

STEREO CARTRIDGES *a buyers' guide to 48 current models*

60 cents

# high fidelity<sup>ICD</sup>

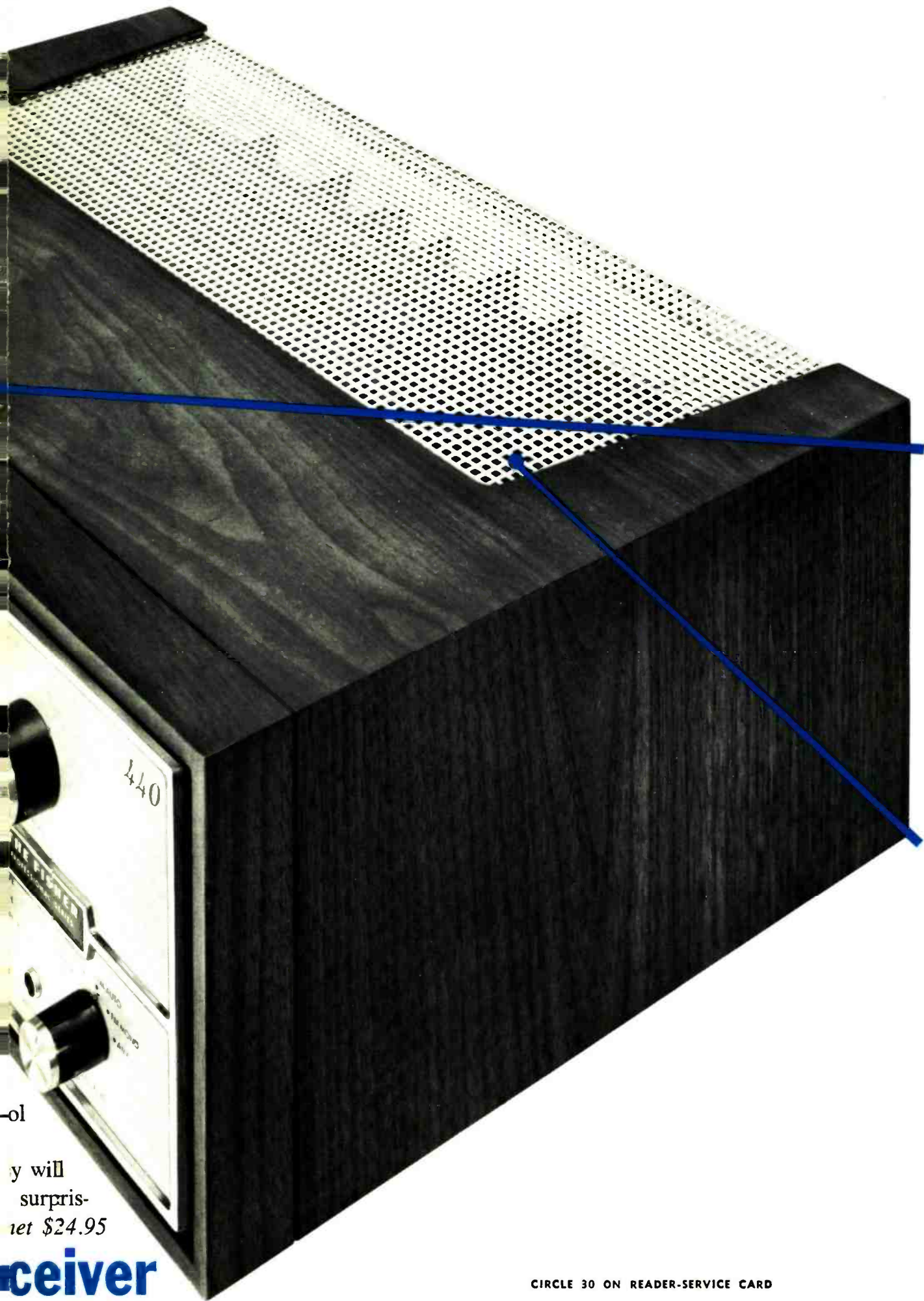
FEBRUARY THE MAGAZINE FOR MUSIC LISTENERS<sup>®</sup>

The "In" Composer

Georg Philipp

TELEMANN





-ol

y will  
surpris-  
let \$24.95

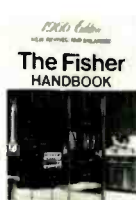
**ceiver**

CIRCLE 30 ON READER-SERVICE CARD

Mail this post card for your free copy of *The Fisher Handbook 1966*.  
OVERSEAS AND CANADIAN RESIDENTS PLEASE WRITE TO FISHER RADIO INTERNATIONAL, INC., LONG ISLAND CITY, N. Y. 11101.

**FREE! \$2.00 VALUE!** Send for your free copy of the new 1966 edition of *The Fisher Handbook*. This revised and enlarged version of the famous Fisher high fidelity reference guide is a magnificent 80-page book. Detailed information on all Fisher components is included.

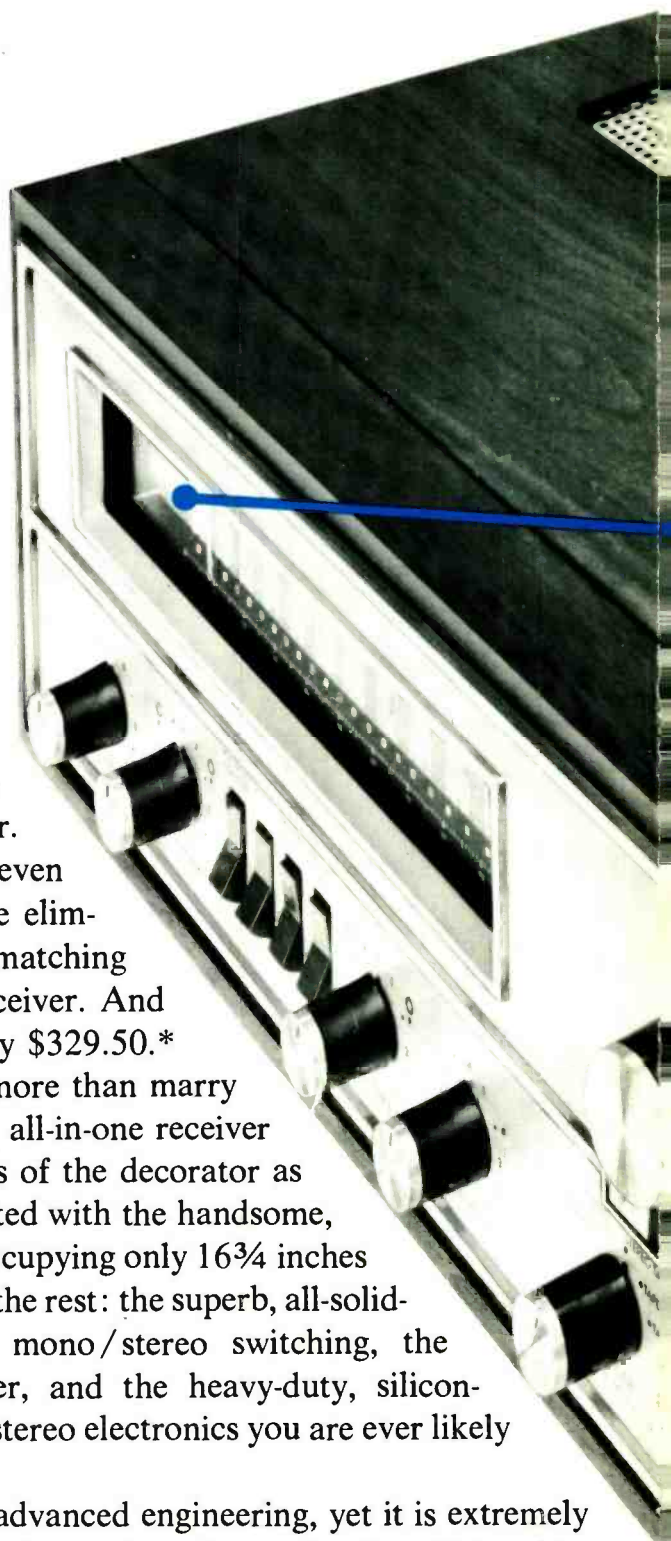
Name \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_ State \_\_\_\_\_



012

FISHER RADIO CORPORATION  
11-35 45th Road  
Long Island City, N. Y. 11101

PLACE  
4¢  
STAMP  
HERE



It takes an expert to select the amplifier that precisely matches a great tuner. And when both are solid state, matching is even more difficult. Now Fisher engineers have eliminated the problem. They have done the matching for you in the Fisher 440-T all-in-one receiver. And at a price that is surprisingly modest. Only \$329.50.\*

But Fisher engineers have done far more than marry great components. They have designed an all-in-one receiver that is exceedingly responsive to the needs of the decorator as well as the music lover. Women are delighted with the handsome, compact chassis only 11 inches deep and occupying only 16¾ inches of shelf space. *Everyone* is delighted with the rest: the superb, all-solid-state FM-stereo tuner with automatic mono/stereo switching, the extremely versatile stereo control-amplifier, and the heavy-duty, silicon-powered, 70-watt stereo amplifier. All the stereo electronics you are ever likely to need, all with Fisher reliability.

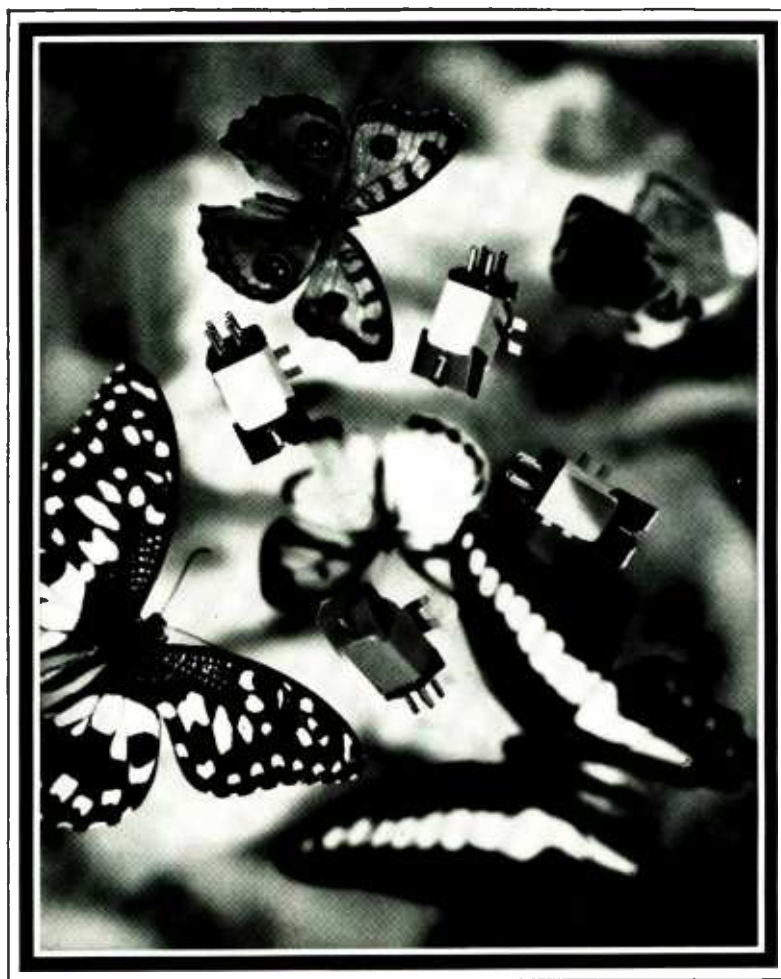
The 440-T is a veritable showcase of advanced engineering, yet it is extremely simple to operate. Even the least technical member of your family will be able to realize its full high-fidelity potential. Of course, the technically knowledgeable operator will be able to achieve finer nuances and shadings by means of the elaborate control center. Even the most difficult acoustic environment can be matched.

Another great match for the 440-T is a pair of Fisher XP-7 loudspeakers. They deliver to your room every ounce of sound the 440-T can produce. And they are also ingly modest in price. Only \$139.50. \*Cabin

# The Fisher 440-T all-in-one re-

**Now a  
Fisher  
plus  
70-watt  
for only**

great  
tuner  
matching  
amplifier  
\$329.50!



## *Capture natural sound with Pickering.*

From the softest flutter of the woodwinds to the floor-shaking boom of the bass drum, 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 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 new V-15AC-2 is for conventional record changers where high output and heavier tracking forces are required. The new V-15AT-2 is for lighter tracking in high-quality 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 final payoff is in the sound. You will *hear* the difference.

PICKERING—for those who can **hear** the difference.

Pickering & Co., Plainview, L.I., N.Y.  
CIRCLE 61 ON READER-SERVICE CARD

# high fidelity



Page 40

## Music and Musicians

- 39 The Phonograph as Taste Maker: an editorial
- 40 The "In" Composer: Georg Philipp Telemann *Bernard Jacobson*
- 50 Brief Candles: a memorial to some brilliant young performers  
*Harris Goldsmith*
- 12 Notes from Our Correspondents: Naples, Vienna, Philadelphia

## Sound Reproduction

- 37 High Fidelity Newsfronts: Two Channels on Four Wheels *Norman Eisenberg*
- 45 Stereo Cartridges in '66 *Edward F. McIntyre*
- 57 Equipment Reports
  - Dual Model 1019 Automatic Turntable
  - Mattes SSP/200 Basic Amplifier
  - ADC 10/E Cartridge
  - Acoustic Research AR-2aX and AR-4X Speaker Systems

## Reviews of Recordings

- 65 Feature Record Reviews
  - Mahler: Symphony No. 10, in F sharp (Philadelphia Orchestra, Eugene Ormandy, cond.)
  - Anon.: *The Baroque Beatles Book* (Baroque Ensemble of the Merseyside Kammermusikgesellschaft, Joshua Rifkin, cond.)
  - Stravinsky: *The Rite of Spring*; Four Etudes for Orchestra (Orchestre National de la Radio-Télévision Française, Pierre Boulez, cond.)
- 69 Other Classical Reviews
- 102 Reissues
- 107 The Tape Deck

**FEBRUARY 1966 • VOLUME 16 NUMBER 2**

Published monthly at Great Barrington, Mass., by The Billboard Publishing Co. Copyright © 1965 by The Billboard Publishing Co. The design and contents of High Fidelity Magazine are fully protected by copyright and must not be reproduced in any manner. Second-class postage paid at Great Barrington and at additional mailing offices. Authorized as second-class mail by the Post Office Department, Ottawa, and for payment of postage in cash. High Fidelity/Musical America Edition published monthly except December when it is published semi-monthly. Subscription Anywhere on Earth \$9. National and other Editions published monthly. Subscription Anywhere on Earth \$7. Indexed in the "Reader's Guide to Periodical Literature." Change of address notices and undelivered copies (Form 3579) should be addressed to High Fidelity, Subscription Department, 2160 Patterson Street, Cincinnati, Ohio 45214.

BEFORE YOU BUY

*Compare*



**KENWOOD  
STEREO RECEIVERS**

*For... Quality  
... Features  
... Price!*



**TK-80 FM MULTIPLEX STEREO RECEIVER**

Because KENWOOD's Model TK-80 offers magnificent luxury in solid state stereo, together with unexcelled performance, we invite you to compare it with other units – for quality, features and price. With silicon power transistors that provide widest frequency range, and total music power of 90 watts (IHF at 4 ohms), 80 watts (IHF at 8 ohms), the TK-80 has all the interesting features that make it an exciting value.

For instance, KENWOOD's TK-80 has 5 I.F. Stages. Other stereo receivers on the market, having 5 I.F. Stages, retail for approximately \$170 more than our unit! Model TK-80 is priced at only \$289.95, with no extra charge for the cabinet.

So make comparisons. The stereo receiver you buy could well mean the difference between a so-so enjoyment of hi-fi stereo and the keen delight experienced by KENWOOD enthusiasts.

Write us today for your nearest KENWOOD Franchised Dealer.

*the sound approach to quality*



**KENWOOD**

3700 SO. BROADWAY PL., LOS ANGELES, CALIF. 90007 • ADams 2-7217

212 FIFTH AVENUE, NEW YORK, NEW YORK 10010 • MUrray Hill 3-1115

CIRCLE 47 ON READER-SERVICE CARD

STEREO CARTRIDGES

high fidelity



Cover: by Gerry Gersten

**Roland Gelatt**

Editor in Chief

**Joan Griffiths**

Executive Editor

**Norman Eisenberg**

Audio Editor

**Sue Severn**

Managing Editor

**Peter G. Davis**

Assistant Editor

**Shirley Fleming**

Managing Editor

Musical America Section

**Leonard Marcus**

Special Projects Editor

**Roy Lindstrom**

Art Director

**Nathan Broder**

R. D. Darrell

**Alfred Frankenstein**

Conrad L. Osborne

Robert C. Marsh

Contributing Editors

**Claire N. Eddings**

Director of Advertising Sales

**Walter F. Grueninger**

Circulation Director

**Warren B. Syer**

Publisher

**ADVERTISING**

**Main Office**

Claire N. Eddings, The Publishing House  
Great Borington, Mass. 01230  
Telephone: 413-528-1300

**New York**

165 W. 46th St., New York 10036  
Telephone: 212-757-2800  
Seymour Resnick, Andrew Spanberger

**Chicago**

Taylor/Friedman  
333 N. Michigan Ave., Suite 314, Chicago 60601  
Telephone: 312-332-7683

**Los Angeles**

R. J. Friedman Associates  
434 So. San Vicente Blvd., Los Angeles 90048  
Telephone: 213-652-2100

and  
The Billboard Publishing Co.  
1520 No. Cower, Hollywood 90028  
Telephone: 213-469-5831  
Pete Heine, Dick Blose



# WHO SAYS ALL RECORD CLUBS ARE ALIKE?

**NOW COMPARE  
THE "BIG 4"  
RECORD CLUBS**

Record Club of America gives you All Labels... at 33 1/3% savings... and often up to 60%... AND DOESN'T FORCE YOU TO BUY EVEN A SINGLE RECORD

|                                                       | CLUB A<br>(As Advertised in<br>THIS WEEK Mag.<br>August 8, 1965) | CLUB B<br>(As Advertised in<br>PLAYBOY<br>August 1965) | CLUB C<br>(As Advertised in<br>McCALL'S<br>July 1965) | RECORD CLUB OF AMERICA                                                                                                                                                   |
|-------------------------------------------------------|------------------------------------------------------------------|--------------------------------------------------------|-------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| CAN YOU CHOOSE FROM ALL LABELS?                       | NO                                                               | NO                                                     | NO                                                    | <b>YES!</b> Choose any LP, on any label! No exceptions! Over 300 different manufacturers including CAPITOL, COLUMBIA, RCA VICTOR, ANGEL, VOX, VERVE, DECCA, LONDON, etc. |
| MUST YOU BUY A "MINIMUM" NUMBER OF RECORDS? HOW MANY? | 5                                                                | 6                                                      | 6                                                     | <b>NONE!</b> No obligations! No yearly "quota"! Take as many, as few, or no records at all if you so decide!                                                             |
| CAN YOU BUY ANY RECORD AT A DISCOUNT?                 | NO                                                               | NO                                                     | NO                                                    | <b>ALWAYS!</b> Your discounts are never less than 33 1/3% — and are often as high as 60% — on every record you buy! No exceptions!                                       |
| DO YOU EVER RECEIVE UNORDERED RECORDS?                | YES                                                              | YES                                                    | YES                                                   | <b>NEVER!</b> There are no cards which you must return. Only the records you want are sent — and only when you ask us to send them!                                      |
| HOW LONG MUST YOU WAIT FOR SELECTIONS TO ARRIVE?      | 5 to 6<br>WEEKS                                                  | 5 to 6<br>WEEKS                                        | 5 to 6<br>WEEKS                                       | <b>NO LONG WAITS!</b> YOUR ORDER PROCESSED SAME DAY RECEIVED!                                                                                                            |

If Record Club of America is that good — where's the catch?  
There is no catch! Here is truly one Record Club with no restrictions

- ★ Choose any LP... on any label! No exceptions!
- ★ No "quotas" to buy! Take 0 records — or 100!
- ★ SAVE — never less than 33 1/3% off list... often up to 60%!
- ★ All orders processed same day received — no long waits!
- ★ Every record brand new, first quality, factory fresh — and guaranteed fully returnable!

| TYPICAL "DOUBLE DISCOUNT" SALE (Mono & Stereo)                         |               |
|------------------------------------------------------------------------|---------------|
| LIST PRICE                                                             | CLUB PRICE    |
| \$3.79 RCA VICTOR, CAPITOL, COLUMBIA BESTSELLERS                       | <b>\$1.99</b> |
| \$4.79 & \$5.79 VOX, RCA VICTOR, EVEREST, WESTMINSTER CLASSICAL ALBUMS | <b>\$1.77</b> |
| \$4.79 & \$5.79 AUDIO FIDELITY, COMMAND ALBUMS                         | <b>\$1.99</b> |

Plus these famous label bargains: Angel, Oecca, Verve, Mercury, London, Epic, Liberty, Kapp, Vanguard, Deutsche Grammophon, Folkways, Caedmon, Haydn Society, Blue Note, MGM, Atlantic — hundreds more!



**FREE! 300-page Schwann Catalog to pick your albums from!**  
GIANT CATALOG lists all records of all manufacturers. Over 300 labels—CAPITOL, DECCA, RCA VICTOR, COLUMBIA, ANGEL, LONDON, ATLANTIC, etc. More than 30,000 albums — Classical, Popular, Opera, Folk, Jazz, Country & Western, Rock-'n-Roll, Show Tunes, Old Favorites, Drama, Dance, Poetry, Night Club Comedy and Party Fun!

**AT LAST! A RECORD CLUB WITH NO "OBLIGATIONS"— ONLY BENEFITS!**

This is the way YOU want it — a record club with no strings attached! Ordinary record clubs make you choose from just a few labels — usually their own labels! They make you buy 5, 6, or more records a year (at full price!) to fulfill your "obligation". And, if you forget to return their monthly card — they send you a record you don't want, and a bill for \$5.00 or \$6.00!

**But Record Club of America Ends All That!**

Now you can choose any LP... on any label. Take as many, or as few, or no records at all if you so decide. And you get discounts of at least 33 1/3% — and often up to 60% — on every album! That means you buy all \$3.79 LP's at \$2.39; \$4.79 LP's at \$2.99; and \$5.79 LP's at just \$3.69. To join mail coupon with check or money order for \$5. (You can liquidate this sum at once with savings made on your first few purchases!) This entitles you to LIFETIME MEMBERSHIP in Record Club of America — and you never pay another club fee!

**Look What You Get Immediately by Return Mail**

- (1) LIFETIME MEMBERSHIP CARD, which guarantees you LP albums at dealer cost... guarantees you discounts of at least 33 1/3% — and as high as 60% — on every record you buy!
- (2) FREE 300-page Schwann Catalog to pick your records from. The Schwann Catalog is an independent publication listing all LP's available. Over 300 different labels, over 30,000 albums.
- (3) DISC®, the Club's FREE monthly magazine, reg-

ularly supplements Schwann's listings, keeps you informed of extra "double-discount" specials.

(4) Your order PROCESSED SAME DAY we get it! No long waits. No monthly cards to return, so you are never shipped unordered records. Every record GUARANTEED brand new, first quality, factory fresh! You must be completely satisfied — or every record fully returnable!

**Money Back Guarantee**

If you aren't convinced our discounts are as big as we say (check us to the penny on this!)... that our range of selections is the biggest anywhere (over 30,000 albums every month!)... or even if you've simply changed your mind—return all items within 10 days and your membership fee will be refunded promptly and in full!

Over 250,000 music lovers—plus leading schools, libraries and other budget-wise institutions—now save money this sensible way through the only record club with no strings attached! Join now and save. Mail coupon to: Record Club of America, 1285 East Princess Street, York, Pa. 17405.  
©1966 RECORD CLUB OF AMERICA, INC.

Your membership entitles you to buy or offer gift memberships to friends, relatives, neighbors for only \$2.50 each with full privileges. You can split the total between you: Your membership and one gift membership divided equally brings cost down to \$3.75 each. The more gift members you get—the more you save! See coupon for your big savings.

910-E

**RECORD CLUB OF AMERICA**  
1285 East Princess Street,  
York, Pennsylvania 17405

Yes! Send FREE Schwann Catalog, DISC®, and LIFETIME MEMBERSHIP CARD. Enclosed is \$5, which entitles me to buy any LP in the Schwann Catalog or DISC® at discounts of at least 33 1/3% and as high as 60%, plus a small postage and handling charge. I may take as many or as few, or no records at all. No yearly "quota". I may, for any reason, return items within 10 days for full refund of membership fee!

Yes! I enclose \$\_\_\_\_\_ for \_\_\_\_\_ GIFT MEMBERSHIPS at \$2.50 each. Send to names and addresses on attached sheet. If I join alone I pay \$5. If I join with one friend and split the total, the cost is only \$3.75 each; with two friends, \$3.33 each; with 3 friends, \$3.13 each; with four friends, only \$3.00 each.

Print Name \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Over 250,000 enthusiastic members including schools, libraries and other institutions.  
**ALL ORDERS PROCESSED SAME DAY RECEIVED. ALBUMS COME TO YOU FACTORY FRESH. YOUR SATISFACTION GUARANTEED OR ALL ALBUMS FULLY RETURNABLE.**

CIRCLE 66 ON READER-SERVICE CARD

# ROBERTS CROSS FIELD 770 STEREO TAPE RECORDER



PLAYS THE NEW LP STEREO SPEED OF TOMORROW— $1\frac{7}{8}$  IPS  
PLAYS ALL 4 STANDARD SPEEDS

- |                                                               |                                                         |
|---------------------------------------------------------------|---------------------------------------------------------|
| <input type="checkbox"/> 22,000 Cycle<br>Cross Field Response | <input type="checkbox"/> Sound-with-Sound, Track Adding |
| <input type="checkbox"/> Two 7" Speakers                      | <input type="checkbox"/> FM Multiplex Ready             |
| <input type="checkbox"/> 20 Watts of Flawless Stereo          | <input type="checkbox"/> Electrical Speed Control       |
|                                                               | <input type="checkbox"/> Automatic Shut-off             |

**\$449.95**

This superb instrument is a hallmark of tape recorded enjoyment in the home.



**ROBERTS**

5922 Bowcroft Street, Los Angeles, California 90016

A DIVISION OF RHEEM MANUFACTURING COMPANY, WITH 75 PLANTS AROUND THE WORLD

CIRCLE 68 ON READER-SERVICE CARD



## Back from the Dead

SIR:

I thoroughly enjoyed reading Conrad L. Osborne's "The Operas of Mozart on Microgroove" [November 1965]—an exceptional report which found much praise here in Europe. And although I appreciate his comments on my work in the Deutsche Grammophon recording of *Die Zauberflöte*, I would like to point out that his announcement of my demise is premature. While it is true that *Heldentenor* Vandenburg no longer exists, *Heldenbariton* Vandenburg is still very much alive, a fact corroborated by recent appearances as Scarpia in Munich, Wotan and Scarpia in Düsseldorf, and in the title role of Hindemith's *Mathis der Maler* at the opera house in Dortmund. Therefore, with all immodesty, I say: "the tenor is dead—long live the baritone!"

Howard Vandenburg  
Düsseldorf  
Germany

## Souez and Korjus

SIR:

Please accept my congratulations on the fascinating survey of the Mozart operas by your astute and perceptive critic Conrad L. Osborne. That he so successfully invested such an overwhelming task with his usual understanding, clarity, and felicitous style, indicates that it must have been a labor of love.

I also share his high estimate of Ina Souez's contribution to the Glyndebourne recordings, and I urge Odeon to release an LP recital disc devoted to this great artist. The record could include, in addition to arias from the Glyndebourne sets, her "*Ernani, involami*," "*Casta diva*," and Micaëla's Aria from *Carmen* (the latter is at present available only on Japanese HMV). These recordings, all dating from the mid-Thirties, are the only legacy we have from this unduly neglected American soprano, and I'm sure many collectors would welcome their reissue.

Charles Spangler  
Monterey, Calif.

SIR:

Mr. Osborne's article on the recorded Mozart operas was absolutely brilliant—penetrating, educational, enjoyable, and, in sum, a splendid work of critical genius.

One point I suppose that he and I will never agree upon is Miliza Korjus' thirty-one-year-old recording of "*Der Hölle Rache*" from *Die Zauberflöte*. If anyone

Continued on page 8

HIGH FIDELITY MAGAZINE

# marantz

## believes you should know the facts!

### THE PROBLEM:

### Achieving the total signal of a stereo recording.



When the master disc is cut, the cutting head travels across the disc in a straight line. The grooves are cut proportionately to the volume of the sound; as the sound ebbs, the grooves narrow — as the sound swells, they broaden. Each side of the groove carries a separate track — one for each stereo channel. These grooves carry the total sound originally recorded.

To reproduce the original sound faithfully, the stylus must pick up the full track created by the cutting head on each side of the groove. In order to achieve this result the tone arm must travel the same straight line created by the recording cutting head.

During conventional tracking the tone arm moves in an arc across the surface of the record — completely opposed to the straight path created by the cutting head. Dynamically the stylus is drawn against the inner side of the groove and away from the outer. The result is a clear signal on the inner channel, distortion and loss of signal on the neglected outer channel. Consequently, conventional tracking can never faithfully reproduce the sound as it was originally recorded.

### THE SOLUTION:

### Straight Line Tracking by Marantz.



The Marantz SLT-12 tone arm tracks across the disc in a straight line following the path originally created by the cutting head. Thus the stylus, always tangent to the grooves, receives the full signal *incised on each side of the groove*. It is the only system available which *faithfully reproduces the sound that was originally recorded*.

The critical elements of the Marantz SLT-12 Turntable provide maximum precision and stability in support of the tone arm assembly. The free-floating stylus is always fully positioned in the groove by counter-balancing the tone arm assembly. A 12 lb. cast and dynamically balanced turntable rest upon a massive, precision-ground tungsten carbide thrust bearing to produce low friction, dimensional stability. Power is derived from a hysteresis-synchronous motor. The precision-ground uscothane drive belt is noted for its uniquely stable elasticity. Push-button controls have been installed for convenience, while the cueing device eliminates the necessity of ever touching the tone arm. *SLT-12 Turntable \$295 complete.*

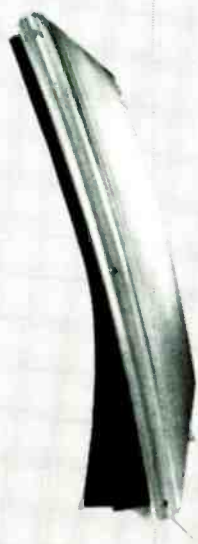
THE SOUND OF MARANTZ IS THE SOUND OF MUSIC AT ITS VERY BEST!



## marantz

MARANTZ, INC. SUBSIDIARY OF **SUPERSCOPE** INC. 25-14 BROADWAY, LONG ISLAND CITY, NEW YORK  
CIRCLE 52 ON READER-SERVICE CARD

choosing  
hi-fi  
equipment?



Amid superlatives, the gimmicks, specifications and the gadgets, don't lose sight of the object of it all . . . for the closest approach to the original sound



Write direct to Acoustical Manufacturing Company Ltd., Huntingdon, Hunts, England. or ask your own Hi-Fi dealer for full details

LETTERS

Continued from page 6

surpasses her singing of this aria it will be the greatest recorded version of the century.

Rupert P. Seemungal  
Queen's Royal College  
Port-of-Spain, Trinidad and Tobago  
West Indies

Mozart's Ethereal Boys

SIR:  
Conrad L. Osborne's detailed and illuminating study of the major Mozart opera recordings is enormously welcome: it combines delightful reading with invaluable reference material. I would, however, like to enter a dissenting opinion to his verdict that, in the case of the three boys in *Die Zauberflöte*, "the use of boy sopranos is ridiculous." Since Mozart conceived and wrote the music for the particular, ethereal tone-color of children's voices (the original production employed three children), one cannot help considering the rich and anything-but-ethereal voices generally heard as a flagrant disregard of Mozart's artistic intentions.

Mr. Osborne has considerable justification for his complaint that boy sopranos "cannot possibly carry their share among adult opera singers"; but surely this defect can easily be remedied, particularly on discs, by augmenting the number of the boys. I was witness to an eminently

Continued on page 10

**ALL QUAD  
PRODUCTS  
AVAILABLE  
FROM STOCK**

Delivered FREE  
within the U.S.A.

**Specialists in Service  
and Satisfaction**

**HARMONY HOUSE, INC.**

147 East 76th Street  
New York, N. Y.

CIRCLE 41 ON READER-SERVICE CARD  
HIGH FIDELITY MAGAZINE

# Before you send money to any record club, join the best one for 3 months, free!

Now, without paying a cent or obligating yourself in any way, you can join for three months the one record club that has every single advantage and none of the disadvantages of all the others—including those advertised in this and similar publications. (Your trial membership applies equally to phonograph records and 4-track recorded tapes.)

Here is what the Citadel Record Club offers to all its members:

**Discounts!** As a member, you are entitled to unusually large discounts on the records you want—sometimes as high as 55%! You can save as much as \$300 a year if you buy many records and get them all at Citadel discounts.

**No obligations!** You can buy as few or as many records as you want, when you want them. You are not obligated to buy any specific number of records—or tapes. The choice is always yours at top savings. Citadel has no "agree to purchase" requirement of any kind.

**All labels!** Your choice is unlimited. Virtually any record, album or tape by any artist on any label is available at a discount to Citadel members. This includes opera, classical, jazz, pop, folk, spoken word—anything. You receive Citadel's periodic bulletins and catalogs that keep you abreast of the newest recordings. You never get a "preselected" list—Citadel does not limit your choice.

**Promptest service!** Orders are usually shipped the same day

as received, rarely later than the next few days. In the event of a delay, partial shipments are made and your order completed as soon as the record or tape is available. There is no additional cost to you for this service.

**Specials!** In addition to your regular Citadel Club discounts, you will periodically receive lists of hit albums and tapes in all categories of music, offered at super discounts. These are special purchases your Club can make through its unusual buying power, and the savings are passed along to all members. Again, you are under no obligation to purchase any of these selections.

**Free Schwann catalog!** With your membership, Citadel immediately sends you the standard reference guide to more than 25,000 long-playing records. This comprehensive catalog has separate sections for classical, popular, ballet, opera, musical shows, folk music, jazz, etc., and another section for all new releases.

**100% guarantee!** Your records and tapes from Citadel are guaranteed factory-fresh and free of defects of any kind. If a damaged or defective record or tape does get through our close inspection, we immediately replace it with a perfect copy.

Try membership in the Citadel Record Club for three months. Find out why it is the club for the fastidious record buyer. You have nothing to lose except your possible illusions about other record clubs.

Citadel Record Club  
545 Fifth Avenue, New York, N. Y. 10017

Please enroll me for three months, without charge, as a member of the Citadel Record Club. I understand that I am entitled to all membership privileges without any obligation to buy anything, ever.

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

HF-26B

**CITADEL RECORD CLUB**

CIRCLE 13 ON READER-SERVICE CARD

## LETTERS

Continued from page 8

successful application of this technique by Sarah Caldwell's Boston Opera Group in January of 1964. The number of boys was increased from three to ten, thereby allowing for fidelity to Mozart's concept as well as for opera house acoustical demands.

*Elizabeth Mary Kirchen  
Cambridge, Mass.*

### Composer's Rebuttal

SIR:

Reviewing a Cambridge recording devoted to three of my compositions, Alfred Frankenstein wrote in your December issue: "... the music may most charitably be described as utterly sterile and hopeless. . . ." I feel the strength of his negative attitude warrants some comment on my part. Of course, there are two sides to every coin; Mr. Frankenstein has a right to his opinion. He dislikes music which, in the case of *Evolution* and *Progressions*, has received impressive reviews in the past and from Mr. Frankenstein's own colleagues in this very magazine.

What I object to most strenuously, however, is the nature of the review itself, which may most charitably be described as superficial and uninformative, and by no stretch of the imagination a complete critical judgment of the recording in question. Mr. Frankenstein wrote one paragraph consisting of four sentences, three of which were devoted to explaining the titles and instruments used in the three compositions. The fourth sentence, quoted above without its tag phrase about the excellent sound, ends the review.

This is an insult to any reader with a grain of musical inquisitiveness. The reader has a right to demand from the critic the why of his judgments, whether they are favorable or not. Surely a recording of three contemporary works, two of which are new to records, by an American composer on a label noted for the quality of its releases does not present a critic with a barren situation—at least not as barren as Mr. Frankenstein's feeble paragraph would suggest.

*Harold Farberman  
New York, N.Y.*

**High Fidelity** February 1966, Vol. 16, No. 2. Published monthly by The Billboard Publishing Co., publisher of Billboard, Vend, Amusement Business, American Artist, and Modern Photography. **High Fidelity/Musical America** Edition published monthly except December, when it is published semi-monthly. Member Audit Bureau of Circulations.

**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.

**Subscriptions** should be addressed to High Fidelity, Great Barrington, Mass. 01230. Subscription rates: High Fidelity/Musical America: Anywhere on Earth, 1 year \$9. National and other editions published monthly: Anywhere on Earth, 1 year \$7. **Change of address** notices and undelivered copies (Form 3579) should be addressed to High Fidelity, Subscription Fulfillment Dept., 2160 Patterson St., Cincinnati, O.



stunning all-in-one stereo component center MODEL 606-D

Our new collection is now available . . .

equipment cabinets • speaker enclosures • consoles • cabinets galore. Danish and Provincial styles in new decorator finishes.

see your dealer or write for free brochure



**audio originals**

546 S. Meridian • Indianapolis, Ind.



for the "bookshelf speaker" and components MODEL 303D

CIRCLE 9 ON READER-SERVICE CARD

# STEREO 1966 Edition ONLY \$1

Like its six predecessors, STEREO 1966 Edition generates ideas that help you achieve the best stereo reproducing system at the price you decide to pay.

And it helps you get the most out of your present system.

In sum, it's a blend of news and expert comment which covers such exciting subjects as these:

- Record players and pickups
- Tape recorders for all tastes
- Amplifiers
- FM and tuners
- Speakers
- Installation and decor
- Year's best recordings

There's much more, of course, including scores of illustrations, but this gives you the gist of the contents.

For anyone who wishes to reproduce music in the studio or at home— is there a better way to invest \$1?

Mail coupon below today

**HIGH FIDELITY PUBLISHING HOUSE 2-66**  
Great Barrington, Mass. 01230

For the dollar enclosed send me a copy of STEREO 1966 EDITION.

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_

State & Zip \_\_\_\_\_

HIGH FIDELITY MAGAZINE

**ONLY 4% OF RECORDED SELECTIONS\* TAKE UP MORE THAN ONE DISC.**

**WHETHER YOU USE A CHANGER OR A MANUAL TURNTABLE, THE REMAINING 96% MUST BE TURNED OVER BY HAND.**



**Should you buy a turntable or a record changer?**

If a good part of your listening is to multi-record albums and you hate to get up every twenty minutes (or if you like to stack records for background music), your best bet is a good changer.\*\*

For playing single records the AR turntable is, if anything, a little more convenient than most automatics because of its operating simplicity. But this is a relatively minor consideration compared to its other advantages—uncompromised professional performance and insensitivity to floor shocks.

Rumble, wow, flutter, and speed accuracy are guaranteed, as a condition of sale, to meet NAB specifications for broadcast turntables. The speed remains accurate within 0.3% (1/20 of

a half tone) whether or not you are using a dust cleaner that bears on the record, and no matter how much the line voltage varies.

Literature, including descriptions of the top stereo systems chosen by four magazines (all four chose the AR turntable from a field of competing units costing up to twice as much), is available on request.

*\*Close to 100% of non-classical titles, and 89% of classical titles are on single discs. Data taken from the current Schwann catalog.*

*\*\*In choosing a record changer make sure that it does not slow down from the end of one side to the beginning of the next, or the orchestra will seem to go flat after each record drop. A speed error as small as 1% means a discernible pitch error of 1/6 of a half tone.*



**\$7800** complete with arm, oiled walnut base, and dust cover, but less cartridge, 33 $\frac{1}{3}$  and 45 rpm

5% higher in the West and Deep South

**ACOUSTIC RESEARCH, INC., 24 Thorndike Street, Cambridge, Massachusetts, 02141**

**CIRCLE 2 ON READER-SERVICE CARD**



don't  
just stand  
there.

do something!

such as:

- cue automatically, precisely
- play all 4 speeds (with continuously variable range from 29 to 86 rpm)
- track flawlessly at 1½ grams
- boast a 12", 7¾ lb. platter

**Bogen B-62**  
does it all...and all  
for \$67.95

And it does it all on its handsome new oiled walnut tapered base. Says High Fidelity: "A turntable and arm combination of fine design and high quality performance... Well suited for any high fidelity installation". See your dealer or write Bogen for further details.

**BOGEN**

COMMUNICATIONS DIV.  LEAR SIEGLER, INC.

Paramus, New Jersey

CIRCLE 11 ON READER-SERVICE CARD

## NOTES FROM OUR CORRESPONDENTS

### NAPLES

It has been about twenty years since the Royal Palace in Naples was occupied by any royalty, and even then it was more a museum than a residence. Now parts of it have been turned into apartments for local officials, but the Palace has a slightly abandoned look, and when I went there at nine o'clock one evening recently, tracking down a recording session, my first impression was that I had come to the wrong place. An affable porter admitted me to the dimly lighted, eerie courtyard and pointed out a back staircase which, he insisted, would lead me to "la musica." I climbed up, past firmly shut doors, until I came to a great barn of a room, in darkness except for a lighted table at the far corner. As my eyes became accustomed to the gloom, I recognized the Bourbons' royal chapel (frescoed by Verdi's friend Domenico Morelli)—and, faintly, through a door at the other end, I heard the sound of Haydn coming. I was in the right place.

The fact that anything, even a recording session, should begin on time in Naples was a surprise. But there were other surprises to come. When, at a break in the music, I slipped into the next room, I thought I recognized the recording engineer; and I did. It was the well-known movie actor Edmund Purdom, whose passion for music and particularly for recorded music has made him demote acting to a kind of part-time, breadwinning activity while he spends the rest of his time making records. Sitting before an impressive array of equipment (the recordings were being made on six-track stereo tape), he would bounce up and down in his canvas chair, partly to keep time with the lilting music but mostly, I suspected, out of sheer enthusiasm.

**High Spirits for Haydn.** Enthusiasm seemed to pervade the whole atmosphere of the control room. The Orchestra of Naples (an *ad hoc* organization composed chiefly of the Naples Orchestra "Alessandro Scarlatti"—a part of the local RAI, Italian Radio, complement) was playing at its excellent best in the next room, the sumptuous Sala d' Ercole.

The Haydn expert H. C. Robbins Landon, also present, was ecstatic about the nonchalance with which the high horn parts were performed. And conductor Denis Vaughan, when he came out to listen to the playback, was wreathed in smiles.

The work being recorded was Haydn's Symphony No. 90; the sessions had been going on for over a week and would continue another four or five days until two volumes of the Robbins Landon critical edition of the symphonies were on tape (numbers 82 to 92, inclusive, plus the *Sinfonia concertante*). For the visitors, who were listening and not working, it was an exhilarating evening, made even more enjoyable by some excellent pizzas which arrived from around the corner and some bubbling bottles of Gragnano, a heady local red wine.

After the session, Purdom, Vaughan, Landon, and others repaired to a nearby restaurant for more serious food and another round of Gragnano, and, of course, talk about the project. Vaughan illustrated some of the particularities and problems to me: the placing of the violins, to begin with. At first he had tried them in the historical position, opposite each other, but they couldn't hear each other; so for the purposes of the recording, they were placed in the string quartet position. Another question was the use of the harpsichord continuo. Landon was opposed; Vaughan in favor. Vaughan had his way. Apparently there are strong musicological arguments on both sides; personally, as I listened to the recording, I found the harpsichord gave the music a delightful tang.

The Vaughan/Purdom/Orchestra of Naples team is the same which recently recorded all the Schubert symphonies (reviewed in HIGH FIDELITY last month). I asked Vaughan and Landon if these recordings were, in a sense, a continuation of the late Max Gubernman's projected complete Haydn. For various reasons, partly contractual, the Gubernman series will probably not be continued. It may, however, be replaced by a Vaughan series in due time.

Meanwhile, after the Haydn sessions are completed, the Vaughan/Purdom group will turn to opera for the first

*Continued on page 16*

HIGH FIDELITY MAGAZINE



The new Empire Grenadier is the world's most perfect speaker system. If there is any doubt in your mind, take a seat and listen...



 **EMPIRE**

CIRCLE NUMBER 108 ON READER SERVICE CARD

[www.americanradiohistory.com](http://www.americanradiohistory.com)



You're on the threshold of an entirely new concept in sound, a voyage into startling reality, a sense of presence never before achieved in speaker systems.

Close your eyes, think performance only. Hear the penetrating thunder of the kettle drums... resounding clamor of the cymbals, and the soft, sweet brilliance of the reed section. This is the Empire Grenadier, the only speaker that lets you sit anywhere—hear everything. Now open your eyes. Take a close look at some of its amazing features:

A revolutionary die-cast divergent acoustic lens assures fuller frequency and separation, plus broader sound propagation (over 50% more sound dispersion of its highs and mids than conventional speakers).

Exclusive dynamic reflex stop system allows you to adjust the bass and treble response to suit your individual acoustics.

A 12" woofer faces downward, close to the reflecting floor surface, feeds through a front loaded horn with full circle aperture throat. This provides 360 degree sound dispersion and prevents standing waves from developing in the room.

The world's largest (18 lbs.) speaker ceramic magnet structure, an ultra-sonic domed tweeter, full presence mid-range radiator, and complete symmetry of design with terminals concealed underneath... and the most classic looking, elegantly styled chassis 'round.

Out of sight but never out of sound—the Empire Grenadier—world's most perfect speaker system.

No less perfect than the Grenadiers are the incomparable Troubadors — complete playback systems.

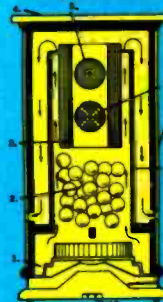
The famous Empire 398 and the Empire console 498.

The Troubadors consist of the Empire 3-speed professional "silent" turntable... 980 dynamically balanced arm with sensational dyna-lift... and the new Empire "Living cartridge", featuring the exclusive magnetic cone stylus. Empire has built its home around a family of quality products, years ahead in design and performance. For complete color brochure write to Empire—for a sound demo go 'round to your local Hi Fi showroom.

**EMPIRE** SCIENTIFIC CORP.,  
845 STEWART AVE., GARDEN CITY, N.Y.



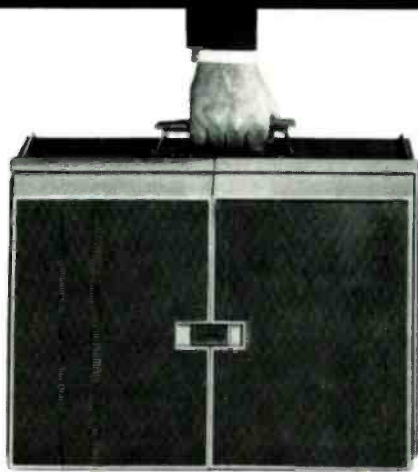
MODEL 8000P



- OUTSTANDING FEATURES**
1. 12 inch mass loaded woofer with floating suspension, four inch voice coil and world's largest (18 lbs.) speaker ceramic magnet structure.
  2. Sound absorbent rear loading.
  3. Die-cast acoustic lens.
  4. Imported marble top.
  5. Ultra-Sonic domed tweeter.
  6. Full presence mid range radiator.
  7. Damped enclosure.
  8. Dynamic Reflex Stop System.
  9. Front loaded horn.
  10. Complete symmetry of design with terminals concealed underneath.

CIRCLE NUMBER 108 ON READER SERVICE CARD

pick up an

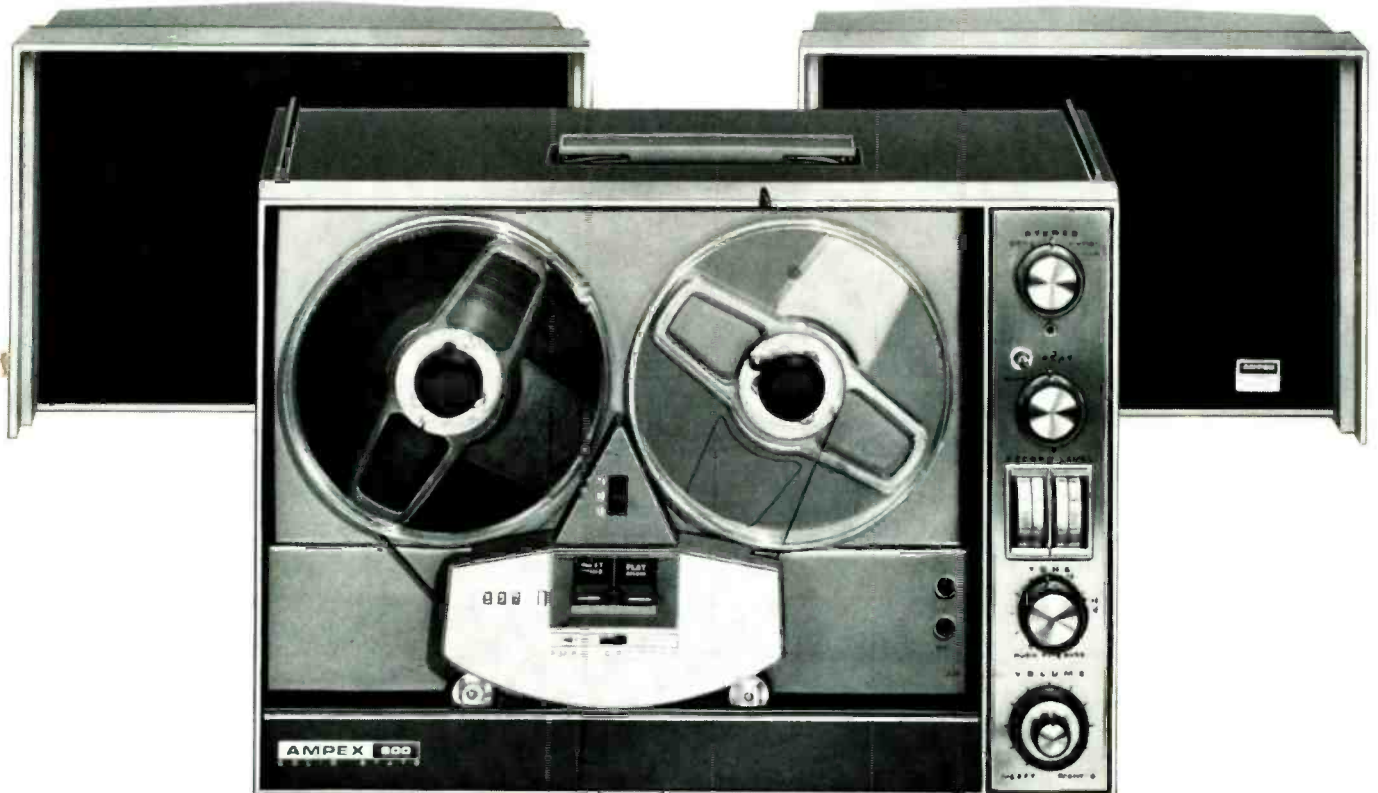


AMPEX

complete with speakers and 2 microphones...  
for only \$32995

Unbelievable? Just ask your dealer to show you the new Ampex #860. It's a 3 speed portable unit that records and plays back great sounds in 4-track stereo or mono. With its exclusive Ampex dual capstan drive, die-cast aluminum construction, twin VU meters, solid state electronics, 2 dynamic mikes and slide-on extended range speakers all included, it's the biggest little bargain ever! So, why go on dreaming of owning an Ampex? Listen to this one first chance you get. Also available: the #850 deck-only model, the #865 in rich walnut-finished cabinet, with matching #815 speakers, and the #890 with fingertip reverse. Price just slightly higher than the portable. (If you're thinking of bigger things, try our new #1160, with automatic threading and reversing. Costs very little more . . .)

**Special offer: Get \$50 in Stereotapes for just \$12.95! Ask your dealer.**



tape recorders / speakers / microphones / headsets / blank tape / accessories / stereotapes

AMPEX CORPORATION, 2201 LANCASTER ROAD, ELK GROVE VILLAGE, ILLINOIS 60007

ask anyone who knows

**AMPEX**

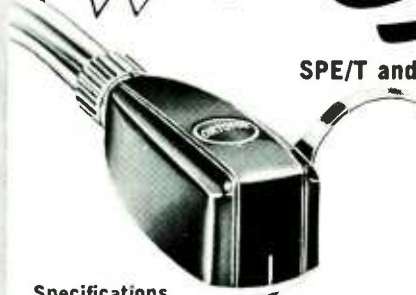
CIRCLE 5 ON READER-SERVICE CARD



World-Wide Products  
of Distinction

**Ortofon**

SPE/T and SPE/GT ELLIPTICAL STYLI

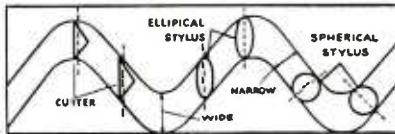


**Specifications**

Frequency Response: 20-30,000 cps  
"Septra Spectrum" Channel Separation:  
20-25 db  
Impedance: 50,000 ohms  
Stylus Pressure: 1-2 grams recommended  
Equivalent Mass at Stylus Point:  
1 milligram

Model SPE/T or Model SPE/GT Elliptical \$75  
Model SPU/T or Model SPU/GT Universal \$50

Ortofon, master cartridge maker of the world, was the first to develop and mass produce the remarkable elliptical stylus, a feat so advanced that it opened a new era in sound REcreation®. The elliptical stylus eliminates "pinch effect" and other causes of sound distortion, creating music more faithful to the original than any other stylus yet developed. Model SPE/GT is mounted, for all Ortofon tone arms. Model SPE/T is unmounted, for use in other universal tone arms. Ortofon continues to lead the world in cartridge, stylus and tone arm advances.



**A MUST FOR RECORD LOVERS!**

HOW TO CLEAN, MAINTAIN and PROTECT YOUR RECORDS by Cecil E. Watts. only 25c  
Send 25c for Watts Booklet and FREE descriptive Booklet on the Ortofon Elliptical Styli.

ELPA MARKETING INDUSTRIES, INC. • Dept. 111HF2 • New Hyde Park, N. Y.

Available in Canada

CIRCLE 33 ON READER-SERVICE CARD

NOTES FROM  
OUR CORRESPONDENTS

Continued from page 12

time: Mozart's *Il Re pastore*, with a cast including tenors Luigi Alva and Nicola Monti, sopranos Lucia Popp and Reri Grist, and mezzo-soprano Arlene Saunders. RCA will handle the distribution.  
WILLIAM WEAVER

VIENNA

Decca London's vast plan to record the complete *Ring* cycle is now nearing fulfillment. Begun in October 1958 with *Rheingold*, continued with *Siegfried* (1962) and *Götterdämmerung* (1964), the project will reach its culmination with the release, this coming fall, of the missing link of the tetralogy, *Die Walküre*.

Among the takes made at early winter sessions here was a passage from Act II concluding with Wotan's exclamation: "Das Ende, das Ende!" (sung by Hans Hotter). The end was indeed in sight, yet some sort of superstition seemed to prevent the participants embarking on any premature celebration. Conductor Georg Solti appeared to be more demanding than ever, and the tension so large-scale a job inevitably engenders was unrelaxed. Everyone, in fact, seemed to fear that some small accident might endanger the grand design.

The Septennate of the "Ring." In effect, the battle has already been won, but those immediately connected with the enterprise cannot be unaware that there have been incidents and even tragedies. Seven years ago, when *Rheingold* was recorded, Kirsten Flagstad was present on the Sofiensaal stage to sing the part of Fricka. Some time after those sessions, a & r director John Culshaw had hoped to record the Fricka scenes for *Die Walküre* with that great singer. "I thought I would be able to store the tapes and have them incorporated later in a complete recording, but Mme. Flagstad was already too ill." Again, one thinks back to Set Svanholm, the Loge of the *Rheingold* recording. Surely everyone present must have been reminded of this fine tenor when Hotter as Wotan arrived at the passage "Loge, hör! lausche hieher!"

Many people of course may wonder how it is possible, in a project extending over so long a period, to preserve the inner coherence of the four parts composing the *Ring*. There are now, for example, technical innovations that were not at the disposal of the engineers in the early days of the recording; but when I queried Mr. Culshaw on this subject, he seemed quite unalarmed. "Our general approach was established well in advance of *Rheingold* and it remained unchanged throughout," he said. "Technical innovations—such as the 28-channel mixing console installed here before we started on *Götterdämmerung*—only

Continued on page 18

Enjoy BIG wall to wall sound  
ear to ear



The only stereophones with separate tweeters and woofers and crossover networks, models from \$30 to \$50.

It's one thing to fill a whole room with music. But getting to enjoy it at the volume you want, anytime you want, can be a problem.

That's where Superex stereophones come in.

They make listening a strictly personal pleasure. Whether it's Stereo. HiFi. Tape. F.M. Etc.

You don't bother anyone. No one bothers you. Which is a good thing.

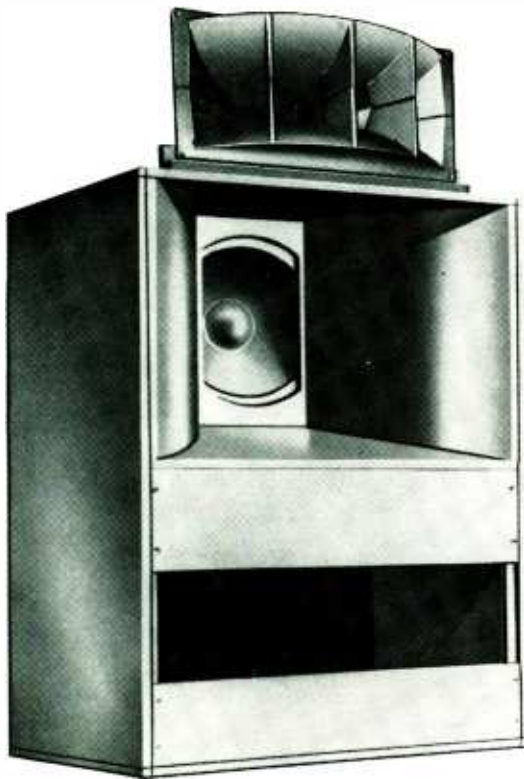
Because Superex are professional quality all the way. They're for people who have an ear for music.

Try-out Superex stereophones at your nearest Hi-Fi Dealer and send for our 16 page catalog.

**SUPEREX**  
stereo/phones

SUPEREX ELECTRONICS, 1 RADFORD PLACE YONKERS, N.Y.

CIRCLE 76 ON READER-SERVICE CARD



## **Some Sound!**

At left, the gigantic Altec A7-500 "Voice of the Theatre"® speaker system, whose massive perfection in sound thunders forth in the nation's recording and broadcast studios. (Studios don't have wives concerned with room décor, but they do have a strict requirement for the best speaker system anywhere!)

At right, Altec's new, Magnificent A7-500W-1. Same components, same cubic volume, same sound. Different exterior design.

Altec's PLAYBACK A7-500, as used in recording and broadcast studios, and in its new, A7-500W-1 decorator model, is a high-efficiency system with an unusually wide, smooth frequency range of 35-22,000 Hz (cps). A large cast-aluminum sectoral horn accurately reproduces frequencies above 500 Hz. Altec's famous high-efficiency 802D high-frequency driver coupled to the 511B horn achieves the cleanest, distortion-free midrange of any h.f. speaker. Low frequencies are reproduced by our 15" Model 416A bass speaker combined with a front-loaded exponential horn and full-size rear-loading reflex baffle.

Designed to operate on 8 or 16 ohms, the Magnificent A7-500W-1 has a 30-watt power-handling capacity. Dimensions: 44" H x 32" W x 25" D. Consumer net: A7-500 (the brute at left) \$327; A7-500W-1 (the beauty at right) \$498. Same sound! Write for complete Altec catalog, Dept HF 2.



## **Same Sound!**

(Designed for wives and room décor and husbands who won't settle for less than the best speaker system anywhere!)

Hand-fitted sculptured walnut hardwood cabinet, elegantly patterned in natural wood grain. Delicate, Spanish-inspired fret-work grille, curving gently. A gracefully rounded facade for a massively rounded sound.

The Magnificent Altec A7-500W-1. For the man who won't compromise sound...and the

woman who won't compromise beauty.

Besides the glorification of style, you will be aware of something new in the sound from the A7-500W-1 which transcends even that which placed the earlier A7-500's at the summit of loudspeakers. Listen to the new Magnificent; or if you're French, the new Magnifique; or if you're Spanish; the new Magnífico!



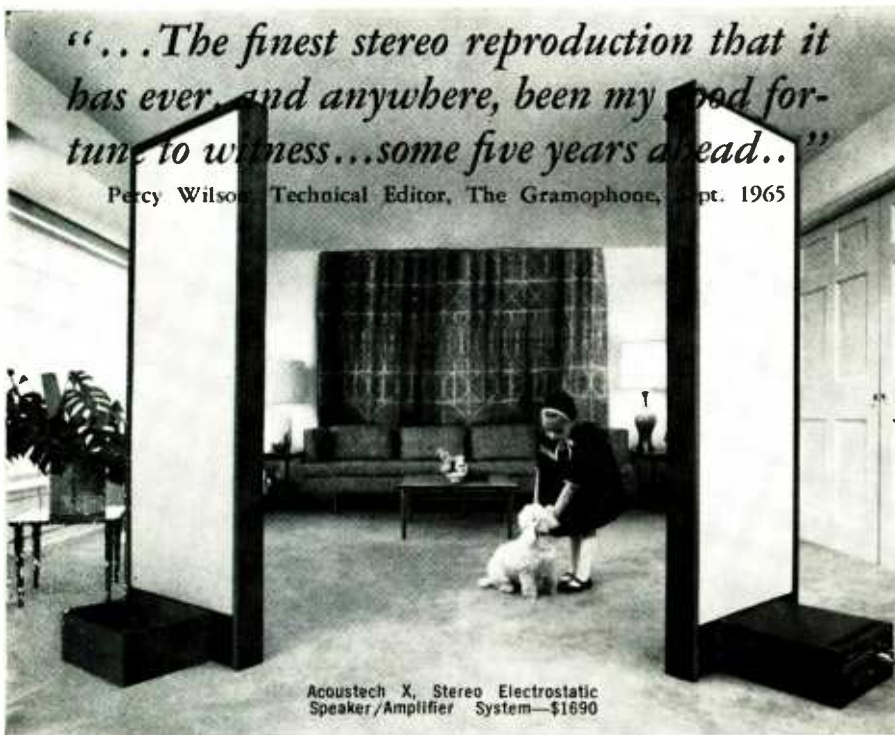
**ALTEC LANSING**

A Division of **LTV** Ling Altec, Inc.  
ANAHEIM, CALIFORNIA

CIRCLE 5 ON READER-SERVICE CARD

"...The finest stereo reproduction that it has ever, and anywhere, been my good fortune to witness...some five years ahead..."

