The Ubiquitous Flutist

Jean-Pierre RAMPAL
If you can't part with your 1937 Fisher hi-fi system, this may change your tune.

The Fisher 500-C all-in-one stereo receiver, $389.50
In 1937 the big news in music was made by Arturo Toscanini, Kirsten Flagstad, Koussevitsky and the Boston, Wanda Landowska, and Fisher. When Fisher introduced America's first high-fidelity system that year, it immediately became the connoisseur's way to enjoy the music of the world's greatest artists in the home. Even today, despite the many technological breakthroughs over the years, the original Fisher offers a standard of monophonic performance that many other manufacturers have yet to duplicate.

But, with the advent of stereophonic sound, the remaining barriers between home and concert hall began to crumble. And again music lovers turned to Fisher for leadership.

One result is the new Fisher 500-C stereo receiver, a remarkable synthesis of modern engineering concepts, space-saving ingenuity and simplified operation. Here, on one magnificent chassis, are three top-rated stereo components. An FM-multiplex stereo tuner, a stereo control-preamplifier and a 75-watt stereo power amplifier—in only 17 1/2 inches of shelf space! All the electronics you need for one of the world's most advanced stereo systems. Yet so functionally designed, even a child can operate it. In 1965, the Fisher 500-C is the logical instrument for serious music listeners. That's why, at $389.50, it is the single best-selling high-fidelity component in the world today, bar none.

If you wish to pay $60 more, you can have the Fisher 800-C, which is identical to the 500-C, with the addition of a superlative AM tuner. Or, for $90 less, there is the Fisher 400, a stereo receiver with 65 watts of power. And, if you're willing to pay a premium for the last word in space-age electronics, consider the transistorized Fisher 600-T with 110 watts output, at $499.50. (Cabinets for all models, $24.95.)

For your free copy of this 76-page book, use coupon on page 26.
Nine out of ten musical people prefer the sound of Pickering.

Nearly all musical people prefer natural sound. And natural sound begins with Pickering. Right where the stylus meets the groove.

Any of the new Pickering V-15 stereo cartridges will reproduce the groove, the whole groove and nothing but the groove. That's why a Pickering can't help sounding natural if the record and the rest of the reproducing equipment are of equally high quality.

To assure compatibility with your stereo equipment, there are four different Pickering V-15 pickups, each designed for a specific application. The V-15AC-1 is for conventional record changers, where high output and heavier tracking forces are required. The V-15AT-1 is for lighter tracking in the newer automatic turntables. The even more compliant V-15AM-1 is ideal for professional-type manual turntables. And the V-15AME-1 with elliptical stylus is the choice of the technical sophisticate who demands the last word in tracking ability.

No other pickup design is quite like the Pickering V-15. The cartridge weighs next to nothing (5 grams) in order to take full advantage of low-mass tone arm systems. Pickering's exclusive Floating Stylus and patented replaceable V-Guard stylus assembly protect both the record and the diamond.

But the real payoff is in the sound. At least for those who can hear the difference.
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MAY 1965 • VOLUME 15 NUMBER 5
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Model SR-400 36-Watt All-Transistor AM/FM Stereo Receiver. For those who want the added convenience of a superb AM tuner in their hi-fi system in addition to FM stereo. Solid-state and trim, the new SR-400 gives you a D'Arsonval tuning meter, automatic stereo indicator light, front-panel controls for hi and lo cut, contour, off/on/volume, speaker balance, treble and bass, program selection; tape-recorder output; two convenience outlets. $309*.

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Fallacy: "Because Of Its Low Price, It Just Can't Be As Good".

FACT: Because you build it yourself, you save the labor cost of factory-built models. Even more significant, buying direct from the Heath factory eliminates high dealer markups. With Heath, your money goes where it should . . . in parts quality, not product distribution.

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FACT: A prerequisite to every Heathkit design is that they meet specifications after assembly without instrument alignment. All critical circuits are completely wired and prealigned at the Heath factory. All other alignment steps are accomplished with the simple "Alignment Without Instruments" instructions in each Heathkit manual.

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FACT: The Heath Company's most vital concern is your satisfaction, and every effort is made towards this end. If you do encounter problems, first check the "In Case Of Difficulty" section, and "Trouble-Shooting" chart in each manual. Because of the intimate knowledge gained through kit assembly, most kit builders make repairs themselves, thus saving service charges. Heath also maintains a staff of consultants to help & advise you . . . just drop them a note. And you can always take advantage of factory service facilities, as well as local authorized Heathkit service centers.

Fallacy: "I'd Rather Not Buy Through The Mail".

FACT: Mail order selling is one of the oldest and most reliable forms of product distribution. Its current growth rate is higher than retailing. The Heath Company's success has been built on it. We offer more services than many retailers . . . liberal credit terms, advice on product selection, and complete servicing facilities. In addition, you enjoy the added savings of direct-to-you delivery, and the convenience of shopping right in your home. And who doesn't get excited when a package arrives in the mail?

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All-Transistor Stereo Receiver

AM/FM/FM Stereo Receiver, AR-13A . . . $195.00 Just add 2 speakers for a complete stereo system! 46-transistor, 17-diode circuit for cool, instant operation, and natural "transistor sound." 40 watts continuous, 66 watts IHF music power at 0.1 db from 15 to 30,000 cps. Rich walnut cabinet. Radio-TV Experimenter, Feb.-March Issue: "Comparing the AR-13A on a feature versus dollar basis, one cannot help but admit that the receiver is a rock-bottom dollar buy, about the best you can hope for in the solid-state market place." See entire article.

Deluxe All-Transistor Stereo "Separates"

AM/FM/FM Stereo Tuner, AJ-43C . . . $129.95 Features 25-transistor, 9-diode circuitry, automatic switching to stereo with stereo indicator light, AFC, stereo phase control, filtered outputs for direct, beat-free recording, and handsome walnut cabinet. Julian Hirsch, Hi-Fi Stereo Review: "The AJ-43 is an excellent tuner, and holds its own with any other tuners of comparable ratings. I particularly appreciate being able to stack the AJ-43 on top of the AA-21 amplifier, and run them for hours without either one becoming perceptibly warm."

Matching 70-Watt Stereo Amplifier, AA-21C . . . $149.95 Enjoy 100 watts IHF music power at 0.1 db from 13 to 25,000 cps. 10-transistor, 10-diode circuit, modern walnut cabinet styling. Electronics Illustrated magazine: "The sound from the AA-21 is quite startling. Compared to tube amplifiers, the most noticeable difference is the clarity and crispness of reproduction of transients. In terms of measured specs the AA-21 performs as well, and in most cases better, than claimed by Heath."

Low Cost All-Transistor Stereo "Separates"

AM/FM/FM Stereo Tuner, AJ-33A . . . $99.95 Boasts 23-transistor, 8-diode circuit, built-in stereo demodulator, AFC, stereo indicator, filtered stereo outputs for beat-free recording, walnut cabinet. Radio Electronics magazine: "...will get any station that can possibly be pulled in." AJ-33A owner, James E. Skibo, Bethlehem, Pa.: "...with no external antenna on either AM or FM, I find that I can receive AM for a five-hundred mile radius and FM for a hundred mile radius! Stereo, too!"

Matching 40-Watt Stereo Amplifier, AA-22 . . . $99.95 10-transistor, 10-diode circuit produces 66 watts IHF music power at 0.1 db from 15 to 30,000 cps. 5 stereo inputs, walnut cabinet. Julian Hirsch, Hi-Fi Stereo Review: "It has the measured efficiency that is sometimes found in very powerful tube amplifiers, or in certain expensive transistor amplifiers . . . delivers more than its rated power over the entire range from 20 to 20,000 cps. Any enthusiast I may seem to express for this unit, incidentally, is purely intentional."

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CIRCLE 34 ON READER-SERVICE CARD

May 1965
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LETTERS

Musicology and Criticism—Codetta

Sir:
Fate having forced me to wear, at various times, a variegated selection of musical hats. I feel bound to add a codetta to the Landon-Marsh-Smith controversy. [See “Alarums and Excursions,” March 1965.]

A printed score and set of parts, corrected down to the last thirty-second note, does not necessarily represent the essence of a composer’s style. Indeed, well-established performance customs (in certain kinds of repertory) may lead us not towards, but away from the Urtext. But this is no excuse for failing to establish an Urtext as a point of departure.

Some types of correction are unfortunately inaudible, even to a skilled musician with score in hand, and there is no reason—other than a musicological one—for making a song and dance about such trivia. Other kinds of correction, however, powerfully affect the sound and meaning of a passage, allowing the composer’s intention to shine through a fog of misunderstanding; and this type deserves the maximum of attention and publicity.

On records, I know of instances where peaceful sounds are heard although the text speaks of war, where the omission of a melodic line destroys the point and dignity of the harmony, where excessive speed distorts the atmosphere and intelligibility of a poem. Such solecisms are inexcusable, for they betray the composer and bemuse the listener.

Although musicology and criticism may to some extent lead separate lives, they can on occasion worthily join forces to combat ignorance and prejudice. I once asked a Viennese conductor who took pride in “his” Haydn interpretations, whether he had read H. C. Robbins Landon’s book on Haydn’s symphonies. His reply—“Who is Robbins Landon?”—shows us what we are up against.

Dennis Stevens
New York, N. Y.

Why Speak of Orff?

Sir:
I would like to take exception to some of Alan Rich’s unnecessarily sweeping statements in his feature review of Carmina Burana (“But Not by Orff”) in your March issue.

The Carmina Burana do not, as Mr.

Continued on page 10

HIGH FIDELITY MAGAZINE

Compact cars are fun, but they can’t match big car performance on the open highway. That’s how we feel about the Rek-O-Kut R-34 Turntable, too. Like the big car, it is designed to carry on after the “fun” model drops off. That’s Rek-O-Kut performance and durability. The R-34 spins records at precise speed, transmits the signal to your amplifier. And no noise about it.

REK-O-KUT R-34 TURNTABLE $89.95
Specifications: Complete 2-speed turntable, tonearm, and solid walnut base. All with a 5-year Warranty, unheard of in the audio industry! Exclusive Rekotane belt reduces noise and rumble to minus 6 db lower than any other belt. Exclusive instant Speed Selector changes from 33⅓ to 45 rpm with a mere flick of your finger. Specifications: Noise and rumble: – 60 db below average recorded level (@ 7 cm/sec. @ 1000 cps). Flutter and wow: .08 0/0 RMS.

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High Fidelity Magazine
If it wasn't for this monstrous 1,400 lb., $1,740 "Voice of the Theatre"

you could probably never afford to enjoy the no-compromise big sound of these full-size playback speaker systems from Altec

Because their no-distortion mid-range (with highs and lows to match) which embraces 90% of all musical material would be beyond the reach of anybody except people in the industry; the recording and broadcast studios, and the networks. Most of whom use them. (Who else in the hi-fi industry can make a claim like this? Manufacturer A, B, E, F, J, K, L, P, Q, S, T, U, W)

And maybe even these discriminating speaker buyers couldn't afford to help us amortize the research and development costs of developing playback systems like our beautifully furniture-styled 843A "Malibu"; 838B "Carmel"; and A7W. Thank goodness they (and you) don't have to. Theatre owners the world over have done it already. Ever since 1945, when Altec introduced the first (and only) commercially available speaker systems approved by the Research Council of the Academy of Motion Picture Arts and Sciences.

So unless you have room for two of our 1,400 lb. "Voice of the Theatre" systems, we'd suggest you consider the only next best thing: playback systems like the ones available to recording and broadcast studios and you at the same reasonable, R&D-prepaid prices.

For example, the new Altec 843A "Malibu" is a bargain at $356.00 because it contains speaker components that are nearly identical to our giant two-way theatre models: two low frequency speakers, a horn-loaded high frequency driver with low crossover, and a two-section dividing network. The "Malibu" is first and foremost a beautifully hand-crafted furniture piece tailored into a space-saving upright walnut enclosure that will do credit to any living room. For a horizontal version of the same thing, try the 838B "Carmel" at $346.50. Or, for $384.00, you can own the new Altec A7W which is identical, in every way but looks, to our famous "baby" "Voice of the Theatre," the A7. The difference is that the A7W comes in walnut finish, while the A7 comes in a rather Spartan utility cabinet (though at only $288.00 who will complain?) for built-in installations. Other full-size Altec Speaker Systems available from $234.50 for the space-saving 841B "Coronado" to $411.00.

What more can we tell you? Just to "A-B" these playback systems against anything and everything you can find at your nearby leading Altec Distributor's.

In the meantime, get your copy of Hi-Fi Stereo Review's Great Debate: "Is a good big speaker better than a good little speaker?" The affirmative, quite naturally, is presented by our own Chief Engineer of Acoustics/Transducers, Alexis Badmaeff. The negative is presented by a well-known manufacturer of little speakers. So find out for yourself why full-size speakers are now the rage. Merely write Dept. HF-5.
LETTERS
Continued from page 8

Rich states, owe their present-day fame chiefly to Orf’s setting of some of the poems. If that were so, it could also be said that our knowledge of Hone derives from Schubert’s setting of his poems. (It appears, however, that not even Schubert could make Wilhelm Müller a household word, despite Die Winterreise and Die schöne Müllerin.) Anyone familiar with medieval literature knows the Carmina as poetry, and poetry that can stand on its own. Orf’s work is merely incidental—which is undoubtedly why he is not mentioned in Telefunken’s jacket notes.

I might add that while I have not seen which of the Beurn songs appear on this record, I do think it somewhat presumptuous of Mr. Rich to say that “most of the poetry is little more than doggerel” simply because the verses follow a strict rhyme scheme.

P. Aizupitis
Newark, Del.

“Ah, Perfidos!” Compared

Sir:

In regard to Mr. Richard Cabrall’s letter in your February issue concerning Maria Callas’ version of the Beethoven aria, “Ah, perfidos!” [in last full’s Angel recording, 36200 or $ 36200]. I will not deny the dramatic involvement of Callas—or of Elisabeth Schwarzkopf—either for that matter. I enjoy both of these artists. But to me, Kirsten Flagstad is very much in the running.” I always find myself returning to her recording, in which the spirit and ease of the singing, and the forward impulse of the voice, are comparable.

As for the matter of breath control, I made a little comparison of the three versions of the aria which I own, counting the number of breath pauses for each singer. The results: Schwarzkopf: 109; Callas: 104; Flagstad: 97. If anyone else “breaks” a hundred, I would like to know.

Jo Smith
Elkhorn, Wis.

On the Side of Death by Poison

Sir:

I have just finished reading the March issue of HIGH FIDELITY and was enchanted with Else Radant’s article entitled “The Strange Demise of W. A. Mozart.” I was astonished, however, that Miss Radant made no reference to a book given over entirely to the subject of Mozart’s poisoning. Gewis, man hat mir Gift gegeben (“I have knowledge that I am being poisoned”), written by a German physician, Dr. Gunther Duda, and published in 1958 by Verlag Hohe Warte.

This omission notwithstanding, I thoroughly enjoyed the article and would like to convey my congratulations to the author. I have believed for some time now that the circumstances surrounding the

Continued on page 12

HIGH FIDELITY MAGAZINE
HOBSON’S CHOICE?
NEVER AGAIN!

If, in 1631, you went to rent a horse from Thomas Hobson at Cambridge, England, you took the horse that stood next to the door. And no other. Period. Hence, Hobson’s Choice means No Choice.

And, as recently as 1961, if you went to buy a true high fidelity stereo phono cartridge, you bought the Shure M3D Stereo Dynetic. Just as the critics and musicians did. It was acknowledged as the ONLY choice for the critical listener.

Since then, Shure has developed several models of their Stereo Dynetic cartridges—each designed for optimum performance in specific kinds of systems, each designed for a specific kind of porte-monnaie.

We trust this brief recitation of the significant features covering the various members of the Shure cartridge family will help guide you to the best choice for you.

**THE CARTRIDGE**

**V-15**

**M55E**

**M44**

**M7/N21D**

**M99**

**M3D**

**ITS FUNCTION, ITS FEATURES...**

The ultimate! 15° tracking and Bi-Radial Elliptical stylus reduces Tracing (pinch effect), Bias and Harmonic Distortion to unprecedented lows. Scratch-proof. Extraordinary quality control throughout. Literally handmade and individually tested. In a class by itself for reproducing music from mono as well as stereo discs.

Designed to give professional performance! Elliptical diamond stylus and new 15° vertical tracking angle provide freedom from distortion. Low Mass. Scratch-proof. Similar to V-15, except that it is made under standard quality control conditions.

A premium quality cartridge at a modest price. 15° tracking angle conforms to the 15° RIAA and ITIA proposed standard cutting angle recently adopted by most recording companies. 1st and Harmonic distortion are remarkably low... cross-talk between channels is negated in critical low and mid-frequency ranges.

A top-rated cartridge featuring the highly compliant N21D tubular stylus. Noted for its sweet, "singing" quality throughout the audible spectrum and especially its recreation of clean mid-range sounds (where most of the music really "happens"). Budget-priced, too.

A unique Stereo-Dynetic cartridge head shell assembly for Garrard and Miracord automatic turntable owners. The cartridge "hunts" on counterbalancing springs... makes the stylus scratch-proof... ends tone arm "bounce."

A best-seller with extremely musical and transparent sound at rock-bottom price. Tracks at pressures as high as 6 grams, as low as 3 grams. The original famous Shure Dynetic Cartridge.

**IS YOUR BEST SELECTION**

If your tone arm tracks at 1/2 grams or less (either with manual or automatic turntable)—and if you want the very best, regardless of price, this is without question your cartridge. It is designed for the purist... the perfectionist whose entire system must be composed of the finest equipment in every category. Shure's finest cartridge. $62.50.

If you seek outstanding performance and your tonearm will track at forces of 1/4 to 1/2 grams, the M55E will satisfy—beautifully. Will actually improve the sound from your high fidelity system! (Unless you're using the V-15, Shure's finest cartridge.) A special value at $35.00.

If you track between 1/4 and 1/2 grams, the M44-S with .0005" stylus represents a best-buy investment. If you track between 1/2 and 3 grams, the M44-7 is for you... particularly if you have a great number of older records. Both have "scratch-proof" retractile stylus. Either model under $25.00.

For 2 to 2 1/2 gram tracking. Especially fine if your present set-up sounds "muddy." At less than $20.00, it is truly an outstanding buy. (Also, if you own regular M3D, you can upgrade it for higher compliance and lighter tracking by installing a N21D stylus.)

If floor vibration is a problem. Saves your records. Models for Garrard Laboratory Type "A", AT-6, AT-60 and Model 50 automatic turntables and Miracord Model 50 or 50A turntables. Under $25.00 including head shell, .0007" diamond stylus.

If cost is the dominant factor. Lowest price of any Shure Stereo Dynetic cartridge (about $16.00) ... with almost universal application. Can be used with any changer. Very rugged.

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May 1965

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TK-80 SPECIFICATIONS

**AMPLIFIER SECTION**
- Total Music Power: 80 watts (IHF Standard)
- RMS Power: (0.9\%) harmonic distortion at 1Kc per channel
- Frequency Response: 70 - 150,000 cps - 1 db
  15 - 125,000 cps - 3 db
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- Bass Control: - 10 db (50 c/s)
- Treble Control: +10 db (100,000 c/s)
- Input Sensitivity: MAG: 1.5 mV, Tape HD 1.5 mV, AUX 100 mV
- Loudness Control: - 10 dB at 50 cps, -5 dB 10,000 c/s
- (at Volume Control – 30 dB)

**FM TUNER SECTION**
- Usable Sensitivity: 1.5 microvolts (IHF Standard)
- Signal to Noise Ratio: 60 dB at 100% modulation 1 mV input
- Image Rejection: 55 db
- SCA Rejection: 50 db
- Capture Ratio: 2 db
- Stere o Separation: 36 db at 1 Kc
- Frequency Drift: 0.02% without FEC
- Special Circuit: Automatic switching FM Stereo Tuner, Automatic Mono Stereo Indicator, Output Selector Switch, Silicon Power Transistor, Main Amplifier, Tape Monitor, Monotonic Circuit.
- Power Consumption: 50 - 60 c/s, 110 - 120 volts
- Dimensions: Width 17 1/4", Height 5 1/2", Depth 14" 30 lbs.
- Net Weight:

**special KENWOOD features**
- TWO STEREO SPEAKER SETS AND EYE PHONE SWITCHING: TK-80 provides speaker output terminals and power for two (2) sets of stereo speakers plus stereo headphones. Front panel switching permits easy selection of either speaker set, both sets, or ear phones.

**POWER TRANSISTOR PROTECTION CIRCUIT** (25 April, Patent pending)
- AUTOMATIC MONO/Stereo Indicator with Illuminated Pinpoint Tuning: TF-104 resurrection guard against overdrive, maximum reception of FM broadcasts while red and blue lights automatically indicate mode.
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- SMOOTH PRECISION TUNING: KENWOOD's larger flywheel is designed for smoother, exact tuning of FM broadcasts.
- INTER STATION MUTING CIRCUIT suppresses inter-station noise.

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**LETTERS**

Continued from page 10

death of Mozart were to put it moderately, highly suspect.

Daniel A. Leeson
Fair Lawn, N. J.

Ultrasound Oscillations

Sir:

Permit me to comment on your report on the Pure Sonics Model 402-C amplifier, published in High Fidelity, March 1965 (page 75). The report struck us as generally accurate and objective, but I would like to add to the point regarding speaker compatibility and the question of ultrasonic oscillations.

To begin with, such oscillations are of a very small amplitude and there is practically no power produced above 40 kc that would be strong enough to damage a speaker voice coil. Secondly, any such disturbance—if it did occur—would be apparent immediately as a raspy or coarse sound from the speaker. The music would sound as if it contained about 50 per cent distortion. The listener would sense at once that something was wrong and turn off the system.

In any case, this disturbance will rarely, if ever, happen. With the possible exception of a low cost system using RC type crossover networks instead of LC types, which are incorporated in all better systems, we state with certainty that the Model 402-C can be used to drive any speaker system commercially available.

G. C. Okner
President, Pure Sonics, Inc.
Chicago, Ill.

**UDisc—Information Requested**

Sir:

I am working on a book about the UDisc series, the 12-inch vinylite 78-rpm records issued between 1943 and 1949 by the Special Service Division, Army Service Forces, for use of the U.S. Armed Forces overseas. It is hoped that the book will be published sometime this year. I would appreciate hearing from any of your readers who may have information on personnel, recording dates, matrix numbers, test pressings, and unreleased material. I might add that many of these discs were from radio broadcasts, and any relevant data on sources etc. would be most welcome.

Richard I. Neaves
Aparado Acadro 14510
Hojtita 1, D.E.
Columbia

12

CIRCLE 38 ON READER-SERVICE CARD

HIGH FIDELITY MAGAZINE
After two months of what Popular Science described as "the most extensive listening tests ever made by any magazine," a panel of experts chose components for stereo systems in several price categories. The components in the highest rated system were to be the best available no matter what the price. "Where there was a more expensive component that produced a detectable improvement in sound," stated Popular Science authors Gilmore and Luckett, "it was chosen."

AR-3 speakers and the AR turntable were the choices for Popular Science's top system.

The Popular Science panel was not alone in its findings. Two other magazines — Bravo! and Hi-Fi Tape Systems — selected components for the best possible stereo system; AR-3 speakers and

THE AR-3's WERE CHOSEN AS BEST.

the AR turntable were the choices in each case. Gentlemen's Quarterly chose the AR turntable for its too ($3,824) system, but relegated AR-3's to its "medium-cost" ($1,273) system. (The complete lists of selected components, as they appeared in these four magazines, are available on request.)

The AR turntable by itself has been reviewed by leading authorities as the best in the entire field regardless of price.

Yet you can spend many times the price of these AR components. AR-3 speakers are $203 to $225 each, depending on finish (other models from $51), and the two-speed AR turntable is $78 including arm, base, and dust cover.

*Speakers limited to "compacts" for reasons of practicality in the home.

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CIRCLE 25 ON READER-SERVICE CARD

NOTES FROM OUR CORRESPONDENTS

NEW YORK

There are twenty-four recordings of Tchaikovsky's First Piano Concerto listed in the current Schwann catalog. There is exactly one recorded edition of the Concerto No. 2, in G (a Westminster mono-only disc, with Edith Farnadi), and none of the single movement of No. 3, in E flat. This situation has struck a good many people as odd, including pianist Gary Graffman. Mr. Graffman, indeed, is taking action.

"Usually there is a good reason why a piece of music is not performed," this artist said when I talked with him recently. "But with the Tchaikovsky Concerto No. 2 the neglect is really incomprehensible. Its melodies and workmanship are certainly comparable to the First Concerto, and pianistically it is extremely effective." Mr. Graffman, it turned out, had become so taken with the work that he decided to make it part of his active repertoire. Columbia Records evidently shared his enthusiasm, and a Graffman coupling of the Second and the Third, with the Philadelphia Orchestra under Eugene Ormandy, has now been taped.

The Tchaikovsky No One Hears. Adding a special filip of interest to the recording is the fact that the Second Concerto has not been played here in concert since Benno Moiseiwitsch appeared with Ormandy and the Philadelphians in 1919 (previously, it seems that there had been only five other performances, all in the early years of the century) and apparently the No. 3 has received only one public U. S. performance. Mr. Graffman heard about the latter quite by accident. One day when he was chatting with Peter Serkin he was somewhat startled to hear his young colleague nonchalantly humming the opening bars of the Concerto's main theme. Serkin explained that he had heard the music in the first movement of the reconstructed Seventh Symphony (played for the first time in this country three years ago, again by the Philadelphians). Curiosity aroused, he had investigated the score in its original form for piano and orchestra—which version he performed last year with the

Graffman: Tchaikovsky redux

Cleveland Orchestra at a children's concert in Akron, Ohio.

When I visited Mr. and Mrs. Graffman at their apartment to discuss the two works, the question of why only one movement to the Third Concerto of course arose. I mentioned that Baker's Biographical Dictionary of Musicians identifies an Andante and Finale for piano and orchestra, dating from 1893, as the missing second and third movements of the Third Piano Concerto. Mr. Graffman expressed himself as unfamiliar with any such work and for the time being we were all puzzled. Unexpectedly, a solution to the problem was not long in coming. Visiting the Graffman's that very evening was their close friend Russian pianist Yakov Zak. As I heard later, Mr. Zak settled the matter by explaining that the Andante and Finale was an arrangement by Sergey Taneyev of Tchaikovsky's discarded sketches for the Concerto. More Taneyev than Tchaikovsky, these two movements are never played in Russia. (Extensive use was made of this music, however, when the Seventh Symphony was being reconstructed.) In point of fact, Tchaikovsky himself was satisfied with the Third Concerto as it stood; he thought of it as a one-movement Konzertstuck.

The Second Concerto also shows evidence of other hands, primarily in the extensively cut and altered second movement.

Continued on page 18
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NOTES FROM OUR CORRESPONDENTS

Continued from page 16

ment. The blue pencil here was that of Alexander Siloti, pianist and pupil of Tchaikovsky, who felt that the work suffered from excessive length: in its original form the slow movement approaches triple concerto dimensions with extended solo passages, cadenzas, and ensemble work for piano, violin, and cello. Siloti reduced the importance of the solo strings and made a number of cuts, all with Tchaikovsky's blessings, and this has become the accepted version of the work in Russia. Mr. Graffman, however, is prepared to play either one.

Tchaikovsky by Mr. Graffman. For the recording (made in Philadelphia's acoustically lovely Town Hall Auditorium) Ormandy and Graffman decided upon the shorter arrangement. Since first cellist Samuel Mayes was rapidly falling prey to the seasonal grippe, it was decided to record the second movement first. To me the gorgeous concertante writing for the three soloists was a revelation, and I was glad to have the opportunity of hearing it several times repeated as everyone sought to effect the music's intimate chamber music proportions. One would sometime like to hear this movement in its longer, more ornate form too.

Although orchestral musicians are generally a difficult group to impress, the virtuosity nature of the pianist's part in the first movement stirred a flurry of comment. One violinist confessed that he was exhausted just from listening. After completing the blistering cadenza, Mr. Graffman was rewarded with a salvo of bravos and a well-earned rest while the playbacks were being run.

During the taping of the Third Concerto there was a brief delay while the piano tuner was summoned. At one point the score calls for a low A flat, a note found on Tchaikovsky's Russian piano but on few of today's Western models, which descend only to A. The tuner repitched the note down a half tone and the session resumed, quickly proceeding to a successful conclusion. Lowerers of the romantic piano concerto repertory will be able to add a fresh work to their collections when the Graffman disc is released this fall.

P.G.D.

London

The name "Gulbenkian" has long vied with "Rothschild," "Rockefeller," and a few others as a symbol of opulence (the fanciful autos of one member of the family have long been a sight of London's West End), but—as seems generally the case these days—the association is increasingly with culture rather than mere money. Hence, the Calouste Gulbenkian Foundation of Lisbon, the very active London

Continued on page 20

HIGH FIDELITY MAGAZINE
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It is equipped with a diamond-stylus magnetic cartridge, and plays mono and stereo records manually or automatically. The Stereo 200 can also be connected to play from a tuner or tape recorder. The cabinet is fitted with a convenient plexiglass cover.

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Ask to hear the Stereo 200 at your hi-fi music dealer soon. It’s so delightful, you’ll wonder where the big cost comes from.

CIRCLE 8 ON READER-SERVICE CARD

NOTES FROM OUR CORRESPONDENTS

Continued from page 18

branch of which has now entered the record field through its sponsorship of what is hoped will be a series of recordings devoted to twentieth-century music.

Contemporary First. The initial releases will undoubtedly produce mixed feelings, so unexpected are their contents: Roberto Gerhard’s Symphony No. 1 and Don Quixote Suite appear on one disc; the other contains Schoenberg’s Suite for Strings, in G, Britten’s Prelude and Fugue for Eighteen Strings, and Elisabeth Lutyens’ cantata O siéns, O Charlotte! At one time it was thought that the recording of a single major work, probably choral, would be the main object of the Foundation’s first grant of £10,000, but those in charge finally decided to put their eggs in more baskets than one—in other words to choose a variety of works previously unrecorded, not necessarily constituting a representative collection but one primarily designed to fill in gaps in the catalogue. The next two releases in the project, to be forthcoming this summer, will be a disc containing works by Boulez, Messiaen, and Koechlin and one of music by Peter Maxwell Davies, Richard Rodney Bennett, Alexander Goehr, and Malcolm Williamson.

The selection of repertoire has been made by a panel of experts (officially anonymous, though the influence of William Glock, the BBC’s dynamic director of music, is not hard to infer), and thus far the presentation could hardly be better—the program notes make most others look mean and unhelpful. The International Division of EMI was picked as the agent for recording and releasing the discs (on the grounds, one gathers, that its ideas were more helpful than those submitted by the other companies), and the artists were specially chosen for their understanding of modern music. The Gerhard record features the newly enlarged BBC Symphony under its conductor, Antal Dorati; the other disc has Norman Del Mar and the strings of the Royal Philharmonic.

Just how far the project will now go is very uncertain. There is a chance that, if sales prove disappointing, the first £10,000 may also be the last, but there is hope that the Foundation will be far-sighted.

Bax, Tippett, and Others. While the Gulbenkian series is international, drawing on composers of any country, British music is also getting a separate spate of promotion at the moment. A small company, Concert Artist, has just issued Arnold Bax’s Fourth Symphony, played by the Guildford Philharmonic, an orchestra whose activities are normally confined to the stockbroker belt of Surrey. Happily, the enthusiasm of its

Continued on page 22

HIGH FIDELITY MAGAZINE
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CIRCLE 26 ON READER-SERVICE CARD

NOTES FROM OUR CORRESPONDENTS

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playing more than makes amends for lack of polish on the string tone.

Vaughan Williams' Hodie—a long Christmas cantata of almost medieval directness—is another work that has just been recorded (by EMI); and if the Royal Festival Hall performance given by the same artists just after the sessions is anything to go by, it will be very good indeed—Janet Baker, Richard Lewis, John Shirley-Quirk with the Bath Choir and London Symphony under the King's College conductor, David Willcocks. The Vaughan Williams Trust is now promoting works by composers other than the founding master, and the first issues will be two Michael Tippett pieces (again from EMI)—the Piano Concerto and the Second Piano Sonata, both with John Ogdon. Another Tippett issue just too late for the 60th birthday celebrations is of the composer conducting the Bath Festival Players in the Fantasia Concertante on a Theme of Corelli together with the Corelli concerto from which the theme is taken. On the underside is Britten's Variations on a Theme of Frank Bridge, with Menuhin directing.

Lady Cellist. The Delius Trust has recently been instrumental in bringing about Philips' recording of two Delius works not available before—the Cello Concerto and the Songs of Farewell—which will be coupled with A Song Before Sunrise. Beecham's old orchestra, the Royal Philharmonic, has been used, and in the Concerto, Jacqueline Du Pré—one of Britain's really outstanding younger artists (still only twenty)—makes her first major appearance on records.

At the sessions I attended Miss Du Pré was completely at ease, looking still rather like a hockey-playing schoolgirl, but producing the most marvelous.

Continued on page 24


Editorial correspondence should be addressed to The Editor, High Fidelity, Great Barrington, Mass. 01230. Editorial contributions will be welcomed. Payment for articles accepted will be arranged prior to publication. Unsolicited manuscripts should be accompanied by return postage.


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NOTES FROM OUR CORRESPONDENTS

Continued from page 22

spontaneous-sounding phrasing. One would much like to hear her record the Elgar Cello Concerto. They say she will find even greater depth in a few years' time, but what tragedy it would have been if the recording people had failed to capture Master Yehudi Menuhin's account of the Elgar Violin Concerto while that youthful interpretation was in its earliest freshness. The Elgar Cello Concerto is one of the works Miss Du Pré will be playing with the BBC Symphony in its United States tour this month, and American interest will obviously have something to do with any recording plans. —Edward Greenfield

Kassel

The news that Cantate, one of the biggest and apparently one of the most successful of the small record firms, is involved in bankruptcy proceedings came as a complete shock to most of us. The news that the legal authorities have for the present assigned distribution rights for the company's list to Bärenreiter-Verlag came as an equally great relief. According to Bärenreiter's head, Dr. Karl Vätterle, his organization would like to take permanent control of Cantate if its creditors will agree and the courts give their approval. In this case, Bärenreiter would maintain the Cantate label as such, and eventually augment its catalogue along the lines established by Cantate's founder, Dr. Karl Merseburger, and his artistic advisor, Professor Wilhelm Ehmann. Cantate's Past. The story behind the company's failure is not unique: in a nutshell—too little capital to support a very ambitious project. Dr. Merseburger started Cantate, in 1957, on the proverbial shoestring, issuing records that immediately attracted attention for their high artistic and technical quality. His chosen field was the rich and hitherto sadly neglected one of Protestant church music from the time of Luther to the present. In 1957 barely a dozen of Bach's 210 cantatas were listed in the Bielefelder catalogue (the German equivalent of Schwann); in the past seven years Cantate has brought out no fewer than thirty-six in its Bach Studio—nearly all in superior performances, notable for their vitality and for their stylistic purity. Professor Ehmann's Westphalian Kantorei contributed a number of these. A host of works by other composers were also made available, many of them for the first time on disc: Schütz, Buxtehude, Scheidt, Schein. Lübeck among the old masters: Hugo Distler and Ernst Pepping among the moderns. The catalogue grew by leaps and bounds—too rapidly, as things turned Continued on page 26...
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CIRCLE 31 ON READER-SERVICE CARD

NOTES FROM OUR CORRESPONDENTS

Continued from page 24

out. For despite the high quality of the music, performances, and sound engineering, Cantate's list appealed to a limited audience, and sales failed to keep pace with the extensive production program. As Professor Ehmann puts it: "Dr. Merseburger tried to do something very special, and he succeeded on the artistic side admirably. But he overextended himself... His was a magnificent pioneer work."

