How To Upgrade Your TV Sound

high fidelity
NOVEMBER
THE MAGAZINE FOR MUSIC LISTENERS

Accent on
OPERA

... a special issue devoted to opera on stage and in stereo
Hear the astonishing new sound... the clean, rich, surrounding sound... the pure, simple, ear-catching sound... of PILOT. Hear it reproduced with all the dimension and depth that characterize the very best in modern stereophonic high fidelity.

Hear your favorite music with the 30-watt 602MA FM Stereo Receiver, which includes PILOT's unique Multiplex circuit (better than 30 db separation); automatic FM Stereo indicator; record changer, turntable, tape transport and recorder connections; and complete control versatility, including rumble and scratch filters—only 249.50 with cover. (The 602SA, with added AM, is just 299.50.)

Hear your music favorites with the top-rated by HiFi/Stereo Review), including FM Multiplex, automatic FM Stereo indicator light and 14 controls...for only 329.50 with cover.

Hear your favorite broadcasts with the 285 FM Multiplex-AM Tuner, only 159.50...combined with the 60-watt 246 Integrated Stereo Amplifier, top-rated by an independent consumers' laboratory—with 12 stereo inputs and 14 controls, 199.50.

Whichever PILOT component you happen to select, you're assured of a quality instrument that is second-to-none. And you're also assured of incomparable sound enjoyment that must be heard to be believed. Where? At your PILOT dealer, of course.

PILOT offers you a wide range of stereophonic components as well as a variety of three-way speaker systems. For complete literature, write:
High Fidelity magazine's equipment report said: "The Troubador... platter comes up to operating speed within half a revolution." PRETTY FAST ON THE DRAW. "Speed accuracy very good... the spring-loaded 12-inch 980 arm moves exceptionally freely about its pivot points." PRETTY WELL ARMED. "Wow, flutter and rumble completely inaudible."

The Troubador is a big hit with everyone, professionals and audiophiles alike. The high caliber cartridge in the Troubador shown above, for example, has some 2,000 "notches" under its belt. It belonged to Chief Warrant Officer James Evans, stationed in Japan. Evans stated: "I purchased the enclosed Empire cartridge about 18 months ago and have played it constantly. It has a little over 2,000 honest hours on it, and is still doing a top-notch job." □ We don't recommend that everyone carve notches into their Empire Troubador bases... but if you do, when you reach 2,000 we'll be happy to replace the base free of charge. □ Shoot us a postcard for free color brochure.

"...WORLD'S MOST PERFECT RECORD PLAYBACK SYSTEM"
Throughout the entire world... more people listen to stereo records reproduced by the STANTON Stereo Fluxvalve than any other magnetic pickup!

*More* stereo records are quality controlled and reviewed by professionals using STANTON Stereo Fluxvalves.

*More* high quality phonograph consoles use STANTON Stereo Fluxvalves than any other magnetic pickup.

*More* commercial background music systems use STANTON Stereo Fluxvalves than any other magnetic pickup.

*More* automatic phonograph systems use STANTON Stereo Fluxvalves than any other magnetic pickup.

And now... new dimensions for stereo from the world's most experienced manufacturer of magnetic pickups—

**STANTON 481**
Calibration Standard Stereo Fluxvalve*

Model 481A STANTON Stereo Fluxvalve—an ultra-linear professional pickup for use with ultra-light-weight tone arms capable of tracking within the range from 1/4 to 3 grams. Supplied with the D4055AA V-GUARD diamond stylus assembly.

**AUDIOPHILE NET PRICE** $49.50

Model 481A STANTON Stereo Fluxvalve—an ultra-linear professional pickup for use with manual tone arms, recommended tracking force is from 2 to 5 grams. Supplied with the D4007A V-GUARD diamond stylus assembly.

**AUDIOPHILE NET PRICE** $48.00

Model 481E STANTON Stereo Fluxvalve Set—same as the Model 481A but includes two additional V-GUARD stylus, the D4010A 1 mil for LP's and the D4027 2.7 mil for 78's.

**AUDIOPHILE NET PRICE** $60.00

**STANTON 400**
Professional Stereo Fluxvalve*

Model 400A STANTON Stereo Fluxvalve—an ultra-linear professional pickup for use with ultra-light-weight tone arms capable of tracking within the range from 1/4 to 3 grams. Supplied with D4055AA V-GUARD diamond stylus assembly.

**AUDIOPHILE NET PRICE** $48.50

Model 400A STANTON Stereo Fluxvalve—an ultra-linear professional pickup for use with manual tone arms, recommended tracking force is from 2 to 5 grams. Supplied with D4007A V-GUARD diamond stylus assembly.

**AUDIOPHILE NET PRICE** $48.00

Model 400C STANTON Stereo Fluxvalve—an ultra-linear professional pickup for use in automatic record changers. Recommended tracking force is from 4 to 7 grams. Supplied with D40072 V-GUARD diamond stylus assembly.

**AUDIOPHILE NET PRICE** $33.00

*The hermetically sealed STANTON Stereo Fluxvalve is warranted for a lifetime and is covered under the following patents: U.S. Patent No. 2,917,590; Great Britain No. 763,372; Commonwealth of Canada No. 605,073; Japan No. 261,203; and other patents are pending throughout the world.

CIRCLE 74 ON READER-SERVICE CARD

High Fidelity Magazine
high fidelity

Music and Musicians

43 Opera's Stereo Spectaculars: an editorial Conrad L. Osborne
44 Kindling the Magic Spark: stereo versus off-the-stage opera, debated by John Culshaw and Harold Rosenthal Charles Reid
48 The Don and His Women George London
51 The Quest for Verismo Conrad L. Osborne
16 Notes from Abroad—London, Rome, Paris
65 Music Makers: Regina Resnik
84 Debussy on Microgroove, Part III: a discography Conrad L. Osborne

Sound Reproduction

55 In Video Est Audio: improving television sound Charles Tepfer
59 Equipment Reports
Sonotone Model 9TA Stereo Cartridge
Heathkit AJ-41 AM-FM-MPX Stereo Tuner
Dynaco Model FMX-3 Multiplex Integrator
Altec Lansing Model A-7 Speaker System
137 High Fidelity Newsfronts: transistors in progress Norman Eisenberg

Reviews of Recordings

67 Feature Record Reviews
Schubert: Die schöne Müllerin (Dietrich Fischer-Dieskau, Gerald Moore)
Songs (Elisabeth Schumann, Gerald Moore, et al.)
Berlioz: Roméo et Juliette (Munch; Monteux)
Jascha Heifetz: "The Heifetz-Piatigorsky Concerts"
72 Other Classical Reviews
93 The Imports Gene Bruck
121 The Lighter Side
131 Jazz
135 The Tape Deck

NOVEMBER 1962 • VOLUME 12 NUMBER 11
A new standard of perfection from Concertone

Concertone introduces a new standard of perfection in professional quality tape recorders. The 605 brings you the ultimate in advances of the state of the art in tape recorder engineering. Never before have so many features and so much professional quality been packed into one recording instrument...and for such a low price! See it at the New York Hi Fi show.

IN THE SPOTLIGHT:

• Precision plug-in head assembly: Includes four precision heads.
• Separate microphone and line controls: Input can be mixed!
• Delay memory control circuit: Never spill or break tape!
• Automatic glass tape lifters: Including electric cue feature!
• Sound on sound and add sound: With convenient front panel switch!
• Solenoid operated brakes: For fast, sure action!
• Three motors: Includes 2-speed hysteresis synchronous drive.
• Automatic rewind: Fast rewinds at end of tape.
• All electric push button operation: Remote control optional.
• Reverse-O-Matic®: Play tape from end to end and back automatically!
• New magnetic heads: Ferrite erase, laminated and lapped. 4-track has no reverse channel cross-talk.
• Frequency response: 7.5 ips 50-15 KC ± 2 db.
• Wow and flutter: Less than .2% R.M.S. at 7.5 ips.

(Model 605 availability, October, 1962.)
(Broadcast Version Model 607: 19” x 14” in size; special plug-in transformers! Availability, January, 1963.)

For complete details of the versatile performer, write to:

AMERICAN CONCERTONE, INC.
A DIVISION OF ASTRO-SCIENCE CORPORATION
9449 WEST JEFFERSON BOULEVARD • CULVER CITY, CALIFORNIA

AMERICAN CONCERTONE, INC.
9449 West Jefferson Boulevard • Culver City, California
ATT: Dept. HF-1162
Please send me complete information on the new Concertone 605:

name __________________________

firm name _______________________

address _________________________

city ____________________________ state __________

FOR EXPORT: J. D. Marshall, Int. 170 W. Washington St., Chicago 2, Ill.
CIRCLE 6 ON READER-SERVICE CARD
These AR-2a speakers have been serving as portable monitors for recording sessions since 1959. They have been shipped, carried in taxis, and stowed in car trunks. They have worked in studios, in concert halls, and, propped up on logs, in the Kentucky woods. They have presided over the recordings of a variety of artists — pianist Ann Schein, bandleader Eddie Condon, folk singer Theodore Bikel.

David Jones, the recording engineer who owns them, brought them in to AR for a preventive maintenance checkup. We made a few minor repairs, replaced the grille cloths, and took a picture of them.

AR loudspeakers are often used in professional applications because of their natural musical quality, but they are primarily designed for use in the home. AR-2a’s are $109 to $128, depending on finish; other models are priced from $89 to $225. A five-year guarantee covers the full cost of any repairs, including reimbursement of freight charges.

A catalog and list of AR dealers in your area are available on request.

ACOUSTIC RESEARCH, INC., 24 Thorndike St., Cambridge 41, Mass.
BOGEN's new stereo components receive highest praise from HIRSCH-HOUCK, leading independent consumer test laboratory.

**RP60 Receiver**

"The stereo performance of the RP60 was exceptional. Separation was more uniform with frequency than we have ever seen on a multiplex tuner. In particular we were pleased to see that the separation was nearly 20db at 10KC and 17db at 15KC. This is substantially better than we measured on a number of quite expensive FM multiplex tuners.

"Also the frequency response was more uniform than that of any other FM tuner we have ever measured, being better than ± 0.5db from 20-20,000 cps. The hum level of the tuner was -59db, which approached the residual hum of our Boonton generator. We have never measured hum less than -60db.

"From a functional standpoint, the RP60 is well conceived and executed. The styling is attractive, and complete control facilities are obtained without excessive cluttering of the panel with controls. The phone jack on the front panel is an excellent idea and worked well. We particularly liked the fact that the listening volume with low impedance phones was comfortable, and the series resistors in the phone circuit eliminated the background hiss and hum which so often plague the user of phones with a power amplifier.

"The Stereo Minder works well. This, or some equivalent, is an absolute necessity in a stereo tuner or receiver, and some otherwise excellent tuners are rendered nearly useless for stereo broadcasting conditions by the lack of an indication of the presence of a stereo transmission.

"The RP60 (or RPF60) is a basically excellent unit."

**TP250 Tuner**

"The simplicity and functional design of the TP250 are exemplary. This is a tuner which any layman or housewife can operate without difficulty. It is difficult to criticize its performance, since it proved to be an exceptionally listenable tuner. It was noticeably superior in sound (on stereo broadcasts) to some much more pretentious and expensive tuners. This may be attributable to the low distortion, excellent separation and non-critical tuning.

"Stereo separation is excellent through the midrange, being 25db or better from 500cps to 9KC. It is better than average up to 10KC, where it is most needed."

HIRSCH-HOUCK REPORT #EFGMP-451-FF

HIRSCH-HOUCK REPORT #FG-450-FF

$299.95

$159.95

 Receivers, amplifiers, tuners from $99.95; Turntables from $59.95. Write for free BOGEN Stereo High Fidelity components catalog.

BOGEN COMMUNICATIONS DIVISION

DESKTOP H-11, PARAMUS, N.J.

LEAR SIEGLER, INC.

CIRCLE 24 ON READER-SERVICE CARD

HIGH FIDELITY MAGAZINE

www.americanradiohistory.com
to provide the biggest sound in slim-lines!

New Electro-Voice REGINA 200

Now! Enjoy a slim-line system that sounds as good as it looks! The new E-V Regina 200 with component-quality speakers expressly designed to meet the challenge of ultra-thin cabinetry!

In the woofer, for example, where some thin-speaker systems use light-weight "radio set" speakers, the new E-V Regina 200 employs a true 10-inch high fidelity speaker...with powerful 1 lb., 6 oz. ceramic magnet, precision edgewise-wound voice coil and specially-tailored low-resonance suspension. This combination guarantees solid response to 50 cps, plus minimum distortion and optimum efficiency — with even the lowest-powered stereo amplifiers!

Now, examine the tweeter! It has the look and sound of fine laboratory equipment! The heavy die-cast frame and jewel-like machining insures a lifetime of uniform response. And note the polyurethane suspension system that's years ahead of the rest! It's the secret of the remarkably smooth response to 15,000 cps! Note the handy level control on the back of the Regina 200 for exact personal control of tonal balance.

Measuring only 5-5/8 inches deep, 24-3/8 inches high, 16-3/8 inches wide, the new E-V Regina is a beautifully easy answer to your stereo speaker placement problems. And it's easy on the pocketbook, too ... just $89.50 net with oiled walnut finish.

Hear the biggest sound in slim-lines... the new Electro-Voice Regina 200 at your E-V dealer's today!

ELECTRO-VOICE, INC.
Commercial Products Division
Dept. 1124H, Buchanan, Michigan
Meet the Telefunken M-72. This revolutionary new tape recorder is the world's first fully automatic unit. It represents the greatest advance in recording since Telefunken invented the magnetic tape recorder in 1935. The M-72 is like those cameras where the light meter takes out the guesswork. All you have to do is press one button. And relax. And then listen later to superb recordings—music, drama, speeches, meetings—played back to you as simply and perfectly as you recorded them. Just mail the coupon and we'll send you all the details.