Percy Wilson, Technical Editor, The Gramophone, Sept. 1965



Acoustech X, Stereo Electrostatic Speaker/Amplifier System—\$1690

Acoustech VI, Stereo Control Center (not shown)—\$249 (slightly higher West of Rockies)

To quote Mr. Wilson again: "... but there are less expensive Acoustech units..." For complete information on the above system plus a free color catalog on the complete line of Acoustech solid state amplifiers and kits, write to: H-2.



ACOUSTECH, INC. div. KOSS/Rek-O-Kut,  
Dept. 00, 139 Main Street, Cambridge,  
Mass. 02142

CIRCLE 1 ON READER-SERVICE CARD

Why spend it all getting there?

**FLY ICELANDIC**



**LOWEST AIR FARES TO EUROPE**

Save enough to  
**STAY LONGER • SEE MORE • ENJOY MORE**

Lowest air fares of any scheduled airline...bar none! Lowest at anytime of the year...too...one way or all-year round trips. Pay far less than Jet Economy fares. Save even more during Thrift Season, now in effect thru May 21. You fly in roomy comfort, aboard Icelandic's swift, new Rolls-Royce 400 Jet Props and dependable, long-range DC-6Bs. Complimentary hot meals, drinks and snacks, served by attentive, multi-lingual stewardesses. For full details call your travel agent.

FROM NEW YORK TO: ICELAND • ENGLAND • SCOTLAND • DENMARK  
SWEDEN • NORWAY • FINLAND • HOLLAND • LUXEMBOURG

Use these Icelandic Gateways—and save—to all of Europe and beyond.

The PIONEER of Low Fares to Europe

**ICELANDIC AIRLINES**  
**LOFTLEIDIR**



610 Fifth Avenue (Rockefeller Center)  
New York, N.Y. 10020 • PL 7-8585

NEW YORK • CHICAGO • SAN FRANCISCO

AMERICAN EXPRESS  
CREDIT CARDS HONORED

Write for Folder HF-2

NOTES FROM  
OUR CORRESPONDENTS

Continued from page 16

contributed to making our task easier; they did not change our recording methods." Culshaw then went on to compare the new *Walküre* with his own 1957 version of the third act (also conducted by Solti): "At the time of the earlier recording all the Valkyries had to be on the stage—some of them in front, some at the back; for the new recording, however, those who were supposed to be off stage could be assembled in the adjacent Blauer Saal [a kind of reverberation chamber] and the sound of their voices could then be combined with that emanating from the stage by means of the mixing console."

**Valkyrian Side Note.** The Sigmund of the current *Walküre* introduces the tenor of recent Bayreuth fame, James King. Sieglinde is Régine Crespin, the part of Hunding goes to Gottlob Frick, and Fricka is Christa Ludwig. As noted above, Wotan is sung by Hans Hotter, and Brünnhilde, naturally, is the province of Birgit Nilsson. Act II also brought the presence of a guest performer—a sturdy Swiss citizen flown in from Geneva together with his Alphorn, a trumpetlike instrument about 4 m. long, which was intended to replace the Stierhorn specified in the score. (It was explained to me that the *Götterdämmerung* Stierhorns made specially for that recording could not be used since the *Walküre* Stierhorn is meant to sound an octave lower.) As matters turned out, the sound of the Alphorn was much too soft unless it was played with a trombone embouchure, and finally a trombone player from Louisville, Kentucky, Mr. Terry Cravens, was called in to cope with the refractory instrument.

KURT BLAUKOPF

PHILADELPHIA

Three major U.S. musical events held during the past year have been shared in by audiences all over the country, through the enterprise of Columbia Records. First came the live taping of Vladimir Horowitz's return to the concert stage at Carnegie Hall last May; then came the recording of Ives's Fourth Symphony, given its world premiere by the American Symphony Orchestra under Leopold Stokowski in New York a few days previously; and now we have on discs [for HIGH FIDELITY's review, see page 65] Deryck Cooke's performing version of Mahler's Tenth Symphony, recorded by Eugene Ormandy and the Philadelphia Orchestra just after they presented the work's American premiere here in their home city last fall.

**Six Hours with Mahler.** Sessions for the Tenth were held in Philadelphia's Town Hall on November 17, and ran nonstop

Continued on page 26

CIRCLE 44 ON READER-SERVICE CARD

HIGH FIDELITY MAGAZINE

# No other solid state stereo portable has it.

**This is the control center of the new EMI/SCOPE "201". No other portable phonograph system can do so much.**

With this control center the "201" becomes a complete home entertainment unit: if you have an electric guitar, you can use the guitar input. Two guitars? You've got two inputs.

For mixing or paging there are two microphone inputs. Yes, two of them. Want to listen in private? Use the stereo headphone receptacle. Feel like recording on tape? You have a tape output for that purpose.

And tape *inputs* too.

The auxiliary inputs also take a tuner.

You get all these professional features for only \$199.50.\*

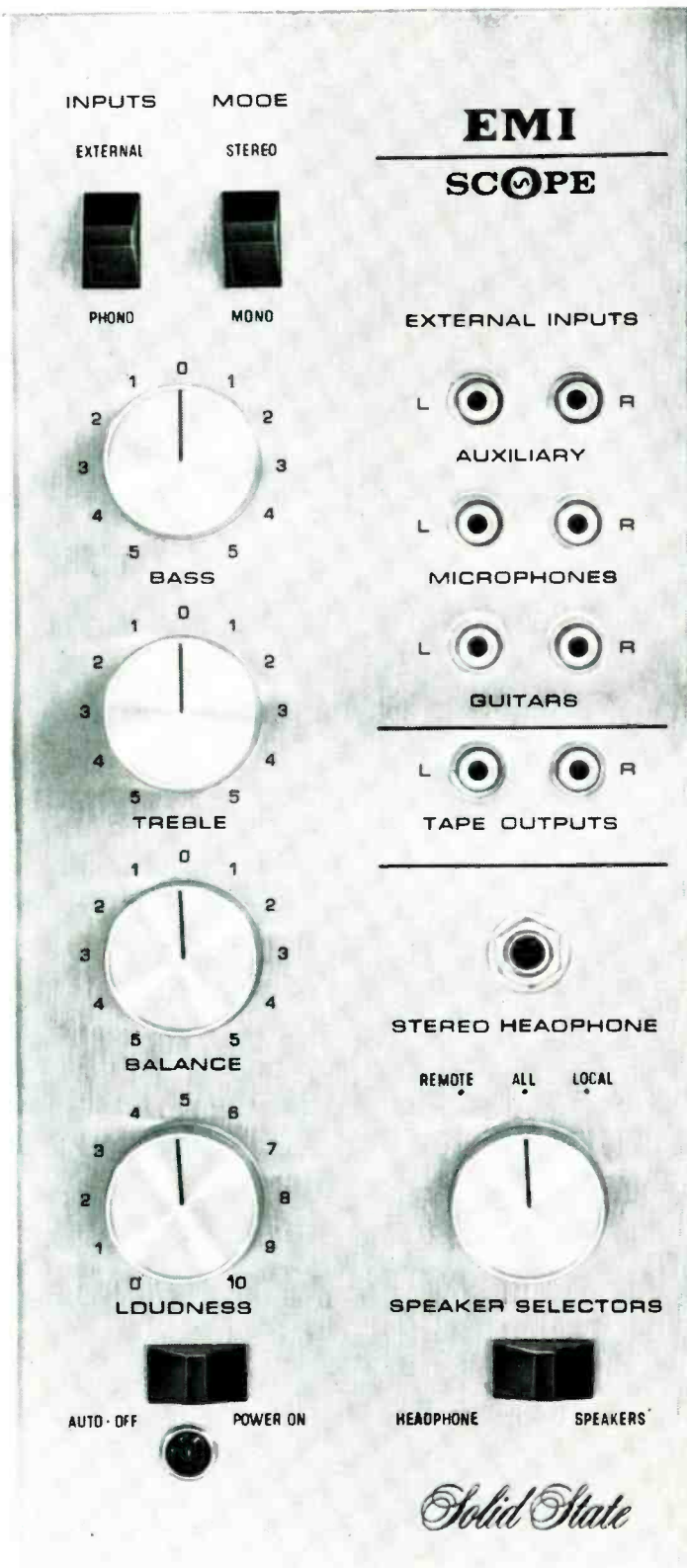
And much more. Like the flexible, balanced speaker system. You can have extra speakers, if you like, in another room or out on the patio. All controlled by the selector knob.

The EMI/SCOPE Model "201" portable has larger speakers in each enclosure than any other solid state stereo portable. Remember, too, that these are the famous EMI "dangerous" loudspeakers. Famous for realistic sound reproduction that approaches concert hall clarity.

The "201" utilizes technical advances like the superb 36-watt SCOPE pre-amp/ amplifier, the Garrard 4-speed record changer with Pickering V-15 magnetic cartridge and retractable diamond stylus.

It's a whole new era neatly packaged in one elegantly styled portable.

\* price slightly higher in the West



## EMI SCOPE

Scope Electronics Corporation, 470 Park Avenue South, New York, N.Y. Available in Canada  
CIRCLE 34 ON READER-SERVICE CARD



# Great entertainment for everyone from

## CLASSICAL MUSIC



2213. Baroque masterpiece—in a masterful performance.



1102. "A treat, a delight all over again." —N.Y. Journal-Am.



1977-1978. Two-Record Set (Counts As Two Selections.) The fabulous "live" performance, his first in 12 years!



2212. "Intensely dramatic performance." —HiFi/Stereo Review



2180. America, The Beautiful; American Salute; 9 more



2073. "Haydn collectors will certainly want this." —Hi-Fi.



1264. "Shines with incomparable brightness." —HiFi Review

# ANY 9

REGULAR or STEREO RECORDS

# \$4.95

FOR ONLY

if you join the Club now — and agree to purchase a record a month during the coming nine months (you will have over 200 records a month to choose from)

**PLUS A FREE GIFT \***

### SPECIAL OFFER

This Deluxe 7-record set counts as only 4 selections

## BEETHOVEN'S 9 SYMPHONIES

George Szell and the Cleveland Orchestra



2203-2204-2205-2206. Seven-Record Set (Counts as Four Selections.) All nine Beethoven Symphonies in a monumental recording! Includes informative brochure.



2214. Alborada del Gracioso, Ritual Fire Dance, etc.



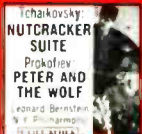
2215. "Extraordinarily vital interpretation." —HiFi/Rev.



1098. "Fierce impact and momentum." —N.Y. World-Telegram



2216. "... the work is a masterpiece." —The N.Y. Times



1070. "Skillfully, warmly, richly performed." —High Fid.



1296. Six favorites by Ravel, Debussy, Ibert, Chabrier

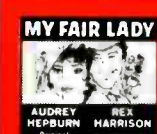


2131. "First class... the notch interpretation." —Hi-Fi Review



2064-2065. Two Record Set (Counts As Two Selections.) Beethoven's Triple Concerto; Brahms' Double Concerto and C Major Trio

## BROADWAY AND HOLLYWOOD



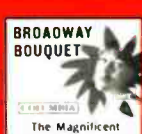
1530. Greater than ever... winner of 8 Academy Awards



1037. "The most adventurous musical ever made." —Life



1030. "Music is exuberant... splendid tunes." —New Yorker



2161. Long Ago, Make Someone Happy, Who Can I Turn To, etc.



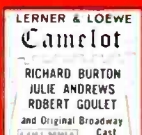
2151. Other artists on record: Manfred Mann, Dianne Warwick



2145. The whole wonderful score: Out of My Dreams, etc.



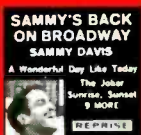
1199. "Superb... all the beauty, nobility captured." —HiFi Rev.



1035. "Most lavish, beautiful music; a triumph!" —Kilgallen



1033. A show that's "perfectly wonderful!" —Ed Sullivan



2183. Also: People, A Married Man, Take The Moment, etc.



1681. Also: Days of Wine and Roses, Gigi, Secret Love, etc.



1704. Featuring the title song sung by Shirley Bassey



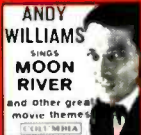
2117. C'm Chim Cher-ee, Feed The Birds, Dear Heart, etc.



1593. Gordon Jenkins' musical poems in praise of Manhattan



1669. A sparkling version of Rodgers & Hammerstein's hit



1001. Tonight, Love Is A Many-Splendored Thing, 9 more



2157. Also: On The Move, New Kind of Love, 12 in all



1602. Hailed as "a historic Hamlet!" —Life



1214. With Barbara Cook, "One of the finest!" —Billboard



1085. The many joys of the loveliest operetta of them all



1036. Also: Smile, Some Like It Hot, Magnificent 7, etc.



1031. Complete score of the Rodgers and Hammerstein hit \*

**PLUS A FREE GIFT!**

Here's a handsome brass-finished rack that adjusts to your needs. Use it to supplement your regular storage facilities — it expands as your collection grows. Folds flat when not in use.

Will hold one record or as many as sixty!

HERE'S ENTERTAINMENT FOR EVERY MUSICAL TASTE... all performed by America's outstanding recording artists. And if you join the Columbia Record Club right now, you can add NINE hit records to your collection at once!

That's right! — you may have ANY NINE of the albums shown on these two pages—ALL NINE for only \$4.95! In short, you will actually receive nine best-selling records for just about the price of one! And we will also give you an adjustable record rack as a free gift!

TO RECEIVE YOUR 9 RECORDS FOR ONLY \$4.95 — simply mail the postage-paid card. Be sure to indicate whether you want your nine records (and all future selections) in regular high-fidelity or stereo. Also indicate the type of music in which you are mainly interested: Classical; Listening and Dancing; Broadway and Hollywood; Country and Western; Teen Hits; Jazz.

HOW THE CLUB OPERATES: Each month the Club's staff of music experts selects outstanding records from every field of music. These

© Columbia Records Distribution Corp., 1965 117/S66

CIRCLE 14 ON READER-SERVICE CARD



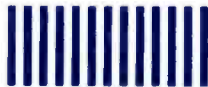
**YOU** send the card...



**WE'LL** send the hits!

**9 RECORDS for only \$4.95  
plus FREE RECORD RACK**

FIRST CLASS  
Permit No. 1050  
Terre Haute, Ind.



**BUSINESS REPLY MAIL**  
No Postage Stamp Necessary if Mailed in the United States

*Postage will be paid by*

**COLUMBIA RECORD CLUB**

**BOX NO. 87**

**TERRE HAUTE, INDIANA 47808**

**COLUMBIA RECORD CLUB, Dept. 239-4**  
**Terre Haute, Indiana**

I accept your special offer and have written in the boxes below the numbers of the nine records I wish to receive for only \$4.95, plus a small mailing and handling charge. I will also receive an adjustable record rack **FREE**.

I have also indicated below the type of music in which I am mainly interested, but I understand that I may select records from any field of music. I agree to purchase a record a month during the coming nine months, at the regular Club price plus a small mailing and handling charge. After fulfilling this agreement I may cancel my membership. However, if I do continue, I need purchase only 4 records a year to remain a member in good standing and participate in the Club's money-saving bonus-record plan.

**1**

Name .....  
(Please Print)      First Name      Initial      Last Name

Address .....

City ..... State ..... Zip Code .....

Signature .....

**2**

**SEND ME THESE 9 RECORDS FOR ONLY \$4.95**  
(fill in numbers below)

|  |  |  |  |  |  |  |  |  |
|--|--|--|--|--|--|--|--|--|
|  |  |  |  |  |  |  |  |  |
|  |  |  |  |  |  |  |  |  |

**3**

**SEND MY NINE RECORDS AND ALL FUTURE SELECTIONS IN** (check one box)

**Regular High-Fidelity**       **Stereo**

**4**

**MY MAIN MUSICAL INTEREST IS** (check one box only)

**Classical**       **Listening & Dancing**  
 **Teen Hits**       **Broadway & Hollywood**  
 **Country & Western**       **Jazz**

APO, FPO addressees: write for special offer      117/S66      **60-AR**

IT'S SO EASY TO GET  
**9 records** FOR ONLY **\$4.95**  
plus a  
**free record rack**

**1** PRINT YOUR NAME AND ADDRESS;  
THEN SIGN YOUR NAME

**2** WRITE IN THE NUMBERS OF THE  
9 RECORDS YOU WANT FOR \$4.95

**3** CHECK WHETHER YOU WANT  
REGULAR OR STEREO RECORDS

**4** CHECK THE TYPE OF MUSIC IN WHICH  
YOU ARE MAINLY INTERESTED

**SEND NO MONEY—JUST THE CARD**

# COLUMBIA RECORD CLUB

## POPULAR MUSIC



|                                                                       |                                                                                         |                                                                                                 |                                                                                                                    |                                                                                                                            |                                                                                                         |                                                                                         |
|-----------------------------------------------------------------------|-----------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------|
| <b>MORE AMOR</b><br>Eydie Gorme & The Trio<br>Les Panchos<br>COLUMBIA | <b>BILL COSBY</b> tells WHY IS THERE AIR?<br>and other marvelous things<br>WARNER BROS. | <b>ROGER WILLIAMS</b> plays THE HITS<br>Dear Heart - Mr. Lonely<br>People<br>9 more<br>COLUMBIA | <b>ROY ORBISON'S GREATEST HITS</b><br>Only The Lonely<br>Running Scared<br>I'm Hurtin' - Uptown<br>MONUMENT 8 MORE | <b>DEAN MARTIN HITS AGAIN</b><br>You're Nobody 'Til Somebody Loves You<br>You'll Always Be The One I Love<br>REPRIS 6 MORE | <b>ANDY WILLIAMS DEAR HEART</b><br>Red Roses For a Blue Lady<br>Who Can I Turn To<br>9 MORE<br>COLUMBIA | <b>AL HIRT</b> Swingin' Dixiel (VOL. 1)<br>Tiger Rag & Saints<br>10 MORE<br>AUDIOPHONES |
|-----------------------------------------------------------------------|-----------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------|

2182. Cuatro Vidas, Mas Amor, Luna Lunera, 9 more  
 2184. More hilarious reminiscences by this great comedian  
 2077. Also: Willow Weep For Me, Frenesi, Try To Remember, etc.  
 1896. Also: Crying, I'm Hurtin', Mama, Blue Angel, etc.  
 1903. Also: In The Chapel in the Moonlight, etc.  
 1905. Also: I Can't Stop Loving You, Emily, 12 in all  
 1784. Also: Caravan, St. Louis Blues, Fidget Feet, etc.

|                                                                                                       |                                                              |                                                                                        |                                                                                            |                                                                                                                                  |                                                                                            |                                                                  |
|-------------------------------------------------------------------------------------------------------|--------------------------------------------------------------|----------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------|------------------------------------------------------------------|
| The Rhythm and Blues Album<br><b>TYNI LOPEZ</b><br>I Got A Woman<br>Shout So Fine<br>9 more<br>REPRIS | Hush, Hush, Sweet Charlotte<br><b>Patti Page</b><br>COLUMBIA | <b>BOBBY VINTON'S GREATEST HITS</b><br>Blue Bird<br>Blue Velvet<br>10 more<br>COLUMBIA | <b>LOVE AFFAIR THE RAY CONNIFF SINGERS</b><br>My Little Blue Heaven<br>10 more<br>COLUMBIA | <b>JOHNNY RIVERS</b><br>Meanwhile Back at the Whisky 'n' Go Go<br>Seventh Son<br>Stop in the Name of Love<br>10 MORE<br>COLUMBIA | SOFTLY AS I LEAVE YOU<br><b>FRANK SINATRA</b><br>My Way<br>Dear Heart<br>10 MORE<br>REPRIS | Have You Looked Into Your Heart<br><b>JERRY VALE</b><br>COLUMBIA |
|-------------------------------------------------------------------------------------------------------|--------------------------------------------------------------|----------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------|------------------------------------------------------------------|

2185. Also: Wee Wee Hours, Don't Let Go, Hurtin' Inside, etc.  
 2075. Try To Remember, Jamaica Farewell, 9 more  
 1635. Also: Tell Me Why, Blue Velvet, Mr. Lonely, etc.  
 1983. Also: For All We Know, Just Friends, Mam'selle, etc.  
 2137. Also: Stagger Lee, Greenback Dollar, Susie Q, etc.  
 1765. Also: Talk to Me Baby, Come Blow Your Horn, etc.  
 1906. Have You Ever Been Lonely, Always In My Heart, 10 more

**MORE HITS by THE SUPREMES**  
 Nothing But Heartaches  
 Stop in the Name of Love  
 10 more  
 COLUMBIA

2187. Back In My Arms, Ask Any Girl, Mother Dear, 9 more

**DORIS DAY'S SENTIMENTAL JOURNEY**  
 COLUMBIA

2153. Serenade In Blue, I'll Never Smile Again, 12 in all

**BY POPULAR DEMAND**  
 Ferrante & Teicher  
 WHO CAN I TURN TO  
 GOLDEN DEAR HEART  
 9 MORE  
 COLUMBIA

2175. Also: I Will Wait For You; My Love, Forgive Me; etc.

The Genius of Jankowski!  
**A WALK IN THE BLACK FOREST**  
 Clair De Lune  
 Simpel Gimpel - 9 more  
 COLUMBIA

2181. Also: No!a, Donkey Serenade, Sing-Song, etc.

**JIMMY DEAN**  
 The First Thing Every Morning  
 Under The Sun  
 Too Many Times  
 9 MORE  
 COLUMBIA

2160. Also: Anytime All By Myself, 'Til Tomorrow, etc.

Barbra Streisand  
 People Absent Minded Me  
 Fine And Dandy  
 10 MORE  
 COLUMBIA

1646. Also: Love Is A Bore, My Lord And Master, Autumn, etc.

The Romantic Strings of ANDRE KOSTELANETZ  
**TONY BENNETT**  
 I Left My Heart in San Francisco  
 Tender is the Night  
 Smile - 9 more  
 COLUMBIA

2128. Greenleaves, Brahm's Lullaby, Ave Maria (Schubert), etc.  
 1023. Also: Love for Sale, Candy Kisses, Merry Young, etc.

**Elgart au Go Go**  
 LES LAMBLY ELGART  
 COLUMBIA

2126. King of the Road, Downtown, Meditation, 9 more

**YOU DON'T HAVE TO BE JEWISH**  
 GOLDEN HITS VOL. II  
 COLUMBIA

2226. A hilarious album to tickle your funnybone!

**JAN & DEAN**  
 Golden Hits VOL. II  
 COLUMBIA

2171. Also: The New Girl In School, Ride The Wild Surf, etc.

**Mr. Tambourine Man THE BYRDS**  
 COLUMBIA

2120. All I Really Want To Do, It's No Use, 10 more

**PETULA CLARK I Know A Place**  
 WARNER BROS.

2116. Going Out of My Head, Every Little Bit Hurts, 10 more

**My Name Is Barbra**  
 COLUMBIA

2113. Also: Where Is The Wonder, I've Got No Strings, etc.

**THE FOUR SEASONS ENTERTAIN YOU**  
 Bye Bye Baby (Baby Goodbye)  
 Big Man In Town - 10 MORE  
 PHILIPS

2105. Also: Where Is Love, Show Girl, Little Angel, etc.

**ROBERT GOULET SUMMER SOUNDS**  
 plus Summertime - 10 MORE  
 COLUMBIA

2154. Also: Old Cape Cod, Mam'selle, If You Love Me, etc.

**THE KING FAMILY SHOW**  
 Pass Me By - Standfast  
 Climb Every Mountain  
 13 MORE  
 COLUMBIA

2136. Also: Love At Home, Pass Me By, Amen, Remember, etc.

**JACK JONES**  
 MY KIND OF TOWN  
 KING OF THE ROAD  
 THE RACE IS ON - 9 more  
 KAPP

2115. Also: I'm All Home, Pass Me By, Amen, Remember, etc.

## JAZZ AND FOLK



**HELLO, DOLLY!**  
 Louis Armstrong  
 KAPP

2179. I Still Get Jealous, Blueberry Hill, 10 more

**BOB DYLAN**  
 BRINGING IT ALL BACK HOME  
 Featuring SUBTERRANEAN HOMESICK BLUES  
 COLUMBIA

2007. Also: Gates of Eden, On The Road Again, 11 in all

**THE WANDERING MINSTRELS**  
 New Christy Minstrels  
 The Girl from Ipanema  
 Mimoweh  
 10 MORE  
 IMPERIAL

2222. Also: Tie Me Kangaroo Down, Sport; etc.

**All I Really Want to Do**  
 CHER  
 Don't Think Twice  
 Needles and Pins  
 10 MORE  
 IMPERIAL

2168. Also: Girl Don't Come, Blowin' In The Wind, etc.

**DAVE BRUBECK QUARTET**  
 Angel Eyes  
 Let's Get Away From It All  
 Volts For Your Furs  
 4 MORE  
 COLUMBIA

2159. Also: The Night We Called It A Day, etc.

**PETER, PAUL & MARY**  
 A Song Will Rise  
 COLUMBIA

2114. When The Ship Comes In, For Lovin' Me, 10 more

**MORE BIG FOLK HITS THE BROTHERS FOUR**  
 Pull The Magic Dragon  
 We Shall Overcome  
 10 more  
 COLUMBIA

2028. Also: I'm Just A Country Boy, Battle of New Orleans, etc.

**FRANK SINATRA COUNT BASIE AND HIS ORCHESTRA IT MIGHT AS WELL BE SWING**  
 REPRIS

2026. Also: Fly Me To The Moon, I Believe In You, More, 11 in all

**MY FUNNY VALENTINE MILES DAVIS**  
 IN CONCERT  
 COLUMBIA

1927. Also: All Of You, Stella By Starlight, All Blues, etc.

**PETE BEEGER**  
 I Can See A New Day  
 This Land Is Your Land  
 Oh Louisiana  
 12 MORE  
 COLUMBIA

1718. Also: The Bells of Rhyminny, Go Down Old Hannah, etc.

**ELLINGTON '66**  
 Red Roses For a Blue Lady  
 All My Loving  
 People  
 9 MORE  
 REPRIS

1908. Also: Days of Wine and Roses, The Good Life, etc.

**JOHNNY CASH ORANGE BLOSSOM SPECIAL**  
 plus  
 10 All's Well  
 10 MORE  
 COLUMBIA

2030. Also: Danny Boy, The Wall, You Wild Colorado, etc.

**ROGER MILLER THE 3rd TIME AROUND**  
 Featuring KANSAS CITY STAR  
 COLUMBIA

2162. Also: Engine Engine #9, The Good Old Days, etc.

**GEORGE JONES THE FLOOD IS ON**  
 WORLD'S WORST LOSER  
 10 MORE  
 COLUMBIA

2135. Also: She's Mine, Your Heart Turned Left, etc.

**BRAZILIAN BYRD CHARLIE BYRD**  
 guitar  
 COLUMBIA

2155. The Girl From Ipanema, Samba Torio, 12 in all

**JOAN BAEZ**  
 Fare Thee Well  
 All My Trials  
 11 more  
 VANGUARD

1536. Also: Silver Dagger, Ten Thousand Miles, etc.

**THIS TIME BY BASIE**  
 Hits of the 50's and 60's!  
 Fly Me To The Moon  
 I Can't Stop Loving You  
 Walk, Don't Run  
 REPRIS

2112. Also: One Mint Julep, Nice 'n' Easy, Moon River, etc.

**PETER, PAUL & MARY IN CONCERT**  
 COLUMBIA

1673-1674. Two-Record Set (Counts As Two Selections.) Blowin' In The Wind, If I Had A Hammer, Five Hundred Miles, 10 in all

**BACK'S GREATEST HITS**  
 Swingle Singers  
 COLUMBIA

1307. A unique jazz treatment of Johann Sebastian Bach

**RAY PRICE**  
 Burning Memories  
 LET ME TALK TO YOU  
 SOFT RAIN  
 10 more  
 COLUMBIA

1918. Also: A Thing Called Sadness, Are You Sure, etc.

**JOHNNY HORTON'S GREATEST HITS**  
 Battle of New Orleans  
 Sink The Bismarck  
 North to Alaska  
 plus 5 more  
 COLUMBIA

1057. Also: Johnny Reb, Comanche, Jim Bridger, etc.

**CARL SMITH'S Greatest Hits**  
 Hey Joe!  
 There She Goes  
 Old Lonesome Times  
 9 MORE  
 COLUMBIA

1212. Also: Gettin' Even, I Overlooked An Orchid, etc.

selections are fully described in the Club's entertaining music Magazine, which you receive free each month.

Each monthly issue of the Club Magazine will contain over 200 different records to choose from . . . a truly wide selection of recorded entertainment! You may accept any of the records offered - from any field of music!

Your only membership obligation is to purchase a record a month during the coming nine months. Thereafter, you have no obligation to

purchase any additional records . . . and you may discontinue your membership at any time.

The records you want are mailed and billed to you at the regular Club price of \$3.79 (Classical \$4.79; occasional Original Cast recordings and special albums somewhat higher), plus a small mailing and handling charge. Stereo records are \$1.00 more.

**MONEY-SAVING BONUS-RECORD PLAN!** If you do wish to continue membership after fulfilling your enrollment agreement, you need buy only

four records a year to remain a member in good standing. Furthermore, you will be eligible for the Club's exciting bonus-record plan . . . which enables you to get the records you want for as little as \$2.39 each (plus a small mailing charge). Mail the card today!

**NOTE:** Stereo records must be played only on a stereo record player. \*Records marked with a star(\*) have been electronically re-channelled for stereo

**COLUMBIA RECORD CLUB, Terre Haute, Ind.**

# The Experts Acclaim Euphonics Miniconic...

The world's first  
semiconductor  
cartridge...



\* **Hirsch-Houck Labs**, nationally known independent testing laboratory, in Oct. 1965 issue of **ELECTRONICS WORLD**:

"If it is correctly installed, the 'Miniconic' is perhaps the most basically hum-free cartridge on the market. The IM distortion... was very low over the entire range of velocities likely to be encountered on a stereo record... The frequency response was unusually flat and peak-free over the entire audio range... Channel separation was better than 25 db up to 11,000 cps and better than 15 db all the way to 20,000 cps... Its sound is very full, with no portions of the spectrum apparently emphasized or diminished... rivals anything we have heard."

\* **Robert C. Marsh**, music critic for the **CHICAGO SUN-TIMES** and contributing editor to **HIGH FIDELITY** magazine, in his Nov. 29, 1965 newspaper column:

"... provides superlative reproduction of dynamic changes... produced the most nearly perfect square wave of any tested for this column in the past few years. IM distortion was exceedingly low... gave a beautiful curve from 20-20,000 cps... has a very natural, soft, open quality that tends to mask its extremely wide range and phenomenal efficiency at the extreme top and bottom..."

\* **Jerry Wesson**, hi-fi columnist for **U. S. CAMERA**, in Nov., 1965 issue: "It is the best cartridge for home use I've ever heard so far... I've really heard that passage in the Sibelius 3rd Symphony for the first time, with the Miniconic..."

\* Reprinted with permission of the authors and publishers cited.

**Easy to Install.** Miniconic cartridges are furnished with pin adapter for fast, solderless hook-up in heads, plus standard connectors for arms. See your hi-fi distributor today.

For copies of the full reports quoted above, write to Dept. 1305:

## Euphonics MARKETING

173 W. Madison St., Chicago, Ill. 60602  
FACTORY: Euphonics Corp.  
Guaynabo, Puerto Rico, U.S.A.

CIRCLE 35 ON READER-SERVICE CARD

## NOTES FROM OUR CORRESPONDENTS

*Continued from page 18*

from two o'clock in the afternoon until 8:15 that evening, just fifteen minutes over schedule. Mr. Ormandy (who is, by the way, celebrating his thirtieth year with the orchestra this season) obviously regarded the task as a labor of love. The experience seemed to leave him refreshed and invigorated, and he spoke eloquently of his personal interest in the score. "When I first learned of Mr. Cooke's edition several years ago through an article in *The New York Times*," he said, "I immediately called up my dear friend Alma Mahler, the composer's widow, who told me that it was her wish for me to conduct the American premiere. And doing so has been a great honor for me; I only hope I have interpreted the Symphony as the composer and Alma [Mrs. Mahler died in 1964] would have wanted it, and as Mr. Cooke intended."

Mr. Ormandy feels that Cooke followed the spirit of Mahler's music through to the letter. "I can't tell where one leaves off and the other begins—I can pay no higher compliment. It is most certain to become a repertoire piece in time; but only the top six orchestras should play it at first because the music is extremely difficult—all that high string and wind writing. Yet what rewards the music offers! Everyone I have spoken to has been profoundly moved by the Symphony. My wife told me that sitting next to her during the New York performance was a gray-haired gentleman weeping unashamedly during the last movement. I think Mahler put his whole

heart and soul into this music—a great master's farewell to the world and his beloved wife."

During playbacks Ormandy presented a study in animation, as he and recording director Thomas Frost lent critical ears to their work. "Hmmm..." said Ormandy, looking rather ruefully at a page of very full orchestration passed by. "It would be so nice to have a harp here... Ah, the bass drum—always the enemy of the recording session!... And to get the trombones to play pianissimo at the beginning of a concert—next to impossible." When midafternoon snacks were served, Frost showed an understandable annoyance at the additional racket. "All this eating during playback—rustling paper, talking—we can't hear what's going on." Then, somewhat resignedly: "And when it doesn't come out right you blame me."

"You're absolutely right," agreed Ormandy with a twinkle. "Don't mind these recording directors," he informed me; "they're all so temperamental." But almost immediately afterward came: "Oh, Tom? Could we make a splice here perhaps? You've already marked it? That's why we are a team!"

Recording any work by Mahler, with his large orchestral requirements, is bound to present problems, but Columbia's technical staff met the challenge of the Tenth without a hitch. The only real snag came in the form of that frequent, but unwelcome, recording session visitor: the mysterious, unlocatable hum. Since the humming soon stopped as inexplicably as it had begun, perhaps it was, as one observer suggested, Mahler's spirit watching over this documentation of his last work.

P.G.D.



*In Philadelphia for Mahler's Tenth: Ormandy seated at left, Columbia's Frost at right; Mahler experts Jack Diether and Jerry Bruck in consultation and Our Correspondent observing.*

## WHY **AR**<sup>INC.</sup> SPEAKERS AND TURNTABLES ARE RELATIVELY INEXPENSIVE *(although many equipment reviews describe them as the best\*)*

AR speaker prices range from \$51 to \$225. Our most expensive model, the AR-3, has been rated by professional equipment reviewers above all other speakers, including those costing more than three times as much.

The \$78 AR turntable has been rated above all other turntables, including those costing more than twice as much.

The high quality of materials and workmanship that goes into AR products allows us to guarantee our speakers for 5 years and our turntable for one year, with all repair costs covered. Even freight charges, and the cost of a new carton when necessary, are reimbursed.

What makes this combination of high quality, reliability, and low cost possible?

**RATIONAL AND SUPERIOR DESIGN** ♦ Ten years ago AR changed the face of the speaker industry with its acoustic suspension system, ending the era of giant speaker cabinets. A few years later AR introduced the dome tweeter, used subsequently by half a dozen speaker manufacturers. The basic design concepts of the AR turntable have now appeared in the turntables of most of the other leading brands.

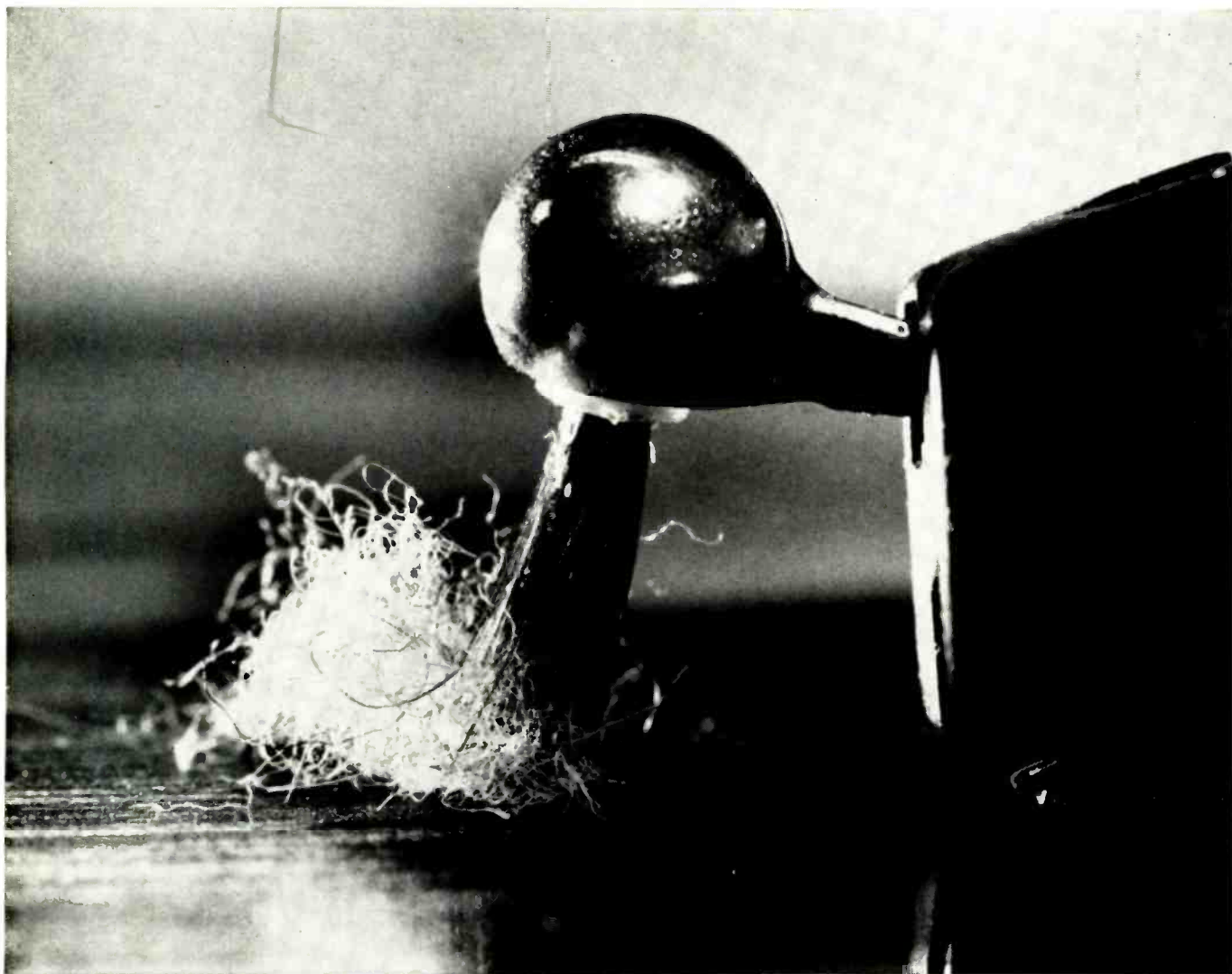
A catalog of AR products is available for the asking

*\*Lists of the top equipment choices of four magazines are available on request. All four chose the AR turntable, and three of the four chose AR-3 speakers.*

ACOUSTIC RESEARCH, INC.,

24 Thorndike Street,

Cambridge, Massachusetts 02141



You are looking at the world's only true **longhair** cartridge.

In this unretouched photograph, the long, black hair of the brush built into the new Stanton 581 is shown in action on a rather dusty record. Note that all the loose lint, fuzz and dust are kept out of the groove and away from the stylus. That's why the Longhair is the ideal stereo cartridge for your Gesualdo madrigals and Frescobaldi toccatas. Its protective action is completely automatic, every time you play the record, without extra gadgets or accessories.

The stem of the brush is ingeniously hinged on an off-center pivot, so that, regardless of the stylus force, the bristles never exert a pressure greater than 1 gram and always stay the right number of grooves ahead of the stylus point. The bristles provide just the right amount

of resistance to skating, too.

But even without the brush, the Stanton 581 Longhair is today's most desirable stereo cartridge. Like its predecessors in the Stanton Calibration Standard series, it is built to the uniquely stringent tolerances of Stanton professional audio products. Its amazingly small size and light weight (only 5 grams!) make it possible to take full advantage of the new low-mass tone arms. And its frequency response is factory calibrated within 1 db from 20 to 10,000 cps and within 2 db from 10,000 to 20,000 cps. Available with 0.5-mil diamond (581AA) or elliptical diamond (581EL); price \$49.50.

For free literature, write to Stanton Magnetics, Inc., Plainview, L.I., N.Y.

**Stanton**

CIRCLE 75 ON READER-SERVICE CARD

We will soon be  
delivering the finest  
moving-coil  
loudspeaker system  
we have ever made.

The new Model Twelve by KLH.\*  
Listen for it.



\*A trademark of the KLH Research and Development Corp.



30 Cross Street, Cambridge, Mass.

CIRCLE 48 ON READER-SERVICE CARD

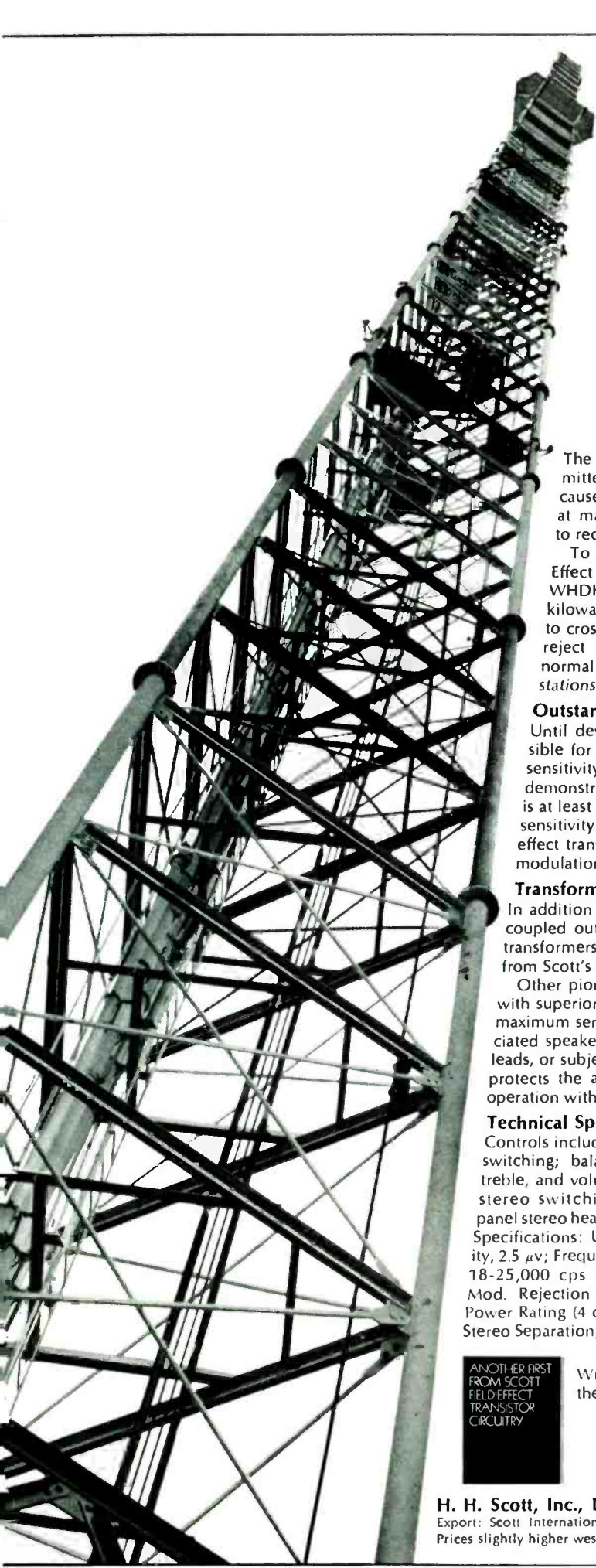
# Amazing tower test proves superiority of Scott \$300 receiver!

Revolutionary new "Field-Effect" circuits end  
cross modulation problem without sacrificing sensitivity



Paul Hurd, Engineer-in-Charge of WHDH-FM, Boston, Mass.,  
is shown checking new Scott 342 FM Stereo Receiver  
for sensitivity and cross modulation rejection.  
The 1250-foot FM stereo and television transmitting  
tower operates at multi-kilowatt power 24 hours a day.





The toughest place to test a solid-state FM tuner is right at a strong transmitter site. Being this close to the overpowering signal of the station causes ordinary tuners to "cross modulate." A powerful station will appear at many points on the dial, obliterating other FM signals listeners want to receive.

To prove the superior cross modulation rejection of Scott's new Field Effect circuitry, the 342 FM Stereo Receiver was tested *right* at Boston's WHDH-FM transmitter tower. Here the radiated energy from the multi-kilowatt transmitter is at maximum level, and any susceptibility of a receiver to cross modulation would be drastically evident. Not only did the Scott 342 reject cross modulation exceptionally well, but, equipped only with the normal FM dipole antenna supplied with the unit, the 342 picked up 37 stations loud and clear in spite of impossible reception conditions.

**Outstanding Engineering Accomplishment**

Until development of Field-Effect circuitry by Scott engineers, it was impossible for an all-solid-state FM receiver to provide the listener with *both* high sensitivity and freedom from annoying cross modulation. This test strikingly demonstrates achievement of *both* desired results. Cross modulation rejection is at least 20 db better than conventional designs . . . and there is no sacrifice of sensitivity. In separate tests reported by Texas Instruments, Inc., a new Scott field effect transistor (FET) front end gave 1.6 microvolts sensitivity, over 96 db cross modulation rejection . . . hailed as an outstanding engineering accomplishment.

**Transformerless, All-Silicon Design**

In addition to new FET FM front end design, the Scott 342 incorporates direct-coupled output circuitry featuring rugged silicon transistors. Output and driver transformers, major sources of distortion and diminished power, are eliminated from Scott's advanced solid-state amplifier design.

Other pioneering features incorporated in the Scott 342 are: Silicon IF circuits with superior selectivity, stability, and wide bandwidth; silver-plated front end for maximum sensitivity; and sophisticated circuits to safeguard the receiver and associated speakers from such common occurrences as accidental shorting of speaker leads, or subjecting the input to a high level transient signal. Unconditional stability protects the amplifier even if operating without a load, and assures satisfactory operation with capacitive loads, such as electrostatic loudspeakers.

**Technical Specifications of 342**

Controls include tape monitor; speaker switching; balance; stereo bass, treble, and volume; automatic stereo switching, and front panel stereo headphone output. Specifications: Usable sensitivity, 2.5  $\mu$ v; Frequency Response, 18-25,000 cps  $\pm$ 1 db; Cross Mod. Rejection 85 db; Music Power Rating (4 ohm output), 65 watts; Stereo Separation, 35 db; Capture Ratio, 6.0 db.



ANOTHER FIRST FROM SCOTT  
FIELD EFFECT TRANSISTOR CIRCUITRY

Write for Scott's informative new booklet on field-effect transistors . . . the most important development in FM reception since multiplex:

Scott . . . where innovation is a tradition



H. H. Scott, Inc., Dept. 226-02, 111 Powdermill Road, Maynard, Massachusetts  
Export: Scott International, Maynard, Mass. Prices and specifications subject to change without notice. Prices slightly higher west of Rockies.




Looks can be deceiving! Just because the new Magnecord Model 1020 has a pretty face and optional walnut base, don't get the idea it's not a professional quality instrument. ■ When your wife starts raving about the way it complements her decor, don't be afraid you're going to miss any of that famous Magnecord quality. If the elegant new appearance fools you, just put

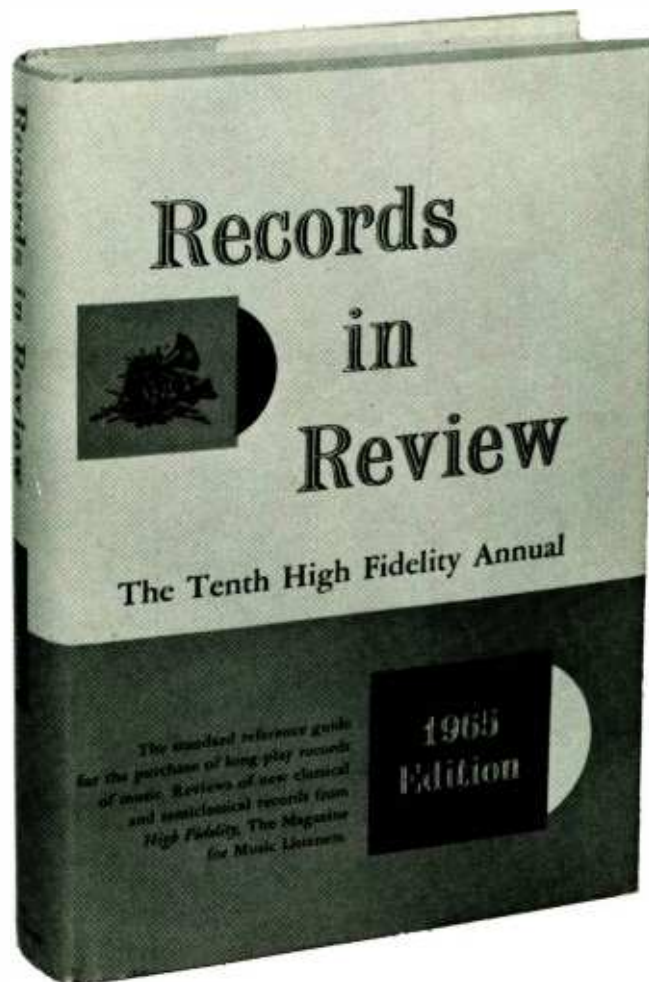
## INTRODUCING THE NEW MAGNECORD 1020

the 1020 through its paces. The Model 1020 has Magnecord's unsurpassed ability to record from any program source, gentle and sure tape handling and professional endurance. ■ The new Magnecord may not look like a big, business-like professional tape recorder/reproducer . . . but it sounds like one. ■ See the new Magnecord Model 1020 at your dealer's or write for new brochure.

DECORATOR STYLED WITH A PROFESSIONAL HEART . . .

 **Magnecord Sales Div.** | Subsidiary of the TELEX Corporation  
MIDWESTERN INSTRUMENTS | P. O. Box 1526 / Tulsa, Oklahoma 74101  
CIRCLE 51 ON READER-SERVICE CARD

SPECIAL OFFER TO HIGH FIDELITY READERS  
**16% DISCOUNT**



Like its nine predecessors, **RECORDS IN REVIEW** 1965 Edition brings you in one convenient book hundreds of reviews of records (stereo and mono) which appeared in *High Fidelity Magazine*. This edition reprints reviews that appeared in 1964 – classical and semi-classical music exclusively.

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

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

You'll find the reviews organized alphabetically by composer for quick, easy reference – and in the case

of composers frequently recorded, further subdivided by such categories as Chamber Music, Vocal Music, etc. You'll find, too, a special section on Recitals and Miscellany. And an Artists' Index.

Saturday Review comments: **"Comprehensive coverage of each year's recordings gives a surprisingly well-rounded picture of what's available on records, and most reviews describe the work as well as the performance, providing each annual with a permanent use."**

Chicago Tribune states: **"The record collector who is bewildered by the sheer number of discs which are issued each year will find this book valuable as a means of bringing order out of chaos."**

This hardcover book of 482 pages bears a cover price of \$8.95.

But as a High Fidelity reader, for the next 60 days you may have a copy for only \$7.49. Payment with order but satisfaction guaranteed or your money back. Write to Wyeth Press, A Division of High Fidelity, Publishing House, Great Barrington, Mass. 01230. Dept. A.

As of now, practically everything you've heard about solid-state receivers is out of date—including

# Presenting the new ADC

## 60 watt

A receiver like this is the heart of your music system. It has to perform very, very well. This one does. And truth to tell, so do several other fine American makes, priced from about \$285 on up.

From there on out, this ADC Six Hundred is so different it starts a new generation. ADC never made tube units. This is no adaptation of a tube circuit, or tube parts, or tube assembly line. It's pure solid-state from the concept on.

As we did in cartridges and speakers, we created this advanced receiver with an approach we call Integrated Production design.

The usual method in the industry is to design the unit, then figure out how to produce it. Instead, we work out design and production together. Good ideas flow both ways. So when we go into production, no compromises are necessary—and we have a simpler, sturdier, better functioning piece of equipment. And a lot of the old "rules" are apt to go out the window.

For example, you may have heard that each transistor needs a big, complicated "heat sink". Nonsense! We use a simple aluminum extrusion that dissipates the heat through the chassis. It's more efficient and less costly.

You've been warned that turning on the unit with a speaker lead loose could blow the transistors? Stop worrying; this one can't. No special protectors, just better design. You've been told all transistors have to be silicon? That's from the past. We use two types, each where it functions best, each totally damage-proof.

Our Integrated Production Design also makes this a "permanent" unit you can probably hand down to your son, and maybe grandchild. The electronics is wholly free of wires and tube-styled assembly. The rugged etched circuit boards and solid, bonded mod-

From the people who scored that astonishing breakthrough in phono cartridges...



*The ADC 10/E dropped critical "moving mass" to one-third that of other leading make cartridges, to become the first of which it can be said: No one will ever make a cartridge that performs perceptibly better.*

And got that independent top rating for a major advance in speakers...



*The ADC Brentwood 303A Speaker solves the old problem of "cone break-up" not with complicating capacitors or inductors, but by a simplifying design and production advance. In the independent ratings that count most, the 303A scored top!*



how much you should pay

# *Six Hundred* all solid-state stereo receiver

ules could go on a moon-trip. And note the size (a tip-off to newness)—yet inside it is strikingly uncrowded and uncluttered. Peek in and admire.

Now as to price. As you know, transistor unit prices have crept down year by year as technology advanced. With this ADC development, they really crack. Compare. This beautiful, trouble-free, foolproof, soul-satisfying unit leaves from about \$60 to \$150 more in your pocket. Should you buy a semi-obsolete model and pay more for it? Silly question! See the new ADC Six Hundred (and the companion ADC Sixty Amplifier) at your dealer.

**SPECIFICATIONS—ADC Six Hundred RECEIVER** ■ List price, \$248.00.

**TUNER SECTION:** Sensitivity (IHF Standard), 2.0 uv. Stereo separation, 35 db. ■ Automatic stereo switching ■ Tuning meter ■ Visual stereo indicator.

**AMPLIFIER SECTION:** Power output (IHF), 60 watts at 8 ohms. (Provides full output with any conventional speakers regardless of impedance) ■ Power per channel, 22 watts RMS ■ Full, independent control on front panel for 2 pairs of speakers ■ Separate fuses for each channel prevents shorting ■ Headphone jack ■ Full tape and monitoring provisions ■ Automatic contour ■ Total harmonic distortion at rated power, 0.5%; intermodulation distortion, 0.8% ■ Power band width at rated distortion, 20-20,000 cps. ■ Frequency  $\pm 2$  db., 10-100,000 cps. ■ True bookshelf size, only 8½" deep in finely crafted walnut cabinet (extra, optional).

THE ADC Sixty AMPLIFIER has identical power (60 watts at all impedances) and same features as Amplifier Section of the Six Hundred Receiver. Also available in walnut cabinet (extra, optional). List price, \$149.50.



**AUDIO DYNAMICS CORPORATION** Pickett District Road, New Milford, Conn.



---

*As of now,  
practically everything  
you've heard about  
solid state receivers  
is out of date  
including how much you should pay*

---

# HIGH FIDELITY NEWSFRONTS

BY NORMAN EISENBERG

**Stereo on Wheels.** We have finally discovered what can make driving through big-city traffic on a rainy day at least tolerable: the presence in the car of a stereo tape system. There are, of course, several such systems on the market (see *HIGH FIDELITY*, June 1965); the one we were treated to most recently, thanks to the good offices of Herb Helman of RCA Victor, was the 8-track model developed by Lear-Jet, manufactured by Motorola, installed in a new Ford Thunderbird, and playing Victor cartridges. With four such major firms involved, one would assume that nothing could go wrong and indeed nothing did. The sound—considering the narrow track of tape



*Under the dash, slide-in stereo.*

used, the slow speed (3¾ ips), the compact amplifier and small speakers (installed in the front doors)—was surprisingly clean and wide-range, and the stereo effect was somewhat akin to that from headphones (but without the sensation of something wrapped around your head). This system, with an AM radio included, costs less than \$200 installed. About a year ago we had auditioned the alternate four-track car auto/tape system (that time we were driving through the country, and on a sunny day). The four-track system too had very good sound and a marvelous stereo effect. Cost, minus a radio, was about \$150. Our guess is that one or both of these systems will find its way into more and more cars as motorists discover that listening to stereo makes driving pleasanter—whatever the weather.

**Excelsior.** McIntosh has made a few revisions in the circuitry of its MR71 tuner (described in our test report section, August 1965). The effect of these changes is to lower distortion in stereo to less than 0.5% on either channel, and to increase channel separation to 35 db over the better part of the response range.

Incidentally, in looking over our original report on the MR71, we detect something that could possibly cause some confusion: the harmonic distortion figures we reported for stereo operation were higher than those specified by Mac. At the time, we thought nothing of the discrepancy because Mac's THD figures were given (we assumed) for mono operation, and our mono distortion figures were well under the company's own. What's more, the set performed so admirably that we had every reason to believe that differences in the numbers were due merely to slight variations, normal tolerance differences, in varying test setups.

In any case, McIntosh MR71 tuners which bear a serial number of 46B00 or higher have already been modified. Sets with serial numbers below this may be taken to local authorized McIntosh service stations for modification at no cost, or may be sent to the factory, 4 Chambers St., Binghamton, N.Y. 13903 for similar treatment.

**The Numbers Game, Again.** A certain manufacturer of consoles and package sets has been advertising one of its recent units as providing 320 watts of power. This announcement (made in very large type) is modified somewhat by the legend "160 watts EIA" at the bottom of the ad (in the smallest possible type). We have no particular franchise to monitor the advertising of non-high fidelity producers, but here is an instance of technical jargon being widely disseminated—and being much in need of close examination.

A rating of 160 watts is, of course, one half of 320. Thus, the 320-watt figure must be a peak figure—the maximum instantaneous wattage the amplifier will deliver without regard to distortion, to input power-line voltage, or to the range of frequencies at which it actually does hit 320 watts. The specification of "160 watts EIA power" implies another significant fact: this figure actually is the sum of both channels, and so to arrive at a rating for each channel (the amount of power delivered to each speaker system) we must divide 160 by 2. It turns out that we now are talking about an amplifier that delivers 80 watts per channel EIA power.

But what exactly is EIA power? Power, according to the EIA (the same group that tried to "define" high fidelity a few years ago as having a frequency response of 100 to 8,000 Hz), is measured at 5% harmonic distortion. This figure is considered ridiculous in high fidelity circles: most component manufacturers rate their amplifiers for no more than 1% distortion and many design for a lower amount than that—at 0.5%. At such low distor-

tion figures, "80 watts EIA power" could come down to 40 watts or less. Allowing for other deflationary possibilities (such as employing a realistic line voltage to power the set, and driving both channels at once instead of disabling one half of the amplifier) it is quite probable that the final power output would be no more than 30 watts per channel.

Let's allow 32—which is just one tenth that of the advertised figure. A big jump, but apparently some copywriters are accomplished gymnasts. No harm in it actually, as long as the buyer shares a counteragility. In this instance, simple division by ten yields a figure which, if our testing organization were to report on the set, would probably be very close to the facts found.

**Up the Empire!** (Almost) any wall can become a music wall with the insertion of Empire's new "wall of sound" speaker system. The result is "Empire sound" but without the need for a large enclosure and the taking up of floor space. Actually, this package consists of the drivers and crossover (a three-way system) used in the Empire Grenadier 8000, but pre-installed on a baffle, itself framed in walnut. The width of this frame is such that it fits readily onto the vertical studs that are spaced 16 inches apart in dry-wall construction. Though Herb Horowitz, Empire president who told us about the system, was not sure that it could be mounted in, or on, other types of walls, he did point out that it could also be set into closet doors or even conceivably in a ceiling. The Empire custom speaker system is priced at \$185.

**Double-Duty by Dynaco.** Yet another manufacturer offering an improvement at nominal cost is Dynaco, which has announced a tone control modification kit for installing in PAS-2 and PAS-3 pre-amplifiers. The new control system—which replaces the existing tone controls without the need for wiring changes—is designed to remove frequency- and phase-discriminating networks from the preamp circuit in its "flat" position (an action normally found in switch-type controls), yet it maintains the "infinite resolution" capability of a continuous control. The scope, or range, of tone control is unchanged, yet the modification enables the preamp to handle higher output voltages into any amplifier load impedance (up to 10 volts into as little as 10,000 ohms) with reduced distortion at the lowest frequencies. A final fillip: the kit (designated as TC-3X and costing \$10) includes—in addition to the four tone controls—the necessary resistors for changing the preamp's "blend" control action to accommodate Dynaco's new three-speaker stereo hookup.