Dr. Vöterle used the same expression in describing Merseburger's accomplishment: "He suffered the fate of a pioneer. Record sales have not yet reached the point in Germany where such production pays for itself." Dr. Vöterle also denied emphatically the insinuation, voiced in some journals, that Cantate was the "victim" of the large record companies, attributing its failure instead to "the extent to which light music and popular songs dominate the music market of today." He went on to add: "Furthermore, in those circles that could be regarded as natural 'consumers' of church music, listening to records has not yet achieved wide currency. The churches themselves have not yet recognized to what an extent records can supplement the music heard during services to fulfill a legitimate spiritual need on the part of an individual or family in the home."

Cantate's Future. Cantate production fits beautifully into the Bürenreiter Musicaphon catalogue, which has also grown rapidly in the past few years and which also includes a great deal of old music. (There are some duplications, to be sure, but these are minimal; Musicaphon has a much broader basis, ranging from Jannequin to Spohr to Schoenberg.) Dr. Vöterle stated that if his hoped-for plans materialize he will continue to enlarge the Cantate repertoire under the artistic direction of Professor Ehmann. He would also like to continue the Handel Studio series which Cantate had barely begun in cooperation with Alfred Mann of Rutgers University.

The story of Dr. Merseburger's "Tonkunst Verlag" is a rather sad one, but at least the Cantate name has not vanished. Its friends will certainly await the outcome of the current legal proceedings with great interest. 

EVERETT HELM

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FM in Progress. Impressed at first by the announcement, and later by the clean signal (stereo and monophonic) and excellent programming, of a new FM station in our Berkshire Hills, we hied ourselves recently to the headquarters of WMNB-FM (101.1) in North Adams, Massachusetts. There we found a "living example" of the pattern of success delineated in an earlier article in this journal ("FM on the Threshold" by Leonard Marcus, November, 1964).

Offices and studios are housed in a modern building just on the outskirts of town. The transmitting tower itself is situated high on a mountain top some miles away, from where it radiates coverage of an area that extends, north to south, from above Bennington, Vermont, to the northern border of Connecticut; west to east, from Schenectady, New York, to Athol, Massachusetts. This 6,000-square-mile area is dotted with locales ranging in size from the traditional "four corners" of deep rural settings to cities as prominent as Albany and Springfield. Its population of about 1,800,000 comprises a wide cross-section in terms of vocation, income, and musical interest.

It was from this sprawling, heterogeneous area that station head Donald A. Thurston had to find his audience—enough listeners to justify an investment of $54,000 in setting up the FM outlet, and to convince local sponsors that the new facility merited their support. No one had any illusions of broadcasting to nearly two million people, but a survey conducted by the station, showed that FM set ownership in this area was numerically "more than encouraging." For instance, in Williamstown—a college center—seven out of ten families own FM receivers. In North Adams, an industrial town, the percentage is lower, 27.5%, but even this figure is a bit higher than the national average (25%) that was reported a few years ago.

Responsibility for programming material to this audience was turned over to Andre Speyer, a professional musician, amateur audiophile, and onetime instructor of music at the University of Minnesota. Speyer believes that music exists, among other reasons, to be enjoyed by listeners, and his firm views on where to draw the line between what he will air and what he won't already have lent the station a discernible program character.

Speyer finds no relationship between economic groups in the community and musical taste or cultural sophistication. The nearest thing to a "group taste trend," he feels, would be the folk music favored by some ethnic groups. But more than half the letters received at the station are requests for the classics. Catering to this major demand fairly well defines station aims and policy, although Speyer points out that "we are not classifying ourselves as a 'good music station' because 'good music' includes a poe than the well-known three B's." Nor will the station play more than a "reasonable amount" of baroque music, and while it airs discussions and forums on various topics, the "esoteric examinations of pseudo-highbrow subjects that really are of little appeal to most of our adult listeners have little or no place in our plans."

If WMNB-FM's programming philosophy has proven correct, so too has its technical approach. As shown in the photo, FM facilities are completely isolated from other station operations (AM and SCA). High quality playback equipment is carefully installed—the turntables, for instance, are mounted on 1-inch-thick foam rubber strips that run around the outer edge of the motor board and isolate the platter and pickup from external shock effects. Licensed as a Class A station, WMNB-FM is permitted to transmit nominally as much as 3 kilowatts for the average elevation of area terrain. Inasmuch as its antenna is much higher than average—2,163 feet—thanks to the mountains, the station accordingly gets by with lower power, 1 kw.

The cue in the sleeve, however, is its use of the recently authorized "dual polarization" system of FM broadcasting (this station, as far as we know, is the only one on the air in New England, and one of a handful throughout the nation, so far to take advantage of dual polarization). Ordinary FM—whether stereo or monophonic—is transmitted in a horizontal "line-of-sight" plane. The new technique enables the signal to be sent out in both horizontal and vertical planes. This doesn't increase the range of area covered but it does improve reception in difficult locales within that area by "filling in the valleys." It also provides improved reception for car FM radios and portables which invariably use vertical mast antennas that, for the first time, can be fairly well saturated with an incoming FM signal. Our own listening experiences, receiving this station some forty miles from its transmitting site, tend to confirm that dual polarization is a definite improvement; both at home and in car FM sets signals are stronger and clearer than from most other stations of comparable distances.

In common with many, possibly most, FM stations in the U.S.A., WMNB-FM has had to make itself known to its audience through the veil of silence, the "inky curtain," of the local press. Station personnel allow that out of sixteen newspapers in the program announcements and schedules are sent, they know of only three that actually print them in part; of these three, only one—the North Adams Transcript—twich is owned by the same corporation that owns the station) provides full program coverage. The slight to WMNB is not unique: despite the fact that with moderately good FM equipment one can receive perhaps six to ten FM stations in this region, one would never realize it by reading the local papers.

Grace Notes. Sony/Superscope has begun shipment of its new magnetic recording tape, the first to be imported by the tape recorder company. Designated as PR-150, it is a polyester-backed tape impregnated with what the company calls "Lubricoshion" to assure smooth tape movement, intimate head contact, and minimum head wear. The tape is wound on reels that are marked in gold and silver on alternate sides for quick identification, and is supplied with a front leader in green, a tail in red. Owners of Sony machines, incidentally, may write to the company for a coupon book, with which they may obtain a discount when buying the new PR-150 tape.

The pair of 5-inch speakers used as the tweeter in the AR-2 since 1957, and as the midrange section of the AR-2a since 1959, has been replaced by a single 3/4-inch speaker. The new driver—a broad-dispersion cone heavily damped by Fiberglas on both sides of its diaphragm—changes the nomenclature of the system in which it is used to the AR-VX and the AR-2a-X respectively. Conversion kits, for updating existing AR models to the new versions, are available at dealers', or postpaid directly from the manufacturer, Acoustic Research, Inc., 24 Thordike Street, Cambridge, Mass. 02141, at $15 cash.

Newest addition to the repertoire of prerecorded tapes offered for use with the Revere-Wollensak automatic tape cartridge system is the Mercury catalogue, bringing the number of different labels now offered in cartridge form to Continued on next page
“By all means listen to this $95 speaker... This is not ‘just another box.’”

HiFi/Stereo Review

THE ADC 303A BRENTWOOD

“After the lab measurements had been made, and I had a chance to analyze the data, I began to appreciate how unusual this speaker system really is.”


The measurements that evoked his enthusiastic comments revealed surprising qualities in a speaker so compact as the new ADC 303A. Here is how Julian Hirsch describes it:

“For one thing, my tests confirmed the manufacturer’s claimed frequency response of 35 to 20,000 cps ± 3 db measured in an average listening room.”

“. . . the Brentwood has a true, effective response down to at least 33 cps, with lower distortion than I have measured on many larger and more costly speaker systems, under similar conditions.”

Prices slightly higher West of Mississippi.

AUDIO DYNAMICS CORPORATION

Pickett District Rd., New Milford, Conn.

CIRCLE 4 ON READER-SERVICE CARD

NEWSPRINTS

Continued from preceding page

twenty-seven, and of cartridge albums to more than three hundred.

High fidelity. American style, has been reaching around the world: a recent “right and sound” show at the U. S. Trade Center in Bangkok, Thailand—sponsored by the U. S. Department of Commerce—included exhibits by twenty-four U.S. manufacturers of audio-visual equipment. In addition to such products as mobile radio-telephone systems, cameras, television sets, and such, Eastern visitors were treated to a complete line of high fidelity components demonstrated in soundproofed rooms, one of which is illustrated here. These shows—of which the most recent was an exhibit in Milan, Italy—are part of a governmental effort to help U.S. companies sell products overseas. During the first nine months of

American audio abroad.

1964, twenty-six shows were held; reports from twenty-five indicate participation by 933 U.S. firms. On-the-spot sales totaled 8.2 million dollars, with 67.7 million anticipated during 1965.

The latest offering from Guild Radio and Television of Englewood, California—a manufacturer known for Early-American replicas for housing of modern playback systems—is a version of the old “square grand piano” decked out with a record changer, solid-state amplifier and FM/Mono tuner, and stereo speaker system with reflecting panels for midrange and highs. The right-hand compartment has been designed for record storage but could be used for installation of a tape deck. Known as the Stereodol, the new instrument offers a choice of nostalgic, being available in French Provincial or Early-American styling.

Literature, All Free. Illustrated specification sheets, describing the features of the Bell T-347, RT-360, and T-367 tape transports, are available by writing to the Sales Department, Bell Sound Division, Dage-Bell Corporation, 6325 Huntley Road, Columbus, Ohio 43221. . . . An elaborate and versatile shelf-and-accessory system—for storage of high fidelity equipment and just about everything else as well—is described in a brochure offered by the Omni Division, Aluminum Extrusions, Inc., 815 West Shepherd Street, Charlotte, Michigan 48813. . . . Information on three new high fidelity compact speaker systems and on five columnar systems for special applications is available from the R. T. Bozak Manufacturing Company, Darien, Connecticut 06821.
you don't always get what you pay for

(sometimes you get more)

Like Bogen's new RP235 AM/FM Stereo Receiver at $259.95

More what? First, more reliability, the kind you'd hardly expect from a receiver so modestly priced. Here's what goes into every RP235. Over 1,100 inspection checks during assembly. Then, thorough alignment and consumer-use testing of all functions. What's more, random samples from each run are subjected to 500-hour torture tests - at high line voltage and at full output - the equivalent of several years of normal operation. To some, this caliber of quality control may seem impressive, and it is. But at Bogen, it's routine. Our people are quality-oriented. After 33 years, high standards become a way of life.

Second, more performance. The RP235 gives you ample power (conservatively rated at 35 watts) to drive even the lowest efficiency speakers at high levels. FM multiplex separation is over 35db. There are separate circuits for FM mono and FM stereo, plus AFC switch, especially important in fringe areas. Its 3 microvolt 1HF sensitivity means the RP235 pulls in - and holds - any station you can get with any receiver at any price. And you'll appreciate such practical features as tuning eye, Stereo Minder light (automatically signals when station is broadcasting in stereo), front panel phone jack and integral loudness/contour control.

Now, here's what you don't get: the excess controls and switches that you'll see on far more expensive receivers. Features that look impressive up front, but add virtually nothing to performance. And power ratings that make interesting reading, but scarcely affect what you actually hear. Things like that can cost you a lot.

Obviously, if you're looking for a top performing and reliable AM/FM Stereo Receiver at a sensible price, you can start and stop with Bogen's new RP235.

BOGEN
COMMUNICATIONS DIV. LEAR SIEGLER, INC.
Paramus, New Jersey
British Industries Corp.
Harrand Division
5 Shore Road
Fort Washington, New York

Gentlemen:

About 1½ weeks ago I purchased a Harrand LAB 80 (it turns on an in-line transformer) and I wish to tell you I am so delighted with the unit that I am compelled to make periodic trips into the living room to reassure myself it is still there. I consider the LAB 80 a remarkable achievement. The Arm Tracks perfectly at pressures 1/4 to 1/2 a gram lighter than the inverted (DELETED) arm I had before. I expect it will handle even my most difficult records flawlessly at one gram and the unit will trip with ease at 3/4 of a gram.

The cueing device is a delight to use. You score 100% on the appearance of your unit - it is a very handsome addition to our living room. The finger lift seems to be in the perfect spot - it makes manual handling of the Arm a delight. What more can I say?

Upon opening my unit I found the instructions manual (which I also must complement you on for the clarity and completeness) but included in the box there was no warranty card. The number of my unit according to the carton is #1293.

To complicate matters I have now lost or misplaced my instruction book. Would you please:

1. Register my LAB 80 under warranty if this is standard procedure and
2. Send me another instruction booklet and field one for any rest involved.

May I again compliment you on an excellent and exciting automatic transcription turntable.

Sincerely,

Allen Schafvin
Stereo and the Home Experimenter

There is, under the Music Shed at Tanglewood, where the Boston Symphony plays in summer, one spot (there may be more) that is favored by a few audiophiles for a rather ironic reason. Near a certain steel post one can sometimes hear in forte passages a high-pitched beaming sound, which mixes with the music like a kind of live intermodulation distortion. Move slightly away, and the annoyance is gone. Most visitors to Tanglewood, of course, have never experienced this acoustic deviation. The few Sonic-minded souls to whom it is known relish their secret—and take pleasure in averting that no such anomalous sound mars their home music systems.

We do not recite this bizarre footnote to a festival to carp at the acoustics at Tanglewood (indeed, under the great shed, they are, all things considered, quite good). Rather, we wish to make a point that—while it may outrage some stereo listeners—will perhaps encourage many others. To wit: if perception of sound at a live performance can vary from one listening position to another, we can expect even wider variation in sound heard in the home, where finite reproducers are working into the equally finite dimensions of a normal-sized room.

The admission of such variation then becomes another problem for the exercise of audio expertise and aesthetic judgment. When we take up such questions as those of room acoustics and sound emanating from loudspeakers, we are, in fact, dealing with what may be called “spatial distortion.” Leonard Feldman’s article on page 00 of this issue offers specific advice on reducing such distortion; and having followed his suggestions, we can report our hearty endorsement. But it occurs to us that the kind of experimentation the author describes is only part of a larger area of exploration in which the owner of high-quality playback equipment can directly participate. The all-out solutions proposed by Mr. Feldman may not be everyone’s cup of tea, yet even a minimum degree of effort on the listener’s part often can result in “maximum performance” from his equipment.

One thing, for instance, would be to consider relative settings of tone controls. We are, of course, familiar with the assertion that adjusting tone controls from their presumably sacrosanct “flat” positions violates tonal purity and may even add distortion to the signal. Actually, speaker-system response in a normal room is far from “flat”—and judicious use of bass and treble controls often can produce a more linear audible response. To be sure, excessive tone control adjustments can distort both sound and musical intent: we listened to the Prague Symphony over a friend’s system recently and heard bass tones that Mozart never scored and the conductor never called for. But exceptions do not prove a rule, and excesses do not negate the value of good practice.

Turntable speed adjustment is another variable that we have recently found to be of genuine value. The weight of a disc, or of several discs piled on a changer, can affect platter speed, especially in locales where the drain on power line voltage becomes excessive. These adjustments, guided by a strobe disc, can readily compensate for such variations. Yet another source of control is the channel balance adjustment, which often can be used to compensate for differences in balance among recordings, in room characteristics relative to speakers and their placement, in how we hear our speakers when facing in slightly different directions from the general “listening area,” in the very response of our two ears.

The purist who cavils at these suggestions may have assured himself that he has perfectly “flat” speakers playing in a perfectly “flat” room to perfectly “flat” and “balanced” ears. We admit to imperfection. Surely the versatile controls available in a modern stereo system are intended to facilitate its operation for the owner’s greatest pleasure; and to the extent that he can by their means minimize the inherent limitations of recorded sound played back in a setting never calculated to contain opera or symphony, he is not only “reducing distortion” but is involved in a creative act. We would suggest that the listener share in all efforts “to conquer the room”—if not necessarily by multiplying speakers at least by actively engaging his own good hearing and his own good musical taste.
by Roy McMullen

In Jean-Pierre Rampal, man, milieu, and moment have converged to form the world's most celebrated flutist.

The Ubiquitous Flutist

Rampal is easily the most successful French flutist since the era of Gallic artistic imperialism in the eighteenth century: and possibly the most successful of any nationality in history, although I know very little about the Aztecs. Still presumably short of his career's peak (he is forty-three, and rejects the notion that there are no old flutists), he has long since ceased to be an orchestra man, and has settled into the kind of ubiquity which record companies and concert managers normally reserve for virtuoso pianists and violinists.

American, European, and Oriental record catalogues list as currently available more than two hundred separate works in which he performs — an exact figure cannot be given, since he records constantly, where and when he wishes, and does not bother to keep a list of his releases up to date. His regular concert tours are now global and annual, and he has appeared in recent years at festivals in Aix, Menton, Strasbourg, Monte Carlo, Bordeaux, Edinburgh, Salzburg, Prague, Athens, Bailleb, Granada, Rio de Janeiro, Tel Aviv, and Tokyo (incidentally, he rates the Israelis as the most perceptive of audiences, with the Japanese second). This fall he will make an extensive tour of American concert halls. In France he has won six Grand Prix du Disque, and an Oscar as the nation's premier virtuose. He is heard, I am sure, more often on the French radio than anybody except the super-ubiquitous Herbert von Karajan.

In sum, the quality, scale, and speed of his achievement suggest a convergence of man, milieu, and moment. Thus the following notes, gathered during some recent Paris lunches, rehearsal breaks, and café philosophizing, have been put together more or less on that basis.

We can start with the moment. Rampal is sharply aware of what his charmed listeners may ignore—
the fact that the flute lost a lot of status in the years between Mozart and Debussy. There was the disaffection of princes, and then the wild affection of bourgeois amateurs; think, when you doubt progress, of a pair of Regency bucks warbling a flute arrangement of the “Hallelujah Chorus.” Worst of all was the long, strange neglect by the great Romantic composers—doubly strange when one recalls that the Boehm instrument was a Romantic invention.

A consequence of this potted historical gloom is a sense of historical duty. One must not only play well; one must continue the defense and illustration of one’s rehabilitated art. Rampal is even a bit of a flute chauvinist. “I don’t see,” he says, “how pianists get emotion through those keys, although they do. Violinists have a similar problem, since the sound is made by the bow. Of course Isaac Stern’s violin, for example, has grown into his body—it’s a member. But the flute is different. There you have the least matter between the executant and the music. It is just a column of vibrating air, and you make the sound, as when whistling or singing. The notes are there, physically, under your fingers. Next to the voice, this is the most personal instrument. It has the sound of humanity itself.”

This gospeling may seem unnecessary, since the present flute renascence has been going on for some time, Rampal himself dates it back to the early recitals, even before World War I, of Marcel Moyse, “le Maître, the one who opened our horizon.” But he feels that along the way there has been some backsliding into mere “flutism,” and that his own generation has been faced with the task of maintaining and enriching the recently recovered tradition. When he refers to tradition he means, of course, the French tradition, which he regards as the chief ingredient in the styles of all the national schools of flute playing. Usually he means in particular the French sonorité—although his English is fluent, he boggles at our weak and ambiguous term “tone.”

What exactly is the French sonorité? Rampal is reluctant to commit himself to a definition, but his gist is that it’s the sound a Frenchman makes when playing the flute well and naturally. It is French, that is, partly for historical reasons and partly for physical ones: because it is shaped by a human tone-producing apparatus with certain speech habits. Imagine a flute embouchure, try saying eucalyptus in energetic French, and you will be near the idea. One can see how such a tone might be traditional, since it would be apt to be passed down from teacher to pupil largely by ear, the technique being practically invisible and thus hard to demonstrate. One can also see how the tradition might be lost or corrupted through an excess of merely mechanical virtuosity—mere flutism.

Rampal’s own sonorité has been described by an
English critic as “immaculate,” and I suppose it is. But I would not have thought of saying so. He himself talks of “resonance,” “expressiveness,” and *âme*, which can be translated both as “soul” and “mind” (and is also the word for a violin’s sound post). For my ears the combination of these elements produces a warm, impetuous, and throaty tone, darkly golden even in the brilliant third octave. It has its share of French elegance, and the control is remarkable at every dynamic level. The core, however, is a vibrant baroque (Romantic, if you wish) summons—the “sound of humanity” out of doors, not in a rococo salon.

This big and rather lush tone can be called modern. It can also be thought of as a return, with many refinements, to the French village-fête wind sound which came up from the Loire valley to Versailles (and which I like to think could still be heard, after some Creole and other modifications, in the *style chantant* and wide vibrato of the late Sidney Bechet). Rampal, however, prefers to think of it as a matter of personal authenticity—which brings us to the man.

He is six feet tall, weighs 210 pounds. and has a trace of the slightly Italian intonation of his native Marseilles. All this is relevant, in view of the markedly physical impression his playing makes on most people. He is an enthusiastic gourmet, an amateur movie maker, and a recent convert to portable tape machines. But he lives for and in music. His wife Françoise is a harpist, their daughter Isabelle, sixteen, is a pianist, and son Jean-Jacques, ten, a violinist—none of them professionally, Rampal says thankfully. For the past ten years his Paris residence has been in the Avenue Mozart, a few doors from the Rue Bois-le-Vent and a bakery called A la Flute Enchantée; he is tired of the joke, but recommends the bread.

Although he insists that he has no collecting instinct, he owns a Chinese rim-blown flute, a Balinese model with a buzzing device, a Balkan parallel double pipe (actually a double recorder), and a large Laos mouth organ (not to be confused with our harmonica). If sufficiently challenged, he can get an exotic tone out of the very difficult Chinese instrument, and even hum simultaneously through his nose, thus producing a kind of Oriental organum with a Midi accent. He has a dozen ordinary Western concert flutes around the house, but the two in regular use are of gold. One is a product of the William S. Haynes firm of Boston; the other is well known to historians of the instrument: it was the pride of the famous Parisian atelier of Louis Lot, and was presented in 1869 to the virtuoso Jean Remusui by the Shanghai Philharmonic Society.

*Obviouly, you might think, a flute-intoxicated, flute-fated man. Add the fact that his father, Joseph Rampal, now living in retirement in Paris, was long the flute professor in the Marseilles Conservatoire, and the picture looks even more inevitable. But it did not seem so while Jean-Pierre was growing up: he is that rare thing among musicians of his quality, an adult prodigy. Until the age of thirteen he was intent on being a painter. Then he badgered his father into giving him flute lessons, with of course excellent results. But there was no question of becoming a professional musician; he was to be a doctor. It was Hitler who arranged things otherwise.

In 1943 Rampal, then in his third year in medical school, was called up for a period of military labor service. Stationed near Paris, he obtained permission to take the entrance examination at the National Conservatoire; his intention was not to enroll but to get the two weeks’ leave granted on such occasions. He passed, naturally, and then, having learned that his outfit was being sent to Germany, went AWOL. After a spell of dodging the police around Marseilles, he decided he might be safer back in Paris. A professor at the Conservatoire suggested that he might as well attend classes. He did, and five months later walked out with the first prize for flute playing. Then came the liberation of Paris, a chance to play Jacques Ihert’s concerto on the radio, a job at the Opéra—and France had lost a doctor. In 1946 he signed up for the first of his many concert tours.

“I was,” he concludes, “at least one person for whom the War was a benefit. I can now see that without music in my life I would have—well, suffocated.”

He likes the irony in the fact that Joseph Rampal, who did not want his hoy to be a flutist, is the hero of this story of accidental success: “People are said to be the students of somebody. I am my father’s student. My period at the Paris Conservatoire was not long enough to have any effect on my style. I am sure that my *sonorité* is mostly the result of listening, as a child, to my father—although I soon began to seek my own kind of authenticity. I cannot remember having learned to articulate properly; I simply imitated my father. He is also my link with the French tradition, since he studied at the Conservatoire under Hennebains, who followed Taffanel, and so forth. Already you are not far from Devienne, the first Conservatoire professor and one of the four great flutists of the eighteenth century.”

Only four? “Five, perhaps: Blavet, Quantz, Buffardin—who was from Marseilles and, since he taught Quantz, helped to create the German school—and Wendling, Mozart’s friend, can also be mentioned. But we tend to exaggerate the number of virtuosos in the period.”

These at once respectful and debunking remarks about the past bring us back to our cultural shift. If Rampal did not exist, some synthesizer would surely have to invent him. He was immediately recognized as a necessity in the postwar Paris milieu, swarming with chamber groups committed to the *ancien régime*, into which he emerged; and he is still a necessity in a world that apparently cannot get enough of the

*Continued on page 102*
The "wall of sound" served as stereo's first ideal, but we can now achieve sonic space as well as breadth in our listening rooms at home.

An Inquiry Into SPATIAL STEREO

BY LEONARD FELDMAN

With my children in tow, I recently attended a showing of that ancient Disney/Stokowski film Fantasia—and thereby hangs a tale that may be of interest to stereo enthusiasts besides myself.

The children left the theatre full of pleased excitement; their father in a state of sober reflection. From a purely sonic point of view, I might have been experiencing Fantasia for the first time. Here was a sound track thirty years old, the total effect of which surpassed anything that we (which includes me, an audio engineer) had since managed to devise. True, the acoustics of the movie house were "bigger" than those of a living room (though they certainly were not up to the quality of a good concert hall). Yet the film's sound track—with its five channels surrounding the audience—had nuances of reverberation, a quality of air and space that came startlingly close to the full, open sound of a concert hall—a sound that was not matched by my own fine stereo system at home. I decided to undertake some experiments. First, however, I did some cogitating.

Long ago it was realized that in terms of the faithful reproduction of the original concert hall sound even the very best monophonic reproduction must suffer from an inherent kind of "spatial distortion." At a live performance, sounds exist freely in space, emanating from different sources and being perceived both directly and by reflection. Furthermore, every sound is heard by both ears, reaching one an instant later than the other. This time differential is interpreted by the brain in terms of the spatial relationship or origin of the sound in question, and no single-channel reproducer, however excellent, can approximate this unique quality.

To overcome this deficiency of monophonic sound early experiments in binaural (literally, two-earred) sound involved the use of a two-channel headset, connected through a two-channel amplifier to a pair of microphones, each affixed to the left and right sides of a dummy head to approximate the average distance between two ears. Thus if the dummy (anthropomorphized as "Oscar" at the Chicago World's Fair of 1933-34) was seated in the tenth row of the orchestra, the listener wearing the headset would hear music as if he were sitting in the same location. The results were often thrilling, but the headset was cumbersome and one's mobility was of course restricted.

The advent of stereophonic sound (literally, solid sound), using the multichannel technique developed by the film industry, demonstrated that a sense of spatial realism could be conveyed in playback by the use of loudspeakers, and that it could be perceived by several listeners simultaneously, even when they were seated in different parts of the room. The sound heard, however, is still a "translation"—from the multichannel system of recording to the two-channel system of home listening—and, in my view, something is lost in the translation. Attempts to minimize this loss have been made by the recording companies, from the extreme separation of channels employed in stereo's early days (some early stereo recordings, I've been told, actually were made in two isolated studios!) to the more natural "spread" across both channels typical of present-day recordings. A good stereo recording, played on a good two-channel system, does indeed provide a great sense of breadth and depth, and this is easily and effectively demonstrated by switching the system from "mono" to "stereo" during playback. Even so, I am convinced on the basis of recent experiments that it is possible to reduce spatial distortion further.

For one thing, the sense of depth in two-channel reproduction is mostly a sense of "something" behind, rather than in front of, the presentation. To be sure, this condition often is valid—in an operatic recording, for instance, the vocalists are imagined as singing from just behind the orchestra in the pit, which is of course quite natural. But what of the "room effects" of the hall or theatre itself? In a live performance, the acoustic ambience derives from all parts of the hall, including areas behind the listener. In normal two-channel stereo playback, these room effects—though they may be reproduced in the record-
ing—are perceived as emanating solely from one’s two speakers. The resultant vague dissatisfaction reported by many listeners is often unjustly blamed on the recording or the reproducing equipment.

To a degree, the presentation can be improved by increasing the omnidirectionality or “spread” of sound from each speaker system, particularly of the highs, but as long as a recording is heard simply from two channels occupying the same frontal plane in the listening room, spatial realism will be lacking. Interestingly enough, I have participated in many “live versus recorded” sessions intended to demonstrate how accurately this form of stereo does reproduce the original music. But while those demonstrations may indeed prove the excellence of stereo components, their effectiveness in “fooling” the audience can be attributed in large measure to the fact that both the live and reproduced music are heard in the same acoustic environment.

Several techniques have been proposed to simulate this essential quality. An approach that has been suggested is the injection on playback of artificial reverberation. (The reverberation of a concert hall cannot be duplicated in any other room, least of all one many times smaller, by any “natural” means.) Aside from the fact that a professionally designed reverb unit is prohibitively expensive for the average home listener—and concomitantly, popular-priced models all have had, to my ears, their own form of “built-in” distortion—the best that any reverb unit can do is to impress its own coloration on that same purely frontal plane of sound. A more widely accepted approach to recapturing something of the original lifelike quality of the performance has been the use of a “center channel,” derived of course from the basic two channels of stereo. Originally advanced as a technique for overcoming exaggerated separation (the “hole in the middle”), the center channel was also found to enhance stereo solidity and to help create a “wall of sound.” The effectiveness of the center channel depends on such factors as the recording itself, the position and degree of directionality of the speakers, and the acoustics of the listening room; and in any case it can prove tricky. If used moderately (not too much signal fed to the center speaker), no improvement may be heard; if used to excess (too strong a signal to the center speaker), the stereo effect provided by the two original speakers can be negated. To me it now seems apparent that whatever benefit the third channel provides is limited in that it too forms a part of the frontal sound plane. The “wall of sound” is indeed broadened but it remains a wall—in front of the listener.

The reader will perhaps have anticipated the conclusion to which I am leading. What we need, it seems to me, is not one extended wall, but the addition of an auxiliary smaller wall or two to the sides and possibly to the rear of the listener. In short, I am proposing—and judging from recent talks with other engineers and some a & r men, I am
not alone in my thinking—that we reconsider our speakers and their relative placement.

For the listening tests to investigate my theories, I arranged three different setups, as shown in the accompanying drawings. The room itself was an average-size L-shaped area, combining dining and living rooms, so familiar in many homes and apartments. Acoustics were about midway between "dead" and "live" and, in any case, were judged to have no bearing on the results of the tests. The tests themselves were conducted over a period of weeks, with a listening panel of twelve adults—five women and seven men. Two women were professional musicians, two were high fidelity listeners, one cared little for recorded music but did attend concerts regularly. Of the men, one was an engineer (myself), two were music teachers, three were owners of high quality music systems, and one was indifferent about the whole thing. In all the experiments, all the listeners consistently preferred the enhanced stereo system to the original two-channel system.

In the first test—of a four-source stereo system (shown in the first diagram) auxiliary left and right speaker systems (L' & R') were positioned behind the listeners. Each auxiliary speaker system was equipped with a volume control (an L-Pad) which enabled us to set optimum levels for these reinforcing channels. With the listener seated as shown in the diagram, sound level of the rear speakers was slowly increased until the listener was barely aware of a "change." We played a variety of current recordings, mostly of orchestral music. No artificial reverberation or time delay of any kind was introduced into the auxiliary channels. In fact, the speakers were merely hooked in parallel with the prime, front speakers. Nevertheless, the response of the listeners in every case was that the "listening area" Continued on page 103

Those Extra Speakers

Speakers used for reinforcing channels need not be of the quality of the primary speakers. Any of a number of relatively low cost 8-inch or even smaller speakers will do. Care should be taken, however, to select speakers whose efficiency at least equals that of the primary speaker systems used, so that adequate sound can be obtained from the auxiliary units. Their volume then can be adjusted by means of individual L-Pads.

Correct phasing of the added speakers is as important as it was for the original left- and right-channel speaker systems. In the setup using four or five speaker systems, the rear left, rear right, and rear center (if used) speakers must be correctly phased with respect to each other and to the primary speakers. Many loudspeakers are now marked for polarity; if yours are, simply follow the indications for all parallel wiring. If no polarity is indicated on your speakers, phase may be determined as follows:

1. Arbitrarily make both right-channel speaker connections and both left speaker system connections. Disconnect the left leads from the amplifier, keeping the C and 16 pairs of wires twisted together. Connect a 1 1/2-volt flashlight battery to the C and 16 pairs of wires, in any polarity. Note whether cone movements of front and rear speakers are in the same direction. If they are not, reverse the leads to either the front or the rear speaker.

2. Repeat, disconnecting right leads from amplifier. With C and 16 leads connected to the battery in the same polarity as before, check the motion of the speakers. If both speakers' cones are moving in the same direction, check whether this direction is the same as in step 1. If it is not, reconnect leads to right output in opposite manner (C now becomes 16, and 16 now becomes C).

3. Check the center speaker phasing by the same battery test, comparing its direction of motion with either the left or right pair. If motion is opposite to left or right group, reverse leads to center channel speaker.

Fig. 2. To derive the center channel, many amplifiers have a third-channel output to which a speaker system may be connected directly. If your amplifier lacks this feature, the third channel may be set up by either of the following methods: A. A mixed signal is obtained by constructing the network shown and feeding the blend to a separate amplifier which in turn drives the third speaker system. B. Alternately, any two speakers may be installed in a common enclosure and connected as shown. Two small separate speaker systems, stacked together, will produce the same results. The L-Pads control the volume for each speaker. Their wiring is also shown.
ONE OF THE HAPPIEST results of the Cultural Exchange Program with the Soviet Union is that American musicians have become a commonplace in that land. Almost as a matter of course their concerts are sold out even in the smallest cities, and Russian audiences come eagerly and excitedly to hear their work. Indeed, to the concert agency arranging the New York Pro Musica’s tour last fall the fact that we were foreign artists was apparently enough to ensure our visit’s success: the advance publicity and posters did not always tell prospective concertgoers about the kind of music we performed—we were billed simply on the basis of our being an “American” group from “New York.”