AUTHORitatively Speaking

When we first read the typescript of "Kindling the Magic Spark," which leads off this issue on p. 44, we were tempted to call it "The Great Debate." Certainly among dedicated operophiles, at least, the emergence of the operatic "stereo spectacular" has led to heated—on occasion, unduly heated—argument. We won't claim that the speakers who appear in these pages are quite all passion spent, either; but if there are rapid thrusts here, they are made with grace and style—as one would expect of such eminently civilized persons as Harold Rosenthal, John Culshaw, and Charles Reid.

Charles Reid is, of course, a familiar voice in this magazine, being our regular correspondent in London (see "Notes from Abroad") and a frequent contributor of feature articles. Mr. Reid, something of a specialist on conductors (his recent book on Sir Thomas Beecham has received notable acclaim), acts as moderator for the present proceedings. Of the disputants, Mr. Rosenthal is editor of the British journal Opera, and author of several volumes devoted to the art of opera and its practitioners; Mr. Culshaw is chief of classical recording activities for Decca-London (i.e., the man largely responsible for such albums as London's Das Rheingold and this year's Samson). Whether it is Mr. Rosenthal or Mr. Culshaw who is to be considered the devil's advocate, each reader will determine in view of his own preconceptions.

No music listener needs introduction to the celebrated baritone George London. Since his debut at the Metropolitan in 1951, Mr. London has appeared at all the major opera houses here and abroad (including Moscow's Bolshoi, where he sang, in Russian, Mussorgsky's Tsar Boris) and has accumulated an impressive list of recording credits. His recent appearances on television have still further broadened an audience appreciative of his versatility both as a conductor and as actor. Anyone unacquainted with Mr. London's gifts as a writer has only to turn to p. 48 and read "The Don and His Women."

Another baritone on our current roster of contributors is Conrad L. Osborne, author of "The Quest for Verismo," p. 51, and the guest editorial appearing on p. 43. Our identification of Mr. Osborne as a professional singer we know will not surprise the many readers who follow his penetrating critiques of vocal recordings in these pages every month; and they have probably guessed too that the initials C.I.O. stand for someone closely connected with the theatre—in which surmise they would be quite right: Mr. Osborne was once embarked on a stage career and is now taking an active interest in directing. About these arts, Mr. Osborne writes for various publications, including Opera News and the New York Herald Tribune; High Fidelity regards itself as having vested rights in his talent and, however— we naturally think of our onetime Managing Editor as colleague and friend-of-the-family.

Television opera may never be to every TV owner's taste, but for readers of this magazine to hear and see Puccini clear would surely mark some kind of millennium. With a view to this prospect, Charles Teprer offers some advice on improving your television's sound: see "In Video Est Audio," p. 55.

American Elite, Inc., 48-50 34th St., L. I. City, N. Y., Telefunken Sales & Service Headquarters for over a decade

Please send me further information and literature on the new fully automatic Telefunken M-72.

AMERICAN ELITE, INC., Dept. 30
48-50 34th St., Long Island City, N. Y.

Name ____________________________

Address __________________________

City ______ Zone ______ State ______

CIRCLE 7 ON READER-SERVICE CARD

High Fidelity Magazine
How to install
(1) an FM stereo tuner with Multiplex,
(2) an AM tuner with variable bandwidth,
(3) a stereo master control center, and
(4) a 65-watt stereo power amplifier,
all in 20 seconds:

Take a Fisher 800-B. Connect your speaker wires to it. Plug it in.

Yes. That's all it takes to get the Fisher 800-B ready to play. This famous integrated stereo receiver incorporates four of the world's finest stereo components—all on one superb chassis. The entire unit takes up only 17½ inches of shelf space and, most remarkable of all, it is only 13½ inches deep.

To include all the 'electronics' of a top-performance stereo system in a single unit is no small engineering feat. High quality combined with single-chassis construction is the exception rather than the rule, as many stereo enthusiasts have found out from experience. The fact is that only Fisher has been able to produce high-power integrated receivers of consistently first-rate performance—totally free from overheating or other life-expectancy problems and in every way comparable to separate-component systems. The 800-B has actually aroused as much enthusiasm among the most advanced audio perfectionists as among less technically-inclined music lovers.

Everything about the Fisher 800-B was conceived with today's most sophisticated engineering standards in mind. The wide-band FM section has been designed for Multiplex from the ground up, with the extra sensitivity and absolute stability required for genuinely distortion-free FM Stereo reception. The IHFM Standard sensitivity rating is 2.5 microvolts. The AM tuner is adjustable for either 'sharp' or 'broad' bandwidth and has a sensitivity of 5 microvolts for 2 watts output. The power amplifier is capable of 65 watts IHFM music power output at less than 0.8% harmonic distortion—32½ watts per stereo channel. FM Stereo reception is greatly facilitated by the exclusive STEREO BEAM, the ingenious Fisher invention that shows instantly whether or not an FM station is broadcasting in Multiplex.

Ask your nearest authorized Fisher dealer for a demonstration of the 800-B. See for yourself that it is the answer to the requirements of stereo in moderate space and at moderate cost, without the slightest compromise in quality. Price $429.50*. The Fisher 500-B, virtually identical to the 800-B but with FM only, $359.50*. Cabinets for either, in walnut or mahogany, $24.95*.

Free! $1.00 Value!
New, 1963 Edition of
The Fisher Handbook
This 1963 Fisher Handbook is packed with valuable information for the expert and novice alike. It contains an authoritative explanation of FM-Stereo, complete specifications on Fisher equipment, and many photos of custom installations for your inspiration and guidance. For your personal copy, mail the prepaid postcard opposite page 16.

THE FISHER

CIRCLE 50 ON READER-SERVICE CARD

November 1962
And says, "Hi-Fi? This is Hi-Fashion and I love it!" She doesn't see a speaker system at all. She sees a beautiful and versatile piece of furniture...its use limited only by her imagination. She's happy because SONORAMA doesn't fight her decor, but blends with it beautifully. She's delighted that SONORAMA is so compact...doesn't require any floor space at all. She's thrilled with the Contemporary style in oil-rubbed walnut (as shown). Also available in Early American in Maple and French Provincial in Fruitwood.

NEW! THE FIRST COMPLETE STEREO SPEAKER SYSTEM IN ONE UNIT!
This Fisher tuner outperforms all other makes regardless of price.

The Fisher FM-100-B FM Stereo Multiplex wide-band tuner, $249.50*

Then how good is this Fisher tuner for $50 more?

The Fisher FM-200-B FM Stereo Multiplex wide-band tuner, $299.50*

You don’t have to buy the costliest Fisher model to obtain better FM tuner performance than any other high-fidelity component manufacturer can offer you.

The Fisher FM-100-B is just one step up in price from the least expensive Fisher FM Stereo Multiplex tuner, yet it yields to no other available brand in sophisticated Multiplex circuitry, nor in the ability to receive even the weakest and most distant broadcast signals with optimum noise suppression, interference rejection and audio fidelity.

The specifications achieved with the high-gain GOLDEN CASCODE front end (three tuned circuits); five wide-band IF stages and four wide-band limiters are nothing short of spectacular; 0.6 microvolt sensitivity for 20 db quieting at 72 ohms (1.8 microvolts IHFM); 70 db signal-to-noise ratio (100% modulation); 60 db alternate channel selectivity; 2.2 db capture ratio (IHFM); 0.4% harmonic distortion at 100% modulation. But the most remarkable feature of all is the exclusive STEREO BEACON, the ingenious Fisher invention that automatically lights a signal to show whether or not an FM station is broadcasting in Multiplex and automatically switches the tuner to the required mode of operation, Mono or Stereo.

It took Fisher to improve on Fisher. The FM-200-B tuner is unquestionably an even more advanced instrument than the FM-100-B, well worth the price difference of $50.00 to the perfectionist. An additional tuned circuit (a total of four) plus two of the new Nuvistor tubes in the front end, one more limiter (5 instead of 4) and a specially designed cathode-follower audio output result in the following subtle improvements in specifications: 0.5 microvolt sensitivity for 20 db quieting at 72 ohms (1.6 microvolts IHFM); 74 db signal-to-noise ratio (100% modulation); 64 db alternate channel selectivity; 1.5 db capture ratio (IHFM); 0.3% harmonic distortion at 100° modulation.

In addition, the FM-200-B incorporates not only the STEREO BEACON feature but also the exclusive Fisher MICROTUNE automatic frequency control system.

To make up your mind between these two engineering prodigies, see and hear both of them demonstrated by an authorized Fisher dealer. You will come away convinced that nothing can surpass a Fisher — except another (and more elaborate) Fisher!

The Fisher

* MALLET OR HANDCRAFTED CABINET, $24.95; METAL CABINET, $19.95. PRICES SLIGHTLY HIGHER IN THE FAR WEST.

FREE! For your free copy of the new 1963 Fisher Handbook, use the insert card opposite page 16.
hold the future in your hand
with SONY

THIS IS TELEVISION OF THE FUTURE. This is the personal set predicted for the decade of the Seventies. So light and compact you carry it with you like a book, wherever you go. Put it beside your bed, on your desk at the office, outdoors for picnicking on the patio, in the back of the car or on the boat. It plays anywhere on its own rechargeable battery pack, auto battery or AC, with a picture so bright and sharp ordinary sets pale by comparison. Weighing only 8 lbs., it is hardly larger than a telephone, yet it outperforms standard receivers in sensitivity and durability. Available only in limited quantities, SONY brings it to you today through its advanced research in the epitaxial transistor, so powerful and sensitive it is used only in computers and other advanced electronic equipment—and the new Micro-TV. See it today at selected dealers. SONY TV 5-303W list $229.50. Optional battery pack.

SONY CORPORATION OF AMERICA
514 Broadway, New York 12, N.Y.

CIRCLE 98 ON READER-SERVICE CARD
The new Fisher X-101-C: sophisticated stereo design with the new 'basic' look.

Even without the dramatically new arrangement of controls, this would still be by far the most advanced single-chassis integrated stereo control-amplifier in its power class. That much is assured by its performance. Its Hinged Control Desk, however, makes it the first genuine all-family amplifier in high fidelity history.

For the audiophiles in the family, the X-101-C incorporates comprehensive controls of the utmost versatility. But for immediate enjoyment of stereo by even the least technically-inclined members of the family, only the 'basic' controls (Program Selector, Stereo/Mono Switch and Volume Control) are in view. The other controls—those that are not absolutely essential for instant use of the amplifier—are concealed behind an attractive, hinged cover. The result is the most uncluttered appearance and the most functional operation ever achieved in a stereo component—as well as the end of all uncertainty on the part of the non-technical music lover.

The X-101-C is rated at 60 watts IHFM Music Power (30 watts per channel) and features several important innovations in addition to its Hinged Control Desk. The exclusive Fisher Tape-Play System, for example, permits full use of all controls during tape playback and yet retains the convenience of monitoring while recording. A front-panel jack is available for the connection of headphones, and a special switch can silence the main speakers while the headphones are in use. A revolutionary new circuit development permits direct connection of a center-channel speaker without using an additional amplifier.

See and hear the new Fisher X-101-C at your nearest dealer. Even the briefest demonstration will convince you of its superb engineering logic and brilliant performance.

Price: $199.50*. The new X-100-B stereo control-amplifier, an improved 50-watt version of the famous X-100, $169.50*.

The X-202-B, a highly advanced 80-watt stereo control-amplifier, $249.50*. The X-1000, world's most powerful single-chassis stereo control-amplifier (110 watts), $339.50*.

---

Free! $1.00 Value!

This 1963 Fisher Handbook is packed with valuable information for the expert and novice alike. It contains an authoritative explanation of FM-Stereo, complete specifications on Fisher equipment, and many photos of custom installations for your inspiration and guidance. For your personal copy, mail the prepaid postcard opposite page 16.

THE FISHER
THIS MAN is not disturbing his wife while he listens to a stereo concert ... and he's sitting out in the audience where he wants to be ... not in the middle of the orchestra (where he'd be with ordinary headphone stereo). Right by his hand he can control volume; adjust left-right balance to suit the music source and the best hearing conditions for him; switch from mono to stereo, or stereo with SPACE-PERSPECTIVE*, individually select and/or reverse channels; switch speaker system. 'Phone jacks for two. All this in Jensen's new CC-1 Headphone Control Center with SPACE-PERSPECTIVE ... an attractive, compact, versatile unit you can place anywhere ... even hang on the wall.

What makes the extra difference is SPACE-PERSPECTIVE ... the amazing headphone development which approximates more closely the sensation of listening to a stereo speaker system in a room. In ordinary headphone listening, left channel sound is confined to the left ear, and right channel sound to the right ear. In stereo speaker listening, sound from the left speaker reaches the left ear and also the right ear by means of the natural diffraction of sound waves around the head; and right speaker sound will reach the left ear in the same manner, thus resulting in what we all recognize as natural stereo sound in realistic perspective. SPACE-PERSPECTIVE adds this diffraction, which is missing in ordinary headphone listening, by electrically cross-feeding sound from one channel to the other to simulate the passage of sound waves around the head. You are now "in front of the speakers" via headphones ... not in the middle where the sounds are isolated to each ear.

The CC-1 will operate with some other stereo headphones ... but for best results the Jensen HS-1 'phones are recommended ... the new professional stereo headphones which offer the most advanced features for top acoustical performance and comfort. The CC-1 Control Center sells for $39.95 ... HS-1 Stereo Headphones for $24.95 ... and a CFN-1 SPACE-PERSPECTIVE network only, with input jack, for $19.50. Write for Brochure MH. Jensen Manufacturing Company, Division of The Muter Company, 6601 S. Laramie Ave., Chicago 38, Illinois.