*This is the Lab 80. Add up the galaxy of innovations which Garrard has developed and engineered into it...including built-in cueing... variable anti-skating compensation...ultra-sensitive magnetic tripping... and you will begin to visualize why this superbly performing automatic has revolutionized the turntable industry.*



Dynamically balanced, counterweight-adjusted tone arm, built of Afrormosia wood for light weight, low resonance.

Full 12" anti-magnetic turntable—heavy and dynamically balanced for perfect speed. Anti-static mat.

Anti-skating control—with patented foolproof sliding weight design—does not use springs. The natural side pressure on the stylus which frequently causes distortion and rapid record wear is eliminated.

Calibrated stylus pressure gauge with precision 1/4 gram click adjustments for accurate audible/visible settings.

Two spindles—one for manual play, the other for automatic operation. Convenient short spindle interchanges with revolutionary center drop spindle, which handles 8 records fully automatically when desired. Exclusive... spindles remove for safety and convenience when taking records off the turntable.

Built-in cueing control eliminates all danger of accidental damage to records or stylus through manual handling. A great operating feature and a tremendous convenience which permits selecting any band of the record with complete safety.

Low mass cut-away shell—with extended finger lift—compatible with the most advanced cartridge designs.

Exclusive super-sensitive magnetic trip, with Dupont Delrin® to offset friction... performs perfectly with highest compliance pickups at correct minimal tracking force.

Silent Laboratory Series® 4-pole shaded motor with vibration-proof total isolation suspension.

Important reading: 32-page Comparator Guide detailing all Garrard models. Write for complimentary copy to Garrard, Dept. GB-26, Westbury, New York 11591.



*Only Garrard could have created the Lab 80. Only Garrard could have produced it to sell for \$99.50. This results from more than 50 years of leadership, supported by the great advantages of substantial international volume, vast manufacturing facilities, and truly exceptional engineering resources.*

CIRCLE NO. 103 ON READER SERVICE CARD

**Garrard**<sup>®</sup>  
WORLD'S FINEST





## The Phonograph as Taste Maker

**T**HE EIGHTEENTH-CENTURY gentleman portrayed on our cover may or may not bear a close likeness to Georg Philipp Telemann. We really can't be sure, since no contemporary print of Telemann much resembles any other. But the figure on our cover does accord with our notion of what Telemann *should* have looked like: an urbane, genial, eminently civilized composer, surrounded by the instruments which he employed with such sovereign competence and loving affection.

As everyone who follows record reviews must be aware, Telemann is very much with us these days. Not a month goes by without the release of several new albums bearing his name. Suddenly, it is "in" to relish Telemann—and record companies are understandably making capital of that fact. But behind the vogue lies something deeper. An important musical figure has been restored to circulation. And as we readied Bernard Jacobson's delightful survey of Telemann and telemania (page 40) for publication, we found ourselves being led to reflect on the extraordinary role the phonograph has played in resuscitating not only certain composers but entire areas of music.

We are not thinking now of the overtly historical or musicological projects of the sort carried on in the old days by *Anthologie Sonore*, or currently by such undertakings as the DGG Archive production. Rather, we have in mind instances in which record companies have taped a few sides of a perhaps esoteric composer's output and thrown them onto the commercial market to find (no doubt to their own surprise and delight) that the discs were suddenly selling like hotcakes. The case of Vivaldi is perhaps the most conspicuous example. Who, as recently as fifteen years ago, would have credited Vivaldi's coming to occupy as much space in the record catalogue as Wagner? Yet this has transpired, and there is ample evidence that Vivaldi on records has created an undreamed-of audience for Vivaldi in the concert hall.

In such instances, the phonograph is no longer a reflector but a source of energy and light. It

does not merely document trends in taste or in performing style, but creates them. One cannot very well imagine the startling renaissance of baroque and rococo music without the phonograph; the predisposition towards it on the part of many music lovers would have received scant encouragement from once-a-year contact with touring chamber groups. Perhaps we could even say (though this is conjecture) that the greatly increased interest in the smaller musical forms itself springs largely from the nature of the phonograph and its presence as an adjunct to daily living: *Tafelmusik* makes little sense in a concert hall, but a great deal of sense in one's home, where one can partake of it in much the same spirit as its original beneficiaries.

In addition to the composers who have enjoyed a rebirth by grace of the phonograph, there are many others whose image has been substantially filled out. Some of our noted Handel scholars (to cite an instance) have long maintained that the cream of his entire output lies in his Italian operas; the rest of us have been in no position to judge of this until the past few years, when a fair number of these works have become available to us—not in live productions but on records. And what of Haydn? Did we ever really know this composer without having heard his *Masses*?

The sudden and lively presence of Vivaldi and Telemann and others should remind us of two things. First: even in an age of supposed mass conformity and contrived manipulation of consumer needs, genuine surprises are still possible. Given a small option, people will choose for themselves in unexpected ways, and not always in terms of the lowest common denominator; adventure can still pay off. And second: as Mr. Jacobson suggests, it is not only the undisputed genius who can take on value in our aesthetic lives. Art is of many varieties, and has many uses, not least of them sheer refreshment of spirit. If we do not quite share Mr. Jacobson's regret that *Musique de table* is not heard over dinner today, the reason is that—to all appearances—it is.

By Bernard Jacobson



GEORG PHILIPP TELEMANN

## The “In” Composer

**L**F A FRENCHMAN starts talking to you about *la télémanie*, don't think that he's referring to a frenzy for television. The word is a neologism coined in France for another mid-twentieth-century phenomenon—the current Telemann boom.

Telemania has now reached epic proportions on both sides of the Atlantic. Hardly a week goes by without the release of a new Telemann recording. At last count there were 114 Telemann listings in the Schwann catalogue. And that was in December, when this issue went to press. The current count will doubtless be larger. Indeed, Telemann is swiftly becoming for the Sixties what Vivaldi was for the Fifties. Within the larger context of a revived interest in baroque music generally, he is now leader of the pack.

All this would hardly have surprised any eighteenth-century observer of the musical scene. Granted, immortality was not one of the attributes associated with composers in an age when music, to be interesting, had to be new; but if Telemann's contemporaries had picked anyone for the honor, he would have been their almost unanimous choice as the likeliest candidate. Handel would have been at best a runner-up; and as for that obscure organist who worked in Leipzig . . . what was his name now? Johann Mattheson, for instance, in his *Ehren-Pforte*

published in Hamburg in 1740, quotes a judgment made as early as 1719 that singles out “the four great musicians, Herr Keiser, Herr Händel, Herr Telemann, and Herr Mattheson [!].” In 1719 Telemann had been a professional musician for only eighteen years. By 1740 his preëminence was so complete that Mattheson could write of him: “Lully is renowned, Corelli may be praised; Telemann alone is above plaudits raised.”

Georg Philipp Telemann was born at Magdeburg in 1681. (He was thus six years younger than Vivaldi and four years older than Bach and Handel.) His father, a clergyman, died in 1685 and the boy was brought up by his mother. In the autobiographical note he contributed to Mattheson's *Ehren-Pforte*, he tells us that his early education consisted of reading, writing, catechism, and some Latin. He learned to play the violin, recorder, and zither, and at the Gymnasium he acquired a taste for German poetry. His industry, and still more his talents, made a good impression on his teachers, and he acquired a solid grounding in Latin and Greek. “But,” as he remarks, “what does one not forget without practice?”

All this is noticeably different from the early background of most composers. Telemann had all the benefits of the “liberal education” that was calculated to turn boys into men of culture, and how well

*SUDDENLY EVERYONE IS BEATING A PATH TO THE  
DOOR OF AN EIGHTEENTH-CENTURY MUSICIAN WHO WAS BOTH EMINENTLY  
CIVILIZED AND EXTRAORDINARILY PRODUCTIVE.*

he profited by it may be seen from the urbanity, charm, and ease of expression that grace his autobiography; but he had no formal musical training. Apart from general encouragement and supervision from some of his teachers and a few lessons in his early teens, he taught himself music by avidly listening, reading, and doing.

At the age of twelve, with a handful of motets and other pieces to his secret credit, he made his first public appearance as a composer with an opera called *Sigismundus*; this he managed to have produced, and he took the name part himself. But though the success of the enterprise was prophetic of his later triumphs, it brought an unlooked-for check. "I didn't realize," he wryly relates, "what a storm I had brought down on my head with this opera. The enemies of music came in hordes to my mother. They told her I should become a juggler, a tight-rope-walker, a minstrel, a marmot-showman, if music were not taken away from me. No sooner said than done! I was robbed of notes, instruments, and with them half my life." To make doubly sure, they sent him off to Zellerfeld, perhaps thinking that "the witches beyond the mountains wouldn't tolerate any kind of music." Talent was not to be so easily frustrated. A little later, when the local Cantor was suffering from gout, Telemann was pressed into service to write a piece of music for a festival. The gout persisted, and the young composer had to conduct too. Since he was only a few inches above four feet, he had to stand on a bench to be visible, and he good-naturedly assumes the strangeness of the spectacle to have been the chief reason for the enthusiasm of the audience, who provided him with a triumphal escort home after the performance.

Whatever the cause, he naturally found the experience encouraging. During the next few years he wrote pieces for the church almost every Sunday and composed a number of stage works for the director of the Gymnasium at Hildesheim. He developed his skill on the clavier, violin, and recorder, and he would have done better with these instruments, he tells us, if he hadn't been so keen to familiarize himself also with the oboe, shawm, transverse flute, gambra, contrabass, and trombone—anticipatory shades of Hindemith! Visits to the nearby musical centers of Hanover and Braunschweig furthered the growth of his taste, and he learned to distinguish the Italian, French, and theatrical styles.

Meanwhile his general studies went on. He detested logic, but he still managed to stand third in this subject in the most advanced class. Then in 1701 came the move to the university. He chose Leipzig, and in deference to his mother's wishes enrolled as a law student. He seems to have honestly intended giving up music, and he left his instruments and other musical gear behind. Passing through Halle on the way to Leipzig, he met Handel, who, though only sixteen, was already acquiring a reputation. The two became firm friends—a friendship that was to continue, mainly through letters, for the rest of their lives—and Telemann "almost caught note-poison again." But he stuck to his resolve, reached Leipzig, and there immersed himself in law, rhetoric, and philosophy.

Chance deflected him once more. Someone spotted one of his compositions, which had been accidentally packed with his linen, and before he knew what was happening he found himself composing a piece every other week for St. Thomas' Church. Telemann gave up the struggle. Feeling guilty about the allowance he received from his mother, he wrote and told her how music had caught up with him again, and finally she relented.

Now, at twenty, he was free to plunge into professional music, and an astonishing whirl of activity began that was never to slacken in the sixty-six remaining years of his life. Soon he had taken over the opera at Leipzig, Frankfurt, and Sorau, founded the Leipzig Musikcollegium, and become organist and musical director of the New Church. He turned out motets by the dozen as part of his church duties, and wrote more than twenty operas, many to his own words, within three years. In 1704 he went to Sorau as Kapellmeister to Count Erdmann von Promnitz. Though the court retinue was largely disbanded on two occasions during the four years he spent with it, Telemann kept his job. He moved to the service of Duke Johann Wilhelm at Eisenach in 1708, married in 1709, and took time off for visits to Berlin.

The Duke valued him so highly that he was granted the title of Secretary and a place at the Marshal's table: it was a rare honor for a musician to make the jump from the status of a domestic to that of a court official. But Telemann was still restless. In 1712, perhaps prompted by republican leanings as

he hints in his autobiography, he left the service of the court and moved to Frankfurt as Kapellmeister of the Baarfüsserkirche.

His first wife had died in 1711, and in 1714 he married again. At this time he already enjoyed fame throughout Germany, and he scored a particular success with a Passion based on the text by Brockes which was for some years the standard Passion text. After nine years in Frankfurt, during the last five of which he had been negotiating for a possible move to Gotha, he finally accepted the post of Director of Music to the City of Hamburg. He took up the position in 1721, and kept it for the rest of his life.

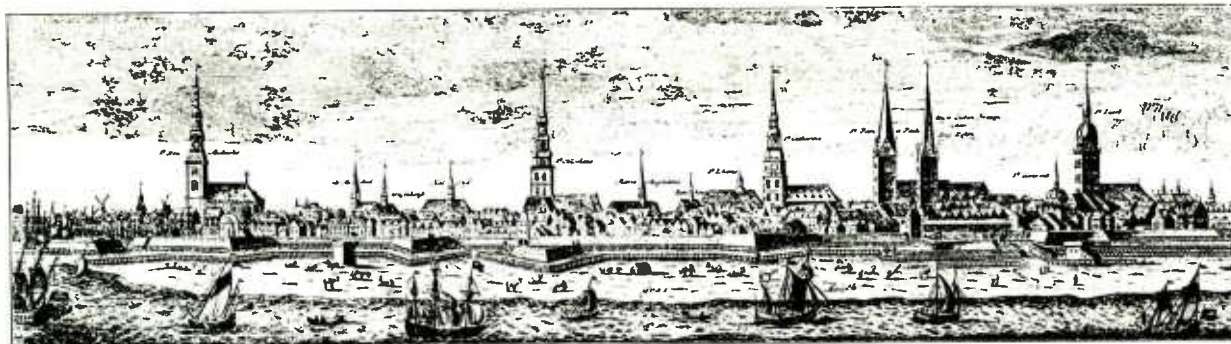
The only major biographical landmark in these forty-six years was Telemann's long-projected journey to Paris, where he spent eight triumphant months in 1737. During his stay at Frankfurt, he and Bach had become friends, and he had stood godfather to Carl Philipp Emanuel. When Johann Sebastian died in 1750, Telemann was one of the few to take note of the event: he wrote an elegant sonnet in his friend's memory, celebrating him, significantly enough, not as a composer or performer but as a teacher and as the father of gifted sons—specifically of Carl Philipp Emanuel. It is thus appropriate that C. P. E. Bach should have succeeded Telemann, after a brief interregnum, as Director of Music in Hamburg.

**I**N 1767 the musical world mourned the death, as it thought, of its greatest figure. Today he is coming strongly back into fashion. But between stretch nearly two centuries of almost total neglect. Partly it was the belated discovery of Bach that led to Telemann's decline. Bach's partisans were resentful of the way he had been given that post at Leipzig only as third choice after Telemann and Graupner, "because none of the best men were available." And resentment aside, when Bach's towering genius had once been recognized, it was hard to see beyond it with any clear perception of the merits of his contemporaries. (Handel's case was different: for one thing, he enjoyed Beethoven's championship; for another, he was natural meat to the omnivorous, and characteristically English, nineteenth-century craving for oratorio, in which field he chiefly excelled.)

Partly, again, it was Telemann's own incredible productivity that led to his posthumous degradation. The fertile is always easy to confuse with the facile. Telemann wrote more than Bach and Handel put together—a credible estimate is that a complete list of his works would run to more than six thousand items—and this in itself has caused a certain amount of suspicion. Nor would it be sensible to deny that a fair proportion of this output is indeed merely facile; the Resuscitation of Neglected Masters squad have cried "Genius!" too often, and the music lover develops a defense against their methods. The Emperor Tiberius has had an evil reputation for nearly two thousand years: when scholars come along, as they have done intermittently in our time, and try to fit him out with a halo, their very intemperance assures defeat. But Tiberius was a fine administrator; and Telemann was a fine composer.

The paradox is that the positive merits of Telemann's music reside largely in those attributes which we mistakenly ascribe to baroque music in general—and, as we think, to its discredit. We are all familiar with the decrying of Telemann and his contemporaries on the ground that they are "merely" witty, urbane, tasteful, vivacious, and grateful to the ear. This is a twofold mistake. Firstly, very few early eighteenth-century composers actually had these qualities: one has only to compare the three "productions" of *Musique de table* published by Telemann in 1733 with the *Ohren-vergnügendes und Gemüthergötzendes Tafelconfect* issued in four parts between that year and 1746 by Hans Valentin Rathgeber and Johann Caspar Seyfert. Rathgeber and Seyfert have a naïve charm that is sometimes fetching; but for wit, urbanity, taste, and the other civilized virtues they yield to Telemann without a fight. And secondly, these qualities should not be underrated. It is not stars of the first magnitude only that light up the night sky, and we should not despise Telemann because the summits and profundities that Bach attains with such ease are beyond his reach. He has sensitivity enough to provide ample contrast for his prevailing sunny mood; and his cheerfulness and lyricism alike are entirely personal in character and in expression.

One of the factors that makes it hard to tire of Telemann is the sheer variety of his production, the impossibility of pinning him down to any one genre.



## The Music of Telemann on Records

TELEMANN'S VOCAL MUSIC has received far less than its due on discs. The gem among current recordings is Dietrich Fischer-Dieskau's moving and stylishly graced performance of the tragicomic *Canary Cantata* (in memory of a pet), available on the Odeon import list (ALP 1985 or ASD 534). In the domestic catalogue, the only really good performance is the same baritone's *Die Hoffnung ist mein Leben* cantata (Angel 36237 or S 36237). The Philips recording of the *St. Mark Passion* (PHM 2530 or PHS 2930) is worth having, and gains distinction from some fine tenor solos by Theo Altmeyer, but Agnes Giebel is not in her usual fluent voice, and Kurt Redel's conducting is pedestrian. Russell Oberlin's Decca recording of two cantatas (DL 9515 or DL 79414) is disfigured by vile German pronunciation surprising in so good an artist. The Deutsche Grammophon *Tageszeiten* (LPM 18785 or SLPM 138785) is a woolly recording of an almost totally unacceptable performance: the singing is without line or sensitivity (apart from Gerhard Unger's tolerable contribution), the contralto mauls her own language, and the conductor shows inexcusable ignorance of baroque ornamentation even at cadences. A *St. Matthew Passion* and some Magnificats are promised from Philips, but much more is needed. Some enterprising company ought to engage Ilse Wolf to record the superb soprano cantata *Ino*, which she sang magnificently in London two years ago.

We are much better provided with instrumental recordings, particularly from Telefunken and Archive. There are several outstanding individual performances on miscellaneous discs: Rafael Puyana's Mercury recital "Baroque Masterpieces for the Harpsichord" (MG 50411 or SR 90411) includes a stunning *Bourrée alla polacca* redolent of the Polish music of Plesse; *Don Quixote* is sensitively played by the Wiener Solisten under Wilfried Böttcher (on Bach Guild 662 or 70662); the Academy of St. Martin in the Fields gives the best of several performances of a Viola Concerto in G major on a Oiseau-Lyre disc (OL 276 or SOL 276); and Bernard

Krainis plays a C major Recorder Concerto scintillatingly (and with stylish embellishments) on a forthcoming Mercury disc, MG 50443 or SR 90443.

Of the discs devoted entirely to Telemann, the best in combined terms of music, performance, and recording include Archive ARC 3224 or ARC 73224, containing an Overture in D major, an Oboe Concerto in C minor, and a Sonata a 4 in G major for Flute, Two Viols, and Continuo, played by the Hamburg Telemann Society, directed in the orchestral works by Wilfried Böttcher; Archive ARC 3198 or 73198, which has a fine performance of the *Water Music* under August Wenzinger coupled with three chamber works; Nonesuch H 1065 or H 71065—chamber music with recorder, including the attractive Concerto a 3 for Recorder, Horn, and Continuo, played by the Centus Musicus of Denmark and, apart from some confusion of stereo channels, agreeably recorded; and a varied collection of concertos for two horns, for trumpet, for oboe d'amore, and for violin with the Toulouse Chamber Orchestra on Nonesuch H 1066 or H 71066.

There is a glut of *Musiques de table* on the market. Two of the three complete recordings—Telefunken's (six discs, AWT 9449/54 A or SAWT 9449/54 B), directed by Frans Brüggen, and Archive's (six discs, ARC 3234/39 or ARC 73234/39), directed by August Wenzinger—are standard-price albums. The most recent version, issued by Musical Heritage Society (six discs—MHS 629/30, 637/38, 641/42, mono or stereo), costs less than half as much, but unfortunately this particular banquet cannot be rated higher than good bread and butter. The conductor, Dietfried Bernet, who is only twenty-five, clearly has great promise, but he is equally clearly ill at ease in this kind of music: his tempos are unsuitably slow, his rhythms plodding, and his grasp of the French style imperfect—he even fails to double-dot in the Overtures.

Next to this, and indeed by any standard, the Telefunken version is pure champagne. As far as I know, the 31-year-old Brüggen—

with Bernard Krainis probably the best recorder player in the world—is not an experienced conductor, but you would never guess that from the playing of the Concerto Amsterdam. The fast movements have the lithe pounce of a young tiger, and the slow ones combine firmness of tempo with a sensitive but virile and unsentimental feeling for line. Brüggen's soloists are equally good: particularly impressive are the violinists, whose intonation is better than that of their rivals, and trumpeter Maurice André, who performs miracles of phrasing, breath control, and dynamic gradation without ever transgressing stylistic bounds.

Wenzinger's performance falls between the other two, and nearer to Brüggen's than to Bernet's. The interpretation is stylish and musicianly, but its execution lacks the perfect control achieved by the Dutch players. Apart from the Overture and Conclusion of the 2nd Production, where Archive's engineers seem to have thrown up their hands in despair at the problems of balancing one oboe, one trumpet, strings, and continuo, Wenzinger's group is given a good recording. But the reproduction sounds splashy and diffuse in comparison with the flawless Telefunken, which has wonderful solidity without any sacrifice of brilliance. Musical Heritage Society gives Bernet a clean, bright, forward recording with some particularly good stereo placing: the set certainly has its merits, and may be recommended to anyone who wants to sample the music for a small outlay.

The best of many versions of the popular A minor Suite for Recorder and Strings (some of them played, with perfect propriety, on the flute) is Brüggen's on Telefunken (9413 or S 9413), which also has a beautiful Concerto for Recorder and Flute and the entertaining *Ouverture des nations anciens et modernes*. But my own "Grand prix du disque telemann" would go to Telefunken 9448 or S 9448, on which the Quadro Amsterdam (Brüggen, Schröder, Bylsma, and Leonhardt) give ravishing performances of three of those irresistible *Paris Quartets*. And I end with a plea to Telefunken for the other three.

Handel's large-scale choral works are superb, but much of his instrumental music, to my mind, a bore, and the handful of really attractive concertos he produced—in several of which, after the custom of the time, he drew heavily on Telemann for material—is scattered among heaps of routine pieces. Vivaldi wrote magnificent concertos, Scarlatti excelled in the keyboard sonata, even Kuhnau produced some fine cantatas. But no one, other than Bach, matched the quality of Telemann's achievement over almost the entire range of media and forms.

The catalogue of works he gives in his autobiographical note to cover merely his first eighteen years in Hamburg suffices as an example of his many-sidedness: 12 complete annual sets of cantatas (with over 70 cantatas in each set, counting special ones for high holy days); about 700 arias; 19 Passions, including one to his own words; 24 special works for church and municipal use; 2 large-scale oratorios; 4 pieces of outdoor funeral music; 30 wedding serenades; 16 serenades, each with an oratorio, for annual municipal dinners (the *Bürgercapitains-Gastmahle*); about 35 operas, intermezzos, etc., for local production, some of them to his own words; 2 operas for Bayreuth; 3 operettas for Eisenach; many vocal and instrumental pieces for "the former Winter Concerts"; and about 600 overtures, trios, concertos, keyboard pieces, chorales, fugues, cantatas, etc., composed for the use and delectation of music lovers.

I AM SORRY to disappoint my readers, but I do not propose to examine every one of Telemann's works in detail. It may, however, be helpful to sort them into a few broad categories and discuss a number of representative pieces.

It is not easy to form a clear picture of the vocal works because many of them are lost and many others are preserved only in incomplete form. This side of Telemann's output is lagging behind the rest in being rediscovered. But if the *St. Mark* Passion, which has been reconstructed by Kurt Redel from the voice parts and an early copy, is anything to go by, we are missing a great deal. The calm, purposeful movement of the bass line in the orchestral prelude immediately proclaims the accomplished contrapuntist, and makes it clear, as do many fugal movements throughout Telemann's output, that his frequent preference for homophonic textures is a deliberate choice and not the consequence of any weakness in technical resource. Telemann is a bridge between the baroque and the *galant*, and he was in the van of the movement away from contrapuntal complexity. In his autobiography he writes entertainingly of his meeting with the celebrated Wolfgang Caspar Prinz, and of how he played Democritus to the other's Heraclitus: Prinz bewailed the extravagances of modern melodists, and Telemann in turn "ridiculed the tuneless artificiality of the ancients." Other passages in the *St. Mark* Passion point clearly

to the new manner, not only spiritually—in their reflection of the movement away from pietism and towards humanism—but in specifically musical terms. The bass aria "*Wie spielend fährt auf glatten Wellen.*" in which the singer likens virtue to a ship that sails serenely when the seas are calm but sinks when the waves foam and swell, brings an unmistakable breath of Haydn's fresh and unaffected oratorio manner: Haydn was twenty-seven when this piece was written, but *The Creation* was not composed till nearly forty years later. The same prophetic likeness can be discerned in the cantata, or set of four cantatas, *Die Tageszeiten* (The Stages of the Day), underlined this time by the resemblance in mood of Zachariae's text to James Thomson's *The Seasons*, which was to be adapted by Baron Van Swieten for Haydn's second oratorio.

Telemann's operas are alleged to be the least enduring part of his output. I have not so far succeeded in hearing or reading any complete specimens. *Pimpinone*, of which a recording has been issued in Germany, is said to be the best of them. Composed in 1725, it is an intermezzo with two characters bearing a strong similarity to Pergolesi's *La Sèrva padrona* written eight years later. The excerpts which I have heard (on Angel 36273 or S 36273, with music by some of Telemann's contemporaries) suggest that *Pimpinone* is fun but not especially memorable.

The overtures listed in Telemann's catalogue are multimovement works in the style of the French "*ouverture avec la suite.*" Telemann's interest in the form dates back to 1704 and his service with Count von Promnitz. The Count, who had recently returned from France, had developed a taste for suites, and Telemann applied himself to their composition, taking Lully, Campra, and others as his models, and putting two hundred suites together in two years. Apart from his lifelong predilection for the French style, it was at this time too that Telemann acquired his love of Polish and Hanakian music, which he got to know during the court's six-month sojourns at Plesse. He speaks of the "true barbaric beauty" of this music, and remarks that in eight days one could absorb enough ideas from the musicians to last a lifetime. At this time he wrote whole concertos and trios in an Italianized version of this Eastern European manner, and its influence crops up in isolated movements throughout his life.

The overture (or suite) continued to form the bulk of his orchestral production. A number of his works in the form are programmatic, such as the *Ouverture des nations anciens et modernes*, *Don Quixote*, and the *Water Music* (or *Hamburger Ehb und Fluht*) written for the centenary celebrations of the Hamburg Admiralty College in 1723. In these works too Telemann's sensitive genre paintings of nature look forward to Haydn, and beyond him to the romantic era, but some of the more specifically illustrative movements have drawn accusations of superficiality from

*Continued on page 112*

# STEREO CARTRIDGES IN '66

by Edward F. McIntyre

**F**OR SOME TIME NOW, no discophile has had to do without a top-grade stereo pickup, and many models introduced in the past two years have offered a clarity and fullness of sound previously unprecedented. Yet new pickups keep coming—and one may well wonder why.

Part of the answer is, of course, the normal competitiveness of the audio industry; a new idea in cartridge design often represents only a modest investment by the manufacturer and can stimulate substantial buyer response. But this is by no means the whole story. Improvements in cartridge design are, in a sense, cumulative. While one design innovation may itself be of small magnitude and contribute no tangible sonic improvement over the sound heard from another model, it may make possible such "secondary" benefits as a reduction in record wear. A combination of such design changes becomes part of a continuing process of upgrading, and eventually differences between older and newer models of the same manufacture are apparent to the ear. As evidence, compare, for instance, the Shure M55E with the Shure M3D, or the ADC Ten E with the ADC-1, or the Empire 888P with the Empire 108, or the Stanton 581 with the earlier Model 371, or the current Decca with the original Decca introduced six years ago.

Equally important, the improvements follow a logical sequence, in that one advance uncovers the need for, and points the way to, the next. Actually, all the factors of cartridge design are interrelated, and no one feature in itself can be said to be responsible for superior performance. Today's thinking in this area leans towards an optimized "total design" approach in which it is not low mass alone, or higher compliance as such, or narrower stylus tips for their own sake. Consider, for instance, the research devoted to two important mechanical characteristics of a pickup, the stylus mass and the compliance. The parts that vibrate—the stylus and the generating elements inside the pickup connected to the stylus—would ideally have zero mass, because then they would have zero inertia. A stylus tip moves,

comes to a stop, then reverses direction to accelerate 30,000 times a second when playing a 15-KHz (kc) note. At such rates, even the tiny mass of the stylus tip has tremendous inertia, and its tendency is either to climb the side wall of the groove or to bend the wall. In either case—since the record material, as the pickup sees it, is rather like a jelly—distortion is the result.

In this area we can define "practical perfection" as a mass so small that, at the highest frequencies, the groove is not deformed enough by the inertia of the tip to produce audible degradation of the sound. Over the years, pickup designers have made progressive reductions in stylus mass, each time believing that they were at the point of no further advance. Yet, each time, improvements in other parts of the reproducing chain have combined to stimulate further refinements.

## PICKUP RESONANCE

### The Peak of the Trouble

**A** CONVENIENT MEASURE of progress along this path, which also is vital to performance in the highs, is the frequency at which the mass of the stylus and the elasticity of the record material resonate. At the resonant frequency, which rises as the pickup mass decreases, stylus motion becomes exaggerated and the very surface material of the record vibrates. There is a sharp peak in response, and increased distortion and record wear.

In typical pickups of five to ten years ago, this "high resonance" and its peak might occur anywhere from 4 KHz to 16 KHz, or well inside the range of audible musical overtones, and thus become a potential cause of scratchy, harsh sound. The solution then was to control the resonance with "damping," friction deliberately introduced into the

cartridge movement. This kept down the response peak, but made the pickup stiffer (less compliant) and did not eliminate high inertia and record wear at that resonance.

Professionals have known for a long time that, ideally, the high resonance should be clean out of the audio range, say above 25 KHz, so that it would never be invoked by any tone engraved on the record. But it was also thought that a pickup with the very small mass required for such a resonance would be impractically fragile, and that in any case the audible difference between a well-controlled 8,000-Hz peak and one "off the record" was too small to worry about.

The steady advance in pickup refinement has proved both these ideas wrong. There are now a number of adequately rugged pickups with high resonance in the 15- to 20-KHz range. And the improvement this makes in the sound is perfectly audible as greater clarity, definition, and trueness in the highs, particularly in massed choral groups and on instruments with considerable energy in the extreme highs, such as cymbals. Significantly enough, these advances would not have been heard with the typical records, amplifiers, and speakers of ten years ago, because the various forms of the distortion inherent in them would have masked the pickup's refinement and its sensitive response.

Another benefit of the new small vibrating mass is reduced record wear. Again, the difference between what the new pickups do to a record, and what older ones with heavier styli did, would have been imperceptible with amplifiers and speakers of a decade ago. Today's perfected amplifiers and speakers are more likely to reveal audible signs of record wear (a fuzziness in the highs is the first one), yet modern pickups have kept pace by reducing record wear so that it becomes audible only after many more playings of the disc than was possible with an older cartridge.

## COMPLIANCE

You Must Go High To Get the Lows

**C**OMPLIANCE too has been pushed along step by step until it has reached an astonishing level. Compliance is the yieldingness of the cartridge's vibrating parts that returns the stylus to center; it affects performance in the lows somewhat in the same way that mass does in the highs. The stylus does not have to accelerate as much to produce the lows as it does to produce the highs, but it moves a much longer distance—and the farther it travels, the higher its tension. Too much tension, and again we have either wall climbing or wall deformation. What, until recently, kept extremely high compliance just beyond reach was the heavy, high-friction arms

currently in use. The spring effect of the stylus must be stiff enough to keep the stylus centered, as the spiral of the groove drives the pickup across the record against the friction of the arm and as record eccentricity or warpage pushes the pickup against the inertia of the arm. If compliance was too high for a given arm and pickup mass, the stylus would be pushed off center or the pickup might even flop over on its side. In this regard, a design aim has been to achieve what engineers call an optimum "decoupling effect" between the stylus tip and the cartridge element—by means of a calculated degree of springiness in the stylus shank itself.

Step-by-step improvement in all the interdependent factors involved has brought us compliance that may well be past the range at which further benefits accrue, at least without a readjustment of our standards for records, loudspeakers, and ears (amplifiers are already in a far world of their own). It is not possible to rank the compliance of different pickups exactly from published figures, because the subject is complex and measurement methods have not been standardized. However, a figure around 10 ( $\times 10^{-6}$  cm/dyne) suggests high compliance, and figures in the 20s and 30s mean extremely high compliance.

High compliance, in general, enables the stylus to maintain full contact with the groove, especially in the midrange and bass, with very little tracking force. Thus the stylus tip indents the groove wall much less than that of a cartridge having lower compliance and requiring higher tracking force. The firmer groove wall means a firmer sound in the middles and mid-bass—an improvement that often can be heard even on equipment that is less than state-of-the-art.

You can get a good general idea of a pickup's compliance by the amount of tracking force it takes to keep the stylus in the groove when playing middle and mid-bass frequencies. "Low" tracking force, in this context, means about 2 grams or less. The arm for holding such a cartridge should be very light and well balanced. A "light" arm does not necessarily mean a lightweight arm as weighed on a scale. Rather it means an arm that has what physicists call a "low moment of inertia"—a feature that relates only vaguely to actual weight in pounds and which may be present even on relatively "heavy" arms. Low inertia derives from the manner in which the mass of the arm is distributed along its length, the more mass concentrated at the pivot end, the better. Exact judgment of this feature involves a complex laboratory procedure, but a fairly good idea of it can be obtained by a simple "feel" test. Lift the arm so that it is free to swing; then, holding it at the pickup end, wiggle it sharply. Some resistance to this vibration will be felt; the arm that resists the motion the least is the arm with the lowest moment of inertia, or the "lightest" arm.

The record itself must not be recorded at an abnormally high level: at a guess, about 10 to 15% of today's records have such high signal levels cut on



# BUYERS' GUIDE TO STEREO CARTRIDGES

| MODEL                | TYPE      | COST                                  | STYLUS<br>(in mils) | OUTPUT                   | RECOMMENDED<br>TRACKING<br>FORCE<br>(grams) | REMARKS |                                                                                                                                                  |
|----------------------|-----------|---------------------------------------|---------------------|--------------------------|---------------------------------------------|---------|--------------------------------------------------------------------------------------------------------------------------------------------------|
| ASTATIC              | 45D       | ceramic                               | \$44.50             | 0.6                      | 10 mv                                       | 2 to 4  | Output suited for magnetic phono inputs.                                                                                                         |
| AUDIO DYNAMICS (ADC) | 10E       | induced<br>magnetic                   | 59.50               | 0.7 x 0.3<br>elliptical  | 4 mv                                        | ½ to 1  | For manual turntables and best quality changers.                                                                                                 |
|                      | Point 4/E |                                       | 49.50               | 0.7 x 0.3<br>elliptical  | 5 mv                                        | ¾ to 1½ | For manual turntables and top quality changers.                                                                                                  |
|                      | 660/E     |                                       | 39.50               | 0.7 x 0.3<br>elliptical  | 8 mv                                        | 1 to 3  | For manual turntables and high quality changers.                                                                                                 |
|                      | 809/E     |                                       | 42.50               | 0.7 x 0.3<br>elliptical  | 8 mv                                        | 1 to 3  | Manufacturer advises specifically for Garrard Lab 80, Dual 1009, Dual 1019.                                                                      |
|                      | 770       |                                       | 29.50               | 0.7                      | 8 mv                                        | 2 to 6  | General changer use.                                                                                                                             |
| BENJAMIN/ELAC        | 322DE     | moving<br>magnet                      | 29.95               | 0.8 x 0.3<br>elliptical  | 5 mv                                        | 1½ to 3 | Weight includes mounting bracket; any model may be used in any arm capable of tracking at indicated forces.                                      |
|                      | 322       |                                       | 24.95               | 0.52                     | 5 mv                                        | 1½ to 3 |                                                                                                                                                  |
|                      | 240       |                                       | 19.95               | 0.7                      | 11 mv                                       | 2 to 5  |                                                                                                                                                  |
| DYNACO STEREO DYNE   | Mark II   | moving<br>iron                        | 17.95               | 0.7                      | 7 mv                                        | 2 to 4  | Mark II has 25° vertical tracking angle. Either model for use in any arm capable of tracking at indicated forces.                                |
|                      | Mark III  |                                       | 19.95               | 0.7                      | 7 mv                                        | 1 to 3  |                                                                                                                                                  |
| ELPA/ORTOFON         | SUP/GT    | moving<br>coil                        | 50.00               | 0.7                      | 14 mv                                       | 1 to 2  | All Elpa/Ortofon models have 18° vertical tracking angle. Weight includes shell for Ortofon and SME arms.                                        |
|                      | SPU/T     |                                       | 50.00               | 0.7                      | 14 mv                                       | 1 to 2  | For use in other arms.                                                                                                                           |
|                      | SPE/GT    |                                       | 75.00               | 0.8 x 0.3<br>elliptical  | 14 mv                                       | 1 to 2  | Weight includes shell for Ortofon and SME arms.                                                                                                  |
|                      | SPE/T     |                                       | 75.00               | 0.8 x 0.3<br>elliptical  | 14 mv                                       | 1 to 2  | For use in other arms.                                                                                                                           |
| EMPIRE               | 888       | moving<br>magnet                      | 19.95               | 0.7                      | 8 mv                                        | ¾ to 6  | Any model for use in any arm capable of tracking at indicated forces.                                                                            |
|                      | 888P      |                                       | 21.95               | 0.6                      | 8 mv                                        | ¼ to 4  |                                                                                                                                                  |
|                      | 888PE     |                                       | 32.95               | 0.9 x 0.2<br>elliptical  | 8 mv                                        | ½ to 3  |                                                                                                                                                  |
| EUPHONICS MINICONIC  | CK-15-LS  | modulated<br>semi-<br>conductor       | 55.00               | 0.9 x 0.2<br>elliptical  | 8 mv                                        | ¾ to 1½ | Alternate output of PS rated at 0.4 volt for high-level inputs; cartridge alone, \$36; with 12-inch arm, \$87.50; with 16-inch arm, \$97.50.     |
|                      | CK-15-P   |                                       | 39.00               | 0.5                      | 8 mv                                        | 1 to 3  | Alternate output of PS rated at 0.4 volt for high-level inputs; cartridge alone, \$20; with 12-inch arm, \$71.50; with 16-inch arm, \$81.50.     |
| GENERAL ELECTRIC     | VR-1000-5 | variable<br>reluctance                | 29.95               | 0.5                      | 1 mv per<br>cm/sec                          | 1 to 3  | Information on vertical tracking angles for GE models not stated. For professional type turntables or quality changer that tracks below 4 grams. |
|                      | VR-1000-7 |                                       | 24.95               | 0.7                      | 1 mv per<br>cm/sec                          | 3 to 7  | For use with quality changers that track within force range indicated.                                                                           |
|                      | VR-225    |                                       | 17.95               | 0.5                      | 5 mv at<br>3.8 cm/sec                       | 2 to 4  |                                                                                                                                                  |
| GRADO                | Model A   | moving coil                           | 50.00               | twin-tip<br>elliptical   | see<br>remarks                              | 1 to 2  | Output with transformer, 4 mv; without, 1 mv.                                                                                                    |
|                      | Model BR  | see<br>remarks                        | 19.95               | 0.6                      | 5.5 mv at<br>3.54 cm/sec                    | 1½ to 5 | Manufacturer describes as ceramic family, solid-state generators; output suited for direct hookup to magnetic phono inputs.                      |
|                      | Model BE  |                                       | 32.50               | 0.6 x 0.3<br>elliptical  | 5.5 mv at<br>3.54 cm/sec                    | 1½ to 5 |                                                                                                                                                  |
| IMF/DECCA            | Mark II   | "summation"<br>variable<br>reluctance | 60.00               | 0.5                      | 6 mv                                        | 2 to 3½ | For use with integral IMF/Decca arm or, with adapter (\$5.00) in SME arm, and in Garrard Lab-80 and A-70. 6° vertical tracking angle.            |
|                      | Mark III  |                                       | 70.00               | 0.8 x 0.3<br>elliptical  | 6 mv                                        | 1 to 2  |                                                                                                                                                  |
|                      | Mark IV   |                                       | 80.00               | 0.65 x 0.3<br>elliptical | 7 mv                                        | ¾ to 3  |                                                                                                                                                  |

**BUYERS' GUIDE TO STEREO CARTRIDGES *continued***

| MODEL                            | TYPE             | COST                                          | STYLUS<br>(in mils)     | OUTPUT                      | RECOMMENDED<br>TRACKING<br>FORCE<br>(grams) | REMARKS                                                                                                                                      |                                                                                                                                                                               |
|----------------------------------|------------------|-----------------------------------------------|-------------------------|-----------------------------|---------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| PICKERING                        | V-15/AME-1       | 29.95                                         | elliptical              | 5.5 mv                      | ¾ to 1½                                     | For high quality manuals, latest model auto-matics.                                                                                          |                                                                                                                                                                               |
|                                  | V-15/AM-1        | 21.95                                         | 0.7                     | 5.5 mv                      | ¾ to 3                                      | For manuals.                                                                                                                                 |                                                                                                                                                                               |
|                                  | V-15/AT-2        | 19.95                                         | 0.7                     | 6.9 mv                      | 1 to 5                                      | For better quality automatics.                                                                                                               |                                                                                                                                                                               |
|                                  | V-15/AC-2        | 17.95                                         | 0.7                     | 7.5 mv                      | 3 to 7                                      | General record changer use.                                                                                                                  |                                                                                                                                                                               |
| SHURE                            | V-15             | 62.50                                         | 0.7 x 0.2<br>elliptical | 6 mv                        | ¾ to 1½                                     | For use in any arm capable of tracking at forces indicated.                                                                                  |                                                                                                                                                                               |
|                                  | M55E             | 35.50                                         | 0.7 x 0.2<br>elliptical | 6 mv                        | ¾ to 1½                                     |                                                                                                                                              |                                                                                                                                                                               |
|                                  | M44-5            | 21.95                                         | 0.5                     | 7 mv                        | ¾ to 1½                                     |                                                                                                                                              |                                                                                                                                                                               |
|                                  | M44-7            | 19.95                                         | 0.7                     | 11 mv                       | 1½ to 3                                     |                                                                                                                                              |                                                                                                                                                                               |
|                                  | M44C             | 17.95                                         | 0.7                     | 9.3 mv                      | 3 to 5                                      | For older record changers.                                                                                                                   |                                                                                                                                                                               |
|                                  | M7/N21D          | 17.95                                         | 0.7                     | 4 mv                        | 2 to 2½                                     | Information on vertical tracking angle not stated.                                                                                           |                                                                                                                                                                               |
|                                  | M3D              | 15.75                                         | 0.7                     | 5 mv                        | 3 to 6                                      |                                                                                                                                              |                                                                                                                                                                               |
|                                  | M80E             | 38.00                                         | 0.7 x 0.2<br>elliptical | 6.6 mv                      | 1½<br>maximum                               | M55E in shell for Garrard Lab 80 and A-70 or for Dual 1009.                                                                                  |                                                                                                                                                                               |
| A. BERNARD SMITH<br>LABORATORIES | PhotoSonic       | modulated<br>photo-<br>electric<br>light beam | 85.00<br>to<br>98.50    | 0.5, 0.7, and<br>elliptical | 1 to 1.25<br>volts                          | under 1                                                                                                                                      | Fits all standard arms; supplied with solid-state preamp-equalizer. Output must be connected to high-level input.                                                             |
| SONOTONE VELOCITONE              | Mark IV          | 24.25                                         | see remarks             | 10 mv                       | ½ to 4                                      | Available with two 0.7-mil styli or one 0.7-mil, one 3-mil. Turnover type.                                                                   |                                                                                                                                                                               |
|                                  | Mark V, 100T-D7V | 32.50                                         | 0.7                     | 7 mv                        | 1½                                          | For use in any arm capable of tracking at indicated forces; all models supplied with plug-in equalizers for hookup to magnetic phono inputs. |                                                                                                                                                                               |
|                                  | Mark V, 100T-D5V | 34.50                                         | 0.5                     | 7 mv                        | 1½                                          |                                                                                                                                              |                                                                                                                                                                               |
|                                  | Mark V, 100T-DEV | 39.50                                         | 0.8 x 0.3<br>elliptical | 7 mv                        | 1½                                          |                                                                                                                                              |                                                                                                                                                                               |
| STANTON CALIBRATION              | 581 EL           | 49.50                                         | elliptical              | 0.8 mv<br>per cm/sec        | ¾ to 1½                                     | Supplied with built-in "longhair" brush to keep dust away from stylus.                                                                       |                                                                                                                                                                               |
|                                  | 581 AA           | 49.50                                         | 0.5                     | 0.8 mv per<br>cm/sec        | ¾ to 1½                                     |                                                                                                                                              |                                                                                                                                                                               |
| WEATHERS                         | LDM              | see remarks                                   | 22.50                   | 0.7                         | 5 mv at<br>7 cm/sec                         | 1½ to 5                                                                                                                                      | Manufacturer describes as ceramic, electrostatic generator; for use in most arms; plug-in equalizer permits hookup to magnetic phono inputs; has 23° vertical tracking angle. |

The above chart lists significant characteristics of cartridges of primary interest to the prospective buyer. Under the column headed "stylus," a single dimension indicates a conical (or spherical) tip. Signal output figures are given with reference to a stylus velocity of 5 centimeters per second, unless otherwise specified. Actually, any of these cartridges is suited for use with today's high fidelity amplifiers. The vertical tracking angle of the cartridges listed is 15 degrees, unless otherwise stated under "remarks."

There are, of course, other specifications for cartridges. However, there is no industry-wide agreement on their relative importance, nor on methods for deriving and expressing them. Compliance, for instance, is a nonstandardized feature, and several manufacturers in fact feel that it has been overemphasized. Cartridge tip mass is another characteristic on which little agreement can be discerned, either as to how it ought to be measured or how important it is in performance. Differences in test material and in test methods often can account for what appear to be wide variations in these "numbers"—as well as in less esoteric characteristics such as frequency response and channel separation. In any case, the data shown here should not be taken as a comparative analysis of different makes, but rather as a general reference guide and, more to the point, as a signpost to the differences among several models offered by the same manufacturer. For documentation of performance of specific models, the reader is referred to our monthly test reports.

them that the tracking force needed to play them will be too high for the best performance on most other records. So try several records when you check the tracking of a particular cartridge.

Serious mistracking causes a blurry, or choppy, "in-and-out" effect in the bass. If the tracking force is slightly too low, the loud mid-bass will sound slightly unfirm, as though the stylus tip were slipping just a little bit—which it is. Increase the tracking force a fraction of a gram at a time until the mid-bass is completely solid on a majority of your records. Don't go much beyond this just-enough level, because too heavy a stylus force will increase groove indentation and distortion.

## VERTICAL ANGLE A Matter of Degrees

**T**HE VERTICAL TRACKING ANGLE is that made by the vertical axis of the stylus (when viewed from the side of the pickup) and a line perpendicular to the record. Since the pivot for vertical stylus motion has to be above the record surface, this line necessarily will be tilted somewhat forward. Studies have shown that if the amount of tilt of the cutting stylus differs considerably from that of the playback stylus, distortion results. This "tracking angle distortion" or simply "tracking distortion" must be distinguished from *lateral* tracking distortion, which results from a large angle between the cartridge axis, in the lateral plane, and the tangent to the groove. Lateral tracking angle is kept low by the offset head and by extremely careful placement of the arm to establish the "overhang" distance from stylus tip to record center. Vertical tracking angle, on the other hand, depends on the construction of the pickup.

Listening tests have indicated that the distortion one actually hears from a vertical-angle mismatch may be quite small or even imperceptible—apparently because it is masked by other distortion, or because a specific mismatch is not serious under all conditions of modulation, or perhaps because we are accustomed to hearing a certain amount. The distortion becomes strongly evident, however, with large degrees of mismatch. While the subject is complex and further study is going on, prevailing opinion favors a standard angle for both cutter and playing stylus, since progressive reduction in other forms of distortion and growing listening experience probably will make us more aware of this factor as time goes on. Although there has been no official agreement on what the vertical angle should be, the past year has seen a spate of high-grade pickups designed to conform to a 15-degree vertical angle. For all practical purposes, this may be taken as the current "standard" although it is not yet official.

## STYLUS SIZE AND SHAPE

### A Trace of Dissension

**A**NOTHER SOURCE of distortion in disc playback is tracing distortion, which arises from the difference between the motions the flat, wedge-shaped cutting stylus made in cutting the groove and the motions a spherical cone-shaped stylus makes in tracing that same groove. One solution advanced here is the elliptical or biradial stylus. Inasmuch as this type has a longer diameter across the groove than parallel to it, it is closer in shape to the cutting stylus than a spherical tip is. From a purely geometric standpoint, the shape of such a stylus should reduce considerably a form of distortion that often can be heard on the inner grooves of some records. The closer to the center, the higher the frequency, and the stronger the signal, the more pronounced is this tracing distortion.

The elliptical stylus does "clean up" the sound of the inner grooves in some instances, but an across-the-board improvement does not seem to be the usual result, at least not one that is immediately heard. We are evidently dealing again, as we were with tracking-angle distortion, with an effect that—in small amounts and at the present state of the art—is often imperceptible or barely perceptible, being either masked by other forms of distortion or too familiar as an accompaniment to the sound we have been hearing. Here is another case where improvement, if it is really effected, will become more important with the reduction of other forms of distortion and the accustoming of our ears to a new clarity. We should take it as a working principle that any form of distortion measurable above, say, one per cent should, if possible, be removed.

Whether or not the elliptical stylus is the best, or only way, to do so—at least at the present time—has become a source of disagreement among audio engineers. In fact, in little more than the year and a half since its introduction commercially, this new form of stylus has generated skepticism on both sides of the Atlantic. The case may be summarized as follows.

First, it has been stated that it is very difficult to hold tolerances in the manufacture of an elliptical tip, and often the tip is not truly elliptical.

Second, assuming a truly elliptical stylus, its benefits are realized, goes the argument, only when the cartridge is most perfectly installed and periodically rechecked by the owner. What's more, the elliptical stylus, it has been stated, requires—more than does a conical stylus—that the tone arm be compensated for "skating effect."

Finally, some people think that even though both the above problems are

*Continued on page 113*

BY HARRIS GOLDSMITH

*A memorial to  
some brilliant young  
instrumentalists who died  
before their time.*

# C Brief Candles

The inequity of fate has denied to our present generation the joy of seeing some of its most splendidly gifted artists grow to full maturity. In one or two cases—Dinu Lipatti's, for instance—natural causes were responsible; in others, automobile and airplane accidents took their dreadful toll. Though the loss of these performing musicians perhaps does not constitute a calamity to equal in magnitude the curtailed life of a Mozart or Schubert, we are, nevertheless, immeasurably poorer without their work. It is in the hope of calling to mind the bright flame of some of these too soon extinguished "Brief Candles" that the following tributes are offered.

**Brain—a prismatic  
simplicity apparently  
born of instinct.**



**P**RIOR to his death on September 1, 1957, Dennis Brain's name had become so equatable with incomparable French horn playing that his eminence remains undimmed. (The previous high mark for mastery of this most treacherous instrument had been set by his father, the late Aubrey Brain, and the luster of the Brain trademark had been transplanted to America by his uncle Alfred, who for many years played first horn in the old New York Symphony.) Brain was killed when his automobile skidded on a damp road while he was en route home from the Edinburgh Festival; ironically, he was known as a superlative driver, with a racing car enthusiast's passion for, and knowledge of, his machine.

Despite the irrepressible exuberance which stayed with Brain for his entire thirty-six years, his music making had a seriousness and a penetrating depth of perception. In his phrasing there was a prismatic

simplicity apparently born of instinctive musical awareness. The sheer agility of his art was breathtaking: spiky runs in staccato whirled with cyclone velocity; legato passages were molded with seeming effortlessness. And there was personality as well as efficiency in his playing. When a touch of paprika was called for, Brain would oblige with a sharp, stinging burr on his tone. At other times, his radiant sound would submerge itself unobtrusively into the over-all musical fabric. He was extremely volatile and untrammelled by pretense. No player before him quite overcame, as he did, the innate stolidity of his instrument: it was he, more than anyone else, who cleansed the "French" horn of its traditional Teutonism. Unlike virtually all other protagonists, Brain was seemingly nerveless in the light of technical difficulties. To put it quite plainly, his mastery of the instrument's every facet was so total as to compel a complete reevaluation of standards. Under his aegis, the French horn was indisputably lifted into the solo category.

I personally felt that Dennis Brain was *too* mercurial as an orchestral player. In the difficulties of Strauss's superhuman concertante virtuoso writing (even more so in that master's unparalleled horn concertos), the platinum brilliance of his style was ideal; as applied to the more modest requirements of Brahms or Schubert, for example, his lack of a deeply bronzen sonority tended to dehumanize the writing. I doubt whether Brain's cool versatility and limpid ease were quite what Haydn, Beethoven, and Schumann had in mind, and certainly his line was far too chaste for the rugged splendors of Wagner and Mahler. (Mendelssohn, though, would have been thoroughly captivated!) In a way, his animated style reflected the personality of the Philharmonia Orchestra, in which he played first desk from its inception until, literally, his dying day: the fluency and innate poise of that ensemble are superbly responsive to any qualified conductor, but it does miss something of that handsome mahogany burnish which most Europeans expect in nineteenth-century symphonic music. Perhaps, in time, some of the imperious flash would have sobered and expanded, but what Brain had already achieved justifies his legendary status.

Fortunately for posterity, reminders of Brain are conspicuous in the record catalogues. His solos can be heard in all the Philharmonia's recordings made between 1946 and 1957. He was also first horn in Beecham's often recorded Royal Philharmonic when that orchestra was new, and he appears in all of Sydney Beer's wartime English Decca albums. Chamber music is likewise enriched by his work. His definitive readings of the four Mozart Concertos and of the two by Strauss are safely transcribed and still available. So are many of the fine contemporary works—Hindemith's Concerto and Britten's Serenade among them—written for, and played by, him.

Perhaps the greatest testimonial to Dennis Brain, though, rests in his strong influence on an entire British "school" of horn playing. Just as the tart, linear way of oboist Leon Goossens will live on

through such exponents of *his* way as Terence Macdonagh, so the fluent conquest of obstacles shown by Alan Civil and Barry Tuckwell, to name but two, must be construed as the true measure of Dennis Brain's unique stature.



**Cantelli—a grace translated into flawless arcs of sound.**

**A**S WITH Brain, the irony of Guido Cantelli's death—in the crash of an ill-fated Italian airliner—is its greatest poignancy. Cantelli had already achieved international success, it is true, but much of his short life had been spent in the struggle against the tyranny of the Fascist government and of the Nazis. For a time he was interned in a forced-labor camp in Germany, and later he escaped death-by-firing-squad only by a miracle.

When Cantelli arrived on these shores for the first time in January of 1949 at Toscanini's invitation, he still bore visible signs of the wartime inhumanities he had suffered. He was terribly gaunt in appearance, and was easily fatigued by the emotional and mental energies he expended in making music. He spoke no English then, and the language barrier plus his terribly stringent demands nearly came between him and the NBC musicians. Fortunately, Cantelli's superbly explicit stick technique and the presence of Toscanini at the rehearsals saved the day. Less fortunate were some of the early guest stints with other American orchestras. In Philadelphia, for example, where he had hurriedly been called upon to substitute for an indisposed Eugene Ormandy, the exacting self-assurance on the part of a young man not yet thirty aroused the ire of one of the first-desk wind players (a great artist in his own right). Determined to enforce his authority (and equally eager to show off some of the new language he had picked up in recent weeks), Cantelli cursed the orchestra member very much in the celebrated Toscanini manner—but he did so in English! That was his only appearance in the City of Brotherly Love, but from all reports it was a superb concert.

Like Toscanini's, Cantelli's memory was amazing. So thoroughly did he assimilate his repertory, that he even had on the tip of his tongue orchestral reference numbers of the pieces he led. I attended a number of Cantelli rehearsals and shall not soon forget them. He was a highly organized leader, and as a general rule spoke to his men with an objective civility quite removed from the earthy subjectivity characteristic of Toscanini. He gave his directions

quietly, but would go over details that offended again and again, frequently preceding the repetition of a passage with merely a "once more, please. . . ." In spite of his apparent calm, however, the nervous tension he generated was close to unbearable even for uninvolved spectators. Often the calm seemed obviously born of suppressed fury, and a total contempt for the casual and the incompetent. On occasion, it gave promise of erupting into cataclysmic rage. At the same time, the beauty and gracefulness of Cantelli's podium movements and their consequent translation into flawlessly molded arcs of sound were extraordinarily moving.

Cantelli's father had been a military bandmaster and young Guido learned at an early age that discipline is as necessary in the orchestra as it is in the army. One might therefore expect to encounter the brisk, clear-cut rhythms, the precise attacks and releases of all the instrumental choirs, the almost militaristic unanimity of bowing in the string section when Cantelli was on the podium. He himself was superbly disciplined in every phase of his artistic life. Though he was, by all reliable reports, a fine pianist and a skilled composer, he rigorously focused most of his waking energies on perfecting his conducting, since that was the field of music in which he had chosen to make his career. And at the risk of being censored for having too limited a repertoire, he imperturbably adhered to his principle of never performing any work which he felt he had not fully assimilated. Indeed, the few failures among the many Cantelli performances I heard were not of new additions to his roster but of works he had led time and again with exemplary skill. Perhaps he had gotten to know them *too* well!

Because of his close association with Toscanini, Cantelli's name was always linked with the Maestro's in the public eye. The two conductors' methods did, indeed, have many features in common. For one thing, both leaders possessed a unique sense for cohesiveness and proportion; again, both could make instrumental lines sing with vocal eloquence, and both had the ability to generate excitement from an intense rhythmic propulsion. Yet Cantelli was anything but a carbon copy of his mentor: he was somewhat more the lyricist, and far more the colorist. One can discern these differences by comparing their recorded performances of the Ravel *Daphnis et Chloë* Suite No. 2. But even more instructive of the divergence between these leaders, in my opinion, is the way in which each coped with the coda to the third movement of Beethoven's Seventh Symphony. Even in the older, and infinitely more gracious, New York Philharmonic performance, Toscanini (always in quest of rugged Beethovenian vigor) eschews the colorful, decidedly Schubertian ritardation Cantelli espoused. And whereas, in later years, Toscanini's preferences vis-à-vis orchestral sonority and phrasing became increasingly more astringent, Cantelli appeared to be moving in the opposite direction, away from his erstwhile severity towards an almost Sto-

kowskian luxuriance, which, in truth, I was not particularly fond of.

But as Cantelli was still in his mid-thirties when fate claimed him, one would be surprised not to find certain imperfections and inconsistencies in his work. I marvel that there were so few. I recall in particular the nobility and sheen of the Gabrieli, Frescobaldi, and Monteverdi works which Cantelli brought glowingly to life. What a fascinating and rewarding experience it was to listen to him mesh out the intricacies of a complex score such as Britten's *Sinfonia da Requiem*, Hindemith's Concert Music for Strings and Brass, or Stravinsky's *Chant du Rossignol*. Who could forget his pulsating re-creations of the French Impressionists (or of that Hungarian Impressionist-Expressionist, Béla Bartók)? I also warm to the memory of Cantelli's flowing, precise accounts of Mozart's K. 287 Divertimento and Haydn's Symphony No. 88 in G, and I exult in the afterglow left by his Wagner, his Brahms Third, and his Beethoven Fifth. And then too there was the wonderfully provocative and tasteful re-creation of *Pictures at an Exhibition*; here, plainly, was a *chef d'orchestre* with intelligence, fire, humanity, and most important of all, taste. For me, Cantelli was the first interpreter to prove that Tchaikovsky's Fourth and Fifth Symphonies could be classical and noble as well as noisy and sentiment-laden. For that alone, he warrants an ineradicable place of honor in my recollections.



**Kapell—an inward tension joined with glittering outerness.**

**I**T HAS BEEN SAID that glitter and flashiness are attractive to youth, and that appreciation of quieter virtues comes only with mellowing and enlarged experience. Paradoxically, when I was younger, I used to detest "Willie" Kapell's playing; it is only now, twelve years after his disappearance in a flaming airliner near San Francisco, that I have begun to realize the true value of his work.

It was, I suppose, Kapell's type of pianism more than his actual playing that aroused such antipathy on my part. Born in New York City and trained in Philadelphia (by Mme. Olga Samaroff), he was undoubtedly the most illustrious of that group of prodigious technicians spawned in this country under the influence of Horowitz in the Forties. After a whirlwind New York debut on October 28, 1941, his rise to fame had been meteoric. Indeed, every-

thing about Kapell—the quickness of his acclaim, the velocity of his fingerwork, and (in retrospect) his tragic early death—had an elemental tone of unnatural speed. It is claimed by his intimates that he himself had an intuition of his end. As he had repeatedly proclaimed his impending doom and consistently assigned it to his thirtieth year, his thirty-first (and last) birthday was celebrated with much relief!

Lean in appearance, and abrupt in movement, Kapell combined a tense inwardness and a fierce extroversion. This temperament was abetted by a fabulously precise technical equipment. He was an avid practitioner, one who was said to “burn out” a new piano in less than six months. While he stressed digital clarity at the expense of the coloristic adornments which a more copious use of the pedal would have provided, Kapell was in no sense a “crude” player. Indeed, his chief fault, as I now see it, lay in the opposite direction: he was too slick, too svelte, and rather deficient in charm.