Actually, what made our tour different from others in the Cultural Exchange Program was the nature of the repertoire. Only a tiny proportion of our audience could have had any idea of what to expect, for this was the first time that entire concerts of medieval and Renaissance music were to be presented in the U.S.S.R. It should be remembered, of course, that serious studies in early music were just beginning to blossom in Europe when, in 1917, the Bolshevik Revolution brought about the total rupture of relations between Russia and the West; and since then the musicological publications embodying the researches of Western scholars in this field have been extremely difficult for Russians to obtain. Furthermore, in the Russian heritage there is no direct historical link with the early music of the Western world: when Dufay and Josquin were writing for the princely chapels of Western Europe (and the Polish city of Cracow, where Copernicus later studied, was a center of cultural and intellectual life), much of what we know as Russia was still subject to the rule of the Tartar hordes. Without sources—and without instruments (the Heritage Museum in Leningrad contains an unusual collection of folk and early instruments, but otherwise appropriate instruments in playing condition are practically nonexistent)—the academies and conservatories could hardly share in the West’s renaissance of knowledge of early music. For our audience then, our concerts meant the experience of hearing something totally new: for us, they meant the great pleasure of introducing the Pro Musica repertoire into virgin territory.

For this tour (we had first visited Yugoslavia and were to spend six weeks traveling throughout the Western portion of the U.S.S.R.) it was decided that Pro Musica would combine its permanent ensemble of eleven with the members of the New York Pro Musica Renaissance Band, so that in total we had a company of six solo singers and thirteen instrumentalists. In determining our choice of repertoire for the occasion we had wished to present a spectrum of early music, from Guillaume Dufay to Claudio Monteverdi. The combining of forces from the two groups thus made it possible to represent something of the great variety of instrumental and vocal music written between the fifteenth and the early seventeenth centuries.

We drew up three separate programs: the first was a program of Burgundian and Flemish music, including works by Dufay, Josquin, and Isaac; the second, a program of Elizabethan works designed as a 400th birthday tribute to William Shakespeare and including compositions by Morley, Dowland, Robert White, and William Byrd; the third program consisted of late Renaissance and early baroque music.
by German and Italian masters, and the composers represented were Monteverdi, Frescobaldi, Hassler, and Praetorius. It will be obvious that we had not come to patronize our audience. These programs were such as we might have presented at home, and in fact they did figure in our American appearances on our return.

The Soviet concert agency, Gosconcert, organized the tour in such a way that in most cities all three programs could be given. This was an extremely happy arrangement, enabling those music lovers interested in becoming acquainted with this literature to hear more than a single concert and affording the members of the Pro Musica an opportunity to explore a little the often widely varying cities where we performed. Our itinerary started with a week in Moscow and a single concert in the nearby provincial city of Ryazan. From Moscow we flew to the Georgian capital, Tbilisi (formerly Tiflis), and then on to neighboring Armenia. The easternmost point of our travels was Baku, the capital of Azerbaijan, and from there we went on to the Crimea, where we gave concerts in Simferopol and Yalta. Next we played in the Caucasian mountain cities of Platygorsk and Kislovodsk. The October weather had been extremely pleasant after we left Moscow, but with Kiev we returned to a climate of premature winter. From the Ukraine we went on to Minsk, the center of Byelorussia, and thence to Leningrad for our final week.

Although one has learned that the Soviet Union is composed of many different republics which shelter many different peoples and cultures, the actual experience of coming into contact with Great Russians, Azerbaijanians, Georgians, Armenians, Ukrainians is an extraordinary one, and quite unforgettable. In spite of present-day mass communications and the highly organized nature of the Soviet government, the cultural differences among the various republics have not been wholly eradicated. In Baku, for example, tangible evidence of the Arabic tradition still flourishes. In Armenia one is aware of a people enormously proud of their early Christian tradition. On the streets of Tbilisi one encounters the busyness and exuberance of the Georgians, and the spirit of that city reminds one of a Mediterranean town. Everywhere the ancient architecture, the folk dress, the old works of art in the museums demonstrate the variety and richness contained within the vastness of the country.

As musicians, we were of course interested in the music played in the various republics. Generally speaking, one can say that the standard repertoire has established itself everywhere, but much traditional music exists, and wherever we went we asked to hear it. As a result, between our own performances we sometimes were introduced to music that is rarely heard in the Western world. The Soviet Union has, over the years, encouraged the formation and growth of vocal and instrumental ensembles that devote themselves to the performance of folk music, most of them permanent repertory companies of considerable skill. One could question the "ethnomusicological" validity of the approach taken by some of these groups, since the general practice seems to be to employ latter-day arrangements, but their performances were often interesting and gave members of the Pro Musica and myself many enjoyable hours. Even more fascinating, however, were the concerts of traditional music given by groups other than the State ensembles. While these performances are much more common in the smaller communities, even in the larger centers one can listen to music played by musicians who continue a tradition that often goes back centuries. What comes to my mind particularly is the day I heard an Armenian trio consisting of two duduk (double-reed instrument) players and a drummer—performance on the highest professional level and music that seemed to be completely untouched by nineteenth- and twentieth-century Western cultures.

For me, the most fascinating experience by far (and one that I had been anticipating from accounts by other travelers) was hearing the traditional choral music of the Republic of Georgia. My first introduction to this remarkable polyphony was through the composer Tacktackashvili, director of the conservatory in Tbilisi, who played for me a set of tapes that had been recorded by Georgian musicologists in Georgian villages. These field recordings exhibited a variety of styles and performances that were breathtakingly beautiful. Very generously, the conservatory extended an invitation to our entire company, and we were treated to a lecture and performances of this music on tape and by a group of young male singers (the latter, students who had come to Tbilisi from villages throughout Georgia).

After the lecture-recital an extremely lively
question and discussion period followed. What we had heard recalled to our ears European musical practices of the twelfth, thirteenth, and fourteenth centuries. Some pieces were reminiscent of French medieval organum; others of Italian fourteenth-century polyphony, still others of English and Spanish medieval sacred works, but taken as a whole this Georgian polyphonic song had its own unique style—dissonant, independent linear parts—a style requiring a highly sophisticated vocal technique. I might add that the happy surprise at our enthusiasm the on the part of the conservatory students and faculty was equaled only by our own wonder at how such a complex tradition could have survived the centuries without notation. Interestingly enough, of the Pro Musica's three concerts in Tbilisi, the program that appealed most to the audience was the one devoted to the highly polyphonic Burgundian and Flemish music of Dufay and Josquin.

In almost all the cities we visited we were presented by the local Philharmonic Society, and on the whole the arrangements made for us were satisfactory. Hotel accommodations, as a general rule, were fairly good, and certainly we could have no complaint about the halls in which we performed. With the exception of the auditorium in Kiev, which seated 2,000, the halls were, to our pleasure, modest in size, most of them old buildings, some of them converted palaces from Czarist days. We found them acoustically excellent and, with their aura of old-fashioned comfort, comfortable places in which to make music and to listen. The audiences themselves were not what we would call "fashionable"; they struck us as quietly prosperous, middle-class, serious but not stolid. Happily, arrangements had been made for some tickets to be sold at reduced prices to students, and we thus had the satisfaction of knowing that our audience numbered a fair number of young people.

The single major disappointment we suffered was in discovering during the first week of our performances in Moscow, that the program notes and texts we had sent ahead had not been printed. By the time we reached Tbilisi during the second week of the tour I felt that something had to be done, and there it was decided to have a young and very knowledgeable composer, musicologist Evgeny Machavariani, deliver a short talk before each concert. Subsequently, I wrote a set of brief program notes to be read before each program. However, in spite of the tremendous handicap of listening to a repertoire that was totally unfamiliar, the audience responded with keen interest to the new sounds and forms of the Pro Musica's old music.

The reactions of the audiences in the different cities were markedly different. The concerts in Moscow were greeted with a respectful but reserved enthusiasm; in Kiev the response was much more outgoing; in Leningrad the enthusiasm was overwhelming; and in the provincial centers, tumultuous applause would greet the members of the company even as they came on stage. We were always aware that the music of the first group apparently took our listeners unaware. The gentle sounds of the recorder and the viol, the soft buzz of the krummhorn, the delicate vocal lines of the Renaissance madrigal and motet seemed to come as a complete surprise. It was as though each member of the audience suddenly found himself listening to music from an entirely different perspective: and as the concert went on, one had the feeling that a readjustment was taking place, that each listener was observing from a new vantage point. It was, in fact, a rather wonderful thing to watch: after the first few experiences, one could predict that by the end of the program most of the audience would have come the complete circle.

In talking to the artists after the concert, people would refer again and again to the delicate filigree and the gentleness and the infinite varieties of soft sound one heard in Renaissance music. My feeling was that, in spite of the almost automatic association of concert music with eighteenth- and nineteenth-century repertoire, the Russian audiences were finding themselves responding actively and personally to a new aspect of music. In the larger centers the audiences were understandably more sophisticated—some of their members apparently had heard about this music though they had not previously had the opportunity of hearing it—but wherever we played, we noticed that the favorites, by far, were the vocal works. Perhaps this was to be expected since, however different from our own the Russian tradition of choral music is, it is easier to relate to the sound of the human voice than to a dozen different varieties of hitherto unknown instruments. Especially great was the response to the melancholy pieces, the laments by Monteverdi and Josquin; and two works we performed on the Elizabethan program—a very moving lament by John Ward, written for the death of King James's son Henry, and a relatively
by William Weaver

The Unknown

SMETANA

A look beyond The Bartered Bride at one of music’s neglected geniuses.

On May 5, 1882, the hundredth performance of Bedřich Smetana’s sixteen-year-old opera The Bartered Bride was given in Prague. It was a national event—in a nation not yet politically independent—and the theatre was packed. Wild applause forced the orchestra to repeat the overture, and another thunderous ovation greeted the appearance of the composer, who had come in from his country retreat to be present. Prematurely aged, deaf and suffering from other ills and anxieties attendant on that affliction, Smetana was overwhelmed by this demonstration. But that same evening, at a banquet in his honor, after many speeches and many toasts to his opera, the composer said to a friend. in a deaf man’s too loud voice: “If you think you give me special pleasure when you praise The Bartered Bride so highly, you are mistaken. When I hear you speak like that, it seems to me that you do not understand my other, better operas at all. My strength and joy lie elsewhere.”

Smetana might have been speaking to the world. Though The Bartered Bride did not reach London until 1895 and New York until 1909 (with Mahler), it has remained his best-known and best-loved piece in the Western world. And. as the composer’s words portended, his other work, at least in the West, has been largely neglected. Lovely and fresh as The Bartered Bride is, it is not Smetana’s greatest achievement or even his most characteristic opera. For me, the exploration of Smetana’s other music has been both a splendid surprise and a profoundly moving personal experience.

In the fall of 1956 I was in West Berlin for the music festival, and one day I ventured into the Eastern Sector (the Wall was then mercifully nonexistent) in search of books and records. A friend had told me about the Czech Pavilion, where good LPs were to be had at incredibly low prices. I found the shop, asked what they had in the way of complete operas, and was handed a recording of Dalibor—a work I had only vaguely heard of. This was the beginning of a great and enduring passion.

I brought the album home (to Rome) and for several weeks listened to the music—casually, while shaving or watering the plants—with no notion of what the plot was about. Finally. I found a piano score with a German text, and eventually an English libretto, which enabled me to sit down and follow the opera with some understanding. By this time the tunes were firmly and irresistibly in my ear. and
the heroic splendor of Dalibor had won me over completely. I then set out, systematically, to learn more about its creator.

Like everyone else, I knew The Bartered Bride (from rather poor performances, in translation), the Moldau (which I subsequently learned to call, properly, Vltava); but this was all I knew. As my investigations proceeded, the stature of the artist grew enormously in my eyes, and I began to track down what little biographical material is available in English and French.

In the 1908 edition of Grove’s Dictionary Smetana’s first name is given as Friedrich, and the titles of his operas are also listed in their German form—Die verkaufte Braut, Der Kuss, etc. It is only one of the many ironies of the composer’s history that his most famous symphonic piece, Vltava, that hymn to the beautiful, beloved river of his own land, is to this day known all over the world by a foreign name. Smetana is sometimes dismissed as merely a national composer, linked with lesser artists like Grieg and Nielsen: and this is another irony, because during his lifetime his fellow-Czechs attacked him for not being nationalistic enough. His music was accused of Wagnerism (there is about as much Wagner in Dalibor as there is in Aida).

Unlike many great artists, Smetana—to judge from his letters and from the reminiscences of his associates—was a singularly lovable as well as noble man. The simple account of his life, where personal joys and tragedies alternate with artistic successes and failures, reads like a moving composite of the biographies of nineteenth-century composers. In 1824, when Bedřich was born in the little town of Litomyšl, his family was not poor (his father was a brewer, and Bohemia was—and is—a country of beer drinkers) and he was given an adequate early education (in German language of the Austrian oppressors). But the family fortunes declined, his musical studies advanced precariously, and when he was twenty—thanks to a recommendation of the head of the Prague: Conservatory—he took a job as music master in the family of Count Leopold Thun. At this time he began to compose seriously (he had been writing polkas and improving since early childhood), as he mingled with older musicians and men of culture in the aristocratic atmosphere of the Thun household.

Smetana, however, was already a nationalist, and his position with the Thuns was ambiguous. He left them in 1848—significant year—and, after his marriage to a young pianist, opened a music school with his wife. Kateřina Kolář had been a childhood sweetheart, and her gentle figure reminds me inevitably of the sweet, shadowy Margherita Baruzzi Verdi. Like the young Verdis, the Smetanas lost their first two children in infancy; the death of their little daughter Bedřiška inspired Smetana’s G minor Trio, perhaps the finest of his early works.

Financial and political difficulties, and to some extent no doubt these intimate sorrows, led Smetana to seek work abroad. In December 1856, he wrote to his parents from Sweden: “On October 6, early in the morning, I arrived in Göteborg and here I am still. . . . I have given two concerts and earned great praise but not what you would call money. I immediately got more lessons than I can possibly cope with, and I have also started a school . . . the Society for the Promotion of Music has chosen me as its director.” In the same letter Smetana said: “Prague did not wish to recognize me, so I have left. . . . I am homesick for my country.” This incidentally, was the first letter Smetana wrote in Czech. He had set about studying his country’s tongue, and eventually was to become fluent in it.

Smetana’s five years in Sweden (1856-61) were the years of his maturing. His piano compositions became more ambitious, and he wrote three Lisztian symphonic poems of great vigor. But tragedy continued to hound him. The northern climate affected his wife’s health, and in 1859 she died, on a journey back to Prague. The following year Smetana married another fellow-countrywoman, Barbara Fernandi—his second marriage was as happy as his first—and, as soon as it was financially possible, returned with his new wife and his surviving daughter to Bohemia.

Prague was a changed city. The revolutionary movements of 1848 and 1859 had won concessions from the Vienna government, and in his diary, under “December 1861,” Smetana wrote: “With our newly awakened national consciousness, it is also my endeavor to complete my study of our beautiful language. . . .” In the same diary he wrote a year later: “I have finally got an operatic text . . . by the poet Sabina. . . . I am setting to work with great pleasure.” The great phase of Smetana’s career was now beginning.

Composers cannot really be compared. Still, if I were forced to put another’s name beside Smetana’s, it would not be Grieg but Verdi. Both began writing in countries under Austrian oppression, and both were conscious, ardent nationalists. Today the word “nationalism” has an evil flavor; it no longer suggests Kossuth and Garibaldi, but Hitler and John Birch-ites. And yet it was national fervor that inspired much music we love today, from Nabucco to the Revolutionary Etude.

Verdi, of course, was writing in a country that greedily demanded new operas, and he was the continuer of a long tradition. Opera in Smetana’s Prague meant foreign opera: he set out not only to compose operas in his native language (some of his librettos were written in German and translated into Czech for him) but also to forge a national tradition that other, younger composers could carry on after him.

Karel Sabina’s “operatic text” was the libretto of The Brandenburgers in Bohemia (when I saw it, this first Smetana opera reminded me in many ways of I Lombardi, another patriotic pageant). First
performed in 1866, the work was an immediate success and won a prize of 600 gulden which had been established for "the best opera on a patriotic Czech theme." The success—and the prize—no doubt stimulated Smetana to complete his second opera, The Bartered Bride (another Sahina libretto), in a hurry. It was given that same year, but was a failure, and the arrival of Prussian troops—then at war with Austria—in Prague caused the theatre to shut down and the composer himself to flee the city. When order was finally restored, Smetana was given the post of conductor at the Czech Theatre (against the opposition of his rivals and enemies), and his Bride soon became a hit.

The next years of Smetana's life were intimately connected with a project that concentrated the energies of all Czechs: the construction of the National Theatre. The new political situation allowed Czech culture more freedom of expression, and the opera house was to be the visible symbol of this freedom, constructed entirely by popular subscription. Dalibor was composed to celebrate the laying of the cornerstone. In the second act, when the hero is in prison, Milada—the heroine—takes a page from Leonore's book, disguises herself as a boy, and makes friends with the jailer. Instead of smuggling the prisoner a piece of stale bread, she takes him a violin. The jailer approves, saying: "What Czech is not fond of music?"

Despite the official occasion and despite the thrilling score, Dalibor was not a success, nor did it become one until after the composer's death. Again the charge was "Wagnerism."

Smetana's first three operas were composed at a Verdian pace, in four years. His next opera, Libuše, was intended for performance at the opening of the National Theatre; he spent four years in writing it, and it remained in his desk until the theatre was completed, nearly a decade later. Meanwhile, as construction on the theatre progressed, he wrote a charming light opera, The Two Widows (its premiere was in 1874), the last of his operas to be completed before the onset of his deafness.

"It was in August 1874, as I was walking in the early evening hours through the woods ... I suddenly heard such moving and ingenious notes being lured from a flute that I stood still and looked round me, trying to see where such an excellent flute player was hiding. Nowhere, ... Next day I kept to my room, but the illusion repeated itself. ... Later a terrible roaring in my ears ... and the piano at which I had sat down to play seemed to me quite out of tune."

The tale of the various "cures" attempted is almost unbearable to read. In the space of a few months Smetana had lost his hearing completely, though it was much longer before he gave up all hope. Having to abandon his conducting post and give up concertizing, he retired, in straitened circumstances, to the house of his daughter Zofie and her husband, chief forester on the Thurn und Taxis estate at Jabkenice. There the peace of the beautiful countryside which he depicted in so much of his music helped to restore his spirits, and during the last eight years of his life (1876–1884) he composed some of his finest works. At Jabkenice he completed the Má Vlast cycle. wrote his two string quartets, his flashing Czech Dances for piano, the two violin-piano duets known as From My Homeland, the Evening Songs, a number of works for male choir, and his two last operas—The Secret (1882) and The Devil's Wall (1884).

On June 11, 1881, Libuše was finally performed, inaugurating the National Theatre. A new kind of Bühnenweihfestsstück (written ten years before Parsifal), Libuše is an intentionally static, solemn work, illustrating scenes from the life of the legendary Bohemian queen and prophetess whose name gives the opera its title. Smetana had specified that it was to be performed only "on great memorial days which touch the whole Czech nation," but even in this ceremonial work the composer's tunefulness did not abandon him and the opera is never dull.

Libuše was well received. A few weeks later, however, a disaster occurred which shocked the country and also had repercussions on the composer's health. On August 12 Smetana was coming into the city; from the train he saw smoke and flames. The National Theatre was on fire; hours later it was in ruins. Today, in Prague's Smetana Museum, a fascinating collection of documents housed in an old mill on the Vltava, one can see a copy of the next day's paper, with the stark headline, "Weep, Nation!" over a smudgy engraving of the flaming building. The paper also reports Smetana's reaction: "The terrible news had such an effect on Smetana that he was unable to speak a word and was seized with a fit of shivering. ..."
On September 8 of that same year (the feast of Saint Wenceslas, the national patron), Smetana came out of retirement to conduct the Libuše Overture at a concert for the rebuilding fund. The money was collected at record speed, and two years later the theatre was rededicated, again with a production of Libuše. The words that can still be read over the proscenium, Národ sobě (the nation's gift to itself), are doubly true.

Smetana was present at the theatre's second opening, on November 18, 1883. It was one of his last public appearances, for the long torment of his deafness was beginning to cloud his mind and his health was rapidly deteriorating. The following April he was brought from the country to Prague, to the hospital for nervous disorders. On May 12 he died. His funeral was held three days later, and as Eliška Krásnahorská (librettist of The Kiss, The Secret, and The Devil's Wall) wrote in her memoirs: “On the very day of the master's funeral, the sounds of his Bartered Bride rang out in the theatre to which his heart was so firmly united. . . . It was as though a black veil had been draped over the stage . . . tears darkened the eyes of thousands.”

If during his lifetime Smetana had to fight to win the admiration of his fellow-countrymen, he is now a national hero on a scale which even Verdi in Italy has not achieved. Every Czech I have ever spoken to—including some avant-garde composers—has brightened with enthusiasm at the mention of his name. In Prague, all his operas are in the repertory, and I have never attended a Smetana performance there that wasn't packed.

The Western world's ignorance of Smetana (and, to a lesser degree, of his successors Dvořák and Janáček) is particularly surprising in that virtually all his music has been recorded. Admittedly, Supraphon records—the only source for the rarer Smetana repertoire—are not always easily obtained, but with a little patience and an importer's help, they can be had: and the adventurous, open-minded listener can make many exciting discoveries. In a period when capacity audiences rush to hear minor Donizetti, surely it is time for music lovers to hear the major works of a major composer.

Like all converts, I am frankly a proselytizer, and no musical friend leaves my house without having listened to at least a couple of Smetana recordings. Most people, of course, already know The Bartered Bride. (In my opinion, the Czech recording under Zdeněk Chalabala—Artia 82 or S 82—is, despite sonic inadequacies, preferable to the Angel set—3642 or S 3642—under Rudolf Kempe. The latter recording is well conducted and not badly sung, but I feel that a German text affects the interpretation and produces a kind of heaviness, though the opera certainly remains full of charm.) For those unfamiliar with the rest of Smetana's work I recommend Dalibor—begin anywhere, the tuneful sweep of the opera will soon catch you—and the magnificent string quartets. The first of these, From My Life (Supraphon 420), is literally autobiographical, an unusual and explicit narrative where, in the last movement (Smetana's description), “the terrifying high note rings in my ears as a premonition of my cruel . . . deafness. . . .” Then there is Má Vlast. The words “program music” are almost as unfashionable as the term “nationalism,” but fashions change, and perhaps one day soon this cycle will have the audience it deserves. Rafael Kubelík's reading with the Vienna Philharmonic (London 2202) is an affectionate, idiomatic one, and its fine sound helps to make the set a strong rival to the musically peerless but technically inferior recording by the late Václav Talich and the excellent Czech Philharmonic (Parliament 111). The Czech group has, I am told, recently made a new recording of the work under Karel Ančerl: it should be well worth keeping an eye out for.

The operas, of course, the songs and choruses (a recent Supraphon recording, 10029, of these last is superb) bring one face-to-face with the language barrier, and the English translations furnished in some Supraphon albums are a very shaky ladder in scaling that barrier. But with a little patience it can be got over, and the rewards are great. (There are, by the way, singing translations in English of The Two Widows and The Kiss, and our concert-opera societies might well look into these.) My own favorites—after Dalibor—are The Kiss and The Secret, comic operas tinged with an elegiac melancholy, autumnal works. These are not “funny” operas, any more than Falstaff is funny: they are comic only in that they end with love rewarded. The splendid melodies of The Bartered Bride and Dalibor are here too, and the orchestral invention is even greater.

The Brandenburgers in Bohemia has been recorded, but not yet released; Libuše should be on records within another year. (Warning: these operas—like The Devil's Wall—are more readily comprehensible in the theatre than on recordings.) Of Supraphon's Smetana discs in general I should add that some made ten years or so ago (Dalibor and The Secret, notably) are sonically inferior; and while there is some excellent singing (Beno Blachut's Dalibor, for example), there is also some irksome wobbling from the sopranos. The orchestra and chorus of the National Theatre are excellent, however, and so are the conductors.

An enthusiast is always in a bad position. In danger of overstating his case and alienating when he wants to persuade, I do not mean to say that every polka Smetana wrote was a masterpiece (though some come close), but nothing he wrote is completely without interest. Twenty years ago, when I was in college, I was considered eccentric for insisting that Rigoletto was a great work. Now, middle Verdi is so chic that I almost want to climb off the bandwagon. Perhaps in another twenty years Smetana too will be internationally recognized—to the world's great gain.
You know you’re a hi-fi expert... now let your friends know it

(and earn a free Shure Stereo Dynetic® stylus in the bargain)

HERE’S THE PROBLEM...

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* $450.00 for solid walnut library Model M-100W; $389.00 for portative luggage Model M-100L.
The consumer's guide to new and important high fidelity equipment

high fidelity

EQUIPMENT REPORTS

Sherwood Model S-9000
Integrated Amplifier


COMMENT: A recent entry into transistorized audio is the new S-9000 by Sherwood—a gleaming, compact integrated amplifier in the medium-to-high power class. Its neat, logical styling and its fine performance both are reminiscent of former Sherwood equipment. The S-9000 comes in a metal case which, with the legs supplied, may be placed on a shelf "as is," or further dressed up in the wood-grained leatherette case available. If a panel cutout installation in custom cabinetry is used, the amplifier may be mounted in any position from horizontal to completely vertical (with the face plate up).

The operating controls are laid out in a straight line across the center of the front panel and include, from left to right: a four-position program selector switch (tape head, phono, tuner, auxiliary); a five-position stereo/mono selector switch (reverse, normal, channel 1, channel 2, mix); a bass control (for left and right channels simultaneously); a similar type treble control; a loudness (volume) control combined with the on/off switch; and a stereo-balance control. Below these controls are a tiny phono-gain control (tape head and phono input levels are adjustable) and six slide switches used for: tape monitor, high frequency (scratch) filter, low frequency (rumble) filter, loudness contour, phase reverse, speakers on/off. With the loudness switch at the in position the volume control functions as a loudness contour control and provides effective bass boost at lower volume levels. Also included on the front panel is a low-impedance stereo headphone jack. Headphones may be used simultaneously with speakers, if desired.

At the rear of the S-9000 are five pairs of stereo inputs: three pairs are for high level sources (tuner, auxiliary and tape monitor) and two are low level inputs (phono and tape head). For feeding signals from the S-9000 to a tape recorder there is a pair of signal output jacks. Also at the rear are two accessory AC outlets, one of which is switched; a grounding terminal; a fuse-holder; and the AC power cord. The pair of left and right speaker terminals will accommodate speakers having an impedance between 4 and 16 ohms.

The circuitry of the S-9000 contains eleven silicon transistors in each channel and four silicon rectifiers in the power supply. Two transistors are wired as push-pull outputs and are fed by a driver transformer. One power output transistor in each channel has strapped to its body a heat-sensitive circuit breaker that will

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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.
open the AC line voltage to the power transformer in the event that the speakers are accidentally shorted. In addition to this protection, Sherwood cautions the user against short-circuiting the speakers. According to Sherwood the circuit breakers will open when the temperature of the output transistors reaches 210°F, and will close again when the temperature drops to 170°F.

In tests conducted at United States Testing Company, Inc., the S-9000 met its important specifications with ease, providing high power with very low distortion across the audio band. With both channels operating together (the most rigorous test), it shaped up as a very clean 40-watts-per-channel amplifier, with ample reserves for driving the lowest efficiency speakers.

The frequency response of the amplifier was flat to within 1 dB out to 35 kc, and down only 3 dB at about 9 cps and 70 kc (with the volume control at the 12 o'clock position). While observing the 10-ke square-wave response of the amplifier on an oscilloscope, USTC testers adjusted the volume control until the square wave exhibited optimum high frequency response. At this position (10 o'clock), the response—already excellent—became even more outstanding, and was down only 0.8 dB at 100 kc. These measurements are further reflected in the two 10-ke square-wave re-

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**Lab Test Data**

**Performance characteristic**  
**Measurement**

- **Power output (at 1 kc into 8-ohm load)**
  - 1 ch at clipping: 55 watts @ 0.23% THD
  - 1 ch for 0.5% THD: 63.2 watts
  - r ch at clipping: 45.2 watts @ 0.2% THD
  - r ch for 0.5% THD: 52.5 watts
  - both chi simultaneously at clipping:
    - 1 ch: 43.2 watts @ 0.27% THD
    - r ch: 39.6 watts @ 0.21% THD

- **Power bandwidth for 0.5% THD**: 12 cps to 16 kc
- **Harmonic distortion**
  - 50 watts output: less than 0.5% up to 10.5 kc; 1% at 20 kc; less than 0.5% up to 15 kc; 0.75% at 20 kc
  - 25 watts output: less than 0.25% up to 10.5 kc; 0.5% at 30 kc; 0.8% at 50 kc; less than 0.25% up to 10 watts output; 0.84% at 40 watts output; less than 0.35% up to 10 watts output; 0.95% at 40 watts

- **IM distortion**
  - 8-ohm load: less than 0.25% up to 10 watts output; 0.5% at 30 watts; 0.8% at 50 watts; less than 0.25% up to 10 watts output; 0.84% at 40 watts output; less than 0.35% up to 10 watts output; 0.95% at 40 watts

- **Frequency response, 1-watt output**
  - Vol control (12 o'clock): +0.2, -1 db, 17 cps to 35 kc
  - Vol control (10 o'clock): -0.8 db at 100 kc

- **RIAA disc characteristic**: +0, -2 db, 25 cps to 20 kc
- **NAB tape head characteristic**: +1, -2 db, 40 cps to 20 kc

- **Damping factor**: 40

- **Sensitivity for full output**
  - phono: 2.75 mv
  - tape head: 1.30 mv
  - aux: 350 mv
  - tuner: 330 mv
  - tape mon: 330 mv

- **S/N ratio**
  - phono: 85 db
  - tape head: 58 db
  - aux: 68 db
  - tuner: 68 db
  - tape mon: 68 db

- **Power Bandwidth at 0.5% THD**
  - (Bandwidth below 20 cps, estimated on scope)

- **Performance Characteristics**

<table>
<thead>
<tr>
<th>THD at 50 Watts</th>
<th>Volume Control at 10 o'clock</th>
</tr>
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<tbody>
<tr>
<td>0.5%</td>
<td></td>
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</table>

- **Response in db**
  - RIAA
  - 0
  - ±5

- **Equalization Characteristics**

  - Frequency, cps

- **Loudness Contour Characteristics**

  - Frequency, cps

- **Intermodulation Distortion**

  - Audio Power Output in Watts

  - Frequency, cps

- **Filter & Tone Control Characteristics**

  - Frequency, cps

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**High Fidelity Magazine**
The 1M characteristics of the S-9000 were excellent, and—incidentally—different from those of other transistor amplifiers recently encountered. In most transistor amplifiers, the 1M distortion has measured higher at low power levels than at high power levels. In the S-9000, the 1M is very low at low power output, rising as the amplifier approaches its maximum power output—which is the pattern, of course, of tube-type amplifiers. In any case, 1M distortion—with the amplifier driving 4-, 8-, or 16-ohm loads—was very low.

Well-built, neatly styled, and very easy to listen to, the Sherwood S-9000 is a topflight integrated amplifier, offering in a compact format the kind of performance formerly associated with bulkier separate preamp and power amplifier equipment.

Sonotone Mark IV
Cartridge

THE EQUIPMENT: Sonotone Mark IV (9TAF), a ceramic turnover (twin styli) stereo cartridge supplied with two plug-in networks for RIAA equalized preamp inputs. Price: Model 9TAF-D77HC, with two 0.7-mil diamond styli, $24.25; Model 9TAF-SDHCV, with one 0.7-mil diamond and one 3-mil sapphire (model tested), $20.25. Replacement stylus assemblies: dual 0.7-mil diamond, $10; 0.7-mil diamond and 3-mil sapphire, $6.50. Manufacturer: Sonotone Corp., Elmsford, N.Y. 10523.

COMMENT: This latest ceramic from Sonotone is a rugged, low-cost, all-purpose cartridge. It may not be the last word in refined performance vis-à-vis today’s best magnetics, but it does offer very good sound and certainly can prove handy for many installations, and especially for the owner of a sizable collection of older records—including 78 rpm— who plays them, as well as his newer discs, fairly often and who doesn’t want to bother interchanging heads on his tone arm. An unusual feature of this cartridge is its “Sono-Flex” stylus assembly: quite flexible, yet robust, it lends a comforting degree of compliance to the pickup and at the same time seems virtually impervious to damage inasmuch as it can be bent very much out of playing position and then allowed to spring back to its normal alignment again.

The cartridge is a flip-over type, with provision for two separate stylus. The combination of the 0.7-mil tip (for mono and stereo microgroove discs) and the broader 3-mil tip (for 78-rpm discs) would be the logical choice for maximum versatility. Alternatively, it may be ordered with two 0.7-mil tips so that the user always has a spare needle on hand (for microgrooves only, of course). The 9TAF is supplied with a pair of plug-in equalizers that convert its output to a signal suitable for connecting into the low-level phono inputs on high fidelity amplifiers. Without the equalizers connected in the line, the signal may feed directly into a high-level input such as the radio-phono jack found on some radio or television receivers. This type of hookup, while it may sacrifice something in the way of accurate equalization, is perfectly safe and it surely could prove a real convenience in some situations.

For installing in a tone arm, the cartridge has the usual mounting centers and a plug-in four-pin connector to which the sleeves found in most tone arm beds will fit readily. Rated compliance of the 9TAF is 15 x 10^-6 cm/dyne; recommended tracking force, using professional-type arms, is 1.5 to 3 grams; in record changers, 3 to 4 grams. In tests run at United States Testing Company, Inc., the 9TAF was used in a Grado arm, tracking at a
force of 2 grams. In subsequent listening tests, it was installed in several automatic and manual (turntable-arm combination) players.

The output of the 9TAF was measured (referenced to 1 kc, peak recorded velocity of 5 cm/sec) as 4.7 millivolts on the left channel, and 4.4 millivolts on the right channel. These values, taken at the output of the plug-in equalizers, are well suited for high fidelity preamp inputs. Frequency response held to within ±2.5 db across most of the response range, except for a gradual rolloff in the bass and a characteristic rise at about 15 kc. Channel separation was quite ample for stereo disc playback. Channel balance averaged to within 2 db across the band. Distortion did not start until about the 4-kc point, and remained quite low.