*F.M. Licensed by CBS Laboratories Division, Columbia Broadcasting System, Inc.
Now you can tell whether it's the cellos playing low or the double basses playing high.

The new Fisher XP-4A speaker system achieves an entirely new order of clarity in bass reproduction.

Totally clear, precisely differentiated, 'analytic' bass from a 2½-cubic-foot speaker system is a phenomenon of such novelty that it will undoubtedly be the first thing to strike you when you hear the XP-4A. Not that the mid-range and the treble are less remarkable. They retain the superbly natural quality first heard in the original Fisher XP-4—since the two Acoustiglas-packed 5-inch mid-range drivers and the 2-inch hemispherical tweeter have been left unchanged.

But the 12-inch woofer now incorporates a totally new concept: a 2-inch voice coil wound on pure electrolytic copper. This specially obtained copper is so highly conductive that unusually high eddy currents are generated in opposition to the voice coil movement. These eddy currents are linear over the entire frequency range and provide linear damping at all frequencies reproduced by the woofer. The result is a degree of bass definition and detail that will startle you on first hearing and delight you forever after.

This unique new Fisher development is a further refinement of the original XP-4 design—the first loudspeaker system with a 'basketless' woofer. The XP-4A continues, of course, to feature this entirely novel construction technique: the woofer has no metal frame, being supported by the massive walls of the speaker enclosure itself. Thus there is nothing left to cause undesirable reflections from the back of the woofer cone; all rearward radiation is absorbed by Acoustiglas packing directly behind the cone, eliminating the last trace of bass coloration.

The new Fisher XP-4A is now at your Fisher dealer. Hear it. Whether or not you are fully aware of all its engineering features, you will instantly appreciate its amazingly true sound. Price, in oiled walnut or mahogany, $199.50*.

The new Fisher XP-2A, improved version of the first moderately priced Free Piston speaker system, in oiled walnut or mahogany, $84.50*.

The new Fisher XP-1A, improved version of the original Free Piston 3-way speaker system, in oiled walnut or mahogany, $129.50*.

FISHER

Handbook

New, 1963 Edition of
The Fisher Handbook

This 1963 Fisher Handbook is packed with valuable information for the expert and novice alike. It contains an authoritative explanation of FM-Stereo, complete specifications on Fisher equipment, and many photos of custom installations for your inspiration and guidance. For your personal copy, mail the prepaid postcard opposite page 16.

THE FISHER

November 1962

CIRCLE 50 ON READER-SERVICE CARD
IT'S TIME FOR CHANNEL SOUND

If you've had it up to here with percussion albums, directional movement albums, ping-pong albums, and souped-up, gimmicked albums...

Clarity... full sound range... maximum separation of instruments... beautiful music... These make up MGM's superb 21 Channel Sound albums.

At last! Albums of music that are sheer listening pleasure, first time and every time. At last! Albums meticulously engineered and brilliantly performed.

Have these great new albums:

Z: CHANNEL SOUND!
David Rose E/SE 4004
MUSIC IN MOTION
Larry Elgart E/Sl 4028
NEW AND EXCITING LATIN SOUNDS E/SE 4029
MARCH FROM BROADWAY TO HOLLYWOOD
Paul Lavalle E/SE 4061
A LEROY ANDERSON CONCERT E/SE 4075
MORE MUSIC IN MOTION
Larry Elgart E/Sl 4080
BIG BAND - ACCENT ON PERCUSSION E/SE 4083
MIVERA FESTIVAL E/SE 4086

MGM Records is a division of Metro-Goldwyn-Mayer, Inc.

IT'S TIME FOR CHANNEL SOUND

FOR TIME'S Sake

IT'S TIME FOR CHANNEL SOUND

London

Dmitri Shostakovich came through customs at London Airport carrying over his heart a soft-brimmed hat which, like his well-used necktie, detachable soft collar, and clay-colored raincoat suggested the small-town public official.

I wanted to say to him: "The mysterious, beautiful, magical horn calls in the third movement of your Tenth Symphony are among the great symphonic truths. But don't you think they come over better from English players than from Russians? Don't you, on reflection, find Russian horn tone a bit dithery, saxophonic, and Vox humana? And while we're on the subject of symphonies, what arrangements are being made for recording your latest, the No. 12? One of my friends at EMI has been beating around for a copy of the score from Upper Regent Street to Millionaires' Row, but agents, publishers, and Embassy officials alike are dumb; nobody knows a thing."

I tried to get these points across to Shostakovich, who has no English, through his bilingual (at least) secretary, a smiling, evasive young brunette in a smart white knitted coat, but before the words were out of my mouth, Shostakovich had a leaning elbow to a roomy blue automobile with Corps Diplomatique plates fore and aft. I trailed the car through outer and inner suburbs to the Savoy Hotel and, after the visiting celebrity had checked in, did as all zealous reporters do—got into the lift with him. Between me and Shostakovich, however, stood a barrier of granitic young cultural counselors with silk suits, cameras, and switch-off smiles. Mr. Shostakovich, they said, was tired, had been traveling since 4 a.m., must go to bed. Would perhaps throw a limited press conference—not a free-for-all, just a select party—when he reached Edinburgh [where the Earl of Harewood, cousin of the Queen and director of the annual arts festival, had billed him as guest of honor]. The last thing I wanted was to keep Shostakovich from his richly earned pillow. But the day was yet young. I was willing to wait. How about my coming round three hours, even six hours later?

Impossible, returned the granitic young men. From his corner of the lift, but still over heart, Shostakovich watched me with what I can only describe as an expression of acute fear.

After he had been bodyguarded into his suite overlooking the Thames and safely shut away from Western pryers (and, for that matter, admirers). a message came down to the lobby that his son Maxim Shostakovich, pianist and aspirant-conductor, would see the press at 4 p.m. Reporters sat in the Savoy pressroom, smoked, sipped tea, nibbled cakes. At 4:15 p.m., the impresario's publicity man put his head round the door and said: "Sorry, boys. I've just been told by the hall porter that Maxim Shostakovich and others of the Russian party walked out of the hotel five minutes ago, leaving no message."

Continued on page 20

HIGH FIDELITY MAGAZINE
The easiest FM Multiplex tuner kit to build...

is the one you would choose for performance alone!

The Fisher KM-60 StrataKit is the inevitable choice of the kit builder who has considered the pros and cons of every FM Stereo Multiplex tuner available in kit form today. The KM-60 is by far the easiest to build—because it is a StrataKit. It is by far the finest performer—because it is a Fisher.

The StrataKit method of kit construction is a unique Fisher development. It makes kit building so easy that there is no longer a difference between the work of an experienced technician and of a totally unskilled novice. Assembly takes place by simple, error-proof stages (Strata). Each stage corresponds to a separate fold-out page in the instruction manual. Each stage is built from a separate transparent packet of parts (StrataPack). Major components come already mounted on the extra-heavy-gauge steel chassis. Wires are pre-cut for every stage—means every page. All work can be checked stage-by-stage and page-by-page, before proceeding to the next stage.

In the KM-60 StrataKit, the front-end and Multiplex stages are assembled and pre-aligned. The other stages are already aligned and require a simple 'touch-up' adjustment by means of the tuner's laboratory-type d'Arsonval signal-strength meter.

When it comes to performance, the ultra-sophisticated wide-band Fisher circuitry of the KM-60 puts it in a spectacular class by itself. Its IHFM Standard sensitivity of 1.8 microvolts makes it the world's most sensitive FM tuner kit. Capture ratio is 2.5 db; signal-to-noise ratio 70 db. Enough said.

Another outstanding feature of the Multiplex section is the exclusive STEREO BEAM, the Fisher invention that shows instantly whether or not an FM station is broadcasting in stereo. It is in operation at all times and is completely independent of the tuning meter.

Everything considered, the Fisher KM-60 StrataKit is very close to the finest FM Stereo Multiplex tuner that money can buy and by far the finest that you can build. Price, $189.50*.

FREE! $1.00 VALUE! Write for The Kit Builder's Manual, a new, illustrated guide to high fidelity kit construction.

FISHER RADIO CORPORATION
21.25 44th Drive,
Long Island City 1, N.Y.

Please send me without charge The Kit Builder's Manual, complete with detailed specifications on all Fisher StrataKits.

Name
Address
City State

THE FISHER

November 1962

www.americanradiohistory.com
When you buy a turntable, why not buy a Professional Turntable?

All turntables are not the same! Most are designed for home use...light weight construction throughout and compromised design which results in border line performance and fatigue after continuous use. Professional standards, however, for both broadcasting and recording, demand robust construction and precision engineering for quality trouble-free performance. Because of these high standards, Fairchild and only Fairchild, for over 25 years, has continually supplied the broadcast and recording industry with finest quality turntables. These high standards are attested to by this one simple fact: More Fairchild turntables are used by professionals than any other turntable. So, as a suggestion, consider one of these Fairchild turntables for your home or studio.

**FAIRCHILD 412-1B**

Laboratory proved exclusive Double-Belt Drive places rumble way below hearing threshold. Only the world acclaimed Fairchild 412 Double-Belt system eliminates belt slippage which results in unbelievably low wow and flutter. High torque synchronous motor guarantees that records will not slow down regardless of stylus pressure. Other features include massive acoustically deadened 8 lb. aluminum turntable, new universal arm mounting plate allowing for fast and easy mounting of all arms; and new mar-proof top plate. Also available in kit form.

Fairchild 412-1B: $99.00
In kit form (412-18K): $79.95
Fairchild 412 base: $19.95

**FAIRCHILD 440-2**

A 2-speed belt-driven turntable designed around professional parameters. Unique Speed Sentinel provides accurate speed control under varying line voltages. Heavy turntable and high torque motor guarantee that speed won’t change regardless of stylus pressure. Heavy aluminum turntable combined with belt drive assures wow, flutter, and rumble way below hearing threshold. Preomatic speed change provides positive and fast speed change...no fumbling with belts. Available in assembled or kit form.

In kit form (440-2K): $58.00
Fairchild 440-2: $89.95
Fairchild 440 Base: $19.95

**FAIRCHILD 750**

The only turntable designed for stereo broadcasting. Massive 35 lb. 16-inch platter coupled with belt drive produces 3-speed operation with inaudible rumble, wow and flutter. Unique 2-speed motor provides three speeds without belt stretch. Fast becoming the standard of stereo broadcasting.

Fairchild 750: $485.00
Fairchild 752 Cabinet: $110.00

These Fairchild turntables are available at selected audio dealers. For complete details write

FAIRCHILD

FAIRCHILD RECORDING EQUIPMENT CORP., 10-40 45TH AVE., LONG ISLAND CITY, N. Y.

CIRCLE 48 ON READER-SERVICE CARD

---

**NOTES FROM ABROAD**

Continued from page 16

The reporters agreed to call it a day. In his Symphony No. 13, Shostakovich glorifies the memory of Lenin and, in one of his movement headings, the Bolshevik-controlled cruiser Aurora which, in October 1917, shelled the Winter Palace, Petrograd, headquarters of the moderate Kerensky regime. It was this act that ended Russian hopes of Western-style government. As ideological fire-eaters go, Shostakovich is singularly timorous when confronted by reporters’ notebooks.

**EMI’s Five Hundred Hours.** Attended by top-level conferences at which eight alternative designs for a new international label were mulled over, what appears to be the most intensive recording drive in history, launched by EMI last June, will have entered upon its last two months by the time these notes see print. By mid-December, if all goes according to schedule, EMI teams will have spent well over five hundred hours recording eight operas and one Requiem—

De los Angeles and Fischer-Dieskau.

at Kingsway Hall here at home, the Bamberg Kulturhaus, the Rome Opera, and two venues in Paris (the Eglise Saint-Roch and the Salle Wagram). The fruits of their toil, adorned with the new label (which is us yet a secret, although I understand it to be a highly gilded job), will be marketed in Europe and America as from February 1963. The nine items, already in the vaults or to come, are:

1. A new Merry Widow, sung in German, conducted by Lovro von Matacic, with cast headed by Elisabeth Schwarzkopf, Hanny Steffek, Nicolai Gedda, and Eberhardt Wächter. This was done at Kingsway in July under the general supervision of Walter Legge. For the first time in EMI practice at this level, the Kingsway floor was squared off and numbered so that singers could make strategic movements vis-a-vis the microphones. As a result, the performance has more actuality and zing than we have expected from EMI recordings in the past. The sound is notably two-dimensional, alternately retreating and coming to the listener, as well as moving from side to side at crucial points.

2. The Requiem of Fauré, with Victoria de los Angeles and Dietrich Fischer-Dieskau as soloists. made at Saint-Roch, André Cluytens conducting.

Continued on page 26

HIGH FIDELITY MAGAZINE
don't miss a word of this

McIntosh is the best because...

everyone at McIntosh does his very best for YOU! That's why EVERY MCINTOSH instrument is PROTECTED for 3 YEARS. That's why EVERY MCINTOSH excels in reliability, in ability to please, in performance, and enjoyment.

Each McIntosh is unconditionally protected for 3 years. Every transformer, capacitor, resistor, diode, and connector is guaranteed for 3 years from date of purchase. Tubes and fuses alone are excepted. For example, if you invest in McIntosh in September 1962, your investment is protected until September 1965!

You have merely to register your equipment at McIntosh Laboratory Inc., 2 Chambers Street, Binghamton, New York to qualify for this protection.

Can you really afford anything less than McIntosh performance, quality, reliability—in short, McIntosh protection? Send this coupon for full information on McIntosh Amplifiers, Tuners, and Preamplifiers.