I recall a good many of Kapell’s concerts, and some of them with little pleasure. I have, for example, memories of a series of live radio broadcasts given on New York’s WQXR around 1951 in which the artist appeared with a severe head cold and sniffed his way through tense, ungainly statements of Debussy’s *Children’s Corner* Suite and Mozart’s K. 570 Sonata in B flat. I can look back too upon a reading he gave with Dmitri Mitropoulos of the Brahms D minor Concerto, wherein his chromium-plated digits smote the mighty concert grand as if it were a typewriter without the paper guard down. In terms of efficiency and accuracy, all of this was remarkable, but where was the expansive grandeur, the poetic ardor? On the other hand, Kapell’s Prokofiev Third Concerto, played at a fever pitch I have never heard matched, was a completely successful tour de force.

So too are his recorded performances of the Liszt *Mephisto Waltz* and the Rachmaninoff *Paganini Rhapsody*, both delivered with blinding impetus and satanic control. One can criticize Kapell, as I have done, for his percussive tone and occasional re-creative callowness, but no listener could deny that, with his splendid keyboard fireworks, he “projected” brilliantly. He was a sprinter but, unlike so many of that kind, he had rhythm, personality, and stature. Nor should it be discounted that, at thirty-one, Kapell was still on the threshold of his career. Two of his last recordings—Bach’s D major Partita and Chopin’s B minor Sonata—suggest the two crossroads he might have taken: the Bach gives unmistakable evidence of a repose hitherto not associated with this headstrong young virtuoso; the Chopin, on the other hand, displays an equally unfamiliar interpretative pretentiousness. It is anybody’s guess as to which path he might have pursued, but either, in a sense, constituted growth.

RCA Victor is doing a grave disservice to Kapell’s memory by keeping his work for the most part exiled from the catalogue.



Lipatti—a purity sprung from a spiritual radiance.

THE END came for Dinu Lipatti in the afternoon of December 2, 1950. In his case, the terrible prematurity of death was anticipated. Lipatti had been of extremely delicate physique since childhood, and in his last years suffered the ghastly ravagement of rheumatoid arthritis. Many friends and admirers of the great young pianist had hoped that, somehow, he might be spared, and as late as the previous July it appeared as if a miraculous new cure would, indeed, halt the dreadful affliction. Through the beneficence of many well-wishers, a two-month’s supply of cortisone, then costing fifty dollars each day, had been made available. While its marvelously effective influence proved only temporary, the drug did give Lipatti a brief respite, and posterity was enriched by the series of recordings made by the artist during his fleeting weeks of health.

Like most Americans, I know Lipatti only as a legend. Projected tours of Australia and North America (also, sadly, scheduled recordings of Chopin’s F minor Concerto and Bartók’s Third Concerto), which would have provided desperately needed funds, had to be abandoned at the last minute due to his shocking physical deterioration. Had he graced domestic concert halls, I am sure that the admiration and affection of his Continental audiences would have spread to ours as well. I have seen only one less than ecstatic review of his playing, by a New York critic who wrote of the artist’s recording of the Grieg Concerto: “There is a fine sheen and glitter to the sound of the Lipatti piano but a rather conventional sense of what the music is all about.” The critic later retracted this opinion, but in any case I wonder if the issue is not really a semantic one. For the operative word “conventional,” I myself would have substituted the adjective “patrician.” Lipatti’s style was indeed “patrician”—or “conventional” if you choose—in that he absolutely refused to coarsen his manner with easy rhetoric and ostentation.

He was not a bravura player, though his fingers were as flawlessly developed as any pianist’s, past or present. Trained largely to the tastes of the French school, Lipatti used its *sec* tradition as a sort of springboard, adding a warmth and sunny radiance all his own. All of his recorded performances, whether of Bach, Mozart, Liszt, Chopin, or Ravel, show him to have been a clean player in every sense of the word: for one thing, “clean” in the sense of

no "false" notes. Even more important, however, was their cleanliness in the most abstract sense of being devoid of false emotions. Despite the presence of octave doublings in some Liszt pieces, incorrectly executed appoggiaturas in the Mozart A minor Sonata, and use of a dubious text for Schubert's G flat Impromptu—details which would prohibit Lipatti's being classified as "purist"—his art was pure, and noble, and honest in every other sense. His intimates speak of his personal attributes in terms of saintliness, and music was, indeed, a deeply spiritual—perhaps even religious—mode of life for him. When he played the Bach *Jesu, joy of man's desiring* as the first encore of every concert, he offered it as a sort of prayer.

Lipatti's humility was astounding: he played no Beethoven until the last two years of his life, as he considered himself unworthy of the challenge. Artur Schnabel finally persuaded him to think otherwise, and he played the *Waldstein* on a BBC broadcast. For his recording of the Bach-Hess *Jesu*, Lipatti made countless takes, most of them superlative to lesser ears, but it was not until after three years that he himself was satisfied. (An earlier performance of the chorale was released in France and Switzerland, but only grudgingly—as a stopgap measure to appease the clamor of admiring music lovers in those countries.) It was even said that Lipatti felt dissatisfaction with his flawless version of the Chopin Barcarolle!

That Chopin Barcarolle is the most perfect rendering of a most elusive composition I have ever heard. All the knotty technical hurdles are conquered with transcendent ease. Lyrical portions are broad and manly in their wide-open directness; dramatic sections are massive, firmly molded, and never pushed. Most remarkable, though, is the delicacy of the filigree, and the way in which all the elements of the work fuse together. Every example of his style, for that matter, shows this innate sense of proportion and sane emotional outlook. Few players can equal the clarity of Lipatti's rhythmic contour, effectively displayed in the final movement of the Schumann Concerto and in Ravel's *Alborada del gracioso*. His dynamic gradations were under such stern control that they sonically resembled the regularity of hair-pin lines in the score. While he was obviously a studied musician, he was also blessed with an intuition that kept his work flexible and infused it with feeling.

Because of Lipatti's practice of fully mapping out his work schedule for a number of years in advance, we can ruefully note that his early death robbed us of an *Emperor* Concerto, a Tchaikovsky B flat minor, the Bartók Suite, Op. 14, a complete set of Chopin Mazurkas, and countless other treasures. Due to the red tape of union restrictions in some countries, the transcription of Lipatti's *Waldstein* Sonata was destroyed, and we nearly were deprived of his final performance with orchestra, a memorable version of Mozart's Piano Concerto K. 467. On the other hand, several radio performances Lipatti gave with his godfather Georges Enesco in the early Forties have found their way onto disc, and then too, as

final bounty, we have his poignant last recital, given on September 16, 1950, at the Besançon Festival. It must be said, once again, that not a single note left to us by this noble young artist shows anything other than the highest integrity.



**Neveu—a poetic ardor allied to a questing intellect.**

**W**HEN AN Air France Constellation liner crashed into a fog-shrouded mountain peak over the Azores on October 28, 1949, a grief-stricken France paid homage to one of its national heroes, the boxer Marcel Cerdan. Also among the forty-eight passengers killed on that ill-starred flight to the United States were Ginette Neveu and her brother-accompanist, Jean-Paul. It was not until four years later, when a similar disaster took the life of the septuagenarian Jacques Thibaud, that France awoke to the sobering realization that it had lost its two greatest violinists of modern times.

Unhappily, I never heard Neveu in concert, and know her artistry only from the phonograph. I fancy, however, that from her recordings and photographs and the recollections of those privileged to attend her concerts I can construct a vivid impression. At least, it is not hard for me to imagine a fiery young woman striding out onto the stage, her black hair cropped in almost masculine fashion, her dark eyes burning with the intensity of flaming coals. She would, I am told, abruptly throw her instrument into playing position, implacably holding it there with her chin while she adjusted the tension of her bow; then, scarcely moving, she would wait out a long orchestral ritornello like a lioness about to strike her prey. In all I have heard of her work, technical command of the first order, coupled with innate poetry and a fierce dedication to her art, were the hallmarks of Ginette Neveu. At times, these endowments came close to consuming the music she played.

She was born to a musical family—Charles Widor, the organist-composer was her great uncle—on August 11, 1919. A prodigy of extraordinary brilliance, young Mlle. Neveu made her debut with the Colonne Orchestra at the age of seven. Thereafter she went to study with Lise Talluel and Carl Flesch, attracting international attention when, at fifteen, she received the Grand Prix at the Wieniawski International Violin Competition (nosing out David Oistrakh, among others). *Grove's Dictionary of Music and Musicians*, seldom given to hyperbole, blandly states that Ginette Neveu "was *Continued on page 112*



New from Garrard  
Model SP 20  
 at only \$37.50

*an excellent, 4-speed manual record playing unit with high fidelity features. This compact, efficient player is recommended for basic music systems and quality audio-visual applications.*



Interchangeable plug-in head, for any cartridge

Automatic return of arm to rest, and shut-off after play

Trip of DuPont Delrin®... track as light as 2 grams

Full size weighted turntable

Semi-counter-balanced arm with adjustable stylus pressure

Size—Compact 14 3/8" left to right, 12 1/2" front to rear, 3 1/2" above, and 2 1/8" below motor board. Fits Garrard 'B10 series bases.

**Garrard**  
 WORLD'S FINEST

# Perfection results from CHOICE...NOT CHANCE

Since no single phono cartridge can be all things to all people, we earnestly recommend that you employ these individual criteria in selecting your personal cartridge from the broad Shure Stereo Dynetic group:

**YOUR EAR:** First and foremost, listen. There are subtle differences in tonality that beggar description and are quite unrelated to "bare" specifications—yet add immeasurably to your personal listening pleasure.

**YOUR EQUIPMENT:** Consider first your tone arm's range of

tracking forces. Too, keep in mind that the cartridge ordinarily represents the smallest monetary investment in the system, yet the ultimate sound delivered depends *first* on the signal reproduced by the cartridge . . . "skimping" here downgrades *your entire system*.

**YOUR EXCHEQUER:** Shure cartridges cover the entire economic spectrum. And they are ALL Shure in quality, all Shure in performance. Even the least costly has received copious critical acclaim.

## BEST SELLER



**MODEL M3D**

Where cost is the dominant factor, the M3D provides extremely musical and transparent sound at a rock-bottom price. The original, famous Shure Stereo Dynetic Cartridge . . . with almost universal application. Tracks at pressures as low as 3 grams, as high as 6 grams. For any changer. Only \$15.75

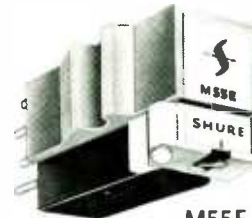
## MUSICAL BEST-BUY



**MODEL M7/N21D**

Top-rated cartridge featuring the highly compliant N21D tubular stylus. Because of unusually clean mid-range (where most music really "happens") it is especially recommended if your present system sounds "muddy." For 2-gram optimum tracking (not to be used over 2½ grams). Only \$17.95 (Also, if you own an M3D or M7D, you can upgrade it for higher compliance, if tracking force does not exceed 2½ grams, with the N21D stylus for only \$12.50.)

## ALL THE MOST WANTED FEATURES



**M55E**

15° TRACKING, ELLIPTICAL STYLUS

Professional performance at a modest price. Compares favorably to the incomparable Shure V-15, except that it is produced under standard Shure quality control and manufacturing techniques. Remarkable freedom from IM, Harmonic and tracing distortion. Will definitely and audibly improve the sound of monaural as well as stereo records. A special value at \$35.50. Upgrade M44 cartridge (if you can track at 1½ grams or less) with N55E stylus, \$20.00

## THE "FLOATING" CARTRIDGE



**M80E GARD-A-MATIC®**  
WITH ELLIPTICAL STYLUS

Bounce-proof, scratch-proof performance for Garrard Lab 80 and Model A70 Series automatic turntables. Especially useful for applications where floor vibration is a problem. Spring-mounted in tone arm shell. Unique safety feature retracts stylus and cartridge when force exceeds 1½ grams . . . prevents scratching record and damaging stylus. \$38.00

## THE ULTIMATE!



**V-15**  
WITH

BI-RADIAL ELLIPTICAL STYLUS

For the purist who wants the very best, regardless of price. Reduces tracing (pinch effect), IM and Harmonic distortion to unprecedented lows. 15° tracking. Scratch-proof, too. Produced under famed Shure Master Quality Control Program . . . literally hand-made and individually tested. In a class by itself for mono as well as stereo discs. For manual or automatic turntables tracking at ¾ to 1½ grams. \$62.50

## "THE BEST PICK-UP ARM IN THE WORLD"



**SHURE SME**

Provides features and quality unattainable in ANY other tone arm. Made by British craftsmen to singularly close tolerances and standards. Utterly accurate adjustments for every critical factor relating to perfect tracking . . . it realizes the full potential of the cartridge and record. Model 3012 for 16" records \$110.50; Model 3009 for 12" records \$100.50

**SHURE**

*Stereo Dynetic®*

High Fidelity Phono Cartridges . . . World Standard Wherever Sound Quality is Paramount

Shure Brothers, Inc., 222 Hartrey Ave., Evanston, Illinois

CIRCLE 72 ON READER-SERVICE CARD

high fidelity

# EQUIPMENT REPORTS

*The consumer's guide to new and important high fidelity equipment*

## DUAL MODEL 1019

### AUTOMATIC TURNTABLE

**THE EQUIPMENT:** Dual 1019, a four-speed automatic turntable with integral arm. Dimensions: 12¾ by 10¾ inches; allow 3 inches below and 6 inches above chassis plate. Price: \$129.50. Optional bases, from \$6.95. Additional cartridge holder, \$3.00. Manufactured in West Germany; distributed in the U.S.A. by United Audio Products, 535 Madison Ave., New York, N.Y. 10022.

**COMMENT:** Sturdily constructed and loaded with features, the latest Dual record player—Model 1019—offers a level of superior, uncompromised performance that—regardless of type, manual or automatic—marks it as a splendid piece of equipment. It has everything that the Dual 1009 has (see HIGH FIDELITY, November 1963), plus additional features and measurably improved performance.

It is, to begin with, a four-speed machine with settings for 78-, 45-, 33-, and 16-rpm speeds. A vernier adjustment permits varying by six per cent the nominal speed chosen—thus affording absolute accuracy of disc speed plus the option of deliberately varying musical pitch for special purposes. The Dual may be used as an automatic changer, with records stacked on a long spindle that has retracting levers (no overhanging arms or platforms are used); it also may be used as a single-play turntable. In the latter mode, a short spindle is inserted in the platter; this spindle rotates with the record—a feature, normally found on manual-only turntables, which eliminates possible wear of the record's center hole. In addition to these two spindles, an adapter is supplied for single-play of 45-rpm "doughnuts." For automatic play of stacks of 45s, an accessory adapter (Model AS-9, \$4.80) is available.

The platter itself is one of the heaviest in the business (7 pounds, 10 ounces), machined of non-ferrous aluminum, and very well balanced. It is driven, via an idler wheel and stepped pulley, by a very substantial and quiet-running four-pole induction motor. The tone arm is a metal tubular type. The pivot end is fitted with a combination sliding and rotating counterweight for precise balance. The pickup or head end has a convenient slide-out platform on which the cartridge is mounted; the assembly then slips into place in the head very readily at the flick of a lever projecting from the side of the head. This

lever also serves as a manual cueing device. In addition, there is an automatic cueing "shift-stick" that lowers and raises the arm very gently in either manual or automatic operation. The platform on which the cartridge is mounted, incidentally, is adjustable for optimum stylus overhang.

Probably the most arresting new feature on the 1019 is its built-in calibrated antiskating adjustment. A dial, around the pivot shaft of the arm, may be rotated to add continuously variable degrees of torque to counteract the tendency of the arm to be pulled inward toward the center. The numbers on this dial correspond to those on the tracking force dial (seen at the right near the top of the pivot assembly) with reference to a 0.7-mil stylus. However, the instruction manual supplied with the 1019 contains a chart, based on research conducted at the Dual factory, that lists recommended antiskating settings for other stylus tip diameters from 0.4 up through 0.9 mil, and for an elliptical tip. By referring to this



chart the user can readily dial the antiskating setting recommended for any stereo cartridge used at any tracking force from 0.5 to 5 grams.

The design aim here is to equalize the normal forces exerted on a stylus by the two walls of the record groove, so that the selected stylus tracking force will indeed be maintained with respect to both walls. Uncompensated skating (also called left-groove or inner-groove drag) can cause, advises Dual, widely varying tracking forces against the groove walls, resulting in accelerated record wear, degradation of the stereo effect, and distortion—especially on the inner portion of the record groove. The narrower the contact radius of the stylus, the more antiskating compensation is required.

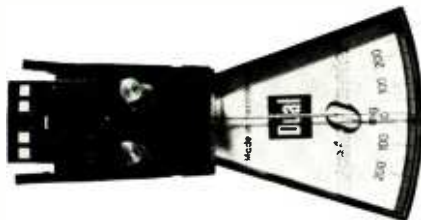
In tests at Nationwide Consumer Testing Institute,

## REPORT POLICY

Equipment reports are based on laboratory measurements and listening tests. Data for the reports, on equipment other than loudspeakers, is obtained by Nationwide Consumer Testing Institute, Inc., a subsidiary of 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 Nationwide Consumer Testing Institute, 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 the publisher.

Inc. (a subsidiary of United States Testing Company, Inc.), the Dual 1019 proved to be a top-ranking performer, with excellent characteristics in both its automatic and manual modes of operation. The stylus force adjustment was found to be accurate to within 5 per cent of the values indicated on the scale. With such precision, combined with the additional compensation of the antiskating dial, one can rest assured that the selected tracking force will indeed be just that.

The arm itself is extremely well balanced in all planes, and highly immune to external jarring and shock effects. When correctly set up, it continues to track perfectly even with the turntable tipped at a ridiculous angle. The arm is suited for use with today's very high compliance cartridges at the low forces recommended by their manufacturers. The



*Dual's Skate-O-Meter.*

automatic trip mechanism, for changer action, may be activated—if desired—even when the arm is set for a tracking force as low as 0.5-gram. Bearing friction was quite low, and the arm had no measurable resonance, which is outstanding. Turntable rumble, measured by the NAB standard (re: 100 Hz at 1.4 cm/sec) was a very low -39 db; if weighted for frequency it would be even lower. It is, of course, completely inaudible—even when playing through high-powered amplifiers and wide-range speakers. Wow and flutter figures were equally excellent: being a very low and utterly insignificant 0.08 and 0.05 per cent respectively.

The Dual 1019 operates and "handles" in a manner that is quite in keeping with its splendid measurements and excellent construction. It has a truly professional "feel." Its controls perform exactly as intended; everything turns, moves, and pivots smoothly and silently. It is a machine on which nothing seems to have been overlooked—even down to the manner in which it is installed in its base: special hold-down lugs obviate the need to grope beneath the chassis when setting it in place. Most important, the 1019 can be taken, without apologies for its automation, as an uncompromised high fidelity unit for use in the finest of home music systems.

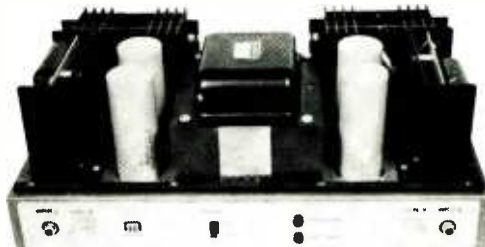
In conjunction with the antiskating feature of the 1019, Dual has developed the Skate-O-Meter—a small, triangular-shaped meter fitted with a 0.7-mil stylus that drives an indicator calibrated in units of "left" or "right" milligrams. This device, installed in place of a cartridge, indicates the amount of lateral force being exerted against the stylus at any portion of a record groove. When the needle rests on zero (dead center), no unequal force is present, and any skating tendency has been compensated for. When the needle moves to the viewer's right, skating force is being exerted on the stylus toward the center of the disc, indicating the need for compensation. When the needle moves to the left, the arm is "over-compensated" and is being pulled toward the lead-in groove. Thus far used only as a research tool and as an effective demonstration device for the anti-skating feature, the Skate-O-Meter may be released as an audio accessory product inasmuch as it can be used to observe skating torque on virtually any tone arm.

## MATTES SSP/200 BASIC AMPLIFIER

**THE EQUIPMENT:** Mattes SSP/200, a solid-state stereo basic (power) amplifier. Dimensions: 14-5/16 by 5-1/2 inches; 10 inches deep, including clearance for knobs and connectors. Price: \$375. Manufacturer: Mattes Electronics, Inc., 4937 West Fullerton Ave., Chicago Ill. 60639.

**COMMENT:** The first product of a new company, the Mattes SSP/200 marks an auspicious entry into the high fidelity field. It is, in a word, the most powerful solid-state amplifier yet encountered, very possibly the highest-powered of any type ever offered commercially, and certainly one of the best-performing. A basic amplifier, it is intended primarily for use with a separate preamp-control unit. However, inasmuch as it has separate input level controls on each channel, it also may be fed directly from a tuner, or from a tape deck having preamplifier ("line") outputs, or from a "high level output" phono pickup whose signal requires no equalization or preamplification.

Despite its high-powered circuitry, the SSP/200 is fairly compact and, when its cage is in place (removed for our photo), it presents—for a basic amplifier—a relatively neat appearance. The front apron of the chassis contains the input jacks and their respective level controls, a power on/off switch, a pilot lamp, and two red lights: one indicating an open fuse; the other warning of excessively high temperature with respect to the output transistors. The rear apron has professional-type speaker binding posts for each channel, and a three-position switch with markings for "test," 4 ohms output, and 8-16 ohms output.



There also are two AC convenience outlets, the power line cord, a fuse-holder, and an additional pair of signal input jacks wired in parallel to the inputs on the front apron. The construction of the SSP/200 is first-rate, with huge, high-grade filter capacitors, enormous heat-sinks, and careful wiring. The circuitry is all solid-state; the silicon output transistors are driven by interstage transformers. Included under the chassis is a special control for adjusting the amplifier to different line voltages. The "test" position of the output switch, incidentally, removes the high voltage from the output transistors, and is to be used during hookup of the amplifier to its preamp and speakers. When all connections are properly made, the switch may be flipped to the required impedance setting.

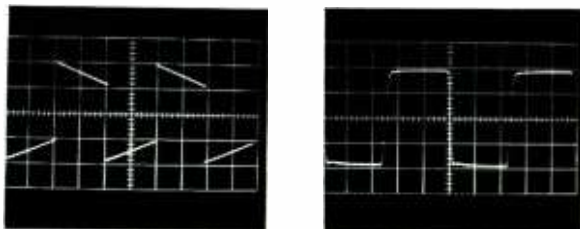
In tests at Nationwide Consumer Testing Institute, Inc. (a subsidiary of United States Testing Company, Inc.) the SSP/200 proved to be an exceptionally good performer. It easily exceeded its specifications by de-

living well over 100 watts per channel rms power, at very low distortion, with both channels driven simultaneously. What's more, both channels were measured as absolutely identical at clipping—which bespeaks very precise engineering. Total harmonic distortion remained under a mere 0.3 per cent across the audio band. Frequency response was virtually a flat line across the audio range, and down by 2 db at 6 Hz and at 54 KHz. Intermodulation distortion curves showed only the slightest tendency to the rise at low power levels characteristic of many solid-state amplifiers; at that, IM was well below 1 per cent—at any output impedance—for up to 67.5 watts output, and remained below 0.4 per cent to beyond 100 watts output at 8 ohms and 4 ohms which, as far as we know, is something of a record. At the power output levels most often used in a home music system, IM was very low—less than 0.4 per cent for 4-ohm speakers; less than 0.2 per cent for 8-ohm speakers; less than 0.2 per cent for 16-ohm speakers.

The low-frequency square-wave response showed some tilt (probably reflecting intentional subsonic filtering). The very "flat tops" of the higher-frequency square-wave response closely resembled the input test signal, exhibiting what engineers call "clean switching of the wave shape"—a factor held to contribute to good transient response. The amplifier's signal-to-noise ratio of 90 db was excellent, and the unit remained stable under all conditions of loading. Its damping factor was an excellent, very high 80.

The SSP/200 is protected against short circuits at its output by a thermal sensing system. A dead short deliberately introduced across the output terminals for two minutes had absolutely no harmful effect on the amplifier. The short was removed, the amplifier rechecked immediately, and all performance characteristics were as fine as before.

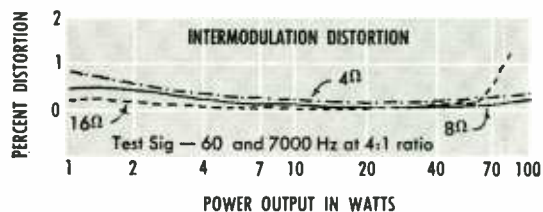
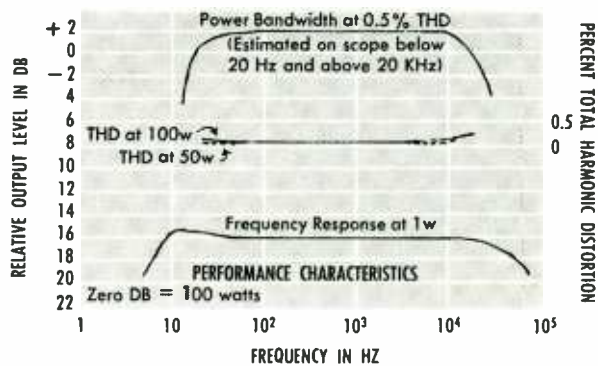
In listening tests, the SSP/200 is readily discerned as one of the "amplifier greats." Fed with high quality program material and driving high quality speaker systems, it produces a sound that is utterly clean and transparent. Like other topflight amplifiers, it has that listening-through-to-the-source quality; it handles sudden changes in the music, dynamics, transients, crescendos, and such with the



Square-wave response to 50 Hz, left, and 10 KHz.

ease and authority of a superior instrument. Its enormous power reserves, combined with its high damping, seem to enable it to elicit the last drop of performance out of speakers, particularly the low efficiency types with which it logically ought to be used in home music systems.

Of course the prodigious power capability of the SSP/200 also suggests its use for other purposes: for instance, it would be a logical choice for driving multiple speaker systems, in commercial installations as well as in the home. It is the kind of amplifier that can stir the hugest outdoor horn systems into full, clear response; yet, it seems just as fitting in the home revealing the inner detail of a Mozart serenade or the sweep of grand opera.



## Mattes SSP/200 Amplifier

### Lab Test Data

| Performance characteristic              | Measurement                                                      |
|-----------------------------------------|------------------------------------------------------------------|
| Power output (at 1 KHz into 8-ohm load) |                                                                  |
| l ch at clipping                        | 128 watts at 0.09% THD                                           |
| l ch for 0.5% THD                       | 157.5 watts                                                      |
| r ch at clipping                        | 128 watts at 0.09% THD                                           |
| r ch for 0.5% THD                       | 157.5 watts                                                      |
| both channels simultaneously            |                                                                  |
| l ch at clipping                        | 112.5 watts at 0.11% THD                                         |
| r ch at clipping                        | 112.5 watts at 0.11% THD                                         |
| Power bandwidth for constant 0.5% THD   | 15.5 Hz to 22.5 KHz                                              |
| Harmonic distortion                     |                                                                  |
| 100 watts output                        | under 0.3%, 20 Hz to 20 KHz                                      |
| 50 watts output                         | under 0.3%, 20 Hz to 20 KHz                                      |
| IM distortion                           |                                                                  |
| 4-ohm load                              | 0.9% at 1-watt output; under 0.4%, 3.5 watts to 100 watts output |
| 8-ohm load                              | 0.5% at 1-watt output; under 0.2%, 4 watts to 100 watts output   |
| 16-ohm load                             | 0.25% at 1 watt; under 0.2%, 1.5 watts to 60 watts output        |
| Frequency response, 1-watt level        | ±0.5 db, 7.4 Hz to 27 KHz; down 2 db at 6 Hz and at 54 KHz       |
| Damping factor                          | 80                                                               |
| Sensitivity                             | 1.1 volts                                                        |
| S/N ratio                               | 90 db                                                            |

## ADC 10/E CARTRIDGE

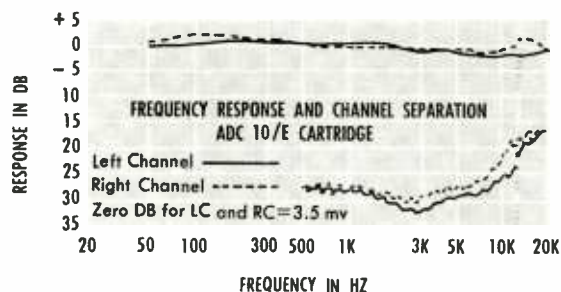
**THE EQUIPMENT:** ADC 10/E, a magnetic stereo cartridge fitted with elliptical stylus. Price: \$59.50. Manufacturer: Audio Dynamics Corporation, Pickett District Rd., New Milford, Conn. 06776.

**COMMENT:** Smallest and lightest of the ADC cartridges, the new Model 10/E also is the best yet offered by this company which, in view of past performance of other ADC models, is saying quite a lot. It uses the induced magnet principle introduced by ADC with its Point Four Series (see HIGH FIDELITY, October 1964). Briefly, the stylus cantilever rests in the groove of a permanent magnet and extends, via its pivot point, through a tube of soft iron. The initial magnetic flux thus set up is varied by the stylus motion and, in turn, induces a voltage in two sets of coils.

This design—said to make for very low mass and linear response—is carried to a new level of refinement in the ADC 10/E. Compliance is extraordinarily high, rated at  $35 \times 10^{-6}$  cm/dyne. Dynamic mass is not specified but is, in the judgment of Nationwide Consumer Testing Institute, Inc. (a subsidiary of United States Testing Company, Inc.), exceptionally low. The cartridge is designed to track at the vertical angle of 15 degrees; recommended stylus force is 1/2 to 1 gram.

NCTI's measurements of the ADC 10/E—made at a stylus force of 1 gram—indicate very smooth and uniform response across both channels. The left channel was flat within +0.5, -2 db out to 20 KHz; the right channel, within +2, -1.5 db out to 20 KHz. Channel separation remained better than 27.5 db across most of the range up to 5 KHz (reaching a maximum of 30 db to the left channel at 3 KHz), and was still better than 15 db at 20 KHz, which is outstanding for a pickup. Harmonic distortion did not become apparent until 4 KHz and remained very low out to 15 KHz. IM distortion laterally was fairly low; vertically, it was extremely low. The tracking ability of the ADC 10/E, in both planes, was very good.

Signal output levels were the same on both channels—3.5 millivolts—a shade less than specified but



still ample for magnetic phono inputs on today's amplifiers and well balanced across the range. The pickup's response to a 1-KHz square wave was in sum better than average.

Measurements and theory aside, the real test of the 10/E is in the hearing. The improved response of this cartridge—compared directly with the Point Four or, even more relevantly, with the earlier ADC-1—is a discernible thing: the bass is firmer, the midrange fuller, the top highs "airier." The improved tracking ability of the 10/E also is apparent: the cartridge negotiates the most demanding of recorded passages with the ease of a thoroughbred, and its "sound" is always balanced and neutral—it is the sound, as far as we can determine, of the record itself. Without doubt, the 10/E will take its place among the very finest cartridges in the stereo world. Installed in one of today's better tone arms it can improve the sound of any playback system; it is the kind of pickup, however, that almost demands being used with the best associated equipment.

## ACOUSTIC RESEARCH AR-2aX and AR-4X SPEAKER SYSTEMS

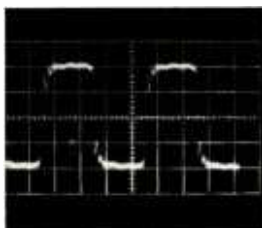
**THE EQUIPMENT:** AR-2aX, a full-range compact speaker system in an integral enclosure. Dimensions: 24 by 13½ by 11½ inches. Prices: \$109 to \$128, depending on finish. AR-4X, a full-range compact speaker system in an integral enclosure. Dimensions: 19 by 10 by 9 inches. Prices: \$51 to \$57, depending on finish. Manufacturer: Acoustic Research, Inc., 24 Thorndike St., Cambridge, Mass. 02141.

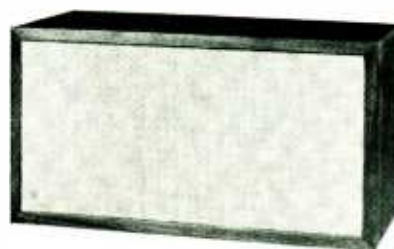
**COMMENT:** The "X" in evidence after many of AR's product model numbers indicates an improvement over the original models. In the case of these two speaker systems (the 2aX and the 4X), the improvement has to do with the midrange and highs, respectively. Speakers being the touchy things they are, and AR being the kind of organization that does not use the word "improvement" lightly, the changes in the Model 2aX and Model 4X are quite tangible, sonically speaking. That they are now being offered with no increase in cost over the former models does credit to AR as a high fidelity company. Owners of the older models can upgrade them to the new versions by ordering, from AR dealers or postpaid directly from AR, conversion kits at \$15 each—which, in view of what is involved in the way of equipment, strikes us as a very nominal sum indeed.

The AR-2a was originally reported in this journal in May 1960. A comment in that report is a clue to



*Response of cartridge to 1-KHz square wave.*





*The AR-2aX, left, and the AR-4X; the "X" refers to new midrange and tweeter, respectively.*

the changed version: "Between 1,000 and 4,500 cps, a depression in the response curve gives the sound a somewhat distant quality. . . ." It is precisely this midrange that has been worked over in the new version. The two 5-inch midrange cones in the AR-2a have been replaced by a single 3½-inch cone in the AR-2aX. This is the same cone, in fact, that was originally used for both midrange and highs in the AR-4, more of which later. The highs in the AR-2aX continue to be handled by the 1¾-inch-diameter "fried egg" tweeter, the same driver used in AR's top speaker system, the AR-3. The use of the new midrange cone in the AR-2aX permits a lower crossover frequency with respect to the woofer, 1,500 Hz as compared to the former 2,500 Hz.

The net effect of these changes, to our ears, is a better-balanced reproducer—one with more guts, or presence, or whatever you care to call it. The bass line is, as we have come to expect from AR, exemplary: well-defined and clean. The highs are quite open. And the midrange does seem to blossom out more fully than in the older model. Our response checks indicate strong fundamental bass to just below 40 Hz, with doubling evident in this region if the system is driven abnormally hard. Response upward from here is uniform, smooth, and remarkably well dispersed all about the speaker. The pattern narrows of course as frequency rises, but test tones above 10 KHz are clearly audible well off axis of the system. The response appears to slope at 14 KHz and extends to inaudibility.

On white noise, the AR-2aX is fairly smooth, though the response varies considerably as the rear-panel controls for highs and midrange are varied. On program material, the speaker strikes us as one of the most honest reproducers we have auditioned; it can easily stand up against systems costing more. In fact, the over-all character of the AR-2aX is very similar to the AR-3; not quite as ultimately deep way down, but very close. And we might add that we feel these speakers really come into their own when driven by high-powered amplifiers that have fairly high damping factors, such as the best recent solid-state types.

The AR-4 was covered in a report published here in January 1965. At that time it employed the 3½-inch cone (now used as the midrange in the AR-2aX) for midrange and highs. Replacing this, in the AR-4X, is a newly developed 2½-inch cone of shallow depth which is crossed over to the woofer at 1,200 Hz. The effect of this change is to add a little more clarity to the midrange and to strengthen the highs. Our checks of the original AR-4 indicated a rolloff beginning just above 11 KHz; the new model seems to begin its rolloff at 13 KHz. And the dispersion pattern of the AR-4X is noticeably broader. An 11-KHz tone is clearly audible well off axis and a 13-KHz tone, while weaker and more directional, still can be heard somewhat off axis. White noise response was a shade smoother than in the older model.

We liked the AR-4 originally for its better-than-average response in its price class. We like the AR-4X even more. On direct A-B comparison with the costlier AR-2aX there are moments when the two are indistinguishable. For instance, every now and then you can hear the deep subtle stroke of a bass viol as it is played, and it is hard to believe that such tones can emanate from a system less than 1 cubic foot in size. Of course, by direct comparison with something costlier, such as AR's own Model 3, you become aware of sound that can be deeper and more spacious. Nonetheless, within their respective limits, either the AR-2aX or the AR-4X is eminently satisfactory. Neither of these speakers ever honks or shrieks at you; either is capable of projecting a healthy amount of honest musical sound. In pairs, for stereo, either model provides a sense of natural breadth and depth—and the size of the room is not terribly critical, within reason. The AR-4X's seemed perfectly apt in a study of 12 by 17 feet, and only the least bit lost in a much larger room of 15 by 27 feet. The AR-2aX's fit in readily, acoustically speaking, in either room. Incidentally, the AR-4X's are relatively light in weight, and AR supplies, with each, some hardware and instructions for mounting them directly on a wall. The heavier 2aX's require a shelf or pedestals.

---

## REPORTS IN PROGRESS

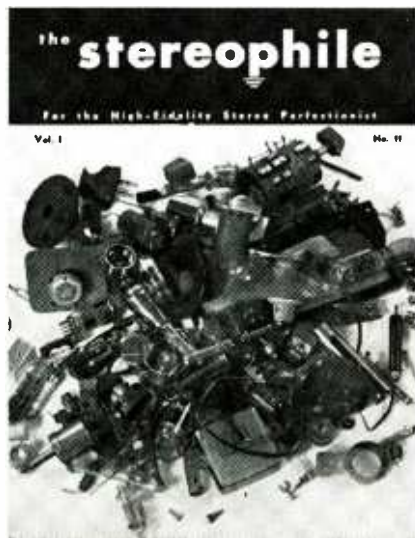
**J. B. Lansing SG 520 Preamp; SE 400 Power Amp  
Grado Model B Cartridge  
Fisher 440T Receiver**

# EXPERTS' CHOICE:

The editors whose job it is to know—recommend DYNACO

## STEREOPHILE

In this perfectionist magazine's selection of Recommended Components in each issue, Dyna preamps, amplifiers, and the Dyna-tuner have consistently dominated Groups B and C in all applicable categories. In their own words: "Component categories are as follows: Class A — Highest in price and prestige value, top quality sound; Class B — Sonic quality about equal to that of Class A components, but lower in cost; Class C — Slightly lower-quality sound, but far better than average home high-fidelity; Class D — Good, musical sound, better than the average component system but significantly less than the best sound attainable."



HI-FI BUYERS GUIDE 1966  
The top three Shoppers Special recommendations are clear:

- Maximum Fi — PAS-3, 2 Mark IIIs, FM-3
- Music Lovers — PAS-3, Stereo 70, FM-3
- Most Fi Per Dollar — SCA-35 and FM-3



## POPULAR SCIENCE — 1963 and 1964

"The Low-Down on Hi-Fi Stereo" in September 1963 picked the Dyna PAS-2 preamp and the Stereo 70 amplifier for their top-most system at \$700 "selected to please the true hi-fi buff" with the further comment "It was the unanimous opinion of the panel that you could spend well over \$1000 and not get any better sound from your records."

The "Low-Down on Hi-Fi Stereo Tuners" in September 1964 picked the Dyna FM-3 in both major categories. It was one of the three assembled tuners over \$150 selected as "outstanding buys," and one of two tuners which were ranked as "definitely the best of the under-\$150 kits."



FM-3  
Stereo  
FM Tuner  
Kit  
\$99.95



SCA-35  
Stereo  
Amplifier  
Kit  
\$99.95



PAS-3X  
Stereo  
Preamplifier  
Kit  
\$69.95

Complete specifications and test reports are available on request.

**DYNACO INC.** 3912 POWELTON AVENUE, PHILADELPHIA 4, PA.

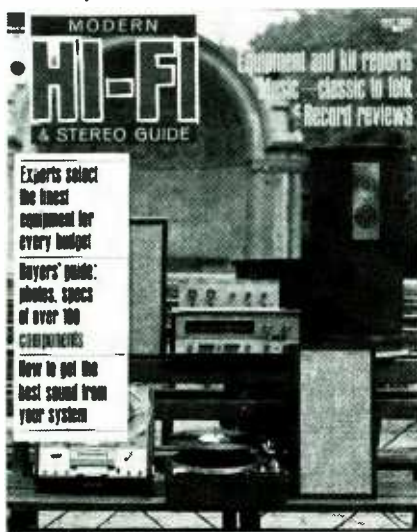
CIRCLE 28 ON READER-SERVICE CARD



# DYNACO IS BEST

for quality, performance and value!

Modern Hi-Fi & Stereo Guide '64  
*"Experts Choose The Most Sound For The Money" with the Dyna SCA-35 in 3 out of 6 systems, and the PAS-3 with 2 Mark IIIs, and the FM-3 separately picked in two other systems.*



## HI-FI TAPE SYSTEMS 1964

"Editor's Choice Of Hi-Fi Systems": "Maximum Fi — The Dyna . . . (FM-3, PAS-3 and 2 Mark IIIs) . . . is the least expensive way to obtain state-of-the-art performance. Music Lovers — The Dyna . . . (FM-3, PAS-3 and Stereo 70) . . . has been recommended by more experts, and their nephews, than any other hi fi system. We don't hesitate to join the parade knowing that we run no risk whatever that anyone will be unhappy with the expenditure. Most Fi Per Dollar—This makes it three in a row for Dyna but we won't apologize. The SCA-35 is the finest low powered amplifier on the market, delivers 16 watts from 20 to 20,000 cycles at less than 1% distortion and below 3 or 4 watts the distortion is unmeasurable."



## CHANGING TIMES — The Kiplinger Magazine

"The Best Stereo Your Money Can Buy" in the July 1965 issue recommends the Dyna SCA-35 amplifier in its \$400 system, and the Dyna PAS-2 preamplifier and Stereo 70 amplifier in both its \$600 system and in its \$800 recommendation "for perfectionists." Succinctly placing solid state equipment in its proper perspective, it advises that "transistors are useful in some special circumstances, relatively expensive and so far not inherently better than tubes."



THE KIPLINGER SERVICE FOR FAMILIES  
 July 1965



### THE WORKING WIFE & MOTHER

Who she is, why she works, how she manages



### BIG CHANGES INSIDE THE STOCK MARKET

What they mean to you

- The best stereo your money can buy
- Ways to cut the cost of family travel
- Read that lease • Tip for first-time job hunters



2 Mark IIIs  
 60 watts/  
 channel  
 Kits  
 \$79.95 each



Stereo 70  
 35 watts/  
 channel  
 Kit  
 \$99.95



Stereo 35  
 17.5 watts/  
 channel  
 Kit  
 \$59.95

In Europe write Audiodyne a/s Christian X's vej 42, Aarhus, Denmark

**DYNACO INC.** 3912 POWELTON AVENUE, PHILADELPHIA 4, PA.

CIRCLE 28 ON READER-SERVICE CARD



# Feeling Exotic?

## Freshen your collection with these 8 rare and beautiful Angel albums.



Don't pout and settle down to *that* symphony or *that* concerto or *that* opera again tonight. Reach a little. Have a vivid time or two or more with these connoisseur-quality Angel selections. They'll give you such a musical tune-up, you'll be good for another two million decibels.



Premiere recordings of three post-Schoenberg shockers by France's foremost ultramodernists. Hair-raising recording! S-36295



First recording of Michael Tippett's fantasy for strings, with its Baroque source. With Britten's early masterpiece. S-36303



Recording debut of England's brilliant cellist, just 21; the Concerto's first recording. Lush Whitman choral settings. S-36285



Castilian exotica, both intense and whimsical, played with warmth and authority by Spain's foremost keyboard virtuoso. S-36281



American recording debut of the young harp virtuoso from France. First long-play recording of the Pierné Concertstück. S-36290



Brilliant flowers from the High Baroque: Keiser's "Croesus," Mattheson's "Boris Godenow," also Telemann, Handel. S-36273



Telemann's "Water Music" Suite ("Hamburg Tides") with rarer oboe-spiced concertos. Moscow musician-taped in Paris. S-36264



Heady harmonic surprises, including the ingenious "Fantasia upon One Note," by England's great Early Baroque master. S-36270

reviewed by  
NATHAN BRODER  
O. B. BRUMMELL  
R. D. DARRELL  
SHIRLEY FLEMING  
ALFRED FRANKENSTEIN  
HARRIS GOLDSMITH

## Records in Review

BERNARD JACOBSON  
ROBERT LAWRENCE  
CONRAD L. OSBORNE  
ALAN RICH  
ERIC SALZMAN  
DENIS STEVENS  
JOHN S. WILSON



### Gustav Mahler— *The Unfinished Tenth Quickened to Vibrant Life*

by William Malloch

GUSTAV Mahler, a compulsive perfectionist, always insisted on keeping all matters artistic in his own hands. But it has taken the laying-on of a number of other hands to bring his unfinished Tenth Symphony properly to life.

It was Mahler's habit to compose during summers and to orchestrate during following winters and springs. The Tenth was sketched during the summer of 1910 and the orchestration would probably have been finished by spring 1912 if, during the winter of his 1910-11 New York Philharmonic Society season, the composer had not fallen ill with a streptococcus throat infection (this before the days of penicillin). He was forced to cut his season short, and, his strength ebbing away, was taken to Vienna, where he died May 18, 1911.

The score of the Tenth is highly autobiographical, the sketch liberally scrawled with words mostly directed to Mahler's wife. It is not only autobiographical, it is prophetic. Mahler wrote his *Kinder-totenlieder* before his eldest child died. Similarly, ill with a serious heart condition, he wrote the Tenth as a musical love letter to his wife before she told him that, in her view, their life together was not altogether satisfactory.

Conceptually, the Symphony is one of Mahler's strongest works. The opening Adagio contains, in a climax toward the end, a shattering dissonant chord, dizzily piling up in thirds most of the notes

of the chromatic scale. This chord returns at the climax of the fifth movement, followed by the Adagio's opening viola motive played by the horns. In between these two huge outside movements, over twenty minutes each in length, come three shorter scherzolike movements. The unknown second movement (taking a cue from the "hopping" asymmetrical idea in the center section of the Sixth Symphony scherzo) is a tour de force in changing time signatures. It is a bustling, bucolic movement, alternating 3/4 peasant rhythms with asymmetrical sections full of barnyard noises (isn't the opening horn motive a transfigured hen's cackle?). The well-known wistful Allegretto movement follows. The fourth, waltz, movement alternates demonic sections (related in spirit, and music, to *Das Lied's Trinklied*) with bittersweet sections (cousins to the waltz movement from the Fifth). This movement ends with a tremendous whack on what is supposed to be a "completely muffled drum." (Mahler heard such a sound when a funeral procession for a fireman killed in action passed in the street below his window at the Savoy Hotel. He writes to his wife in the sketch, "Only you know what this signifies.") The same drumstroke opens the finale, a slow-fast-slow movement. The fast portion quotes material from the Allegretto. It is climaxed by the aforementioned dissonant chord and horn motive. The final

music, Mahler's real musical leave-taking, is an affectionate benediction. It reflects, perhaps, a new sweetness Mahler claimed he found in the "habit of existence" once he learned of his heart condition.

Knowing he would not live to complete the Symphony, Mahler at first instructed his wife to destroy the sketches. But, being of at least two minds about almost everything, he later told her to do with them "as she wished." In 1924, she was persuaded by musicologist Richard Specht to publish them in facsimile form. The Symphony's Adagio and Allegretto (quixotically titled "Purgatorio") were put into performable shape shortly afterward by Ernst Křenek and premiered that same year by Franz Schalk and the Vienna Philharmonic. Since that time, the remainder of the Symphony, blue-penciled-in corrections and all, has lain practically unnoticed in libraries and private collections throughout the world.

The chief reason for the neglect of the Tenth is probably that, on first glance, the sketch pages appear to be highly chaotic and almost indecipherable. But this is because Mahler's hand and method of work take some getting used to. Once looked at from the proper angle, the sketches reveal a fully formed five-movement symphony, continuous from first note to last. Mahler rarely made structural changes in his symphonies once he had set them down in two- to four-stave form. His main con-

cern thereafter was proper orchestral dress. He already had completed orchestrating the first movement and had outlined the instrumentation of the second and the first thirty-one bars of the third. Thus the sketch pages contain the body of Mahler's musical argument.

In 1941, the composer Frederick Block published an article in the Bruckner Society of America's *Chord and Discord*, stating clearly enough that the work was, in fact, essentially complete. Block prepared a four-hand version for study purposes. Shortly afterward, Mrs. Mahler, at the prodding of Mahler enthusiast Jack Diether, tried to interest Arnold Schoenberg in completing the work. Schoenberg, who had already stated in print for philosophical purposes that the world was never to know Mahler's Tenth but who had not previously seen the actual sketches, spent an afternoon poring over them and said he could do nothing with them. Subsequently, Diether persuaded a young English dodecaphonic composer, Joseph Wheeler, to take on the work (Wheeler, in characteristic Mahler-like fashion, has extensively revised his score at least four times). Independently, Clinton Carpenter, of Mt. Prospect, Illinois, has produced a "Mahler Tenth." Dr. Erwin Ratz, President of Vienna's Mahler Society, declares that three more such scores, from Germany, Argentina, and Russia, are on deposit in the Society's archives.

But it was not until 1960 that the musical world in general was to have audible proof of how nearly complete Mahler had left his Symphony. That year, the English musicologist, critic, and composer Deryck Cooke, working on a Mahler 100th anniversary booklet for the BBC, investigated the sketches for the sake of thoroughness. He began to copy out certain passages, and seeming confusion became certain clarity. Soon enough he began to realize he had it in his power to unloose a musical blockbuster. Once out of the bottle, Mahler's musical genie would not be put back. Cooke persuaded the BBC to let him broadcast a talk-cum-music lecture, and by air time he presented, besides the customary Adagio and Allegretto, orchestrations of large chunks of the second and fourth movements, and the fifth movement complete. Public and critics responded with surprise and enthusiasm.

Mrs. Mahler, who thought she had given the BBC permission only for an illustrated lecture, was unprepared for the clatter reaching her New York apartment. Feeling left out, she was put out, and banned repeats of the broadcast. Many besieged her to lift the ban, while others (including myself) lambasted Cooke for not "finishing the job." Mrs. Mahler stuck to her position. Then, flanked by Mahler enthusiasts Diether and Jerry Bruck, conductor Harold Byrns persuaded her to listen to a tape of the original broadcast. Bruck reports that Mrs. Mahler, reading Cooke's score, asked that the finale be repeated. Then, raising her eyes from the score, she exclaimed, "*Wunderbar!*," and the floodgates were open.

Not only was Cooke's Tenth broadcast complete by the BBC in August 1964

(under Berthold Goldschmidt, who had much to do with advising Cooke on orchestration) but Wheeler's version was also heard in May 1965 (performed by New York's semiprofessional Caecilian Society under Arthur Bloom). In years to come, we will surely hear other Tenth's as well. Both Maurice Abravanel and Leonard Bernstein are toying with the idea of performing the Wheeler.

For the most part, it is good that Cooke's work has been recorded first. (It was given its American premiere by the present performers on November 5, 1965.) Cooke claims only to have prepared a "performing version of the sketch" and has done a minimum of note-adding, i.e., filling in a conjectural harmony or secondary voice here and there and painting all in Mahler-like colors (there are several places where he, as any editor must, has filled in melodies and harmonies late in a movement which are more fully written out in earlier parallel passages). So, in a way, such a "realization" represents Mahler well, but, equally, as Cooke admits, it does not—for with Mahler there is always something extra, something a bit different, each time a given musical idea passes by once again. The fantastic shell game Mahler plays with his ideas as they poke their noses out of the orchestra now here, now there, the delightful and terrible superelaboration, is only minimally in evidence in this score.

But had Cooke been more daring (as Wheeler and Carpenter have been), he surely would have been damned from many quarters for "composing" Mahler's music for him, and would have been unable to demonstrate how much *essential* Mahler the sketch contains. This is not to say that Cooke does not demonstrate uncanny intuitions. The scoring of the opening of the fourth movement has just the right "feel" to it, and his scoring of the eerie final pages of this movement and the transcendental final pages of the fifth movement are marvels of insight and good taste. Certainly the whole score has the *general* sound of a Mahler score.

At the same time, Cooke has *had* to make certain subjective choices in his job of reconstruction, and not all of these may "scan" in the long haul. It is hard for me to understand why Mr. Cooke recommends (and Mr. Ormandy adopts) such a slow pace for the 3/4 music in the second movement the first time around. Later, the music appears almost literally in a context in which it *must* be played considerably faster. Should it not be played faster the first time as well? Later, towards the movement's end, Ormandy, once again on cue from Cooke, plays the beginning of the Coda extremely slowly, making the music at this point seem puerile alongside the rest of the movement. Should not the slowdown, if it is to occur at all, be more gradual and less pronounced?

Like Mahler's, Cooke's score bears some signs of haste. The *Trinklied* fragment in the fourth movement is misquoted. Four bars Mahler meant to insert between what are bars 106/07 in Cooke's score are missing (mistakes not made by Wheeler and Carpenter). Thus

it is important that alternative versions be brought forward, so that the essence of what *is* Mahler's Tenth does not become obscured. Now that the Cooke version has been recorded, musicians may tend to develop a certain "set" towards the music, keeping them from realizing fully some of the other possible ways of looking at certain passages in the sketch. For example, the fifth movement opens, after the drumstroke, with a dour motive in the bowels of the musical register which Cooke gives to the tuba. It's a sinuous motive, and playing it on the tuba makes it sound appropriately like the kind of Wagnerian-serpentine-worm-of-death sort of idea it is. It does sound a little "bare" in context (perhaps mute the tuba?). Both Carpenter and Wheeler give this motive to the basses, also good-sounding, but Wheeler feels this whole opening section should be played much faster, in the rhythm of the preceding waltz movement, and only gradually, by being brought to a halt by the repeated drumstrokes, reach the slow tempo Cooke recommends for the start.

What would Mahler think about this proliferation of Tenth's? He himself constantly fussed with orchestration in his and other composers' music, and he told Otto Klemperer that, after his death, others should feel free to go at his scores in the same spirit. Chances are that though a part of Mahler might be distressed, surely another part would be delighted. After all, part of the fun in Mahler is those little changes referred to before, repetition with variation. Of course, ideally, Mahler would probably like to be the one *making* all those changes in all those Mahler Tenth's, but, in a way, perhaps he *is* (Cooke has mentioned more than once that, after one becomes sufficiently immersed in the Symphony's world, much of the music seems to "score itself").

Eugene Ormandy matches Mr. Cooke in enthusiasm and humility. He does not make the mistake of becoming overly personal with a score with which he has only so recently become acquainted. In the process, he turns out one of the best-paced Adagios on record, and certainly those treacherous high exposed string spots have never been so beautifully hurled by any group other than the Philadelphians. He misses some of the drollery and necessary roughness in the following Scherzo, but the third movement is a model performance, gaining much structurally from Ormandy's unfussy approach. The same dedication and reserve mark Ormandy's way through the final two movements. The acoustics of Philadelphia's Town Hall are more than sympathetic to the orchestra. Chalk up a tremendous victory for Gustav Mahler, for his amanuensis Deryck Cooke, and for Columbia too.

**MAHLER: *Symphony No. 10, in F sharp***

Philadelphia Orchestra, Eugene Ormandy, cond.

● COLUMBIA M2L 335. Two LP. \$9.59.

● ● COLUMBIA M2S 735. Two SD. \$11.59.



Is Josh. Rifkin one of them?

by Bernard Jacobson

## By an Unknown Master—The Baroque Beatles Book

VIVALDI, Telemann, and the rest must look to their laurels. With the issue of *The Baroque Beatles Book*, rediscovered, edited, and conducted by Joshua Rifkin, we are brought for the first time face to face with a composer of extraordinary gifts who lived in Liverpool, England, about the beginning of the eighteenth century.

To listen to these four works is to experience a strange sensation as of time-traveling. This music is not quite what it seems. It leads a double life. Take the opening piece, *The Royale Beatleworks Musicke*, a five-movement *Ouverture avec la suite* in the best French style of the early eighteenth century. Listen to the martial theme propounded by those stately trumpets by way of introduction, then launched in quicker tempo by the strings as a jaunty fugue subject. Is it not oddly familiar? One could almost swear that Mr. Rifkin, with fantastic ingenuity, had taken the tune of *I Want To Hold Your Hand* and, changing barely a note of the melody, had barockified the rhythm and transmogrified the battery of bongos, claves, rhythm guitars, harmonicas, and what-not into an authentic setting for chamber orchestra, complete with a pair of oboes and a skillfully realized bassoon and harpsichord continuo.

The suspicion is unworthy. Yet it persists, through the virile *Réjouissance*, with its remarkably exact reflection of the tune *I'll Cry Instead*; the echoes of *Things We Said Today* in the third movement, *La Paix*; the wistful *L'Amour s'en cachant*, with its uncanny anticipation of the melodic line, harmonic twists, and formal structure of *You've Got To Hide Your Love Away*; and the exuberant *Ticket To Ride* lilt of the concluding *Les Plaisirs*.

Parallels in the other works are equally close. But it would be absurd to accuse Mr. Rifkin of deliberate deception. What we have here, plainly, is a case

of common artistic impulses linking the productions of the present-day Beatles with those of their fellow-Liverpudlian over two centuries ago. Jung must have been right after all: only his theories of the collective and racial subconscious can account for the phenomenon.

Who the Master of *The Baroque Beatles Book* was, and exactly when he lived, must remain for the moment a mystery. It is my view, and it would surely be that of any serious musicologist, that the editor of the record jacket fell victim to a certain confusion when he was assembling his manuscript material. The antique scrawl reproduced as superscription to the original dedicatory letter cannot possibly belong to it: though it says "Liverpool" clearly enough, it is also dated sixteen-eighty-something, which is much too early a date. I should myself be inclined to favor a date between 1721 and 1733. The former year saw the completion of Bach's *Brandenburg Concertos*, and a theme from the fourth of these is literally quoted in the *Ouverture of The Royale Beatleworks Musicke*, according to the common practice of the day; in the latter year Telemann published his *Musique de table*, and it will escape no listener's notice that the theme of Air No. III in the *Ouverture of Telemann's second Production* is a reminiscence—no doubt conscious—of the *Beatleworks/I Want To Hold Your Hand* melody. No valid argument against this chronology is provided by the presence, in the *Quodlibette* of the *Little Beatle* trio sonata on Side 2, of the well-known song *She Loves You*, which opens Bach's *Quodlibet* in the *Goldberg Variations* of 1742: it would be futile to dispute priorities here, when the tune has obviously subsisted in the musical vernacular for hundreds of years.

But if chronology presents no insuperable problems, the question of authorship is in a different case. The dedicatory letter excerpted on the jacket appears to

be signed "Josh. Rifkin." Record companies often confuse the functions of composer and conductor. And even if, by a remarkable coincidence, there was someone called Joshua Rifkin in Liverpool during the period in question, he would almost certainly have been engaged, like my own ancestors, in a trade more material than music. The reader will immediately retort "What about Salomone Rossi?"; but I need hardly point out that Mantua in the 1590s was a very different place from Liverpool in the 1720s.

To confine him to our own time is not to disparage Mr. Rifkin's achievement. Supported by admirable instrumentalists and singers, and aided by an excellent recording, he has produced performances of exceptional clarity that are worthy to stand as models of baroque style. I hope he will be asked to record works by other composers of the period such as Bach and Handel, but not of course if this would divert him from his life's work of reinstating the Master of *The Baroque Beatles Book* in his rightful place in musical history. This record should be in the collection of every baroque enthusiast, and it should also serve to bring the work of the Beatles before a wider public than the specialist one that has so far championed it.

ANON.: *The Baroque Beatles Book*

*The Royale Beatleworks Musicke*, MBE 1963; *Epstein Variations*, MBE 69A; "Last Night I Said," *Cantata for the Third Saturday After the Shea Stadium*, MBE 58,000; *Trio Sonata "Das Käferlein"*, MBE 004 1/4.

Baroque Ensemble of the Merseyside Kammermusikgesellschaft, Joshua Rifkin, cond.

- ELEKTRA EKI 306. I.P. \$4.79.
- • ELEKTRA EKS 7306. SD. \$5.79.



Pierre Boulez as conductor.

## Stravinsky's Rite, in the Boulez Manner—Frozen, Immobile, Violently Precise

by Eric Salzman

**P**IERRE Boulez has turned out to be, not only one of the two or three most important composers in Europe today, but also a conductor of stature.

This is not at all the traditional composer-conductor case. Stravinsky, who is not a "natural" conductor at all, has, by dint of sheer application and dogged perseverance, turned himself into a major interpreter of his own music. But his authority on the podium still derives from his authority as a composer. With Boulez it is often the other way round: his impact as a composer tends—at least with the larger public—to be a function of the rather exceptional impression that he makes as an interpreter. To start with (and the qualification is not as universal as one might think), Boulez is a first-rate craftsman. Nothing, even in the most complex twentieth-century score, escapes his ear, and his absolute security and assurance inspire confidence in his men—not only in their leader but in their own ability to handle the most difficult and incomprehensible modern stuff.

So far, Boulez has been limited in his repertoire largely to the twentieth century and even there to certain works and composers. He has, in fact, built a considerable career as a conductor (considerable enough to interfere seriously with his own composing) virtually with works of only six composers: Debussy, Stravinsky, Schoenberg, Berg, Webern, and Boulez. Besides being a Boulez specialist, he is, above all, a Debussy man. Boulez feels the strongest affinities between his own music and that of Debussy and, since he is the most gifted conductor France has produced since Monteux, this puts him in a unique position with regard to Debussy. His performances of the Viennese dodecaphonists and of Stravinsky are always of note, though in my experience they are the less successful the more the work demands long linear connections. But nonlinear structure, disconnection, block-like levels of sound built on densities and static accumulations, all of this organized by repetition and juxtaposition and revealed through a complex of changing rhythmic and accentual state-

ments—these are the great revolutionary achievements of *Le Sacre du printemps*, and it is just these things that Boulez understands and projects so brilliantly.

*Sacre* is, in a sense, the first completely arbitrary assertive act in the history of music. It fulfills no criteria except those implied by its own assertions. It is, in this way, even more "atonal" than the contemporary works of the Viennese who threw over classical "key" feeling but kept classical principles of phrase, of contrapuntal structure, of motivic organization, and of long-range formal relationships. There is virtually none of this in *Sacre*. There are, to be sure, bits of melody—even simple diatonic melody—but they occur, not as thematic, on-going lines but, like everything else, as disconnected sound objects, four- or five-note fragments, stamped down or obsessively hammered out, turned over and over without development or direction, as unyielding as anything else in the piece. There is no "motion" in the traditional sense at all, only a vigorous rhythmic and accentual assertion which seems to grow in inner force and asymmetrical vitality as the outer structure solidifies in great immobile tableaux.