In listening tests, the 9TAF—with its very clean, smooth, and “musical” sound—demonstrated to our satisfaction how far the art of the ceramic cartridge has come to date. Instruments, voice, ensembles all sounded natural and “well aired.” Needle talk was negligible and hum pickup nil. With this kind of performance, versatility, and low cost, the new Sonotone should not be ignored by the stereo record owner seeking a suitable pickup for a budget system of high quality.

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**Bogen Model B62 Record Player**

**THE EQUIPMENT:** Bogen B62, a variable-speed (from below 16 to above 78 rpm) turntable with integrated arm. Dimensions: 15 by 13 by 3 1/2 inches (allow 3 inches clearance under motor board). Price: $69.95. Optional walnut base, $5.25; dust cover, $5.50. Manufactured by Lenco of Switzerland; distributed in the U.S.A. by Bogen Communications Division, Lear Siegler, Inc., P.O. Box 500, Paramus, N.J. 07652.

**COMMENT:** The B62 is the latest version of a high performing turntable with arm that offers continuously variable speeds from below 16 to above 78 rpm. The speed adjustment control has detent positions for the nominal settings of 16, 33, 45, and 78 rpm; with these stops as a guide and by slight adjustment of the control it is possible to obtain absolute accuracy of speed for any record cut, including some that may spin at slight departures from the standard speeds, such as some older “78s.” Precise settings for the three speeds most often used (33, 45, and 78 rpm) are facilitated by a strobe disc that fits onto the platter. It also is possible to vary the pitch of records deliberately, a feature that could be of interest to students of music and professional musicians. The actual range of speeds possible with the B62, according to United States Testing Company, Inc., is from 10 to 85 rpm.

This unusual feature is accomplished by a unique motor and drive system under the platter. The motor, itself a four-pole constant-velocity type, is provided with a conically shaped shaft which contacts a rubber idler wheel. The speed control moves the idler along the tapered shaft to vary the speed of the platter. The tapered shaft lies in the horizontal plane. An idler arm and spring assembly holds the idler wheel in a vertical position, and to one side of the tapered drive shaft. The rim of the idler wheel protrudes through a cutout in the mounting board to come in contact with the underside of the turntable. Inasmuch as the idler wheel makes contact with the drive shaft and the turntable simultaneously only when the power switch lever is placed in the on position, no flat spots should develop on the idler.

The B62 contains a well-balanced, 1 1/4-inch-diameter, rubber-padded turntable weighing 8 1/2 pounds. The tone arm is a metal tubular type with an offset head. A spring-loaded control, mounted at its rear, is used for adjusting tracking force. The arm also contains a micrometer-type gauge used as a logging scale in the event that more than one cartridge is used (the scale does not indicate actual tracking force). The cartridge head is a plug-in type which locks firmly into the front of the tone arm, and seems large enough to accommodate any standard model of cartridge.

In addition to the speed control, the B62 also has a lever switch that serves as the on/off control and as a device for raising and lowering the tone arm—to minimize record or stylus wear and to permit easing of records. When this switch is moved to the play position the tone arm rests lowers the arm gently onto the record. Of course the arm must first be positioned over the starting groove of the record. On reaching the end of the record the tone arm may be lifted from the surface of the record by moving the lever to the on position. Further counterclockwise rotation of the lever will turn the record player off.

Tests of the B62 at USTC, and subsequent listening
tests. were made with a variety of cartridges. Tone arm resonance was extremely low, and was well damped at about 12 cps, which is excellent. The rumble measurement of the B62 was found to vary according to the tension of the shock-absorption springs under the plinth. When relatively "loose", these springs, it was found, resonated at 10 cps, which produced a rumble figure of ~20 db, referenced to the NAB standard of 1.4 cm/sec. However, by compressing these springs to a point where the turntable was almost in contact with its wooden base, USTC found that rumble decreased significantly. With the turntable thus mounted, the B62 was used in listening tests over wide-range speakers, and rumble was inaudible. Wow and flutter were both low and insignificant (0.12% and 0.03% respectively). Tone arm bearing friction was very low in both the vertical and lateral planes, and the arm was found to be capable of permitting several late model cartridges to track at the low forces recommended for them.

The Bogen B62, in sum, shapes up as a turntable and arm combination of fine design and high quality performance. It is well suited for any high fidelity installation and, in addition, has the unique feature of its speed control system: absolute accuracy for all record speeds plus the ability to vary speed deliberately as required for special musical needs.

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**James B. Lansing**

**Energizer-Reproducer**

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**THE EQUIPMENT:** The "energizer-reproducer," a combination loudspeaker system integrated with a basic stereo amplifier for driving both the one speaker system and a second system for stereo. Several models are available; tested for this report: F2-38-032WX (the Model 032 speaker system integrated with a Model SE402 stereo amplifier). Dimensions: 23 3/4" by 19 1/2 by 15 1/2 inches; optional screw-on legs raise height to 24 1/2 inches. Price: $418; speaker system alone, in enclosure but minus amplifier, $222; drivers and dividing network for installation in one's own enclosure, $123; energizer alone, for adding to existing JBL speaker systems, $216. Manufacturer: James B. Lansing Sound, Inc., 3249 Casitas Ave., Los Angeles, Calif. 90039.

**COMMENT:** As an option to go with its speaker systems, the James B. Lansing Company is offering a solid-state basic stereo amplifier that fits into the rear panel of one speaker enclosure. The output of one channel of this amplifier, or "energizer" as JBL calls it, drives the speaker system (transducer) in which it is installed; the output of its other channel drives a second, separately housed, speaker for stereo. To use this system, one connects the output signal from an ordinary preamp-control unit to the "A" and "B" input jacks of the energizer at the rear of one speaker cabinet. Each channel has its own level control to help balance the system for stereo. Conceivably, the energizer-reproducer also could be fed with signals direct from a tuner or from a tape playback amplifier. Connections are made via ordinary phono plugs, and a pair of thirty-foot-long cables are supplied with the equipment to allow positioning the speakers at convenient distances from the other equipment. Longer or shorter cables, of course, may be used to suit installation needs. The connection from the other output of the energizer to the second speaker system is made with ordinary "speaker wire" (lamp cord, twin-lead, etc.) and the energizer itself is plugged into an AC outlet, the same as for any amplifier.

The energizer, in a word, replaces the conventional basic amplifier in a stereo system. As supplied, it is somewhat "more" than an amplifier inasmuch as it comes with an equalizer circuit board that electrically integrates it with the particular speaker system used. This circuit board controls the amplifier's damping characteristic with respect to the speaker and also provides for small changes (averaging about 3 db at certain frequencies) in response—the net effect of which is to keep the deepest bass clean and to help "air" the highs. About forty different equalizer boards are available, to suit various JBL speaker systems. In addition, the amplifier itself—without the board or with the board reversed—can be used as a flat-gain basic amplifier providing 35 watts per channel to drive speakers of other manufacture. In the near future, incidentally, JBL is planning to offer this amplifier in a 40-watt-per-channel version for general use, and also may design equalizer boards to custom-tailor its output to other brands of speakers.

Aside from the benefits of such integration in closely matching amplifier to speaker, this approach eliminates the need for installing a major component as part of the stereo system. It also means that a pair of shielded signal cables—rather than two pairs of speaker lines—runs from the program sources and control center to wherever the speakers are located. There are other ancillary advantages, depending on what other equipment one is the owner of. For instance, our preamp has dual sets of signal outputs for each channel. Thus, we were able to feed one set to the JBL system and, simultaneously, feed the other set to a conventional basic amplifier driving its own pair of stereo speakers. Then, by positioning all four speakers relative to each other, and adjusting various level and balance controls, we
were able to experiment on our own along the lines of "spatial stereo" described in the article by Leonard Feldman elsewhere in this issue of \textit{High Fidelity}. The audible results—thanks to the clean sound of the JBL system as well as to the "surround effect" of the added sound sources—were most gratifying: an audiophile's delight. Of course, the JBL system is offered, in its own right, as a full-fledged, independent, stereo reproducing system, and it was on this basis that it was evaluated for this report.

The speaker system itself, the Model 032, is a two-way system consisting of a Model D-123 extended-range, 12-inch driver, a Model LF-20 tweeter, and a Model LX2 dividing network. These units are installed in a Model C-38 reflex-type enclosure, a well-constructed cabinet finished in dark walnut and with its front grille cloth recessed noticeably behind the front edges to present a striking "framed" visual effect. All terminals at the rear are clearly marked for function and polarity. General construction and workmanship of all parts—including the cabinet, speaker system elements, and the energizer itself—struck us as first-rate, neat, professional-looking, carefully placed, and rock-solid. From the speaker binding posts to the dressing of wires within the enclosure, there is nothing skimpy or casual about the JBL system. It is plainly quality merchandise throughout.

This speaker system was tested, driven by the JBL built-in amplifier; an identical system was tested, driven first by the other channel of this amplifier and then by an external, high-powered solid-state amplifier. The audible results in the three setups were astonishingly similar. At first, the system that housed the energizer (the Model F2-38-032WX) seemed to have a slightly "brighter" sound than the system consisting of speakers alone (the Model D38-032WX). However, by adjusting the dividing network level control on the former to its lowest indicated dividing frequency of 1,500 cps, we were able to obtain very close balance—so close, in fact, that with both cabinets positioned next to each other it was literally impossible to tell from which one the sound was coming during A-B tests.

The useful response of either system was estimated to extend to 30 cps, with a gentle and clean rolloff beginning, apparently, at about 40 cps. Doubling in the bass could not be induced except by driving the system abnormally hard and, at that, was not as pronounced as on many other speakers. Upward from the bass, the response seemed very clean and smooth to beyond audibility, with a slope beginning at perhaps 14 kc. Directivity in the highs was not noticeable until about the 5-kc point, and was not severe. Directivity increased gradually toward 10 kc, but tones above this frequency still could be heard well off-axis of the system. White noise response was moderately smooth, and could be made smoother by reducing the setting of the tweeter level control or by listening somewhat off-axis.

A fairly efficient system, the JBL units could be driven to enormous output volume with relatively low settings of the gain control on the preamp. Reproducing music and voice, the system over-all was thoroughly listenable on all manner of program material and throughout the audible range. Indeed, the JBL speakers—driven by the built-in energizer or by a conventional amplifier—struck us as better than their size and cost might suggest. There was never a hint of boxiness or honking, but rather a sense of well-balanced, full, natural, musical sound that was both "refined" and "solid." No attempt was made to measure the response or distortion of the energizer itself inasmuch as it is offered with, and designed to be an integral part of, the speaker systems. However, on the basis of extended listening tests and comparisons with conventional basic amplifiers, we would say that JBL has succeeded admirably in this "integration" design.
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(London Sunday Times)

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6. Mozart: Symphony No. 40 in G Minor, K. 550; and Symphony No. 41 in C Major, K. 551 ("Jupiter") S 36183

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If the word "incomparable" has any meaning at all, it applies with special force to the art of Maggie Teyte. Hers was the singing of a stylist so totally in command of an individual and distinctive philosophy of performance as to render unmistakable every facet of her musical approach.

A stylist operating within the realm of serious music can be somewhat suspect: there are valid reasons for objecting to the bending or breaking of a musical line on the rack of a performer's own personality. Yet the final criterion must be the final product—which in Teyte's case totally disarms criticism. I know of only one other singer for whom this holds true. Elisabeth Schumann: and, indeed, Teyte and Schumann were artists of the same kind, although of course in entirely different repertory. Both had the kind of smallish, supple voices that could be made to float as if totally disembodied, and which, late in the singers' careers, developed the same sort of reediness. Both also shared an imaginative approach to the shape of a phrase, permitting the utmost flexibility without loss of the line. A few instrumental musicians have this too: Casals. Segovia. Reginald Kell. It is a special and dangerous kind of art.

Now the dangerous art of Maggie Teyte has been restored by a pair of discs that are the very stuff of intoxication. From London Records, we are given a coupling of a recital broadcast, made by the BHC in 1937 and never before released commercially, and a reissue of pieces recorded in the early Thirties. From Angel there is half of the HMV album made solely for New York's lamented Gramophone Shop in 1940, along with other HMV performances recorded between 1941 and 1948. One hates to be greedy, but part of the good news about the Angel record is that it is listed as "Volume One."

Teyte's operation was primarily in the area of the French and English repertory, an area in which the flow of verbal language serves in large measure to generate musical shape. This is important in evaluating her work, because it...
is a work governed by extraordinarily sensitive response to word value and word coloring. Here is the point of departure from Elisabeth Schumann, whose art, like the music she sings, is primarily lyric. It didn’t matter that Teyte’s French diction was removed by at least the width of the Channel from the Comédie-Française but that she grasped with rare insight the musique de la langue. Her rare sorties into German song, some of which are on the BBC recital, were failures not merely because her “F-A-#-” and “NOCK-tight” was an adroitness with the problems of pronunciation but because the inner pulse of the language did not seize her. (Even so, her singing of Aufträge, even in its musical comedy approach, is delicious.)

This power to irradiate a word from within that makes Teyte’s singing so subtly—yet so overpoweringly, communicative. When, in the second couplet of La Péri’s “Tu n’est pas beau,” she takes the “brigand” a seventh below written note, it is to make the word a teasing, sarcastic aside, a caress, a chuck under the chin. It is an effect not in the score, and yet every performance without it sounds naked. That is the danger in Teyte. Such license ought to be avoided. One ought to recoil in horror at her singing of Hahn’s Si mes vers... (her favorite encore at recitals) with its swoops, its total disdain for straightforward rhythmic flow, its final sentimental caress like a blind kiss. One cannot, because she had it in her to create a level of beauty no less than equal to the song itself. It is a sort of transfiguration of vital essences, and the blood types match.

She had enough of the innate humor to raise even the most trivial kind of music to a kind of artistic level. She could take some journeyman’s saccharine verses for Dvořák’s Humoresque, some footling nonsense about a Scottish laddie, and sing the whole with them. She could parody the light style, and still do it honor. “Sweet Mistress Proocoo, how do you doooo” is one of the most gorgeous essays ever propounded on the inherent innuity of language.

On the whole, the London record honors the lighter side of Teyte’s art in its supple, winsome insinuation, and at a time when the voice had a creamy, youthful richness. By 1940, when the Angel record picks up the history, the voice itself had begun to change from clarinet to oboe: brighter, somewhat more in focus, but somewhat smaller in sound. The power to enchant was in no way diminished by the change, however. There is a whole section in the Berlioz songs, in that ravishing upward floating on “Ma bien-aimée” in L’Absence, in the harrowing, monotonous reading of the last lines of Le Spectre de la rose. While a larger, more powerful voice (Régine Crespin’s, for example) can encompass these phrases without the register break that Teyte required, this is a minor matter in the face once again of the over-all sense of drama that Teyte infuses into these ravishing songs. By 1946, when she sang Chausson’s Poème de l’amour et de la mer there were other small vocal in- securities (and a rather insecure supporting orchestra), but the incredible and individual sense of phrase remained, the sense that could translate the fragrance of poetry into its exact musical equivalent.

Sheherazade was Teyte’s last great recording. The old seductress was now sixty, but she had preserved her resources shrewdly. This seduction is therefore complete. Although there are chinks in the orchestra, the singing is without seam. Teyte’s is (and was always) the wrong kind of voice for this music—it wants more of languor—but Teyte’s is (and was) the kind of artistic impulse making other questions beside the point.

One talks about style, generally in the most general and meaningless terms. Here, on these two records, we have many things: treasureable music, ravishing sounds, words that hypnotize in their very outline. Above all, we have style, on a level where it can almost be grasped in the fingers. There was no one quite like Maggie Teyte; I doubt that there ever will be.

MAGGIE TEYTE: Recital


Maggie Teyte, soprano; Rita Mackay, piano (in the first ten selections listed above); George Reeves, piano (in the Faure); piano (in the Hahn and Dvořák); various orchestras (in the Offenbach, Messager, Gibson, Romberg, and Cuvillier) [the first ten selections, previously unreleased, are from a 1937 BBC broadcast; the others are reissued from various English Decca recordings, c. 1933].

LONDON OL 5889. I.P. $4.98.

MAGGIE TEYTE: French Songs, Vol 1


Maggie Teyte, soprano; Gerald Moore, piano (in Chausson triste); orchestra, Leslie Heward, cond. (in the Berlioz, L’Invitation au voyage, and Phidylé). Leighton Lucas, cond. (in the Chausson); Royal Opera House Orchestra, Hugo Rignold, cond. [from various HMV recordings, 1940-48].

• ANGEL COLH 138. I.P. $5.98.

Inasmuch as 1965 offers nothing to mark it as a Beethoven commemorative year, we can only guess that there’s a movement afoot to adopt Lewis Carroll’s Alice in Wonderland proposal for celebrating “un-birthdays.” How else, at least, can one explain the astounding quantity of Beethoven played this season. By 1940, when sonority is even a minor factor and the equally astounding number of recordings of his music already released this year? At any rate the latest additions to the Beethoven piano sonata discography are very welcome—and particularly welcome in their revelation of a continuity between the interpretative ideals of the older and the younger generation of artists.

This is not to say, of course, that no new ideas are being offered. Take Glenn Gould’s indiciaus new disc of the Op. 10 Sonatas, for example. One is immediately struck by the extraordinary vitality and intensity of the readings. The longer motion of each slow movement is transmitted with almost formidable strength and feeling (with charged music making of this sort, it is little wonder that the artist was compelled to involuntary outbursts of song). Where Mr. Gould departs from the norm is in his concept of Beethoven tempo markings. Many musicians, still under the influence of nineteenth-century romanticism, adopt temps that are generally “comfortable” both to play and to listen to. Such performers invariably dismiss Beethoven’s own, much faster, metronome marks as “inaccurate” or “unplayable.” Mr. Gould apparently feels differently. He seems to believe (and rightly so, in my opinion) that a proper Beethoven reading should concern itself less with sonority and more with relentless form: ergo, the Allegro molto con brio and Prestissimo of his Op. 10, No. 2, in F. The briskness has an enlivening effect upon the music, which summarily loses
the stodgy expansiveness given it by some pianists and becomes tart, incisive, and vibrant. A similar pattern of reasoning was evidently applied by Mr. Gould to the opening Presto of the D major Sonata, Op. 10, No. 3, but here his intentions are thwarted by a serious miscalculation. I am in wholehearted agreement with his tempo, but the aforementioned sense of form is lost here by the artist's lack of any clarifying punctuation. As phrases, paragraphs, and whole sections tumble over each other in a breathless, hysterical fashion, the total result is, to say the least, uncomfortable. There can be even less justification for the desperate scramble heard in the same Sonata's final movement, which the composer merely marked "Allegro." It must be added, however, that Mr. Gould's fingers are up to anything he requires of them.

Admittedly, the list of flaws in the Gould disc appears extensive: in addition to the misjudged tempos in the D major Sonata already cited, there are the extra-musical numbing, the squeaking piano bench (Columbia's album notes offer a humorous apologia for the latter), and the almost total omission of the near mandatory repeats in these classically oriented essays. Yet these considerations notwithstanding, Mr. Gould practices an inspired kind of music making here. With his extraordinary sense of rhythm and exemplary contrapuntal technique he should be a natural for the Hammerklavier... provided he can remember to leave room for punctuation.

As a child, Daniel Barenboim played for Wilhelm Furtwängler, from whom he evoked lavish praise. Now, at twenty-two, the gifted young musician has completed his second recorded version of the great Hammerklavier (he made his first at the age of sixteen) and seems now engaged in remaking the cycle for stereo. Nos. 8, 14, 23, 29, 30, 31, and 32 have already appeared in new editions, and the present pair of discs adds Nos. 17, 21, 23 (the same version?), 25, 26, and 28 to the list. While his approach is basically the same underlined with which we are familiar, there is perhaps now a greater strength and virility. The new Tempest scores over its predecessor in observing the important first-movement repeat, but I still question Kempff's jauntiness, semistacato treatment of left-hand passages and his reluctance to hold the pedal down in the recitatives as Beethoven specified. I have a similar reservation concerning pedaling in the Waldstein's third movement, and here (as before) the Sonata's opening Allegro con brio is upset by Kempff's rhythmically loose, multitempo treatment of music that should emerge demonic and arrow-straight.

Op. 79, however, is a joy in Kempff's reading (although his earlier, more symmetrical reading was better still), and I find the attention to inner-voice detail impressive in the Appassionata. Kempff's new Les Adieux is less severe and formal than his older version, and this time he corrects that glaring textual error in the first-movement recapitulation (the wrong chord in the left hand at meas. 118). But for me, the high spot of the new series is Kempff's patrician rendering of the knotty, elusive Op. 101 Sonata. His older recording has long been my favorite for this work, and the new performance virtually duplicates the old. The clipped dotted rhythms in the march, the exquisite part-playing throughout, the delicacy of the fugue, and—above all—the gracious simplicity of the short first movement have all been recaptured. Here is interpretation of the most subtle and rarefied order. DG's sound is bright, gleaming, and fully representative of Kempff's slightly brittle, salonlike attack. Alfred Brendel completes his integral recording of the Sonatas with the two Vux boxes noted below, and plays most admirably. The Austrian pianist favors a tradition of Beethoven performance rather similar to Kempff's in its basic lyricism and objectivity. He is a meticulous craftsman, and a sensitive, vivacious (though orthodox) musician. Some of his interpretations lack the ultimate brio, the last degree of slashing momentum, to make them truly memorable. The upward left-hand figurations in the first movement of Op. 14, No. 1 lack revolutionary defiance, for example, while the well-regulated passagework in Op. 22 sounds just a shade placid and characterless. And when one compares Brendel's version of Op. 79 with either of the Kempff recordings, it becomes apparent that Kempff communicates the dynamic
contrasts with more directness, while being both more expansively lyric and more dramatic in the slow movement.

On the other hand, Brendel's nimble delicacy produces exemplary versions of both Op. 27 Sonatas. While the Largo of Op. 10, No. 2 moves with a shadowy plasticity altogether different from Gould's ascetic intensity but every bit as satisfying, Brendel's massive treatment of the Pathétique is also impressive: much to his credit, he seems to be one of the few artists who actually bother to count out the silent bars of the first-movement coda precisely. Vox's reproduction is variable, ranging from mellifluous at best to jangly and distorted at worst. I wish that this company would reconsider its policy of coupling albums in automatic sequence. It is disconcerting to have some Sonatas divided between two discs.

In sum, here are achievements all meriting scrutiny and sometimes commanding unstinting praise.

**BEETHOVEN: Sonatas for Piano**

- Glenn Gould, piano.
  - **Columbia** ML 6086. LP. $4.98.
  - **Columbia** MS 6686. SD. $5.98.

- Alfred Brendel, piano.
  - **Vox** VBX 419/20. Six LP. $9.96 each 3-disc set.
  - **Vox** SVBX 5419/20. Six SD. $9.96 each 3-disc set.

- Wilhelm Kempff, piano.
  - **Deutsche Grammophon** LPM 18942/43. Two LP. $5.98 each.
  - **Deutsch. Grammophon** SLPM 138942/43. Two SD. $5.98 each.

- No. 29, in B flat, Op. 106 ("Hammerklavier").
- Daniel Barenboim, piano.
  - **Command** CC 3311026. LP. $4.98.
  - **Command** CC 11026 SD. SD. $5.98.

*ALBRECHTSBERGER: Concertino à cinque strumenti, in E flat—See Humel: Concerto for Trumpet and Orchestra, in E.*

*THE SOUND OF GENIUS*

**BACH: Cantata No. 61, Nun komm, der Heiden Heiland**

-J. Schütz: The Seven Words on the Cross

-Hugues Cuénod, tenor (in the Bach); Old North Singers, John Fesperman, cond.
- **Cambridge** CRM 417. LP. $4.98.
- **Cambridge** CRS 1417. SD. $5.98.

This recording marks the first appearance of the Bach in the domestic catalogues, and it is welcome. Written for the first Sunday in Advent, 1714, it is short but substantial. The opening movement is a chorus based on a chorale but disposed in the form of a French overture—slow, fast, slow. This unusual combination of choral material with instrumental form is entirely successful here. Other highlights are an accompanied recitative for bass, in which all the strings are plucked to represent Christ knocking on the door, a reserved but lovely aria for soprano, and a lively but brief chorale at the end. Hugues Cuénod sings the rather engaging recitative and aria for tenor quite pleasantly, and Sandra Robbins and Richard Leete do the other solo parts well.

The little oratorio by Schütz is a beauty. The Evangelist's part is sung sometimes by an alto, sometimes by a tenor, or soprano, or quartet; Jesus, sung by Cuénod, is a guest of the Old North Singers.
After an evening at the New York Philharmonic with Bernstein on the podium, a critic called his rendition of Beethoven's Sixth Symphony "one of the most imaginative performances within memory." In response to overwhelming demand, Columbia Masterworks has issued this new album. The Symphony has been described as "the greatest nature study of all time" and the pantheistic beauty of the Sixth speaks for itself. Every nuance, every melodic fragment, every fresh-air sonority, every delicate murmur is superbly mirrored in this recording. Bernstein's new album is supreme. In stressing the Symphony's lyricism, spaciousness and dramatic outdoor quality, the dazzling colors of the work take on a more brilliant hue than ever before. It's quite a pastoral experience.

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Walcha: Baeb project continued.

by a tenor. Bach project continued.

for Archive, which prides itself, usually justifiably, on the authenticity of its performances, no harpsichord is audible in the violin and oboe Concento or in the one for two violins. As a result, there is sometimes a gaping hole between melody instruments and bass. N.B.

BACH: Concentos: in A minor, for Four Harpsichords and Strings, S. 1065; in F, for Harpsichord Alone, S. 978—See Vivaldi: Concentos, Op. 3.

BACH: Concento for Two Violins and Strings, in D minor, S. 1043; Sonata for Two Violins and Continuo, in C, S. 1037

Vivaldi: Concerto grosso in D minor, Op. 3, No. 11

Nathan Milstein, Erica Morini, violins; Chamber Orchestra.

- ANGEL 36006. L.P. $4.98.
- ANGEL S 36006. SD. $5.98.

Two distinguished violinists, with the temperament of virtuosos, here turn in vibrant but controlled performances of a type of music with which they are not usually associated. They play with a kind of tone that is, for them, rather cool, though it remains robust and does not have the life refined out of it. The high spots on the disc, it seems to me, are the slow movements of the Bach Concento and of the Vivaldi, both of which are beautifully sung by the soloists. The orchestral contribution is not as consistently good, the basses in the Bach being at times a bit heavy and plodding. In the Vivaldi an unnamed cellist has important solo passages, which he or she handles well. The Sonata's authenticity has been questioned, but it is a very agreeable work. The performance of it would rank high if it did not employ a piano (played by Betty Fischer): the sound of the piano seems thick and muddy compared to that of the harpsichord in the Bach. Otherwise the sound on both sides is excellent, especially in the stereo version, where the obvious separation is made.

BACH: Preludes and Fugues in E flat, S. 552; in G, S. 541; in C minor, S. 546; in A minor, S. 543

Helmut Walcha, organ.

- ARCHIVE ARC 3207. L.P. $5.98.
- ARCHIVE ARC 73207. SD. $5.98.

Walcha continues his giant project of re-recording all of Bach's organ works for Archive, this time playing on the Schnitger organ at Alkmaar. Three of these four compositions presented here are of the monumental type. As usual, Walcha does justice to their majesty in performances that are sober and steady, free from flashy effects, and promising to wear well. He seems to prefer mixtures and reeds here. From the standpoint of registration there is only one place where he miscalculates: in the Prelude of S. 552 there is a passage where the player fin-

ishes a phrase with a note in the pedal, then continues with an answering phrase on a manual. Walcha has the pedal coupled with an octave in the range of the manual stop, thus anticipating in the pedal the register of the answer. But this is a small point. All in all, these are solid performances, clearly recorded. N.B.

BACH: Sinfonias

Deutsche Bachsolisten, Helmut Winscher, cond.

- CANTATE 047706. LP. $5.95.
- CANTATE 057706. SD. $6.95.

This is a glimpse into a relatively little-known aspect of Bach's instrumental writing; the sinfonias that introduce many of the cantatas. There are six of them here (from Cantatas 29, 42, 76, 152, 156, 209) plus an independent sinfonia (S. 1071) that is an early and shorter version of the first Brandenburg Concerto. Two of them (Nos. 76 and 152) are chamber compositions. No. 156 is a lovely aria for oboe and strings; it turns up later as the slow movement of the F minor Clavier Concerto. No. 209, as Alfred Dürr says in the notes, sounds like a first movement of a flute concerto—a fine piece. No. 29 is an astonishing metamorphosis of the Prae-ludium from the F major Partita for Unaccompanied Violin into a brilliant piece for obbligato organ, trumpets, timpani, oboes, and strings. All but one of these works are very well performed by Winscher, who also plays solo oboe and oboe d'amore. In No. 42, however, I think he completely misses the point. He plays this piece fast and loudly, with no finesse at all, and crushes every bit of poetry out of it. Anyone who has heard the old Robert Shaw recording of it will never forget the quiet ecstasy which this beautiful work can have. Good sound here.

N.B.

BARTOK: For Children

Ditta Pastory-Bartok, piano.

- QUALITON LPX 1153/54. Two L.P. $9.96.

During the war years, when Bartok and his second wife, Ditta Pastory-Bartok, were living in this country, she often played her husband's music in concert, and as a duo-piano team they recorded the composer's own management of Nos. 69, 127, and 145 from the Mikrokosmos and the Sonata for Two Pianos and Percussion (at one time available on a Vox L.P.). When Bartok died in 1945, his career on the concert stage and in the recording studio ceased, and she returned to Hungary, where she has since lived in seclusion. Although Bartok's last complete work, the Third Piano Concerto, was composed as a legacy for her, she has never played it in public.

The news that Mme. Bartok is making records again is indeed welcome. The Hungarian firm Qualiton recently coaxed her out of retirement to put the suite For Children and the Mikrokosmos on
**Tchaikovsky:** Excerpts from the ballet "Swan Lake." Royal Opera House Orchestra under Jean Morel. The rich melodies and high melodrama of this lush Tchaikovsky score are given an excitingly dramatic performance by this first rate orchestra under the sensitive direction of Jean Morel.

**Beethoven:** Symphony No. 9. The Boston Symphony under Munch with soloists Leontyne Price, Maureen Forrester, David Poleri and Giorgio Tozzi. This recording of the "Choral" Symphony marks Price’s first appearance on the Victrola label. The album also includes 3 Beethoven Overtures.

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**Prokofieff:** Piano Concerto No. 3

Gary Graffman, the San Francisco Symphony, Enrique Jorda. Prokofieff’s characteristic brilliance makes this a pianist’s favorite. Graffman’s performance receives fine support from the San Francisco Symphony. Album also includes the “Classical” Symphony.
discs. And, best of all, from Vienna comes word that conductor Tibor Serly (one of Bartók’s closest associates—he completed the final bars of the posthumous Viola Concerto) collaborated with her on a recording of the Third Concerto last summer, and this performance is awaiting commercial release.

The Suite is very difficult to put over as a piece of concert music. It is actually two suites, one composed of forty-two Hungarian folk tunes, one of forty-three Slovakian melodies. To play eighty-five miniature teaching pieces, all constructed in the most elementary fashion, and avoid monotony is an extraordinary feat; to make them sound rich, varied, and harmonically exciting takes a touch of genius. Mine, Bartók has more than a touch—she is clearly revealed here as one of the greatest Bartókians of them all. Hopefully, we will be hearing much more from her in the future. Sonically, the recording is exemplary. A.F.

BEETHOVEN: Sonatas for Piano
Glenn Gould, Alfred Brendel, Wilhelm Kempff, Daniel Barenboim, pianos.

For a feature review of various recordings by the performers listed above, see page 59.

BRAHMS: Sextet for Strings, in B flat, Op. 18; Allegro from the “F.A.E. Sonata”

Yehudi Menuhin and Robert Masters, violins; Cecil Aronowitz and Ernst Wallfisch, violas; Maurice Gendron and Derek Simpson, cellos (in the Sextet). Hephzibah Menuhin, piano (in the Allegro).

- ANGEL 36234, LP. $4.98.
- ANGEL S 36234, SD. $5.98.

My predecessor as music critic of The Chicago Sun-Times, the late Dr. Felix Borowski, employed with a masterful stroke of life-imitation the clean reference to such incidents as “one day when I was having lunch with Brahms...” We tend to displace Brahms chronologically. We grasp his classicism and, subconsciously, push him back towards Beethoven, forgetting that he was only sixty-three when he died in 1897 and might easily have lived well into the present century. Furthermore, our image is that of the cigar-smoking patriarch enthroned at the piano. The youthful Brahms is often lost, the romantic Brahms frequently suppressed—but not, happily, in this recording. The Sextet, Op. 18, comes from 1859–60, the period of the Serenades Op. 11 and 16 and of the years in which the twenty-seven-year-old composer was still intensively studying with a host of masters, among whom had his “to give us the highest ideal expression of our time.” The Sextet, quite naturally under these circumstances, combines the intensity of Brahms’s youthful emotion and energy with obvious influence from such older masters of Haydn, Beethoven, and Schubert, as well as acknowledged aid from a contemporary—Joachim.

It is a work that calls for a well-matched group of string players and sets a test both for their technique and their ardor. In this stereo recording, which I believe to be the Sextet’s debut in the multichannel medium, Menuhin is surrounded by congenial colleagues, and the work starts to bloom with the first note. By the time the finale is reached, youthful Brahmsian passion has been set forth with a stylistic authority and sustained warmth of tone which cannot help having the deepest effect.

Menuhin is a good chamber player. There is never a suggestion that he is dominating unduly; he remains a peer among peers and, in Angel’s wide-spread recording, all six voices sing out with firmness, projecting the individuality of the players as entities as well as their common sympathies and purpose. What makes the performance so attractive is its energy, its big soaring phrases, its bravura and expressive force. The slow movement is one of the great things in early Brahms, but the entire score is an absolute delight in the present realization.

The Allegro from the F.A.E. Sonata is Brahms’s contribution to a work composed jointly with Schumann and Albert Dietrich. Of no great consequence in itself, it nonetheless makes a pleasant filler. R.C.M.

Caldara: Il Giorno del quadriglio and Other Works

Vocalists: Chorus and Instrumentalists of the Società cameristica di Lugano, E. Goetz, conductor.

- EURODISC 70994, LP. $4.98.
- EURODISC S 70905. SD. $5.98.