McIntosh Laboratory, Inc.
2 Chambers Street
Binghamton, New York

Please send me full information on McIntosh stereo instruments.

Name __________________________________________________________

Address _________________________________________________________

City ___________________________ State ___________________________
Audio Dynamics Corporation

Introduces Three Remarkable New Loudspeaker Systems

ADC14. ADC-16. ADC-18. From now on, three names that must be reckoned with when high fidelity loudspeakers are the subject.

The engineering assignment was as simple as the engineering was difficult: "Create Audio Dynamics loudspeaker systems that will satisfy the most finicky audio engineer, the most discriminating lover of music, the most tasteful housewife."

Now, after years of painstaking development, Audio Dynamics Corporation—creators of the unexcelled ADC stereophonic phonograph cartridges—feels that its speakers have met those criteria.

Revolutionary Audio Engineering

All three of these loudspeaker systems feature a revolutionary rectangular woofer, developed especially for ADC by the British Engineer, Raymond Cooke of KEF Electronics.

High frequencies are handled by a unit of advanced design. A 1 1/2" air stiffened mylar diaphragm is driven from a 1 1/2" voice coil. The small size of the radiating surface gives very wide dispersion, while the low mass and high flux density insure remarkable transient response.

Exceptional High Fidelity

No hyperbole could possibly do justice to the sound reproduction characteristics of these loudspeakers. Lack of cone breakup and doppler distortion and the very low and highly damped fundamental resonance combine to provide the "transparent," effortless, bass associated with a live performance.

Treble response is smooth and has very fine dispersion. The excellent response to transients gives startlingly faithful reproduction of the attack and decay characteristics of the various instruments. As with other ADC products these systems remove yet another veil between the listener and the music.

Stunning Cabinetry

The enclosure forms an integral part of the over-all speaker design. Peter Quay Yang, the noted designer, was commissioned to create cabinetry to conform to ADC's strict engineering requirements and yet be attractive at the same time.

The results: shimmering walnut cabinetry that will be a point of attraction in any home. The ADC-14 cabinet measures 25" x 13 1/2" x 12 1/2"; the ADC-16, 27 1/2" x 17" x 12 1/2"; the ADC-18, 40" x 17" x 12 1/2". We know of no more handsome high fidelity speakers than these ADC's.

The speakers are not inexpensive. The ADC-14 retails for $175. The ADC-16 retails for $220. The ADC-18, the largest in the group, retails for $250.

These remarkable loudspeakers are now in stock at leading high fidelity stores. We invite you to look at them, listen to them—and decide for yourself if what we claim is true.

ADC

Audio Dynamics Corporation
Pickett District Road, New Milford, Connecticut
The rigid rectangular woofer diaphragm 16" x 12" in models ADC 16 & ADC 18 (a slightly smaller woofer is used in the ADC 14) is molded from feather light expanded plastic and is surfaced with aluminum. It has a radiating area twice that of a 12" woofer, resulting in very efficient coupling to the air. The rigidity of the diaphragm enables it to act as a perfect piston throughout its range. There is no cone breakup. An exclusive high compliance double surround of molded cambric cloth is used to terminate the outer edge. The construction gives positive centering combined with the renowned damping properties of a cloth surround. The 9 lb. ceramic magnet assembly provides a high flux density and by careful equalization of leakage fields extreme flux linearity is achieved.

### Engineering Specifications

<table>
<thead>
<tr>
<th></th>
<th>ADC-18</th>
<th>ADC-16</th>
<th>ADC-14</th>
</tr>
</thead>
<tbody>
<tr>
<td>Frequency Response</td>
<td>20-20,000 c.p.s.</td>
<td>30-20,000 c.p.s.</td>
<td>38-20,000 c.p.s.</td>
</tr>
<tr>
<td>BASS UNIT MAGNET STRUCTURE</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Flux Density</td>
<td>12,700 Oersteds</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total Flux</td>
<td>165,000 Maxwells</td>
<td></td>
<td></td>
</tr>
<tr>
<td>TREBLE UNIT MAGNET STRUCTURE</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Flux density</td>
<td>15,000 Oersteds</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total Flux</td>
<td>53,500 Maxwells</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Power Requirements

Due to their relatively high efficiency these speakers will perform under domestic listening conditions using an amplifier rated as low as 10 watts. They may, however, be used quite safely with amplifiers rated up to 65 watts, R.M.S.
Xmas Shopping is Easy with Heathkits!

With a Heathkit Catalog you can relax and enjoy Christmas shopping—gift giving without ever leaving your living room! You'll find a Heathkit for everyone on your list, regardless of interest, from beginner to experienced technician. And you give so much more with Heathkits, for you save two ways—by buying direct from Heath and by buying in kit form. Savings that total 50% or more.

Heathkits are fun to give, fun to own, and they're fun to build...so much so that you'll be tempted to build them all before giving! Simple instructions enable you to complete any kit in your spare time—in a matter of hours—and they are unconditionally guaranteed to perform to factory specifications.

So give the best in electronic kits, give Heathkits. Call or write our gift counselors if you need help or give a Heathkit certificate. Begin making your Heathkit List today and place your own name at the top!

Buy Now—No Money Down!

Here's help for your Xmas Budget! Order your Heathkits now, and any purchase of $25 to $500 can be paid for later on Heath's liberal time-pay plan. No money down! Take as long as 18 months to pay! You'll find complete details in the new Heathkit catalog. Make out your Heathkit order and mail it today!

NEW 23" High Fidelity TV Kit—None Finer at Any Price!

An outstanding TV value! Exclusive Heathkit advanced-design features include latest TV circuitry to bring you both Hi-Fi picture and sound! Incorporates the finest set of parts & tubes ever designed into a TV receiver. Easy to build too!...all critical circuits (tuner, I.F. strip & Hi-voltage sections) are supplied as factory-built, aligned and tested sub-assemblies, ready to install. The rest is easy with two precut, cabled wiring harnesses and circuit board. 70 lbs.

Kit GR-22, no money down, $16.50.......$169.95

BEAUTIFUL MODERN CABINET: Styled to match Heathkit AE-20 Hi-Fi Cabinets in rich, walnut solids and veneers. Complete with picture tube mask, chassis mounting board and extended-range 6" x 9" speaker for GR-22 TV set. Measures 36" W x 32¼" H x 20½" D.

GRA-22-1, no money down, $20 mo.......$89.95

"CUSTOM" TV WALL MOUNT: For rich, attractive custom wall installations. Includes cut and drilled board for TV chassis. Unfinished white birch. Measures 19½ " H x 30½" W x 11½" D. 13 lbs.

GRA-22-2, no money down, $5 mo.......$25.95

NEW Deluxe CB Transceiver

4-tone selective call circuitry; 5 crystal controlled transmit & receive channels; variable receiver tuning; built-in 3-way power supply for 117 v. ac, 6 or 12 v dc; and more! Most complete CB unit ever designed! 22 lbs.

Kit GW-42, no money down, $119.95

NEW Advanced Transistor Stereo Amplifier

Smooth power—superb dynamic range! 100 watts HF/HiF Music Power rated, 70 watts Heath rating, 13 to 25,000 cps response @ rated output, 28-transistor, 10 diode circuit. 28 lbs.

Kit AA-21, no money down, $13 mo.$134.95

for family FUN and entertainment—give Heathkits!
ANOTHER HEATHKIT FIRST!
A Real 2-Manual Organ for Only $329.95

The exclusive Heathkit version of the all-new Thomas Transistor Organ now, for the first time, offers you a real two-manual organ at the market-shattering low price of only $329.95 in easy-to-build kit form! Compares in features and performance with assembled units costing well over $700. Features two 37-note keyboards; 10 true organ voices; 13 note pedal bass; variable vibrato; expression pedal; variable bass pedal volume; manual balance control; correctly positioned overhanging keyboards; built-in 20-watt peak amplifier and speaker system; beautifully factory assembled and finished walnut cabinet.

Kit GD-232 (less bench) . . . no money down, as low as $22 monthly . . . $329.95

NEW 10-Transistor FM Car Radio

88 to 108 mc coverage; better than 1.25 microvolt sensitivity; AFC for drift-free FM reception; tone control. Factory-assembled tuning unit; easy circuit board assembly. 7 lbs.

Kit GR-41 . . . no money down, $7 monthly . . . $64.95

NEW FM Portable Radio

16-transistor, 2-diode circuit; vernier tuning; AFC for drift-free reception; tone control; 4" x 6" speaker; built-in antenna; prebuilt tuning unit. Battery lasts to 500 hrs. 6 lbs.

Kit GR-41 . . . no money down, $6 monthly . . . $54.95

World's Biggest VTMV Value!

Measures AC volts (RMS), AC volts (peak-to-peak), DC volts, Resistance and microohms input. All in one portable chassis, 9 x 7 x 2.5" wide, and 9 lbs. in all-electric model. 3.4 lbs. in battery-powered model. $64.95

Kit IM-11 Special Value Price. . . . . . $24.95

FREE 1963 HEATHKIT CATALOG

New edition—more than 100 new kits since last issue—over 250 kits all.

HEATH COMPANY

Benton Harbor, Michigan

Order direct by mail or see your Heathkit dealer.

Name

Address

City Zone State

Item

Model No.

Price

CIRCLE 55 ON READER-SERVICE CARD

NOVEMBER 1962
NEW VELOCITONE MARK II
why it's the finest stereo cartridge
you can use with your record changer

It isn't as if the new Mark II won't work wonders with your transcription turntable and arm. That it would. But, matching a cartridge to a record changer is the far more challenging problem. It's a tougher nut to crack.

Here are some of the problems. You can select one of those ultra-high-compliance magnetic cartridges that track at a gram or two. Now what?

Says Joe Marshall, noted authority in the January, 1962, issue of High Fidelity: "An attempt to reduce needle pressure with an arm not designed for low needle pressure will usually result in high distortion due to loading the needle with the mass and friction of the arm."

And in the April 7, 1962, issue of Opera News, Conrad Osborne observes: "The thing to be sure of when seeking a new cartridge is that the compliance... suits the characteristics of your tonearm. A cartridge with extremely high compliance will not necessarily turn in better performance with arms on changers, or with manual turntable arms requiring fairly heavy stylus pressure..."

Now let's take a look at the Velocitone Mark II. Compliance: 5.5 x 10^-6 cm/dyne, designed to track at from 2 to 4 grams. Perfect! Also because it is a ceramic transducer, you can play it with an unshielded motor—in an intense magnetic field—without a trace of magnetically induced hum. Fine! But, how about frequency response, output, channel separation? How does it perform?

The usable response of the Mark II extends from 20 to 20,000 cycles — ±1db to 17,000. And it has better than 80db channel separation. What's more, it is supplied with plug-in, matched equalizers so that it functions as a constant velocity transducer, and can be fed directly into the 'magnetic' phono inputs of any stereo preamp. Universal terminal plug eliminates soldering to arm leads.

Its output is in the order of 11mv per channel. You can operate your amplifier with lower gain settings and with less power, resulting in improved signal-to-noise ratio, lower distortion. What more could you ask?

The Velocitone Mark II is priced at $22.25 with two 0.7-mil diamond styli; $19.25, diamond/sapphire; $14.75, dual sapphire. Ask your hi-fi dealer to show you and demonstrate the new Velocitone Mark II.

SONOTONE CARTRIDGES
Sonotone® Corp. • Electronic Applications Div. • Elmsford, N. Y. Canada: Atlas Radio Corp., Ltd., Toronto
Circuit Projects • Speakers • Tape Heads • Microphones • Electronic Tubes • Batteries • Hearing Aids

HIGH FIDELITY MAGAZINE

NOTES FROM ABROAD
Continued from page 20

3. Smetana's Bartered Bride, from Bamberg. (For details see "Notes from Abroad," September 1962.)
4. Boris Godunov, with Boris Christoff, André Cluytens conducting, at Salle Wagram.
6. Barbiere di Siviglia, with De los Angeles and a Glyndebourne Festival cast, including Luigi Alva. Conductor: Vittorio Gui.
7. Cielo fun tutte, with Schwarzkopf and Alfredo Kraus (tenor). At Kingsway, Karl Böhm conducting.
8. La Bohème, with De los Angeles and Gedda, at the Rome Opera House. Thomas Schippers conducting.

CHARLES REID

Christoff, with Cluytens conducting; Karl Böhm, with diva Schwarzkopf

As is usual when hot weather comes to Italy, music—like eating and other pleasures—moved outdoors last summer. Parks, courtyards, and ancient monuments were turned into alfresco concert halls or opera houses, and Italian theatres looked deserted. The buildings' appearance of abandonment was quite deceptive; however; inside, functioning as recording studios, they were steaming hives of activity.

In Milan, La Scala was the fief of Deutsche Grammophon, and in two weeks of sessions there in July the German firm added another pair of Verdi operas to its Italian list: Il Trovatore, conducted by veteran Tullio Serafin, with Antonietta Stilla, Fiorenza Cossotto, Carlo Bergonzi, and Ettore Bastianini, and La Traviata, conducted by Antonino Votto, with Renata Scotto, tenor Gianni Raimondi, and Bastianini. In Rome, the Opera House was the scene of EMI's

Continued on page 30
Perhaps two years from now the quality of this tape may be duplicated... perhaps never! Soundcraft Golden Tone—a physically perfect tape... a musically perfect sound. A bold claim? Yes. Warranted? Yes. Here's why. Golden Tone is a very special tape... designed just for those who demand the finest performance from today's advanced recorders. Unless you have the discerning ear and the exacting equipment which ordinary tapes can't satisfy, there is no reason for you to buy Golden Tone.