This is exactly the *Rite of Spring* one gets from Boulez: frozen, immobile, violently precise, every detail held in exact and controlled tension. He literally builds the piece up in layers of sound density and accent. He has the extraordinary ability not only to clarify details within this charged atmosphere but to set up and maintain levels of dynamic intensity over incredible spans of time. Listen to the final "*Danse Sacrale*"; the savage tempo and accentual force of the opening generate a purely assertive, violent energy that is held, motionless, in terrific tension right until the end.

After that final whomp, leap up, take the arm off the record, and let that energy dissipate. The *Quatre Etudes* that follow are one of those bonus overside additions pleasant enough to have, provided they do not get in the way of the main attraction. These odd static bits are actually orchestrations of the 1914 Three Pieces for String Quartet and

of something called *Madrid*, written in 1917 for player piano. This is also utterly motionless music based on highly dissonant little ostinato figures, held notes, and tiny three- and four-note melodic fragments that appear, connect with nothing, and suddenly vanish. These pieces have tremendous historic importance since—along with a number of other small neglected works of the period—they provide the connections between *Sacre* and "neoclassicism" that are not supposed to exist. The melodic fragments, ostinato and accentual techniques, and dissonant harmonic vocabulary of the longer work appear here miniaturized, reduced to tiny forms of the most extreme concision and economy. In and of itself, this music is quite enigmatic in its brevity, its absolute nonmotion, and its apparently meaningless song-and-dance suggestiveness. These pieces have the allusive nonmeaning qualities of some of the early "dada" works produced at just about the same First World War period.

Next to the orchestra of the Paris Opéra (which Boulez recently conducted in one of the rare stage revivals of *Sacre*, choreographed as a pseudo-nude sex orgy by Maurice Béjart), the National is the best orchestra in France and the only one really experienced in twentieth-century music of any sort. Boulez brings out the fact (not often realized) that it is potentially a first-class ensemble. Its sound has a reasonable roundness and plumpness but it is basically—in line with the conception—close and detailed. This works well since it is all carried off by conductor and recording engineers in such a fashion that there is no loss of power or finickiness of detail. The major drawback for me comes in the stereo version where there are sometimes effects of channel separation that seem irrelevant.

**STRAVINSKY:** *The Rite of Spring; Four Etudes for Orchestra*

Orchestre National de la Radio-Télévision Française, Pierre Boulez, cond.

• NONESUCH H 1093. LP. \$2.50.

• • NONESUCH H 71093. SD. \$2.50.



**ANON.: *The Baroque Beatles Book***

Baroque Ensemble of the Merseyside Kammermusikgesellschaft, Joshua Rifkin, cond.

For a feature review of this recording, see page 67.

**BACH: "Bach on the Pedal Harpsichord"**

*Passacaglia and Fugue, in C minor, S. 582; Toccata and Fugue, in D minor, S. 565; Fantasy and Fugue, in G minor ("Great"), S. 542; Prelude in D minor, S. 539; Prelude and Fugue, in G, ("Great"), S. 541.*

E. Power Biggs, harpsichord.

- COLUMBIA ML 6204. LP. \$4.79.
- • COLUMBIA MS 6804. SD. \$5.79.

In his liner note for this disc E. Power Biggs makes out a good, though perhaps in one or two details slightly specious, case for playing these organ pieces on a harpsichord equipped with pedal-board. Certainly Bach must have practiced his organ works at home on such an instrument, and it is interesting to hear what they sounded like that way, even if one may feel that the necessity for renewing bass notes in pedal-point passages is more disturbing than is suggested by Biggs's blithe dismissal of it as "an accepted harpsichord practice."

At any rate the organist sounds thoroughly at home on the fine reproduction instrument built by John Challis, and the splendid music shows up in a fascinating if unfamiliar light. I shouldn't want to hear these pieces played on a pedal harpsichord every time, but Bach would almost certainly have agreed that it does one good to listen to them from a fresh angle now and then. B.J.

**BACH: *Cantatas: No. 56, Ich will den Kreuzstab gerne tragen; No. 82, Ich habe genug***

John Shirley Quirk, baritone; Academy of St. Martin in the Fields, Neville Marriner, cond.

- OISEAU-LYRE OL 280. LP. \$5.79.
- • OISEAU-LYRE SOL 280. SD. \$5.79.

Hermann Prey, baritone; Leipzig Thomanechor; Leipzig Gewandhaus Orchestra, Kurt Thomas, cond.

- TURNABOUT TV 4020. LP. \$2.50.
- • TURNABOUT TV 34020. SD. \$2.50.

Quirk has a dark voice of considerable

beauty, and in No. 56 he produces a good deal of lyrical, poetic singing. There he conveys both the tragic sorrow of the first aria and the joyful confidence of the second. In No. 82, which contains two very beautiful arias, one feels a lack of intensity. The first of these arias is slowish, the second not as ecstatic as it can be; and the last aria, a lively display piece, has little bravura. Good sound here.

The Turnabout recording was issued under the Electrola label some years ago and was obtainable on import. Prey's baritone is not, perhaps, a great one, but it is easy to listen to, and the quality remains even throughout the range. He too does some lovely singing in No. 56 and fails to penetrate below the surface of No. 82. The recording was apparently made in a place with a long reverberation period (the Thomas-kirche?) but there is no blur to speak of.

Neither reading of No. 56, it seems to me, is on a par with the recent one by Fischer-Dieskau, but both versions of No. 82 can stand comparison with any of the available ones. Oiseau-Lyre provides no texts; Turnabout gives the originals and English translations. N.B.

**BACH: *Cantata No. 118, O Jesu Christ, mein's Lebens Licht—See Scarlatti, Alessandro: Stabat Mater.***

**BACH: *Concerto for Piano and Orchestra, No. 1, in D minor, S. 1052—See Chopin: Concerto for Piano and Orchestra, No. 2, in F minor, Op. 21.***

**BACH: *Keyboard Works***

*Chorale Preludes: "Wie schön leuchtet der Morgenstern," S. 436; "Wachet auf," S. 140; French Suite No. 5, in G, S. 816; The Well-Tempered Clavier, Book 1: Preludes and Fugues, Nos. 1-4; Chromatic Fantasia and Fugue, in D minor, S. 903.*

Ingrid Heiler, harpsichord.

- MACE M 9011. LP. \$2.49.
- • MACE M 9011S. SD. \$2.49.

Ingrid Heiler plays the keyboard versions of the two lovely chorales competently enough, but her *French Suite* has little of the *élan* projected by Zuzana Ruzičková on a recent Musical Heritage Society release and her reading of the *Chromatic Fantasia and Fugue*, though undeniably chromatic, is quite without fantasy. The four *Preludes and Fugues* from the "48" are rendered with wooden lack of phrasing, and the *C sharp minor Prelude* is shorn of ornamentation.

I feel compelled to add that the liner notes ooze with ignorant romantic claptrap of the German "Unsterblich" variety, translated into near-pidgin English. B.J.

Due to this issue's expanded classical record review section, the *Lighter Side* and *Jazz* reviews have been omitted. These features will be reinstated in the March issue.

**BACH, C.P.E.: *Instrumental Works***

*Concerto for Cello, Strings, and Continuo, in A minor; Quartet for Flute, Viola, Cello, and Piano, in A minor; Trio for Bass Recorder, Viola, and Continuo, in F.*

Klaus Storck, cello; various instrumentalists; Chamber Music Group (Berlin), Mathieu Lange, cond. (in the *Concerto*).  
• ARCHIVE ARC 3251. LP. \$5.79.  
• • ARCHIVE ARC 73251. SD. \$5.79.

The first of these works might be described as a cellist's cello concerto, which is a nice way of saying that it is doubtless more fun to play than to listen to. One feels that Emanuel has somebody looking over his shoulder (as Frederick had been known, figuratively, to do) and had kept a fairly severe hold on his imagination. The gentle middle *Andante* has the most to offer; the outside movements are heavy on arpeggios and other assorted brands of passagework, and light on expressive potentialities. The solo cellist is suitably sober and self-possessed in his performance.

The most interesting work here is the *Quartet*, for which, according to Archive, we have Zelter's word that the keyboard instrument called for is, in fact, a "fortepiano" (the title page is in his handwriting). The piece dates from Emanuel's post-Frederick period, and comes remarkably close to classicism at times; the piano is by no means a simple continuo instrument but a working partner in the organization, and the degree of collaboration among the four instruments is decidedly forward-looking. The *Trio for Bass Recorder, Viola, and Continuo*, on the other hand, is conservative to the core, and the bass recorder and viola make an exceedingly somber-toned pair indeed. I can't put my finger on what seems wrong with the performance, except to say that it seems never to breathe. S.F.

**BARTOK: *Concerto for Orchestra; Dance Suite***

London Symphony Orchestra, Georg Solti, cond.

- LONDON CM 9469. LP. \$4.79.
- • LONDON CS 6469. SD. \$5.79.

The pairing on this record is itself of interest: Bartók's *Concerto*, written in 1943 (and usually given an entire two disc-sides, by the way), and the *Dance Suite* of 1923. It is curious to discover relationships between two works written twenty years apart. Many critics claim to have discovered a process of "vulgarization" in Bartók's later music and the popular *Concerto* is usually Exhibit A; the implication is that under the pressures of commercial American society the composer, in need of funds and in ill health, knuckled under and wrote a vulgar repertory piece. But, allowing for the important differences between a piece based on dance rhythm and line and one of symphonic scope, there are remarkable similarities between the *Concerto* and the *Suite*, enough. I should

think, to challenge the notion that Bartók had embarked on a drastically new course. The fact is that Bartók alternated "serious" and "popular" pieces all his life, and he used great clusters of minor seconds and simple triads—sometimes even in the same piece—with equal skill. In short, the Dance Suite, like the Concerto, is vigorous, sometimes vulgar, sometimes evocative, generally full of biting, stomping good spirits. Its dance measures are, of course, purely Hungarian.

Solti's performance of the Suite is impressive enough, but the Concerto is disappointing. The biggest black marks are earned in the fourth movement, the "Intermezzo interotto," where he distorts the five-eight measures that give the movement its rhythmic distinction; the famous, lush string melody, first heard in the violas after the opening wind solos, emerges as a straight, banal three-quarter tune by the flattening out of the alternating five bars. The other problems are somewhat less serious: inconsistencies in the phrasing—one misses altogether the heavy, separated, leaned-into articulation often required by this composer's music—and a tendency to bring out meaningless brass parts even where Bartók took the trouble to mark them at a lighter dynamic than the rest of the orchestra. Also, there is a tendency for precision and detail to diminish as the piece goes forward—as if most of the rehearsal time had been spent on the opening or the men were tiring. In any case, the whirlwind tempo of the last movement, brilliant, probably correct in theory and almost justified in the realization, leaves everyone gasping and hard put just to get in and out of the way in time.

I've managed to make this sound like a much worse performance than it actually is. With the above (quite serious) reservations taken into account, we are given a generally good show, more vigorous than light-fingered perhaps, but effective at any rate in its gestures and general plan: it features some superb English wind playing as well. I also have some reservations about the recording. In general the sound is attractive with a great deal of presence; the all-important wind solos are captured beautifully. On the other hand all that presence and closeness produce some odd stereo separations and, in the tuttis, the woodwinds are overwhelmed. E.S.

**BARTOK:** *Concerto for Violin and Orchestra, No. 2*

†**Stravinsky:** *Concerto for Violin and Orchestra, in D*

Joseph Silverstein, violin; Boston Symphony Orchestra, Erich Leinsdorf, cond.  
 • RCA VICTOR LM 2852. LP. \$4.79.  
 • RCA VICTOR LSC 2852. SD. \$5.79.

The juxtaposition here of two twentieth-century masterpieces of the violin concerto literature affords an interesting study in musical seasoning. Bartók's work calls for the resources of a full-scaled symphony orchestra for its con-

trasts of texture and coloration: and he uses a full measure of bitter herbs and garlic for his harmonic and tonal spicing. In contrast, the Stravinsky is compact both in length and performer requirements, using as it does the more modest framework of a chamber ensemble. Smoother in texture, terser and more impersonal in sonority, the Russian master's opus favors the acidity of vinegar for its musical flavoring. Built around an unquestionable tonality of D major, the Stravinsky is neoclassic rather than neoromantic in bent.

Silverstein plays with a cool, silken elegance in both works. He has a slender, diminutive violin sound which he uses with all the tastefulness in the world. Technically, he is a marvel, and the same might be said of Leinsdorf's impeccably discreet orchestral support. What one misses in these superbly efficient presentations is the personalized sense of idiomatic differentiation that would give special character to either score. In the Stravinsky, for example, Silverstein misses the ironic nuance which Samuel Dushkin, Alexander Schneider, or even Tossy Spivakovsky would bring to the writing. Despite his slashing, knife-edged technical precision, he fails to provide "punch" or to draw the true acerbity from the music. Nor, on the other hand, does Silverstein command the lyrical emotionalism and sheer sense of passionate involvement that a Szigeti, a Menuhin, or a Tibor

Varga would give to the Bartók. Of the two composers, Stravinsky's aloof linearity and balletic rhythms are closer in essence to the Silverstein-Leinsdorf outlook.

With reference to the available editions of both Concertos, then, the present account of the Stravinsky ranks with the somewhat similar Schneiderhan-Ancerl (DGG) as an objective statement of the work to compare with the more ruggedly romantic and rhetorical accounts by Stern/Stravinsky (Columbia) and Oistrakh/Haitink (Philips). As for the Bartók, listeners who really care about the composition are advised to wait until Angel issues its forthcoming Menuhin-Dorati version, as neither of Menuhin's earlier editions (not to mention the one by Tibor Varga and Ferenc Fricsay) are still listed in the catalogue.

RCA's sound has brilliant detail and rather clinical clarity. I have a real bone to pick with the company, however, for interrupting the Bartók third movement for a turnover after only two minutes and fifty seconds. Surely it is not outrageous to expect minimal respect for a composition's continuity when the complete finale plus the Stravinsky could have fitted onto a single disc side totaling just over thirty minutes. (I have encountered thirty-five-minute stereo sequences.) H.G.

#### BEETHOVEN: *Sonatas for Piano*

*No. 1, in F minor, Op. 2, No. 1; No. 12, in A flat, Op. 26 ("Funeral March"); No. 19, in G minor, Op. 49, No. 1; No. 20, in G, Op. 49, No. 2—on LPM 18935 or SLPM 138935. No. 8, in C minor, Op. 13 ("Pathétique"); No. 14, in C sharp minor, Op. 27, No. 2 ("Moonlight"); No. 15, in D, Op. 28 ("Pastoral"); No. 24, in F sharp, Op. 78 ("Für Therese")—on LPM 18941 or SLPM 138941.*

Wilhelm Kempff, piano.

• DEUTSCHE GRAMMOPHON LPM 18935 and 18941. Two LP. \$5.79 each.  
 • DEUTSCHE GRAMMOPHON SLPM 138935 and 138941. Two SD. \$5.79 each.

Kempff's ideas remain those we have become accustomed to. Fine detail and delicate nuance are usually allowed to take precedence over drama and boldness of utterance. Emotionally, Kempff's playing remains cool and refined. In the early Op. 2, No. 1 Sonata, for example, he utilizes an engaging mixture of dry-point and pastel to paint his picture. He brings out the wry, Haydn-esque features of the music nicely, and even observes the double repeat in the first movement. (His earlier monophonic version repeated just the first half.) Unfortunately, not all of the changes made in the new versions are for the better: Kempff's fingerwork in the finale of Op. 78 may be more faultless here, but it is much less scintillant than before. This is true also of the Op. 26 and Op. 49, No. 1. While these works are still gracious and meditative as Kempff plays them today, his earlier

NEXT MONTH IN  
 high fidelity

A Portfolio Of  
 Stereo Decor—1966

Composer from the Pampas  
 More and more people are hearing  
 —and hearing about—  
 Argentina's Alberto Ginastera.  
 by Everett Helm

Trends in Transistors  
 A progress report  
 by the editorial staff.

School for Annotators  
 A fantasy with a dash of fact.  
 by Leo Haber



NEW FROM THE BOSTON SYMPHONY UNDER LEINSDORF:

# KODÁLY'S "HÁRY JÁNOS SUITE" AND "PEACOCK VARIATIONS"

In the introduction to the Hány János Suite, the orchestra is heard in a musical "sneeze," a device that sets its hearty and humorous mood. This exuberant work is the first of Kodály's compositions to be recorded by the Boston Symphony under Leinsdorf... and the recording is as robust as the performances that delighted concert audiences. To add to the appeal of this new Dynagroove album, the Suite is coupled with the Peacock Variations... the theme a Hungarian folk song, the variations from the inventive mind of Zoltán Kodály, who also wrote the liner notes. Full of zest to warm a winter's evening.



CIRCLE 64 ON READER-SERVICE CARD



and

Music  
Guild

NEW  
RELEASES

**WESTMINSTER ALBUMS**  
**BACH: THE ART OF THE FUGUE:** Hermann Scherchen conducting his new version and instrumentation. Destined as one of the most important recordings of the decade! (2 disks) WST-237/XWN-2237  
**MICHAEL & JOSEPH HAYDN: VIOLIN CONCERTOS** (B flat major/'Melker' A Major) First recordings of newly discovered scores. Robert Gerle, violin; Vienna Radio Orchestra, Robert Zeller conducting. WST-17106/XWN-19106  
**BARTOK: SONATAS NO. 1/2** Gertler, violin; Farnadi, piano. WST-17098/XWN-19098  
**AVAILABLE IN MARCH**  
**BEETHOVEN: DIABELLI VARIATIONS, Op. 120** Daniel Barenboim, piano. "An extraordinary achievement"—N.Y. Times. WST-17107/XWN-19107  
**POULENC: SONGS FROM APOLLINAIRE, VIL-MORIN, ELUARD, ARAGON, Bernard Krusyn, baritone; Jean Charles Richard, piano. WST-17105/XWN-19105**  
**NEW 3-RECORD MULTIPLES**  
 Suggested List: \$9.57 Mono or Stereo  
**VIOLIN VIRTUOSITY** Erica Morini and Artur Rodzinski perform Violin Concertos of BRAHMS & TCHAIKOVSKY plus short pieces for violin. (Leon Pommer, pian.). WMS-1011/WM-1011  
**PRODIGY AND THE GENIUS:** Daniel Barenboim plays BEETHOVEN PIANO SONATAS: "Pathétique", "Moonlight", "Appassionata", "Waldstein", "Hammerklavier" and Op. 111. WMS-1012/WM-1012  
**AND 'FIRSTS IN STEREO'**  
**HAYDN: SIX LONDON SYMPHONIES (Nos. 93-98)** Hermann Scherchen, conducting. WMS-1002  
**BACH/BEETHOVEN/BRAHMS** Performed by Paul Badura-Skoda at the piano. WMS-1005  
**ENGLISH MADRIGALS** by Tomkins, Morley, Wilbye, Weelkes, Bateson. The Golden Age Singers and The Randolph Singers. WMS-1006  
**MUSIC GUILD ALBUMS**  
 Suggested List: \$2.39 Mono or Stereo  
**SOLER: Six Concertos for Two Organs,** Marie-Claire Alain and Luigi Ferdinando Tagliavini at the organs of the San Petronio Basilica, Bologna. MS-127/MG-127  
**OKEGHEM: Three Motets; DES PRES: Missa** Hercules D'Este. Instrumental and vocal ensemble. R. Blanchard, cond. MS-134/MG-134  
**AVAILABLE IN MARCH**  
**BOCCMERINI/CAMBINI: String Quartets.** The Carmirelli Quartet. MS-123/MG-123  
**MUSIC OF BOLOGNA (16th-18th Century)** Instrumental Ensemble of Bologna, including violin, oboes, trumpets and organs. Conducted by Tito Gotti, performing music of Torelli, Manfredini and Gabrieli. MS-130/MG-130  
**TELEMANN: SONATA/TRIO/THREE QUARTETS** The Paris Baroque Ensemble. MS-135/MG-135



**WESTMINSTER RECORDING CO., Inc.**  
A Product of ABC-Paramount Records, Inc.,  
CIRCLE 86 ON READER-SERVICE CARD

readings have a freshness, a conviction, and a sense of daring which hold the listener in rapt attention. And there is, moreover, occasional evidence of a slight tightening-up wherein efficiency (even at times perfunctoriness) seems substituted for spontaneity and depth. This is noticeable throughout the reading of Op. 28, of which the older performance was much more solid and flexible. Its second movement was unfolded with expressive molding and is now rushed. Years of playing are bound to induce changes of this nature, and it is regrettable that even so great a master as Kempff is not completely immune to time.

To get the four "nickname" Sonatas onto one disc, DGG has seen fit to omit most of the repeats so urgent to the music's formal contours. The sound is bright and a bit shallow on the disc containing them, more spacious and sonorous on the other. Both, however, are more than satisfactory. H.G.

**BEETHOVEN: Sonatas for Piano:**  
No. 29, in B flat, Op. 106 ("Hammerklavier"); No. 31, in A flat, Op. 110

Charles Rosen, piano.  
• Epic LC 3900. I.P. \$4.79.  
• • Epic BC 1300. SD. \$5.79.

Rosen's *Hammerklavier*, as recorded here, might be taken as the diametric opposite of that by Daniel Barenboim in his recent Command version of the mighty work. Whereas Barenboim's reading was primarily sensuous, with ripe sonorities, lyrical tempos, and slightly exaggerated phrasing, Rosen's is linear, tersely coiled, and hard-driving. He seems to be highly interested in the formal aspects of Beethoven's writing, capturing the demonic plunge of the first movement and the orgiastic fury of the final fugue very successfully. He is less convincing in the scherzo, which is a shade on the didactic side. Similarly, in the slow movement (taken unexpectedly slowly), Rosen's urge to clarify the underlying harmonic content of that sublimely serene music results in a rather antiseptic noncantabile statement. Perhaps the piano itself, on the brittle, over-bright side, is partly to blame, but Rosen's almost total avoidance of the sustaining pedal is equally inimical to the tonal values that Beethoven must have had in mind. Rosen employs a few theatrical tenutos (there is an especially long one in the first-movement recapitulation) which are highly effective because the norm of his work here is so very direct and to the point.

A similar view is in evidence in the Op. 110 Sonata which, again, is unimpeachable in shape but slightly acrid in tone. However, since the A flat Sonata is almost all singing lyricism (its highly developed contrapuntal style notwithstanding), it takes to Rosen's approach rather less well than does the *Hammerklavier*.

It might be noted that Epic has succeeded in putting these two works on a single disc despite Rosen's observance of the first-movement repeat in the Op. 106.

Aside from the aforementioned over-bright sonority of Rosen's piano, the sound and processing of the disc are faultless. These intelligent, provocative performances cannot be overlooked, whatever one's personal reservation about their style. H.G.

**BERLIOZ: Les Troyens (excerpts)**

Régine Crespin (s), Cassandre and Didon: Jane Berbié (s), Ascagne; Marie-Luce Bellary (c), Anna; Guy Chauvet (t), Enée; Gérard Dunan (t), Iopas; Jean-Pierre Hurteau (bs), Narbal; Chorus et Orchestre du Théâtre National de l'Opéra (Paris), Georges Prêtre, cond.  
• ANGEL 3670. Two LP. \$9.58.  
• • ANGEL S 3670. Two SD. \$11.58.

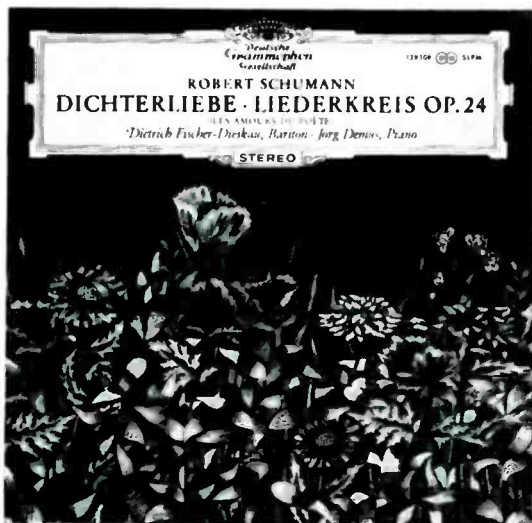
The history of *Les Troyens* is largely one of nonperformance and of mangled editions; rumors of its greatness have filtered down from the few scholars who have acquainted themselves with it, but even they have based their evaluations largely on guesswork, for a study of the vocal score is no more revelatory of *Les Troyens* than it would be of the *Ring*.

*Les Troyens* as a whole was not performed during Berlioz's lifetime. The division of the work into two operas (*La Prise de Troie* and *Les Troyens à Carthage*) dates from the first production in 1863, when Carvalho, the manager of the Théâtre-Lyrique, felt compelled for budgetary reasons first to omit the opening two acts, then to make large and important cuts in the remaining three, and then to institute still further economic measures—e.g., reduction of the original orchestra. The entire piece was not produced until 1890, when it was performed (in a two-evening division) at Karlsruhe, under Mottl. Its most important recent production was at Covent Garden, in 1957; it was given a New York concert performance in 1960. Its career on recordings has been negligible: an ill-cast version of *Les Troyens à Carthage*, under Scherchen, circulated fitfully about some years back, but otherwise we have had a few versions of the "Royal Hunt and Storm" music, and little else.

The work is based on Books II and IV of *The Aeneid*, dealing respectively with the fall of Troy to the Greeks and with the sojourn of the Trojan survivors at Carthage, where the familiar Dido/Aeneas story is acted out. Aeneas is a far more sympathetic figure than he appears in other musical representations (notably Purcell's), for it is made quite clear that in abandoning Dido he is following his heaven-imposed duty to resurrect Troy at Rome; in fact, Mercury appears onstage at the conclusion of the garden-scene love duet to iterate "Italie! Italie! Italie!"—a cry that has already echoed when in the final moments of *La Prise de Troie*, the doomed Cassandra and her companions sing "Sauve leurs fils, Enée! Italie!" and which will be heard again from an unseen chorus during the "Royal Hunt and Storm," and yet again when Aeneas, at

Deutsche  
Grammophon  
Gesellschaft

## THE 5 ELEMENTS OF A MAJOR LIEDER RECORDING!



music, **ROBERT SCHUMANN:**  
Dichterliebe, Op. 48  
Liederkreis, Op. 24

text, **HEINRICH HEINE**

voice, **DIETRICH FISCHER-DIESKAU**  
"the major German art-song  
interpreter of our era. He  
is a master at making music  
—a master and nothing less."  
— *The New York Herald-Tribune*

piano, **JOERG DEMUS**

label, **DEUTSCHE GRAMMOPHON  
GESELLSCHAFT**

39 109; Stereo: 139 109 (Leaflet of Text)

### A FLAMING VOICE IN RICHLY SENSUOUS MUSIC

Mezzo-soprano Grace Bumbry joins Lorin Maazel and the Berlin Radio Orchestra in two masterpieces from twentieth century Spain: Manuel De Falla's *El Amor Brujo* and *Dances from "Three Cornered Hat"*

39 115; Stereo: 139 115 (leaflet of texts)

### RECORDING DEBUT OF A BRILLIANT NEW VIOLINIST

Edith Peinemann, an important new violinist, and the Czech Philharmonic in authoritative readings of Dvorak's songful *Violin Concerto* and Ravel's dazzlingly difficult *Tzigane*

39 120; Stereo: 139 120

### AND 4 MORE FINE DGG ALBUMS

**Harp Concertos of the 18th Century—Eichner:** Harp Concerto No. 1 in C; **Wagenseil:** Harp Concerto in G; **Dittersdorf:** Harp Concerto in A; **Mozart:** Adagio & Rondo in C Minor, K. 617; Nicanor Zabaleta, Harp; Paul Kuentz Chamber Orchestra 39 112; Stereo: 139 112

**Brahms:** Symphony No. 1 in C Minor; The Berlin Philharmonic, Herbert von Karajan, Conductor 18 924; Stereo: 138 924

**Chopin:** Piano Concerto No. 1 in E Minor; Four Mazurkas, Tamas Vasary, Piano; The Berlin Philharmonic, Jerzy Semkow, Conductor 19 453; Stereo: 136 453

**Beethoven:** Piano Sonatas, Op 2: No. 2 in A and No. 3 in C; Wilhelm Kempff, Piano 18 936; Stereo: 138 936

**FREE! ON REQUEST:** The new, illustrated DGG/Archive Catalogs. Write  
MGM Records, Classical Division, 1540 Broadway, New York, N.Y. 10036

CIRCLE 22 ON READER-SERVICE CARD

# ARCHIVE PRODUCTION

presents  
a continuing  
series of the  
remarkable  
works of  
Telemann

MUSIQUE DE TABLE, VOL. 1. Schola Cantorum Basiliensis; Wenzinger, cond.  
3234/35; Stereo: 73234/35

MUSIQUE DE TABLE, VOL. 2. Schola Cantorum Basiliensis; Wenzinger, cond.  
3236/37; Stereo: 73236/37

MUSIQUE DE TABLE, VOL. 3. Schola Cantorum Basiliensis; Wenzinger, cond.  
3238/39; Stereo: 73238/39

OVERTURE IN D; OBOE CONCERTO; SONATA IN G FOR FLUTE, VIOLS, HARPSICHORD. Hamburg Telemann Society; Boettcher, cond.  
3224; Stereo: 73224

WATER MUSIC; OBOE SUITE NO. 6; GERMAN FLUTE CONCERTO IN A; TRIO SONATA. Schola Cantorum Basiliensis; Nurnberg Chamber Music Circle; Wenzinger, cond.  
3198; Stereo: 73198

TWO TRUMPET CONCERTOS; QUARTET FOR GERMAN FLUTE; QUARTET FOR RECORDER—SOLOISTS. Hamburg Bach Orchestra; Stehli, cond.  
3119

CONCERTO FOR 4 VIOLINS IN D; FOR GERMAN FLUTE, OBOE D'AMORE, VIOLA D'AMORE, STRINGS & CONTINUO; FOR 3 OBOES, 3 VIOLINS & CONTINUO; For Recorder, German Flute, Strings & Continuo; Various Instrumental Soloists.  
3109

QUARTET FOR WINDS & CONTINUO IN D MINOR; SONATA FOR VIOLA DA GAMBA & CONTINUO IN G; PARTITA FOR RECORDER & CONTINUO IN G; TRIO SONATA FOR TRAVERSE FLUTE, VIOLA DA GAMBA & BASS IN D. Fritz Neumeyer, Harpsichord; other soloists.  
3043

DER SCHULMEISTER; DAS GLUECK; DIE LANDLUST (3 CANTATAS)—Vocal & Instrumental soloists; Luebeck Chamber Orchestra; Stein, cond.  
3011

## And coming in March:

"INO" CANTATA—Gundula Janowitz, soprano; Hamburg Telemann Society Orchestra, Wilfried Boettcher, cond.  
3259; Stereo: 73259

Free! On Request: The new illustrated DGG/ARCHIVE catalogs. Write: MGM Records, Classical Division, 1540 Broadway, New York, N.Y. 10036.

the conclusion of his great *scena* "Inutiles regrets," strikes sail. The form of the piece, obviously, is epic. Berlioz does not concern himself with exposition, but with the presentation of tableaux, to which his audience would have brought their knowledge of Vergil. Even today I doubt that this would involve any difficulty in a good stage production, for the work is brilliantly unified, musically and dramatically, by the theme of Aeneas' mission.

Angel's two-disc set represents a first timid step towards making this massive five-hour opera available on records. We are given first selections from *La Prise de Troie*: Cassandra's recitative and aria, "Les Grecs ont disparu! . . . Malheureux roi!" in which she describes her premonitions and laments the fact that she is not believed or understood; then the march and the approaching procession accompanying the horse, climaxed by Cassandra's vision of Troy's and her own destruction; then the last tableau of the first part, with the choral prayer in the Temple of Vesta and Cassandra's final revelation that Aeneas and his troupe have broken their way out; and then the mass suicide of the Trojan women and Cassandra's own death (the word "Italie!" on their lips), to the horror of the oncoming Greeks. This ends the first record side. The rest of the album is devoted to *Les Troyens à Carthage*, opening with Act I, Scene 2: the general chorus in praise of Dido, her address to the people concerning the building of Carthage by her loyal followers from Tyre, and then, after a cut, the repeat of the chorus. We then have the duet between Dido and Anna, in which the women decide that Dido must no longer suppress her love for Aeneas; then the scene in Dido's gardens, climaxed by the love duet "O nuit d'extase," and the appearance of Mercury; then the "Royal Hunt and Storm" (which, incidentally, is accompanied by elaborate stage directions, and is not a mere curtain interlude); then Aeneas' "Inutiles regrets," unfortunately cut short of the choral entries and the climax of the scene; and finally Dido's long concluding scene, ending with her great air "Adieu, fière cité."

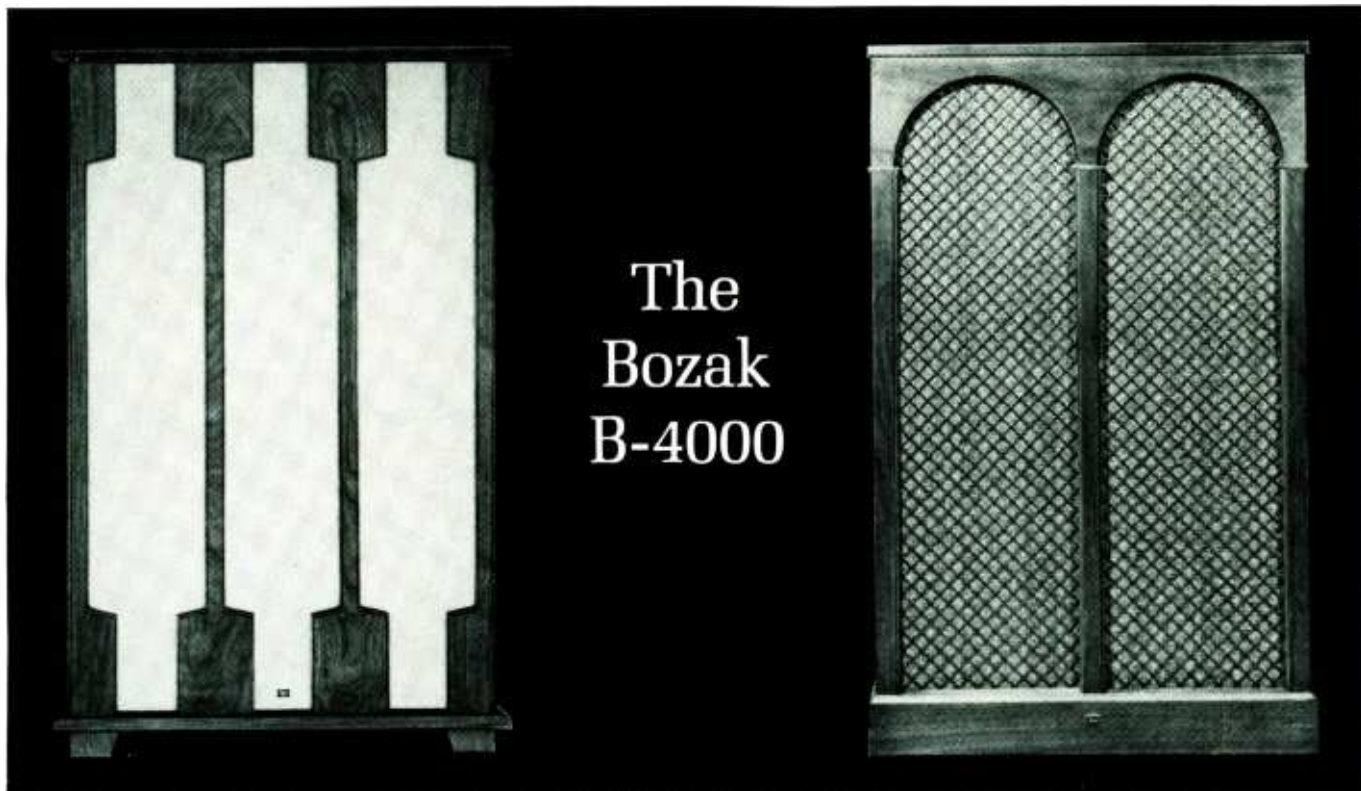
Without wishing to appear ungrateful for this very considerable step forward, I can't help noting that these are short sides and that another half hour's music could quite easily have been gotten onto the two records. Even apart from the possibility of giving us scenes and arias not included here, we certainly might have had the present scenes without internal cuts, of which there are a number, and we certainly might have had the rest of Aeneas' scene. I grant that the Choudens edition (at least the second one) is a hash (I cannot make head nor tail of the sequence at some points, nor of the standing of some of the material in the appendix), and that M. Prêtre and his producers may have for some of these decisions much better authority than I; still, a cut from Act I, Scene 2 of *Prise de Troie* right into Act II, Scene 5 does seem a bit much.

Nevertheless, we have now about one-

fourth of the whole, every bar of it great music, and on the whole estimably performed. One senses the greatness of the music immediately, in the introduction to Cassandra's first aria, filled with an insistent sense of doom and the kind of true weight that is a quality of high drama. Time and again throughout these four sides, we are reminded that Berlioz was as great a composer, in the literal meaning of that word, as ever lived—great not as an inventor of melodies (to my way of thinking, he was not) but as a user of musical materials to their utmost effect, as a welder of his musical ideas to his noble and ambitious artistic concepts. His music is so astonishingly individual (not a page here that could conceivably have come from anyone else) because his vision is so individual. The haunting prayer of lamentation in the Temple of Vesta; the immediate establishment of an entirely new environment at the opening of *Les Troyens à Carthage*; the ravishing "Nuit d'ivresse" duet, with its fascinating use of dotted rhythms—these could have been imagined only by a composer whose musical inventiveness sprang from aesthetic concepts at once broad and high.

On principle, I do not care for the notion of a single performer taking the roles of both Cassandra and Dido: there is no relationship between the characters symbolically or musically, and the epic nature of the piece is much better served by the presence of two singers, each as distinctive as possible. Nonetheless, Mme. Crespin is very much a major artist; she is French; and she is of a vocal type capable of fulfilling the demands of both roles. Her singing is rather better in Dido's music than in Cassandra's—the latter's opening aria, while amply authoritative and dramatic, is also a bit tremulous and overweighted, and she does not show herself at quite her best until the final scene of *La Prise de Troie*. The Dido, though, is splendid from start to finish; the love duet has a lovely softness and roundness, while the tremendous dramatic recitatives of the last act carry extraordinary thrust and conviction. "Adieu, fière cité," the Berliozian counterpart of "When I am laid in Earth," is most movingly done.

Guy Chauvet, the Aeneas, is Mme. Crespin's only colleague of any real importance (not a note of the vital role of Cherebus is left in *La Prise*). Chauvet displays a tenor that sounds pleasing and secure in the lyrical music of the garden scene, where he makes a good impression. Some of the writing near the end of the duet is extremely demanding—he is asked, for example, to sing a high C flat without disturbing the musical line or the general nocturnal atmosphere—and one or two of these challenges are not successfully met, as indeed they would not be by almost any other tenor of our day. The big farewell scene is less pleasurable. It is nowhere imaginative, and though it starts off well enough vocally, Chauvet falls into a beefy, bleaty tone at the high climaxes. The full effect of this great scene (with the choral conclusion) can be heard on the old Georges Thill re-



## The Bozak B-4000

### “Well Articulated...Musically Balanced...Eminently Honest” —High Fidelity

What makes Bozak's Symphony No. 1, Model B-4000, the largest selling full-sized, full-voiced speaker system in the world?

For one thing, it is specifically designed for stereo. To achieve the broad, uniform distribution of high frequencies needed for stereo realism, the eight treble speakers in the B-4000 are arranged in a loaded vertical column array. That's the same arrangement we designed for the outdoor sound reinforcement systems used by the New York Philharmonic and the Metropolitan Opera.

Even though we designed and build the Symphony No. 1 to provide the utmost in stereo realism, we were gratified to have added rec-

ognition for the results of our efforts from the authoritative magazine *High Fidelity* in its December issue.

Such phrases as “outstandingly smooth and uniform”, “top performing speaker system” and “satisfying combination of breadth and depth” also reaffirm your judgement in making the B-4000 the popular speaker that it is.

If there's a certain indefinable something missing from your own music at home, perhaps you should listen to the Bozak Symphony No. 1. Your dealer will gladly demonstrate.

Or, if you'd like the opinion of an unbiased expert, we'll gladly send you a reprint of *High Fidelity's* review.



Box 1166, Darien, Connecticut

# ONLY OKI

gives you such quality sound and weighs so little—at so quiet a price.

Only OKI 300 sounds so magnificent, and costs so little. It's a compact concert hall, lighter than 16 lbs., spectacular solid-state 4 track stereo. And it dresses up any room it's in. Hear it today—the matchless sound of OKI 300. Only \$219.95\*. 1 year warranty.\*\* See and hear it at your OKI dealer.



## ONLY OKI 300



\*Manufacturer's suggested list price.  
\*\*1 year parts, 6 mos. labor.



Chancellor Electronics, Inc.

457 Chancellor Avenue, Newark, New Jersey 07112  
CIRCLE 57 ON READER-SERVICE CARD

ording, which, so far as I know, has not been transferred to LP and acquaintance with which I owe to my colleague Robert Lawrence.

Marie-Luce Bellary sings well enough, if not very interestingly, in her duet with Crespin, and the others really have too little to do (they are heard principally in the ensembles of the garden scene) to justify an evaluation. I am not in a position to compare the reading of Georges Prêtre with those of other conductors, but on the basis of what I hear and what I can glean from the vocal score, his work is very fine. The orchestra plays cleanly, the accents are firm, and the sound has a good mixture of classical clarity and lightness with romantic color. I confess that the French brass sound puts me off once or twice—specifically in the "Royal Hunt and Storm" music—it is just too sleazy a timbre, though naturally this is a question of taste. The chorus sounds fine, and the engineering is first-rate.

Now that we have our Listener's Digest condensation, how about the original? C.L.O.

### BERNSTEIN: *Chichester Psalms; Facsimile*

John Bogart, boy alto; Camerata Singers; New York Philharmonic, Leonard Bernstein, cond.

- COLUMBIA ML 6192. LP. \$4.79.
- • COLUMBIA MS 6792. SD. \$5.79.

Every summer the cathedral of Chichester, England, joins forces with the nearby cathedrals of Winchester and Salisbury for a choral festival. In 1965 the Dean of Chichester, the Very Reverend Walter Hussey, commissioned Leonard Bernstein to write a new work for the event, and *Chichester Psalms* was the result.

It is a big work for chorus and orchestra in three movements, employing the texts of several psalms in the original Hebrew. The first movement is mostly Psalm 100, with its exhortation to make a joyful noise unto the Lord. Bernstein's joyful noise is a powerful, pulsating, dancelike piece of music, full of shrewd invention in the colorful handling of choral and instrumental forces. The second movement uses the most familiar psalm of all, No. 23, set as a quiet, long-breathed pastoral solo for a boy's voice with much use of the harp in accompaniment; but these meditations of the adolescent David are contrasted at one point with an ironic resumption of the dance as the composer turns momentarily to Psalm 2 and its picture of the kings of the earth conspiring vainly against the Lord. The finale, mostly on Psalm 131 with its expression of trust in God, grows, to my taste, altogether too seraphic. Its idiom recalls the most angelic passages in the Fauré Requiem—but the wings of these angels are confected of whipped cream.

*Facsimile* is the score for a jazzy, perky ballet which Jerome Robbins created nearly twenty years ago. It sounded good then; now it seems very

old and stale and tired. But there is nothing stale or tired about the sound in either of these recordings. A.F.

### BOCCHERINI: *Symphony in C minor*—See Viotti: *Concerto for Violin and Orchestra, No. 3, in A minor*.

### BRAHMS: *Concerto for Piano and Orchestra, No. 2, in B flat, Op. 83; Symphony No. 1, in C minor, Op. 68*

Eduard Mrazek, piano (in the Concerto); Vienna State Opera Orchestra, Hans Swarowsky, cond.

- AUDIO FIDELITY FCS 30016/17. Two LP. \$2.50 each.
- • AUDIO FIDELITY FCS 50016/17. Two SD. \$2.50 each.

Both of these performances seem to me better in intention than in realization. Swarowsky is a thoughtful musician with some obviously sound precepts about pacing and structure. He usually favors brisk tempos in these works (an exception is the third movement of the Symphony, which flows more deliberately than usual but with resulting clarification of the intricate texture) and he avoids needless sentimentality. This is to the good; but when alterations in the basic pulse are called for, Swarowsky's readings tend to sound a mite inflexible. A case in point is the big C major tune in the finale of the Symphony. Nearly every conductor (including the Toscanini of the LP version) finds himself in trouble in hitting upon the precise tempo which can be a common denominator for both a broad, exultant delivery of this passage and also for the actively dramatic sections still to come. Swarowsky's way is to keep everything moving along briskly. I respect the idea, but I do not think it works out well. The "big tune" emerges as strangely brusque and constricted—completely un sentimental, it is true, but also completely unmajestic. Perhaps Swarowsky would have been able to achieve his desired goals with a smoother ensemble, for the execution of the Vienna State Opera Orchestra is frequently on the rough side.

In the Concerto, Swarowsky has to contend with the percussive, dynamically unobtrusive pianism of Mrazek. The soloist builds all of his dynamic peaks far too soon, and remains in the vicinity of *mf*-to-*ff* far too consistently. Nor is Mrazek a particularly outstanding executant. The deficiencies of the pianist's work are made to seem even more pronounced by the very close-to microphoning, which produces an imbalance between soloist and orchestra in many places. Another unfortunate feature of the engineering is the illusion of a shifting acoustic: for example, the roving microphone is right up front to catch those mighty opening drumbeats in the Symphony with thunderous impact, but it later moves to the rear of the dress circle, with consequent muddling and reverberance. H.G.



## Most of these students have stereo phonographs of their own. Why do they bring their favorite records to Pete's room?

The records sound better there. It's that simple.

We found out all about Pete's room from his dad. Pete's father happens to work for our advertising agency. So it was natural that when Pete left for college this fall, he took along one of our portable stereo phonographs—the Model Eleven.

A few weeks ago Pete's father visited his son at school. After discussing Pete's grades, the lack of qualified quarterbacks and the abundance of pretty coeds, he asked Pete about the record player.

It was fine, Pete said. But he had a complaint. It interfered with his sleep. It seems that after the other students in the dorm heard the Eleven, they began bringing their records to Pete's room. At all hours.

Not a man to fumble an opportunity, Pete's father asked if KLH could tell

the story in an ad. Pete asked his friends and they agreed.

Some of Pete's friends are in the photo above. Ironically, Pete isn't. He had to go to class. But Pete told us that it's not unusual for his friends to use his Eleven when he's gone. "They've kind of adopted it," he said.

When we took the picture, we decided to ask Pete's friends for some testimonials.

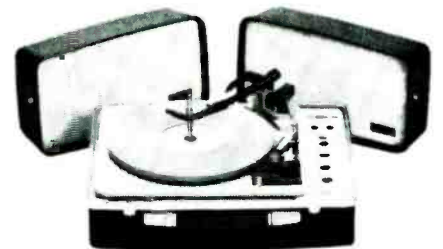
Elliot—he's the one kneeling in the center—said: "Pete's phonograph makes the music sound bigger. I hear things on my records now that I never knew were on them."

Richie—he's sitting on the bed at the left—said: "I play French Horn so I figure I know how the instrument should sound. Pete has a machine that makes a horn sound like a horn."

That's the story of Pete's room. For more on the Model Eleven, go to your CIRCLE 50 ON READER-SERVICE CARD

KLH dealer. Write to us for a list of them, plus information on all music systems by KLH.\* The address is: KLH, 30 Cross Street, Cambridge, Mass. 02139, Dept. 401.

\*A trade mark of the KLH Research & Development Corp.



Suggested Retail Price: \$199.95.



30 CROSS STREET, CAMBRIDGE, MASS.

# ARCHIVE PRODUCTION

presents  
another album  
in the set  
termed  
"VIRTUALLY  
IDEAL."

—Hi Fi Stereo Review

**TELEMANN: Musique de Table, Vol. 3.** Performed by the world-famous Schola Cantorum Basiliensis, August Wenzinger, conductor.

Two-disc set 3238/39; Stereo: 7238/39

Plus These Gems  
Of The Baroque Era!

**PERGOLESÌ/HASSE: Flute Concertos in G & A Major.**

**LEONARDO LEO: Concerto for Four Violins in D.** Burghard Schaeffer, flute; with the North German Chamber Orchestra, Mathieu Lange, conductor.

**LEONARDO LEO: Cello Concerto in A.** Wolfgang Boettcher, cello; with the Berlin Chamber Music Circle, Mathieu Lange, conductor.

3240; Stereo: 73240

**ANONYMOUS: Intraden Nos. 1, 5, 11, & 14 in D**

**LUCCHINETTI: Concerto in B Flat Major & Sonata in D**

**TERRENI: Sonata in D**

**PIAZZA: Sonata in B Flat Major**  
Rudolf Ewerhart & Mathias Siedel, organs; Walter Holy & Ingun Schmidt, trumpets; Erich Penzel & Gerd Seifert, horns; Christoph Caskel, kettledrums  
3249; Stereo: 73249

**C.P.E. BACH: Cello Concerto in A Minor**

**Quartet for Flute, Viola, Cello & Piano in F**

**Trio for Flute, Viola & Harpsichord in F**

Hans Martin Linde, flute; Emil Seiler, viola; Klaus Storch, cello; Rudolph Zartner, keyboard; Berlin Chamber Music Circle, Mathieu Lange, conductor.

3251; Stereo: 73251

Free On Request: The new illustrated DGG/Archive catalogs. Write: MGM Records, Classical Division, 1540 Broadway, New York, N.Y. 10036.

## BRAHMS: *Piano Works*

*Intermezzos (3) and Rhapsody in E flat, Op. 119; Variations on a Theme of Schumann, in F sharp, Op. 9; Variations on an Original Theme, Op. 21, No. 1.*

Beveridge Webster, piano.

• DOVER HCR 5250. LP. \$2.00.

• • DOVER HCRST 7005. SD. \$2.00.

Webster's knowing way with this repertoire provides dividends on every count here. It is especially gratifying to hear the early sets of the Variations played with such solidity and architectural grasp. Yet the shorter pieces of Op. 119 are equally enhanced by Webster's approach. The opening intermezzo, for example, profits from being treated with true adagio breadth as indicated by the composer. All considered, Webster's heroic interpretations belong at the top of the list—along with the splendid recent Kempff edition for DGG of Op. 119, and in a class by themselves insofar as the Variations are concerned.

Excellent interpretations, spacious reproduction. bargain prices . . . what more can one ask? H.G.

**BRAHMS: Quartets for Strings; No. 1, in C minor, Op. 51, No. 1; No. 2, in A minor, Op. 51, No. 2; No. 3, in B flat, Op. 67**

†Schumann: *Quintet for Piano and Strings, in E flat, Op. 44*

Rudolf Serkin, piano (in the Schumann); Budapest String Quartet.

• COLUMBIA M2L 334. Two LP. \$9.58.

• • COLUMBIA M2S 734. Two SD. \$11.58.

The Budapesters' imperious, vibrantly expressive yet finely classical way with the Brahms Quartets is well known from the group's well-recorded, and still available, monophonic recording. It has always seemed to me the exemplary way of playing this music. This brand-new version finds the foursome in gratifyingly good estate, matching the older readings in technical poise, almost equaling them in tonal suavity (the A minor is a shade astringent in comparison to its luscious-sounding predecessor), and surpassing them in terms of sheer fire and momentum. The heroic breadth in all of this C minor, the mellow worldliness of the A minor's slow movement, the taut, hair-spring attack in the first movement of the B flat are but a few of the memorable details here.

As for the Schumann Quintet, which in this reading has the impact of a thunderbolt. I was, to put it plainly, limp with exhaustion at its conclusion. The ardor, vitality, and sheer rhapsodic involvement of these players beggars description. The tempos are bracing (and considerably faster than those on the suave and lovely Curzon-Budapest set of the early Fifties). Serkin attacks his sforzandos as if his life depended on them, yet his angular, dry-etched sound becomes almost lush in the fragrant lyrical episodes. Mischa Schneider's gener-

ous phrasing of the first movement's second theme is also worthy of special comment. My admiration for the sheer inspiration of this magnificent collaboration may leave me open to charges of being a babbling sycophant, but I must simply run that risk!

Columbia is to be commended, moreover, for its unusual generosity. The shortest of the four sides of this album lasts 29 minutes and 43 seconds, while the longest (the B flat Brahms Quartet) contains nearly 35 minutes of music without any noticeable loss in realism. A heart-warming release in every respect!

H.G.

**BRAHMS: Symphony No. 4, in E minor, Op. 98**

Pittsburgh Symphony Orchestra, William Steinberg, cond.

• COMMAND CC 3311030. LP. \$4.79.

• • COMMAND CC 11030SD. SD. \$5.79.

The present performance reinforces the impression I formed at some of Steinberg's performances with the New York Philharmonic last season that perhaps this fine musician is working too hard. While there is little about this solidly paced, orthodox basic conception to take offense at, I must take exception to the over-all rhythmic flabbiness, the unvaried dynamics, the lack of vital conviction even at such episodes as the contrapuntal climax of the slow movement or coda to the finale. While Steinberg does not engage in capricious tempo changes for their own sake in the Passacaglia movement (a common failing among conductors), his handling of the movement does gradually lose impetus and momentum to the point of finally succumbing to inertia. The Pittsburgh ensemble plays smoothly and Command has furnished pellucid reproduction, but my initial impression remains: this is Brahms with tired blood. H.G.

**BRUCKNER: Symphony No. 8, in C minor**

Vienna Philharmonic Orchestra, Carl Schuricht, cond.

• ANGEL 3656. Two LP. \$9.58.

• • ANGEL S 3656. Two SD. \$11.58.

This is an unsatisfactory recording, and I do not know who is to blame. The trouble is entirely a matter of dynamics. The lack of differentiation between *piano* and *forte* is not a habitual characteristic of this fine conductor's work: it is, on the other hand, the kind of thing too often caused by the activities of over-careful recording engineers—but since there are passages on these discs where everything goes splendidly, the technicians can hardly be blamed for the over-all defect. In any case, Bruckner is one of the last composers who can survive the dynamic flatiron, and its use here is the more regrettable since in other respects the performance seems a good one. Tempos are sensible and well integrated, and the orchestral playing is



polished. With one or two modifications, Schuricht uses the 1890 version of the score, which is probably the best.

I wonder, indeed, whether this recording may have been a victim of haste in its preparation? Otherwise it is hard to see why measure 165 of the Adagio, where there is a particularly poor attack, was not remade, and why a wrong note in measure 161 of the Scherzo, where the fifth and sixth horns play B instead of E on the last eighth-note, was allowed to survive, especially when the passage is correct in the *du capo*. B.J.

**CHOPIN:** *Concerto for Piano and Orchestra, No. 2, in F minor, Op. 21*

†**Bach:** *Concerto for Piano and Orchestra, No. 1, in D minor, S. 1052*

Vladimir Ashkenazy, piano; London Symphony Orchestra, David Zinman, cond.

- LONDON CM 9440. I.P. \$4.79.
- LONDON CS 6440. SD. \$5.79.

**CHOPIN:** *Concerto for Piano and Orchestra, No. 2, in F minor, Op. 21; Fantasy in F minor, Op. 49*

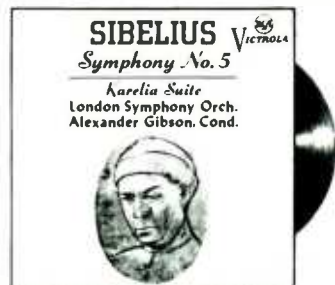
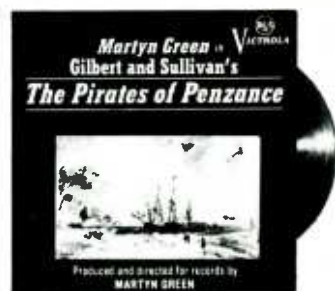
Gina Bachauer, piano; London Symphony Orchestra, Antal Dorati, cond.

- MERCURY MG 50432. I.P. \$4.79.
- MERCURY SR 90432. SD. \$5.79.

Vladimir Ashkenazy—born in Gorky, trained under A. S. Sumbation and Lev Oborin at the Central Music School (part of the State Conservatory) in Moscow. . . . David Zinman—a product of New York City's High School of Music and Art and Ohio's Oberlin College, protégé of the late Pierre Monteux. . . . Both these artists have been building spectacular careers for themselves abroad (in Ashkenazy's case, the world over; Zinman will doubtless follow suit in short time). The present disc, taped in London, is a beauty! To judge from the evidence here, the young conductor and soloist are perfectly suited to one another. The first thing that impresses in the work of each is the sense of utter freshness, the audacious rhythmic "snap." Clarity and resilient simplicity characterize this music making, as does a certain studied intelligence which nevertheless emerges in a completely spontaneous fashion.

The Bach whirls along with taut propulsion and a rather cool, objective poetry. It sounds ever so much more powerful minus the stolid squareness of some "authentic" performances on the one hand and lugubrious romantic overlay on the other. The Chopin is a similar triumph. Ever since Ashkenazy's initial Warsaw competition recording of that work was issued, I have very much wished for an edition by him made under controlled studio conditions, with better recorded sound and uncut orchestral accompaniment. This new release meets all of these requirements: and since the fine Haskil-Markevitch performance for Philips is no longer listed in the catalogue, it wins first honors. As

# DISCOVER AMERICA'S LARGEST SELECTION OF VALUE-PRICED CLASSICAL RECORDINGS



## Great Sound—Great Artists—Great Values!

■ **Gilbert & Sullivan: The Pirates of Penzance.** The most exciting record value of the New Year—starring, produced and directed by the peerless Martyn Green. This delightful recording benefits not only from the inspiration of the master Savoyard, but also from the fine cast he has assembled, including Tudor Evans, Ivor Emmanuel, Julia Shelley and Janet Howe. Orchestra and chorus are under Alan Ward. 2 L.P. album.

■ **Sibelius: Symphony No. 5/Karelia Suite.** London Symphony Orchestra, Alexander Gibson. One of the composer's own favorites, this symphony is rich with Sibelius' sonic trademarks: the Nordic harmonies and rhythms, the whirring strings. A beautifully balanced and lucid performance, in an album enhanced by the addition of the "Karelia Suite"—a fine example of Sibelius' tone painting.

■ **Walton: Façade/Lecocq: Mamzelle Angot.** Royal Opera House Orchestra, Covent Garden, Anatole Fistoulari. Sitwell's poetry inspired Walton to write some of the wittiest music ever composed—graceful burlesque that is as delightful on its own as it is accompanied by Dame Edith's verse—or danced by the Royal Ballet. Lecocq's score is full of charm and ultra-French chic.

■ **Mozart: Concerto No. 25 (K.503) André Tchaikowsky/Overture to "Oon Giovanni."** Chicago Symphony Orchestra, Fritz Reiner. Mozart's compositions for piano were designed to show off his own virtuosity and thus give all soloists ample room to display theirs. Tchaikowsky is brilliant. . . and of the orchestra, one need only say that few have ever matched the Chicagoans under Reiner.

### Other fine "Victrola" albums

- Beethoven:** Symphony No. 3, Monteux, Vienna Philharmonic
- Brahms:** Violin Concerto in D, Szeryng, Monteux, London Symphony
- Puccini:** Tosca, Milanov, Bjoerling, Warren, Leinsdorf
- Tchaikowsky:** Piano Concerto No. 1, Gilels, Reiner, Chicago Symphony
- Franck:** Symphony in D Minor, Munch, Boston Symphony

**VICTROLA**  
TRADE MARK

CIRCLE 65 ON READER-SERVICE CARD



**ELEKTRA RECORDS**  
Presents



# THE BAROQUE BEATLES BOOK

REDISCOVERED AND EDITED BY  
**JOSHUA RIFKIN**

the best known Beatles tunes in  
a fascinating 18th century  
Baroque setting

**I. The Royale Beatleworks  
Musicke, MBE 1963**

**II. Epstein Variations, MBE 69<sup>A</sup>**

**III. Trio Sonata  
Das Käferlein, MBE 004<sup>1</sup>/<sub>4</sub>**

**IV. "Last Night I Said..."  
Cantata for the 3rd Saturday after  
Shea Stadium, MBE 58,221**

EKL-306 mono EKS-7306 stereo

CHAMBER ORCHESTRA,  
of the  
MERSEYSIDE  
KAMMERMUSIKGESELLSCHAFT  
under the direction of  
**JOSHUA RIFKIN**

**ELEKTRA RECORDS**

51 West 51st Street • New York City • U.S.A.  
7, Poland Street • London W.1 • England

CIRCLE 32 ON READER-SERVICE CARD

82

in the Bach, the tempos are fast, and some might feel disappointment that Ashkenazy's choice of coloration is on the light side (lacking the robust hues which Rubinstein, for example, sometimes cultivates). Still, in its trim, superbly tailored way Ashkenazy's reading fully captures the music's poetry. Again, Zinman's framework compels attention from the outset: he is, in fact, a superb accompanist. I add only that London's sound is exceptionally fine, with just balance and exemplary instrumental detail.

With such competition, I'm afraid that the Bachauer-Dorati version of the Chopin is completely outclassed. Bachauer plays efficiently, but also somewhat heavy-handedly. In the Concerto she never molds a line with the pliant grace dictated by the music (and realized so wonderfully well by Ashkenazy), and her sturdy, monolithic performance of the F minor Fantasy is no match for the recent Frankl edition on Vox. Dorati, though he leads his forces sensibly, seems to have been unable to secure an agreeable sonority from the orchestra. The strings tend to sound thin as recorded here, and the brass section emerges with raw, leaden timbre. It is hard to believe that this is the self-same aggregation heard on the Ashkenazy-Zinman disc. H.G.