Antonio Caldara (c. 1670–1736) was for years the associate of J. J. Fux in directing the Imperial musical establishment in Vienna. He was a prolific composer in various media, and, as the present pieces show, a fine one. The style in general is of the fascinating type that turns up first in Italy at the juncture of the Baroque with the following, Melody becomes more rounder, more regular and songlike, while the accompaniment still regards counterpart as important and useful.

Il Giorno del quadriglio, for four sopranos with accompaniment, represents four ladies playing cards, with considerable talk about the king of hearts. The work is called a cantata, but it may have been performed in costume; indeed, as I listened to it, it reminded me of several works of Samuel Barber’s little opera, A Hand of Bridge. Each of the ladies has an aria, and all four join in the finale. The arias are all different in character. One of them has an obligato flute, another a violin, a third two liutes. According to the notes, one of the singers in the premiere in 1734 was the future Empress Maria Theresa. Altogether, a lively and attractive work. Also on the disc are a delightful accompanied madrigal, Vola il tempo, an engaging solo cantatt for bass and continuo, Che dite, o miei pensieri, nicely sung by James Loomis; and four canons, two of which are in much the same vein as Purcell’s catches. The performers are all competent, and the sound is excellent. The Italian texts are provided, with German translations. N.B.

CHOPIN: Concerto for Piano and Orchestra, No. 1, in E minor, Op. 11

Emil Gilels, piano; Philadelphia Orchestra, Eugene Ormandy, cond.

- COLUMBIA ML 6112, LP. $4.98.
- COLUMBIA MS 6712, SD. $5.98.

Although there can be no questioning the immense technical competence of this performance of Chopin’s E minor, somehow the reading just doesn’t come off. The contributions of both Gilels and the orchestra have a stolid, labored quality. The pianist, who has never been a particularly notable colorist, tries hard here to give his tone and shape his phrasing, but the angularity and lack of volubility in his work detracts from the poetry of the writing. Compare, for example, his segmented passagework with the more fluid passages by various executants by Rubinstein or Stefan Askenase. Indeed, even the similar no-nonsense approach of Pollini has a note-to-note continuity which the sober Gilels never approximates. I find his disc on the whole superior to the recent and similarly edition on Mercury, but both have the
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The Vienna Symphony is conducted by KARL BOEHM.
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Stunning version of the concerto by violinist Christian Ferras with Herbert von Karajan conducting the Berlin Philharmonic
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New stereo versions by Wilhelm Kempff of the "Appassionata", "Waldstein" & No. 25 in G
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HANDEL: MESSIAH
Gundula Janowitz, Marga Hoefgen, Ernst Haefliger, Franz Crass; Munich Bach Choir & Orchestra/Karl Richter.
Sung in German (3-12" records, boxed, with libretto)
LPM 18 951-3 Stereo SLPM 138 951-3

VERDI: FOUR SACRED PIECES
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LPM 18 962 Stereo SLPM 138 962

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same heaviness and angularities: even their rubatos sound contrived. Moreover, despite the judicious balance of the recorded sound, the Philadelphians produce a bulky, generalized sonority which impresses me as being a bit coarse and unrefined for this lucid music.

The tuttis, incidentally, are uncouth—as is more or less standard procedure these days. H.G.


COPLAND: Music for the Theater: Concerto for Piano and Orchestra

Aaron Copland, piano (in the Concerto); New York Philharmonic Orchestra, Leopold Stokowski, cond. • COLUMBIA ML 6098. L.P. $4.98. • COLUMBIA MS 6898. SD. $5.98.

This release is part of a series with which Columbia plans to cover all of Copland’s major works. Music for the Theater, which dates from 1925, is one of his earliest big achievements, and it still holds up. Its echoes of jazz and of Broadway show tunes may be a little dated, but not seriously, and the nostalgia and sentiment of the work are remarkably prophetic. Oliver Smith and Agnes de Mille were to turn that nostalgia and sentiment into description of the wide-open spaces, but this was far in the future when Music for the Theater was written.

The Piano Concerto, composed in 1926, does not hold up at all. It comes off this disc as an appalling piece of trash, drivel, and kitsch, interesting only as an example of the jazz-oriented cynicism of its period. I suppose it is worth recording as a historic curiosity; it certainly could not have more authoritative players or a finer recording. But Bernstein’s blandishments and Columbia’s fine registration work far more happily with the music on the other side. A.F.

COUPERIN, FRANCOIS: Sacred Music: Motet for St. Bartholomew; O Jesu amansissime: Venite exultemus Dominus: Mirabilis testimonia tua (excerpts)

†Rameau: Psalm, In Convertendo

Edith Seig and Françoise Oegas, sopranos; Janine Collard, mezzo; Noëlle Pierront, organ; Instrumental Ensemble, Laurence Boulay, cond. (in the Couperin). Annick Simon and Nicole Robin, sopranos; André Meurant, tenor; Michel Roux, bass; Philippe Caillet Vocal Ensemble; J. M. Leslar Instrumental Ensemble, Louis Frémaux, cond. (in the Rameau).

• MUSICAL HERITAGE SOCIETY MHS 562. L.P. $2.50.

An often all-too-free association of historical ideas makes for strange musical bedfellows: Bach and Handel, Debussy and Ravel, Couperin and Rameau. This disc (available in mono only) demonstrates the wide stylistic chasm that separates the liturgical music of Rameau from that of Couperin, who belonged to the previous generation of Parisian masters of the late baroque.

The tenor alone brings to Rameau’s lyrical declamation that sense of style which is a sine qua non of a successful interpretation of such subtle musical ideas. As a close second, the bass is at times impressive, and both men know how to control their vocal color and dynamic. But the sopranos appear to know no level less than forte, and their ideas of phrasing are occasionally pathetic rather than pathétique.

In the Couperin, this fault is even more noticeable. The two sopranos (a different pair) for the most part sing on regardless, with never a change of color or dynamic from one item to the next.

Lovers of Couperin’s music will at one and the same time welcome this disc for the little-known repertory it offers, and groan at it for missing such a splendid chance to do full justice to a great master. As an insult to injury, the Couperin label is stuck onto the Rameau side (at least it was on my copy) and vice versa.

D.S.


†Tchaikovsky: Nutcracker Suite, Op. 71a

Vienna Philharmonic Orchestra. Herbert von Karajan, cond. • LONDON CM 9420. L.P. $4.98. • LONDON CS 6420. SD. $5.98.

The Peer Gynt Suite might have been called a Suite 1/2, for it adds to the popular First (Morning, Ace of Death, Anina’s Dance, In the Hall of the Mountain King) two items (Ingrid’s Lament and Solveig’s Song) from the less often represented Second Suite. Anyone seeking idiomatically balanced insights into Grieg’s familiar little pieces, or fresh approaches either to them or the even more familiar Nutcracker, must look elsewhere. Karajan seems intent only on making the orchestra sound good—which indeed it does, although there are far too extreme contrasts between the warm, floating sonics in the more relaxed passages and the grandiose sonorities and vehement emphases of climaxes decidedly out of proportion for the present selections. Ingrid’s Lament, indeed, is inflated into nothing less than a “sonic spectacular” tone poem! R.D.D.

HANDEL: Messiah

Gundula Janowitz, soprano; Marga Höflgen, contralto; Ernst Häfliger, tenor; Franz Crass, bass; Munich Bach Choir and Orchestra, Karl Richter, cond. • DEUTSCHE Grammophon LPM 18951/53. Three LP. $17.94. • DEUTSCHE Grammophon SLPM 138951/53. Three SD. $17.94.

This performance is sung in German—and why DGG and its American agents M-G-M should suppose there is a need in this country for a Messiah in that language is one of those business mysteries beyond the comprehension of a music reviewer. One can imagine the snort that would go up in Germany if a company there imported an American St. Matthew Passion sung in English.

In any case, this is not one of the top-notch recordings of this work. Karl Richter, well known and admired for his performances of Bach, does not seem to have the same insight into Handel. He does the light, madrigal-like sections, such as “For unto us a Child is born,” nicely, but too many of the other choruses are square, without flexibility in the rhythm. Ernst Häfliger does his usual competent job; Franz Crass shakes the heavens and the earth tamely; and while Marga Höflgen is somewhat steadier than usual in the slow music allotted to her, the middle section of “But who may abide,” is a shambles. The best thing in this set, it seems to me, is the work of soprano Gundula Janowitz. In “Rejoice greatly”—pardon me, “Erwach, frohlocke”—she reveals a voice of very attractive timbre despite a slightly metallic tint; she sings the long roulades in one breath without strain and with the accuracy of a fine flutist. I look forward to hearing more of her. The sound is good throughout.

N.B.

HANDEL: Preis der Tunkunft (Look Down, Harmous Saint)

†Mozart: Exsultate, Jubilate, K. 165; Mass in C minor: Laudamus Te, K. 427

†Schubert: Salve Regina, in A, D. 676

Teresa Stich-Randall, soprano; Chamber Orchestra of the Saar, Karl Ristenpart, cond. • WESTMINSTER XWN 19092. L.P. $4.98. • WESTMINSTER WST 17092. SD. $4.98.

Teresa Stich-Randall is a magnificent musical artist, and this is the sort of repertoire in which she operates with full freedom and imagination. There are certain moments in which one is aware of her slight vocal deficiencies: in the slow movement of the Mozart Exsultate, for example, she occasionally lets the tone droop and become rather heavy. But the elegance of her voice is far from lacking in the芯片 command of fast-moving coloratura, and—especially in this kind of music—the purity of her musical elaborations outweight minor shortcomings.

The music itself is interesting. Handel’s ode to St. Cecilia (originally in English, and for tenor) is one of his ripest short vocal works. The Schubert Salve Regina (the last and most poignant of his several settings of this text) is a radiantly beautiful work which has not been available on records. The Mozart “Laudamus Te” (Mercury disc by Colette Lorand). The Mozart works are familiar, but Stich-Randall’s singing of the “Laudamus Te” surpasses by far her old performance in the complete Epic recording of this Mass. Ristenpart is one of the better Koppel-

High Fidelity Magazine

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The American Record Guide has published test reports on 16 turntables.* The AR had the lowest rumble; wow and flutter were reported below the bottom accuracy limit of the meter.

*Through January 1965; includes 6 record changers.
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MAY 1965
Haydn: Quartets for Flute and Strings, Op. 5

No. 1, in D; No. 2, in G; No. 3, in D; No. 4, in G; No. 5, in D; No. 6, in C.

Jean-Pierre Rampal, flute; Trio à Cordes Français.

- Angel 36226. LP. $4.98.
- Angel S 36226. SD. $5.98.

These are quartets from the 1760s—that is, the years when the composer was in his thirties and just beginning his long career in the service of the Esterházy family. Geiringer remarks of the works of this time that “in spite of their indisputable beauties, more promise than real achievement” is shown. It is, of course, in the early period that fakes can be passed most easily, a mature masterpiece being on the whole, beyond fakery.

The Op. 5, No. 6, for example, is an arrangement of a divertimento and also exists in part as a sonata for violin and keyboard. But I don’t want to get too deeply into textual matters. Suffice it to say that all six works are entertainment music rather than chamber music in the most serious sense, and probably all of them exist (or existed) in alternate versions suitable for various occasions. In short, this is good baroque utility music which hundreds of composers were able to turn out by the yard.

If you are looking for the great Haydn, look further. He’s not yet ripe in this music (if, indeed, he wrote it all). But what’s wrong with baroque entertainment music? Nothing, say I, provided you know what you’re getting. What you get here is a performance of grace and style and, among other admirable and characteristically French features) from M. Rampal, and string playing in which these same qualities are also in evidence. The recording is very good. R.C.M.

Haydn: Sonatas for Piano: No. 20, in C minor; No. 23, in F; No. 50, in C. Fantasy in C

Paul Badura-Skoda, piano.

- Westminster XWN 19077. LP. $4.98.
- Westminster WST 17077. SD. $4.98.

This civilized sort of music has always been congenial to Badura-Skoda’s lyrical, unobtrusive type of pianism, and on this disc he gives some of the best performances I have heard from him in some time. He still has a tendency to chop off the ends of his phrases with clipped objectivity, but that mannerism is far less injurious to Haydn’s clean-cut patterns than it would be to Chopin, for example. Furthermore, his brightly incisive tone, his exemplary ornamentation, and the intimate vivacity of his rhythmic accen-
tuation are ideal vehicles for realizing Haydn’s quirky humor and crystalline directness. It should also be noted that the pianist has here not only recaptured some of the spontaneity that graced a number of his very first recordings, but now projects it with a new freedom and dynamic scope.

There are Richter editions of the C major and C minor Sonatas, but Badura-Skoda’s are fully competitive as performances, and far more realistically reproduced. Indeed the live, but crisp sound of the piano leaves nothing to be desired. H.G.

Hummel: Concerto for Trumpet and Orchestra, in E

Albrechtsberger: Concertino à cinque strumenti, in E flat

Molter: Concerto for Trumpet and Strings, in D

Armando Ghitiulla, trumpet; Boston Chamber Ensemble, Pierre Monteux, cond. (in the Hummel), Harold Farberman, cond. (in the Albrechtsberger and Molter).

- Cambridge CRM 819. LP. $4.98.
- Cambridge CRS 1819. SD. $5.98.

Baroque trumpet connoisseurs (or anyone who remembers with pleasure Armando Ghitiulla’s costarring role in the first of the Kapp series featuring his Bostonian colleague Roger Voisin) will not be alone in welcoming this highly imaginative program. None of the present works (which exist only in manuscript) has been recorded before. More remarkably still, Johann Nepomuk Hummel (1778-1837) normally is remembered today only by his piano or chamber music. Johann Georg Albrechtsberger (1736-1809) only as a name in reference books (as a teacher of Beethoven) . . . and Johann Melchior Molter (c. 1695-1765) is known scarcely even as a name (I had to go to a German encyclopedia to confirm the notes’ claim that he wrote some 169 symphonies and ninety-five concertos). I might add here, by the way, that those notes, mostly by Mary Rasmussen, are remarkable, providing a wealth of detailed information both on the music itself and on the various types of instruments originally called for.

The soloist, who commands admirably taut yet plasticly contoured tonal qualities, plays both eloquently and with festive éclat in the more florid passages, such as those in the sparkling finale of the Hummel Concerto. But throughout this work, in particular, he is unduly spotlighted in relation to the orchestra, which is placed in rather distant perspective and seems rather colorless despite the spaciousness and the粽子 especially attractive solo oboe bits. Ghitiulla is also well forward in the other works, but in them (whether by reason of the change in recording locales, from Kresge Auditorium to Jordan Hall, or in conductors, from Monteux to Farberman) the orchestra not only plays with more verve but seems more brightly and less distantly rehearsed. The music itself is consistently absorbing as well as novel, with—for a delicious little tune in the Minuetto of the Albrechtsberger quintet—top honors to the surprisingly substantial, satisfactory, individual Molter Concerto. R.D.D.

Kodaly: Hídy János: Suite and Two Arias: Dances of Galanta

Olga Szőnyi, soprano (in the Arias); London Symphony Orchestra, Istvan Kertesz, cond.

- London CM 9417. LP. $4.98.
- London CS 6417. SD. $5.98.

The repertory here is familiar, except for the two arias from Hídy János which are sung by Miss Szönyi with some amount of quaver. They are both attractive, especially the second, which is a lively folkish piece. There isn’t really much more music in Hídy János than what is contained in the suite, but these two short pieces are worth having. Kertesz conducts robust, idiomatic performances of both suites, as fine as any on records at the moment. (This is the only stereo Galanta Dances at any rate.) The London Symphony plays with fire, and the recording is spectacular. A.R.

Mahler: Symphony No. 9, in D minor

Berlin Philharmonic Orchestra, Sir John Barbirolli, cond.

- Angel 3652. Two LP. $9.96.
- Angel S 3652. Two SD. $11.96.

Bruno Walter enjoyed a unique relationship to this music, since he was both a close friend of the composer and the designated musical executor who performed the work in its world premiere in 1912. The Walter set thus has historic import no other can rival. But Walter is dead. The Mahler Ninth, as a concert work, cannot be permitted to die with him. Few living conductors are better able to cope with its manifold difficulties than Sir John, whose Chicago performance of the score during the Mahler centennial in 1960, is still remembered with profound respect.

Barbirolli’s approach to the Mahler Ninth is not Bruno Walter’s, and if the Walter is your primary standard of judgment, beware. The differences are most apparent in the “Austrian” material of the middle movements, where it is plain that Walter uses a very strongly inflected (and frequently slower and more deliberate) folkloristic approach, while Bar-

birolli imposes a less strongly national idiom. In the third movement, Walter seems to have the best of it, but in the second there is room for debate, since both men achieve quite lovely effects.

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No one, however, buys this work for the middle movements. (The third, indeed, is one of the least winning in all the Mahler works.) The great Andante con moto that begins the work and the noble Adagio at its close are Mahler's true testament, and here the conductor achieves what success the performance is to bring.

St John describes more than faint praise. My respect for the Walter set has not dimmed a bit, but this one is another high achievement on its own terms. Walter is slightly more adroit in hiding the fabric of the composition into a tight dramatic statement, but how the music soars and sings barbrirolli! Both men have a profound gift for the treatment of a lyric line, but this does not mean their technique is the same. Walter, in his heart, is always Germanic and sentimental. Barbrirolli reverts to bel canto.

I have said many times before that the test of a masterpiece is its ability to present interesting new facets in a variety of different performances. Surely it would be unfair to the Mahler Ninth to think that only Bruno Walter could play it well. That is a sign of weakness, not strength. In the long view, therefore, the significant thing about this set is its eloquence as an interpretative alternate to Germanic exuberance, its extension of the valid interpretative range of the music. Technically, the Barbrirolli and Walter recordings are on a comparable level—which is to say, extremely fine. R.C.M.

MENDELSSOHN: Concertos for Two Pianos and Orchestra: No. 1, in E; No. 2, in A flat

Arthur Gold and Robert Fizdale, pianos; Philadelphia Orchestra, Eugene Ormandy, cond.
- COLUMBIA ML 6081. LP. $4.98.
- COLUMBIA MS 6681. SD. $5.98.

Unlike as it may seem, here is a second recorded version of these two rarely played Mendelssohn works. If you already own the older (and recently reissued) Vox edition by Orazio Frugoni with Eduard Mrazek and Annarosa Taddei, respectively, you will hardly need to replace it. New purchasers, however, may be advised that the Gold/Fizdale readings are slightly more refined (and more mannered) as well as somewhat more expertly reproduced and accompanied. Then too, there is the factor of selection, which weighs to the advantage of the newer release. But in fact both renditions are more than adequate. H.G.

MOHAUT: Town Piper Music [Tcherepnin: Symphony No. 2. Op. 77

Louisville Orchestra, Robert Whitney, cond.
- LOUISVILLE 645. LP. $7.95 (available on special order only, from 830 S. Fourth St., Louisville, Ky. 40203).

Richard Mohaupt, who died in 1957 at the age of fifty-three, was a German composer with a very special gift for light and entertaining expression. His Town Piper Music was composed in 1940, one year after Mohaupt left Germany because he had declined to divorce his non-Aryan wife. The piece is an evocation, in terms of dances and one sentimental song, of "the festive mood of a South German market place on a feast day," and it succeeds completely in its aims. Wind instruments are prominently used but are not exclusively emphasized. This is a work for full symphony orchestra, and it is fully symphonic in its time scale. It does in a lighthearted, almost whimsical kind of way what Hindemith does in Mathis der Maler: it replies to the Nazis in terms of the old-German spirit on the part of one whom the Nazis had banished.

The notes say this music was "inspired by the famous mural of Albrecht Dürer entitled Nürnberger Stadtfeifer, which depicts a group of medieval musicians performing from a balcony." No such painting is mentioned in Erwin Panofsky's exhaustive book on Dürer, and the stodgy little cartoon in Louisville's notes is most un-Düreresque. Somebody is badly mixed up.

Tcherepnin's Second Symphony was written during the last war, and according to the composer it reflects the tensions and aspirations of the war years. Its slow movement is an elegy for the composer's father who was also, in his time, a composer of considerable note. The work is broad, noble, tuneful, unproblematical, and not very strong in style, to judge from this performance. The recording in both cases is only passable.

A.F.

MOLTER: Concerto for Trumpet and Strings, in D—See Hummel: Concerto for Trumpet and Orchestra, in E

Monteverdi: Il Ritorno d'Ulisse in Patria

Maureen Lehane (s), Penelope: Margarethe Bence (s), Friclea; Antonia Fabberg (s), Minerva; Polyna Savridi (s), Giunone; Gerald English (t), Ulisse: William Whitesides (t), Telenaucio; Bernard Michaels (t), Giove and Iro; Reinhold Bartel (t), Pisandro: André Peyssang (t), Anfinono; Helmut Kretschmar (t), Eumete; Edward Wolfzil (h), Nettuno and Anfito; Santini Chamber Orchestra; Rudolf Ewerhart, cond.
- Vox DLBX 211. Three LP. $15.00.
- Vox STDLBX 5211. Three SD. $15.00.

This series of extracts from Monteverdi's Ulisse provides a welcome addition to the flourishing discography of the prominent opera, and shows convincingly that those who found the work inferior to Orfeo and Poppea may have to reconsider their judgment. There is such a wealth of the music here that one can hardly believe the doubting attitude of an earlier generation of Monteverdi scholars, who seriously wondered whether he could have written such a work.

The musical score does indeed differ considerably from the libretto as supplied by Giacomo Badoaro, but this Venetian gentleman-writer admitted that he often had to change things to suit the composer—a situation not unknown to subsequent operatic eras. Anyone who knows a few of Monteverdi's madrigals, canzonette, duets, and solo songs will find many vivid reminiscences of these as he listens to the unfolding of the drama; and at the close he will surely agree that only one man could have penned such music at such a time.

The time is usually said to be 1641, the place Venice (Teatro San Cassiano); but recent research has shown that operas then, as now, were sometimes tried out in the provinces before opening in town. For the vigorously mercantile Venetian fat and learned Bologna was indeed a province, and so it happened that Ulisse was first performed at that city in 1640. It was only in the following year that a revamped version came to Venice, presumably with some of the original cast.

My colleague Conrad L. Osborne discussed some of the problems of presenting a Monteverdi opera on records in his review of Angel's Poppea [February 1965]. The skeleton score and the hourglass once again come to the fore in Ulisse: and Ewerhart has once again leaned towards extreme caution in realizing the music, and downright bravado in cutting it. Seven roles and several choruses are missing, but the fifty-five per cent of the work that remains will be felt by many to offer an adequate survey of the story and a fascinating sample of the septuagenarian composer's melodic powers.

These typically Monteverdian melodies—whether arias, duets, or that expressive kind of arioso-recitative lending flexibility to what was later destined to become a rapid recto torno patter—are generally well projected by a highly competent cast. In Gerald English and Maureen Lehane, the director has Ulisses and Penelope upon whom he can rely at all times for a full-bodied
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interpretation of these important leading roles; and this means not merely good singing, but a dramatic characterization. There is an ability to color phrases according to their implicit emotional content, and to graft on to the bare bones of cadential figuration such ornamentation as Monteverdi's contemporaries would have used with tact. An undecided master of this art, Gerald English seems to have inspired other members of the cast to emulate his jovial spontaneity; but even Maureen Lehane falls short of his standard in performing the trollo, which should always begin slowly as regards its boat, and gradually accelerate until the final note is reached.

Bernhard Michaelis achieves the near impossible by singing two roles of utterly different caliber and content—those of a lofty god and a lowly clod. As Jupiter (Giove) he uses his powerful tenor voice with telling effect, and as Iro, the glutinous stutterer, he magically reshapes his timbre to encompass a comical earthly role. Eduard Wolfritz, a splendid bass with a well-focused intonation, also takes two parts, that of Neptune, portrayed as a pompous but amiable god, and that of Anfitrite, one of Penelope's three sisters. The other two suitors are Pisander, nicely sung in true courtier fashion both by Alexei Tassin, and Anfitrite, whose pernicious, high tessitura holds no terrors for André Peyssang, an almost counterenharmonic voice blending well in the numerous ensembles for this trio.

Critics of Ulisse may well complain of this and that, necessity of its present state of performance, and absence of some of its ensembles in the opera so relevant to monody. Apart from the trio of courtiers, there is only a brief passage in Act III exploiting four-part vocal harmony, when heavenly and maritime choirs answer each other and then combine in a short eight-part ensemble. The assembled soloists sing these pages very beautifully, but without the impressive body of sound which could have come from proper choirs. Although Fetscherin omits the harpsichord of Phoebus, in fairness to him it should be pointed out that the score lists many choral sections but gives no actual music for them. Obviously they were rehearsed and performed on stage, either a cappella or with their own local continuo, so there would be no need for this music to be copied into the continuo part for the pit orchestra, which is all that survives.

The supporting singers face bravely up to their by no means easy task, and they are nobly assisted by a variegated group of continuo players—two harpsichords, regal, lute, archlute, positive organ, cello, bass, harp, and viola da gamba. The small string orchestra proves less satisfactory, and the frequent noises for the tone is rather sickly and superstitious, instead of being crisply baroque and well defined. Some of the instrumental pieces would have gained from a change of color, for it is well known that Monteverdi liked cornets and trombones to portray the sea gods, and thus differentiate between the celestial harmony of strings and the more down-to-earth sounds of wind instruments.

The story of Ulysses' home-coming depends mainly on the crucial element of reintegration of the character, dear to the Greeks, and it is only at the very end of the opera that the faithful Penelope gives in to the pleadings of Telemachus and accepts Ulysses as her long lost husband. She emerges as a stubbornly patient figure in whom there can be very little development of character, though her scene with the three courtiers and Ulysses, all of whom are bent on stringing the bow, reveals her as a woman who places justice and fairness above all things, even chastity. Fortunately for her, the unlikely kidnaped is her husband, and they succeed with the bow where the younger men failed, and from this point on the dénouement is a foregone conclusion.

Although one must regret the huge losses (some of which contain finer music than the sections actually included), one can have nothing but gratitude for such an essay as this. A hitherto almost unknown work has been given an opportunity to justify itself in the canon of Monteverdi's dramatic music, and the realization of this task is conscientious, even though academic. The accompanying booklet contains the text as recorded (there are some small differences between the printed and sung Italian), with English and French translations, mostly of good quality. In the English version, "calunite" suffers the usual mistranslation "danger:" in fact it means "magnets," since Penelope is referring to her indecision, like that of a knife bordered with teeth, magnets, stuck pulling against the other. By way of introducing the opera, Marc Pincherle writes a short account of its history and characters. The stereo recording is very good, but placing of the voices reflects a private rather than a public performance.

D.S.

MOZART: Exsultate, Jubilate, K. 165; Missa in C minor; Laudamus Te, K. 427—See Handel: Preis der Tonkunst (Look Down, Harmonious Saint).

MOZART: Quartets for Piano and Strings: No. 1, in G minor, K. 478; No. 2, in E flat, K. 493

Mieczyslaw Horworski, piano; Members of Budapest String Quartet.

COLUMBIA 41016, LP. $4.98. • COLUMBIA MS 66813, SD. $5.98.

The two Piano Quartets of Mozart are products of his maturity, having been written about the same time. The Marriage of Figaro, inasmuch as they have long been regarded as occupying a high place in his chamber music, it is surprising that the list of available recordings is thin. Indeed, Schwann at the moment lists only one other disc containing both works, a London mono version with Curzon and the Amadeus Quartet which was rather well received when it first appeared here twelve years ago. I know, and treasure, a Columbia recording by Szell and the Budapesters now no longer available, as well as the Angel reissue of the G minor Quartet (with the Piano Quintet) in the marvellous performance by Schnabel with members of the Pro Arts Quartet.

As all this indicates, the time was ripe for an up-to-date stereo recording of a first-class performance of both works, and that is what Columbia offers in the present set. Mieczyslaw Horworski has long been known as a sensitive and penetrating player of Mozart; he is in excellent form here, as are his colleagues. Aside from a moment or two in the first movement of the G minor Quartet when the forward drive is slightly held up, these are fine performances in every respect, although the Schnabel G minor remains, for me, unsurpassed. The sound of the recording is intimate, as close to that of four players in a living room as I've heard on records.

N.B.

PAGANINI: Concerto for Violin and Orchestra, No. 2, in B minor, Op. 7 ("La Campagnella")

Saint-Saëns: Concerto for Violin and Orchestra, No. 1, in A, Op. 20

Ruggiero Ricci, violin; Cincinnati Symphony Orchestra. Max Rudolf, cond.

Decca DL 10106, LP. $4.98. • Decca DL 710106, SD. $5.98.

The Menuhin Fislarui version of the Paganini B minor Concerto has long vanished from the catalogue, and the only competitive edition currently available is by Ricci himself (a London performance conducted by Collins, combined with the more popular Paganini D major Concerto). As for the Saint-Saëns, Ricci has apparently rescued this work, every bit as attractive a virtuoso piece as the much played Third, from oblivion. He plays most beautifully in both works, displaying a silvery, lustrous tone and a lean, assertive, bravura style. He is also fortunate in the microphone placement devised by the Decca engineers. For once the pickup is sufficiently distant to eliminate all traces of the mechanical noises of bow on strings and fingers on fingerboard. The added resonance also allows the sonority of the solo violin to project with telling impact, and the performance in general is ravishingly clear and detailed.

Another plus for this release is the beautifully regulated accompaniments conducted by Max Rudolf. As an aggregation, the fine orchestra produces a punctilious, beautifully lithe sound strongly reminiscent of another Ohio orchestra, the Cleveland. In fact, the orchestral playing is so fine as almost to steal the soloist's thunder. H.G.
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Circle 10 on Reader-Service Card
PERGOLESI: La Sírca padrona

Mariella Adani (s), Serpina; Leonardo Monreale (bs), Uberto; Orchestra of the Teatro Nuovo (Milan), Ettore Graci, cond.

- NONESUCH H 1043. LP. $2.50.
- NONESUCH H 71043. SD. $2.50.

On paper, this does not seem a very promising arrangement—a soprano who generally essays such roles as Musetta in Italian operas, and a bass noted mainly as a comprimario. But in fact, both Mariella Adani and Leonardo Monreale are much better than competent in this music. The soprano tends to thin out at the top, but she phrased in such a way as to deemphasize this drawback, and renders everything with point and style. Monreale is vocally pleasing (a flexible, slightly woolly light bass) and stylistically irreproachable. Both singers have an appreciation of the importance of rhythmic values in their aria.

The orchestral work is perfectly adequate. Graci inclines sometimes towards slow tempos (“Sizzoso, mio sizzozo,” for example, is quite deliberate), and that contrasted the previous (as per conclusion of “Sono imbrogliato io gius”), but obviously knows what he’s about—these things are matters of taste. In sum, a decidedly respectable, enjoyable performance, and a bargain at the None-

A브라반 drives his orchestra hard, and gets taut, brilliant playing. He excels in this kind of nervous, coloristic music, and the results are a full credit to him, to the orchestra, and to Prokofiev.

Puccini: Tosca

Maria Callas (s), Floria Tosca; David Sellar (boy s). A Shepherd; Carlo Bergonzoni is a robust Angelotti; Renato Scarpini is Scarpia; Ercolani (t). Spoleto; Tito Gobbi (b). Barone Scarpia; Giorgio Tadeo (bs). Sacristan; Leonardo Monreale (bs). Angelotti and A Jailer; Ugo Trama (bs). Scàrrrone: Choeurs du Théâtre Nationale de l’Opéra de Paris; Orchestre de la Société des Concerts du Conservatoire de Paris, Georges Prêtre, cond.

- ANGEL 3655. TWO LP. $9.98.
- • ANGEL S 3655. TWO SD. $11.98.

Four years ago, when HIGH FIDELITY selected forty “Great Recordings of the Decade” to celebrate its tenth anniversary, the Callas/Di Stefano/Gobbi/De Sabata Tosca was among the twelve opera sets chosen. Even today, that performance might claim an identical place, for it found the three principals in top form and in roles almost ideally suited to their talents, under one of the greatest of all opera conductors.

More than an eleven years separate that recording from what can loosely be thought of as its stereo remake—Callas and Gobbi as Tosca and Scarpia again, in one of the most celebrated operatic partnerships of recent years. Eleven years is nothing, compared to some things, as they say; but in terms of a singer’s career, it is a largeish fraction. The latest Angel Tosca has important new elements: the up-to-date sound, the Cavaradossi (Carlo Bergonzoni in his most impressive recorded performance to date), the conductor (Georges Prêtre). Yet granting the significance of these elements, most collectors will still want to know—how do the soprano and the baritone stack up against their old selves?

Before I try to answer that, let me observe that, quite apart from the Callas Gobbi combination, this is an impressive performance. Coming off what I felt to be a disappointing Carmen, Prêtre has pulled together the most persuasive reading of this score since De Sabata’s (I do not except Von Karajan’s). It has impetus and color, and it rides with the principals. While it pauses for emphasis, the “O dolci mani” in Act I, for instance, which almost stands still (or the conductor, underplayed procession of the firing squad in the last act), it never loses its motion. The introduction to Act III is gorgeous (granted that recorded performance is almost footproof), with drawn-out holds at the tops of phrases in the strings’ statement of “E lucevan” which may offend some austere-minded listeners but which I happen to like.

Bergonzoni is really splendid. We have to grant at the outset that his voice simply doesn’t have the heft or ring for the most thrilling of climaxes: still it is hard to imagine anyone singing the role with more care, with more stunningly beautiful legato phrasing, with a better sense of proportion or closer attention to detail. Although the idea of rendering the final “sel tu” in “Recondita armonia” in a caressed pianissimo may seem obvious, in truth, it is seldom done, and even more seldom done so effectively as Bergonzoni does it here. Everything he sings to or with Tosca is filled with warmth and tenderness, from the opening of the Act I duet through a fine “O dolci mani,” and phrases are carried over, controlled, and shaded in a way that seems to have vanished from the operatic stage. The most obvious example is the lead-in to “Occhio all’amor soave” in Act I, which seems to go on forever; on a single track, this is always focused and plant. There is, of course, rough competition on records—Gigli and Bjoerling head the list—but Bergonzoni need not hang his head. ever in this company.

The important soprano roles are well taken too, with an especially fine piece of work from Giorgio Tadeo as the Sacristan—while honestly funny, not simply a buffo caricature: he is always right with the dead serious dramatic situation of Act I, and he is always singing, not burbling.