A special magnetically-active FA-4 oxide formulation increases Golden Tone's high frequency output by 25%. Its signal-to-noise ratio is 7 dB better than other brands, to give your recordings the greatest dynamic range possible with a tape. Precision-cut Golden Tone is free of edge burrs and skew. These physical defects can be cruelly exposed by the narrower tracks in 4-track recording. Microscopic burrs prevent the tracks on the edge of the tape from making intimate head contact, resulting in loss of "highs."

Skew, another hidden defect, produces cross-talk and loss of recording level. Golden Tone's oxide formulation and base are balanced to prevent cupping or curling, an effect which can also prevent tape to head intimacy. Golden Tone's oxide surface is Micropolished. This patented Soundcraft process removes any surface irregularity, prevents drop-outs, protects high frequency response and minimizes head wear.

From this physically perfect tape comes musically perfect sound. Golden Tone costs more, but it is worth more. It is produced in small quantities with infinite care and rigid quality control. It is the world's finest tape for those who demand the ultimate in sound reproduction. Offered for the first time anywhere—a long play Golden Tone tape on 1 mil Mylar*, TENSILIZED by DuPont—will not stretch or break. Also on ½ mil "Mylar" and 1½ mil Acetate Bases.

*DuPont T.M.
This is Sony

THE MOST COMPLETE LINE OF QUALITY TAPE RECORDING EQUIPMENT IN THE WORLD

- Sony Stereo Tape Deck 262 D - 4 & 2 track stereo recording and playback tape transport to add tape to your existing hi-fi system. $89.50. (Also available, not pictured, the new SRA-2 stereo recording amplifier for the 262 D. $89.50.)

- Sony Stereocorder 777 - All transistorized professional stereo recorder featuring exclusive Sony Electro Bi-Lateral 4 & 2 track playback head. World's finest tape recorder. $595. • Sony Stereocorder 300 - A complete professional-quality hi-fi stereo tape system with 4 & 2 track recording and playback in one portable unit. $399.50. • Sony Portable 101 - 2 speed, dual-track hi-fi stereo recorder with 7' reel capacity. $99.50. • Sony Stereocorder 464-D - Dual performance 4 track stereo tape deck with built-in recording & playback pre-amps for custom installations and portable use. $199.50. • Sony Wireless Microphone CR-4

- Pocket: side mike and transmitter providing complete freedom from entangling microphone cables. $250. • Sony Condenser Microphone C-37 A - For purity of sound reproduction, the unqualified choice of professional studios throughout world. $295. • Sony Sound on Sound Recorder 262 SL - The perfect recorder for language, music and drama students. With 4 track stereo playback. $199.50. • Sony Tape recorder 111 - A popularly priced, high quality bantam recorder for everyday family fun. $79.50. • Sony Condenser Microphone C-17 B - Minature size (3¼" x 5" diameter) and exceptional background isolation unidirectional cardioid pattern. $350. • Sony Newscaster Portable EM-1 - A professional on-the-spot battery powered portable recorder with precision spring wind constant speed motor. $495. All Sony Stereocorders are Multiplex ready!

For additional literature and name of nearest franchised dealer write Superscope, Inc., Dept. J, Sun Valley, California.

CIRCLE 102 ON READER-SERVICE CARD

SUPERSCOPE

The Topway to Stereo

HIGH FIDELITY MAGAZINE
We did it again! University created an entirely new sound reproducing system to produce the thinnest speaker system in existence capable of wide range high fidelity reproduction!

The new Mini is another University solution to the problem of maximum distortion-free bass in minimum space. It is only 2 inches thin, but its woofer diaphragm area is one of the largest available in any speaker system—188 square inches! How can so large a speaker fit into a two-inch thin enclosure? University made the entire frontal area of the cabinet function as its bass and mid-range speakers, by utilizing a thin, "piston-action" sheet of special veneered wood coupled to a newly designed, custom-matched voice coil!

How does it sound? It is an acoustic fact that, in general, the larger the diaphragm area, the lower will be a speaker's roll-off frequency (the point at which sound output begins to fall off). The Mini achieves bass response and output, therefore, far beyond the capacity of ordinary ultra-thin systems which use conventional cone speakers that, due to enclosure size, must be very small. The Mini also provides ideally balanced bass to mid-range, plus brilliant peak-free highs delivered by a supercyl engineered, separate tweeter. In short—even if your space and budget requirements are extremely limited, you can still enjoy the pleasures of genuine high fidelity sound... traditional University sound—with the Mini! For floor or wall, shelf or table. Hear it at your hi-fi dealer. Response: 50-17,000 cps. 18" x 13½" x 2" deep. Oiled Walnut. Only $44.95.

a speaker this thin
required
an entirely new system
of reproducing
sound!

the University Mini

For complete details and free 20-page Guide to Stereo High Fidelity, write: Desk P-118.

UNIVERSITY LOUDSPEAKERS
80 SOUTH KENSICO AVE., WHITE PLAINS, N.Y.
A Division of Ling-Temco-Vought, Inc.
Rockford Acoustical Cabinetry
DESIGNED BY ACOUSTICAL ENGINEERS
MADE BY JOURNEYMAN CABINETMAKERS

Rockford Cabinetry is made for Custom Hi-Fidelity, and to grace the homes of people who have Hi-Fidelity equipment. It is not just a place to hide wires and components, but is in itself a definite component contributing to the pleasure of enjoying the Highest Fidelity in Sound. Acoustically-engineered and furniture-crafted of selected woods, this fine furniture is priced much lower than you would expect for such exceptional styling and workmanship. Equipment cabinet and free-standing speaker enclosures may be placed together or separate, as you desire. Sturdy construction assures long-life stability.

DANISH MODERN CABINET ENSEMBLE
Cabinet (Model 700, $124.95) and Twin Speaker Enclosures (Model 701, $64.50 ea.). Crafted with genuine Walnut wood veneer in Oil Walnut finish.

INSIDE EQUIPMENT CABINET • Upper right compartment is designed for all record changers, most transcription tables or tape recorders. Inside dimensions: 14½" x 17½" x 63⁄4" deep. • Lower right compartment has space for 100 LP records. • Upper left compartment has blank face panel for custom installation of amplifier and/or preamplifier and tuner. Has removable shell which is adjustable in height. Inside dimensions: 17½" wide, 14½" high (clearance space). • Lower left compartment may be used for additional record space, tape storage, books or decorative display. • Hinged-doors, with magnetic latches, for easy access. Overall size of Equipment Cabinet: 30¾" wide, 25¾" high, 17¾" deep.

INSIDE SPEAKER ENCLOSURE. Individual speaker enclosures provide proper stereo separation, yet are free standing to permit further separation or positioning for desired stereo listening. Internally baffled and ported. Lined with 3" acoustical fiber glass. No cabinetry feedback or resonance. Houses up to 12" loudspeaker. Overall size of each speaker enclosure: 17" wide, 28¾" high, 17¾" deep. (Other models available for 15" speakers. Send for catalog.)

EARLY AMERICAN CABINET ENSEMBLE
Cabinet (Model 800, $127.95) and Twin Speaker Enclosures (Model 801, $66.00 ea.) available in Forest Tone Maplewood finish.

For information see your Hi-Fidelity Dealer, or write today for Catalog No. R-22-C. Dealer inquiries invited.

Prices slightly higher West and South.

FURNITURE-CRAFTED BY
ROCKFORD SPECIAL FURNITURE CO.
2024 TWENTY-THIRD AVE • ROCKFORD, ILL.

NOTES FROM ABROAD
Continued from page 26

1962 Italian recordings [for details see Charles Reid's report above].

Other major companies continued their practice of holding sessions in Italy, but with a change of locale. Decca-London, which in the past has customarily made its recordings in Rome's Sala Accademica with the Santa Cecilia Orchestra and Chorus, this year moved to Florence, where it used the orchestra and chorus of the Maggio Musicale. In July it recorded Puccini's Trittico in Florence's lovely, historic Teatro della Pergola (Verdi's Macbeth had its premiere in this theatre in 1847). As Charles Reid outlined the plans in these columns last month, Renata Tebaldi performed the unusual feat of singing in all three of the one-act operas: she was Giorgetta in Il Tabarro, Angelica in Suor Angelica, and Lauretta in Gianni Schicchi (one of these being roles she sings in the theatre). In all three she was conducted by Lamberto Gardelli, a young Italian maestro making his recording debut. In Il Tabarro, Mario del Monaco and Robert Merrill sang the leading male roles; in Suor Angelica, Giulietta Simionato was the Zia Principessa; and in Schicchi, Fernando Corena sang the juicy title role.

In September, Decca-London's other prima donna, Joan Sutherland, arrived at La Pergola to record La Sonnambula, conducted by her husband, Richard Bonynge. And this month she is due to record La Traviata with Bergonzi and Merrill, conducted by John Pritchard. Miss Sutherland has recently renewed her contract with Decca-London for three years and will record two operas per year; future plans—according to rumor—include Norma and Beatrice di Tenda.

From RCA's Rome Studios. Probably the product of the summer's recording activities that is arousing the most curiosity on the part of the industry is the RCA Madama Butterfly made in July at the company's studios just outside Rome. Inaugurated last March with world-wide fanfare, the studio have been functioning full time ever since, but Butterfly is the first opera recorded there, and both RCA and other companies (who, RCA hopes, will be persuaded to lease the spacious, air-conditioned studios for their own opera recordings) are eager to hear final results.

For its part, RCA went to great pains to make this an exceptional recording. The cast is headed by Leontyne Price and Richard Tucker. The conductor is Erich Leinsdorf, who pronounced himself pleased with the especially assembled orchestra. It will probably be called something like the "Rome Symphony Orchestra," but in actual fact it is basically the excellent Rome Radio Orchestra, reinforced by picked men from Santa Cecilia and the Rome Opera. Richard Mohr, the engineer in charge of the recording, was all smiles during the ses-
ONE GOOD THING

LEADS

FM stereo multiplex came first. Next came our "Astro." Good things were getting even better. The 708A "Astro" is an all-in-one stereo center with five integrated components in a compact 6" x 15" x 13½" package: FM, FM multiplex, AM, stereo preamp, stereo amp.

It's so advanced in concept, circuitry, features and facilities that we suspect it will remain current for the next ten years. For example, consider its circuitry. Transistors in the power stage completely eliminate heat problems. As a result, the "Astro" plays cool—more than 30% cooler than conventional units. In this respect, the "Astro" is the first truly practical stereo center because excessive heat generated by ordinary all-in-one units shortens life and effectiveness of the sub-components, causes drift, sets up noise and distortion.

As another example, consider its unique binaural headphone facilities that offer the privacy of silent listening at anytime, without disturbing others. For convenience, the headphones may be plugged in permanently; a separate switch on the front panel activates the headphones.

Or, consider the fully professional tape recording monitor. With it, you may monitor the source two ways during recording: the instant signal enters the record head or directly from tape, the moment it is recorded.

An automatic switching circuit electronically distributes mono and multiplex signals to their respective channels while a stereo light provides visual indication of type of reception. These examples are only a sampling of what the "Astro" has to offer. In this case, seeing and hearing is believing. Price: $597.00 including cabinet and excise tax.

One good thing leads to another. For the listener who prefers a separate tuner or needs only stereo FM to complete an existing system, there's the new 314A "Electra Emperor" Stereo Tuner. It is identical in quality and features to the FM and multiplex sections of the "Astro" and is styled to match perfectly with our newly improved "Electra" Stereo Amplifier. Among its distinctive features, it provides a "full-time" monophonic output for feeding an additional single-channel system on the patio or anywhere in the house. The "Emperor" is priced at $359.00 including cabinet and excise tax.

The new 315A "Electra Empress" Stereo Tuner is the moderately priced version of the "Emperor." An outstanding performer at $256.00 including cabinet and excise tax.

The 353B "Electra" Stereo Amplifier is recommended for use with either of these new stereo tuners. The resulting system will reward you with a quality of sound possible to achieve only with such perfectly matched and balanced components. The 353 is a dual channel power and control amplifier with 14 stereo or mono inputs, 6 outputs for all known sources, even microphones and tv. A matcing network is provided for center stereo speaker and for driving auxiliary speakers anywhere in the home. Price: $225.00.

For complete information and specifications, see your Altec Distributor or write Dept. HF-11

ALTEC LANSING CORPORATION

31
There is no finer performance

**QUALITY**

For the audio perfectionist the FM-Multiplex Dynatuner has set new standards of listening pleasure under the most difficult signal conditions, with lowest distortion, superior limiting, simple precise drift-free tuning, superior interference rejection, excellent selectivity, and lowest hum and noise. When you want FM stereo reception, add the $30 FMX-3 STEREOMATIC multiplex integrator. This unit, concealed within the Dynatuner, switches automatically from mono to stereo with maximum separation as you change stations, and it illuminates "STEREO" to indicate the presence of a stereo broadcast.

*FM-1 $79.95 kit, $119.95 assembled and tested.*

**ECONOMY**

Easily the finest value in the high fidelity field, this "no distortion" preamp has won acclaim for impeccable performance, at just about the lowest price ever for a stereo preamplifier. Full control flexibility in a simple, modern arrangement makes it easy to build and a pleasure for the non-technical music lover to use. You'll revel in its near-perfect freedom from hum, noise, and distortion. Just $59.95 buys the most important improvement in your music system.

*PAS-2 $59.95 kit, $99.95 assembled and tested.*

**DEPENDABILITY**

It's more than three years old, but we've never had to make a single change in the Stereo 70 amplifier. Patented Dynaco output transformers and circuitry, and the superior reliability of the finest etched circuit construction assure continued superiority of performance. In the words of Hirsch-Hoeck Laboratories (December 1959 issue of High Fidelity Magazine) "This amplifier's components are operated more conservatively than those in any other commercial amplifier we have tested. . . . Its power and distortion ratings are completely conservative. Its listening quality is unsurpassed." Could we say more?