**DVORAK: Concerto for Violin and  
Orchestra, in A minor, Op. 53**  
†Ravel: *Tzigane*

Edith Peinemann, violin; Czech Philharmonic Orchestra, Peter Maag, cond.  
• DEUTSCHE GRAMMOPHON LPM 19120. LP. \$5.79.  
• • DEUTSCHE GRAMMOPHON SLPM 139120. SD. \$5.79.

A happy combination of soloist, conductor, and orchestra make here for an utterly first-class performance of the Dvořák A minor Violin Concerto. This is not an easy work to unify. It needs the kind of sensitive, long-lined playing achieved by Edith Peinemann, the glowing tone of the Czech Philharmonic, Peter Maag's finely balanced accompaniment first to establish and then solidify the virtues of a score which, on occasion, can be diffuse. Miss Peinemann, in the exquisitely played Adagio, can win the heart of any listener. She also, together with Mr. Maag and the orchestra, brings dash and finesse to a performance of the Ravel *Tzigane*. R.L.

**FINCK: Missa de Beata Virgine**

Renaissance Chorus of New York, Harold Brown, cond.  
• BAROQUE 9005. LP. \$4.79.

"I have great cause to venerate the Polish nation," wrote Hermann Finck in 1556. "for the heights of artistic endeavor reached by my great-uncle were due to the liberality of the most excellent Polish King Albert and his brothers." Heinrich Finck could indeed thank Polish patrons

for his fine musical education and training as a court singer, as well as for an early appointment to the directorship of the court chapel. To what extent his style derived from local composers seems difficult to assess, but to judge from this remarkable Mass the main musical tributaries flow in from the general area of Flanders. Finck achieves effects of unusual variety and piquancy in spite of the apparently limiting factor of only three voice parts, and the Renaissance Chorus, with its especially clear soprano line, enables all the detail to be heard with ease. D.S.

**HANDEL: Serse**

Lucia Popp (s), Romilda: Marilyn Tyler (s), Atalanta; Mildred Miller (ms). Amastris: Maureen Lehane (ms). Arsamene; Maureen Forrester (c), Serse; Tom Hemsley (b). Ariodates: Owen Brannigan (bs), Elviro: Vienna Academy Chorus, Vienna Radio Orchestra, Brian Priestman, cond.

• WESTMINSTER WST 321. Three LP. \$14.37.

• • WESTMINSTER XWN 3321. Three SD. \$14.37.

Though both the opera and this performance of it have important strengths, I found that I did not enjoy listening to *Serse* as much as I have some of the other Handel operas that have been recorded.

I am not one for monkeying about with or rearranging operas. Whatever the faults of a piece may be, it nearly always turns out that the composer's idea of it (which of course must be taken as a whole) is noticeably better than anyone else's, and that even weakly scored or dramatically limp passages are better left in than taken out or re-ordered, simply because they are at least integral to the work, and serve some sort of balancing or leavening function in it. But: I am beginning to think that if Handel operas are to come to life for us, particularly on records, then they must at least be treated as very special cases. For one thing, few of us have any direct associations with live performances of these works; with a handful of exceptions, they must stand or fall on the strength of what is communicated by the music alone. And for another, the form of these works (however one appreciates the history of its development, and however one makes a point of understanding the structure) is artificial in the extreme: moreover, it frequently determines the content. This

Due to a misunderstanding, the Dover releases of vocal and instrumental music of Dufay (HCR 5261) and secular vocal music of the Renaissance (HCR 5262) which were reviewed in our January issue were said to have been taped from broadcasts. Although based on program material devised for radio by Denis Stevens, the recordings were made independently at a later time.

HIGH FIDELITY MAGAZINE

is not necessarily a drawback. But if one has a series of operas consisting of endless chains of ABA arias designed mainly to reveal character facets (one at a time) and to show off the performers' vocal virtuosity and personal gifts, then, in order for it to work, the arias had better be pretty damned extraordinary (not just half of them, but close to all of them) and the performers had better have something much above the commonplace to show off.

In the case of the Westminster *Serse*, something like half of the arias are very good ones, and the singers have something unusual to bring to them perhaps half the time. This seems a good average, and it is bolstered by very fine sound of a sweet, musical sort that we used to get from Oiseau-Lyre's releases, by instrumental playing of the highest order, and by conducting that is hard to fault, at least so far as commission is concerned. But, though I enjoyed hearing the performance, particularly the latter two-thirds of it (the first fifty minutes or so of the opera contain almost nothing of more than routine interest), I do not find myself much interested in returning to it, either for the piece itself or for the performance.

Just how seriously one does or doesn't take the characters and situations is of some importance. There is one outright *buffo* part in *Serse*, but all the characters have their absurdities, and many of the arias are in a mocking, almost self-parodying vein, or at least make a point of taking such matters as woman's constancy with a grain of salt: I was reminded of any number of similar arias in *Deidamia*. Yet it is also clear that we are meant to be moved by the plights into which the typically involved and contrived libretto casts its personae, and for me, at least, it is difficult to eat the cake and have it too. Winton Dean, the renowned Handelian who contributed the liner notes for the album, makes reference to the opera's "hilariously funny climax," and I am willing to take his word as to the intent: yet I can't help feeling that a good deal of it is funny simply because it has become too damned foolish to take in any other light. The result seems to me not so much a synthesis of comic and serious elements as a mere confusion of them. I am well aware that a good, clear stage production might solve everything—but in its continued absence, the recording must stand or fall on what it is able to convey to us of the work's spirit and effect.

As heard here, *Serse* starts to take on some real life at the beginning of Act II, in a very engaging comic scene between Elviro (servant of Arsamene, good guy) and Amastre (lady warrior, sort of a Haymarket Brünnhilde, more or less pinned between the good guys and the bad guys). Acts II and III are filled with good and sometimes startling arias, among which I especially liked "Or che siete speranze tradite," a grand and almost tragic aria for Amastre; "Se bramate d'amar," a big *da capo* piece for *Serse* with some beautiful musical contrasts to underline his alter-

nating feelings towards Romilda, the young lady whose nobility is the take-off point for the plot; and "Si, la voglio," a Resolute-Defiance aria for Arsamene. Although many of the others are good, listenable pieces, often with points of interest and surprise in the ritornellos, relatively few of them, to my ears, attain the level of most of *Giulio Cesare*, *Rodelinda*, or even *Alcina*, and I cannot resist the thought that a single disc of highlights might prove more satisfying than the whole opera.










The thing that bothers me a bit about the performance is that there is not much personality in much of the principals' work. While this is obviously not true of Owen Brannigan, who has a

juicy little *buffo* role and makes the very most of it, it is true of most of the others, each of whom gives us relatively little clue as to who he is, as distinct from all those other girl sopranos and pretend-boy contraltos. The performers here must not only sing well and with feeling, but with quite individual and memorable qualities—that is really the point of this sort of writing. Lucia Popp, the Klemperer Queen of the Night, seems to me the most satisfactory of the singers. She has a fresh, beautiful high soprano, touched with enough of that typical Slavic pointedness to lend it character, but not enough to spoil its roundness and liveliness. She knows her way around the style, and sings with good spirit and sensitivity, as well as



## "Year's Best Recordings"... High Fidelity

These 9 fabulous recordings were included in High Fidelity's annual compilation of the year's best recordings.

|                                                                                                                                                                                                                                                                                                                                                                                                                                       |                                                                                                                                                                                                                                                                                                                                                                                                                                     |                                                                                                                                                                                                                                                                                                                                                                                                                              |
|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
|  <p>Anon.: CARMINA BURANA. Andrea von Ramm (ms), Grayston Burgess (ct), Willard Cobb (t).<br/>Karlheinz Klein (b), Kurt Rith (b); Münchener Marienknaben; Ensemble of Ancient Instruments. Telefunken SAWT 9455-A. A collection of medieval songs, worked out for performance with imagination, approaches genius.<br/>Mo: AWT9455 St: SAWT9455</p> |  <p>Prokofiev: QUINTET FOR WINDS &amp; STRINGS, IN G MINOR, OP. 39. Shostakovich: QUINTET FOR PLET FOR PLET.<br/>ANO AND STRINGS IN G MINOR, OP. 57. Lamar Crowson, piano; Members of the Melos Ensemble. Oiseau-Lyre SOL 267. Both these works are exceptionally fine. The performances are adept and imaginative.<br/>Mo: OL267 St: SOL267</p> |  <p>Britten: PART SONGS. Elizabethan Singers; Wilfrid Parry, piano; Louis Halsey, cond. Argo ZRG 5424. Britten was born with a feeling for chorus; no living composer can approach him in the variety and wonder of his choral writing; no Englishman since Purcell has set his own language so well.<br/>Mo: RG424 St: ZRG5424</p>      |
|  <p>Telemann: "PARIS" QUARTETS FOR FLUTE, VIOLIN, CELLO, AND BASSO CONTINUO: NO. 1, IN D; NO. 2, IN B MINOR; NO. 6, IN E MINOR. Amsterdam Quartet. Telefunken SAWT 9449. The performances are skilled, energetic, and stylish: this playing commands rather than persuades.<br/>Mo: AWT9448 St: SAWT9448</p>                                       |  <p>Bach: ART OF THE FUGUE (ARR. ISAACS). Members of Philomusica of London, George Malcolm, conductor. Argo ZRG 5421/22 (two discs). The transcription heard here is one of the more impressive ones. The excellent players perform with warmth and fine tone.<br/>Mo: RG421/2 St: ZRG5421/2</p>                                                |  <p>Palestrina: MASSES: SINE NOMINE; ECCE EGO JOANNES. Choir of the Carmelite Priory, London; John McCarthy, conductor. Oiseau-Lyre SOL 269. The Sine nomine is a fine work, performed here in a flowing style with definite contrasts in tempo and dynamics which make for variety and maintain interest.<br/>Mo: OL269 St: SOL269</p> |
|  <p>Telemann: TABLE MUSIC PART 1-2-3 Concerto Amsterdam, Franz Brüggemann, cond. Telefunken<br/>Each composition in this "production" offers material well worth hearing. The sound is excellent, stereo especially effective in the trio, where the two violins are on separate channels.<br/>Mo: TDL-1 (6 LP's) St: STL-1</p>                    |  <p>EVENSONG FOR ASH WEDNESDAY. Choir of King's College, Cambridge; David Willcocks, cond. Argo ZRG 5365. The most remarkable item is Miserere of Allegri. The ethereal, stratospheric notes of a choirboy topping a solo quartet have to be heard to be believed. Wonderful fidelity.<br/>Mo: RG365 St: ZRG5365</p>                            |  <p>Leonhardt Consort: MUSIC FOR CONSORT IN THE SEVENTEENTH CENTURY. Leonhardt Consort, Gustav Leonhardt, cond. Telefunken SAWT 9461. A pleasant posy of chamber works from the late Renaissance and early baroque. The playing is vital—the approach is clearly not archeological but aesthetic.<br/>Mo: AWT9461 St: SAWT9461</p>      |

405 superlatively interesting titles to choose from. Write for complete catalog

LONDON RECORDS, INC.  
539 W. 25th St.  
New York, N. Y. 10001



# Are These Fallacies Stopping You From Building Heathkit® Components?

A "YES" ANSWER CAN COST YOU HUNDREDS OF DOLLARS!

**Fallacy:** *"Too Technical & Complicated To Build".*

**FACT:** Every Heathkit is designed to be "beginner-built". This is proven by the thousands of people from children to senior citizens, from all walks of life, who have built them. Over 300 years of accumulated kit-engineering, the most experienced staff in the business, insure your success. No special skills or knowledge are needed . . . just some spare time and a few simple tools . . . we supply everything else. Famous Heathkit non-technical, step-by-step instructions and clear "exploded" diagrams identify each part, show you exactly what to do and how to do it . . . even how to solder. Nothing is left to chance. Send for a manual and see for yourself!

**Fallacy:** *"Takes Too Much Time To Build It".*

**FACT:** The average Heathkit can be built in just a few evenings. Kit builders regard this time as well spent, not only in terms of dollar savings, but in fun and relaxation. It's like getting two hobbies for the price of one! You'll be surprised how fast you finish, working only a few hours each evening. And the pride of craftsmanship and self-satisfaction when you're done makes it more than worth the small effort.

**Fallacy:** *"Doesn't Perform As Well As Factory-Built Models".*

**FACT:** The first Heathkit design consideration is performance. Our special staff of *audio* engineers use the latest, most sophisticated techniques in the "state of the art". And much effort is devoted to developing new design. For example, Heath introduced the first successful all-transistor stereo components. Only after rigid performance tests are passed, does kit assembly enter the picture. But don't take our word for it. Compare the specifications . . . read the Heathkit component reviews by respected hi-fi authors and editors . . . or ask any Heathkit owner!

**Fallacy:** *"Kits Use Inferior Parts".*

**FACT:** Heath's reputation for top quality has always been respected by kit builders and non-kitbuilders alike. In fact, we're noted for our conservative ratings. Actually our engineers "over-specify" parts to insure that extra margin for best performance and long, dependable life. As you build your kit, you'll recognize famous names like GE, Sylvania, RCA, Weston, Tung-Sol, etc., on the parts you use.

**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.

**Fallacy:** *"Takes Special Test Gear To Align It".*

**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.

**Fallacy:** *"If Something Goes Wrong, I Can't Get It Repaired".*

**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?

**Join The Thousands Who Put Their Confidence In Heath . . . Send For Your FREE Catalog Now!**

CIRCLE 42 ON READER-SERVICE CARD

## 66-Watt All-Transistor Stereo Receiver



AM/FM/FM Stereo Receiver AR-13A... \$184.00. 46-transistor, 17-diode circuit for cool, instant operation & natural "transistor sound." 40 watts continuous, 66 watts IHF music power @  $\pm 1$  db from 15 to 30,000 cps. Rich walnut cabinet. 35 lbs. We couldn't say it better than Electronics World did in their December '65 issue. "Despite its low price, it is one of the best stereo receivers we have tested and is comparable to many manufactured units costing twice as much."

## New 30-Watt All-Transistor Stereo Receiver!



FM/FM Stereo Receiver, AR-14... \$99.95. 31 transistors, 11 diodes for cool, natural transistor sound. 20 watts RMS, 30 watts IHF music power @  $\pm 1$  db from 15 to 50,000 cps. Wideband FM/FM stereo tuner plus two preamplifiers and two power amplifiers. Compact 3 7/8" H x 15 1/4" W x 12" D size. Assembles in around 20 hours. Custom mount it in a wall, custom cabinet, or optional Heath cabinets (walnut \$9.95, beige metal \$3.95). 16 lbs.

## New Lowest Cost All-Transistor Stereo "Separates"



FM/FM Stereo Tuner, AJ-14... \$49.95. Assembles in just 4 to 6 hours! 14 transistors, 5 diodes; less than 1% distortion; 5 uv sensitivity; 4-stage IF. Mount it in a wall, or either Heath cabinet (walnut \$7.95, beige metal \$3.50). 6 lbs. Says AJ-14 Owner, J. K. Cryer, Little Rock, Ark.: "Why don't you tell people the truth about your AJ-14 FM Stereo Tuner? The quick construction time, fabulous performance, and low price have left me at a loss of words to describe my satisfaction."



Matching 30-Watt Stereo Amplifier, AA-14... \$59.95. Assemble in about 10 hours. 20 watts RMS, 30 watts IHF music power @  $\pm 1$  db from 15 to 50,000 cps. No audio transformers... assures minimum phase shift, extended response, lower distortion. Accommodates phono, tuner, auxiliary... 4, 8, 16 ohm speaker impedances. Install in a wall, or optional Heath cabinets (walnut \$7.95, beige metal \$3.50). 10 lbs.

## Deluxe All-Transistor Stereo "Separates"



AM/FM/FM Stereo Tuner, AJ-43D... \$109.00. 25 transistor, 9 diode circuit; automatic switching to stereo; filtered outputs. 15 lbs. Install in a wall, or Heath cabinets (walnut \$12.95, metal \$6.95). Says Julian Hirsch, Hi-Fi/Stereo Review: "The AJ-43 is an excellent tuner, and holds its own with any other tuner of comparative ratings. I particularly appreciated being able to stack the AJ-43 on top of the AA-21 amplifier, and run them for hours without either becoming perceptibly warm."



Matching 100-Watt Stereo Amplifier, AA-21D... \$137.00. 70 watts RMS, 100 watts IHF music power @  $\pm 1$  db from 13 to 25,000 cps. 26-transistor, 10-diode circuit. 23 lbs. Install in a wall, or Heath cabinets (walnut \$12.95, metal \$6.95). Says Electronics Illustrated: "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."

## Medium-Priced All-Transistor Stereo "Separates"



AM/FM/FM Stereo Tuner, AJ-33A... \$94.50. Boasts 23-transistor, 8-diode circuit, built-in stereo demodulator, filtered stereo outputs, walnut cabinet. 17 lbs. Says Radio-Electronics: "...it will get any station that can possibly be pulled in. Dead fringe areas prove to be not so dead as other tuners would have us believe! The quality is indistinguishable from high-quality record reproduction."



Matching 66-Watt Stereo Amplifier, AA-22... \$99.95. 20-transistor, 10-diode circuit; 66 watts IHF music power, 40 watts RMS @  $\pm 1$  db from 15 to 30,000 cps; 5 stereo inputs; walnut cabinet. 23 lbs. Says Julian Hirsch, Hi-Fi/Stereo Review: "It has the unstrained effortless quality 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."

# FREE!



## 1966 Catalog

Describes these and over 250 easy-to-build Heathkits. Save up to 50%. Mail coupon or write Heath Company, Benton Harbor, Michigan 49022.



Heath Company, Dept. 8-2, Benton Harbor, Michigan 49022

Enclosed is \$ \_\_\_\_\_, plus shipping.

Please send model(s) \_\_\_\_\_

Please send FREE 1966 Heathkit Catalog.

Name \_\_\_\_\_

Address \_\_\_\_\_

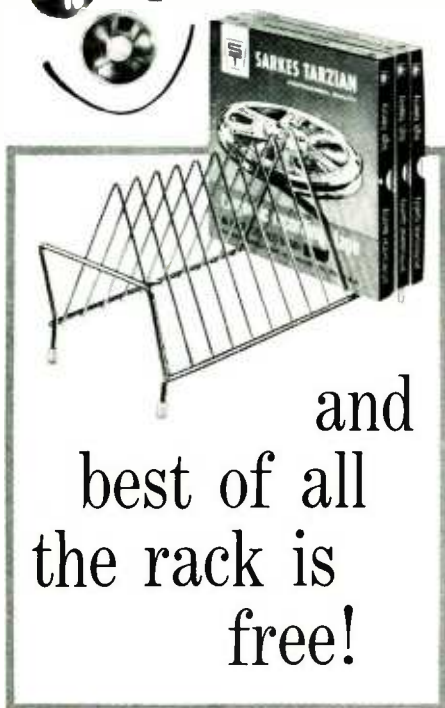
City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Prices & specifications subject to change without notice

HF-190

CIRCLE 42 ON READER-SERVICE CARD

it stores  
your tapes,  
as you  
can see



and  
best of all  
the rack is  
free!

## •TARZIAN

Your tape dealer is joining us in this special offer to introduce you to Tarzian Tape. He'll give you the handy brass-plated tape storage rack *free* with your purchase of three reels of Tarzian Tape.

We hope you'll fill the other nine slots in the rack with additional recordings made on Tarzian Tape. You'll be pleased with the performance and quality of Tarzian Tapes, both acetate and polyester, Standard Play, Long Play, Extra Long Play, and Triple Play.

This offer continues only while our current supply of racks lasts. See your dealer now to get your tape rack free!



Ask your dealer for a free copy of our 24-page brochure, *Everybody's Tape Recording Handbook*, or write directly to us to receive one!

### SARKES TARZIAN, Inc.

World's Leading Manufacturers of TV and FM Tuners  
• Closed Circuit TV Systems • Broadcast Equipment  
• Air Trimmers • Semiconductor Devices  
MAGNETIC TAPE DIVISION • BLOOMINGTON, INDIANA  
Export: Ad Auriema, Inc., N.Y.

CIRCLE 69 ON READER-SERVICE CARD

with technical freedom to spare. She sounds like a major artist. Mildred Miller also shows herself in the best possible light, singing with a warm, even line, and with considerable dash in the fioritura. I would like more of a teasing quality in Marilyn Tyler's *Atalanta*—she sounds rather heavy and serious for such an easy-come, easy-go flirt. Vocally, though, she offers lots of color and thrust, from an authentic unforced chest register to a free-sounding high extension, and there is lots of temperament in her treatment of the words. Maureen Forrester, superb artist that she is, disappoints me somewhat here. There is not much variety in her tone or in her range of inflection, and her peculiar formation of vowels, especially in the lower-middle part of her voice, produces a somewhat pressed sound a good share of the time. Her attempts at suspended high tones are not very successful, often coming out thin and precarious-sounding; both "*Più che penso*" and "*Ombra mai fu*" have their uncomfortable moments. The voice's basic sound and its undeniable aptness for such music remain, and she comes close to her best form in a couple of her biggest arias late in the opera.

Maureen Lehane shows an attractive but not very colorful mezzo, which negotiates passagework and embellishments in fine style, but develops a bothersome wobble on almost all sustained tones not near the top of her range. Tom Hemsley, as the unquestioning and rather doltish Ariodates, is supposed to sound somewhat fusty, but I still do not care for the mouthy, quavery tone he brings to the recitative and to much of his first aria. His second aria, which lies well up in baritone territory, is solidly sung, though. I have already commented on the excellence of Brannigan's contribution; I cannot remember a poor performance from him.

Everything that Brian Priestman does is well considered, and the playing is stylish and clean. I think the piece might have secured a bit tighter grip, though, with a more accented, more overtly "exciting" approach—some bite, some surprise amid all this even musicality would not be amiss. I do not mean that this reading is limp or spineless, or even that it is ever anything but correct and right. But a bit of the old Beecham highhandedness might have made the thing sit up and shake its head. Martin Isepp's playing of the continuo is a constant source of delight. The album presentation is in every respect admirable. C.L.O.

HASSE: *Concerto for Flute, Strings, and Continuo, in A*—See Pergolesi: *Concerto for Flute, Strings, and Continuo, in G*.



HAYDN: *Mass in B flat ("Theresien-Messe")*

Soloists: Vienna Boys Choir; Vienna Konzerthaus Chamber Orchestra, Ferdinand Grossmann, cond.

• RCA VICTOR LM 2854. LP. \$4.79.  
• • RCA VICTOR LSC 2854. SD. \$5.79.

This work, written in 1799, is one of the mature masterpieces of Haydn. The Kyrie and beginning of the Gloria are particularly beautiful, but the whole work is full of fine ideas. Effective writing for the soloists, never alone for more than a few measures, choruses of grace or power, orchestral "accompaniments" of symphonic scope and caliber—these are qualities found throughout the Mass. It is surprising, therefore, that the present recording is the only one of the work now in the domestic catalogue. About seven years ago the Massachusetts Institute of Technology Choral Society issued a recording of it that was adequate from the standpoint of performance but not of sound. The present version gives a much better idea of the work's stature. The soloists are as a rule quite good (the boy soprano hits a high B flat accurately in the Agnus but misses one in the Credo), the chorus flexible, and Grossmann holds things together well. In the stereo version there is some distortion in *tutti*; there is less of this in the mono, but also less definition. N.B.

HUMPERDINCK: *Hänsel und Gretel*

Margaret Neville (s), Gretel: Elisabeth Robinson (s), The Sandman: Jenifer Eddy (s), Dew Fairy: Patricia Kern (ms), Hänsel: Ann Howard (ms), The Witch: Rita Hunter (c), Mother: Raimund Herinx (b), Father: Chorus and Orchestra of Sadler's Wells, Mario Bernardi, cond.

• CAPITOL GBO 7256. Two LP. \$9.58.  
• • CAPITOL SGO 7256. Two SD. \$11.58.

My own fascination with this opera is fairly limited (no doubt mostly because I scorned it as a child in favor of gamier stuff, like *Boris Godunov*), but if one has no grave reservations about the piece itself, then I can't see any fault at all with this excellent and characteristic performance.

It is sung in English, a procedure which I normally do not like but which is hard to discredit in this case, both because any children involved are not likely to get much out of the German and because some of the ponderous, overblown air that surrounds sections of the score is blown away by translation. To be sure, the translation is on the archaic side—one of those that inverts word order for no reason whatever—but most of it works, and it has at least some atmosphere.

The performance is first-rate in every respect. The Sadler's Wells orchestra sounds like a major opera ensemble here—full-bodied and lovely toned, with lots of sparkle and snap in the execu-

tion. Mario Bernardi never allows things to descend into gumminess or bombast, and keeps things lively without any suggestion of hysteria. All the soloists are good—if this is a representative Sadler's Wells cast, then that theatre does a fine *Hänsel* indeed. Patricia Kern, the Hänsel, discloses a steady, warm mezzo with lots of body and a lovely feeling for the spirit of the music. Margaret Neville is not so impressive vocally—her pretty lyric soprano seems somewhat restricted on top—but she has such a winning sense of the role and such an easy way of summoning up a breathy tone which sounds genuinely, unaffectedly childlike that her performance is very successful all the same. Ann Howard is a splendid Witch, funny (especially in the "Hokus-pokus" sequence) and possessed of an endearing quality that underlies everything she does. She is also able to twist her voice as required without becoming unlistenable.

Since Rita Hunter has a big, solid voice for the Mother and Rainund Herinck a manly, ringing one for the Father, these two roles, which are difficult and can sound embarrassingly strained, make their proper effects. The singers of the Dew Fairy and the Sandman both have pure, attractive soprano voices, and the children's chorus used in the final scene sounds just right. Add some really splendid sound, and we have an issue of no important failings at all. Since it is in English (and most of it quite understandable, despite the cross-Atlantic language barrier), it makes a sensible choice for children—and in fact I too enjoyed it more than I do most *Hänsel* performances. C.L.O.

**LEO:** *Concertos: for Four Violins, Obligato, Strings, and Continuo, in D; for Cello, Strings, and Continuo, in A—See Pergolesi: Concerto for Flute, Strings, and Continuo, in G.*

**LISZT:** *Piano Works*

*Sonata for Piano, in B minor; Valse oubliée; Etudes after Paganini: No. 3, in A flat minor ("La Campanella"); Etudes d'exécution transcendante: No. 5, Feux follets; No. 11, Harmonies du soir; Années de pèlerinage: No. 6, Sonetto del Petrarca No. 123.*

Jeanne-Marie Darré, piano.

• VANGUARD VRS 1150. LP. \$4.79.  
• • VANGUARD VSD 71150. SD. \$5.79.

Mme. Darré's fleet, rather icy sparkle produces a successful performance of the whimsical *Valse oubliée*. Elsewhere, her constant exaggeration of phrasing and dynamic accentuation produce languishing sentimentality and a pedestrian theatricality. In the Sonata, in particular, the tempos are slow and the rubatos redundantly contrived, to the point of utter flabbiness. Mme Darré's tone, however, emerges with more agreeable sonority here than when I heard her in

the concert hall. Fine, rather airtight sound. H.G.

**LULLY:** *Bruits de trompettes; Sinfonies pour les patres*

Orchestre de Chambre Jean-Louis Petit, Jean-Louis Petit, cond.

• SOCIETE FRANCAISE DU SON XL 174105. LP. \$5.79.

• • SOCIETE FRANCAISE DU SON SXL 20105. SD. \$5.79.

This is one of a series of discs called "Grand Siècle" put out by the Société Française du Son. It is issued here by London Records, who thus add another label to their unusual and often inter-

esting imports. The notes, which are in French and a sort of Frenglish, tell us nothing about the source of these pieces, and one supposes that they are taken from various ballets and operas of Lully. The *Bruits* are a group of dances, mostly: with one or two exceptions, they strike me as rather dull. The *Sinfonies*, mostly little genre pieces, have more character and color, ending with a fairly engrossing Passacaille. Whoever prepared these suites for performance omitted a continuo instrument, which is something Lully is not likely to have done. They are well played by an ensemble of young Parisians. The sound is clear and lifelike on Side A but distorted in the tuttis on Side B. N.B.

 **VANGUARD RECORDS**  
*The Untraditional Singers of the Folk Tradition*



**JOAN BAEZ**  
Farewell, Angelina

VRS-9200 & \*VSD-79200  
"In many ways, the very best thing she has done on records." *R. J. Gleason, San Francisco Chronicle.*

**SANDY BULL**

Inventions VRS-9191 & \*VSD-79191  
"One of the most talented, imaginative and enchanting instrumentalists to have developed out of folk music." *J. Haas, Chicago Daily News*



**JACKIE WASHINGTON**

Jackie Washington at Club 47  
VRS-9172 & \*VSD-79172  
"Everything he chooses to add to his repertory is transmitted into personal imperatives.... The songs Washington writes come out of what he lives." *Nat Hentoff, Hi-Fi Stereo*

**BUFFY SAINTE-MARIE**

Many a Mile VRS-9171 & \*VSD-79171  
"She is a most unusual folk singer, whose lovely voice can be high and shrill or low and throaty.... There are few who can approximate her talent for writing new and meaningful songs." *Saturday Review*



**LIAM CLANCY**

Liam Clancy VRS-9169 & \*VSD-79169  
"A roaring, lyric collection of moving Irish songs, all gems." *R. J. Gleason, San Francisco Chronicle*

**JUDY RODERICK**

Woman Blue VRS-9197 & \*VSD-79197  
"A singer who is remarkably exciting to listen to." *Dave Wilson, Broadside*



**MIMI AND RICHARD FARIÑA**

Reflections in a Crystal Wind  
VRS-9204 & \*VSD-79204  
Their previous record ("Celebrations for a Grey Day") was chosen as one of the best folk records of the year by Robert Shelton, *New York Times* (Nov. 28) and Lawrence Cohn, *Saturday Review* (Dec. 18)



**PATRICK SKY**

Patrick Sky VRS-9179 & \*VSD-79179  
"One of the most impressive folk debuts in a long time." *J. G., Hi-Fi Stereo*

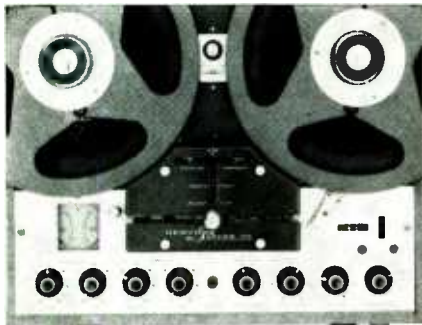
**IAN AND SYLVIA**

Early Morning Rain  
VRS-9175 & \*VSD-79175  
"Pair of Canadian folk singers who are, as a team, without peer." *O. B. Brummell, High Fidelity*

\*Stereo

Vanguard Recording Society, Inc.  
154 West 14th Street New York, N.Y.

CIRCLE 84 ON READER-SERVICE CARD



# NEWCOMB

## TX10

for  
important  
recordings

TAKES  
10½" REELS



For important recording assignments you need the ease of operation, quick response, the completeness, rugged construction and dependability of the Newcomb TX10. And you need the 10½" reels. Full size reels give you long playing time even with 1½ mil tape. Professional tape thickness provides strength, minimum stretch, less print-through, easier splicing. And for play-back you can splice pre-recorded tapes to give you hours of music. But most of all, you'll appreciate the quality of the sound and the way the TX10's central joystick permits you to take charge of tape movement. It's cybernetically engineered for intuitive operation. Below are some of the TX10's outstanding features:

- |                                                                                   |                                                                                                                         |
|-----------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------|
| Sound-on-sound Monitor before recording or off the tape                           | Choice of 2- or 4-track models                                                                                          |
| 4-digit counter                                                                   | Push button speed change automatically provides speed-frequency correction                                              |
| Two illuminated vu meters arranged pointer-to-pointer                             | Operates vertically or horizontally                                                                                     |
| Handles long microphone lines: built-in provisions for plug-in input transformers | 100 kc bias and erase oscillators with indicator lights                                                                 |
| Uses Cannon microphone connectors                                                 | Automatic shut-off                                                                                                      |
| Hysteresis synchronous motor                                                      | Positive record interlock prevents accidental erasure                                                                   |
| Dynamically-balanced flywheel drive                                               | Differential braking on both reels                                                                                      |
| Three heads                                                                       | \$750.00 less case                                                                                                      |
| No pressure pads on heads                                                         | Carrying case, mounting hardware for rack or cabinet, portable 2 channel amplifier and reproducer systems are available |
| Two speeds—7½ or 3¾ ips standards, 15 or 7½ on special order                      |                                                                                                                         |

For a complete description of the TX10, mail this coupon.

NEWCOMB AUDIO PRODUCTS CO., Dept. W-2  
6824 Lexington Ave., Hollywood, Calif. 90038  
Please send a free copy of Publication TX4.

name \_\_\_\_\_  
address \_\_\_\_\_  
city \_\_\_\_\_  
state \_\_\_\_\_ zip \_\_\_\_\_

CIRCLE 56 ON READER-SERVICE CARD

### MAHLER: *Symphony No. 10, in F sharp*

Philadelphia Orchestra, Eugene Ormandy, cond.

For a feature review of this recording, see page 65.

### MOZART: *Concertos for Piano and Orchestra: No. 8, in C, K. 246; in D, G, and E flat, K. 107, Nos. 1-3*

Robert Veyron-Lacroix, piano; Saar Chamber Orchestra, Karl Ristenpart, cond.

- MUSIC GUILD MG 133. I.P. \$2.39.
- • MUSIC GUILD MS 133. SD. \$2.39.

Veyron-Lacroix is much better known on records for his harpsichord playing than as a pianist, but here, where Mozart undoubtedly had the harpsichord in mind, he chooses to use a piano. It is, however, not a modern grand but a fortepiano, and in any case the difference is not very important in these particular works. K. 246 is not one of Mozart's great concertos but it has its own little attractions, and some of them come through in this performance. The other three works are arrangements by Mozart of sonatas by Johann Christian Bach. In the first movement of No. 1 conductor and soloist have different ideas about the same ornament, but elsewhere they get along nicely together.

Violin tone is thin and pinched in this Erato product. The notes tell us nothing about the type of piano used by the soloist, but they do tell us that "Stravinsky orchestrated and transcribed Bach's *Well-Tempered Clavichord* and the *Art of the Fugue* for string trios or quartets, sometimes transposing and at other times preceding them with an 'adagio by Mozart.'" Where else could you get a scoop like this? N.B.

### MOZART: *Piano Variations*

Reine Gianoli, piano.  
• WESTMINSTER WM 1009. Three I.P. \$9.57.  
• • WESTMINSTER WMS 1009. Three SD. \$9.57.

When Mozart toured Europe as a child prodigy, one of the ways in which he astounded his hearers was by improvising variations on tunes submitted from the audience. It was a gift he continued to employ in his public appearances when he grew older. There seems to be little doubt that many of his sets of variations, like his fantasies, started life as improvisations and were then polished up for use by pupils or for publication. The present album offers almost all of his keyboard works of this type, including one or two sets (K. 460, K. Anh. 137) that may not be by him, in the form in which they appear here. I say almost all because for some curious reason Miss Gianoli omits one of the best-known sets of all, the variations K. 455 on an air from Gluck's *Die Pilgrime von Mekka*. In any case, what is here

is of extraordinary interest, even though Mozart did not enrich the world's fund of great music in this category to the extent that he did in others. From K. 25, written when he was ten and a piece full of fancy, to such fine sets as K. 264, 353, 398, 500, 573, 613, all products of his maturity, there is much to marvel at and to enjoy.

Miss Gianoli plays them all with delicacy and grace. She seldom raises her voice, so to speak, and occasionally there is a femininity about her playing, but most of the time the music seems to flourish under this kind of treatment. She uses very little pedal but manages at the same time to keep the music singing warmly. Runs and broken chords ripple smoothly from her fingers; her left hand deals just as confidently with thematic material and ornaments as her right.

The sound is excellent in both versions. The notes are a mine of misinformation about Mozart's career as well as his variations. N.B.

### MOZART: *Serenata notturna, in D, K. 239; Divertimentos: in D, K. 136; in B flat, K. 137; in F, K. 138*

Festival Strings Lucerne, Rudolf Baumgartner, cond.

- DEUTSCHE GRAMMOPHON LPFM 19480. I.P. \$5.79.
- • DEUTSCHE GRAMMOPHON SLPEM 136480. SD. \$5.79.

The delightful little Serenade, for two groups of strings, is given a lively performance here. Its effectiveness is somewhat weakened, however, by the stereo setup employed. Instead of giving each little ensemble its own track, the engineers have lumped all the high strings on one channel and the low ones on another. The antiphonal effects planned by Mozart are consequently lost.

There is some controversy as to whether the three early Divertimentos are for string quartet or string orchestra. The solution used here, a few players on each part, seems entirely satisfactory in these dashing and nuanced performances. The Festival Strings play with the flexibility of a quartet, while the full-bodied tone suits the symphonic style of some of the movements. There is beguiling music here, especially in the finales: the Presto of K. 136 is gay, with a touch of brilliance (and is so played); the Allegro assai of K. 137 includes a theme that could have come right out of a *Singspiel*; and the Presto of K. 137 is a charming rondo. The same performers' readings of K. 136 and 137 have been issued by DGG in other couplings, but it is good to have the set of three on one well-recorded disc. N.B.

### NIELSEN: *Commotio, Op. 58; Festival Prelude; Little Preludes (18)*

Grethe Krogh Christensen, organ.  
• LYRICHORD LL 148. I.P. \$4.98.  
• • LYRICHORD LLST 7148. SD. \$5.95.

According to Nielsen specialists, the



large-scale *Commotio* for organ, composed in 1931, represents one of the peaks, if not the highest peak, of the Danish composer's creativity. I'm afraid I disagree. While this is a work of symphonic breadth, skillfully laid out in four contrasting but integrated sections, the musical material is simply not highly interesting. Moments of the exhilaration and pathos that make the six symphonies so powerful are here fleeting indeed.

As a study for *Commotio*, Nielsen composed 29 Little Preludes in 1929. Eighteen of them are recorded on the second side of this disc, and I think it would have been better if they had been forgotten: more than any other studies I have heard, these are purely exercises in compositional technique, and they make enervating listening. A *Festival Prelude*, about which the jacket preserves complete silence, is also included.

Grethe Krogh Christensen plays the music with taste and conviction. The recorded sound is fairly good but deteriorates towards the end of each side. B.J.

NIELSEN: *Quintet for Winds, Op. 43*

†Villa Lobos: *Quintette; Duette*

New York Woodwind Quintet.

- CONCERTDISC M 1254. LP. \$4.98.
- • CONCERTDISC CS 254. SD. \$5.98.

This is a record of Danish and Brazilian music performed by a New York organization, recorded by a Chicago outfit, and produced—as all ConcertDisc recordings are now—by Everest, formerly of New York, now of Hollywood. It makes an attractive package.

The Nielsen is a charming work so thoroughly in the classical tradition that it hardly deserves the prefix "neo." The first Villa Lobos is a new recording of the busy, chattering, lively *Quintette en forme de Choros*—not to be confused with an older recording of the same piece made by this group about ten years ago and recently re-released by Nonesuch. The *Duette*, a two-movement work for flute and bassoon, is also the composer's *Bachianas Brasileiras* No. 6, a noteworthy part of that Brazilian baroque series which contains some of Villa Lobos' finest music.

The performance and the recording are crystalline, elegant, full of poetic polish. The record jacket bills the pieces only as *Quintette* and *Duette*, implying that there are two of the latter. The notes are, in general, a model of noninformation about the music. E.S.

PERGOLESI: *Concerto for Flute, Strings, and Continuo, in G*

†Hasse: *Concerto for Flute, Strings, and Continuo, in A*

†Leo: *Concertos: for Four Violins, Obligato, Strings, and Continuo, in D; for Cello, Strings, and Continuo, in A*

Burghard Schaeffer, flute (in the Pergolesi and Hasse); Wolfgang Boettcher, cello (in the Cello Concerto); various

soloists (in the Concerto for Four Violins); Chamber Music Group (Berlin) (in the Cello Concerto). North German Chamber Orchestra, Mathieu Lange, cond.

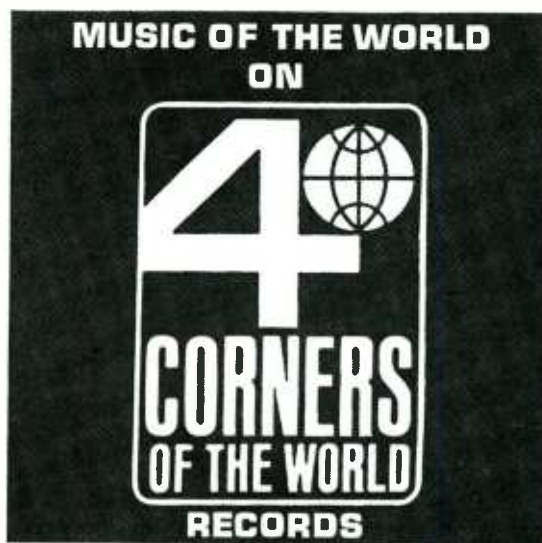
- ARCHIVE ARC 3240. LP. \$5.79.
- • ARCHIVE ARC 73240. SD. \$5.79.

The works by Leonardo Leo (1694-1744) win my vote as the Most Likely. The four-violin concerto often sets up a dichotomy between the solo quartet, sounding very sweet and pliant indeed, and the tutti, pompous and bold. The cello concerto, without proffering any surprises, is grateful to the instrument, full of activity, and quite lyrical and long-lined in the opening *Andantino*.

Each work has a fugal movement—and the cello is worked rather ingeniously into the contrapuntal fabric when its turn comes round. (Boettcher, it should be mentioned, plays in a big-toned, fluid style.) We may be glad that Leo took time off from his hundred-odd comic and noncomic operas and assorted vocal works to produce some instrumental essays.

Of the flute concertos, Hasse's is the more inventive (sounding more Italian than Pergolesi's, strangely enough), and is characterized by a melodic freedom quite vocal in manner. Both are executed with dispatch but not much subtlety, and there seems too little differentiation between *forte* and *piano*. S.F.

## Now that you've spent all that money for hi-fi equipment, get the best music from the four corners of the world for only \$1.00.



**Special limited-time offer!**

12 great selections from 12 great LP's in this one long playing record.

- *Cuando Caliente El Sol*, from the LP, Viva, Digno Garcia
- *Serenade for Elisabeth*, from the LP, Serenade, Gunter Kallmann
- *Milanollo*, from the LP, England's Band of the Life Guards
- *All The Boys And Girls*, from the LP, The Yeh Yeh Girl From Paris, Francoise Hardy
- *La Playa*, from the LP, Softly, Los Mayas
- *Maria La O*, from the LP, Amore . . . , Claudio Villa
- *Theme From Zorba The Greek*, from the LP, Zorba And Greek Dance Music, Kyriakos
- *Theme From The Yellow Rolls Royce*, from the LP, Themes From Foreign Films, Philip Dante
- *Principessa D'un Di*, from the LP, La Bella Italia, Sergio Franchi
- *Under Paris Skies*, from the LP, Paris Sings, The Barclay Singers
- *La Mama*, from the LP, International Hits, Jose Guardiola
- *Trumpet In The Night*, from the LP, Trumpet In The Night, Teddy Mertens

Four Corners Records  
136 East 57th Street  
New York, N.Y. 10022

Gentlemen: Introduce me to the Four Corners Of The World. Here's \$1.00 for my passport.

CHECK ONE:

MONO  STEREO

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_

STATE \_\_\_\_\_ ZIP \_\_\_\_\_

A division of Kapp Records, Inc.

CIRCLE 46 ON READER-SERVICE CARD

Why  
everybody visits

# OSAKA INTERNATIONAL FESTIVAL



Five  
Good Reasons:  
Best Season  
Perfect Location  
Celebrated Artists  
Magnificent Program  
Most Beautiful Hall

APRIL 12—30,  
1966

Symphony Concert  
Chamber Music  
Opera  
Soloists  
Noh-Plays  
Kabuki  
Bunraku

For details please write to  
**OSAKA INTERNATIONAL  
FESTIVAL SOCIETY**

22, 2-chome, Nakanoshima, Kita-ku,  
Osaka, Japan

CIRCLE 59 ON READER-SERVICE CARD

PFITZNER: *Songs*—See Wolf: *Songs*.

PROKOFIEV: *The Stone Flower*

Orchestre de la Suisse Romande, Silvio Varviso, cond.

- LONDON CM 9458. LP. \$4.79.
- • LONDON CS 6458. SD. \$5.79.

This is a compilation of music from the score for the Soviet fairy-tale film *The Stone Flower*, a full-color fantasy which circulated in this country about fifteen years ago and even now leaves a pleasant memory. The music is late, popular, full-color Prokofiev of a somewhat flowery sort. It is not unlike the composer's ballets (*Roméo and Cinderella*) but even more open and obvious in its attempt to appeal. It is facile music, skillfully turned out, occasionally catchy, and reasonably effective in this performance and recording. No problems here—except the usual hazards of facility. E.S.

PURCELL: *Music for the Funeral of Queen Mary*—See Scarlatti, Alessandro: *Stabat Mater*.

RAVEL: *Tzigane*—See Dvořák: *Concerto for Violin and Orchestra, in A minor, Op. 53*.

ROSSINI: *Péchés de vieillesse* (excerpts)

*Toast pour le nouvel an; I gondolieri; La passeggiata; Les Amants de Séville; La notte del Santo Natale; Choeur funèbre pour Meyerbeer; La Chanson du bébé; L'Amour à Pekin; Musique anodine* (six settings).

Lucienne Devallier, contralto; Eric Marion, tenor; Jean-Christophe Benoit, baritone; Luciano Sgrizzi, piano; Chorus of the Società Cameristica di Lugano, Edwin Loehrer, cond.

- NONESUCH H 1089. LP. \$2.50.
- • NONESUCH H 71089. SD. \$2.50.

Rossini grouped about 180 miscellaneous pieces under the title "Sins of Old Age." He wrote them during the last thirty-nine years of his life, after his retirement from opera-composing at the age of thirty-seven. The pieces recorded here, though all small in scale, are charming, inventive, and often—especially the *Toast for the New Year*—deliciously mischievous. The coprological humor of *The Baby's Song* draws from Rossini a style of setting that Poulenc would have been the first to acknowledge as his own. Apart from the six *Anodine Music* settings (out of many more) included, which are dull, all the pieces deserve a hearing, and the artists listed above, together with an unnamed soprano, do them ample justice. The chorus is particularly lively, and the recording is vivid, with a dynamic range that is if anything a little too wide—certainly a fault on the right side. B.J.

SCARLATTI, ALESSANDRO: *Stabat Mater*

† Purcell: *Music for the Funeral of Queen Mary*

† Bach: *Cantata No. 118, O Jesu Christ, mein's Lebens Licht*

Amor Artis Chorale; instrumentalists, Johannes Somary, cond.

- DECCA DL 10114. LP. \$4.79.
- • DECCA DS 710114. SD. \$5.79.

One of the great discoveries of my college days was the Purcell *Funeral Music*, which I first heard on an HMV disc excellently performed by the Geraint Jones Singers and Orchestra and coupled with an equally good performance of the Bach Magnificat. When I saw this new set I had high hopes. Unhappily, they were dashed both by the performance and by the recording.

As regards the former, I would hazard a guess that Mr. Somary's beat is clear but stiff and jerky. Whether or not this is so, he makes his singers, and to an even more disastrous degree his brass players, biff out their notes with an insistent sforzando effect that totally destroys the line of the music. Moreover, the diction and intonation of the Chorale are vague, and the timpani in the Purcell are only approximately in tune. The recording shares—and may well contribute to—the wooliness of the performance, though the mono edition has better tone and firmer definition than the stereo. The present release is accompanied by a liner note that contrives to be labored and carelessly written at the same time, and the rhyming translation rhymes better than it translates. B.J.

SCHUBERT: *Quintet for Piano and Strings, in A, Op. 114, D. 667* ("Trout")

Peter Serkin, piano; Alexander Schneider, violin; Michael Tree, viola; David Soyer, cello; Julius Levine, bass.

- VANGUARD VRS 1145. LP. \$4.79.
- • VANGUARD VSD 71145. SD. \$5.79.

There are many splendid *Trouts* in the catalogue, but I cannot recall having heard a performance to match this one for temperament, coloristic detail, and sheer aliveness. It strikes a well-nigh perfect balance between schooled musicianship and creative musicality ("musicality" and "musicianship" are by no means synonymous or inseparable). Peter Serkin brings a beguiling verve to the keyboard part. The crystalline alertness and dynamic gradations, the pointed, almost staccato articulation, the fastidious accentuation and the emphasis on line rather than on mass remind me of Curzon's treatment of the same composition (for London), although the younger Serkin adds to these qualities a rhythmic tautness and unfettered dynamism sometimes overlooked in the work of his distinguished older colleague. Schneider's contribution is likewise magnificent, striking an ideal middle ground between studied severity and humorous indulgence. (A slight jigger of sweet roman-

ticism added to a compelling tonal as-tringency makes for a heady mixture indeed!) To name but one of the many individual felicities in the performance, I cite the initial statement of the theme in the fourth movement, which is rendered with all the sophistication and suavity in the world—and at an unusually leisurely and convincing tempo. The subsequent adjustment later on to a more normal pace is managed with all the discretion one would expect from such first-rate musicians. The remaining players, although a trace more conventional than Schneider or Serkin, are nonetheless all extraordinary instrumentalists who seem inspired here by the sense that they are engaged in a unique kind of music making.

The performance, incidentally, is notable for its inclusion of the first-movement exposition repeat, something virtually never encountered. It makes for a richly spacious effect in the whole interpretation.

The recorded sound is extremely live, and well balanced. In stereophony, the instruments are vividly spaced-out, but the effect of airiness is maintained in the monophonic pressing as well. A superb release in every way. H.G.

**SCHUBERT: Quintet for Strings, in C, Op. 163, D. 956; Trio for Strings, in B flat, D. 471**

Richard Harand, cello (in the Quintet); Vienna Philharmonic Quartet.

- LONDON CM 9441. LP. \$4.79.
- • LONDON CS 6441. SD. \$5.79.

In every respect this is a memorable disc. The performance of the great cello quintet is quite the best available in stereophony, and far and away the strongest, most assured playing that I have heard from these Viennese musicians. They produce a mellifluous sonority characterized by superb blend and flawlessly accurate intonation. In its unflinching continuity and jewel-like swiftness, the reading is very close to the early, now discontinued Budapest Quartet/Benar Heifetz interpretation. The latter group's more recent accounting offers more weight, breadth, and violin detail (not all of it relevant), but a direct comparison with the seraphic-toned new London disc reveals a startling amount of murky intonation and lackluster ensemble from the Budapesters, which bothers me far more now than when their Columbia SD was first released. In terms of performance alone, the London issue would win, and its pre-eminence is fortified by its inclusion of the rarely performed *Satz* from Schubert's unfinished early string trio.

London's microphone placement is more distant than that heard on the Columbia/Budapest disc, and the separation is thus less pronounced though suaver and more agreeable to the ear. If monophonic reproduction is acceptable, however, the preferred reading of the Quintet remains, in my view, that by Isaac Stern, Alexander Schneider, Milton Katims, Pablo Casals, and Paul

Tortelier on yet another Columbia release. The gruff assertiveness and granitic majesty of that traversal (not to mention the golden tone of Casals' phrasing) are among the supreme glories of phonographic history, not to be eclipsed by the latest sound even when the performance is as fine as this new Vienna Philharmonic one. H.G.

**SCHUBERT: Songs: Heidenröslein; An die Entfernte; Rastlose Liebe; Erster Verlust; An Schwager Kronos; Schäfers Klagelied; Willkommen und Abschied**

†Schumann: Songs: Der Sänger (Ballade des Harfners); Wer nie sein Brot mit Tränen ass; Wer sich der Einsamkeit ergibt; An die Türen; Die wandelnde Glocke; Lied des Türmers

Hermann Prey, baritone; Karl Engel, piano.

- LONDON OL 5927. LP. \$4.79.
- • LONDON OS 25927. SD. \$5.79.

Here Hermann Prey presents several of the Schubert songs to lyrics by Goethe with Schumann Lieder based on the same master's poetry. Prey's voice, of refined quality and well-extended compass, seems to me better fitted to the lyricism of Schubert than to music of greater passion and intensity. He does bring a good deal of weight to the large-scale *An Schwager Kronos*; but the little *Heidenröslein*, in a charming and first-rate performance, comes off more solidly. In two of the Schumann songs—*Der Sänger* and *Lied des Türmers*—Mr. Prey strikes a powerful mood. The remaining songs, not among the composer's more distinguished, sound unvaryingly plaintive. R.L.

**SCHUMANN: Dichterliebe, Op. 48; Liederkreis, Op. 24 (Heinrich Heine)**

Dietrich Fischer-Dieskau, baritone; Jörg Demus, piano.

- DEUTSCHE GRAMMOPHON LPM 19109. LP. \$5.79.
- • DEUTSCHE GRAMMOPHON SLPM 139109. SD. \$5.79.

The mood of this long and rather diffuse song cycle of Schumann—the *Dichterliebe*, so lacking in the unity of *Frauenliebe und Leben* yet alive with poetic imagery and dramatic contrasts—is established with the opening measures of the piano. Jörg Demus does not accompany, in the traditional sense of the word. Neither does he strive to dominate. His playing is the sensory connection between listeners and singer. The pianistic equivalent of a splendid (and subdued) Wagnerian orchestra.

As for the singing of Fischer-Dieskau, one feels privileged to be living in the same generation with so great, sincere, and comprehensive an artist. The voice, when he performs Lieder, is almost nonclassifiable—more perhaps of a mezzo-tenor than a baritone—taking

# NOW FREE!

## STEREO INFORMATION

### FM Station Directory

The directory lists 1571 FM stations in the United States and Canada. All the stations broadcasting in stereo are listed.

### Test Reports

Test reports full of facts. The test reports were made by independent laboratories. Tests cover tuners, preamps, power amp/preamps. Read the facts from test experts.

### Big 36-Page Catalog

You get a 36 page catalog. It tells you about tuners, power amplifiers, preamplifiers, pre-amp/power amplifier combination and tuner preamps.

# ALL FREE McIntosh

PLEASE SEND ME YOUR CATALOG  
McIntosh Laboratory, Inc.  
Chambers St. Binghamton, N. Y. 13903

NAME \_\_\_\_\_  
STREET \_\_\_\_\_  
CITY \_\_\_\_\_  
STATE \_\_\_\_\_ ZIP \_\_\_\_\_  
4 \_\_\_\_\_

CIRCLE 54 ON READER-SERVICE CARD

## Sit in your own Super Concert Hall!



### SHARPE HEADPHONES give dynamic new range to stereo listening

Only Sharpe Headphones have the patented combination noise-attenuation cup and cavity divider with three harmonic dampers to produce the unequaled flat frequency response. Sharpe Headphones "shut out" random noise that masks the very highs, the very lows. Sharpe Headphones reproduce the audio frequency ranges smoothly and distortion-free, outperforming the finest loud-speakers. Professional in every detail, from comfortable, dual-slide headband to liquid-filled, noise-attenuating ear seals.

• Complete with strain relief cord  
• Dynamic driver • Inner and outer frequency dampers • Acoustic sealing ring • Full spectrum frequency dampers and resonance attenuator. Life time guarantee on performance, workmanship, material.

Frequency response: flat from 20-20,000 cps  $\pm$  3 db. Impedance: 8 ohms per phone, used with 4, 8, 16 ohm outputs. Power output: 2 watts per phone. Noise attenuation: 40 db at 1000 cps.

MODEL HA-660/PRO: \$60.00  
MODEL HA-10: \$43.50  
MODEL HA-8: \$24.50

Look for colorful  
Sharpe Headphone  
demonstration  
display at leading Hi-Fi  
stores. For specifica-  
tions and the name of  
your nearest Sharpe  
dealer write:





# SHARPE

Instruments, Inc.  
DEPT. A  
955 MARYVALE DRIVE  
BUFFALO, NEW YORK 14225  
Sharpe of Canada, 79 Martin Ross Ave., Toronto, Ont.

CIRCLE 71 ON READER-SERVICE CARD

on its coloration from the shades of meaning implicit in the text. At times the singer projects a type of pianissimo which might not carry in a concert hall but is perfectly legitimate on records. Even here, however, he does not use the device as a mannerism but rather as an outgrowth of the poem. That Fischer-Dieskau has plenty of voice, when he calls it to full account, is attested by the performance of *Ich grolle nicht*: manly, unaffected, direct.

Schumann composed two cycles of *Liederkreis*—one to lyrics by Heine, Op. 24, and the second to verses by Eichendorff, Op. 39. The Eichendorff songs, generally superior in musical interest, were recorded by Fischer-Dieskau only recently (and reviewed here in January 1966), with Gerald Moore at the piano. He comes off equally well in the Heine, although the songs themselves are somewhat spotty; and Demus, again, plays superbly. R.L.

SCHUMANN: *Quintet for Piano and Strings, in E flat, Op. 44*—See Brahms: *Quartets for Strings*.

SCHUMANN: *Songs*—See Schubert: *Songs*.

SCHUMANN: *Symphonic Etudes, Op. 13; Toccata in C, Op. 7*

György Cziffra, piano.

• DECCA DL 10115. LP. \$4.79.  
• • DECCA DL 710115. SD. \$5.79.

If one wonders why only the short Toccata instead of another full-length work appears on this disc, the answer is that in the *Symphonic Etudes* Cziffra takes all of the repeats and plays three of the five posthumous variations which Schumann dropped from his second edition of the work. (These extras are interpolated between the standard variations 1 and 2, 3 and 4, and 9 and 10, respectively.) The artist's reading of Schumann is highly romantic and, basically, most sympathetic. Much of his playing here is delightfully fleet, full of impulsive personal touches and bursts of drama. Cziffra is not one to take too literal an approach to the score. In one or two places he agitates a chord group with feverish bravado: occasionally he rolls a chord here, or adds an octave there, for greater effectiveness. Unlike most present-day pianists, Cziffra does not look down upon the practice of "breaking" hands. When he desires to give prominence to an inner voice, he anticipates it with his left hand. Variation 3 (by the standard numbering) has a feathery transparency as Cziffra plays it. He scrupulously obeys the sforzando accents on some chords, and keeps his sonorities distinct so that the canonical implications make themselves fully clear. Another high spot in the present performance is Cziffra's poetic account of the three extra variations (to my mind, much the freest and most original of the entire set).

I'm afraid I must add, however, that on the evidence of these performances I

question the reliability of Cziffra's basic technique. One constantly is aware of a threadbare type of tone all too plainly indicative of tense wrists, of defective hand position, and of reliance on the forearm rather than on the back and shoulder muscles for reserves of sonorous power. Staccato playing lacks precision in such a way as to suggest that the whole hand, instead of the individual fingers, was making the requisite vertical motion. Legato passages have a bony effect which is doubtless due to the fingers making faulty contact with the keys. Then, too, a copious reliance on the sustaining pedal is, one suspects, all too often more a matter of necessity than of preference. One notices also a dubious balance between the hands.

Cziffra, it must be reiterated, has sufficient feeling for the music here recorded to make his performances provocative and interesting. All the more reason to wish that the craftsman would sharpen his tools. H.G.

SIBELIUS: *Symphony No. 5, in E flat, Op. 82; Pohjola's Daughter, Op. 49*

New York Philharmonic, Leonard Bernstein, cond.

• COLUMBIA ML 6149. LP. \$4.79.  
• • COLUMBIA MS 6749. SD. \$5.79.

Here is the first installment of Bernstein's recording of the complete Sibelius Symphonies. His reading of the Fifth is large-scaled and heroic, with robust, astringently oriented sonorities instead of rounded, sensuous ones. There is a good deal of alert vigor in the conductor's weighty handling of the outer movements of the work, though whether one takes kindly to certain unorthodox details—such as the deliberate, heavily accented treatment of the *Andante mosso* (veering more, in this performance, to *adagio* than to *quasi allegretto*) and the clipped detachment on the very last chords of the finale—is largely dependent upon personal taste. For my own, Bernstein's headlong momentum is fine for the *Pohjola's Daughter*; but while I find much to commend in his version of the Symphony, his reading is edged out there by the recent smoothly played, more subtly poised, and poetically coloristic Karajan interpretation for DGG. Barbirolli too, in his Vanguard Everyman disc, scores over the New York conductor a bit when it comes to achieving a lucid, plastic ensemble sonority, and in terms of economy Sir John's more yielding, balletic reading (also coupled with a fine *Pohjola's Daughter*) of course wins hands down.

Columbia's recording is sharply defined, even a bit spiky, but invigorating if not "beautiful"—an honest, sturdy vehicle for this completely frank music. H.G.

STRAVINSKY: *Concerto for Violin and Orchestra, in D*—See Bartók: *Concerto for Violin and Orchestra, No. 2*.

**STRAVINSKY: *The Rite of Spring;*  
*Four Etudes for Orchestra***

Orchestre National de la Radio-Télévision Française, Pierre Boulez, cond.

For a feature review of this recording, see page 68.

**TCHAIKOVSKY: *Swan Lake* (excerpts)**

*Act I: Introductory Scene; Waltz; Scene (Dusk falls); Dance of the Goblets; Act II: Scene of the Swans; Dances of the Swans; Dance of the Queen of Swans; Dances of the Swans; Act III: Scene (Fanfares) and Waltz; Spanish Dance (Bolero); Hungarian Dance (Czardas); Pas de deux; Act IV: Dances of the Little Swans; Final Scene.*

London Symphony Orchestra, Pierre Monteux, cond.

- PHILIPS PHM 500089. LP. \$4.79.
- • PHILIPS PHS 900089. SD. \$5.79.

Much of Pierre Monteux's career was bound up with ballet, including the historic first performances of *Le Sacre du printemps*, *Daphnis et Chloë*, *Jeux*. Thus it comes as no surprise in Philips' new release of *Swan Lake* highlights led by the late conductor to find an extraordinarily fine sense of rhythm and tremendous authority. This version suffers, however, by comparison with the Karajan *Swan Lake* excerpts reviewed in these columns in December. Karajan, with the silky sensuousness of his orchestral tone, suggests the luxury of imperial St. Petersburg; whereas *Maitre* Monteux emphasizes a sturdy *élan*, a straightforward vigor more characteristic of the symphonic than the theatrical. And, after all, *Swan Lake* is a work for the stage. Monteux, however, has left recordings more representative of his skill. R.L.