Gobbi has held up remarkably well. His voice has been used in what might generally be called uninhibited fashion, and certainly shows signs of wear—his very first line (“Un cielo nuovo”) is just a yell, and nearly everything above E flat (which is not much in this role) is unattractive. Vocal mellowness and suavity, though, were never this singer’s strength, and even at present this is almost the perfect Scarpia voice. It is tough, dark, snarling, rock-steady, with splendidly clear enunciation and plenty of volume. And his expertise in the role is incredible, the balance between dramatically shading and commitment to his character, the way that Scarpia is not really so well sung as his earlier version, and at places he is becoming too broad and mechanical—the evil laugh (he has a very good one) is effective once or twice, but not a half dozen times in Act II. It is still an extremely strong, precise characterization, and a decided asset to the recording.

I wonder what we would say of Mme. Callas’ Tosca were we to hear it from an untried young singer? Even if the question is of course irrelevant, it’s hard not to reflect on the subject. I had not supposed that La Callas could ever be termed A Bad Tosca. Any more than I had supposed that Orson Welles could be a Dull Lear—and he was. We can “yes, but” about this performance for several thousand of these nicely set column inches, but nothing will alter the fact that large hunks of it are so basset sung as to make any other consider what material. Yes, there are interesting moments of dramatic projection—the sharp little hesitation on “Aspetta, aspetta” as she regards the facts, the “L’attavanti in Act I, for example. And there are spots where she pulls herself together for some reasonably acceptable vocalism: the “Vissi d’arte” is not at all bad, except for the climax, and portions of the duets in Acts I and

High Fidelity Magazine
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of the stereo edition at least), scarcely matches the Boléro and La Valse performances, especially comparison with such technically outstanding recent versions as those by Ansermet for London. The Mother-Goose music, which rises to a fortissimo only at its very end, comes off far more effectively (again in stereo, which of course the only medium for scores of this kind); yet even it is not quite as translucent and airy as the Cluytens version (also complete) for Angel.

But where interpretations are concerned, comparisons are pointless as well as odious: even in his old age (and he would have been ninety last April 4), "Papa" Monteux was the incompa-rable spokesman for French music. None of his innumerable admirers can afford to miss these characteristic examples of—and now precious memorials to—his unique artistic personality. R.D.D.


Lincoln Mayorga, piano.

Sheffield M 1. LP. $4.98.

One of the pleasanter aspects of being a critic is the chance he has, on occasion, of wellcomin' to his Ma 'n' Pop's talent. My introduction to Lincoln Mayorga, whose obscurity remains faithfull unviolated by the scant program notes accompanying this record, is a case in point. To judge from the performances here, I would say Lincoln Mayorga's outlook on music is fundamentally analytical. Without in any way disturbing the rhythmic continuity of the Sonata, the pianist scrupulously clarifies the work, pointing up all structural and harmonic features...
never been passionately enough involved
in this matter either to reject the late
Strauss operas as trashy imitations (on
the one hand) or to embrace them as
profound elaborations of the earlier
works (on the other). Arabella is not
so good an opera as Rosenkavalier
ly because it is not as direct and simple
dramatically but mostly because it just
doesn’t hit the same level of lyric in-
spiration. And Daphne is not up to
Ariadne either, for the same reasons.
But Arabella is still a most enjoyable
and playable opera; it tries a little too
hard, but so do a lot of other very
popular stage works. And Daphne, while
it strikes me as a curious piece of dra-
matic construction, contains a plenitude
of beautiful and expressive music, plus
an atmosphere of striking individuality,
easily distinguishable from Strauss’s other
operas.

Josef Gregor’s libretto strikes me as
a failure in the same sense that so many
Italian and French romantic librettos
are failures. That is, it takes perfectly
strong dramatic material and hushes it
up, befouling character relationhips
and compromising the meanings which are
the piece’s very raison d’etre. It imposes
the additional burden of substituting
pulpit—i.e., more precisely, literary—
images for theatrical ones. The most
obvious example is the opera’s climactic
piece of action, the transformation of
the maiden Daphne into a tree. That is
a wonderful thing to read about, but it
is a rather touchy thing to solve in
theatrical terms.

But the libretto also has some of the
strengths of all those nineteenth-century
reductions to the absurd. For example,
it supplies the composer with many and
extended opportunities for the sort of
writing he does best, the sort that can
persuade us that Leukippos, who does
not figure in the myth and who does not
justify himself in the libretto, belongs in
the opera. He belongs, if for no other
reason, in order to sing the three lines
of his death (p. 147 of the vocal score)
—music which would justify almost any
senseless progression of events. It is a
libretto, in other words, which works
for Dr. Strauss, just as Rubert and
Carre’s worked for Gounod, or Cam-
marasa’s for Verdi—and that is the most
important function of an opera book.

Strauss has responded to this with
some of his most lovely music. This is
not alone in the opera’s closing pages,
which are truly magical, but at many
points along its one-act (nearly two-
hour) course. The very opening, a pa-
toral evocation which is almost a rant
des raches, is charming and atmospheric,
and as early as Daphne’s address to the
tree (“O wie gerne bleib ich bei dir,
mein lieber Baum, in der Kindheit Tagen
gepflanzt und so mein Bruder,” etc.—p.
26 of the vocal score) we have Strauss
in his warmest, most fragrant vein. All
through the score are scattered passages
of genuinely imaginative nature paint-
ing—a wonderful violin whisper for the
wind, a haunting triplet figure associated
with the tree, and so on, used in the most
delicate, unfurled fashion. Apollo’s music
is rather generalized (most of it
could be exchanged with that of Bacchus
without an audible change in viewpoint).
It is handsome and effective—pro-
vided the tenor in question can cope
with the difficult tessitura. And all the
music associated with the Dionysian
feast is colorful and evocative, as well as
pace-changing. The only weakness (at
least it seems this way after a couple of
hearings) is that words and music, be-
tween them, do not succeed in making
the characters terribly immediate. But
a good stage performance would be the
necessary basis for judgment on that
score.

His performance, recorded live at the
Theater an der Wien at the opening
of the 1964 Vienna Festival, is superb on
nearly every count. Hilde Gueden’s voice
has never sounded freer or rounder;
there is not an unbeautiful moment.
She also seems to have purified her style,
eliminating the Viennese scoop, and the
low register sounds more in line with the
rest of her voice than it formerly was.
She is, in short, wonderful, a splendid
match for the soaring, lingering line
Strauss has given his heroine. No less
impressive is Fritz Wunderlich, whose
clear, warm lyric tenor passes through
the music of Leukippos (including the top
C) with pliancy and an easy ring, not
to mention dead-center pitch.

James King, the American tenor who
sings Apollo, shows good stuff—a clear,
ringing tenor of considerable heft. As in

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CIRCLE 68 ON READER-SERVICE CARD

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May 1965

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agress Giebel, soprano; Ira Malaniuk, contralto; Theo Altmeyer, tenor; Heinz Rehfuss (b), Evangelist; Horst Günter (b), Jesus; Choeur des Carême (Lippe); Pro Arte Orchestra (Munich), Kurt Redel, cond.
• PHILIPS PHM 2530, Two LP. $7.96.
• PHILIPS PHS 2930. Two SD. $9.96.

Telemann has always occupied a not inconspicuous place in the musical history of his time and country. He was, after all, the first choice of the Leipzig authorities for the job that they eventually, and not very enthusiastically, gave to Bach. Moreover, he is known that he was an enormously prolific composer in all sorts of media. But it is only in recent years that consistent attempts have been made to study his output as a whole and to publish representative works.

The present work, one of forty-four Passions which Telemann is said to have composed, is not published yet but was put together by Kurt Redel from manuscript material. It is in some ways similar to the Passions of Bach. The story of the Crucifixion is told by an Evangelist (here a baritone). Jesus and other characters in the sacred drama are represented by solo singers. Contemplative or commentative arias are sung by others, and the chorus frequently reflects on the action in chorales. In other ways there are important differences. There are no monumental opening choruses here, no heartbreaking final lufabiles. Except for a few brief ejaculations the chorus sings only chorales in simple, choral settings, and its single fairly extended number that is not a chorale is also choral. The style of the arias and accompanied recitations is sometimes closer to pre-classical opera than to baroque church music (the Passion was written in 1759). The tenor arioso "Welch ein vermitzter Gesang" could have come out of Gluck, and the soprano aria "Still wie ein Lamm" actually sounds like a melisma that closely resembles one from Gluck's Alceste. There is a good deal of tone painting. Some of the arias are rather dramatic, and some have emotional impact. On the whole, though this Passion is not in the same class with the great masterpieces of the Leipzig cantor, it can very well yield enjoyment of a less intense sort.

Heinz Rehfuss is quite satisfactory as the Evangelist. Horst Günter is less so in the role of Jesus, owing to an occasional lack of accuracy. The former is accompanied by a harpsichord, the latter usually by sustained tones on an organ. We are not told whether this contrast is the composer's idea or the conductor's. Theo Altmeyer sings cleanly and rather expressively. Agnes Giebel's singing is pleasing and steady; Ira Malaniuk's is neither. Both ladies sound a bit distant. The chorus performs its not very demanding task well, and the sound is both clear and lifelike. The German text is provided and an English synopsis is also included.

N.B.
VERDI: Rigoletto (excerpts)

Elizabeth Harwood (s), Gilda; Maureen Guy (ms), Maddalena; Donald Smith (t), The Duke; Peter Glossop (b), Rigoletto; Donald McIntyre (bs); Montereone; Sadler's Wells Orchestra, James Lockhart, cond.
- CAPITOL P 8606. LP. $3.98.
- *CAPITOL SP 8606. SD. $4.98.

VERDI: La Traviata (excerpts)

Ava Jane (s), Violetta; John Wakefield (t), Alfredo; Neil Easton (b), Germont; Chorus and Orchestra of Sadler's Wells, John Matheson, cond.
- CAPITOL P 8616. LP. $3.98.
- *CAPITOL SP 8616. SD. $4.98.

Two more opera-in-English highlights albums from the Sadler's Wells, with roughly the attractiveness and drawards of their predecessors. The Rigoletto is much the better of the two presenters, having competent work in all three leading roles. Peter Glossop, the most imposing singer in this series to date, is not quite up to the声称 he showed on the Traviata disc; although the voice is an authentic Verdi baritone, it sounds somewhat nasalized and equivocal as to intonation here, rather as if the singer were recovering from a cold. Still, Glossop offers firm, authoritative singing. Donald Smith has a tenor of some warmth which is constructed, but still negotiable, in the upper range. He demonstrates an excellent grasp of style and a sensitivity to dynamic shading—a very acceptable Duke (so long as one is not judging by international "star" standards. Elizabeth Harwood is a little hard-pressed and colorless as Gilda, but gets through it all decently enough. Lockhart inclines toward oversensitivity.

The Traviata release has little to offer. While Ava Jane's voice sounds like a promising spinto when she sings out on a fairly straight line, she hasn't the dash for Act I or the emotional depth for the role of the opera. John Wakefield is a thoroughly professional man who possesses Alfredo and Neil Easton a tremulous, lightweight Germont, though not an unusual one. Matheson's leadership is acceptable, not illuminating, coming down rather hard at the obvious points of emphasis.

In general, I would observe this about the series: producing Verdi and Puccini in English must prove itself, so far as American audiences are concerned, which means demonstrating that the impact of dramatic immediacy is worth the undeniable aesthetic losses concomitant with translation. That, in turn, ought to mean: 1) completeness, even if even intelligence could add up to much dramatically; 2) translations of extraordinary urgency (those of Dent, used here, are more significant and often "righter" in sound than, say, the "snappy," but hopelessly square, vulgate of the Martos; but there are also fuddy-duddy-sounding to us, like almost anything of Grandpa's time, and carry no honest emotional message; and 3) performance of international caliber that will stand up to the original-language competition. Until we have such a presentation, the case for translated opera on records will not have been made.

If you're interested, though, the purchase of a disc in this low-priced series is not a bad investment: I would suggest the Traviata or the Rigoletto. For seekers after charming adornments, the Traviata disc has a singer named Tom Swift, though which hit role benefits from his inventiveness is not indicated. C.L.O.

VIVALDI: Concerto for Flute and Strings, in A minor, P. 77
+ Pergolesi: Concerto for Flute and Strings, No. 1, in G
+ Tartini: Concertos for Flute and Strings in G; in F

Jean-Pierre Rampal, flute; Saar Radio Chamber Orchestra, Karl Ristenpart, cond.
- *ERIC LC 3893. LP. $4.98.
- **ERIC HC 1293. SD. $5.98.

There is no law which says that one must listen to these four concertos at a sitting, and my advice is to take them independently, relying for entertainment on Rampal's art rather than composers' venturesomeness—which here is scarce. All of the music is perfectly palatable, of course, but it doesn't reveal the creators in more than passing moments of individuality. Our pleasure lies mainly in hearing Rampal skip lightly down the scale of a sequential figure or round out the corner of a phrase with a gesture of love. And we have ample time to enjoy his art—all of these composers felt any qualms about making his soloist to capacity. Ristenpart's contribution is disciplined and well shaped (a bit more heavily accented in the Pergolesi, for instance, than Munchinger's, in the Rampal performance on London).

VIVALDI: Concerto, Op. 3: No. 10, in B minor, for Four Violins and Strings; No. 3, in G, for Violin and Strings

†Bach: Concerto: in A minor, for Four Harpsichords and Strings, S. 1065; in F, for Harpsichord Alone, S. 978

Angelo Stefanato, Cesare Ferreresi, Bruno Salvi, Margherita Ceradini, violinists; Luigi F. Tagliavini, Bruno Canino, Antonio Ballandi, Abahlalo harpsichords; Angelicum Orchestra (Milan), Alberto Zedda, cond.
- HARMONIA MUNDI HM 30664. LP. $5.98.

An excellent opportunity to study Bach as a transcriber of Vivaldi. The quadruple concerto for harpsichords is of course Bach's version of Vivaldi's original for four violins, and S. 978 is a transcription for solo harpsichord of Vivaldi's Op. 3, No. 3. Bach follows his model faithfully, on the whole, adding counterpoints and a few embellishments and once or twice tightening up
the structure. There are, to be sure, some things that even Bach couldn’t do: for example, the mysterious progression in the Largo of the quadruple concerto, where Vivaldi has each of the soloists bowing differently, doesn’t come off as well as it would if the soloists were played with spirit and good tone. Alberto Zedda takes the outer movements of S. 1065 considerably more slowly than their originals, probably to assure a more accurate ensemble for the keyboard. It seems to be slow up too much; the first movement particularly sounds like an exercise. The solo concertos are nicely played—the Vivaldi by Salvi, the Bach by Tagliavini. N.B.


VIVALDI: *La fida ninfa*

Carmen Repetto (s), Morastò; Mafalda Masini (s), Elpina; Renä Gary Fulachi (s), Licorì; Vittoria Calma (c), Osmino and Giunone; Antonio Constantino (t). Narete; Alfredo Giacomotti (bs), Orato and Eolo; Chamber Orchestra, Members of the Opera, Milan, Raffaello Monterosso, cond. • Vox DL BX 210. Three LP. $15. • Vox STDL BX 5210. Three SD. $15.

Antonio Vivaldi wrote thirty-eight operas, in addition to his oratorios, cantatas, and other vocal music. He must have spent nearly as much attention and time on his writing for the voice as on his writing for strings, though clearly he did not influence the development of operatic form to any where near the same extent. *La fida ninfa* is the only Vivaldi opera currently in the domestic catalogue, though the operatic style is clearly available.

Whenever I review a baroque opera, I find myself approaching it gingerly. It is impossible to deny the musicological interest of a work like this, and impossible not to be glad that an example of Vivaldi’s operatic writing is available in a carefully prepared performance. Further, I know that many listeners may well find the piece an absorbing experience. So I must confess my own bias: unless I am in search of something specific, I do not enjoy recordings of this stuff—acres and acres of secco recitative bordering copes of diligent-sounding arias, all pegged on some incredible plot of no psychological interest whatever. populated by characters ill-defined in text and music. One can say that this is a snobbish twentieth-century point of view, but that is just it—here I am, and there it is, and my interest (above average. I imagine) in the historic-cultural matters will carry me only so far, not far enough actually to want to hear the thing more than two or three times.

The plot of *La fida ninfa* is one of those involved affairs concerning lovers separated in youth by the fortunes of war (or, in this case, piracy) and enough extra couples and Funny Coincidence to confuse everything to the extent of allowing everyone a variety of arias. It goes on and on, and then it ends.

Of the many arias, there are perhaps six or seven that have real character. In fact, to listen to any of them individually is a pleasant, charming experience, but to have to hear them in order, mind the important visual aspects of production, produces a state of déjà entendu. From a scholarly standpoint, one can, of course, note that here Vivaldi uses an uncharacteristic resolution, there a piece of instrumentation or harmonization that must have been unprecendented. The performance’s conductor, Raffaello Monterosso, has pointed to some of these instances in his informative liner essay. But such characteristics do not necessarily make for fascinating listening for those of us who are not musicologically inclined, or are not writing theses.

One can only admire the painstaking preparation of the performance. Mr. Monterosso has clearly performing a labor of love, of which the actual conducting must have been a small part. Things are rather too “down” for my taste, but certainly well proportioned and cleanly executed. Among the singers. I particularly enjoyed the clear, relaxed lyric soprano of Renä Gary Fulachi, and the round bass of Alfredo Giacomotti, though his arias make quite technical demands which he sometimes solves only in an approximate fashion. The others are all professional enough as vocalists, but all short of the technical expertise that would enable them to carry things off with some real brio and sense of reserve. It seems to me a mistake to cast a bright, light soprano in the castrato role of Morastò, and a somewhat heavier, more mature-sounding one in the female part of Elpina.

It would make no economic sense to assemble, say, Sutherland, Stich-Randall, Berganza, Rösli-Maxon, Simonovska, Majdan, and Flagello for such an undertaking; yet, short of this sort of casting, what chance has such a work of springing to true life?

The sound is very satisfactory, and libretto and notes are provided. C.L.O.

WAGNER: *Orchestrall Excerpts*


Hallé Orchestra, Sir John Barbirolli, cond. • Vanguard SSV 149. LP. $1.98. • Vanguard SSV 1495D. SD. $1.98.

The day is well past when a low-priced label suggests anything marginal about the merchandise. There are about two dozen collections of Wagner’s operatic prefaces in the present catalogue, but this one belongs near the head of the class. Klemperer and Walter have an edge on Sir John, but the latter is a man
with a good ear for the richness and complexity of Wagnerian orchestration and a fine way with a big tune. (His Meistersinger suite, incidentally, departs from convention to include the greatest of the third-act tunes, the chorale "Wacht auf!"
"
Anyone building a record library on a budget ought to consider this prime material, both for its sound and its sympathies.

R.C.M.

Recitals & Miscellany

JUSSI BJOERLING: "Jussi Bjoerling in Concert"


Jussi Bjoerling, tenor; Frederick Schauwecker, piano (in the Schubert, Sjögren, Peterson-Berger, Råchmannof, and Strauss); Gothenburg Symphony Orchestra, Nils Grevillius, cond. (in the Wagner, Tchaikovsky, Puccini, Sibelius, and Alfven); Stockholm Philharmonic Orchestra, Stig Westerberg, cond. (in the Rangström and Nordqvist).

- RCA Victor LM 2784. LP. $4.98.

The first side of this record (the selections accompanied by Grevillius) were recorded at a concert in Gothenburg on August 5, 1960. One month and four days later, Bjoerling was dead at fifty-three. To hear the quality of his voice and artistic impulse at that time is to realize with even greater pain the tragedy of his untimely death.

The Lohengrin excerpt is incredible. One thinks immediately of a young Melchior, in the ring and purity of Bjoerling's tones. Here is a genuine lyric Wagnerian tenor, not a reconverted baritone. Bjoerling planned to add Lohengrin to his repertoire, but did not live to achieve this goal; on this record we have the one foretaste of unrealized glory.

The entire content of this disc is taken from concert recordings between 1957 and 1960, all extremely well-recorded and none less than magnificently sung. The poignance of Lenski's aria (sung, like the Lohengrin, in Swedish, and also a role Bjoerling never assumed in the opera house) is little short of harrowing, and the Swedish songs (of variable quality, to be sure) are done with infectious fervor. Because his lyric sense was innate and all-embracing, Bjoerling was also a uniquely satisfying exponent of the German song.

This, then, is a cherishable and tantalizing reminiscence of his art. It is also a vocal experience best described as thrilling.

RAFAEL PUYANA: "Baroque Masterpieces for the Harpsichord"

Rafael Puyana, harpsichord.
- Mercury MG 50411. LP. $4.98.
- Mercury SR 90411. SD. $5.98.

There are several big works here: C. P. E. Bach's Folies d' Espagne. J. C. F. Fischer's Passacaglia in D minor, Louis Couperin's Pavanne in F sharp minor, and Rameau's Gavotte and Variations. Interspersed among them are short, contrasting pieces by Telemann, D. Scarlatti, Chambonnières, Dieupart, and François Couperin. In the Bach, Puyana's frequent changes of registration make the work effective on the harpsichord, although it was probably intended for the clavichord or piano. In all the pieces but one Puyana's command of style and imaginative use of his instrument are thoroughly convincing. It is only in the impressive variations by Louis Couperin that the register changes seem a bit fussy at times. This work, by the way, together with the few others by his composer on records, indicates that he deserves to be better known. Perhaps the most impressive of all, in the grandeur and variety of its invention and in the splendor of the performance, is the great set of variations by Rameau. All told, a fine collection of unhackneyed works, well performed and recorded. N.B.

BENNO RABINOF: "Gypsy Violin Classics"


Benno Rabinof, violin; Sylvia Rabinof, piano.
- Decca DL 10101. LP. $4.98.
- DLCCA DL 710101. SD. $5.98.

Rabinoff's interpretative style here falls midway between the severe objectivity and intense propulsion of Milstein/Heifetz and the luxuriant emotional freedom of Elman—the polarities established by the best-known exponents of the Auer school of violinism, of which Rabinof is also a member. He tends to be

MAY 1965
SVIATOSLAV RICHTER: Piano Recital

Chopin: Scherzo, No. 4, in E, Op. 54.
Prokofiev: Cinderella: Gavotte; Vision fugitives: Nos. 6, 8, 9, 15, 18.
Ravel: La Vallée des cloches; Jeux d’eau.

Sviatoslav Richter, piano.
- RCA Victor LSP 2611, L.P. $4.98.
- RCA Victor LSP 2611, SD. $5.98.

While this recording offers selections from Richter’s final two concerts of his first United States tour (in Carnegie Hall, New York, Dec. 26, 1960 and at Newark’s Mosque Theatre, Dec. 28, 1960), there is very little duplication of repertoire with the Columbia sets of New York recitals given in October of the same year: only the three Rachmaninoff Preludes and the Cinderella Gavotte appear under both labels (though future Columbia releases may contain items now given us by Victor, including the Chopin E major Scherzo, played in New York on October 30).

I, for one, hope that the Columbia-recorded Chopin piece does eventually see the light of day, for memory proclaims it to have been a far more convincing reading than the now appearing on the Victor disc. We all know that Richter can be maddeningly uneven, and while the earlier performance of the Scherzo had an elegant, completely proportioned line, this one engages in all sorts of distressing fluctuations of tempo. Richter seems to be toying around with the music here, as if to say he was bored with it. The cantabile sections are taken slowly and are pulled out of shape, the filigree, on the other hand, goes at about twice the speed and with brisk objectivity. The piece becomes a debate rather than the harmonious dialogue it should be. Needless to say, as an exhibit of technical playing, the performance is exemplary—but it is also Richter at his most unconvincing.

Nor does the performance of Ravel’s Jeux d’eau live up to expectations. I am certain in basic agreement with Richter’s premise that the work should move at a basic musical speed, but as he gives it, the sense of motion turns into precipitate haste and the impressionistic content simply vanishes. The water we have here is neatly frozen into ice cubes, and there is little playfulness in their prosaic clatter.

The high spot of the collection comes with Richter’s playing of Prokofiev. The Gavotte bounces along with ironic symmetry, while the Vision fugitives up completely the bizarre and humorous aspects inherent in the piece. As Gieseking was to the Debussy Preludes, Richter is to Prokofiev; other players may be more dramatic in a given piece, but for lyricism and totality of design there is nobody to approach that speed. Unlike some prior Richter “live” recital discs, this one is completely suave in its engineering aspects. There is little distinction between mono and stereo, however.

RODRIGO RIERA: “A Recital of Sixteenth- and Seventeenth-Century Guitar Music”


Rodrigo Riera, guitar.
- MUSICAL HERITAGE MHS 655, L.P. $2.50.
- MUSICAL HERITAGE MHS 655, SD. $2.50.

Rodrigo Riera, a pupil of Segovia, has obviously come close to learning most of what can be taught about his instrument. But what seems missing here is an inexorable rhythmical sense, an instinct for emphasis, a solid-geometry feeling for musical foreground and distance—all suppose, unteachable. This is by no means a poor recital: Riera conveys an easy grace in the Frescobaldi, and is at his best in the lullaby-like Carcassi first Etude, involving some nice gradations of color. But the recording is of interest primarily for its repertoire, not for its performer.
RONALD TURINI: Piano Recital


Ronald Turini, piano.
- RCA Victor LM 2779. LP $4.98
- RCA Victor LSC 2779. SD. $5.98

The first recording by the thirty-year-old, Canadian-born, Horowitz-tutored Ronald Turini shows him to be a talent of the first magnitude. His musical operation seems to be guided by one factor—clarity. All of the readings on this disc display clarity of texture, clarity of structure, clarity of emotion.

The latter-named characteristic is particularly valuable, for it enables the pianist to convey both the lyricism and dramatic elements of a composition without overloading the balance too highly in one direction or another. Take his Liszt Sonatina del Petrarca, for example. He avoids the blatancy and lurid sentimentality of the "standard" virtuosic reading, but never becomes pretentiously "pensive" or theological, either. Nor does the interpretation of the Hindemith Sonata belong to the cerebral, percussive IBM tradition so often encountered. Turini's severe, highly organized sense of rhythm and accentuation binds the sometimes loose ends of the Schumann Sonata handsomely; and the rendition of that work scores further by utilizing the original presta passionato finale, to my mind a more convincing conclusion to the initially played alternate. In the Scriabin, the deliberate swaying pace Turini's reading offers an illuminating contrast to the clamped, intense, one-to-one Richter traversal. Despite the non-collegic "engraver's" spareness of Turini's work, it is emphatically noted that his playing always has point and is never dry.

The performance has been given beautiful, lifelike recording in a moderately close studio style.

H.G.

SHIRLEY VERRETT: Recital of Spanish Songs


Shirley Verrett, mezzo: Charles Wadsworth, piano.
- RCA Victor LM 2776. LP $4.98
- RCA Victor LSC 2776. SD. $5.98

The high quality (and even higher promise) manifest at Shirley Verrett's New York debut recital last season is handsomely upheld by this, her first major solo record. She executes a flawless program of superb Spanish songs, and wallops the living daylight out of most of them in a series of tingling and throbbing performances.

Some may possibly object to her noisy manner, her tendency to plunge into a deep and raspy chest tone at the slightest urging. I do not, because she fits the repertory here perfectly. She has mastered this kind of singing to the point where it is no longer mere trickery (as it sometimes is with Leontyne Price, for example). To find a rendition of the Falla Polo comparable to this one, you have to go all the way back to Conchita Supervia, and the comparison does Miss Verrett no harm.

There is also a soft, velvety side to her singing which is often ravishing. I wish she hadn't done the Montsalvatge Lullaby, only because that song belongs completely to Victoria de las Anges and no competition is possible. Otherwise, this is a vibrant and exciting recital, with no small amount of credit due to the extremely vivid work of Charles Wadsworth at the piano.

A.R.


London Philharmonic Promenade Orchestra, Sir Adrian Boult, cond. [From Vanguard VRS 1015/VSD 2005, 1957].
- Vanguard Everlyman SRV 147. LP. $1.98.
- Vanguard Everlyman SRV 147SD. SD. $1.98.

Boult's handling of the Symphony is solid, musical, unspectacular. It could be deemed "old-fashioned" in that the conductor eschews the current tendency to stress dynamism and to race the music off its feet. This Seventh is far removed from the metallic efficiency, slickly smooth tonal coloration, and hammer-blow resilience of the typical modern, sports-car-attuned chef d'orchestre, but if you listen carefully enough (and without prejudice) I think you will agree that it is not in the least dull. Indeed, I find it actually refreshing to come across a conductor these days who still realizes that proper attention to note values, clear articulation, judicious phrasing of melodies, and generally precise maintenance of a rhythmic pulse often can aerate a composition more successfully than mere flash and speed. Certainly one would have to look wide and far before finding more lucid or rhythmically accurate statements of the first, third, and...
fourth movements than the ones Sir Adrian gives here, Toscanini had this sort of control in his New York Philharmonic days (and of course his deleted Seventh from that time requires exceptional, a true nonpareil), but not even the Mestro maintained such a technical grasp on this music to the end of his career, as his occasionally rushed NBC remake of 1951 indicates.

Boul's handling of the second movement does present a problem. There is one group of conductors who take great relish in pointing out the fact that Beethoven marked this section to an "Allegretto" and thus they so lead it—with a vengeance! Less publicized is the fact that the composer was distressed over the possibility of his "Allegretto" indication being misconstrued and had intended to supplement the instruction with the words "quasi andante." Toscanini, in accordance, played a somewhat measured pace and he was followed in this by an army of imitators. Unfortunately, few of them had Toscanini's lightness of hand and superb sense of ronf boluma which he realized perfectly the piquant connotations of "Allegretto quasi andante," they lost the subtle implications and turned the movement into a funeral procession. Recently a few conductors, Karajan and Solti to name two, have tried—unsuccessfully—to weld the basic premises of both schools of thought by adopting a faster speed for the beginning section and a slower pace for the major episode at each of its appearances. Sir Adrian, alas, is given to the funeral tramp and I strangely suspect that many would-be subscribers to his otherwise impeccable views on this music are going to be deterred because of the excessive slowness of this second movement. The sound too is a muddled and constructed; it tends to highlight the conservative, very British qualities of the rendition.

The Egmont is forthright, vigorous, musically. Here, as in the Symphony, it will be altogether too easy to underestimate Sir Adrian's quite unusual insight into Beethoven's universe. H.G.

MOORE: The Devil and Daniel Webster
James de Groat, speaker (A Fiddler): Doris Young (s), Mary Stone: Frederick Weidner (t), Mr. Scratch: Lawrence Winters (b), Daniel Webster: Joe Blankenship (bs), Jabez Stone: Festival Ensemble and Orchestra, Arminda Alberi, cond. (from Westminster OPW 11032 WST 14050, 1959).
- DISO D 450. LP, S4.98.
- ** DISO DST 6450, SD. $5.98.

Douglas Moore's one-act opera on Stephen Vincent Benet's folk fable is a work of charm, craftsmanship, and great high spirits. Its rescue from the limbo to which it had been consigned during one of the Westminster changes of management is one of a small number of good deeds on the part of Desto. The performance is thoroughly delightful and the recording, excellent in its time, is still bright and vivid. A highly recommended reissue.

A.R.

MOZART: Serenades: No. 10, in B flat, K. 361 (A); No. 11, in G, K. 525 ("Eine kleine Nachtmusik")
Eastman Wind Ensemble, Frederick Fennell, cond. (in K. 361): London Symphony Orchestra, Antal Dorati, cond. (1A) from Mercury MG 50176, 1958; (B) from Mercury MG 50121, 1956.
- • MERCURY MG 50412. LP, S4.98.
- • MERCURY SR 90412. SD. $5.98.

This is one of Mercury's "Great Music of the Classic Era" series, reissues in which somewhat more music is put onto each side than is normally placed there. Thus, this version of the B flat Serenade occupied a whole record by itself when it first came out. Except for a pair of nasal oboes and some dawdling in the final movement, the recording is commendable. The Kleine Nachtmusik recording is a couple of years older and does not rank very high among the many excellent performances available. Among its drawbacks are a heaviness in the tutti and lagging bass in the Romanze and the finale.

N.B.

ROZSA: Concerto for Violin and Orchestra (A)
†Benjamin: Romantic Fantasy for Violin, Viola, and Orchestra (B)
- • RCA Victor LM 2767. LP, S4.98.
- ** RCA Victor LSC 2767. SD. $5.98.

The Rozsa is a well-constructed work in the kind of synthetically contemporary format one encounters so often today. There is plenty of brilliant virtuoso writing for the solo instrument, and alternate chorus and violins in the orchestra to throw into as high relief as possible. There are all sorts of thrilling passages, and Heifetz makes the most of the possibilities offered him: he is completely suitable and convincing in this music as that is far more important. The Benjamin work has comparable sensuous appeal, but in contrast to the Rozsa it is more idyllic, leisurely, old-fashioned. It sounds like Bruch's Scottish Fantasy considerably modernized if not exactly brought up to date. Heifetz's creamy richness of tone is enlivened with a slightly acerbic edge which handsomely brings to the fore all the underlying Prokofieff undertones in the writing. Primrose is an admirable partner, and the large French horn part is excellently done by Joseph Eger.

Good sound in both scores, with plenty of mass and solidity to offset the brilli
EDMOND CLEMENT: Recital


Boito: Mefistofele: Lontano, lontano.


ROCCO R-40, LP. $5.98.

During the heyday of French opera in New York—the time during the early 1900s, when the French repertory had a status equal to that of the German or Italian at the Metropolitan and at Hammerstein’s Manhattan Opera Company—a whole raftful of notable French singers were on hand as a nucleus around which to build performances. Of all these singers, none was more representative of the best in French style and sensibility than Edmond Clément.

From the vocal standpoint, he was not as lavishly endowed as many of his contemporaries: accounts refer to his voice as “smallish” and “white,” and his records tend to bear this out. His tenor is neither sumptuous nor liquid, and his technique does not always assure steadiness or security above the staff. But in terms of stylistic finish in the French romantic school, he is in a class of his own. The second side of this release shows him at his best: a perfectly turned Le rêve, the most magical of all recordings of the Pearl Fishers duet, a languishing “Lontano, lontano,” an utterly charming version of Berceau légère (a repellant preciosity in most hands), and the justly famous, absolutely captivating Au clair de la lune, in partnership with Farrar.

The first side is not quite so rewarding, though it boasts the exhilarating song from Dame blanche and the very sensitive performance of “Ange adorable,” again with Farrar. The cavatina from Il barbiere simply hasn’t enough freedom or expertise in the coloratura, and the scene from Robert le Diable is interminable and abysmal—Meyerbeer at his imposing worst. “Ah, lève-toi soleil” is superbly planned, extremely evocative as an idea of the piece, but for me, at least, there is too much wry, uncomfortable tone; certainly the ascents to B flat for “Ah, parjure!” do not make very enjoyable listening.

But vocal lusciousness is not the essence of Clément’s art; this recital ought to be required listening for all aspiring tenors, and perhaps for some who no longer aspire. Another virtue of the selection is the invariable strength of Clément’s courtians, Journet and Farrar.