*Stereo 70 $99.95 kit, $129.95 assembled and tested.*

**QUOD ERAT DEMONSTRANDUM: which was to be proved**

write for detailed literature **DYNACO, INC.** 3912 Powelton Ave., Phila. 4, Pa.

Cable Address: Dynaco, Phila.
When a very small boy has his hair cut, the clippers make a harsh buzz—a nervous, exciting sound. Yet the same machine gives off only a dull hum when it’s used on a man.

The unfortunate part is that once you’ve heard the dull hum, you never get to hear that exciting buzz again. No matter what. Even Audiotape can’t record it.

Audiotape can (and does) take care of everything else that adds to listening enjoyment. It gives you clarity and range, freedom from noise and distortion and unequaled uniformity, reel after reel. All you have to supply is the point of view. Audiotape does the rest, and does it superbly.

Whether you’re taping a barbershop quartet or a hundred-voice choir, there’s an Audiotape exactly suited to your needs. From Audio Devices, for 25 years a leader in the manufacture of sound recording media—Audiodiscs*, Audiofilm* and . . .
to make professional quality stereo tape recordings your recorder must have three heads

All professional tape recorders have three separate heads—one erase, one record, one playback. Record heads and playback heads have different gap widths. A wide gap record head is a must to record all the sound on the tape. A narrow gap playback head is a must to reproduce all the sound from the tape. Professional quality sound on sound recordings can be made only on a recorder with three heads.

The Concord 880 was designed for Connoisseurs of fine music—for those who want to hear and appreciate the difference between ordinary tape recordings and the fine professional recording and sound reproduction of the Concord 880.

Other important professional features of the Concord 880 include:
- all push button operation
- 4-track stereo record-playback
- new varisync flutter free
- salient pole drive motor
- sound with sound recording
- exclusive Concord computerized channel indicator
- three speeds
- built in monitoring
- dual full range speakers
- 10 watt dual amplifier
- dual cathode follower high impedance outputs

The 880 includes two professional dynamic microphones in a compact unit perfect for use as a portable stereo recording and playback system—ideal as a permanent part of your hi-fidelity music system.

Compare the Concord 880 and see why it offers much more—in performance—in features—in reliability—in value. Make a recording quality comparison test at your dealers—if you're a connoisseur you'll hear the difference.

If you'd like a copy of Concord's booklet, "All the Facts" send 10¢ to Concord Electronics Corporation

The best value in Stereo Tape Recorders—under $400.00

CONCORD 880
CONCORD ELECTRONICS CORPORATION
809 North Cahuenga Boulevard, Dept. B, Los Angeles 28, California
CIRCLE 35 ON READER-SERVICE CARD

NOTES FROM ABROAD
Continued from page 30

...sions and seemed pleased with the acoustics of the vast Studio A, where the recording was made. ("The sound sort of floats up to the microphone," he said.) We will be able to hear for ourselves soon, since RCA promises to have the set available in the States by March.

WILLIAM WEAVER

PARIS

Since the advent of microgroove the Véga firm has been prominent on the French recording scene for several reasons. It has been the only native company big enough to challenge the international giants. It has won a considerable number of Prix du Disque. Its catalogue has included such items as the music of Messiaen, Boulez, Berio, Nono, and Stockhausen, and the poetry of Nerval and Aragon. Its albums have been luxurious and scholarly.

The sequel might be guessed. About a year ago it became public knowledge that Véga was financially very sick. Negotiations for absorption by an American firm got under way and then collapsed. One day last summer my inquiry about a new release brought the reply that all production had been halted for a reorganization.

The company has now emerged with fresh capital (still French), a new administration, new marketing arrangements, and—most interesting—a record buyer's point of view—a new policy both in packaging and in repertoire.

The president is now André Cornu, who has been Secretary for Fine Arts in several French cabinets. His principal assistants (leadership is to be collective) are Jean Ziegler, a brother of the head of the Breguet airplane works; Bernard Dupré, formerly with Odéon; Guy Dumat, who has had a supervising role in nearly all the opera recording sessions in Paris since the war; and critic Jean-Louis Caussou, editor of the magazine Opéra (not to be confused with the British magazine of the same name edited by Harold Rosenthal). English Decca is to distribute Véga discs in Britain, Italy, and Germany. Mercury is to handle them in the United States (the question of labels was still being discussed as this was written).

The new policy? "We are deëmphasizing prestige," Caussou says, "if that means fancy albums and jackets. We shall sell many of our discs for 25 per cent less. We are building a commercial base..."
“Audio” confirms this is a dangerous loudspeaker

When we termed our loudspeaker “dangerous,” we expected confirmation by experts. But we never expected everyone to agree. Always there is one dissenter. Who will it be?

It is not Audio Magazine. Quite the reverse. In their September issue, Audio said: "The EMI Model DLS-529 is a true 'bookshelf' speaker in size... and far from bookshelf in sound." As we said, the DLS-529 is dangerous because it demands reappraisal of previously-accepted standard of excellence. And please don't ask us to redesign it to make it sound like an ordinary bookshelf loudspeaker (even though it costs only $159.00*).

Too, we called our loudspeaker dangerous because its transient response reveals flaws in any equipment used with it. Audio Magazine calls the transient response "fine" and says, "(it) handles the frequency spectrum from 40 cps to 15,000 cps with realism and good precision, responding excellently to the attacks of some especially heavy piano passages." Heavy piano passages are a trial for everyone—from recording engineer to speaker designer. And the transient response must be exceedingly fine to "respond excellenty" to fierce piano attack.

Audio also cites the DLS-529 for its bass, saying that the "bass reproduction is of the tight variety." Of course it is. But let Audio tell why we've designed it this way. "It avoids," the journal reports, "the overblown fullness which was characteristic of some speaker systems not many years ago."

A word to the stereo-minded about high frequency dispersion. This function is the way sound "fans out" from the drivers. If it’s narrow, the stereo effect is poor. Audio Magazine noticed that the DLS-529’s high frequency dispersion is "unusually smooth and rather wide." Audio also said, "As might be expected, a pair of (these units) provides really excellent stereo coverage."

And there you have it from the experts—unsolicited, unqualified, undeniable confirmation anew of the dangers of the dangerous loudspeaker.

For further information, write Scope Electronics Corporation, 10 Columbus Circle, New York 19, N.Y., exclusive distributors of EMI Loudspeakers and Integrated Tone Arms and Pickups.

$159.00 in all areas.

November 1962

Www.americanradiohistory.com
LEIF US TALK OF

TAPE RECORDERS

From Sweden’s master craftsmen comes the brand new Luxor Magnefon MP 410A, the ultimate in electronic sound reproduction. A 1/4 and 1/2 track stereo tape recorder with complete electronics including a pair of built-in speakers and a multitude of other features. We could easily write a book about this fantastic, all in one, home music system. But one listen is worth a thousand words. If you admire stereo tape perfection, row over to your nearest Hi-Fi dealer and treat your ears to “the Swedish music this side of the Atlantic.” In considering technical specifications you’ll find that the Magnefon has a 40-20,000 cps frequency response and as high a signal to noise ratio as any serious music lover could ask for. The MP 410A costs only 1,487 Kroner...or, $289.00 U.S., if you’re fresh out of Kroner.

THE MAGNEFON BY

LUXOR

MOTALA, SWEDEN

Sole U.S. Distributors

Amelux ELECTRONICS CORPORATION

60 East 42 Street • New York 17, N.Y.

Please write for illustrated descriptive brochure

Amelux Electronics Corporation

60 East 42 Street • New York 17, N.Y.

Please send your free brochure to

NAME ___________________________

ADDRESS ___________________________

CITY __________________ STATE ______

CIRCLE 5 ON READER-SERVICE CARD

NOTES FROM ABROAD

Continued from page 34

of internationally popular items—we have Ray Charles, for instance. We like folk music, for which there is a growing market. We are not dropping the avant-garde. But the main emphasis in the classical field will be on vocal music. We are signing up Rita Gorr, Régine Crespin, Guy Chauvet, Ernest Blanc, Albert Lance, Alain Vanzo—in addition to the Italian singers we have through our connection with Cetra. We have started a series called “The Art of Singing,” with recitals so far by Jane Rhodes and Gabriel Bacquier. We are getting out a recorded “Dictionary” to help people appreciate fine singing. We believe in singing.”

Disciple of Segovia. Sebastian Maroto is a big, balding, thirty-two-year-old native of Granada who has lived in Paris for the last ten years. He plays the guitar under the influence of Segovia, but with the addition of a controlled ferocity which I think most listeners will find both seductive and startling. His circle of Parisian enthusiasts includes Henri Sauguet, who has recently composed for him.

Maroto has just recorded, for Harmomia Mundi, a recital called “La Guitar espagnole.” It is both a history in sound of the Spanish guitar and a demonstration of eclectic technique by a virtuoso. Included here are pieces written by the sixteenth-century Luis Milan, the seventeenth-century Gaspar Sanz, and the nineteenth-century Francisco Tárrega, as well as by such relatively recent composers as Joaquín Malats, Isaac Albeniz, Luis Sanchez Granada, and Maroto himself.

He refuses to take part in the great finger-nail-versus-finger-flesh controversy, which has divided Spaniards ever since the modern guitar renascence started. “The Spanish guitar,” he says, “is a whole orchestra. It is also a very intimate instrument. You clap it to you, it is part of you. Everything—arms, legs, and head—counts. I use whatever is required, nails or flesh, to get the sound I want.”

ROY Mcmullen
If you use this or this or this

Make a major improvement in your system at minimum cost with the new ADC-3 universal stereophonic cartridge!

For owners of turntables, automatic turntables, or record changers, we believe that the new ADC-3 universal stereophonic phonograph cartridge, at $29.50, is the best buy on the market.

ADC-3 SPECIFICATIONS

TYPE: Miniature moving magnet  SENSITIVITY: 10 millivolts per channel ± 2 db at 1,000 cps (5.5 cm/sec recorded velocity)  FREQUENCY RESPONSE: 10 to 20,000 cps ± 3 db  CHANNEL SEPARATION: 30 db 50 to 7,000 cycles  STYLUS TIP RADIUS: .0007" (accurately maintained)  STYLUS TIP MASS: .8 milligrams  LATERAL AND VERTICAL COMPLIANCE: 15 x 10 - cms/dyne minimum  RECOMMENDED LOAD IMPEDANCE: 47K ohms  TRACKING FORCE: 2 to 5 grams  MOUNTING CENTERS: Standard 1/4" and 7/16" centers. Unit adapts to virtually all tone arms

We urge you to listen to the ADC-3 cartridge at your high fidelity dealer and then make a major improvement in your system at a minimum cost with the new ADC-3 cartridge at $29.50—the best buy in the market.

Audio Dynamics Corporation
Pickett District Road, New Milford, Connecticut

November 1962

Circle 15 on Reader-Service Card
Stop wishing...
New 30-watt Stereo Amplifier and New FM-Multiplex Tuner Bring You Scott Quality and Advanced Features at a Modest Price

If you are one of the thousands of people who have always wanted to own a Scott stereo system but felt you couldn't afford it, here's great news. Scott engineers have come up with a new Stereo Amplifier and a new Multiplex Tuner well within your budget. And these are no-compromise units. They include many of the extras found only in more expensive Scott products.

The tuner features Scott's famous Wide-Band design, Sonic Monitor and Time-Switching multiplex circuitry. The 30-watt amplifier offers amazing flexibility... and the honest specifications Scott is noted for. Full power is delivered down in the extreme low frequency region where it's really needed. If your budget is limited, there is no longer any need to compromise and settle for an inferior stereo system. Hear the Scott 370 stereo tuner and 200 30-watt stereo amplifier at your dealer, and see why.

Model 200 Professional 30-watt Stereo Amplifier $139.95**
1. Massive, heavy-duty transformers provide full power through out the usable audio range. Will drive all popular speaker systems to full room level.
2. Separate bass and treble controls for each channel give maximum flexibility in adjusting for all types of program material.
3. Stereo headphone output conveniently located on front panel.
4. Tape monitor switch and special inputs and outputs are included for the tape recording enthusiast.
5. Electrolytic aluminum chassis for maximum heat dissipation and minimum hum.
6. Derived center channel output to drive power amplifier for extension speakers.
7. High gain input for all popular magnetic stereo cartridges.
8. Scott-developed balancing control allows you to perfectly balance both channels for any program source.
9. 15-Watts per channel (IHFM); 1M Distortion 0.5%, Harmonic distortion 0.8%,—70 db hum and noise; Dimensions 15½” x 5¾” x 13¼” in accessory case.

Superb Model 370 Wide-Band FM Multiplex Tuner $169.95**
1. Famous Scott "Time-Switching" multiplex circuitry for maximum stereo separation and flawless off-the-air tape recording.
2. Unique Sonic Monitor automatically signals you when stereo is on the air.
3. Three-ganged tuning condenser with tuned RF stage to insure high sensitivity and selectivity.
4. Pure super-conductive copper provides maximum signal-to-noise ratio for clean, noise-free reception even on distant stations.
5. Individual level controls permit exact matching of channels.
6. Accurate tuning indicator makes exact tuning easy.
7. Professional planetary drive tuning with logging scale.
8. Famous Scott Wide-Band detector provides drift-free reception, eliminates distortion-producing AFC.
10. Sensitivity 3.5 μV (IHFM); Wide-Band detector; Capture ratio 6.0 db; 32 db selectivity; Separation over 30 db; Signal-to-noise ratio 55 db; Dimensions 15½” x 5¾” x 13¼” in accessory case.