**TCHAIKOVSKY: *Symphony No. 4*,  
*in F minor, Op. 36***

Philadelphia Orchestra, Eugene Ormandy, cond.

- COLUMBIA ML 6156. LP. \$4.79.
- • COLUMBIA MS 6756. SD. \$5.79.

In several recent recordings Ormandy seems to have been doing battle with the old legend about his noninvolvement, and nowhere more convincingly than in this new disc of the Tchaikovsky Fourth. The pacing is grand, spacious, and sober; the tone extraordinarily beautiful, not only in the surging of the celebrated Philadelphia strings but also in the sheen and luster of the solo winds. The Andante is duly autumnal and contemplative; the scherzo crackling; the two end movements large-scale yet never inflated. Nearly all of the work's pristine values have been recaptured—for my taste, the best Tchaikovsky since the days when Koussevitzky reigned.

Among other stereo recordings of the Fourth, my preference goes to the performance by Otto Klemperer with the

Philharmonia Orchestra. The line is imposing; the tempos, though held back at times, cumulatively thrilling. Herbert von Karajan offers a silken, gorgeously meshed reading with the Berlin Philharmonic that somehow lacks bite; the performance by Leonard Bernstein and the New York Philharmonic is the most overtly dramatic, solid but lacking in fine points; that by Lorin Maazel and the Vienna Philharmonic hard, clear, and exciting, the finale suggesting a row of Roman candles popping off with consummate unanimity; and that by the Leningrad Orchestra under Mravinsky the most songful. Ormandy and the Philadelphia combine the best qualities of them all. R.L.

**TELEMANN: *Instrumental Music***

*Concerto for Oboe, in G; Trio Sonata for Recorder, Oboe, and Continuo, in F; Concerto for Strings and Continuo, in D; Concerto for Recorder, Oboe, Violin, and Harpsichord, in A minor.*

Richard Schulze, recorder; Theodora Schulze, oboe; Harold Kohon, violin; Anthony Makas, harpsichord; Telemann Society Orchestra, Richard Schulze, cond.

- COUNTERPOINT/ESOTERIC 622. LP. \$4.98.
- • COUNTERPOINT/ESOTERIC 5622. SD. \$5.95.

It would be natural to assume that performances of Telemann given by a group called the Telemann Society would possess a high degree of authenticity. The liner note for this release, which tells us much more about the Telemann Society than about Telemann, lends color to such a view. The Schulzes, we learn, "are discoverers of an important aesthetic principle, which they call 'Pararhythmic Integration.' By the application of this principle in the preparation of their scores and parts and in their style of performance, they feel that a giant step has been made possible in the direction of more and more authentic and convincing performances of the music of earlier times." The curious reader, who is not told what this Principle is, might be pardoned for uncharitably concluding, on the evidence of the actual performances recorded here, that it consists in the cultivation of untidiness in ensemble and a paradoxically rigid unsteadiness in tempo. These faults were even more glaring in the Society's recently issued Vol. 1, but they are still conspicuous here. As for intonation, not since I played second violin in a newly formed school orchestra have I heard anything quite so excruciating as the sounds made by these performers in the D major Concerto which begins Side 2. I can scarcely credit that such playing would have been passed at even the most casual playback session: perhaps something strange has happened to the recording.

All this is the more regrettable in that these are four fine works existing, as far as I know, only in manuscript form. Releases of such incompetence are a disservice to the composer they purport to serve. B.J.

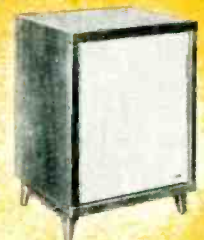


## Pinnacle of SOUND imagery!

From the traditional house of sound comes the fabulous HERITAGE SERIES of sound systems. UTAH has a tradition of producing the finest quality speakers and cabinets and this new series is part of that heritage. Both bookshelf and console models set new standards in total quality. Each high styled cabinet is individually assembled. Tweeters have a "double shell" construction with fiberglass between the chassis and outside cover to minimize reflections. High flux density and a special cone clamping technique contribute toward the high efficiency. Woofers have massive Alnico V magnetic circuits and large diameter voice coils for effortless reproduction. Utah's crossover networks are tailored to the reproducers and enclosures for best system "balance" and minimum distortion.



**Heritage I**  
Bookshelf Model  
3-speaker system  
12" woofer  
2-5" tweeters

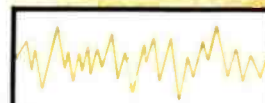


**Heritage II**  
For the expert connoisseur  
4-speaker system  
Frequency response:  
25/20,000 cps  
Power handling:  
50 watts



**Heritage III**  
A new level of music enjoyment  
8-speaker system  
Frequency response:  
20/20,000 cps  
Power handling:  
80 watts

Write or call for complete information



**utah**

HUNTINGTON, INDIANA

# ASSEMBLE YOUR OWN ALL-TRANSISTOR *Schober* ELECTRONIC ORGAN



3 NEW MODELS  
Recital \$1500  
Console II 850  
Spinnet 550

This is the new, all-transistor Schober Console II...the most luxurious

"home-size" organ available today.

Full 61-note manuals, 17 pedals, 22 stops and coupler, 3 pitch registers, and authentic theatre voicing leave little to be desired. Comparable to ready-built organs selling from \$1800 to \$2500.

The pride and satisfaction of building one of these most pipe-like of electronic organs can now be yours...starting for as low as \$550. The Schober Spinnet, only 38 inches wide, fits into the smallest living room. The all-new, all-transistor Schober Recital Model actually sounds like the finest pipe organ; its 32 voices, 6 couplers, 5 pitch registers delight professional musicians...making learning easy for beginners.

AND YOU SAVE 50% OR MORE BECAUSE YOU'RE BUYING DIRECTLY FROM THE MANUFACTURER AND PAYING ONLY FOR THE PARTS, NOT COSTLY LABOR.

It's easy to assemble a Schober Organ. No special skills or experience needed. No technical or musical knowledge either. Everything you need is furnished, including the know-how. You supply only simple hand tools and the time.

You can buy the organ section by section...so you needn't spend the whole amount at once.

You can begin playing in an hour, even if you've never played before—with the ingenious Pointer System, available from Schober.

Thousands of men and women—teen-agers, too—have already assembled Schober Organs. We're proud to say that many who could afford to buy any organ have chosen Schober because they preferred it musically.

Send for our free Schober Booklet, describing in detail the exciting Schober Organs and optional accessories; it includes a free 7-inch "sampler" record so you can hear before you buy.

IN OUR 10TH YEAR

THE *Schober* Organ CORPORATION

43 West 61st Street, New York, N. Y. 10023  
Also available in Canada, Australia, Hong Kong, Mexico, Puerto Rico, and the United Kingdom

THE SCHOBER ORGAN CORP., DEPT. HF-22  
43 West 61st Street, New York, N. Y. 10023  
 Please send me FREE Schober Booklet and FREE 7-inch "sampler" record.  
 Enclosed find \$2.00 for 10-inch quality LP record of Schober Organ music. (\$2.00 refunded with purchase of first kit.)

Name \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_ State \_\_\_\_\_ Zip No. \_\_\_\_\_

CIRCLE 70 ON READER-SERVICE CARD

TELEMANN: *Overture for Trumpet, Oboe, Strings, and Continuo, in D*  
†Vivaldi: *Concertos for Two Horns, Strings, and Continuo, in F, P. 321 and P. 320*

Maurice André, trumpet; Pierre Pierlot, oboe; Georges Barboteu and Gilbert Coursier, horns; Collegium Musicum of Paris, Roland Douatte, cond.

• NONESUCH H 1091. LP. \$2.50.  
• • NONESUCH H 71091. SD. \$2.50.

The Telemann work in this album (entitled "The Splendor of Brass") is the opening piece in Production II of *Musique de table*, and as such has been much recorded of late. The trumpeter here is the same Maurice André of the complete Telefunken recording, which in my view is far the best of the three *Table Musics* available. This new Parisian performance is second only to the Telefunken in its blend of vigor, sensitivity, and style. The two Vivaldi Concertos are lightweight but attractive—P. 320, in particular, burbles with great charm. Georges Barboteu and Gilbert Coursier are excellent horn players, with hardly a trace of that nasty saxophonish vibrato which used to be endemic to French French hornists, and they receive good orchestral support. The mono recording, though unobjectionable, is not nearly as lively and realistic as the stereo. B.J.

VERDI: *Choruses*

*Il Trovatore: Vedi! le fosche; Squilli eheggi; Nabucco: Gli arredi festivi; Va pensiero; I Lombardi: O Signore, dal tetto natio; Aida: Grand March and Ballet Music; La Battaglia di Legnano: Giuriam d'Italia; Attila: Urli rapine; Otello: Fuoco di gioia.*

Chorus and Orchestra of Accademia di Santa Cecilia (Rome), Carlo Franci, cond.

• LONDON OL 5893. LP. \$4.79.  
• • LONDON OS 25893. SD. \$5.79.

The performances by both chorus and orchestra here are almost uniformly excellent. Far from constituting a potpourri of bits and scraps from Verdi's operas, the disc offers a well-chosen assortment of his choral music, both familiar and little known. The "Anvil Chorus" gleams with an almost newly minted brightness, thanks in part to the refreshing, snappy tempo and the stereophonic anvils; the opening pages of *Nabucco*—among Verdi's greatest—come to life with full tragic sweep, although the performance which follows of the famous "Va pensiero" (from the same opera) is a bit objective and detached. What has somehow been missed in this chorus of exiles reaches fruition, however, in a similar chorus from *I Lombardi*. The *Aida* and *Otello* excerpts go brilliantly; and I am grateful for the pages from *La Battaglia di Legnano* and *Attila*, the second of which has a wonderful, swinging prelude reminiscent of *Macheth* and a male chorus superlatively sung. R.L.

VILLA LOBOS: *Quintette; Duetto*—  
See Nielsen: *Quintet for Winds, Op. 43.*

VIOTTI: *Concerto for Violin and Orchestra, No. 3, in A minor*  
†Boccherini: *Symphony in C minor*

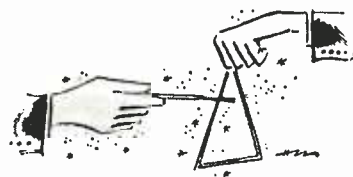
Giuseppe Prencipe, violin (in the Viotti); Orchestra Rossini di Napoli, Franco Caracciolo, cond.

• LONDON CM 9445. LP. \$4.79.  
• • LONDON CS 6445. SD. \$5.79.

Viotti's Concerto No. 3, if the reference books do not deceive us, was written when the violinist was fourteen. And a quite impressive work it is—not only as an example of the young fiddler's own capacities as a performer but as an indication of a certain compositional restraint, which, along with his playing style, was to win him so much admiration in Paris during the decade after 1782. The musical impulse comes first, the virtuosity second, though it is by no means ignored. (The folkish first-movement theme occurs twice in double stops in a manner that seems to look forward to Paganini—who, as a young man, played concertos of Viotti's on concert programs of his own.) The slow movement is richly melodic, and the finale is an ingratiating rondo of notable vitality, with episodes which send the soloist off on a variety of fairly virtuosic expeditions. Perhaps what really makes this Concerto sound so effective here is the performance: Giuseppe Prencipe, whose name is unfamiliar to me, is a violinist to reckon with. He takes on this part with just the right mixture of bravura and reserve, and with an intense vibrato, a tone of marvelous sheen in the high registers, and a sensitive feeling for light and shade. He wrote the cadenzas himself, and though one might almost accuse him of allowing the cadenzas to wag the Concerto, he plays them with a degree of artistic confidence that demands attention.

Boccherini's Symphony, while lacking in any particular melodic distinction, keeps everybody in the orchestra busy most of the time, and the first violins working overtime in the finale. The piece has some moments to look back on: solo violin contributions, à la Haydn, in the second movement; some nice linear writing in the same; a lovely Trio for winds and brass alone. The performance is all one could ask for, and London's sound is excellent. S.F.

VIVALDI: *Concertos for Two Horns, Strings, and Continuo, in F, P. 321 and P. 320*—See Telemann: *Overture for Trumpet, Oboe, Strings, and Continuo, in D.*



VIVALDI: *Gloria; Kyrie; Lauda Jerusalem*

Stéphane Caillat Vocal Ensemble. Jean-François Paillard Orchestra, Stéphane Caillat, cond.

- MUSIC GUILD MG 128. LP. \$2.39.
- • MUSIC GUILD MS 128. SD. \$2.39.

No matter how historically important Vivaldi may have been as an instrumental concerto composer, to me he is in his glory (if the word can be pardoned in this context) in his large-scale concerted vocal works. One wonders what the operas are like—he wrote thirty-eight of them!

An early LP of the Vivaldi Gloria in the early Fifties helped to stimulate the great baroque and Vivaldi revivals of recent years. The accompanying Kyrie and *Lauda Jerusalem* are both strong exhortations in the old Venetian double orchestra-and-chorus mode but simple, dramatic, vigorous, and "modern" in harmonic and melodic content (one almost thinks at times of *Sturm und Drang* music of the Carl Philipp Emanuel Bach or early Haydn type). The present performances are effective ones, granting the fact that they are based (or at least so one would gather) on well-intentioned but misguided "edited" texts. The sound of the recording, made in the Maronite Church in Paris, balances good antiphonal depth with clarity of sound. E.S.

WOLF: *Songs: Der Gärtner; Auftrag; Nimmersatte Liebe; Begegnung; Jügerlied; Er ist's!; Fussreise; Auf einer Wanderung; Heimweh; Gebet; Verborgenheit; Gesang Weylas; Selbst Geständnis; Der Tambour*

†Pfitzner: *Songs: Der Gärtner; Die Einsame; Im Herbst; Der Kühne; Abschied*

Hermann Prey, baritone; Gerald Moore, piano.

- LONDON OL 5946. LP. \$4.79.
- • LONDON OS 25946. SD. \$5.79.

Hermann Prey, possessor of a bright, clear baritone, combines in this recital some of the most beautiful songs of Hugo Wolf, based on lyrics by the poet Eduard Mörike, with a group of less inspired Lieder by Hans Pfitzner, stemming from the verses of Joseph von Eichendorff. For my taste, Mr. Prey's performances are a shade too relaxed, not generating sufficient intensity; yet, constantly aware of the lyrical nature of his voice, he never forces. *Auf einer Wanderung* comes off perhaps best of the Wolf songs, projected hauntingly. *Gesang Weylas*, though too intimate in Mr. Prey's performance for so rhapsodic a song, is also beautifully sung; and in *Der Tambour*, the singer spins a telling bit of characterization. The Pfitzner songs, as music, trail the Wolf in quality. Mr. Prey's enunciation at all times is exemplary. This singer is always the personable vocalist . . . as compared to the darker, more epic figure of Fischer-Dieskau. R.L.



AMBROSIAN SINGERS: *Missa Salve; Missa de Sancta Maria*

Ambrosian Singers, Denis Stevens, cond.  
• DOVER HCR 5263. LP. \$2.00.

These are not integrated Mass settings in the modern sense but a selection of pieces from thirteenth-century English and Spanish liturgical repertoires. The *Missa Salve* texts correspond to the old English usage for the period before Advent; Denis Stevens has picked musical settings from a collection of scraps (mostly salvaged by virtue of their having been used later for the binding of other books); they are largely preserved in the Worcester Cathedral (although other bits are at Oxford and in the British Museum) and are hence known as the Worcester manuscripts. Many of the pieces seem actually to date from the first part of the fourteenth century. The whole dating and authorship problem is obscure, an obscurity which is not lightened by the fact that, within the relatively limited horizons of pre-*Ars Nova* polyphonic style, there is a surprising amount of stylistic variety. Even in this selection (or, one should say, especially in this selection), one is aware of the disparity between good, solid English conservatism (then, as even in the twentieth century, dependent on a slightly antiquated French sound) and the rather remarkable full bloom of the famous English six-three chord—that *fauxbourdon* which remains to this day England's single greatest contribution to world musical culture. In spite of the disparity of the sections, there is extraordinarily beautiful music in here.

The *Missa de Sancta Maria* is similarly a selection from a collection: the Burgos *Lax Huelgas* manuscript. This is also a compilation made in the fourteenth century and a good deal of the music has been identified as French. Nevertheless the pick of pieces by Mr. Stevens is limited to Spanish examples, which—although also various in type—display stylistic unity. All of them, except part of the *Agnus Dei*, are two-part settings and all have a great dignity and simplicity of feeling.

Mr. Stevens "orchestrates" an ensemble of male singers (countertenor, two tenors, and bass) and an organ with great skill. Burgos and Worcester Cathedral may not be Notre Dame but they are exquisite Gothic buildings in their own



## The MARK 4 Cartridge

A basic advance in record reproduction, with the exclusive "Direct Coupled" Elliptical stylus. The electrical signal is generated directly by a radical new kind of elliptical stylus, eliminating completely the cantilever drive common to all other cartridges—and the consequent compromises with faithful reproduction.

The "Direct Coupled" Stylus offers a clearer, more transparent, musically more exciting reproduction, with less distortion and noise, than is possible with any cantilever drive cartridge. You hear the improvement immediately! It is verifiable by lab instruments!

The MARK 4 is designed to a purpose rather than a price, in the Laboratories of DECCA, Ltd., of London. It bears a proud name, synonymous with a generation of sound leadership. Anyone who loves music and the art of music reproduction will want to own it.

A full, detailed explanation of the remarkable MARK 4 cartridge is available on request. Also, the name of your nearest franchised dealer.

The MARK 4 Cartridge \$80

### IMF PRODUCTS

7616 City Line Ave.

Philadelphia, Pa. 19151

CIRCLE 49 ON READER-SERVICE CARD

MUSICAL HERITAGE SOCIETY

Just Released

**Luigi Boccherini  
STRING QUINTET  
IN E MAJOR\***

OPUS 13, NO. 5

**\*The Quintet with the  
famous "MINUETTO"**

brilliantly performed by the  
**STRADIVARI QUARTET**

assisted by Harvey Shapiro, Cello

EXCLUSIVELY RECORDED BY  
MUSICAL HERITAGE SOCIETY  
foremost publishers of Baroque Music  
Recordings

Write for complete catalog listing over  
150 choicest recordings of Baroque Music  
rarely found elsewhere.

**ACCLAIMED BY CRITICS  
& LISTENERS ALIKE**

Address DEPT. HF-C2

**MUSICAL HERITAGE SOCIETY, INC.**  
1991 Broadway, New York, N. Y. 10023

CIRCLE 55 ON READER-SERVICE CARD

**GRAMOPHONE**

**BRITAIN'S FOREMOST  
RECORD CRITICS  
WRITE EVERY MONTH**

IN

**GRAMOPHONE**

COMPREHENSIVE CLASSICAL REVIEWS

★

JAZZ AND SWING REVIEWS

★

MUSIC FROM STAGE AND SCREEN

★

EQUIPMENT TESTS AND REPORTS

**GRAMOPHONE**

ANNUAL SUBSCRIPTION \$5

379 KENTON ROAD, KENTON,  
HARROW, MIDDLESEX, ENGLAND

WRITE FOR FREE SPECIMEN COPY

CIRCLE 88 ON READER-SERVICE CARD

right and the musical repertoires associated with their names are equally rich. Although the recording is available only in monophonic form, the engineers have provided healthy sound. E.S.

**EARLY MUSIC IN ITALY,  
FRANCE, BURGUNDY**

Andrea von Ramm, mezzo; Willard Cobb, tenor; Nigel Rogers. tenor; Karl Heinz Klein, baritone; Thomas Binkley. lute, flute, crumhorn, trombone; Sterling Jones, fiddle. gamba; Don Smithers. cornett; Johannes Fink. gamba.

- TELEFUNKEN AWT 9466-A. LP. \$5.98.
- TELEFUNKEN SAWT 9466-B. SD. \$5.98.

There are twenty-three items here, mostly performed with a good deal of spontaneity, charm, and enthusiasm. The first group is perhaps the best of all, for a delightful feeling of freshness pervades these realizations of *trecento* musical gems. In the second group, subtitled "Birdsong Virelais," the naturalistic charm is spoiled to some extent by hurried tempos. Did the artists assume perhaps that fourteenth-century birds were propelled by tiny jets? There is a better version of *Par maintes fois* (by Vaillant, not "Verlain") on a recent Bach Guild record, BGS 70656, which also contains another medieval bird piece, the remarkable *Or sus, vous dormez trop*.

The first three songs in the Burgundian group are quite successful, but both versions of *Filles à marier* deserve a ticket for speeding. The texture of the music is certainly dense enough to warrant a steady tempo, allowing for clarity of declamation. Safford Cape's group used to perform the Binchois setting at break-neck speed, but there is absolutely no need to imitate that approach. All the more pity it happens here, since the complete ballade text appears for the first time in a recorded performance. In the four Paris theatre songs, scoring for voices and instruments is imaginative and effective.

The final group begins with a good example of a *frottola*, originally in four parts, reduced to a three-part arrangement for solo voice and lute. Its composer is given as Filippo Lapaccino, who seems to be the same man as Filippo de Lurano. Another *frottola*, this time in four-part harmony, ends the group, but once again we have some trouble with the composer: Filiano should read Fogliano. This whole Italian section is well presented with the one exception of Luzzaschi's beautiful *O dolcezza*, a three-part madrigal with continuo written for the three famous singing ladies at the court of Ferrara. Here, it is performed by one voice only, and the two gambas can offer only a pale and ineffective substitute for two luscious female voices. By a fortunate coincidence, a correct version of this work has just appeared on an inexpensive Dover record (HCR 5262).

To sum up, this is a fascinating collection of early music which, in spite of the lack of texts, translations, and refer-

**SAVE over 40% on hi-fi**

**COMPONENTS & TAPE RECORDERS**

- Easy-Pay-Plan—Up to 24 mos. to pay
- 15 day money-back guarantee.
- Franchised all lines, assuring you up to 5 yr. Mfr. Warranty.
- Most items shipped promptly from our \$250,000 inventory.
- Trade-Ins—Highest allow.—Send your list.
- Shipments double packed & fully insured.
- Our Specialty—Export & APO Inquiries.
- 21st yr. dependable service—World Wide.

Write for Our Price First. You'll Be Glad You Did!

**We own the sharpest pencils  
in the U.S.A.**

**PREMIUM RECORDING TAPE  
GUARANTEED TOP QUALITY**

| Type   | Brand    | 3-11          | 12+           |
|--------|----------|---------------|---------------|
| 166    | 3M 7"    | 1200' Acetate | Ea. 1.19 1.09 |
| 169    | 3M 7"    | 1800' Mylar   | Ea. 1.79 1.69 |
| 941-15 | Ampex 7" | 1800' Mylar   | Ea. 2.69 2.59 |
| 911-15 | Ampex 7" | 1200' Acetate | Ea. 1.59 1.49 |
| 951-15 | Ampex 7" | 2400' Mylar   | Ea. 4.39 4.09 |

Minimum Order \$10.00. All prices include shipping USA, APO. Any assortment permitted for best price. 100+ reels deduct additional 5%. Please write for types not listed.



239-H East 149th St.,  
New York, N.Y. 10451

CIRCLE 43 ON READER-SERVICE CARD

**NOW... PERFECT FM  
ELIMINATE**

**FM**

**INTERFERENCE!**

With the Sensational

**New! FINCO**

**FM BAND PASS FILTER**



ENGINEERED TO  
MOUNT ANYWHERE

Get only pure FM signals. Use a Finco FM Band Pass Filter to stop interference and block out unwanted signals from T.V., Citizens Band and Amateur transmitters, motors, autos and fluorescent lamps. Size: 4 1/4" x 2" x 1 1/2". Available at your Finco Hi-Fi dealer. Satisfaction guaranteed!

**Model 3007 Only \$6.95 List**

**THE FINNEY COMPANY**

34 W. Interstate St. • Bedford, Ohio

CIRCLE 36 ON READER-SERVICE CARD

HIGH FIDELITY MAGAZINE



ences, could give considerable pleasure to the connoisseur of esoterica and even perhaps to the ordinary record collector who enjoys something different. About three-quarters of the performances are both acceptable and enjoyable, and this, in these times, is a high proportion indeed. D.S.

## GREGORIAN CHANT

*Chants for the Mass and Office, St. Benedict and St. Cecilia.*

Choeur des Moniales de l'Abbaye Notre-Dame d'Argentan, Dom Joseph Gajard, cond.

• SOCIETE FRANCAISE DU SON XL 174066. LP. \$5.79.

• SOCIETE FRANCAISE DU SON SXL 20520. SD. \$5.79.

Age, as with certain conductors in the field of secular music, appears to ripen and intensify artistic interpretations of plainsong, and the eighty-year-old Dom Gajard demonstrates in this beautiful recording the tenderness and the power of monodic singing when guided by his expertise and brought to sonorous life through his direction.

The nuns of Argentan (about a hundred miles west of Paris) together possess voices of sweetness, light, and clarity, well suited to the simplicity of hymns and antiphons as to the more complex graduals, alleluias, and offertories. Their choice of chants from the Mass and Office of St. Benedict and St. Cecilia shows not only their mastery of this ever subtle music, but in addition the source and derivation of the chants.

Those for St. Benedict are found sometimes in the Common of Abbots (*Domine praeveneristi; Desiderium*) or of a Confessor and Bishop (*Fidelis servus*): sometimes from a completely different office (*Gaudeamus*, originally for St. Agatha). But the fine sequence *Laeta quies*—misprinted on label as "*Laeta dies*"—really does come from authentic Benedictine sources: an early sixteenth-century missal for the text, and a Rheims manuscript for the melody.

Similarly, the chants for St. Cecilia are drawn from the Common of Virgins or Virgin Martyrs, though three items (*Audi filia, Est secretum, and Virgo gloriosa*) belong by right to St. Cecilia's own feast-day. All of these are sung with grace and fervor, and the recording heightens the effects of separation due to divided choruses or responsorial layout, where one or two solo voices are answered by a group. D.S.

## JAMES McCracken: *Operatic Recital*

Verdi: *Il Trovatore: Ah! si ben mio; Di quella pira!; La Forza del destino: O tu che in seno agli angeli; Otello: Nium mi tema.* Wagner: *Die Meistersinger: Walthers Preislied; Tannhäuser: Romerzählung.* Puccini: *La Fanciulla del West: Or son sei mesi.* Weber: *Der Freischütz.*

*Durch die Wälder.* Leoncavallo: *Pagliacci: Vesti la giubba.*

James McCracken, tenor; Vienna Opera Orchestra, Dietfried Bernet, cond.

• LONDON OL 5948. LP. \$4.79.

• LONDON OS 25948. SD. \$5.79.

The list of operatic arias on this disc reads like the table of contents in an anthology for dramatic tenor. Only the "Prize Song" from *Meistersinger* and "Salut! Demeure chaste et pure" from *Faust* bear a lingering relationship to the *lyrico* and *spinto* repertoires. The rest is massive stuff; and Mr. McCracken has the voice for it. On the first side of the recording, he suffers from faulty microphone placement, too far off-center; but this lapse is not present on the reverse side, where the singer's tones ring out with conviction and good quality. One would like to cherish as well as admire his diligence and high seriousness of purpose; but some of the arias lack class. Best is the "Rome Narrative" from *Tannhäuser* which, with the strangely high tessitura that so many other dramatic tenors find elusive, seems ideally suited to Mr. McCracken's technical means. The brief excerpt from the closing scene of *Otello* is also excellent. *Meistersinger, Freischütz,* and *Pagliacci* come off well. Worst is the "*Di quella pira*" of *Il Trovatore* in which, for lack of a male chorus, the traditional second high C is tacked on, with haywire effect, to the end of the solo verse.

More interesting than Mr. McCracken's able yet slightly pedestrian performances are the fine accompaniments by the Vienna Opera Orchestra. Dietfried Bernet (whose name is new to me) directs with an extraordinary feeling for sound, tempo, and intensity. Indeed, the orchestral outburst that ends "*Vesti la giubba*" bears an almost Toscanini-like vibrancy. Mr. Bernet is a man to be watched. R.L.

## EUGENE ORMANDY: "*First-Chair Encores.*" Vol. 1

First-desk soloists; Philadelphia Orchestra, Eugene Ormandy, cond.

• COLUMBIA ML 6191. LP. \$4.79.

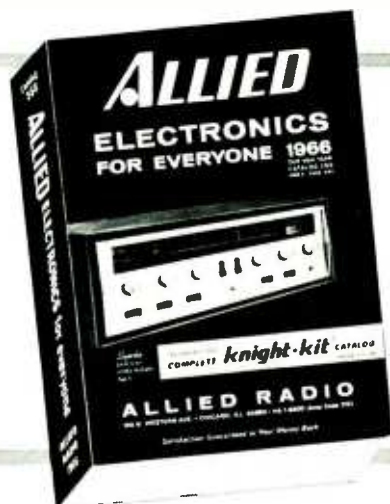
• COLUMBIA MS 6791. SD. \$5.79.

This first of two welcome stereo sequels to the mono-only "First Chair" program (ML 4629) of 1953 must have been recorded before the end of the 1963-64 season, since it includes the orchestra's former first cellist, Lorne Monroe, in the familiar Fauré *Elégie*, Op. 24. Concertmaster Anshel Brusilow also stars in an orthodox showpiece, Sarasate's Introduction and Tarantella, Op. 43, but the other five soloists choose more novel materials. Trumpeter Gilbert Johnson is boldly assured in the brashly vital Riisager Concertino, Op. 29; trombonist Henry Charles Smith and hornist Mason Jones are eloquently heroic in a Guilmant *Morceau symphonique*, Op. 88, and Saint-Saëns *Morceau de concert*, Op. 94, respectively; violist Carlton Cooley doubles

# FREE

send today for your money-saving

## ALLIED 1966 CATALOG



## SAVE MOST ON stereo hi-fi and tape recording

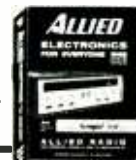
508 Value-Packed Pages: See the world's largest hi-fi selection, including special buys available only from ALLIED. Save on complete stereo systems, famous-make components, everything in tape recording. Extra savings on exclusive KNIGHT® quality components. For everything in hi-fi, for everything in Electronics, send for your FREE 1966 Allied Catalog!

SAVE MOST WITH BUILD-YOUR-OWN

### knight-kits®

Select from dozens of great easy-to-build kits: Hi-Fi, CB, Hobby, Short-Wave, Amateur, Intercom, Automotive, Test Equipment—all at substantial savings.

EASY TERMS: Use the Allied Credit Fund Plan



FREE Send coupon today for the 1966 Allied Catalog.

ALLIED RADIO, Dept. 9-B  
100 N. Western Ave., Chicago, Ill. 60680

Send FREE 1966 Allied Catalog.

Name \_\_\_\_\_  
PLEASE PRINT

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

CIRCLE 4 ON READER-SERVICE CARD

# Ray Charles

has been in love with show tunes almost as long as he can remember anything about music.

"When I was a kid in Chicago," he said, his eyes sparkling like a little boy recalling a particularly wonderful Christmas tree, "I used to go down to Lyon and Healy, the big music store, and just smell the sheet music from Broadway shows. Even the smell seemed wonderful to me."

And this wonder is precisely what he has brought to this delightful collection of contemporary show tunes — something original, something with that special Ray Charles touch that makes even the most familiar song shine with bright, fresh, new vitality.

Here are the hit songs by the Ray Charles Singers of this season's new shows — the title song from the latest show by the writer of "My Fair Lady" Alan Jay Lerner, *On a Clear Day You Can See Forever*, and *If I Ruled the World* from *Pickwick*...

Plus magnificent songs from long running Broadway hits — *The Roar of the Greasepaint*, *Half a Sixpence*, *Fiddler on the Roof*, and *The Fantasticks*.

Plus some of the greatest Broadway songs of the past decade from *WEST SIDE STORY*, *MY FAIR LADY*, *OLIVER!*, *THE MUSIC MAN*, *SHE LOVES ME* and *THREEPENNY OPERA*.

All done in the different, lively, lovingly young way of The Ray Charles Singers.



CONSIDER YOURSELF • ON A CLEAR DAY • SHE LOVES ME • TRY TO REMEMBER • MACK THE KNIFE • WHO CAN I TURN TO • WOULDN'T IT BE LOVERLY • MATCHMAKER • IF I RULED THE WORLD • IF THE RAIN'S GOT TO FALL • TILL THERE WAS YOU • TONIGHT #890

AVAILABLE IN STEREO AND MONAURAL RECORDS AND 4-TRACK TAPE

Write for our new, full color brochure of all Command releases... it's FREE!

World Leader in Recorded Sound

**Command RECORDS**

A subsidiary of ABC-PARAMOUNT RECORDS, INC.  
1330 Avenue of the Americas, N.Y., N.Y. 10019  
CIRCLE 16 ON READER-SERVICE CARD

100

as a skillful composer in his own darkly taut *Aria and Dance*; and double-bassist Roger Scott copes manfully with the awkwardly elephantine yet engagingly Mozartean first movement of a Concerto in E by the Czech composer J. B. Wanhal (or here, Vanhal), 1739–1813. Throughout, the recording is darkly rich in the quieter moments, vividly glittering in the climaxes; and in the performances conductor and sidemen seem to lean over backwards in giving each soloist painstakingly careful support without ever distracting primary attention from the star himself. R.D.D.

## PETER PEARS: *Recital of Twentieth-Century English Songs*

Tippett: *Songs for Ariel*. Bush: *Voices of the Prophets*. Delius: *To Daffodils*. Moeran: *Merry Month of May*. Van Dieren: *Dream Pedlary*; *Take, O take those lips away*. Warlock: *Piggessnie*; *Along the stream*. Grainger: *Bold William Taylor*. Busch: *Four Songs*.

Peter Pears, tenor; Benjamin Britten, piano (in the Tippett); Alan Bush, piano (in the Bush); Viola Tunnard, piano.

• ARGO RG 439. LP. \$5.79.  
• • ARGO ZRG 5439. SD. \$5.79.

This set is a mixed bag. The Tippett is light and imaginative but precious almost to the point of sounding like a *Beyond the Fringe* parody of itself. The Alan Bush songs are solid, busy, contrapuntalish in a half-French, half-Hindemithian way; they make a certain effect but do not suggest the visionary intensity of the texts from Isaiah, Milton, Blake, and the contemporary poet Peter Blackman.

The rest divide themselves up between Francophile style (Delius, who lived in France; Van Dieren, who was a Dutch transplant; Moeran), a hearty, yeoman English manner (Warlock; Grainger); and a mild modal style (William Busch, a pupil of Alan Bush but a composer more in the Vaughan Williams tradition). In spite of the presence of the Tippett, my vote for the most individual and delightful song on the disc goes to the Grainger with its delightful folklike strophic tune bouncing along over a skillful and witty piano part.

Pears's singing seems to me to be, at times, mannered and unnecessarily coy. In other respects these are excellent performances and well recorded. E.S.

## REGENSBURG CATHEDRAL CHOIR: "Jubilate Deo"

Aichinger: *Factus est repente*; *Confirmatio*. Allegri: *Miserere*. Lassus: *Jubilate Deo*. Palestrina: *Incipit lamentatio*; *Tu es Petrus*; *Dum complerentur*. A. Scarlatti: *Exultate Deo*. Victoria: *Caligaverunt*.

Regensburg Cathedral Choir, Theobald Schrems, cond.

• RCA VICTOR LM 2855. LP. \$4.79.  
• • RCA VICTOR LSC 2855. SD. \$5.79.

The choir of St. Peter's Cathedral,

Regensburg, is a well-balanced group (including men as well as boys, despite the implication of this album's jacket photo and credits) which excels in purity of intonation and in polyphonic purpose, and there is much here to enjoy in the fine singing and excellent interpretations.

As might be expected in a program sung by the choir of St. Peter's Cathedral, one of the motets is for the feast known as *Cathedra S. Petri*—Palestrina's splendidly dignified setting of the Tract and its three verses, and there are two joyful motets by Lassus and the elder Scarlatti which display the vigor and richness of the choir's full complement of men and boys. Also enjoyable are the items for Whitsunday Matins: the paired antiphons by the Ratisbon composer Gregor Aichinger, and Palestrina's responsory *Dum complerentur*. From the liturgy of Holy Week, we have part of the Palestrina *Lamentations* for Maundy Thursday (there is a large cut from "maxillis ejus" to "Jerusalem, convertere"). Victoria's moving and expressive setting of the ninth responsory for Good Friday, *Caligaverunt oculi mei*, is one of the best performances on the disc. The choir sings the *repetenda* "si est dolor" after the verse, though this is not made clear in the printing of the texts on the liner.

A Lenten item of perennial interest is the famous *Miserere* of Gregorio Allegri—Psalm 50, sung in plainchant alternating with fauxbourdon as traditionally done in Rome, which also appears on the King's College, Cambridge, disc (Argo) reviewed recently in these columns. The King's College version is in English, and is notable for a more highly embellished and spectacular treble line than we have here. On the other hand, the Regensburg performance is crisper and more flowing, with the result that the tension can be felt more keenly even by those unacquainted with the text and style of this fine composition.

Ariola-Eurodisc is responsible for the recording, which successfully captures the cathedral acoustic but from other points of view seems somewhat below RCA's usual standards. In the excerpt from Palestrina's *Lamentations*, there occurs a startlingly sudden increase in level, on the right-hand channel, just as the choir is finishing its melisma on the word "Beth." Smaller examples of break-up can be heard in the Scarlatti and Aichinger compositions. D.S.

## PHILLIP REHFELDT: "New Music for Solo Clarinet"

Scavarda: *Matrix for Clarinet*. Cage: *Sonata for Clarinet*. A. Diamond: *Composition for Clarinet*. Křenek: *Monologue for Clarinet Solo*. Martino: *Set for Clarinet*. Whittenberg: *Three Pieces for Clarinet*.

Phillip Rehfeldt, clarinet.

• ADVANCE RECORDINGS FGR 4. LP. \$5.00.

The sound of a single wind instrument against silence provides a purity of line

HIGH FIDELITY MAGAZINE

which greatly appeals to the melodic sensibilities of 12-tone composers, and it is no accident that three of the six pieces on this disc are in the 12-tone idiom. The best of them, however, is anti-12-tone. It is an aleatory work by Donald Scavarda called *Matrix for Clarinet*. Here the composer exploits all the sounds that good little clarinet players are trained to shun: the quacks and squeals, the double notes of indeterminate pitch that sound as if the reed were being shredded into toothpicks, the breathy unpitched sounds which the instrument delivers when the reed isn't vibrating at all, and so on. All these things can be quite marvelous when a master of the clarinet lies behind them, and Phillip Rehfeldt is a master of the finest caliber.

Scavarda's piece has real stature and offers a genuine challenge to the listener. The others are pleasant enough but less memorable as compositions; they are mostly vehicles for Rehfeldt's beautiful tone and superb control of nuance. The first of them is a short, early Sonata by Cage in a kind of proto-12-tone style. The pieces by Arline Diamond and Křenek are both in the most orthodox of 12-tone manners. Donald Martino's highly tonal work and Charles Whittenberg's *Three Pieces* fall in the virtuoso display category. A.F.

**PETER SCHICKELE (arr.): "Recently Discovered Works by P.D.Q. Bach (1807-1742)."**

*Concerto for Horn and Hardart, S. 27; Cantata "Iphigenia in Brooklyn," S. 53162; Sinfonia concertante, for Bagpipes, Left-Handed Sewer Flute, Lute, Double-Reed Slide Music Stand, Balalaika, Ocarina, and Orchestra, S. 98.6. Schickele: Quodlibet for Small Orchestra.*

Soloists; Chamber Orchestra, Jorge Mester, cond.

- VANGUARD VRS 9195. LP. \$4.79.
- • VANGUARD VSD 79195. SD. \$5.79.

Comparison of this record with *The Baroque Beatles Book*, which I review interminably on another page, neatly demonstrates the difference between a near-miss and a bull's-eye. The *Beatles Book* succeeds because, leaving all question of its origins aside, it is good music. Here, the idea of debunking musicologists by presenting an extreme example of musicology-gone-mad is an entertaining one, but it is executed in terms of deliberately *bad* music which almost anybody could have written, and the result, though mildly titillating for a few minutes, soon pales. The best joke, at the end of a movement in the Cantata, is a harpsichord flourish that seems as if it could never stop and then manages to do so by the neatest and simplest means. Apart from this, most of the fun is pretty broad, though it was obviously relished by the very vocal concert audience who were present when the record was made. If you have ever enjoyed the same Anna Russell record more than once, you will probably like this. B.J.

**SOCIETA CAMERISTICA DI LUGANO: Laudario 91 di Cortona: The Nativity; The Passion**

Soloists, Chorus, and Orchestra of the Societa Cameristica di Lugano, Edwin Loehrer, cond.

- NONESUCH H 1086. LP. \$2.50.
- • NONESUCH H 71086. SD. \$2.50.

Apparently unacquainted with one of Tuscany's delightful towns, Nonesuch Records brazenly refer to "Cortone" on the front and back of the liner. Mr. Canby's brief but informative note offers the correct spelling, as well as a clue to the origin of these hauntingly beautiful melodies of medieval Italy (performed here in settings by Luciano Sgrizzi). The *laude* were songs of praise: a single line of melody at first, then later flourishing in the form of simple polyphony. Originally sung by bands of penitents, they took the form of the secular *ballata*, sometimes with structural modifications.

The harmonizations used here will not please everyone; but they are relatively harmless, and the singing is excellent. Texts and translations should prove helpful, for few listeners will have access to Liuzzi's two magnificent volumes of *laude*. D.S.

**NICANOR ZABALETA: Concertos for Harp**

Eichner: *Concerto for Harp and Orchestra, No. 1, in C*. Wagenseil: *Concerto for Harp and Orchestra, in G*. Dittersdorf: *Concerto for Harp and Orchestra, in A*. Mozart: *Adagio and Rondo in C minor-major, K. 617*.

Nicanor Zabaleta, harp; Paul Kuentz Chamber Orchestra. Paul Kuentz, cond.

- DEUTSCHE GRAMMOPHON LPM 19112. LP. \$5.79.
- • DEUTSCHE GRAMMOPHON SLPM 139112. SD. \$5.79.

All of these works date from the second half of the eighteenth century and all share to some degree the classical style. Wagenseil is closer to the baroque, but the language of Eichner and Dittersdorf is, generally speaking, that of Haydn and Mozart. Whether all the pieces here were written for the harp is doubtful. No notes accompanied the review disc, but I believe the Dittersdorf is a transcription: the Mozart, of course, is well known in its original form for glass harmonica. All are amiable pieces worth an occasional hearing. The Eichner rises above mere pleasantness in its slow movement, a kind of serenade of considerable charm, and in its rather imaginative finale. The Wagenseil too reaches upward in its slow movement, a poetic piece with a Philipp Emanuel Bach-ian kind of melancholy.

Zabaleta plays everything with taste and a clean technique; if the attractive cadenza in the slow movement of the Dittersdorf is his, he deserves an extra word of commendation. Good recorded sound. N.B.

from American Record Guide

**“If anyone had suggested a year ago that a really good automatic could be offered for \$70 or less, he would have been met with disbelief...”**



**any doubters need only investigate the**

**DUAL 1010™**

AUTO/STANDARD TURNTABLE

That one quote sums up what all the leading audio publications\* have reported about the \$69.50 Dual 1010 Auto/Standard Turntable. Not surprising. Underneath, it offers the renowned Dual motor and engineering of the Dual 1009 at \$99.50. And on top, the same flexible operation . . . automatic and manual start in either single play or changer mode. Flawless 2 gram tracking . . . with 0.5 gram click stop settings so precise, no gauge is needed. As for the 1010's wow, flutter and rumble, The American Record Guide rates them "specifications for a fine manual turntable, but not for a low-price automatic." Now, if you want the finest medium-priced turntable and still have any doubts, you'll leave them at any franchised United Audio dealer.

\*such as High Fidelity, HiFi/Stereo Review and Audio. Write for complete reprints.

**united audio Dual**

535 MADISON AVE. NEW YORK, N. Y. 10022  
CIRCLE 26 ON READER-SERVICE CARD



**BACH, CARL PHILIPP EMANUEL:** *Concerto for Orchestra, in D (A); Symphonies: No. 1, in D; No. 3, in C (B)*

Vienna State Opera Orchestra, Felix Prohaska, cond. (in the Concerto); Vienna Symphony Orchestra, Felix Günther, cond. (in the Symphonies) [(A) from Bach Guild BG 517, c. 1954; (B) from BG 504, c. 1954].

• VANGUARD SRV 176. LP. \$1.98.

An extraordinary bird's-eye view of Carl Philipp's orchestral style—but then, Carl Philipp was an extraordinary man. The *Concerto for Orchestra* (scored originally for four concertante viols and arranged most successfully by Maximilian Steinberg for winds and strings) is an early work and gives little hint of what the composer would later be up to. It might, in fact, have come from the pen of Johann Sebastian in a Brandenburg-ish frame of mind. The Symphony No. 1 is exuberantly classical, but like no other classical symphony you can put your finger on—by turns operatic, rhetorical, full of the spirit of *Sturm und Drang*, and always setting one segment of the orchestra against another with effective shifts of density and color. Symphony No. 3, incorporating a cembalo which is neither continuo nor concertante instrument, reminds one the most forcibly of the strange and lonely bypaths along which Carl Philipp's imagination led him. The modulations in the first movement are as numerous and unexpected as the rabbits out of a top hat, and the second movement is wonderfully contrapuntal and dramatic at the same time. The Vienna Symphony performances in particular are superb, and the sound better on that side, though not bad on either. S.F.

**BEETHOVEN:** *Sonata for Violin and Piano, No. 5, in F, Op. 24 ("Spring")*

†Schubert: *Sonata for Violin and Piano, in A, D. 574 ("Duo")*

†Tartini: *Sonata for Violin and Piano, in G minor ("Devil's Trill")*

David Oistrakh, violin; Lev Oborin, piano (in the Beethoven and Schubert); Vladimir Yampolsky, piano (in the Tartini) [from Period 573, c. 1952].

• DOVER HCR 5245. LP. \$2.00.

The present reissue returns to the catalogue intact one of the earliest of domestic releases featuring the art of

David Oistrakh in standard repertory. Indeed, this was one of his best-known discs at the time when he made his Carnegie Hall debut in November 1955, playing (among other things) this self-same Kreisler arrangement of the Tartini *Devil's Trill* and bringing down the house with his seamless technique and luscious tone. Hearing these performances once again, particularly in juxtaposition with the later Oistrakh-Oborin recording of the *Spring Sonata* (in the integral Beethoven cycle for Philips), one realizes how much more spontaneous and flexible was Oistrakh's playing then, how much sweeter and more versatile his command of nuance. While there are accounts of the Schubert and Beethoven works that offer even more insight than these, Oistrakh and Oborin play with a big effusive style all too often lacking in their more recent work.

Fortunately, the sound—which ranked with the best from Soviet tapes of the period—is still acceptable. H.G.

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

Florence Kopleff, mezzo; Cesare Valletti, tenor; Gérard Souzay, baritone; Giorgio Tozzi, bass; New England Conservatory Chorus; Boston Symphony Orchestra, Charles Munch, cond. [from RCA Victor LM 6053, 1957].

• RCA VICTROLA VIC 6006. LP. \$2.39.

• • RCA VICTROLA VICS 6006. SD. \$2.89.

There are certain masterworks that are loaded with inequalities and have to be helped along in performance for their best effect. In this connection, two scores by Berlioz come to mind: the *Romeo and Juliet* Symphony, where side by side with some of the composer's most inspired music may be found sections of inflated trivia; and *L'Enfance du Christ*, in which pages of originality and enchantment alternate with conventional Victorian piety. The finer chapters of course prevail; yet there is much compositional underbrush to be trimmed by the conductor en route.

This Mr. Munch does not do. His is an able performance, vital as to tempos and orchestral tone, but curiously detached and uninvolved. As a consequence, the pages that should be "thrown away"—as actors dispose of certain bromidic lines in the theatre by tossing them, half-uttered, into the wings—come off with painful clarity. The playing of the orchestra is excellent; the New England Conservatory Chorus gets in under the wire; all of the soloists sing well. The sound (the disc was never previously issued in stereo) is good; but I prefer in general the Oiseau-Lyre version (also stereo) of a few years back, with Colin Davis conducting the Goldsbrough Orchestra and St. Anthony Singers . . . a far more poetic performance. R.L.



**RACHMANINOFF:** *Symphony No. 2, in E minor, Op. 27*

London Philharmonic Orchestra, Sir Adrian Boult, cond. [from RCA Victor LM 6053, 1957].

• RCA VICTROLA VIC 1139. LP. \$2.39.

• • RCA VICTROLA VICS 1139. SD. \$2.89.

The Second Symphony of Sergei Rachmaninoff is hardly one of the great monuments in orchestral literature, but its all-out effect can be pleasing. Scoring is lush, the melodic line lovely and soaring. While the composer repeats ideas from other of his own works, notably in the matter of rhythmic patterns, the Second Symphony retains a certain modest identity among post-Romantic scores of the period. Its atmosphere is tellingly conveyed in this reissue of a performance by the London Philharmonic under Sir Adrian Boult, and the quality of orchestral tone in the stereo version (never before released) is very handsome. R.L.

**WEBER:** *Concertos for Clarinet and Orchestra: No. 1, in F minor, Op. 73; No. 2, in E flat, Op. 74*

Alois Heine, clarinet; Salzburg Mozarteum Orchestra, Paul Walter, cond. [from Period 529, c. 1952].

• DOVER HCR 5246. LP. \$2.00.

If you would like to have Weber's two early romantic clarinet concertos back to back, this coupling will just about fill the bill. It ought to be pointed out, however, that the Oiseau-Lyre edition of No. 2, by Gervase de Peyer and Colin Davis, far surpasses the present rather breathy clarinet playing by Alois Heine and the scrawny, threadbare string playing of the Salzburg Mozarteum forces. The sound is reasonable, but like the interpretations, scarcely distinguished. H.G.

**WOLF:** *Songs*

*Begegnung; Lied vom Winde; Auf einer Wanderung; Heimweh; Rat einer Alten; Das verlassene Mägdlein; Gesang Weylas; Das Ständchen; Herr, was trägt der Boden hier?; Nun wandre, Maria; Dir ihr schwebet; Ach, des Knaben Augen; Wenn du zu den Blumen gehst; In dem Schatten meiner Locken; Auch kleine Dinge; Ihr jungen Leute; Du denkst mit einem Fädchen; Nein, junger Herr; Und steht ihr früh.*

Elena Gerhardt, soprano; Coenraad V. Bos, piano [from various Wolf Society 78-rpm originals, 1931].

• ANGEL COLH 142. LP. \$5.79.

This collection was previously released on LP on one of two Rococo discs devoted to Elena Gerhardt. The difference between the two discs is primarily a matter of sound (Angel, presumably operating from the masters, has produced a record almost entirely free of surface noise, which was certainly not the case

with the Rococo issue). and secondarily a matter of the complete and well-turned-out accompanying material. of the sort that always accompanies the Angel COLH releases.

There is still the central question of whether or not one is enthusiastic about the interpretations, and I'm bound to say that the more often I hear these renditions. the more insistently a hard. nasty voice tells me that they are not anything special.

That the voice was a good one can sometimes be heard, particularly in *forte* passages in the upper-middle range, as in the climax of *Gesang Weylas*. But the tone is frequently throaty and leathery-sounding, with a characteristic weakness in the lower-middle range, with the result that the singer is unable to maintain a really steady, pure tone at so important a passage as Jesus' replies in "Herr, was trägt der Boden hier?." Piano tones above the middle of the voice are apt to go flat. The intention of maintaining a pure legato is always present, and sometimes the achievement, but Mme. Gerhardt works away at it, and a great deal of the time she tends to nudge her voice from one pitch to another without much flow.

I realize that this artist was no longer in her freshest estate in 1931 (some of the Schubert and Brahms numbers on the other Rococo record, along with a fine "O del mio dolce ardor," reveal a more beautiful sound and a freer technique). but it is these recordings we are considering. I also know that Gerhardt was a singer with a reputation for more than compensating for any vocal shortcomings with her interpretative powers. Again, though, these versions seldom strike me as more than thoughtful, knowledgeable ones, entirely sound and admirable in their restraint and unfussiness, but not of the sort to stamp themselves on a listener's memory. I never saw her sing; but then, I never saw Povla Frijsch either, whose recordings exude an involvement and a projection of a highly individual imagination that make her interpretations sound organic to the songs, although she seems to have had, if anything, less voice than Mme. Gerhardt.

Mind you, this is not poor Lieder singing. If Mme. Gerhardt were to haul into Town Hall tomorrow with this program, one would certainly have to call it one of the better recitals of the past several seasons. But I do not hear the greatness, the incandescence, that is supposed here, and with the majority of these songs available in several versions, much more recently recorded, it is hard to recommend the collection to anyone not already a Gerhardt convert. Bos plays well and sensitively, and sometimes a bit oddly—the interludes and postlude to *In dem Schatten meiner Locken*, for example, are strangely rushed and unsettled; but this is an exception. C.L.O.



#### KIRSTEN FLAGSTAD: *Song Recital*

Grieg: *Haugtussa*. Brahms: *Muss es eine Trennung geben; Wie froh und frisch*. R. Strauss: *Mein Herz ist stumm*. Kramer: *Now like a lantern*. Carpenter: *When I Bring to You Colour'd Toys; The Sleep That Flits on Baby's Eyes*.

Kirsten Flagstad, soprano; Edwin McArthur, piano [from various RCA Victor originals, 1950-52].

• RCA VICTOR LM 2825. LP. \$4.79.

In 1940, Kirsten Flagstad recorded the Grieg song cycle, *Haugtussa*, at the RCA Victor studios in Hollywood, with Edwin McArthur at the piano. Just ten years

later, in the identical studio with the same accompanist, she made the cycle on LP. It is this recording that has just been reissued, together with pressings of songs by Brahms, Strauss, Kramer, and Carpenter not previously released.

Admirers of the late soprano will note that in the *Haugtussa* her voice displays a darker, more mezzolike quality than in almost any of her previous recordings. These songs are sung with high expressivity, though a listener standing outside the Flagstad circle will find several pages of monochromatic color and a tendency on some of the higher notes towards wedge-shaped rather than rounded tone. The Brahms and Strauss bring little in the way of interpretative distinction, but

# HERE IT IS... ONLY \$15<sup>95</sup>



The  
Revolutionary  
*Adjustatone*

## ...ALL NEW FROM TELEX

Never before such fine performance at such a low price. This all new stereo beauty from Telex has big 3½-inch speakers with over 7 square inches of cone area. They deliver a terrific bass response down to 10 cycles and reproduce highs clearly up to 15,000 cycles. Sound impedance 3-16 ohms.

#### Forward Sound

You get the aural perspective of an audience seat with the exclusive "forward sound" acoustic effect that puts stereo sound *out front*. You adjust to normal "in-head" stereo effect by reversing phones.

#### Comfort

Soft foam cushions combine with light weight to assure effortless listening, even

over long periods. Stereo pleasure the way it should be enjoyed—in solid comfort.

#### Rich new styling

The all new Adjustatone complements the decor of any room. any stereo set. Inset panels and silver trim accent the smooth line styling. Construction is of stainless steel and injection molded high impact plastic.

Try the sensational new Adjustatone at your dealer. No stereo set should be without one. See also the three other great Telex stereo headsets—the Stereo Twin ST-10 and ST-20 and the ultimate of all stereo headsets—the new Serenata. All made in U.S.A.

Products of Sound Research

# TELEX

DEPARTMENT 19-B 3054 EXCELSIOR BLVD., MINNEAPOLIS, MINNESOTA  
CIRCLE 80 ON READER-SERVICE CARD



IT'S FUN TO HAVE A

 Princess\*

AROUND THE HOUSE.

\*For great listening, "Princess" automatic/manual turntable systems are British-crafted by Balfour with jewel-like precision . . . for greater value! At \$37.50 and \$47.50.

- Featuring • Built-in Stylus Brush  
• Automatic Tone Arm Lock  
• Friction-free Performance  
See your dealer.

 RFS INDUSTRIES, INC.  
102 Harbor Road, Port Washington, N.Y. 11050

CIRCLE 67 ON READER-SERVICE CARD

"Which microphone should I use for tape recording?"

Free!

Microphones '66 — a book every owner of a tape recorder should have. Send coupon today!



 UNIVERSITY SOUND  
A DIVISION OF LTV LING ALTEC INC.

Dept. B61M, P.O. Box 1056, Oklahoma City, Okla.

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_

State \_\_\_\_\_ Zip \_\_\_\_\_

CIRCLE 81 ON READER-SERVICE CARD

the American songs are delivered with style and definite charm. Whatever one's reservations, this was still—fifteen years after the artist's Metropolitan Opera debut—one of the monumental voices. Edwin McArthur plays well. R.L.

**BENIAMINO GIGLI: Arias and Duets**

Donizetti: *L'Elisir d'amore: Quanto è bella*. Verdi: *Un Ballo in maschera: Forse la soglia attinse. La Forza del destino: La vita è inferno—O tu che in seno, La Traviata: Un dì felice: Parigi, o cara. Il Trovatore: Ai nostri monti*. Puccini: *Manon Lescaut: Ah! Manon, mi tradisce: No, pazzo son! Turandot: Nessun dorma! La Bohème: O soave fanciulla*. Cilea: *L'Arlesiana: E la solita storia*. Alfano: *Don Juan de Manara: Tu vedi in un bel ciel*.

Maria Caniglia, soprano (in the *Traviata* and *Bohème* duets); Cloe Elmo, mezzo (in the *Trovatore* duet); Beniamino Gigli, tenor; various orchestras, conds. [from 78-rpm originals, 1937-49].  
• ANGEL COLH 143. LP. \$5.79.

**BENIAMINO GIGLI: Arias and Songs**

Leoncavallo: *Pagliacci: Vesti la giubba*. Donizetti: *L'Elisir d'amore: Quanto è bella. La Favorita: Spirto gentil*. Puccini: *Tosca: E lucevan le stelle*. Giordano: *Andrea Chénier: Come un bel dì di maggio*. Mascagni: *Iris: Apri la tua finestra*. Catalani: *Loreley: Nel verde maggio*. Boito: *Mefistofele: Dai campi, dai prati*. Buzzi-Peccia: *Paquita*. Denza: *Funiculi-Funiculà; Se*. Kreisler: *Vecchio ritornello*. De Curtis: *Carmela; Tu sola*. Cottrau: *Addio a Napoli*. Carnevali: *Come, Love, with Me*.

Beniamino Gigli, tenor; various orchestras, conds. [from 78-rpm originals, 1921-1930].  
• RCA VICTOR LM 2826. \$4.79.

On the new Angel disc, we have Gigli as a veteran tenor in his late 40s and 50s; on the Victor release, we have him as a young but matured lyric tenor—seven years separate the earliest of Angel's selections from the latest of Victor's.

Two things are worth noting about the last fifteen years of Gigli's career. The first is that the actual sound of his voice remained remarkably fresh and youthful, particularly when the material was not of too dramatic a nature. The second is that his style and interpretative approach not only did not mature and deepen, but relied more than ever on a cheap and rather unmanly appeal to the lowest emotional denominator. Both these observations are amply borne out by the Angel release. Side 1 opens with Nemorino's entrance aria from *Elisir*, recorded in 1949, when Gigli was fifty-nine years old. The sound, while perhaps too reliant on a falsetto-ish mixture, is astoundingly young and lovely; one would be delighted to hear such tone from any promising young lyric tenor. Even the *forte* lines at

the end of the aria have plenty of the old juice and ring. We realize, when we compare this recording with the Victor version, recorded twenty-four years earlier, that the voice had indeed aged, for in the 1925 rendition Gigli has no need of any hint of falsetto, but simply sails through the piece with light, ringing lyric tone of incredible ease and beauty. Without this comparison, though, the 1949 rendition stands as an excellent one, and as a tribute to the singer's shrewdness and his ability to turn limitation into strength.

Several of the relatively early bands on the Angel disc are extremely fine. Certainly the "*Ai nostri monti*" (1940, with its magnificent contribution from Cloe Elmo) is in this category, as is the *Bohème* duet with Maria Caniglia. The timbre of Gigli's voice is ideal for the role of Alfredo, and while his work in these duets is not as smooth or as pure as McCormack's, say, it is beautiful to listen to. Caniglia, sounding somewhat mature and ungainly for an ideal Violetta, is nonetheless a satisfactory partner.

This leaves us with the more dramatic selections, which on the whole do not come off very convincingly. It is as much a matter of temperament as of voice. There is passion aplenty, but it is mostly of an exaggerated, feminine sort that actually dispels any latent feeling of intensity. The *Manon Lescaut* excerpts are the worst in this respect. Indeed, "*No, pazzo son!*" is a piece of operatic camp on a level with Hipólito Lazaro's "*E lucevan le stelle*," and would be repellent if it were not hilarious. It has no place on a "Great Recording of the Century." The *Ballo* aria, taken, I assume, from the complete set under Serafin (with Caniglia and Bechi) is also tearful, though to a lesser extent. The big *Forza* scene is somewhat more bearable, and except for some overopen sound (characteristic of many of his later recordings) is rather successfully vocalized. As a concept or as a piece of pure legato line, however, it cannot touch Caruso's version. The "*Nessun dorma!*" is the "oldest"-sounding of these recordings (it dates from the same session as the *Elisir* aria, but of course demands much fuller resource), but it is capped by a good high B, and is at least straightforward in its presentation. The Alfano aria is a horrid hunk of music which no tenor in history could have salvaged.