C.L.O.

NAZARENO DE ANGELIS: Recital


Nazareno de Angelis, bass, orchestra, Lorenzo Molajoli, cond. [from various originals].

ODON QC 5036. 10-in LP. $4.98.

Nazareno de Angelis is best known nowadays as the Mefistofele of the wonderful old Columbia recording of Boito’s opera, currently available as an import. His long career (it began in 1903 and continued through the Thirties) embraced a tremendous variety of roles, from Belini to Wagner, and included creation of several, the most prominent being that of Archibaldo in Montemezzi’s L’Amore dei tre Re.

His voice was true bass, extremely powerful and flexible, black in color. It was not an especially beautiful instrument; the tone was inclined to spread and to depart from pitch, usually on the sharp side. But it was imposing, and free enough to be capable of a firm legato and considerable dynamic variety. To go with this instrument, De Angelis had (at least on records) a vivid, larger-than-life theatrical personality, and some of the same fine contempt for the law’s letter that marked Chaliapin and Bohnen, to both of whom he bore a distinct family resemblance.

Not everything on this record is “good singing” by the highest vocal or musical standards, but it is all alive, and some of it is tremendous fun. This “La cagnina” is even hammer— and funny, in its bad old way—than Chaliapin’s, and is capped by an eye-popping high A flat. And Caspar’s drinking song is rolled out in wonderful fashion. With accurate runs and ringing top C’s. Both the Mefistofele excerpts are near-classic (1, at least, have never heard anyone approach them), and the Faust Serenade is, within its big Italian framework, extremely well done. The other excerpts are not quite on this level, and the Don Carlo aria is filled with little effects and distortions that borrow on the perverse. But none of it, I guarantee, is dull. The sound is reasonable enough for the vintage; everything is sung in Italian.

C.L.O.

MAGGIE TYTE: Recitals

Maggie Teyte, soprano: pianists and orchestras [mainly from various English Decca and HMV recordings, 1933-48].

For a feature review of two albums of Maggie Teyte recordings, see page 57.

May 1965

This Could Be the Shape of Your New Sound . . . The New Fairchild F-22 Condenser Microphone!

Look in on any professional recording session and you will find condenser microphones. Condenser microphones have played a vital role in improving today’s recorded quality because of their own clear transparent sound. However up to this time, condenser microphones have been extremely expensive and cumbersome to use. By breaking away from traditional condenser microphone design through the use of a rugged sensitive condenser transducer, effectively coupled with a low noise field effect trans-}

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DANCE...DANCE...DANCE
ENOH LIGHT AND THE LIGHT BRIGADE

Recorded with all the brilliance and spectacular definition of COMMAND'S DIMENSION • 3 • PROCESS

The greatest revolution in musical entertainment since World War II has been the development of the discotheque. And the greatest revolution in the field of discotheque was the appearance of Enoch Light's record, Discotheque...Dance...Dance...Dance (Command 873).

The common denominator of the discotheque is, as one historian of the field has put it, "darkness, a small dance floor and the beat." With the rapid spread and success of the discotheque idea, these three elements can now be found in a variety of settings from the elegance and fine appointments of such New York magnets for the international jet set as Shepheard's and L'Interdit to more casual and informal clubs for the less internationally or jet-oriented sets.

A night club, however, is not the only place where darkness and a small dance floor can be found. These two elements can be located practically anywhere that one wants to look for them—at home or at any local gathering place. The only thing lacking is to turn such a place into an authentic discotheque is the beat.

The beat is not as easy to come by as you might think. To get it, a professional discotheque invests in a huge record library and hires a skilled and experienced disc jockey to select the records that will create just the right tone and continuity to make the discotheque a success.

Without the right music and without the knowledgeable use of that music, you have no discotheque. You might as well listen to an ordinary juke box.

And that is where Enoch Light revolutionized the revolutionary discotheque. For the very first time, he put on one record, Discotheque...Dance...Dance...Dance, the authentic discotheque rhythms played in the authentic discotheque styles and with the authentic discotheque continuity. He produced this record with the same thoroughness, the same painstaking care for detail and perfection that he has applied in the past to his production of the precedent-setting Persuasive Percussion series of discs and to the production of Command's universally acclaimed classical recordings by William Steinberg and the Pittsburgh Symphony.

To bring the authoritative discotheque style to records, Light and his staff made an analytical study of the elements that distinguished the various successful discothèques of the world. All of these were assembled for use in the arrangements that Lew Duvivier wrote and for establishing the continuity of the recording. A special kind of orchestra was organized by Light to play discotheque music—an orchestra that was entirely different from any of the famous groups he had led in the past. It was built specifically to bring out the driving excitement of discotheque music. The ruggedly beating heart of the band is a rhythm section of three guitars, two percussionists, bass and organ, augmented by an eight man brass section (four trumpets and four trombones) and a pair of saxophones doubling woodwinds.

On Command's first discotheque disc, Light enlisted the expert services of Killer Joe l'oro (according to the New York Times, he is "by appointment, dancing master to the jet set") as adviser in helping to select the correct tunes to be used. On top of this thorough-going authenticity, Light added Command's famous recording techniques, underlining the emphasis that the best discothèques place on fine sound reproduction.

The result was all the detailed planning and care that Enoch Light's Discotheque...Dance...Dance...Dance...Dance...Dance produced. This was the discotheque record that swept the country, taking authentic discotheque music out of the discotheque and bringing it solidly into the home of any place where anyone of any age wanted to dance...dance...dance.

This second volume of Discotheque...Dance...Dance...Dance adds to the glories of that first disc by concentrating on contemporary hit tunes that have been written specifically in the mode of the discotheque dances. They have been composed for the modern beat, not adapted to it.

Thirteen tunes were in the first Discotheque...Dance...Dance...Dance so Light, who can be superstitious about a superstitious number when it contributes to as successful a record as that was, has again chosen a program of thirteen tunes, every one of which has been a top ride on the popularity charts (there is one exception—an original Bossa Nova, a new tune by Enoch Light and Lew Davies which makes its debut in this album).

The rest are songs which were made into hits by the Beatles, Manfred Mann, the Dave Clark Five, the Supremes, the Searchers, Petula Clark and other groups who give today's music its special fascination.

And this collection includes the newest and most unusual of all the contemporary dances, La Bostela—bright and glittering Spanish tinged music that builds up to a deliberate let-down. It originated, so the legend says, when Honorê Bostel, a large, night club member of the staff of the French magazine, Paris-Match, tripped and fell in a discotheque. Suddenly the new thing to do was to fall down. Hence La Bostela in which dancers stamp around, clap hands, beat hoops, snap fingers and act as much like Spanish gypsy dancers as possible until, as the mood of the music suddenly changes, each dancer leans against his partner's back and, braced in this fashion, sinks slowly to the floor.

In this album, Enoch Light gives this exciting music a unique and stimulating discotheque flavor, so that you can enjoy the pleasures of an authentic discotheque right in your own home.

SELECTIONS: Downtown • I Feel Fine • The Girl from Ipanema • Love Potion No. 9 • Shaa-La-La • Too Many Fish in the Sea • Come Back About Me • Any Way You Want It • An Original Bossa Nova • Eight Days a Week • Goldenfingers • The Jerk • La Bostela •

COMMAND ALBUM No. 882 Available in Stereo, Monaural and 4 Track Tape Write for FREE full-color brochure of all Command releases.

CIRCLE 15 ON READER-SERVICE CARD

HIGH FIDELITY MAGAZINE
The Original Sound of the Twenties. Columbia C3L 35, $11.98 (Three LP). The older record companies are finally awakening to the fact that their vaults contain important aural documents that provide an illuminating commentary on the social history of our times. The persistence of jazz fans has resulted in the reissue of old jazz discs in increasing numbers, but pop recordings from the '20s and '30s—the popular dance bands, singers, vaudeville and night club and show business personalities—have been allowed to gather dust.

RCA Victor took some hesitant steps in this direction several years ago with the release of a delightful disc called Old Curiosity Shop—including contributions from John Barrymore, Sophie Tucker, De Wolfe Hopper, Nora Bayes, and others. Another promising sign was Victor's "X" label series, which managed in its brief life to reissue Russ Colombo, young Bing Crosby, Helen Morgan, Ethel Merman, Eddy Duchin, the Happiness Boys, and Cole Porter (singing and playing piano). Now Columbia has gotten into the act with a really remarkable compilation from the pre-Depression decade.

Depending on the listener's age, Columbia's three-disc set The Original Sound of the Twenties can be a shower of nostalgia or simply a revelation. In either case, it is a fascinating cross section of that decade's popular recordings. One LP side is devoted to pianists and includes a 1922 version of Kitten on the Keys by Frank Banta and Jack Austin; a George Gershwin solo (stolid and steadfast but valid as a curiosity); Ruhe Bloom (playing his own Soliloquy in the epitome of the style usually thought of as Gershwin jazz); not to mention Artie Shutt, Roy Bargy, Earl Hines, and Lee Sims, who is accompanied by a weird, cellolike trombone.

Another side concentrates on the Paul Whiteman organization—the huge band of the late Twenties that huffed and puffed yet produced the thinnest of tinkles, particularly when it went so far afield as Tiger Rag. (It is heard to much better effect in the concert setting for the first movement of Gershwin's Concerto in F.) Bing Crosby is a prominent part of this entourage in two delightful numbers with the Rhythm Boys and as a robust soloist in Great Day.

One full disc has been set aside for female vocalists. In the Twenties the girls really sang, belting out their lyrics without leaving much to the imagination. Blossom Seeley projects immense zest, even on

A la recherche du temps perdu: Blossom Seeley, Ted Lewis, Ruth Etting.
Carol Ventura: “Carol!” Prestige 7358, $4.98 (LP); S 7358, $4.98 (SD). Why a singer of Miss Ventura’s obvious superiority should be singing in the lounge of a bowling alley in West Orange, New Jersey, is a complete mystery—but according to Gene Lees’ liner notes, she was appearing there at the time of this recording. Her singing has the warm, open spontaneity of a friendly puppy, and yet she has a strong reserve of perception and skill. More than most popular singers, she conveys a keen understanding of the lyrics and she paces herself accordingly. She is as convincing in a brisk and busy version of Bye Bye Baby as she is with a very deliberately spun-out rendition of When the World Was Young. Miss Ventura is particularly to be congratulated for her choice of good, off-the-beaten-track tunes—Everybody Says Don’t from Stephen Sondheim’s Broadway flop D’Esprime, Anyone Can Whistle, a gay French waltz called Think of Me, the original melodic twists of Say No More. She is not always able to sustain the melodic turns that these verses suggest, but the art of singing in a bowling alley may be the cause of this failing. Benny Golson has provided her with very sympathetic and helpful arrangements.

Edith Piaf: “The Unknown Edith Piaf.” Philips 217, $4.98 (LP). There is nothing strange or unexpected about the Edith Piaf on this disc—the “unknown” in the title merely refers to the recordings themselves, which have never before been issued in the United States and evidently were recorded quite some time ago. Still, regardless of recording qualities, any previously unavailable Piaf recordings are to be treasured. These are songs in the major Piaf vein—tales of sadness and frustration, told with a marvelous inflection that imbues even a lulling waltz with an aura of despair. Most of these selections contain relatively little melodic charm to beguile the listener—it is the story and the delivery that fascinate, and for this reason the disc will be savored more by the indoctrinated Piaf follower than by the neophyte. Happily, the book-fold liner includes the complete French texts and a full English translation.

Elia Fitzgerald: “Elia at Juan-Les Pins.” Verve 4065, $4.98 (LP); 6-4065, $4.98 (SD). Although this recording was made during the fifth Festival of Jazz in Antibes, it can be classified as “jazz” only by its association with the festival. There are jazz inflections in everything Miss Fitzgerald does, but she remains primarily a superb performer of popular songs. Her mastery of this idiom—evident in her gentle, swinging, casual stylings—has never been on disc to better advantage. She was obviously in unusually fine fettle on the night of the performance and circumstances must have been ideal—except for the presence of some competing crickets to whom she ad lib a song (a fascinating documentation of the improvisatory talent she uses in her scat singing). The program is typically Fitzgeraldian—mostly solid standards such as Summertime and They Can’t Take That Away from Me, plus a surprise change of pace on How High the Moon (a song she has been doing as a fast scat number for twenty years and which is here performed in its original ballad form). The accompaniment by a quartet (including Roy Eldridge on trumpet and Tommy Flanagan on piano) could scarcely be better.

“The Sound of Music.” Film sound track with Julie Andrews, Christopher Plummer, RCA Victor LOC 2005, $5.98 (LP); LSO 2005, $6.98 (SD). In the five years since The Sound of Music arrived on Broadway, the songs in the Rodgers and Hammerstein score have taken on separate lives of their own. The title song and My Favorite Things are now standards. Do-Re-Mi is fast becoming a children’s classic and even Climb Ev’ry Mountain has found its inspirational place. But hearing them once more in context with the Trapp family story, the individual merits of these songs again become buried in their saccharine surroundings. The film version is drawn deeper into undiluted Disney-like blandness by the elimination of How Can Love Survive and No Way To Stop It. These slightly cutesy songs helped cut through the syrup in the stage version. An Ordinary Couple has also disappeared no loss—and so has the charmingly folkish instrumental, Ländler. To replace them Rodgers has written (words and music) two new songs—Something Good, a warm, gentle ballad beautifully sung by Julie Andrews, and a routine bit of plot statement, I Have Confidence in Me. Miss Andrews is a more frolicsome Maria than Mary Martin was in the original Broadway cast recording.

She conveys all of Miss Martin’s authority but projects the role with a lighter, less obviously calculated touch. Christopher Plummer, as the Captain, is in the now established tradition of the homing leading man who does a creditable
amateur job with a song. Peggy Wood sings "Climb Every Mountain" in a lighter but no less certain manner than Patricia Neway, whose rendition was overly constricted and pontifical in the stage version. Even with the deletions, additions, and a different cast, the score of The Sound of Music continues to be much more palatable in its individual parts than as a whole.

"Cinderella." Lesley Ann Warren, Stuart Damon, Celeste Holm, and TV cast. Columbia OL. 6330, $4.98 (LP); OS 2730, $5.98 (SD).

Rodgers and Hammerstein's Cinderella was first presented on television in 1957. The book was written by Joseph Schrank for the 1965 TV revival and the score has remained substantially the same. There is one new song—a lovely one called "Loneliness of Evening, originally written by Rodgers and Hammerstein for South Pacific. Except for the title role, this new recording of Cinderella is generally superior to the 1957 version. Lesley Ann Warren, the present Cinderella, captures the character's childlike quality more completely than Julie Andrews did in the 1957 version. But Miss Andrews brought a very winning personality, a superb stage presence, and a lovely voice to her performance, while Miss Warren is only an adequate singer who is woefully inept with dialogue. Over-all, this is very minor Rodgers and Hammerstein. Before the score was beefed up by the addition of "Loneliness of Evening," it had only one song of consequence, "Do I Love You Because You're Beautiful." Stuart Damon and Miss Warren are given most of the singing opportunities, but Celeste Holm as the Fairy Godmother and Barbara Ruick and Pat Carroll as the stepsisters make the most of their brief appearances.

H. B. Barnum: "Golden Boy." Capitol 2278, $3.98 (LP); S 2278, $4.98 (SD).

Barnum, who has made several discs for RCA Victor as a singer, appears on this disc as an arranger and conductor, presenting himself with considerably more distinction than he did as a vocalist. His arrangements of twelve of Charles Strouse's tunes for the Broadway musical Golden Boy are brimming with interesting ideas pored over a consistently inviting beat. He uses deep, dark trombone ensembles and bass trombone solos, a loose-string guitar, a tightly muted trumpet, a piccolo-xylophone duet, and a variety of other devices including strings that shimmer with a sparkling glint on "Nat Song" and surge with warmth on "Lorna's Here." There is a joy in these performances that one rarely finds in an album limited to the score of a current show. And there is vitality too—a surprise around every corner and an imagination at work in every number. Barnum has performed quite a trick in making a routine score like Golden Boy sound so consistently provocative.

Lou Rawls: "Nobody But Lou." Capitol 2273, $3.98 (LP); S 2273, $4.98 (SD).

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production is and how much the audience appreciates it. Not only is this distracting but it provides absolutely no useful information about the performance or the performers. Similarly, the liner notes, while listing the clearly principal singers and groups, give no explanation of their function nor do they even identify the singers of the individual songs. The impression presented of this album cannot destroy the performances themselves but it scarcely contributes to a listener's enjoyment.

Petula Clark: "Downtown." Warner Brothers 1590, $3.98 (LP); S 1590, $4.98 (SD). Petula Clark may very well represent a bridge between the rock 'n' roll world and a more established musical ambience. Although she is a teen-age favorite (her recording of Downtown, which is on this disc, has recently been at the top of the teen-age charts), she is in her mid-thirties and brings to her singing a background and maturity which sharply separate her from the standard rock 'n' roll performer.

On some songs, she sings in the contemporary teenage manner with a heavy beat and twangy guitar (although she usually does without the monotonous triplets). But she also sings (and sings well) in a more traditional manner. Even when singing a good standard song such as You Belong to Me, however, she retains a suggestion of the current beat. By doing this she is providing a bridge over which the big-beat fans can move to slightly higher ground while permitting an older listener some appreciation of contemporary pop music.

Johnny Hartman: "The Voice That Is!" Impulse 74, $4.98 (LP); S 74, $5.98 (SD). Hartman has spent a good many years working his way out of a pseudo-Billy Eckstine ballad style. On this disc his well-honed baritone is projected with an ingratiating smoothness and ease, banishing all of the stiffness that once hampered his performances. There is still an occasional suggestion, however, that he is more intent on listening to his voice than in considering the meaning of his lyrics. His program has been astutely chosen, both for song value and as a complement to his special vocal qualities. He has been less fortunate with a number of his accompaniments, for half his songs are backed by an oddly assorted seven-piece group (English horn or flute, mallet instruments, two trumpets, bass, drums, Latin percussion)—a handy combination for producing a mysterious atmosphere on Henry Mancini's A Slow Hot Wind, but chillingly intrusive on Bart Howard's Let Me Love You and Joey.

Miltie Welch and Richard Holt: "Gather Ye Rosebuds." Golden Crest 31010, $4.98 (LP); S 31010, $4.98 (SD). An idea with amusing potential has been only partially realized on this disc. Jim Yorkoski's set to music a variety of familiar verses, mostly love poems by Robert Herrick, Christina Rossetti, William Blake, John Dryden, Sir John Suckling, Emily Dickinson, and several others (the set is subtitled Songs To Study English 101 By). The music is in a contemporary popular vein and quite often with songs by Miltie Welch. The high point of the set is reached in Henry Wadsworth Longfellow's Psalm of Life ("Tell me not in mournful numbers/Life is but an empty dream"), improbably yet delightfully interpreted as a tango and sung by Miltie Welch with an imaginative sense of the ridiculous. As long as Miss Welch, a perceptive comedienne and an able singer, is left to her own devices, the songs come off quite well. However, her vocal partner, Richard Holt, has none of her comic capabilities: he is a decidedly formed and starchy performer and those songs in which he takes part fall very flat.

Vikki Carr: "Discovery, Vol. 2." Liberty 3383, $3.98 (LP); 7383, $4.98 (SD). Miss Carr is a capable singer who functions best in low gear. When she opens up to build into a belting climax, she loses her basic individuality and becomes just another loud singer. But she does compensate with a good deal of warmth and zest on at least three numbers: a Spanish song, Cuando caíente el sol; the bouncingly inviting Coleman-Leigh song When in Rome; and a well-developed treatment of the verse of My Melancholy Baby. The most effective aspect of this record, however, is the contribution of Bob Florence, who wrote the arrangements and conducts a big, buoyant band that manages to make up for Miss Carr's lapses by simply overwhelming her and running off on a delightful path of its own. This may not be the most desirable quality in an accompanying band but in this case it works out splendidly.

Astrud Gilberto: "The Astrud Gilberto Album." Verve 8608, $4.98 (LP); 6-8608, $5.98 (SD). One of the strangest success stories of the past year has been that of Astrud Gilberto, wife of the Brazilian guitarist, singer, composer, and bauxa nova pioneer, João Gilberto. When her husband was unable to perform with the Stan Getz Quartet at the Café Au Go Go in New York, Mrs. Gilberto went on in his place. From this beginning, she continued to appear with the Getz group, singing The Girl from Ipanema in a small monotone voice that was suitable to both the tenor of the song and to her doll-like, dead-pian appearance. Since both she and the song were a great hit, she managed to expand her repertoire. But even on new songs, her singing style remains just as introverted and limited as it has been from the start. It is quite an achievement to make a popular success of expressionless monotony, but Mrs. Gilberto deserves it for this alone. There are occasional suggestions of a little opening up but not enough to offset the withdrawn, almost neurotic feeling of her singing. John S. Wilson

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Jazz musicians have been much inspired by the keening drone of Eastern music in recent years. It was probably inevitable, then, that one of the songs from the score of Fiddler on the Roof (dealing as it does with a devoted orthodox Jewish enclave in Czarist Russia) would become material for jazz interpretations. Adderley has found two pieces which his group translates into very valid jazz terms—the little song and Matchmaker, both played in a strong, swinging fashion that sparkles with excitement. Unfortunately, none of the other six tunes chosen from Fiddler come off in jazz terms, although Adderley, on the alto saxophone, and his flutist, Charles Lloyd, give attractive presentations of Caiwulach and Now I Have Everything.

Stan Getz: “Greatest Hits.” Prestige 7337, $4.98 (LP).

Three recording sessions from 1949 and 1950 are represented in this collection of Stan Getz quartet performances. The first, held in June, 1949, set the newly formed New Jazz label winging with three beautifully flowing, gently swinging performances of standards—Indian Summer, Zing Went the Strings of My Heart (disguised as Long Island Sound), and When Your Lover Has Gone (under the pseudonym of Mar Gia)—and a bright bit of tickety-split romping, Crazy Chords, by Getz, Al Haig (piano), Tommy Potter (bass), and Roy Haynes (drums). Both Getz and Haig play with great zest even in the low-keyed surroundings of the standards. At this time Getz was apparently changing from the open, full-bodied attack still evident on these pieces to the cooler, more withdrawn style that characterizes the pieces from the 1955 sessions. His playing is heavier and breathier here (some of this is due to the manner of recording), but the essential Lester Young foundation on which he developed is still evident. Haig’s enlivening presence on the first 1950 session makes it preferable to the second, which is relatively pedestrian. For the 1949 session alone, however, this is a valuable jazz disc.

Clancy Hayes with the Original Salty Dogs: “Oh, By Jingo!” Delmark 210, $4.98 (LP); 9210, $5.98 (SD).

For admirers of traditional jazz, this disc is a joy. Not so much for Clancy Hayes’s singing—although his easygoing and rhythmical treatment of such vintage pop tunes as Rose of Washington Square, arias, and Tin Roof Blues is pleasant enough—as much for the Original Salty Dogs. This seven-piece band had a solid ensemble attack that is rarely heard nowadays. The group was propelled by a remarkably light-footed rhythm section—Johnny Cooper (piano), Mike Walbridge (tuba), Wayne Jones (drums)—and the front line of two cornets (Lew Green and Jim Dapogny), trombone (Jim Snyder), and clarinet (Kim Cusack) was a wonderfully easygoing unit. They did not display any strong individual solos but since there are relatively few outright solo spots on this disc this is no great drawback. The Dogs have only three numbers on their own (one is a gorgeously solid rendition of King Chanticleer), but they are given generous space on Hayes’s selections and add immeasurably to his performances.

Estate Jazz: “The Girl from Ipanema and Other Hits.” RCA Camden CAL 848, $1.98 (LP); CAS 484, $2.98 (SD).

This delightful set of quietly sinuous jazz performances is cloaked in anonymity. The only name mentioned on the liner is Phil Bodner, an able woodwind man but not generally known as a jazz-oriented musician. He is listed as arranger, conductor, and saxophonist, but he is heard on flute and piccolo as well. His group includes trumpet, trombone, guitar, organ, bass, and drums. These unidentified musicians are obviously top men who make a cohesive, fluent group, turning out light and airy performances full of imaginative touches. The program includes four bossa novas and it is from this Brazilian music that the set draws its over-all tone. While the bossa novas are quite satisfactory, the group is at its best on other pieces—Willow Weep for Me, Bluesette, Little Tracey, Soft Winds, Lolliby of Birdland—to which the gently persuasive rhythmic qualities of the bossa nova have been transferred. Bodner’s arrangements are beautiful little gems of quiet joy, carried out by his group with exceptional taste.

Junior Mance: “Straight Ahead!” Capitol 2218, $3.98 (LP); S 2218, $4.98 (SD).

The idea of setting Mance, a pianist with a crisply rhythmical style, in a big band setting consisting of trumpets, trombones, and rhythm, produced excellent results on an earlier disc, Get Beat, Set, Jump! and has been repeated here with equal success. Bob Bain, musical director for the disc and author of some of the arrangements, has surrounded Mance with rich and resonant brass settings through which his piano swings freely and easily. The fare runs a gamut from a sumptuously slinky I’ll Darlin’ to an airy, swinging treatment of Stompin’ at the Savoy. Best of all, the disc is unpretentious and avoids the shattering clutter that mar recordings by most studio big bands.

Toshiko Marianno and Her Big Band: “Jazz in Japan.” Vee Jay 2505, $4.98 (LP); S 2505, $4.98 (SD).

This is a big band with an American rhythm section (Toshiko Marianno, Paul Chambers, Jimmy Cobb) but otherwise made up of Japanese musicians. A studio group in this country rarely gives us better big-band playing. With strongly written arrangements by her husband, saxophonist Charlie Marianno, Mrs. Marianno has produced performances that have great power, body, and drive, enlivened by the work of several astounding soloists, a pair of sevet performances and a trio number spotlight Mrs. Marianno’s fluent but rather impersonal piano style, while one of her Japanese sidemen, Sleepy Matsumoto, reveals an authoritative and relatively individual use of the soprano saxophone.

Thelonious Monk: “Monk.” Columbia CL 2291, $3.98 (LP); CS 9091, $4.98 (SD).

To those who have found Thelonious Monk and his quartet too elusive in the past, this disc may provide a helpful introduction. The opening selection, Lila, is one of the most readily accessible pieces the group has ever recorded. Monk’s piano is very direct and thor-
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ROUGHLY SWINGING while tenor saxophonist Charlie Rouse plays with much more overt exuberance than usual. After this start the set moves gradually into the deeper regions of Monkland—an April in Paris almost as openly melodic and rhythmic as Liza to selections revealing the more adamant Monk. Through it all Monk plays with warmth and enthusiasm, but Rouse, after responding brightly to the atmosphere of the first two selections, retires to a relatively solid role.

Gerry Mulligan: "Butterfly with Hicups." Linelight 86004, $4.98 (LP); S 86004, $5.98 (SD).

This very characteristic Gerry Mulligan set is among the first releases from Mercury's new jazz label, Linelight. A quartet (Mulligan, Bob Brookmeyer, Bill Crow, Dave Bailey) and a sextet (the above plus Art Farmer and Jim Hall) give performances that are full of the suave charm that both Mulligan and Brookmeyer create so effortlessly. They include two standards—You'd Be So Nice To Come Home To and Old Devil Moon—and a group of Mulligan originals including his familiar Line for Lyons. From their many years of playing together, these musicians have achieved a unity of expression that can be matched in contemporary jazz only by the Modern Jazz Quartet. They are perfect on Mulligan's engagingly melodic compositions—and Mulligan should get extra marks for composing the tune which gives the set its name. On the other hand, Linelight deserves several raps for putting the liner notes (totally uninformative) on a weird mess of paper cutouts inside a fancy book-fold liner, making it as difficult as possible to gather any facts about the record.

New York Jazz Sextet: "Group Therapy." Scepter 526, $4.98 (LP); Scepter Records, 254 W. 54th St., New York, N. Y.

This sextet is an all-star group—Art Farmer (flugelhorn), Tony McIntosh (trombone), James Moody (tenor saxophone and flute), Tommy Flanagan (piano), Richard Davis (bass), and Albert Heath (drums). All the front-line men are exceptionally able soloists (Farmer and Moody play particularly well in their solo spots), and they also have a strongly developed ensemble sense. This, with the help of excellent material, raises the set several notches above the level of the average jazz disc. A fast piece called Another Look provides Farmer with an opportunity to play a delightfully light, driving solo over the strong rhythmic support of Davis’ sturdy bass playing. At an opposition extreme, Farmer, who sometimes gets in a rut at slow tempos, develops a slow solo in Dim After Day that is both darkly moody and light in texture. Giant Steps (on which Patti Brown and Reggie Workman replace Flanagan and Davis) includes a sensitive and very appropriate bit of vocalise by Marie Volpe. Altogether, the disc is a welcome departure from the routine jazz session.

Clark Terry—Bob Brookmeyer Quintet: "Tonight in Mainstream." 56043, $3.98 (LP); 6043, $4.98 (SD).

One of the mysteries of the jazz recording world has been why the Clark Terry and Bob Brookmeyer Quintet, regular performers at the Half Note in New York for several years, has been studiously ignored by record companies, while discs by hastily thrown together groups continue to be made with great frequency. This oversight has been corrected by Mainstream, resulting in a set of delightful jazz performances. Along with the well-known skills of the two leaders, the group includes Roger Kellaway, the most invigorating jazz pianist to have appeared in years, and the excellent team of Bill Crow on bass and Dave Bailey on drums. Terry, playing both flugelhorn and trumpet, is superb throughout the disc, prodding the faster numbers with his nimble, dancing lines and occasionally soaring on gorgeous flights of sound with his rich open tone. Brookmeyer does not have quite the air-borne freedom of Terry, but he builds his solos carefully and persistently out of rugged little pieces that soon have a powerful cumulative effect. Terry and Brookmeyer (and presumably Kellaway) are, like Buzzy Roll Morton, devoted proponents of breaks. They use them all through the disc and in all kinds of circumstances, sometimes with unexpected and fascinating results. The program includes six pleasant originals by the two leaders and Kellaway, a strangely affecting piece by Gary McFarland, selections from the Monk and Parker repertoires, and a catchy riff by Herbie Hancock. Everything, swingers and ballads, is played with a sense of joyous involvement as refreshing as the very individual skills of each musician.

"Town Hall Concert, Vol. 2." Mainstream 56018, $3.98 (LP); 6018, $4.98 (SD).

Part of this concert, held at Town Hall, New York, in 1945, has already been released on Mainstream 56004/6004, but several excellent pieces have been saved for this second volume. At the top of the bill is a magnificent example of Stuff Smith's ruggedly slashing use of the violin in a trio performance of Bugle Call Rag, a masterpiece of scraping, swinging bowing. On a totally different level is Red Norvo's gently swinging development of Ghost of a Chance. Here, with an excellent rhythm section headed by Teddy Wilson, Norvo plays the xylophone with remarkably sensitive skill. Wilson also has a couple of satisfying solo pieces—an easy, loping Where or When and a driving I Know That You Know. Gene Krupa's Trio (with Charlie Ventura, tenor saxophone, and George Walthers, piano) are in two selections, one of which is a broadly conceived potpourri of attacks on Body and Soul that might have been more effective if Krupa's drums had not been overrecorded.

John S. Wilson

www.americanradiohistory.com
Manitas de Plata. “Flamenco, New Guitar.” Classic Records DL 32377, $5.95 (LP); FA 32377, $5.95 (SD). The group’s first recording, which includes selections by Ricardo Bullardo, called Manitas de Plata, or Little Silver Hands. A Spanish gypsy long resident in Arles, Manitas has enjoyed substantial fame in Southern France but, until now, has steadfastly refused to be recorded. Happily, this comprehensive, three-disc album—framed in startlingly lucid sound—succeeds in presenting the full range of his art. By turns, Manitas plays with savagery and bite, with classical purity and brooding Arab grief. In his hands, his magnificent instrument seems a plastic thing that serves the artistic vision of a man who has driven it to the farthest limit of its capabilities.

Flamenco’s most profound expression is cante jondo, or deep song—an art form swathed in mystery. Is it Moorish, Hebrew, Gypsy? Does it partake of all or none of these influences? Scholars dispute and will continue to do so. In the lyric chords of Manitas you can read what you will, but no matter the racial genesis, flamencos has the Spanish saying goes—was born from “the entrails of love.” You can hear this quality in all its stark drama in Manitas’s somber Soleares, all solitude and loneliness. Or you can find it in his finely etched Granadinas that mourn for something lost and gone.

Flamenco can also be a confused Catherine wheel of emotions: Sevillanas, named for Andalucia’s great city, have the airy dexterity of Moorish architecture; Alegrías—the Moors once called them Leilas—sparkle with gaiety. But in the flamenco cosmos, tragedy is inescapable, and that is, I think, the genius of Manitas de Plata. His flashing fingers, always finally shape a tragic statement—even in the silver laughter of the Bulerias.

This album does not purport to be an anthology of flamenco. Rather it is the vivid record of one man’s dazzling musical gifts. Therefore, I question most seriously the inclusion of the hothouse Sueta by José Reyes. Traditionally, a sueta—meaning arrow—is an extemporaneous jondo sung by an onlooker during SevillanasHoly-week processions. This is flamenco in its purest modern form, but wrenched from its context and placed on a recording the sueta becomes disarmingly artificial: it simply shouldn’t be here. Nor, for that matter, should the thick-throated contares who provide the intermittent vocalises. They are just not in the league of Manitas de Plata. Minor cavils aside, I commend this significant album to anyone who is interested in the scintillant past of Spain.

Ravi Shankar and Alla Rakha: “Rágas and Tálas.” World-Pacitic 1431, $4.98 (LP); S-1431, $4.98 (SD). Through the courts of raj and temple ceremonies. Indian traditional music traces back to ancient sacred chants of the Vedas. In an oversimplified sense, the raga is a melodic form that projects a particular mood or emotion: the tála is the rhythm scheme. Both are very complex, very supple, and admit of extensive improvisation within very rigid frameworks. Their interplay, so beautifully realized on this excellent recording, is not susceptible of ready analysis by the Western ear. But if you forget about musical theory and simply absorb the color and nuance of the performance, you are likely to find your emotions engaged in this very old and very visceral music. Ravi Shankar, undisputed king of India’s most important instrument, the stringed sitar, plays with his customary dazzling skill. Alla Rakha on the tabla, or paired drums, provides the sensual, intricate rhythms. Transparent reproduction.