How Sonic-Monitor® Works

To find FM stations broadcasting stereo multiplex simply turn the selector switch to "Monitor" and tune across the dial. When you hear the monitor tone from your speakers, you know positively that you have tuned to a stereo broadcast. Then simply switch back to "Stereo" and enjoy FM stereo. The Scott 'Sonic-Monitor' provides a positive, reliable indication of FM stereo broadcasting. It is never activated by spurious signals. *Patent Pending

**Prices slightly higher West of Rockies, subject to change without notice. Accessory cases extra.
This is where your investment in a Garrard Automatic Turntable pays off

Chances are that sooner or later you will spend more on your records than you do on any record player. More, it may be, than the cost of your entire music system. Your listening enjoyment is dependent upon records and the unit that reproduces them. This is exactly why more GARRARD Type A's, for example, have been sold—and are being sold—than any other high fidelity record playing equipment, without regard to cost. Just consider this...

Most people today want to use one of the ultra sensitive cartridges developed originally for separately-sold tone arms because of high compliance. Garrard has integrated precisely such an arm in the Type A Automatic Turntable—dynamically-balanced, counterweight adjusted, designed and built with the same precision, the same balance, the same freedom from friction, the same playback characteristics and low resonance. This arm, operating in conjunction with the Type A's heavy, full-size, non-magnetic turntable—a laboratory-balanced, double-shielded motor; and (when you want it) the gentlest automatic record-handling mechanism ever designed; rewards you with the full measure of the magnificent reproduction you expect from the best recordings.

Garrard's Type A Automatic Turntable is proudly owned by a growing legion of highly critical people who, originally amazed at the $79.50 price, have come to realize this completely integrated precision instrument could have been developed only by the Garrard Laboratories.

For illustrated literature, write Dept. GS-22, Garrard Sales Corp., Port Washington, N. Y.
Opera's Stereo Spectaculars

On page 44 of this issue High Fidelity—with Charles Reid acting as master of ceremonies—plays host to two respected figures in the world of opera, Harold Rosenthal and John Culshaw, who articulate the pros and cons of certain trends in the recording of operas. As one would expect, both these gentlemen offer illumination and perspective on many aspects of this subject.

Yet it may be that their discussion is nearly as interesting in its omissions as in its statements. Probably this is a result of certain assumptions which both speakers felt were safe enough for purposes of the argument, but which are nevertheless worth examining afresh. It would seem to me, for instance, that in all cases it is the quality of the performance itself that is of paramount importance. One of the less fortunate results of the development of high fidelity sound is the belief that high quality sound is in itself a justification for recording. There can be no doubt that it enriches a performance that is good to start with, as with London's Das Rheingold. But too many performances are not good to start with; too many cast listings represent the available singers from the company's stable, rather than a group of performers with something unusual to offer in a particular work: too many releases give one the feeling that glorious sound and ingenious "staging" are intended to disguise the mediocre contributions of the artists—that the album has been released solely because "we need a stereo version" (trans.—"the early bird gets the worm").

It is interesting that in the course of the talk about stereo opera vs. repertory opera, neither Mr. Rosenthal nor Mr. Culshaw makes any mention of visual values: perhaps it seemed too elementary for the aims of this debate. Yet Mr. Culshaw discusses this question at some length without making even a token concession to live opera's most obvious advantage over recorded opera—that of being seen. It is a bit like the old argument over the actability of King Lear. One can maintain that it is an "impossible" play in stage terms. One can study the text and the volumes of critical commentary available, and from them gain much insight—some of which would never come to light in the course of even a dozen different productions of the work. Yet many of the play's basic and important meanings will emerge only in the course of the live theatrical experience—however poorly realized. To read over that magnificent final scene between Lear and Cordelia is one (wonderful) thing: actually to see them enact it is quite another—the very sight of them together is heartbreaking. So it is when Isolde waves her scarf from the wall, or Iago stands over the prostrate Otello, or the merry wives actually, physically, stuff a living Sir John into that hamper. It does not matter quite so much if the horns are a bit late, or the sound balances are not quite right; we have a visual experience as well as an aural one.

True, many live productions are "abominably lit, filthily designed" (to quote Mr. Culshaw). But that is hardly an argument against live performance. Recording directors sometimes botch things, too—especially unfortunate is the common tendency to reduce performances to a level of perfection, to make it seem as if human beings were somehow disconnected with the whole enterprise. However, this is not an argument against stereophonic recording—only against certain means of handling it.

More territory yet remains to be explored. There is the matter, for example, of whether a recording should try to capture the atmosphere of a stage performance, or to create a "lifelike" illusion, or to be content with simply sounding good. But the essential thing to remember, I think, is that when we consider stereo opera, we consider only a segment of the work itself, artificially detached from its natural ambience. This process has the same advantages as the isolation of any one aspect of a subject for purposes of closer inspection. We will learn much from any good recording; we can be moved, excited, instructed by it. Happily, there is no question of forsaking live opera for the recorded sort, or vice versa, so long as we remember that each is a valuable complement to the other, rather than one a substitute for the other.

Conrad L. Osborne
A debate on the operatic "stereo spectacular" — its ethical justification, its musical validity, its ultimate influence — between traditionalist Harold Rosenthal and innovator John Culshaw.

Is stereo opera a cheat? Lifeless? Overblown? A laborious patchwork quilt? Or has it established new standards to which "live" opera must conform or perish?

Controversy on these questions has long smoldered. In arranging the following debate between John Culshaw, director of classical recordings for Decca-London, and Harold Rosenthal, editor of the British journal Opera and former archivist of the Royal Opera House, Covent Garden, High Fidelity presents the case for each point of view. Interlocutor is Charles Reid, London correspondent for this magazine.

Mr. Rosenthal is committed to the following theses:

1. For all their technical imperfections, the off-the-stage recordings of Der fliegende Holländer, Lohengrin, Die Meistersinger, and Parsifal, all made during Bayreuth performances in the 1950s, mean far more musically than do the wonderfully engineered and cleverly calculated stereo operatic recordings of the 1960s.

2. Recorded opera will never capture the atmosphere of live theatre performances.

3. To concoct a complete performance of an opera from different studio tapes, eliminating bad top notes and replacing them by others recorded perhaps weeks later, is an immoral proceeding.

Mr. Culshaw’s main propositions are:

1. In musical clarity, richness, truth of sound and perspective, good stereo opera equals live opera at its finest in the world’s best opera houses.

2. Good stereo opera far outstrips average, run-of-the-mill repertory opera anywhere.

3. While stereo opera and repertory opera can and should coexist, the latter must put its house technically in order or inevitably lose its audience. Why should people tolerate shoddy repertory performances when they can hear first-rate performances at home?
REID: I'll start on you, Harold. These beloved "live" Bayreuth recordings of yours. What about the audience noises—all those coughs and rustlings? Don't you find them a snag?

ROSENTHAL: They're no snag to me. When I listen to these records I enjoy the feeling that I'm there, participating with these people—yes, even with the coughers—in actual Bayreuth performances.

REID: And you, John—how do you feel about the Bayreuth noises?

CULSHAW: Well, I worked on the Bayreuth Parsifal in 1951; also on Lohengrin two years later. There are, I know, some appalling noises in the Introduction to Parsifal, Act II; and for one of the interludes we had to use tape from a rehearsal because the scene-change noises were so colossal in the actual performance that the music was all but obliterated. The way the microphone is usually placed in opera houses—down in the footlights, because it has to be invisible—it not only gives you incorrect balance; it also picks up a lot of noise that the people out in front don't hear—footsteps, general tramping about, handling of props, etc. One thing I will risk mentioning because it's a curiosity and can't at this date harm the recording. If you listen carefully to the last side of the Bayreuth Parsifal, you'll hear the prompter before every entry.

REID: I'd like Harold to expatiate a bit further on the wonderful atmospheric feeling he gets from the Bayreuth recordings.

ROSENTHAL: Well, they enable me to relive marvelous experiences I've had in the theatre. They mean more musically than "engineered" recordings because they are from life: they have spontaneity, the magic spark. It's a sort of nostalgia.

CULSHAW: Nostalgia, yes. And all the larking that goes on as well.

ROSENTHAL: Yes, I know what you mean.

REID: Give me an example.

ROSENTHAL: Well, the cracks they exchange. In the Göttterdammerung Funeral March for instance, Siegfried or Hagen will mutter, "Don't drop the ruddy bier," or something like that.

CULSHAW: Quite. And such things are apt to get on to tape and have to be weeded out. But getting back to this question of "live" quality. Is there an intangible something about the Bayreuth records which you don't get from stereo?

ROSENTHAL: Well, here's a case. I seriously doubt that Ludwig Weber could ever have recaptured the mood and quality of his Bayreuth Gurnemanz in the cold conditions of the studio. . . . We have a parallel in Chaliapin. We can compare various Boris scenes that Chaliapin recorded in the studio with those he recorded in actual performance at Covent Garden. The Covent Garden recordings capture life. The studio recordings capture . . .

REID: Sub-life?

ROSENTHAL: Exactly! As David Bicknell [international artists' manager, EMI] wrote in The Gramophone recently, some artists are at their best only in the theatre, in the presence of an audience and the atmosphere that goes along.

CULSHAW: I agree. Some artists—not many, I'm relieved to say—are almost incapable of a good performance in the studio.

REID: Apart from extraneous noises, there's the question of relative artistic quality. One critic wrote of Astrid Varnay in the Bayreuth Flying Dutchman that she sounded as if she was singing with her head in a milk jug.

ROSENTHAL: I admit that Varnay has never been a perfect vocalist. I doubt whether even in ideal stereo circumstances she would satisfy all the critics and pundits. Still, I have always found her an exciting artist; and I feel that the Bayreuth recordings capture the essence of her middle register—even if she does sound elsewhere as if singing through a milk churn or whatever the thing was.

REID: But you would have hardly had the milk jug effect on stereo?

ROSENTHAL: I'd have thought not: I'll concede you that point. But would you have had her spontaneity, on the other hand? I very much doubt it.

REID: Over to another aspect. You object, Harold, to concocting opera recordings by splicing tapes made at different sessions held over a period of weeks. Is it not a fact that your beloved Bayreuth recordings were made precisely in that way?

ROSENTHAL: I admit that the Bayreuth records are made up of takes from more than one performance of the same opera. But the performances were living. They were alive, spontaneous; and that makes all the difference.

REID: In this matter of tape splicing, just what did happen at Bayreuth, John?
CULSHAW: Well, take Parsifal. There were 149 cross-splices in Act I, which runs for two hours. These are cross-edits made from seven different performances and one or two general rehearsals. I noted them down somewhere at the time, and they are all marked in the score. The purpose of these splicings was to cut out terrible fits of coughing, noises of people dropping things, bad orchestral ensemble, wrong words (this happens a lot in the theatre), out-of-tune notes, out-of-time notes, ragged pizzicato entries on the double basses—and so on.

ROSENTHAL: May I ask you a question, John? Have your techniques advanced so much in the last ten years that, if we were now to record Bayreuth "live," the weaknesses and disadvantages of your Parsifal and Fliegende Holländer would not appear at all, or to a much smaller extent?

CULSHAW: They wouldn't have disappeared; the discs would only be marginally better. I don't think you can do anything about the limitations imposed on you by theatre stage sets and theatre management. I think I can say that "live" recording is a policy which Decca-London, generally speaking, does not intend to pursue. There must, of course, be exceptions for historical reasons. When a Melba retires, the microphone simply must be in on her farewell performance.

REID: Coming now to the stereo techniques of the 1960s. An article of yours, John, in Records and Recording [February 1962] lists five famous passages which you recorded in "single basic takes." These were: Rheingold—first eighteen minutes; Otello—from the opening bar to the end of Iago's drinking song; Tristan und Isolde—Tristan's long Act III monologue; Aïda—the whole of the Triumphal Scene; and Salome—the long symphonic stretch from Jokanaan's emergence from the cistern through Salome's attempt to seduce him and his final cursing of her. Very impressive. But what about the rest of these recordings? Were they, apart from the sections you have mentioned, done by fits and starts and in penny numbers?

CULSHAW: Far from it. We are acutely aware of the need to build up and maintain dramatic tension. Our policy is therefore that of the long take. The length of one take at professional speed is between twenty-two and twenty-four minutes, although in special cases you can take more by having two tape machines, one across the other. Generally we carve an opera into twenty-minute sections. Having done a twenty-minute section, you don't necessarily say, "This is it." You may say, "This is marvelous—but it might be better. There's a wrong note on the trombone," or "Miss So-and-So missed her top A. Perhaps we'd better take these forty bars again and see if we can bring it off better." Now the interesting thing is that when you put the correction in, it sometimes happens that something undesirable happens dramatically; you don't get the tension up again. In these cases we leave the thing alone; we rely on the first take.

REID: Would you say that on the whole there is less cross-editing with typical stereo recordings than there was with "live" ones?

CULSHAW: Yes, quite a bit less—if only because in studios you aren't bothered by noises, which accounted for much of the Bayreuth editing.

REID: A question for you, Harold. I'm surprised to hear you say that this is a moral matter—as if, in the studio, at any rate—cross-editing was equivalent to telling fibs.

ROSENTHAL: I wouldn't have written like that, or something like that [in Opera, December 1961], if I didn't feel it. The thing worries me while listening to the stereo Salome. I let my hair down and accept it. I am staggered. I am bowled over. And yet I feel there is some element of cheating in that one has got something one would never get in the theatre.

CULSHAW: Good, good—that's just what we were trying for!