The Victor selection presents a Gigli that knew no vocal problem. The sunny, brilliant tone rings out with total freedom and clarity, and with it goes a style that is purer and more aristocratic, confident in the sheer beauty and power of the voice. These were no doubt Gigli's great years—he had overcome any early immaturities and insecurities, but was still in his vocal youth, and still presented himself as a straight lyric tenor in the great *bel canto* tradition, relatively unaffected and uncoarsened. He recorded most of these selections two or three times, but in each case it is the 1920s version, presented here, which I would pick. The arias are all magnificent; surely for sheer vocal beauty and

appropriateness there are no superiors to his "E lucevan le stelle" or his *Iris* serenade.

Although the songs are, of course, of only occasional interest, the singing is so beautiful and uninhibited, so joyful, that they are hard to resist. I shall never forget hearing Gigli sing *Come, Love, with Me* at Carnegie Hall during his farewell tour in April 1955, and realizing, a few lines before the end of the song, that the language being used was English. In 1925, the problem was exactly the same.

The sound of both records is excellent for the vintage—the Victor disc mixes acousticals and electricals in about equal portions. The Victor release is for anyone who loves great singing; the Angel, for the more tolerant Gigli fans. C.L.O.

#### GERHARD HUESCH: *Art Songs and Arias*

Schubert: *Gesänge des Harfners 1-3: Wer sich der Einsamkeit ergibt: Wer nie sein Brot mit Tränen ass; An die Türen will ich schleichen. Wolf: Gesegnet sei, durch den die Welt entstand: Dass doch gemalt all' deine Reize wären. Kilpinen: Venezianisches Intermezzo. Graener: Philantropisch: Palmström. Handel: Dank sei Dir, Herr. Mozart: Le Nozze di Figaro: Hai già vinta la causa: Die Zauberflöte: Der Vogelfänger bin ich ja: Bei Männern, welche Liebe fühlen. Humperdinck: Hänsel und Gretel: Ralalala, heissa Mutter, ich bin da. R. Strauss: Arabella: Und du wirst mein Gebeiter sein.*

Tiana Lemnitz, soprano (in *Bei Männern* and the Strauss); Gerhard Hüsich, baritone. Hanns-Udo Müller, piano (in the Schubert, Wolf, and Graener); Margaret Kilpinen, piano (in the Kilpinen); Berlin Staatsoper Orchestra, Hanns-Udo Müller, cond. (in the Handel, *Figaro*, and Humperdinck), Bruno Seidler Winkler, cond. (in the Strauss); Berlin Philharmonic Orchestra, Sir Thomas Beecham, cond. (in *Die Zauberflöte*) [from various 78-rpm originals 1930s].

• ODEON O 83393. LP. \$5.98.

This compendium in LP of choice 78s made by the distinguished German baritone Gerhard Hüsich is another in the series "Die goldene Stimme" (The Golden Voice). While the listener might not go all the way with the slogan, he will find much to admire in the work of a lyric baritone to whom sensitivity of phrasing and elegance of tone were as natural as song itself. Mr. Hüsich, in his prime, was a leading member of the Berlin State Opera and a renowned Lieder singer. The recordings were all made from the middle to late 1930s, but the new album includes also some present-day remarks by the singer (delivered in German) in which he speaks of having always identified himself with the text of a song, of having studied intensively the background of its composer in order to produce a faithful portrait in tone. He notes, further, that his interpretations came from the heart without thought of vocal "effect."

It is pleasant to add that Mr. Hüsich, in performance, has justified his aims. The Schubert songs are skillfully done (marred on the transfer by some surface noise), and the Wolf is delivered with great sensitivity. Of the other Lieder, that by Yrjö Kilpinen, a Finnish composer who reached a certain ascendancy in the 1930s, is musically uninteresting; while the pair by Paul Graener have charm. The impression persists, in all of this exposed vocal work with piano, that Hüsich's voice had fine quality, an adequate but not easy top.

Of the arias, the Handel is nobly done (against an instrumentation that sounds romantically doctored); the Count's

monologue from *Figaro* delivered without the necessary bite, ending with a top F sharp "negotiated" rather than freely sung, but boasting a cherishable legato; two winsome Papageno excerpts from the famous *Zauberflöte* set which Hüsich made with Sir Thomas Beecham; Peter's boisterous broomstick scene from the first act of *Hansel and Gretel*, with some unnamed vocal horror singing the few lines of Gertrude; and a brief portion of the second-act *Arabella* duet, with Tiana Lemnitz in tender form as the heroine. One feels, in all of Hüsich's work, the impress of a gifted artist whose voice in the theatre must have made its measured, lyrical mark. R.L.

## What makes it different?

It's got both AM and FM stereo ■ ultra-wide power bandwidth ■ tape input and output ■ radically new wide-dispersion air-suspension speakers, matched to the electronics ■ superb sculptured look...



What other compact offers all the features of the Stratophonic SC-440? All-transistor AM/FM stereo receiver with extraordinary frequency response and power bandwidth; stereo indicator light; D'Arsonval tuning meter; stereo headphone jack; and—new from Harman-Kardon—air-suspension speaker systems assuring perfect stereo sound at any point in any room

without critical speaker placement. All this, plus the incomparable good looks of the Stratophonic SC-440, for only \$399\*. Hear it at your Harman-Kardon dealer's. You'll like it on sight... buy it on sound. Harman-Kardon, Inc., 15th & Lehigh Ave., Philadelphia, Pa. 19132. A subsidiary of The Jerrold Corporation.

\*Slightly higher in the West. Dust cover optional

CIRCLE 40 ON READER-SERVICE CARD

# How Uher<sup>®</sup> made one "L" of a product.

We took the Uher 4000-s, that beautiful, portable honey of a tape recorder and added some important features. Yes, it still has the combined qualities of battery and AC operation with full transistorized circuitry. It will always work under the most extreme conditions (from the top of Mt. Everest to the pits of Africa).



It will continue to go anywhere, play anywhere, putting more convenience, more performance, more precision in your hands than any other. Scientists, doctors, anthropologists, radio and TV commentators and even

007 agents continue to use it.

It still boasts a frequency response to 22,000 cps; operates in any position; 4 speed keyboard



control and separated controls for recording level; long-life narrow gap sound heads; "Akustomat" optional voice operated control and "Dia-Pilot" optional automatic slide projector synchronizer.

What did we do?



We added a professionally calibrated illuminated VU meter

with built-in digital counter; new hi-frequency motors, brushed aluminum panel, and reduced the weight to less than 7 lbs. Now it's got everything.

Even a new name, Uher 4000-L. (Pronounced U-er).

And, believe us when we tell you it's one "L" of a product.

For a "L"ive demo, visit one of our franchised dealers. For complete literature write to Martel Electronics, 2356 South Cotner Avenue, Los Angeles, California; New York City: 1199 Broadway; Chicago: 5445 North Lincoln Ave.

**to martel**  
MARTEL ELECTRONICS  
SOLE IMPORTERS OF UHER TAPE RECORDERS.

End wasted tape. Send for the new Martel "Tape Tabulator" for the timing of classical repertoires (\$2.75 value). Dept. B, California office. Enclose 25 cents for postage and handling.

Sound Begins and Ends With A Uher Tape Recorder.



CIRCLE 53 ON READER-SERVICE CARD

[www.americanradiohistory.com](http://www.americanradiohistory.com)



by R. D. DARRELL

# the tape deck

Unless specifically noted otherwise, the following reviews are of standard open-reel 4-track 7.5-ips stereo tapes.

**BACH:** *Cantatas: No. 82, Ich habe genug; No. 159, Sehet, wir geb'n hinauf*

Jakob Stämpfli, bass, et al.; Laubach Choir; Saar Chamber Orchestra, Karl Ristenpart, cond.

• • MUSIC GUILD 112. 43 min. \$6.95.

A release garlanded with Firsts! These are the first tape editions of the two Bach cantatas; and this is the first tape representation of the Music Guild label—which, along with the equally new-to-tape Purist and Moonglow labels and the familiar Atco, Atlantic, Command, Grand Award, and Westminster issues, is being processed and distributed by General Recorded Tape, Inc. There are more distinctive performances of No. 82 on discs, but that by Jakob Stämpfli and Ristenpart is disarmingly earnest and lyrical. The coupled No. 159 is the only recording currently available in any medium. This work is outstanding for its eloquent bass aria with oboe obbligato, "Es ist vollbracht" (not to be confused with the alto aria of the same title in the *St. John* Passion), and it includes some fine passages for an alto soloist and chorus, plus a little bit for tenor. The clean, warm, immaculately processed recording dates back to 1960, but its age shows up mainly in the rather far-back placements (in the ensemble indeed) of the soloists.

**BEETHOVEN:** *Sonata for Piano, No. 32, in C minor, Op. 111*

†Galuppi: *Sonata for Piano, No. 5, in C minor*

†Scarlatti, Domenico: *Sonatas for Piano: in C minor, L. 352; in C, L. 104; in A, L. 483*

Arturo Benedetti Michelangeli, piano.  
• • LONDON LCL 80165. 50 min. \$7.95.

Readers of the lead article in last month's

HIGH FIDELITY ("Michelangeli and the Machine," p. 46) will be familiar with the latest events in this legendary Italian virtuoso's career. Of this present recorded recital (which is also Michelangeli's tape debut) I must say that interpretatively there are certainly grounds for questioning his often idiosyncratic readings, particularly of the last Beethoven Sonata, and that it is highly arbitrary program making to follow this mighty work with one as lacking in weight as the amiable Galuppi sonata. But many pianists and connoisseurs of pianism will retort: "But just listen to the playing itself! Isn't it fabulously lucid, precise, and fluid?" It is indeed. Moreover it has been recorded with what seems—in the present impeccably processed taping at least—an authentic sonic replica of the artist's own specially "prepared" instrument. In my opinion, the latter boasts more attractive tonal qualities than several disc reviewers seem to have heard. In any case, this release will no doubt be a must for specialized collectors—and one especially fascinating for the comparisons it affords between Michelangeli's performance of the L. 483 Scarlatti Sonata and that in the "Sound of Horowitz" program (Columbia MQ 519). For Beethovenians, however, the present Op. 111, extraordinary as it is technically, is scarcely likely to be as satisfactory as the Backhaus version in the London double-play reel (LCK 80101).

**HAYDN:** *Quartets for Strings, Op. 77: No. 1, in G; No. 2, in F*

Amadeus Quartet.

• • DEUTSCHE GRAMMOPHON DGC 8980. 41 min. \$7.95.

These are my favorite Haydn quartets—the composer's inexhaustibly vital and gracious last essays in this form, works which seem to sum up the experience and relish of a whole lifetime's writing for and playing of four string instruments. I would have preferred more astringent and humorous treatments than the Amadeus' rather romantically rich

and earnest approach affords, but in compensation, the recording is a model of ultratransparency, with stereoism neither too close nor too spaced-out and with a natural room (rather than big-hall) ambience.

**KODALY:** *Háry János: Suite*  
†Stravinsky: *Pétronchka: Suite*

Philadelphia Orchestra, Eugene Ormandy, cond.

• • COLUMBIA MQ 738. 54 min. \$7.95.

Here's a reel that will clearly enrapture sound fanciers seeking the most spectacularly vivid, glitteringly spotlighted stereo recording! In most other respects, however, it offers scant rewards to collectors who already own a good *Pétronchka* taping (preferably the complete ballet as conducted by the composer, also for Columbia) and Kertesz's more zestful and humorous London version (July 1965) of the Kodály tall-tale. The Stravinsky Suite played here, "based on the original version of 1913," is an odd compromise between the usual (shorter) concert suites and the complete ballet—a compromise which strikes me as marked by most of the disadvantages and few of the advantages of either of the more familiar forms.

**MOZART:** *Concertos for Horn and Orchestra: No. 1, in D, K. 412; No. 2, in E flat, K. 417; No. 3, in E flat, K. 447; No. 4, in E flat, K. 495*

†Strauss, Richard: *Concertos for Horn and Orchestra: No. 1, in E flat, Op. 11; No. 2, in E flat*

Dennis Brain, horn; Philharmonia Orchestra, Herbert von Karajan, cond. (in the Mozart), Wolfgang Sawallisch, cond. (in the Strauss).

• • ANGLE. Y2S 3669. 3¾-ips double-play. 87 min. \$11.98.

Despite the existence of a very good com-

*Continued on next page*

# SONY® First Again!



**NEW**  
**"Easy Threader"**  
**Tab**

**... makes every tape  
reel self-threading!**

2 "Easy Threader" Tabs — FREE  
— in each box of 7" and 5" (1800' and  
900') of Sony Magnetic Recording Tape.

Other good reasons for buying Sony Mag-  
netic Recording Tape with "Easy Threader"  
Tabs are: **Convenience** — instant take-up,  
no fumbling with tape ends. **Performance**  
— Lubri-Cushion, Permatizing, Oxi-Coat, are  
exclusive Sony tape features for everlast-  
ing performance.



**Don't Lose Your Heads Over Price!**  
Recorder heads, that is

It's false economy to buy cheap tape. Bar-  
gain brands — white box tape — are no  
bargain in the end! Magnetic Recording  
Tape **MUST** contain lubricants to minimize  
costly wear on your recording and playback  
heads. Cheap recording tape lubricants —  
if they use any — quickly wipe off. The  
tape becomes abrasive, causing pits in the  
heads which trap shedding oxide and form  
gummy film. You lose high frequencies and  
ultimately mute all sounds. In the end,  
expensive recording and playback heads  
must be replaced and damaged tape-feed-  
ing mechanisms repaired.

For **TRUE ECONOMY**, full range fidelity and  
lasting performance, buy Sony tape. The  
heavy Oxi-Coat used on Sony Magnetic Re-  
cording Tape is impregnated with **LUBRI-  
CUSHION**, an exclusive silicone lubricant  
which can never wear off!

**SONY SUPERSCOPE®**

Sun Valley, Calif. 91353

CIRCLE 77 ON READER-SERVICE CARD

## THE TAPE DECK

*Continued from preceding page*

plete taping of the four Mozart Horn Concertos by Albert Linder for Vanguard (December 1962) and the likelihood of a couple of new versions appearing shortly, there is no need for comparative evaluations here. It is enough merely to announce that the legendary 1954 recordings by the late Dennis Brain have been discreetly "re-processed for stereo" and made available for the first time on tape in a slow-speed reel which also includes the scarcely less famous 1957 Brain performances (also originally in monophony) of the two Richard Strauss Horn Concertos. These last are unique for their contrasted representations of the composer as a youth of eighteen (writing expressly for his father, a noted horn player) and as a mellow magician of seventy-eight. Technologically, both groups of recordings (but the earlier one in particular) show signs of their age, but never to the extent of detracting one's attention from the music or the *sui-generis* performances. Angel wins every tape collector's most heartfelt gratitude, first for resuscitating on tape two of its most famous achievements, then for providing so worthy a memorial to a very gifted young artist.

**NIELSEN: *Symphony No. 3, Op. 27***  
**("Sinfonia espansiva")**

Royal Danish Orchestra, Leonard Bern-  
stein, cond.

• • COLUMBIA MQ 753. 37 min. \$7.95.

The Carl Nielsen bandwagon could scarcely have been given a better start than by this *Sinfonia espansiva* of 1911, a delectable work, unmistakably individual in its imaginativeness for all its relatively conservative idioms. And the present recorded performance combines the best of two worlds: an orchestra of Nielsen's own countrymen under a non-Danish conductor who brings fresh insights and uncommon verve to the work. Bernstein recorded it in May 1965 when he was in Copenhagen to be honored for his American services on the behalf of Nielsen's music—and it is a triumph both of idiomatic playing (singing too, in the wordless soprano and tenor parts interwoven in the *Andante pastorale* movement) and of impressive stereoism (by American engineers who have achieved a close-up vividness and crystalline clarity along with a spacious auditorium acoustical ambience).

**PROKOFIEV: *Peter and the Wolf,***  
***Op. 67: Symphony No. 1, in D,***  
***Op. 25 ("Classical"); Winter Hol-***  
***iday: Departure: Waltz on the Ice***  
**†*Kabalevsky: The Comedians, Op. 26:***  
***March; Comedians' Galop***

Lorne Greene, narrator (in *Peter and the Wolf*): London Symphony Orches-  
tra, Sir Malcolm Sargent, cond. (in the Prokofiev Op. 67 and Op. 25): National Symphony Orchestra, Howard Mitchell,

cond. (in *Winter Holiday* and the Kabalevsky).

• • RCA VICTOR FTC 2204. 51 min. \$7.95.

Since we already have a number of good *Peters* on tape (my favorite is London's with Beatrice Lillie) and a couple of good *Classical Symphonies* (by Ormandy for Columbia and by Ansermet for London), comment on the overearnest Sargent performances which I reviewed in their disc form last September would have been unnecessary had they been simply transferred "as they were" to tape. For the augmented reel, however—perhaps to enhance its appeal to children even beyond that generated by the presence of TV star Lorne Greene—RCA has augmented the program with several quite appropriate little pieces drawn from Howard Mitchell's special series of orchestral recordings for schools. The Kabalevsky grotesqueries have been available before in the RCA Victor and Vanguard complete tapings of the *Comedians Suite*; new to tape are the two excerpts from Prokofiev's children's suite, *Winter Holiday*. Mitchell's spirited performances are somewhat better recorded than those by Sargent.

**LEONARD BERNSTEIN: "*William Tell and Other Favorite Overtures*"**

Hérold: *Zampa*. Thomas: *Mignon*; Ray-  
mond. Von Suppé: *Poet and Peasant*.  
Rossini: *Guillaume Tell*.

New York Philharmonic, Leonard Bern-  
stein, cond.

• • COLUMBIA MQ 735. 46 min. \$7.95.

Long ago, Sir Thomas Beecham (and more recently Henry Krips, in a more restricted repertory) set a standard for the revitalization of jaded warhorses. But with due acknowledgments to such predecessors, and except for an occasional suggestion of nervous tenseness, Bernstein and his New York Philharmonic do indeed surpass themselves here. So too do the Columbia engineers, who capture the scintillating performances with nary a feeling of oppressively close miking or of spotlighting even in the most clattering percussion passages. Either as an ideal introduction or as a completely fresh approach to the sturdy old favorites, this reel is hard to beat. It is well processed too, especially where quiet surfaces are concerned: there are a few *preëchoes*, to be sure, but remarkably few and slight considering the relatively high modulation level.

**ROMERO FAMILY: "*Baroque Con-***  
***certos for Four Guitars, and Other***  
***Works*"**

Celedonio, Pepe, Celin, and Angel Ro-  
mero, guitars.

• • MERCURY STC 90417. 39 min. \$7.95.

It's good to have the first tape repre-

*Continued on page 110*

HIGH FIDELITY MAGAZINE



## PROFESSIONAL PLAYMATES



**The new Sony Solid State 350 adds professional performance to home entertainment systems**

Selecting the brilliant new Sony Solid State 350 to fulfill the stereo tape recording and playback functions of your professional component music system will also enduringly compliment your impeccable taste and passion for music at its finest. With an instant connection to your other stereo components, the versatile two-speed Sony 350 places at your pleasure a full array of professional features, including: 3 heads for tape and source monitoring. Vertical or horizontal operation. Belt-free, true capstan drive. Stereo recording amplifiers and playback

pre-amps. Dual V U meters. Automatic sentinel switch. Frequency response 50-15,000 cps  $\pm$  2db. S.N. ratio plus 50db. Flutter and wow under 0.15%. Richly handsome gold and black decor with luxurious walnut grained low profile base. This remarkable instrument is yours at the equally remarkable price of less than \$199.50. Should you want to add portability to all this, there's the Model 350C, mounted in handsome dark gray and satin-chrome carrying case, at less than \$219.50. For information write Superscope, Inc., Sun Valley, Calif.

**SONY**

**SUPERSCOPE**

*The Tapeway to Stereo*



*Portable Model 350C*

CIRCLE 78 ON READER-SERVICE CARD

**MORE and BETTER**

**FM Stereo Multiplex  
BROADCASTS**

FOR YOU

with a

**FINCO®**

AWARD-WINNING FM Antenna



Model FM-4  
\$24.90 List

World's Most Complete  
line of HI-FI Phased

**FM ANTENNAS**

Write for Catalog 20-213.

**THE FINNEY COMPANY**

34 W. Interstate • Bedford, Ohio  
Dept. HF

CIRCLE 36 ON READER-SERVICE CARD

**Why?**

DO THOUSANDS OF HI-FI  
ENTHUSIASTS BUY FROM  
**AUDIO UNLIMITED**

**It's Obvious!**

- LOWEST PRICES
- FAST SERVICE
- FACTORY SEALED UNITS
- FULLY INSURED SHIPMENTS
- MANUFACTURERS' WARRANTIES
- PACKAGE DEALS—SAVE MORE
- FRANCHISED DISTRIBUTORS

Write for **FREE** Listing today

SEND US YOUR LIST  
FOR OUR AIR MAIL  
QUOTE TODAY

Visit Our Showroom and Warehouse

**AUDIO** unlimited, inc.

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

## THE TAPE DECK

Continued from page 108

sensation of the well-named "royal family of the guitar," Papa Celedonio Romero and his three talented sons. But I doubt very much that the featured guitar-quartet transcriptions here will appeal as strongly to connoisseurs of the baroque as they (and the program's solo selections) certainly will to guitar aficionados. The familiar Vivaldi Concerto in D, P. 209, for Lute (or Guitar) and Strings, gains little either from the present quartet arrangement or its somewhat vehement performance. The Allegro from a Telemann Concerto in D for four solo violins is more suitably chosen, and its brightly colored performance shows up effectively in the clean, well-spread stereo recording. It is in Celedonio's imaginative quartet transcription of the delectable Jota from Bretón's *La Dolores*, however, that the full ensemble is heard to its best advantage. And the various solos, featuring each of the Romeros except Pepe (who is primarily a flamenco specialist), are all admirably played and recorded, as well as refreshingly chosen and varied. Celedonio contrasts the gently flowing "little" Prelude No. 3 by Bach with Sor's more elaborate but scarcely less graceful *Variations on a Theme of Mozart*. Angel contrasts the easygoing Scarlatti Sonata in D, L. 79 (Kirkpatrick 391) with the rhapsodic Spanish Dance No. 10 by Granados. And finally Celin ranges from the old-fashioned charms of two Waltzes from Schubert's Op. 9 to a romantically evocative, if perhaps rather too long, Prelude No. 1, in E minor, by Villa Lobos.

**"Broadway Solo Guitar"/"Guitar from Ipanema."** Laurindo Almeida. Capitol Y2T 2420, 3¾-ips double-play, 63 min., \$9.98.

The usual distinction between enjoyment of a warm tonal bath and active listening is hard to draw in Almeida's first program here, for his unaccompanied, broody meditations on Broadway hit tunes have considerable strictly musical interest as well as a tranquilizing effect. There is more animation in the mildly bossa-nova-flavored Side 2 program, in which Almeida plays a relatively reticent lead guitar, sharing the spotlight with co-featured percussionists, a fine harmonica player, a fine whistler, and (in a couple of Almeida originals) highly distinctive soprano solos by Irene Kral. The most richly colored piece is *Manha de Carnaval*, but three of the leader's originals (*Choro for People in Love*, *Twilight in Rio*, and *Sarah's Samba*) are outstanding too—as is also the warmly sonorous recording.

**"Confidential: Sounds for a Secret Agent."** David Lloyd and His London Orchestra. Epic EN 632, 32 min., \$7.95.

Devotees of the James Bond thrillers may be amused to learn that this "music to read Ian Fleming by" includes a *Man*

with a *Golden Gun* written by a James (or Jimmy) Bond, who is a double-bass player rather than a secret agent. Besides the inevitable theme hits from *Goldfinger*, *Dr. No*, and *From Russia with Love*, Lloyd's orchestra plays a batch of more imaginative and diversified originals. In addition to the Bond piece already mentioned, Mae Helms contributes *On Her Majesty's Secret Service*, and there are six by Warren Barker—the best of which are his *Diamonds Are Forever* and *The Spy Who Loved Me*. Extremely robust and vivid recording does full justice to the British band's assured mastery of a variety of styles—from movie-sinister to conservative rock 'n' roll.

**"Downtown."** Petula Clark; Orchestra, Tony Hatch, cond. Warner Brothers WSTX 1590, 3¾-ips, 31 min., \$5.95. Unlike Capitol/Angel slow-speed reels, those so far appearing under any of the labels in the Ampex Stereo Tapes stable are confined to pop or spoken word materials. Some of them (like the present example) are different too in that each is confined to a single (disc-album) program with, for tape, a bargain price tag. I have been particularly interested in meeting Miss Clark, a young British rock 'n' roller who has been sensationally successful on the Continent and is beginning to enjoy a similar triumph with teen-agers in this country too. Now and then, at least, I can see what the shouting's all about—the gal is a decided personality and can be very engaging indeed (in the mildly Calypso-ish title song, a scarcely less catchy *Baby It's Me*, and a distinctive *Tell Me*)—although elsewhere the plugging beat, twangy electronic guitars, etc. take over stultifyingly. But the soloist labors under a special handicap here: I don't know whether the slow-speed tape processing (which seems good in other respects) or the original mastering (Vogue in France) is responsible for what must be the most sibilant—no, let's not mince words: spitty—closely miked enunciation I've ever encountered in a commercial recording.

**"An Evening with Belafonte/Makeba: Songs from Africa."** Harry Belafonte, Miriam Makeba, Chorus and Orchestra, Jonas Gwangwa and Howard Roberts, conds. RCA Victor FTP 1308, 34 min., \$6.95.

Negro protest songs originating outside the United States may be no more emotionally stimulating than ours, but these African examples prove that they often have more strictly musical appeal—especially when they are voiced with the singularly moving husky sweetness of Belafonte or with the bold pure affirmation of Makeba. Some of the materials here (like *To Those We Love*, *Cannon*, and *Show Me the Way My Brother*, say) are perhaps mainly of ethnic or political interest. But others, both such a catchy air as *Gone Are My Children* and such haunting ones as those of *Lullaby* and *Hush Hush*, are delightful for their tuneful selves. And language specialists will find special

value in the texts' representation of Xhosa, Zulu, Sotho, and Swahili languages or dialects. Except for some quite superfluous echo-chambering, the robust recording does full justice both to the distinctive soloists and the generally simple but consistently effective choral and instrumental (guitars, string basses, and percussion) accompaniments.

**"Formidable!"** Charles Aznavour; orchestra. Mercury STX 60792, 3¾-ips, 33 min., \$5.95.

Whereas Capitol's slow-speed pop reels are all double-plays, the various companies affiliated with Ampex favor single 3¾-ips pop programs at a bargain price. This one from Mercury is the celebrated French *chanteur's* tape debut: a program originally recorded by Barclay in France and released on discs several years ago. Aznavour proves to be no Trenet or Montand as far as vocal attractiveness and personal magnetism are concerned. Where he truly seems to warrant his fame is as a composer, and there are some fine examples of his creative talent here: *Trop tard, Tu exagères, Donne tes 16 ans, Jolies mères de mon quartier*, etc.—several of which might sound, I suspect, even better in some other artist's less sentimental performances.

**"High—Wide and Handsome."** Doc Severinsen, trumpet; orchestra. Command C 883, 33 min., \$7.95.

I've relished Doc's trumpeting so much in his two earlier Command reels that I'd welcome lots more of the same. But his producers evidently felt that here a couple of gimmicks were necessary: the soloist's playing dubbed duos with himself, and the accompanying orchestra's exploiting at least some of the teen-age-beat formulas currently in vogue. It speaks well for both star and orchestra that they surmount these handicaps. Severinsen displays his familiar lyric warmth and his blazingly virtuoso fireworks, while the sidemen, featuring what surely must be Tony Mottola's guitar playing, eschew the ugly metallic sounds of most teen-age-hit bands and occasionally reveal at least hints of their more orthodox skills. Then too there are a couple of first-rate performances (the expressive *Memories of You* and cute *If I Had a Hammer*) featuring a single trumpet part, as well as a number of others (especially the *Black Orpheus* Theme and *Bluesette*) where Doc's doubling-up and self-antiphonies come off very well indeed. A couple of his own compositions are less distinguished, although one of them—*The Phantom Trumpeter*—does boast considerable atmospheric effectiveness.

**"I Still Like To Play French Songs the Best."** George Feyer, piano; orchestra, Dick Jacobs, cond. Decca ST74 4333, 30 min., \$7.95.

It's been several years since I've heard any new Feyer recordings—hence my delight in not only hearing him again but hearing him in the Gallic pops repertory in which he excels. Perhaps just a bit of the pianist's old jauntiness is gone,

but he has lost none of his skill or imagination, and the superbly precise rhythmic animation of everything he plays still puts him in a class far above that of even the best-known cocktail-hour pianists. Dick Jacobs' little orchestra is inconsequential here, but the recording, which seems a bit dark and possibly bottom-heavy at first hearing, soon reveals itself to be magnificently faithful to the glitter as well as to the solid sonority of Feyer's exceptionally fine-toned grand piano.

**"Look at Us."** Sonny and Chér. Atco 177, 3¾-ips, 36 min., \$5.95.

Once it was *"Vive la différence!"* Now it seems to be, among the folkniks at least, *"Vive l'identité!"* Yet while I realize that it is hard to tell the boys from the girls visually, I'm rather taken back to find them *sounding* so much alike as Sonny and Chér do. In any case, the secret of this pair's quasi-deification by the current teen-age generation baffles me completely: I find their hoarse, highly emotional wailing and shouting (exacerbated by decidedly thick and heavy recording qualities) extremely tiresome for the most part. The rare exceptions are Sonny's extremely robust *500 Miles* and several selections (*Let It Be Me, You Don't Love Me*, etc.) in which the anonymously directed orchestra brings at least some variety to what are otherwise intolerably pluggy accompaniments.

**"The Nearness of You."** John Gary; orchestra, Gordon Jenkins, cond. RCA Victor FTP 1301, 36 min., \$6.95.

**"The Songs of Richard Rodgers."** Sergio Franchi; orchestra, Marty Manning, cond. RCA Victor FTP 1304, 34 min., \$6.95.

Programs by torch singers (male or female) usually leave me feeling that there's nothing new (or, indeed, nothing at all) to be said. This month, however, a couple of items deserve mention—primarily for the virtue they share in starring male vocalists who are notable for having real, well-trained, aurally attractive voices. John Gary has an extraordinarily wide-ranged and flexible voice, handicapped to my ears by excessive blandness and overemotionalism yet endowing the best of his performances (*My Foolish Heart, Softly as I Leave You*, etc.) with what is undoubtedly a powerful magnetic appeal for susceptible feminine listeners. Sergio Franchi stands out more distinctively in some of his best recorded performances to date, particularly notable for the clarity of (and lack of Italian accent in) his enunciation of the texts. He's conventionally enough romantic in the familiar slow songs here, but surprisingly zestful in such more lilting ones as *People Will Say We're in Love, I Didn't Know What Time It Was, and Falling in Love with Love*. Both programs are richly accompanied and recorded, without oppressively close miking, I'm glad to report, but Jenkins' orchestral accompaniments for Gary don't begin to match the scoring and exultant felicities of those by Manning for Franchi.



## AUDIO-VENDOR

REPEATING  
MAGNETIC TAPE  
MAGAZINE

Converts most standard tape recorders to continuous operating message repeaters. Loaded for 3, 5, 8, 12, and 15-minute capacities at 3¾ ips. Repeats message, lesson, or other recorded material as long as desired. Ideal for sleep learning, language study, or wherever a repeated message is of value. Packed in clear plastic dust-proof, stand-up cases.



AT YOUR DEALERS

first name in automatic audio

*Cousino*

ELECTRONICS CORPORATION

Dept. HF

1941 Franklin Ave., Toledo, Ohio 43624

CIRCLE 19 ON READER-SERVICE CARD

# NOTICE

## TO STEREO & HI-FI BUYERS

BEFORE YOU BUY GET A RABSONS  
QUOTE... YOU'LL BE GLAD YOU DID!

At Rabsons Competitive Prices, Reliability and Personal Service have been bywords for over 60 years

It's so EASY and SAFE to deal with Rabsons

• Up to 36 months to pay on Easy Pay Plan • Centrally located—as close as your telephone—as near as your mail box • Free Mail Order-Hi-Fi Clinic Service • Fast Air Mail Response on Quotation Requests • Franchised Distributor for Hi-Fi Lines • 60 years of business “Know-How” to serve you better • Shipments DOUBLE PACKED and FULLY INSURED • “Attractive” Prices • Warehouse on premises • Fast Delivery—Large inventory permits processing and shipment promptly • All merchandise brand new in factory sealed cartons • Save even more on complete system quotes • Export Packing—220 Volts 50 Cycle merchandise a speciality • Free list of monthly specials.

Free BALL POINT PEN with every quote

OVER 60 YEARS  
OF RELIABILITY

### RABSONS

57 ST. INC.  
119 West 57th Street, New York, N. Y. 10019  
Tel. Area Code 212-247-0070

CIRCLE 63 ON READER-SERVICE CARD

## WRITE FOR QUOTATION

FACTORY SEALED CARTONS  
FRANCHISED DISTRIBUTOR  
QUICK SHIPMENT

## WE GIVE DISCOUNTS ON HI-FI COMPONENTS

### SOUND REPRODUCTION INC.

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

CIRCLE 74 ON READER-SERVICE CARD

## THE “IN” COMPOSER

Continued from page 44

austere critics. However, Telemann's illustrations are usually derived from the intrinsic character of specific dance forms, and not stuck on naively from outside. To represent the ebb and flow of the tide, for instance, many a less sophisticated composer might have produced an expressive movement in slow tempo; but Telemann, in his *Water Music*, chooses a particularly energetic gigue—his point is that, in the second part of the baroque gigue, the material is traditionally treated in inversion, and thus the demands of representation can be met without violence to musical form.

Concertos for all kinds and combinations of instruments, and sonatas and trio sonatas of many varieties, diversify Telemann's output still further. Often he wrote concertos for a small number of solo instruments and continuo without orchestral support, emphasizing the fact that for him, as for his contemporaries, it is the form rather than the medium that determines the title of a work. Telemann's *Concerto a tre* for recorder, horn, and continuo is no more a trio sonata than Bach's *Italian Concerto* is a solo sonata, and this is because of the all-important matter of the distribution and treatment of themes and textures.

Two groups of works, both published in 1733, particularly stand out from Telemann's instrumental production for their excellence. The so-called *Paris Quartets*, for flute, violin, gamba or cello, and continuo, were frequently (and he attests, beautifully) performed during his visit to that city four years after they were published there. Apart from their inexhaustible fund of inspiration, and a wit and grace that call Haydn yet again to mind, they are especially important historically: it was more than a quarter of a century before the string quartet was to approach maturity in the hands of Haydn, C. P. E. Bach, and others; but in these *Paris Quartets* Telemann is already moving away from baroque conceptions toward instrumental interplay in the classical chamber music style.

The other important publication of 1733, for which, in his usual way, Telemann found the time to engrave the plates himself, consisted of the three “productions” of *Musique de table*. Each production comprises an overture (with suite), a quartet, a concerto, a trio, a solo with continuo, and an orchestral conclusion for the same forces as the overture. The publication was sold by subscription, and copies were ordered in all corners of Europe. In spite of Telemann's humble intention to entertain banqueters, the music maintains a remarkable level of subtlety and depth. Color and verve are there in abundance too, and for these qualities the overture of the second production may worthily stand beside Bach's first *Brandenburg Concerto*. One could take a more favorable view of the present state of civilization if this were the kind of music one heard at dinners today.

## BRIEF CANDLES

Continued from page 54

probably the greatest violinist of her generation.”

It is a frequent criticism of violists that they make their instrument sound too much like a violin. Neveu, I feel, somehow succeeded in making her violin suggest a viola. She managed a dark, “guttury” tone, full of noble warmth and power. It was not a sound of chiffon smoothness, but rather a vessel to convey almost a savagery of emotion. While I am tempted to say that there was iron in her playing, its coarseness (like that of the finest peasant artwork) was in aesthetic texture, never in sensitivity. A pristine radiance, a strong compassion, and a questing, restless intelligence flowed through her music making. Her violinism embodied a little from the best of (one would have thought) radically divergent schools of playing. One can find in her recorded work some of the fastidious compression associated with Heifetz and Milstein, much of the uncompromising idealism of Szigeti, traces of Goldberg's golden classicism, and a wedge of the sonorous heft linked with the Stern-Oistrakh approach. Yet in her playing all these disparate elements were blended and shaped by impeccable musicianship into an intense poetry all this artist's own.

Neveu's recorded legacy contains hundreds of individual details that reveal her unique artistry: the gaunt sweep through difficult passagework in the outer movements of her Brahms Concerto (perhaps the most imperious edition ever put on discs); the inflected pauses between anatomical “joints” in the same work's first-movement cadenza (Mlle. Neveu uses that of Joachim); the deep-throated spaciousness of her Debussy Sonata and Chausson *Pédeme*; and above all, the pumalike fierceness and explosively kinetic rubato in the final portion of the Ravel *Tzigane*. Then too there is the kaleidoscopic volatility, the complete grasp of every color and mood, which she displays in those four lovely miniatures by Suk. In concert, Neveu is supposed to have been uniquely well suited to the Sibelius Concerto. Her recording of it, indeed, does have lovely details, even though circumstances beyond the performer's control (ragged orchestral support and a pea-soup fog, London variety, which undoubtedly told on the instruments as well as making for soggy sound reproduction) make it a relatively dim spot in a collection of otherwise near-blinding brightness.

The greatness of Neveu's playing, unfortunately, is far from equaled by the size of her discography. Had she lived even a few months longer, we would have been able to hear her performances of the Beethoven and Tchaikovsky Concertos, plus readings of the three Brahms Violin-Piano Sonatas with Edwin Fischer at the keyboard. Even in a world well endowed with first-rate fiddlers, Ginette Neveu was a figure of incandescent stature.

solved, the elliptical stylus is really suited for use only in the lowest-mass pickups, lest the tiny twin radii of its tip cut into the record groove wall instead of tracing it passively. This argument, of course, is germane to the basic design of modern pickups and is worth exploring in some detail. Just what constitutes "low mass" is open to debate, although most experts allow that a dynamic mass (the mass presented by the stylus in motion on a record) of 1 milligram is "low"—and the lower this figure the better. However, there is so far no standard or generally agreed on method of measuring mass. Thus, "mass" as expressed by one manufacturer may not be directly comparable with "mass" as rated by another company. Some insiders feel that this looseness in the specification of mass opens the door to yet another "numbers race" in the descriptions of cartridges; for this reason some companies refuse to specify the mass of their pickups, while others decline to state whether a given mass is or is not suited for use with an elliptical stylus or indeed with any type stylus.

The crux of this problem is in the fact that from the standpoint of how it contacts the walls of the record groove, an elliptical stylus is simply a much sharper stylus, presenting a tip radius of 0.2 mil to 0.3 mil to the walls instead of the 0.4 to 0.7 mil of the conical tip. All else being equal, of course, the sharper the stylus, the lower the tracing distortion. This principle is the motivation for the design efforts that have reduced conical stylus tip size from 0.7 mil to 0.6, 0.5, and even to 0.4 mil.

Advances in this direction, however, get blocked at a certain point, because the sharper the stylus, the smaller the area on which the tracking force is applied. This only increases the effective pressure (per unit of area) against the groove.

Whether or not this happens with specific models depends on other factors, relating to the "total design" concept mentioned earlier and—in any event—remains to be documented by continuing research. As a rule, the lower the mass and the higher the compliance, the more logical it is to use the narrower stylus—spherical or elliptical.

#### CARTRIDGE TYPES

Refinement Is Not Exclusive

**S**TYLUS SIZE AND SHAPE notwithstanding, an important aspect of the new pickups is the appearance of very high quality models that employ signal generating movements other than the traditionally top-ranking magnetic. The piezo-

electric, also known as a "stress generator," is one; the modulator type is another. In the former, the pressure on some chemical element (a crystal, or ceramic, substance) generates the signal voltage; the pressure comes, of course, from the movement of the stylus. In the modulator pickup, pressure from the stylus is exerted on the element (crystal, ceramic, or semiconductor amalgam) not to generate the signal voltage but rather to vary the element's resistance to a flow of current obtained from an external unit; the varying resistance modulates that current to produce the signal. The current Weathers, the recent Sonotone Mark IV and newer Mark V, and the Grado Model B exemplify high quality performance in the "stress generator" class; the Euphonics is a worthy newcomer in the modulator class. Although at one time any design other than the magnetic meant relatively lower performance, or extreme fussiness in use, or both, today it has become apparent that highly refined and trouble-free performance can be expected from a piezoelectric pickup that has been designed with low mass and high compliance. The same virtues can be ascribed to modulators; indeed, many advocates of such pickups insist that the smaller parts used in the modulator cartridges can make for even lower mass and higher compliance. This is plausible, but is somewhat modified by the complexities involved in getting a durable mechanical system of the refinement expected of a high performance pickup. So, things tend to even out on a theoretical design basis, as between a modulator and a generator design.

In the last analysis, any pickup of whatever type stands or falls on the question of whether its mass is low enough, and its compliance high enough, to permit the record groove to control the stylus tip without at the same time letting the tip deform the groove. No one class of pickup design has any clear advantage in this regard—at least not on the basis of what we presently know—although it is entirely possible that at some future date the verdict may go unequivocally to a particular class of cartridge.

Pending such revelation, the best the serious discophile can do is simply to keep up with the state of the art. In practical terms, this means that if you are using a top-grade pickup that is more than three to four years old, and if your amplifier and speakers have extremely wide range and low distortion (especially, smooth highs in the speaker), you will—by changing to one of today's better cartridges—almost certainly hear a subtle but definite increase of definition in the top highs (especially in massed choral music), and a somewhat more "solid" mid-bass in general. And you will have less record wear. To enjoy this improvement you may need a considerably lighter arm than the one you are now using—but if your taste runs to an open, clear, well-aired sound, enjoy it you assuredly will.

**SAVE MONEY on**  
**NATIONALLY**  
**ADVERTISED BRANDS**  
**HI-FI**  
**COMPONENTS**  
**TAPE**  
**RECORDERS**

✻

**TAPES,**  
**ACCESSORIES**  
**SLEEP LEARN KITS**  
**MERITAPE**  
 Top Quality Recording Tape

- Franchised Distributors
- Factory Sealed Cartons
- Lowest Prices
- Integrity—Service

Write for our  
**VERY LOW QUOTATIONS**

**FREE CATALOG**

**DRESSNER**

1523 Jericho Tpke., New Hyde Park 32, N.Y.  
 Visit Our Showroom

**CIRCLE 24 ON READER-SERVICE CARD**

THE  
 HI-FI  
 TUNE  
 OF  
 SAVINGS  
 AT  
**DIXIE**

Largest discount High Fidelity component distributors in the South. Wholesale prices on package or individual components. Latest models in factory sealed cartons shipped immediately from our warehouse. Special attention given to Audio Clubs, Churches and Schools.  
**For Special Price Quote—Write**

**DIXIE**  
 HI FIDELITY WHOLESALERS  
 703 HORTON DRIVE  
 SILVER SPRING, MD.

**CIRCLE 23 ON READER-SERVICE CARD**



**SELLING HI-FI  
WORLD WIDE  
SINCE 1948**

**COMPONENTS • RECORDERS  
KITS • SPEAKER SYSTEMS • TAPE**

- **LOWEST PRICES**
- **SAME DAY REPLY TO YOUR INQUIRY**
- **MFRS. SEALED CARTONS**
- **DOUBLE BOXED WHEN POSSIBLE**
- **FAST, INSURED SHIPMENTS**
- **PACKAGE DEALS SAVE YOU MORE**
- **FRANCHISED DISTRIBUTORS FOR OVER 50 MFRS.**
- **PARKING METERS AT PREMISES**

• **SPECIAL STEREO DYNE II DIAMOND STEREC CARTRIDGE — \$7.25 ppd.**

Send for FREE "MONTHLY SPECIALS" on other Cartridges, Tapes, and Components.



WRITE FOR MONTHLY SPECIALS  
VISIT OUR STORE

**CARSTON** *Studios*

1686-F Second Ave. (Nr. 87), N.Y. 10028

CIRCLE 12 ON READER-SERVICE CARD

**Olson**



Fill in coupon for a FREE One Year Subscription to OLSON ELECTRONICS' Fantastic Value Packed Catalog — Unheard of LOW, LOW PRICES on Brand Name Speakers, Changers, Tubes, Tools, Stereo Amps, Tuners, CB, Hi-Fi's, and thousands of other Electronic Values. Credit plan available.

NAME \_\_\_\_\_  
ADDRESS \_\_\_\_\_  
CITY \_\_\_\_\_ ZONE \_\_\_\_\_ STATE \_\_\_\_\_

If you have a friend interested in electronics send his name and address for a FREE subscription also.

**OLSON ELECTRONICS, INC.**

457 S. Forge Street Akron, Ohio 44308

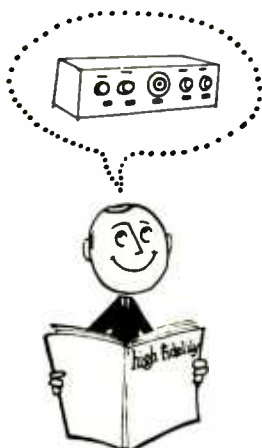
CIRCLE 58 ON READER-SERVICE CARD

# ADVERTISING INDEX

| Key No. | Page No.                                            | Key No. | Page No.                                          |
|---------|-----------------------------------------------------|---------|---------------------------------------------------|
| 1       | Acoustech, Inc. . . . . 18                          | 46      | Kapp Records . . . . . 91                         |
| 2       | Acoustic Research, Inc. . . 11                      | 47      | Kenwood Electronics, Inc. . . . . 4               |
| 3       | Acoustic Research, Inc. . . 27                      | 48      | KLH Research and Development Corp. . . 29         |
|         | Acoustical Manufacturing Co., Ltd., The . . . . . 8 | 50      | KLH Research and Development Corp. . . 79         |
| 4       | Allied Radio . . . . . 99                           |         | London Records . . . . . 83                       |
| 5       | Altec Lansing Corp. . . . . 17                      | 51      | Magnecord Sales Department . . . . . 32           |
| 6       | Ampex Corporation . . . . . 15                      | 52      | Marantz, Inc. . . . . 7                           |
|         | Angel Records . . . . . 64                          | 53      | Martel Electronics . . . . . 106                  |
| 7       | Archive Production . . . . . 76, 80                 | 54      | McIntosh Laboratory, Inc. . . . . 93              |
| 8       | Audio Dynamics Corporation . . . . . 33-35          | 55      | Musical Heritage Society, Inc., The . . . . . 98  |
| 9       | Audio Originals . . . . . 10                        |         | Newcomb Audio Products Co. . . . . 90             |
|         | Audio Unlimited, Inc. . . . . 110                   | 57      | OKI-Chancellor Electronics, Inc. . . . . 78       |
| 10      | Benjamin Electronic Sound Corp. . . . . 21          | 58      | Olson Electronics, Inc. . . . . 114               |
| 11      | Bogen Communications Division . . . . . 12          | 33      | Ortofon Division . . . . . 16                     |
|         | Bozak, R. T., Mfg. Co. . . . . 77                   | 59      | Osaka International Festival Society . . . . . 92 |
| 103     | British Industries Corp. . . . 38                   |         | Pickering & Co., Inc. . . . . 2                   |
|         | British Industries Corp. . . . . 55                 | 63      | Rabsons-57 St. Inc. . . . . 112                   |
| 12      | Carston Studios . . . . . 114                       | 64      | RCA Red Seal . . . . . 73                         |
| 13      | Citadel Record Club . . . . . 9                     | 65      | RCA Victrola . . . . . 81                         |
| 14      | Columbia Record Club . . . . 22-25                  | 66      | Record Club of America . . . 5                    |
| 15      | Columbia Records . . . . . 70, 71                   | 67      | RFS Industries . . . . . 104                      |
| 16      | Command Records . . . . . 100                       | 68      | Rheem Roberts . . . . . 6                         |
| 19      | Cosino Electronics Corporation . . . . . 111        | 69      | Sarkes Tarzian, Inc. . . . . 88                   |
|         |                                                     | 70      | Schober Organ Corp., The . . . . . 96             |
| 22      | Deutsche Grammophon Gesellschaft . . . . . 75       | 34      | Scope Electronics Corp. . . . 19                  |
| 23      | Dixie Hi Fidelity . . . . . 113                     | 100     | Scott, H. H., Inc. . . . . 30, 31                 |
| 24      | Dressner . . . . . 113                              | 71      | Sharpe, E. J., Instruments . . . 94               |
| 26      | Dual . . . . . 101                                  | 60      | Sherwood Electronic Laboratories, Inc. Cover IV   |
| 28      | Dynaco Inc. . . . . 62, 63                          | 72      | Shure Brothers, Inc. . . . . 56                   |
|         |                                                     | 74      | Sound Reproduction, Inc. . . . . 112              |
| 25      | Electro-Voice, Inc. Cover III                       | 75      | Stanton Magnetics, Inc. . . . 28                  |
| 32      | Elektra Corporation, The . . . 82                   |         | Stereo 1966 Edition . . . . . 10                  |
| 33      | Elpa Marketing Industries, Inc. . . . . 16          | 76      | Superex Electronics . . . . . 16                  |
| 34      | EML, see Scope Electronics                          | 77      | Superscope, Inc. . . . . 108                      |
| 108     | Empire Scientific Corp. . . . . 13, 14              | 78      | Superscope, Inc. . . . . 109                      |
| 35      | Euphonics Marketing . . . . . 26                    | 80      | Telex Acoustic Products . . . . 103               |
|         |                                                     | 26      | United Audio . . . . . 101                        |
| 36      | Finney Company, The . . . . . 98, 110               | 81      | University Sound . . . . . 20, 104                |
| 30      | Fisher Radio Corp. . . . . Cover II, 1              | 82      | Utah Electronics Corp. . . . . 95                 |
|         |                                                     | 84      | Vanguard Records . . . . . 89                     |
| 103     | Garrard . . . . . 38                                | 86      | Westminster Recording Co., Inc. . . . . 74        |
|         | Garrard . . . . . 55                                |         | Wyeth Press . . . . . 36                          |
| 88      | Gramophone, The . . . . . 98                        |         |                                                   |
| 40      | Harman-Kardon, Inc. . . . . 105                     |         |                                                   |
| 41      | Harmony House, Inc. . . . . 8                       |         |                                                   |
| 42      | Heath Company . . . . . 84-87                       |         |                                                   |
| 43      | Hi-Fidelity Center . . . . . 98                     |         |                                                   |
| 44      | Icelandic Airlines . . . . . 18                     |         |                                                   |
| 49      | IMF Products . . . . . 97                           |         |                                                   |



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



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

**HERE'S WHAT YOU DO**

1. Tear out one of the bottom postage-free cards and fill in your name and address in the spaces indicated. Please type or print in ink.
2. Look up the Key Number to the left of the advertiser's name in the Advertising Index opposite. (The number also appears directly below each ad.) Circle this number on the card. Do this for each product in which you are interested.
3. To obtain information about products mentioned editorially, type or print the product names and the page numbers on which they appear in the spaces at the bottom of the card.
4. Mail the card—no postage is required.

**These cards for this issue only**

First Class  
 Permit  
 No. 62  
 Great Barrington, Mass.

**BUSINESS REPLY MAIL**  
 No postage stamp necessary if mailed in the United States

**high fidelity** Post Office Box 600  
 Great Barrington,  
 Mass., 01230



2-66

• PLEASE TYPE OR PRINT •

NAME \_\_\_\_\_

STREET & NO. \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP CODE \_\_\_\_\_

|                                     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |
|-------------------------------------|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|
| ←                                   | 1   | 2   | 3   | 4   | 5   | 6   | 7   | 8   | 9   | 10  | 11  | 12  | 13  | 14  | 15  |
| ADVERTISED PRODUCTS                 | 16  | 17  | 18  | 19  | 20  | 21  | 22  | 23  | 24  | 25  | 26  | 27  | 28  | 29  | 30  |
| (See Key Nos. in Advertising Index) | 31  | 32  | 33  | 34  | 35  | 36  | 37  | 38  | 39  | 40  | 41  | 42  | 43  | 44  | 45  |
|                                     | 46  | 47  | 48  | 49  | 50  | 51  | 52  | 53  | 54  | 55  | 56  | 57  | 58  | 59  | 60  |
|                                     | 61  | 62  | 63  | 64  | 65  | 66  | 67  | 68  | 69  | 70  | 71  | 72  | 73  | 74  | 75  |
|                                     | 76  | 77  | 78  | 79  | 80  | 81  | 82  | 83  | 84  | 85  | 86  | 87  | 88  | 89  | 90  |
|                                     | 91  | 92  | 93  | 94  | 95  | 96  | 97  | 98  | 99  | 100 | 101 | 102 | 103 | 104 | 105 |
|                                     | 106 | 107 | 108 | 109 | 110 | 111 | 112 | 113 | 114 | 115 | 116 | 117 | 118 | 119 | 120 |
|                                     | 121 | 122 | 123 | 124 | 125 | 126 | 127 | 128 | 129 | 130 | 131 | 132 | 133 | 134 | 135 |
| ←                                   | 136 | 137 | 138 | 139 | 140 | 141 | 142 | 143 | 144 | 145 | 146 | 147 | 148 | 149 | 150 |
|                                     | 151 | 152 | 153 | 154 | 155 | 156 | 157 | 158 | 159 | 160 | 161 | 162 | 163 | 164 | 165 |

PRODUCTS MENTIONED EDITORIALY    PRODUCT \_\_\_\_\_ PAGE \_\_\_\_\_  
 PRODUCT \_\_\_\_\_ PAGE \_\_\_\_\_

• PLEASE TYPE OR PRINT •

NAME \_\_\_\_\_

STREET & NO. \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP CODE \_\_\_\_\_

|                                     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |
|-------------------------------------|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|
| ←                                   | 1   | 2   | 3   | 4   | 5   | 6   | 7   | 8   | 9   | 10  | 11  | 12  | 13  | 14  | 15  |
| ADVERTISED PRODUCTS                 | 16  | 17  | 18  | 19  | 20  | 21  | 22  | 23  | 24  | 25  | 26  | 27  | 28  | 29  | 30  |
| (See Key Nos. in Advertising Index) | 31  | 32  | 33  | 34  | 35  | 36  | 37  | 38  | 39  | 40  | 41  | 42  | 43  | 44  | 45  |
|                                     | 46  | 47  | 48  | 49  | 50  | 51  | 52  | 53  | 54  | 55  | 56  | 57  | 58  | 59  | 60  |
|                                     | 61  | 62  | 63  | 64  | 65  | 66  | 67  | 68  | 69  | 70  | 71  | 72  | 73  | 74  | 75  |
|                                     | 76  | 77  | 78  | 79  | 80  | 81  | 82  | 83  | 84  | 85  | 86  | 87  | 88  | 89  | 90  |
|                                     | 91  | 92  | 93  | 94  | 95  | 96  | 97  | 98  | 99  | 100 | 101 | 102 | 103 | 104 | 105 |
|                                     | 106 | 107 | 108 | 109 | 110 | 111 | 112 | 113 | 114 | 115 | 116 | 117 | 118 | 119 | 120 |
|                                     | 121 | 122 | 123 | 124 | 125 | 126 | 127 | 128 | 129 | 130 | 131 | 132 | 133 | 134 | 135 |
|                                     | 136 | 137 | 138 | 139 | 140 | 141 | 142 | 143 | 144 | 145 | 146 | 147 | 148 | 149 | 150 |
| ←                                   | 151 | 152 | 153 | 154 | 155 | 156 | 157 | 158 | 159 | 160 | 161 | 162 | 163 | 164 | 165 |

PRODUCTS MENTIONED EDITORIALY    PRODUCT \_\_\_\_\_ PAGE \_\_\_\_\_  
 PRODUCT \_\_\_\_\_ PAGE \_\_\_\_\_

When Prince Nicholas died in Vienna in 1790, Haydn was at last free to go anywhere he desired. He had no financial problems, he was widely admired and respected. But his young friend, Mozart, doubted the advisability of Haydn's proposed trip to London, telling him he spoke too few languages. Whereupon Haydn replied, "But my language is understood all over the world."

Today, HIGH FIDELITY is understood all over the world, also. Thousands of musicians and music listeners in more than 30 foreign countries read us regularly, accounting for 17% of our circulation.

Since there's one world of music, we've set one *very low* subscription price for anywhere in the world. That enables you, we hope, to see *every* issue!

### SUBSCRIPTION ORDER FORM

Send me 13 issues of the new HIGH FIDELITY/MUSICAL AMERICA Edition which is all of HIGH FIDELITY plus these features: 1) About 32 more pages per issue of news and reviews of important musical happenings throughout the world—concert, opero, etc., and 2) A special Concert Artist Booking Issue of 400 pages (single copy price \$5) scheduled for mid-December, not included in HIGH FIDELITY subscriptions. Subscription price for 13 issues published in one year—\$9.

I want to take advantage of your offer of the next 12 issues of HIGH FIDELITY (regular edition) for only \$7. Enter my subscription.

Payment Enclosed     Bill Me     New     Renewal

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip Code \_\_\_\_\_

First Class  
Permit  
No. 111  
Cincinnati, Ohio

### BUSINESS REPLY MAIL

No postage stamp necessary if mailed in the United States

Postage will be paid by—

**high fidelity**

P.O. Box 14306  
Annex Station  
Cincinnati, Ohio 45214

Reader's Service Dept. 2-66



First Class  
Permit  
No. 111  
Cincinnati, Ohio

### BUSINESS REPLY MAIL

No postage stamp necessary if mailed in the United States

Postage will be paid by—

**high fidelity**

P.O. Box 14306  
Annex Station  
Cincinnati, Ohio 45214

Reader's Service Dept. 2-66



**high fidelity**  
Great Barrington, Mass. 01230



ELECTRO-VOICE, INC., Dept. 264H, Buchanan, Mich. 49107

## Of Beetles, Beatles, and Beethoven!

The new E-V SEVEN speaker system—like the VW beetle—is not for everyone. You have to be someone special to appreciate its value.

That's because the E-V SEVEN doesn't go along with the crowd. There are no claims that it's the world's finest loud-speaker regardless of size—none of that malarkey. (You know better, and so do we.)

So let us show you how much rare value we've packed into this practical-sized cabinet. Value you'd not suspect

in a speaker this size.

First off: it really fits a bookshelf. Just 9" deep, 10" high, 19" wide. Easier to park anywhere you want to play it.

Then the sound: it starts with an honest 50 cps from the 8" acoustic-suspension woofer. On up—smoothly—to 15,000 cps from the 3½" cone tweeter.

And no mere switch or volume control adjusts the highs. An expensive RC network actually "tilts" the E-V SEVEN's response—up or down—from flat to whatever your room may need. Con-

tinuously smooth. Absolutely unique.

You can put up to 50 watts peak power into the E-V SEVEN: no strain, just music. Beethoven. The Beatles. Anything! All this for just \$65.00 list, in an oiled walnut cabinet finished on four sides.

The E-V SEVEN is carefully engineered, carefully constructed, and far ahead of the other compacts in value—just like the VW.

There is one big difference. We think you'll like our styling better!



CIRCLE 25 ON READER-SERVICE CARD

Compare these Sherwood features and specs! *ALL-SILICON* reliability. Noise-threshold-gated automatic FM Stereo/mono switching, FM stereo light, zero-center tuning meter, FM interchannel hush adjustment, front-panel stereo headphone jack, rocker-act-on switches for tape monitor, mono/stereo, noise filter, speaker disconnect and loudness contour. 100 watts music power (8 ohms) @ 0.3% harm distortion. IM distortion 0.1% @ 10 watts or less. Power bandwidth 12-35,000 cps. Phono sens. 1.8 mv. Hum and noise (phono) -70 db. FM sens. (IHF) 1.6  $\mu$ v for 30 db quieting. FM signal-to-noise: 70 db. Capture ratio: 2.4 db. Drift  $\pm$ 0.01%. 40 silicon transistors plus 14 silicon diodes and rectifiers. Size: 16½ x 4½ x 14 in. dp.

| Model                    | V-Vacuum Tube<br>S-SILICON<br>T-Transistor<br>P-Piston | Power (IHF)<br>2 channels<br>8 ohms<br>Watts | Max. IM<br>Distortion<br>@ 10 watts | FM<br>Sensitivity<br>Microvolts | Price    | Power/Watt |
|--------------------------|--------------------------------------------------------|----------------------------------------------|-------------------------------------|---------------------------------|----------|------------|
| Sherwood S-8300          | S                                                      | 100                                          | 0.10%                               | 1.6                             | \$359.50 | 3.60       |
| Altec 711                | S                                                      | 100                                          | 0.15%                               | 2.2                             | 378.00   | 3.78       |
| Boyer RT-8000            | T                                                      | 70 (44)                                      | 0.1%                                | 2.5                             | 319.95   | 4.57       |
| Dana FM-3, PAS-3, & S-70 | V                                                      | 90                                           | 0.1%                                | 4.0                             | 394.85   | 4.38       |
| Fisher 600 J             | V & T                                                  | 120                                          | 1.6%*                               | 1.8                             | 459.50   | 1.2        |
| Herman-Kardon SR-900     | T                                                      | 75 (40)                                      | 0.1%*                               | 3.3                             | 429.00   | 3.5        |
| McIntosh MR71 & MA230    | V & T                                                  | 88                                           | 0.25%*                              | 1.2*                            | 748.00   | 1.5        |
| Marantz 8B, 7, & 10B     | V                                                      | 17                                           | 0.2%                                | 2.0                             | 1800     | 15.60      |
| Scott 348                | V & T                                                  | 100                                          | 0.5%                                | 1.9                             | 375.00   | 4.79       |

Reference "T" (above) may include some silicon transistors. Figures above are manufacturers' published specifications except (\*) which are published test findings.

# SHERWOOD SPECS SPEAK FOR THEMSELVES



S-8300 100-watt FM *ALL-SILICON* Receiver  
 \$359.50 for custom mounting  
 \$368.50 in walnut leatherette case  
 \$387.50 in hand-rubbed walnut cabinet



*Sherwood*

Sherwood Electronic Laboratories, Inc., 4300 North California Avenue, Chicago, Illinois 60618 Write Dept. H2

CIRCLE 60 ON READER-SERVICE CARD

www.americanradiohistory.com