Old Sturbridge Singers: “The New England Harmony.” Folkways FA 2377, $5.95 (LP); FA 32377, $5.95 (SD). A magnificent evocation of the haunting choral music of early New England. Singing masters of the Revolutionary era, cut off from the evolution of European musical ideals, perfected a lean, primitive system of choral harmony. Strongly religious in tone (indeed, oriented to the Old rather than the New Testament), their compositions resounded from meetinghouse-churches from Maine to Virginia. Here is rough hewn religion and rough hewn music, but in an amalgam that reflects the early American spirit as faithfully as a mirror. The singers of Old Sturbridge Village—a kind of New England counterpart of Colonial Williamsburg—not only perform with the ring of authenticity, but bring sympathy and admiration to the anthems and fuguing tunes.

Chester by the great William Billings breathes revolutionary fervor, and his lovely Christmas carol Judea can stand with any Christmas song out of Europe. This is a splendid album, one that cannot be overpraised. An exemplary 32-page booklet illuminates the music, the period of its origin, and the men and traditions that shaped it.

Yves Bourvard: “Listen to the Little French Band.” General Music Publishing Co. GMP 5004, $3.98 (LP); GMS 15004, $4.98 (SD). Ironically, the release of this record barely antedated the decision to close the last of Paris’ resident circus troops. Even in the final redhead of live entertainment, flesh and blood can’t compete with the brassiest, crassest circus of them all—television. Overnight, therefore, this gem of an album becomes a kind of relic aux temps perdu. The little band under Maestro Bourvard plays with brave élan, and—in cleanly delineated stereo—offers us staples of the big top that can still evoke clowns and acrobats and lovely equestriennes.

Don Cossack Chorus: “On the River Don.” Decca DL 10105, $4.98 (LP); DL 710105, $5.98 (SD). Ageless and indefatigable, Serge Jaroff leads his Cossack choral on another sentimental journey through Russian folk song. The group imparts an organic-like resonance to its material that sometimes infuses would-be comedy items—such as the ballad about the village vodka swiller on this disc—with an unfortunate solemnity. As ever, the Cossacks are best in songs of soldiering and their treatment of Borodino—memorializing a Russian victory over Napoleon—blazes with national pride. The most arresting selection, however, is the Japanese song Sukiyaki—sings it in Japanese, their singing style transforms it into something quintessentially Russian; it sounds, in fact, almost as though it came from the Orthodox liturgy.

The White Sisters of Our Lady of Africa: “Suzanna.” Aradwark 1347 A, $3.98 (LP); 1347 B, $4.98 (SD). (Available from Aradwark Enterprises, Inc., Rockefeller Center, New York, N. Y. 10020.) An unpretentious but beguiling album that presents a rhythmically intoxicating anthology of traditional music mostly of Central African origin. The White Sisters, whose order has been in Africa for almost a century, have gathered these folk tunes themselves. They sing them to their own accompaniment of drums and gourds, and their high, sweet voices —so un-African despite the authenticity of the dialects they sing in—lend a certain piquancy to the proceedings. All of the individual tribal songs possess instant appeal, but the most exciting offering on the disc is a chanted missa from Rwanda, a tiny land east of the Congo, set in a lilacignske mountains of the Moon. Good, although the sound is slightly thick. Recommended.

O. B. BRUMMEL
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Cleveland Orchestra, George Szell, cond.
- Epic EC 843, 58 min. $7.95.

Anyone hearing the miracle of matched musicianship and engineering that is Szell’s Beethoven second must concur in the laudatory praise already given the disc edition. In the present flawlessly processed taping it gives me such an exhilarating lift that I forget all about my usual preference for a repetition of the first movement’s exposition section; and I tend to forget too my previous pleasure in the Ansermet London and Krips Concertapes versions. They are fine editions; Szell’s is a masterpiece.

The enduring little First Symphony is played with no less taste and vitality, tonally colored with just as discriminating an artist’s hand, and here the first-movement exposition is repeated. Yet something of this work’s naive humor seems to escape Szell, and I thus have to rank this interpretation a shade below Ansermet’s most recent reading for London, even though the Clevelanders’ playing and the Epic engineers’ authentic sonics are, if anything, even more distinguished than those of the Suisse Romande and the London technicians.

BEETHOVEN: Symphony No. 6, in F, Op. 68 (“Pastoral”)
- Haydn: Symphonies: No. 94, in G (“Surprise”); No. 100, in G (“Military”)
Philharmonia Hungarica (in the Haydn No. 94), London Symphony Orchestra (in the other works). Antal Dorati, cond.
- MERCURY STP 90415 (double play). 86 min. $11.95.

Dorati’s is one of the crisper, lightest, most businesslike Pastoralas in both performance and transparent recording that I’ve ever heard. It’s as if Beethoven had just under three quarters of an hour to spare for a country jaunt—and did not dawdle along the way. Well, that’s a refreshing change from the usual romanticized treatment, but I doubt that it will satisfy as many listeners as do the generally favored Walter or Reiner versions.

In general, Dorati’s characteristically extroverted approach is better suited to the Haydn symphonies. Yet even in a Surprise notable for its appealing floating sonatas, many listeners will prefer the heart-warming involvement of Monteux in his RCA Victor taping of March 1961. (The even earlier Krips version for London is too heavy for my taste.) And in the Military, where Dorati seems most at home, the merits of his performance are handicapped by recording obviously not of the latest vintage: while clean-cut and by no means ineffective, it does scant justice to the demands of the notorious Turkish music passages. The Scherchen/Westminster reel version remains the most spectacular one: for me, Wöldike’s for Vanguard is the most nearly ideal.

BERNSTEIN: Fancy Free; Candide: Overture; On the Town; Three Dance Episodes: Prelude, Fugue, and Riffs
Benny Goodman, clarinet. Columbia Jazz Combo (in the Preludes, Fugue, and Riffs); New York Philharmonic, Leonard Bernstein, cond. (in the other works).
- Columbia MQ 698, 46 min. $7.95.

The brush ballet pieces have been done many times before (on discs at least), but no other version has enjoyed such incandescently vivid yet never too close recording, and no other conductor has ever led the Fancy Free ballet and On the Town dances with as reliable a sensuality as the composer himself. These pieces are such great fun that in comparison the fine Overture to Candide seems inflated and slapdash here. (Happily, there’s more satisfying taping by Louis Lane in his Epic “Pop Concert U.S.A.”) And the jazz work—commissioned, but never performed, by Woody Herman—is disappointing both in its failure to exploit Benny Goodman’s best talents and in its lack of any marked distinction except perhaps momentarily in the perky Fugue section. But never mind these letdowns: we have the rum-buncious gusto of the ballet music.

BRITTEN: Matines musicales; Sorites musicales
Respighi: Rossiniana
Vienna State Opera Orchestra. Robert Zeller, cond.
- Westminster WTC 172. 52 min. $7.95.

I’ve never been able to understand why record manufacturers haven’t more often exploited the literally irresistible appeal that certain exceptionally tuneful musical divertissements can exert on listeners of almost every taste, but perhaps especially on those of relatively un-jelled tastes. The present Britten Suites are a case in point. The ten Rossini pieces chosen by the British composer and given deftly ingenious settings are a consistent delight both to one’s ears and one’s toes. Respighi’s orchestrations of other little pieces by Rossini are a bit more mannered, sometimes even precious, in style, but they too are attractively atmospheric (perhaps particularly the Capri e Taurini) and colorful.

While conductor Robert Zeller (whom some of us met for the first time in the Westminster coupling of the Delius and Barber violin concertos) may not catch the full iridescent glitter of these jewels, his readings are distinctively individual and invariably marked by a highly danceable beat. Happily, the recording is glisteningly bright, and the warm acoustic ambience of Vienna’s Mozartsaal enhances still further a musical program which should thoroughly delight all but the dourest tape collectors.

Continued on next page
THE TAPE DECK
Continued from preceding page

DEBUSSY: Pelléas et Mélisande

Erna Spoorenberg (s), Mélisande; Camille Maurane (t); Pelléas; George London (b); Golaud, et al.; Chorus of the Grand Théâtre (Geneva); Orchestre de la Suisse Romande, Ernest Ansermet, cond.
- LONDON LOR 90091. Two reels: approx. 57 and 95 min, $21.95.

The first in stereo—and of course the first on tape—this Pelléas is only the fourth recorded version we have ever had. Yet, contrary to public misconception, the criterion for acceptance of this music is not so much a considerable degree of separation in the stereo experience as it is a complete willingness to abdicate entirely all notions of what music or drama should be, and simply abandon oneself to Debussy’s wholly unique magic. Now such a surrender is made easier than it has ever been by the stereo enhancements of Ansermet’s enchanting realization of the incredibly subtle orchestral score.

This is not to decry the contributions of the singing-actors, who (despite non-French backgrounds in some cases) effectively preserve the quintessential “Frenchness” of the work. Erna Spoorenberg may seem a somewhat pallid Mélisande (at least to anyone who remembers Mary Garden or Maggie Teyte in the role), but she sings exquisitely. Camille Maurane is perhaps a bit nondescript at first, but this lends all the more conviction to the passion he demonstrates later. And while George London may neglect certain aspects of an ideal musical characterization, he is quite magnificent in realizing the others. The rest of the cast are uniformly skilled—indeed Rosine Brédy’s Yniold is more truly a not-so-bright kid than an actual youngster ever could be, as Brédy demonstrates.

Yet the prime exponents of the sorceries here are, on the one hand, Ansermet and his orchestral players with their matchless sense of color nuance, and, on the other hand, the London/Decca engineers who have balanced and blended orchestra and voices so flawlessly throughout, so that whether you’re already a Pelléas connoisseur or whether you are a dubious newcomer to this singular masterpiece (whose only flaw is perhaps that of too nearly total perfection), you cannot fail to be mesmerized by the sheer sonic radiance that glows in this truly miraculous taping.


Vienna Choir Boys; Vienna Chorus; Vienna Cathedral Orchestra; Ferdinand Grossmann, cond.
- PHILIPS PTC 900037. 42 min, $7.95.

Except for the nineteenth and last, the great Requiem, Mozart’s Masses have been so badly neglected on tape since the two-track era (with its Vox Coronation and Livingston Missa brevis in F, K. 192) that it’s frustrating not to be able to welcome more enthusiastically the present coupling of these relatively familiar Masses and far too seldom heard little Sparrow. Alas, apart from the appeal of some charmingly simplex anonymous boy singers (and of course the inexhaustible inventiveness of the very young composer of these works) the performances here are too often either methodical or overemphatic. Then too the chorus is somewhat overbalanced by the orchestra (though whether the lack of any considerable tonal body to the choral parts is the responsibility of the performers or the engineers is hard to determine). No doubt every Mozartian will want this reel faute de mieux, but I hope that it soon can be superseded by a much better one.

RAVEL: Bolero; La Valse

Dukas: L’Apprenti sorcier

Honegger: Pacific 231

Orchestre de la Suisse Romande, Ernest Ansermet, cond.
- LONDON LCI. 80151. 45 min, $7.95.

The enchanting tonal qualities of the performances as well as the recordings, to which I gave such high praise in my last month’s review of the disc edition [see “The Sonic Showcase,” p. 113], are no less evident in the present taping. Possibly a few extremely high frequencies aren’t quite as keen-edged, but in other respects the stereo here is if anything even richer and more expansive. And it is of course this aural appeal that is the program’s prime attraction. Yet, passing over the first 4-track tape appearance of Honegger’s Pacific 231 as a no longer viable novelty, one finds the performance of the Dukas scherzo an engagingly poetic one and the Bolero and Valse ranking near if not at the very top of the list of the most gloriously restrained and eloquent recordings on tape. Certainly La Valse has moments of sheer iridescent magic here, and the Bolero must be esteemed particularly for its truly pp hushed beginning, its subtly individual solo passages, and Ansermet’s firm refusal either to rush the tempo or to anticipate (or for that matter to inflate) the final climax.

SCARLATTI, DOMENICO: Sonatas

(12)

Vladimir Horowitz, piano.
- COLUMBIA MQ 697. 46 min, $7.95.

Is it possible that each new Horowitz recital can be better than the previous well-nigh perfect one? In the present case, I can’t even temper my whole-hearted admiration with qualifications based on the choice of instrument for the music at hand. I’m not such a purist.

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Continued on page 100

HIGH FIDELITY MAGAZINE
Some plain talk from Kodak about tape:

Print-through and sound brilliance

Put a magnet near a piece of iron and the iron will in turn become magnetized. That’s print-through. With sound recording tape, it’s simply the transfer of magnetism radiating from the recorded signal to adjacent layers on the wound roll. Print-through shows up on playback as a series of pre- and post-echoes.

All agreed. Print-through is a problem. There are some steps you can take to minimize it. You can control the environment in which you keep your tapes, for example. Store them at moderate temperatures and at no more than 50% relative humidity. Also store them “tails out” and periodically take them out for “exercising” by winding and rewinding them. What fun! If worse comes to worse, you can even interleave the layers with a non-magnetic material such as paper. Any volunteers? A better way, however, is to start with a tape that doesn’t print much to begin with . . . which leads to low output problems if you don’t make the oxide coating substantially more efficient.

And this is Kodak’s solution. It’s not simple, but it works, and it works well! It starts with the selection of the iron oxide. In order to achieve low print-through, the oxide needles must have the proper crystalline structure. Kodak’s oxide needles have that structure . . . offering the highest potential of any oxide currently available. But oxide alone doesn’t make a low-print tape.

Milling the oxide ingredients, for example, is very critical. If you mill for too long a time, the needles will be broken up and print-through will be drastically increased. Too short, and the dispersion will be lumpy. But other factors in the milling process are equally important. Like the speed at which the ball mill turns. It can’t be rotated too fast, otherwise the needles will be broken up, and broken needles, you know, exhibit horrible print-through behavior. If you rotate the mill too slowly, the oxide and other ingredients will not be blended uniformly. Other factors such as temperature, the composition and viscosity of the ingredients must also be critically controlled. One more thing. You’ve got to make sure all the needles end up the same size (.1 x .8 microns) if print-through is to be kept down.

A very important contributor to low print-through is the binder that holds the oxide particles in suspension. The chemical composition of a binder contributes nothing magnetically to the print-through ratio. What a binder should do is completely coat each individual oxide needle, thus preventing the particles from making electrical contact. And that is just what our “R-type” binder does. The final step is to take this superb brew and coat it on the base. The coating mustn’t be too thick, for print-through increases . . . or too thin, for then output suffers. For best results, extreme uniformity is the word. Here’s where our film-making experience really pays off.

Print-through tests are a million laughs. We record a series of tone bursts . . . saturation, of course. We then cook the tape for 4 hours at 65°C, and then measure the amplitude of the loudest pre- or post-echo. The spread between the basic signal and the print-through is called the signal-to-print-through ratio. The higher the number, the better the results. Most of the general-purpose tapes you’ll find have a ratio of 46-50 db. Low-print tapes average about 52 db. You can see from the graph that our general-purpose tape tests out at 53 db, so it functions as both a general-purpose tape and a low-print tape — and at no extra cost. High-output tapes with their thicker coatings have pretty awful print-through ratios — generally below 46 db. Kodak’s high-output tape (Type 34A) has something special here, too. A ratio of 49 db equal to most general-purpose tapes.

Kodak Sound Recording Tapes are available at all normal tape outlets; electronic supply stores, specialty shops, department stores, camera stores . . . everywhere.

FREE! New comprehensive booklet covers the entire field of tape performance. Entitled “Some Plain Talk from Kodak about Sound Recording Tape,” it’s yours free on request when you write Department 8, Eastman Kodak Company, Rochester, New York, 14650.
as to insist that Scarlatti always must be played on the harpsichord for which he wrote originally—at least as long as a substituted piano is played without romanticized “expression” and inflations. I hope we’ll have some Scarlatti harpsichord tapes before too long, but maybe meanwhile we can rejoice here in what is not only flawlessly controlled pianism but pianism perfectly matched to the demands of the music itself. Horowitz gave us a few samples of his Scarlattian insights over a year and a half ago, in his second Columbia recital reel, but the full program here turns out to be even better than one might have predicted from those samples.

In no small part this is the result of the fresh and well-varied choice of Scarlatti repertoire, among which only the galloping “hunt” Sonata in D, Longo 463, is likely to be familiar to nonspecialist listeners. All the others are so good that it seems almost unfair to single out for special mention the strikingly original L. 164, in D; the bravura L. 391, in A (in which Horowitz seems to delight in teetering on the very brink of slapdashiness); the exhilarating liltting L. 22, in E minor; and the haunting L. 118 and evocative L. 187, both in F minor. Although there are a few slight preconceptions in the tape processing, there are also beautifully silent surfaces.

VIVALDI: Concertos for Various Instruments (5)

I Solisti di Zagreb, Antonio Janigro, cond.

For once we’ve given a Burke program—all Vivaldian at that—which is likely to appeal to the general listener even more than to the specialist. The latter might be a trifle unhappy about several minor points here: the inclusion of at least one work (the snappy Concerto for Two Mandolins, P. 133) which has been taped before; the failure of Dr. Joseph Braunstein’s otherwise highly informative notes to identify all the selections by their Pirchnerle or other standard numbers; and Janigro’s refusal to make any special efforts to follow historical traditions in his performances. As for the last-named factor, it may be to the good. for—traditional or not—these performances are gloriously vital; occasionally a bit too expressive for purists but always radiating gusto. And the accusation of uniformity, if not indeed monotony, of style often leveled against Vivaldi is magnificently denied by this program’s astonishing variety, both in the instrumental timbres themselves and in the strictly musical textures and ideas.

Perhaps exceptionally novel is the Concerto for Flute and Bassoon (subtitled La Notte, but not the same work as a previously recorded concerto for solo bassoon that bears the same name) with its prophetic foreshadowings of the Beethoven Fourth Piano Concerto’s slow movement. And scarcely less remarkable is the robustly cheerful and sonorous concerto for solo violin with double string choir and dual harpsichords, Per la SS. Assunzione di Maria Vergine, the last movement of which is historically notable for one of the earliest examples of a written-out bravura cadenza. The recording is Vanguard’s characteristically bold and open, but notable for exceptionally precise channel differentiations but in the processing plagued by rather more preconceptions than are easily tolerable nowadays.

"Adieu, Little Sparrow." Edith Piaf. Philips PTC 608, 43 min. $7.95.

"I Don’t Want To Be Hurt Anymore." Nut “King” Cole: Orchestra and Chorus. Ralph Carmichael, cond. Capitol 2T 2118, 30 min. $7.98.

In one case by intention, in the other by chance, these releases memorialize two of those extraordinary musical personalities who won fabulous popularity during their lifetimes and whose fame we can expect to be perpetuated through their recordings.

The Piaf program (released in disc form just a year ago) is—to judge by the obviously faded recording qualities—taken from sessions held several years before the singer’s death in 1963. But with the outmoded sonics we are given vintage Piaf: the voice and individuality come through loud, clear, and potent in a wide variety of some of her finest musical vehicles: De l’autre côté de la rue, Le Disque, l’autre, L’Accordéoniste, L’Etourdi, etc. The original monophony has been “electronically rechannelled for stereo” without accomplishing anything in the way of stereo effect but without doing any damage either.

At this writing, it is too soon for a formal record memorial for Mr. Cole to have been issued. In the meantime that purpose must be filled by the recently issued 33%ips taping of “The Nat ‘King’ Cole Story” (Capitol Y3W 1613) and “I Don’t Want to Be Hurt Anymore,” the latest of his 7.5 ips reel series. This happens to be largely devoted to tear-jerker songs in current vogue—which as a rule must seem intolerably mawkish to nondolcens—yet the velvet voice and engaging personality of the King of torchsingers endow even such materials with real distinction and enable at least some of them (Was That the Human Thing To Do?, Go If You’re Going, Only Yesterday, for example) to transcend their innate commercial sentimentalism.

"Beloved Choruses," Vol. 2. Mormon Tabernacle Choir. Philadelphia Orchestra; Eugene Ormandy, cond. Columbia MQ 700, 41 min. $7.95. Since Vol. I of this particular series (there are several others featuring the same combination of artists) was originally a 2-track taping of 1959 vintage, released on four tracks in July 1963, the present sequel is inevitably more impressive technically. However, the program materials are much the same, and
These apparently vigorous: submerged tuba, verge on preciousness, thematic frequently interpolated than ever, and especially out fied. tape, not very well for two with organ accompaniments only.

"Broadway Marches." Fennell Symphonic Winds, Frederick Fennell, cond. Mercury STC 90390, 33 min., $7.95. Listening to these undeniably brush and not very well-disciplined performances on tape, I am convinced anew that my December "Sonic Showtime" tribute to the Kranz arrangements was quite justified. Even knowing now what to expect, I got more of a kick out of them than originally, especially out of the frequently interpolated classical and other thematic tags. This sort of thing can verge on preciousness, but not so in the present high-spirited examples, particularly the really inspired quotes from Von Ivan in Stout-Hearted Men, from Till Eulenspiegel in Consider Yourself, and from Tschaikovsky in 76 Trombones. But the overall scoring, not neglecting occasional solo bits for the usually submerged tuba, are consistently inventive: and while the performances still sound rather coarse (at least by earlier Fennell band standards), the recording makes a better impression on tape than on stereo disc, thanks to an apparent increase in tonal body, probably resulting from a spectrum balance that does better justice to the mid and low frequencies.

"The Definitive Jazz Scene." Vol. 1. Various orchestras. Impulse TIC 311, 42 min. Despite the pretentious title and the particular anthology-nature of this program's contents (ten hitherto unreleased tracks left over from ten different orchestras' recording sessions), the best performances here are so extremely good that it's hard to understand how they got left out of earlier releases. These are Ellington's "Solitude" and Shelly Manne's "Avion," both starring Coleman Hawkins in flabbergastingly versatile displays, accompanied eloquently lyrical, "Single Petal of a Rose," and John Coltrane's easy-rocking, buglepipe Big Nick. I just can't dig at all Charlie Mingus' largely unintelligible recitations and his band's nasally galling now-raucous playing in "Freelove," but the other selections are all reasonably good. The recording throughout is robust, open, and very markedly stereostic.

"Malamundo." Sound track recording. Epic EN 629, 48 min., $7.95. I don't imagine that many viewers of Monty Carlo's no less sensationalized sequel paid particular attention to the sound track, and I must admit that much of the score itself is synthetically contrived and/or musically pointless. And a further handicap for technical purists: is a whisper of reverse-channel spill-over between the first two selections(a flaw becoming notably rare these days). Despite all this, some of composer Ennio Morricone's sound-fanace are extraordinarily fascinating: listen, for example, to the sections entitled "The First Time, Black on White, Velvet Muscles, S.O.S.," and "The Malamundo Bark." There's nothing to please tender ears or convention-obsessed minds, but some kind of wild and often original talent is whispering around here.

"Three-Penny Opera." Recording from the sound track of the film. Samuel Matlovsky, cond. RCA Victor FTO 5027, 45 min., $8.95. I've never liked Weil's Dreigroschenoper nearly as well as in the late Marc Blitzstein's fantastically popular English adaptation as in the original; and in any case the music in either version is so closely associated in my mind with Lotte Lenya in the role of Jenny that any performance without her is likely to be hopeless as far as I'm concerned. In fact the present performance (not excluding its bright but definitely thinned scoring with excessively close mixing of the soloists) only left me wondering whether I was more repelled or bored.

"Westward Ho!" Roland Shaw and His Orchestra. London LPL 74045, 34 min., $7.95. Programatically, this is a poor man's "Pops Roundup" in its choice of popular "western" themes for big-band elaboration, even though Shaw is no Beider and his band no Boston Pops Orchestra. Nevertheless, the rousing Phase-4 Stereophonic is prodigious, and many of the Shaw scorings are ingeniously effective. I liked best the atmospheric "Big Country and catchy "She'll Be Comin' Round the Mountain When She Comes," but all the others come off well. Among many noteworthy solo contributions those by an anonymous tuba player are outstanding even for a month when first-rate tuba-fists seem to pop up all over.

"World Favorite Romantic Concertos." Ivan Davis, piano; Andre Kostelianetz and His Orchestra. Columbia MQ 663, 50 min., $7.95. Except for the inevitable Aldinissel Warsaw Concerto and the totally unexpected Guttenschlag Grande Tarantelle, the fare is chicken-in-parts: bleeding hunks of the Gershwin, Grieg, Tchai-kovsky First, and Rachmaninoff Second concertos, plus the last part of the Rachmaninoff Rhapsody in Blue and a chunk (the 18th Variation, nutch) from the Rachmaninoff Rhapsody on a Theme of Paganini. Davis plays straightforwardly enough, but the conductor really milks everything for its last drop of ever-schmaltz. Those who like this sort of thing will just love it; others will be embarrassed by the lowest common denominator of musical taste it represents.

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THE UBQUITOUS FLUTIST

Continued from page 37

baroque on discs and in concert halls. Moreover, he has helped to create the demand he answers: he has dug up many forgotten works, and has been the prime mover in two very successful chamber groups—the French Wind Quintet and the Paris Baroque Ensemble (in both he has had noteworthy assistance from oboist Pierre Pierlot, and in the second from harpsichordist Robert Veyron-Lacroix).

His affection for the eighteenth century is not confined to its music. "Back then," he says, "people had scope for their imagination, and used it. Now it seems to me sometimes that we cannot imagine anything. We know everything."

But Ramlal has little patience with some of the costume-drama elements in the current baroque vogue, and sees no more reason to play Bach on a wooden flute with one key than to play Beethoven on an 1810 piano. "Let's insist—much of the charm of ancient instruments is visual. They are out of tune and usually played badly."

This attitude does not, of course, rule out such pleasures as the harpsichord: his point is that the Boehm flute is essentially an old instrument—so vastly improved that one would be foolish not to employ it.

Since roughly ninety per cent of his recordings are of eighteenth-century works, he may be in danger of being typecast as a revivalist. He should not be. He has calculated that nowadays about forty per cent of his live programs are devoted to twentieth-century music. Pierre Boulez, both as composer and as conductor, is one of his heroes. The first "public" performance by the French Wind Quintet included Schoenberg's thick, tough composition for such a group (the concert, which was part of a clandestine radio broadcast, took place in a Paris cafe at 4 o'clock one morning in 1944, and one wonders what the Nazi monitor, if he heard it, thought the Resistance was up to). Some of the most spectacular of Rampall's technical feats occur in interpretations of pieces by André Jolivet and Jean Rivier.

As he explores the possibilities in his instrument, he regrets more and more the shortage of first-rate nineteenth-century material. How marvelous it would be to have, for example, the flute equivalents of those great Romantic vocal concertos, Transcriptions? "You know," he says, "how the critics would react. And in most cases they would be right. I may, however, find the courage to do something with one of Brahms's sonatas for clarinet and piano. Since he himself arranged it so that a viola could replace the clarinet, I feel I have a good precedent."

A SOFT SOUND IN THE U.S.S.R.

Continued from page 43

obscure setting of the Lamentations of Jeremiah by the early Elizabethan composer Robert White—were always singled out for particular praise. Music that touched on the depths of sorrow and despair and, on the other hand, pieces that exuded gaiety and halliness were the best received. The subtler works, those that hovered between joy and sadness, aroused less response.

In the Soviet Union, we were told, there is nothing of the stage-door hauling of "celebrities" which elsewhere makes a travesty of serious artistic endeavor. But it was disheartening to find that people who were eager to see our instruments and talk to the performers after the concerts were forbidden to do so. Our protests fell on deaf ears but a few of our musicians managed to meet and exchange ideas with Russians in spite of this artificial barrier.

Some of our visitors met us outside the hall bearing simple gifts of flowers and drawings, and on one occasion a student appeared with an old music manuscript for our inspection. I recall too the episode when a shy young man tentatively approached us with one of our own recordings and a rather touching request that we inscribe it (how he had managed to acquire this rarity in Russia I do not know—he kept his secret). The enthusiasm for the repertoire, the eagerness to discuss and to learn, was heart-warming. We wished, indeed, that we could have had further contact with music students such as the one we had in Tbilisi. I feel that the entire visit would have been much more meaningful both for us and for the Russians had a formal series of appearances—concerts, workshops, lectures—been arranged at conservatories and perhaps universities.

Yet I do not think there is any doubt that the Pro Musica's tour provided its hosts with a successful introduction, at least opening up vistas on a new world of music. We met, in fact, a few people in the Soviet Union who, in spite of the tremendous difficulties under which they work, are already exploring this repertoire. In Moscow only recently—since our visit—a concert of early music was given under the direction of André Volkorsky, apparently with such success that it had to be repeated; and in Leningrad also work is going on. To judge from these intimations and the responsiveness of the ordinary music lover to our own concerts, it is perhaps not too much to say that an awareness of the significance and beauty of early Western music will now begin to enrich the musical life of the Russian people as it has our own.
had become larger and that the acoustics had suddenly become more live. The reaction was especially sharp when, after being adjusted to proper levels, the rear speakers were suddenly switched off and on in repeated A-B tests.

The initial success of this experiment encouraged me to go further—using five sound sources. Since my amplifier was equipped with a "third" or "center" channel speaker connection, I decided to add this center channel but to position the associated loudspeaker system directly behind the listener, rather than between the two prime speaker sources. The electrical hookup (as well as an alternative method for use with amplifiers that lack a third-channel output) is shown in the second diagram. Again, levels were gradually increased to all three "reinforcing" speakers until each listener reported hearing a change in the total effect. Level from the rear center speaker was somewhat greater than that from the left-rear and right-rear units. This time, the effect was much more pronounced. The walls of the room "seemed to fall away" and there was an illusion of greatly increased listening area. Of the many types of program material tried, the most successful was symphonic music. Intimate vocal recordings and small instrumental groups, however, seemed out of place in this "expanded hall." The listening setup in this experiment was so gratifying that it was maintained for about two weeks, so that we could savor it fully before proceeding to the last experiment.

It should be pointed out that while the "primary" pair of speakers in the arrangement were fairly high-quality units, the speaker systems used in all "rear" channels were fairly inexpensive bookshelf types, mounted approximately midway between floor and ceiling. They had little or no output below about seventy cycles or so but their high-frequency response was quite ample (each system incorporated a separate high-frequency tweeter). It should also be added that the so-called "separation" effects of the stereophonic material were neither enhanced nor degraded—despite the fact that considerable left-plus-right signal was being fed to the rear, center channel. Our conclusion, therefore, was that perhaps the greatest measure of improvement was being afforded by the rear, center channel and this led to the final series of tests.

The final experiment consisted of simply removing the rear-left and rear-right speakers, thus making for a "repositioned" center channel system. Surpris-ingly, stereo separation now became degraded. However, a slight reduction in sound level of the rear, center channel resulted in proper separation while maintaining the other aural effects of reverberation and increased realism. It is this redistributed "three-channel" system which remains in my living room today.

Aside from leaving my listening room with this modified installation, the weeks of listening tests have taught me anew that if the ultimate objective of stereophonic high fidelity in the home is the re-creation of a living musical experience, then much remains to be learned. To the degree that listening to reproduced music can be made to approach the richly rewarding live experience, experimentation must proceed—on the part of the laymen as well as professional audio engineers and designers. Combinations of "spatial" arrangements are endless, and well within the abilities of the average high fidelity owner. The accompanying diagrams can guide one in making these experimental hookups, but in the long run reliance on one's own ears is perhaps the best guide of all. Of one thing I am reasonably certain: whatever enhanced stereo setup is chosen, the listener will experience a virtual rediscovery of the joy of stereo sound.
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Within the gap of this magnetic system rides the unique E-V machine-wound edgewise-ribbon voice coil. This unusual structure adds up to 18% more sensitivity than conventional designs. Production tolerances on this coil and gap are held to ±.001 inch! The voice coil is wound on a form of polyester-impregnated glass cloth, chosen because it will not fatigue like aluminum and will not dry out (or pick up excess moisture) like paper. In addition, the entire voice coil assembly can be made unusually light and rigid for extended high frequency response.

In like manner, the cone material for E-V Deluxe components is chosen carefully, and every specification rigidly maintained with a battery of quality control tests from raw material to finished speaker. A specially-treated "surround" supports the moving system accurately for predictably low resonance, year after year, without danger of eventual fatique. There's no breaking-in or breaking down!

Now listen—not to the speaker, but to the music—as you put an E-V Deluxe component speaker through its paces. Note that bass notes are neither mushy nor missing. They are heard full strength, yet in proper perspective, because of the optimum damping inherent in the E-V heavy-magnet design.

And whether listening to 12-inch or 15-inch, full-range or three-way models, you'll hear mid-range and high frequency response exactly matched to outstanding bass characteristics. In short, the sound of every E-V Deluxe component speaker is uniquely musical in character.

The full potential of E-V Deluxe component speakers can be realized within remarkably small enclosure dimensions due to their low-resonance design. With ingenuity almost any wall or closet can become a likely spot to mount an E-V Deluxe speaker. Unused space such as a stairwell can be converted to an ideal enclosure. Or you may create custom cabinetry that makes a unique contribution to your decor while housing these remarkable instruments. The point is, the choice is up to you.

With E-V Deluxe component speakers you can fit superlative sound to available space, while still observing reasonable budget limits. For example, a full-range speaker such as the 12-inch SP12 can be the initial investment in a system that eventually includes a T25A/8HD mid-range assembly, and a T35 very-high-frequency driver. Thus the cost can range from $72.50 up to $254.70, as you prefer—and every cent goes for pure performance!

Write today for your free Electro-Voice high fidelity catalog and list of the E-V audio specialists nearest you. They will be happy to show you how E-V Deluxe component speakers fulfill the fundamental concept of high fidelity with sound of uncompromising quality!

ELECTRO-VOICE, INC.
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"Compare these S-9000 specs." Power output for both channels is 150 watts at 1/2% I.M. distortion. Continuous sine-wave power output (two channels) is 100 watts at 1/2% distortion. Power band-width: 12-25,000 cps at 1% distortion. Hum and noise: Phono -70db, Tuner -80db. Sensitivity: Phono 1.8mv, Tuner 0.25v. Other Sherwood all-Silicon Solid-State amplifiers are the S-9900, 90-watts music power, $249.50 and the S-9500, 50 watts music power, $197.50.

How dare we say Sherwood is the best?

The dictionary defines "dare" as "to challenge one to pass a test." The Sherwood S-9000 All-SILICON Solid-State 150-watt combination preamp-amplifier consistently passes tests against any competitors' products. These tests can involve either the accuracy of its 150-watt power rating, the design of its Baxendall type controls, the reliability and coolness of its All-Silicon circuitry, its lack of distortion (rated at less than 1/2%), the flatness of frequency response (±.5db), the elimination of hum and noise (≤80db), or the sensitivity of its phono preamplifier (1.8mv). How dare we say Sherwood is the best? We can because comparative specifications, together with the experts' opinions and listening tests confirm again-and-again that Sherwood is the best.

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