ROSENTHAL: I know you're getting an effect in this recording of which even Strauss might have approved. Or so it is claimed by some people. But such a claim is only a surmise. Strauss, after all, was a practical man of the theatre; he intimately knew and wrote for the theatre with all its acoustical limitations; he knew what he wanted to be heard as an over-all effect of orchestral and vocal textures. To use a technique to highlight something and then to assume the composer would have approved of it is, well, cheating; it is dishonest. . . . A certain sort of sound emerges. We are told this was the sort of sound Strauss had in mind. But how do we know that this was what Strauss wanted?

CULSHAW: We only have the evidence of his written score. Writing a complex score like this, the composer hears sounds in his head and puts them down as accurately as musical notation will permit. But when he comes to the theatre, there has to be a compromise. That is why you find composers, when they conduct their own works, altering the deployment of the orchestra as they go along. I think you would find, if you interviewed any one of them and tried to pin him down, that he would admit that almost always there was a lot wrong and that the sound was a sort of compromise a lot of the time.

REID: And yet for some of us, although we delight in stereo achievements, actual sound still has an edge on recorded sound, especially in loud tuttis, which the engineers never seem quite to have tamed.

CULSHAW: No one in his senses will disagree that a
fine orchestra in a fine concert hall, listened to on the spot, is preferable to the finest recording. But if you want me to compare this Salome recording (and I'm not out for publicity!) with the sort of sound that emerges in the average opera house performance, I must say that the recording, played on the right sort of equipment, is altogether nearer to Strauss's intentions.

ROSENTHAL: I come back to my point about Strauss as an experienced man of the theatre. I have a feeling that he imagined certain "webs" of sound for the theatre and believed they could be realized in the theatre.

CULSHAW: But so often in the theatre, these "webs" just don't work. The other night I had the misfortune to sit through Tristan on the side on which most of the brass was accommodated. Irrespective of what the conductor was doing, I heard little else all night. In some ways that Tristan performance— grotesquely underrehearsed, abominably lit, filthily designed—typified average repertory opera today. I am speaking mainly of the production and management side, of course. But even in what was basically a very good performance by the conductor and an exceptional one by Birgit Nilsson, there were very disturbing flaws in the orchestra, including a brass entry two bars out in the Act I finale.

ROSENTHAL: How odd! For me it was one of the most marvelous Tristans I have heard in twenty-five years—mainly, though not wholly, because of Birgit Nilsson's Isolde. Here again it was a matter of living presence, the magic spark. As I said to somebody at the end of Act I, "Nobody could call this a stereo performance!"

REID: You mean there was a unity, a wholeness about it that you, personally, don't get from stereo opera?

ROSENTHAL: Exactly. I am not suggesting for a moment, by the way, that John or any other recording expert ever claims that stereo operas are recorded in "one go," beginning to end, as in the case of a theatre performance. But I'm not convinced the great, wide public takes any notice of what the companies say or what they don't say on this subject. They kid themselves that when they put on stereo they're listening to whole and finished performances—which, in fact, they're not.

CULSHAW: But really they are listening to whole and finished performances. Take an aria with a difficult top C, say the Nile aria in Aida. Any soprano knows that in the theatre it may come off or may not come off. I always feel sorry for an artist when, at the end of a beautiful performance, something wretched happens to that top C. Another night she may make a mess of the aria as a whole and sing a top C straight out of heaven. If I'm in the studio when something like this goes wrong, all I say is, "You've had a tiring day. We'll do that phrase running up to top C again tomorrow." You splice one bit into the other, the two go perfectly well together, and everybody's happy—including the man who buys the record. What is there immoral about that?

ROSENTHAL: Don't you think it was immoral when Dorothy Bond sang the last "off" notes for Margherita Grandi in the Sleepwalking Scene from Macbeth or when Schwarzkopf interpolated a top note for Flagstad in Act II of Tristan?

CULSHAW: I don't see anything immoral in it at all.

ROSENTHAL: Then that's a vital point on which we differ.

CULSHAW: About Flagstad. For fifteen or twenty years she had been singing Isolde magnificently, with top Cs that were no trouble at all. Suddenly it was decided to record her Isolde late in her career, when she hadn't any top Cs left—although she had everything else. The recording company concerned was perfectly right in doing what it did, although the matter might have been better handled in a publicity sense. After all, the person who is being served here is Wagner, the man who wrote those top Cs. So long as the composer's intentions are observed, so long as his score is performed as nearly as possible as he wrote it, I don't see that anything else enters into the picture.

Continued on page 142
WHAT TYPE OF A MAN WAS DON GIOVANNI? What was the nature of his problems and his conflicts? Who were the people who crossed his path, and how did they affect his life? What errors did he make, and how did they hasten his demise? Why, throughout the course of the entire opera, does this archetype of the libertine have no success with women? There may be no final answers, but Mozart and his librettist Lorenzo da Ponte have given us positive clues which open up infinite possibilities for conjecture. We take license for conjecture and submit to the reader the results of hours of fascinating speculation.

The opera begins with the invasion of Donna Anna's chamber in the dead of night. What prompted this frenzied adventure? We prefer not to believe that the Don tried to rape her. Such an action would reduce him to the level of a common masher, obviating the necessity for the final conflict with supernatural forces. (The masher would more likely end in an alley with a knife in his back.) Let us surmise that Anna was attracted to him, but her commitment to Don Ottavio combined with a clerically conditioned Spanish prudery causes her to suppress her feelings. Such a circumstance is rare in Giovanni's career, especially when he senses that his ardor is returned, however subtly. Disguised, he insinuates himself into her boudoir and tries to overpower her with the full intensity of his male passion and persuasiveness. He has underestimated the lady and the tenacity with which she guards her virtue. She raises the roof, and his only thought is to get the devil away from this fury. The noise of the struggle arouses her father who, in defense of his daughter's already extremely well-protected honor, proceeds to get himself run through by one of the best swordsmen in Spain.

The death of the Commendatore was never intended by Giovanni. It was a bitter event which he could not escape. Where he erred was in attempting to storm the Anna fortress in the first place. Here, by being untrue to himself and betraying his well-tested formula for female conquests, he was brought to the supreme idiocy of an act that was later to prove his downfall. Other characters in the opera constantly refer to him as the murderer of Anna's father; in truth, he was nothing of the kind. It was the old gentleman, bursting with outraged paternal pride, who forced the duel. The Don killed him in self-defense and only after being baited beyond endurance. He was not an assassin, and a proper conception of the character requires recognition of the distinction that should be made between murder and justifiable homicide.

WHAT SORT OF A WOMAN WAS IT Whose hauter goaded the Don into making his first major misstep? Donna Anna might have lived in Spain today. She is proud, patrician, witheringly aloof to those not of her class. Her views of life are conditioned by an atmosphere of political and clerical reaction. Her code of ethics is unshakable, but she lacks compassion. And yet she is capable of wild passion which can rise to heights of shocking intensity. (Witness her first big recitative and aria upon discovering that Giovanni was the slayer of her father.) Her desire for revenge becomes her raison d'être to the exclusion of every other sentiment. Even Ottavio, her betrothed, must wait until the miscreant is brought to justice. In view of these facts, the theory that Anna is in love with Giovanni and that in the first scene of the opera they are conducting an affair would seem to be a pseudo-Freudian manipulation of logic. It may be
safely assumed that Anna was fascinated by Giovanni, perhaps even sexually attracted. But her whole character and mode of life would certainly have repressed any adventurous longings for the Don.

We are led next to Giovanni's unexpected encounter with Donna Elvira. In order to seduce her he had promised to marry her. The seduction accomplished, he had abandoned her three days later. Elvira was a Spanish lady of the type who demanded the cushion of legality before risking her precious virtue. When the matrimonial check bounced, she directed all her energies to finding and exposing her despoiler. Don was to learn the fury of a woman scorned, a proud Spanish woman at that, relentless, inexorable. She contributed much to his downfall, though she alone of the opera's heroines truly loved him, and to the very end.

Elvira is actually the most interesting female personality in the opera. Sensing the persistent quest of Giovanni for the one who would finally satisfy him, Elvira fancied that she could end the Don's search. In this fiction she joins the endless legions of women who naively imagine that they can make their men over. Here they take a calculated risk, and when the inevitable fiasco becomes evident they unreasonably pour recriminations on the heads of their congenitally faithless lovers. Actually, much of the blame lies within such women themselves, for with destructive passion they try to drag a man down, absorb him, smother him. They desire frantically to possess him completely, to render him useless to other women, and to punish him in advance for the betrayal they subconsciously know will come. Such a woman can be a perfect lady and can love deeply—as, indeed, Elvira did. But she wagers ferociously and relentlessly the hot war of the sexes. In this she reverts to something primeval which, for all the façade of ladylike aloofness and polished manners, reveals her kinship with all the generations of scullery maids, fishwives, and prostitutes.

**Don Giovanni** proceeds next to his encounter with Zerlina, the adorable little peasant girl he sees at a merry pre-wedding celebration. He has his servant Leporello dispatch her protesting bridegroom and, in the loveliest of duets, promises to marry her and so overpowers her with erotic power that she agrees to go with him to a summerhouse. At the critical moment he is interrupted by Elvira who, with righteous indignation, snatches the precarious booty from under his nose. His final attempt to seduce Zerlina leads to the end of the first act, in which he is confronted by the other actors of the piece who have meanwhile convinced themselves that he was the slayer of Anna's father.

Zerlina is the least complicated of the women who cross the Don's path. Their mutual attraction is purely sexual. Giovanni's success in wooing her away from her fiancé on her wedding day is surely a *tour de force* of seduction. Regrettably, it also reveals Zerlina as possessing a very flexible sense of morality. We may be sure that, even after marriage, Masetto will have to watch her with unflagging vigilance. Zerlina is a true coquette—full of vitality, vivacity, and charm. She possesses a natural, healthy sexuality, common to her class, calculated to enflame the Don. It was his frantic and exaggerated preoccupation with this elusive sex-morsel that drove him to error and exposure. The great men are legion who have been defeated by women who were their moral and intellectual inferiors.

The second act brings Giovanni additional frustrations. His attempt to make contact with Elvira's chambermaid is inopportune interrupted by Masetto and his cronies out for revenge. In the graveyard scene he gleefully tells of having met one of Leporello's sweethearts in the street, and—since he was disguised as his servant—of having seduced her. However, we choose to believe that the young lady would surely have known the difference between servant and master: that the story was merely a fiction intended to make Leporello jealous. The opera then moves swiftly to its conclusion, and the Don is dragged down into the inferno.

For three operatic hours the great lover has had no success with women whatever. Surely this is no mere coincidence on the part of Da Ponte. We must presume that he intended thus to symbolize the Don's decline and the end of his career. The opera shows him still at the height of his physical
and mental powers. His resources and his vitality are limitless. He is necessarily (for the drama and the legend) still handsome, still agile, still gay. But the endless conquests are behind him. They had always come so easily—the mercurial action which swept a woman's breath and resistance away; the tender words breathed and the harsh ones; the change from little boy to grown man to persuade, in their varying proportions, the virgin and mother in all women; the tear so easily shed and the laugh; humility and pride swiftly interchanged—commanding, entreat; and always the handsome face, the lithe body, the resonant voice, the agile mind, the charm, the wit, all devastating to resistance and to will—a force of nature tamed and channeled by custom and culture and expediency.

He thought it had cost him nothing, and in a physical sense it had but little. Yet somehow each time he gave of himself, not much, but now and then among many false tears a sincere one, a bit of his heart, a trace of his soul. Imperceptibly the inner man eroded. The physical image remains young; the sword still flickers like a snake's tongue; the leap is lithe and high, the smile sure and strong. But what was inspiration is now routine. And, tragically, he is unaware of what is happening to him. As Zerlina is snatched away by the veneful Elvira he says, "It seems as though the Devil were diverting himself by opposing my most cherished plans."

There have always been those who would moralize about the immorality of a Don Giovanni. Yet who can say with certitude that, exposed to the same concatenation of events, circumstances, talents, and temptations, he would have acted differently? The beautiful child and man would seem to be blessed, and in the rarest of cases they are. But more often they draw to themselves every vanity, temptation, and corruption so as to render a normal existence almost impossible. It is extremely rare that physical beauty is accompanied by the moral force to overcome the handicap of too much sex appeal. Thus, perversely, these blessings of beauty are, in disguise, the weapons of self-destruction. This is the key to the tragedy of all Giovannis.

More specifically, the Don's tragedy consisted in the fruitless search for one woman who could completely fulfill him. He could never find her, and he knew in his heart that she did not exist for him. Thus he drove himself from affair to affair in such profusion as to bring, in most cases, only disgust, remorse, and the agony of postcoital conversations with boring females. No purely sexual pleasure could compensate. With the power of his loins in limbo he could only muse mockingly at his own legend. The victimizer became the victim; the successful lover the defeated human being.

Don Giovanni was soon to go to his end, but it was a great and dramatic one reserved for a major personality. The inferno and the final conflict with supernatural forces as exemplified by the appearance of the stone guest were reserved for a big man, a Renaissance Spanish nobleman of culture and quality, proud and brave to the end. The panting popinjay, the superficial sex-crazed booby as he is often portrayed, would more likely decline, like Casanova, into querulous old age and the frantic search for nostrums and aphrodisiacs. Giovanni's sins required an early expiation. The flames burned cleanly leaving only the ephemeral ashes of his own legend. There is no sign of decay, no corpse to mourn over, nothing to abuse or reproach. Having been thus precipitately removed, he has avoided his own body's decline and is beyond reach of his detractors. The memory of his beauty is inviolate.

Don Giovanni, like every truly great work of art, permits a variety of interpretations. We discover, in a masterwork, meanings which its creator perhaps never consciously envisaged. The product of genius, nurtured in its creator's unconscious by spiritual forces of which he is not even aware, develops a scope that extends beyond his own will. Our interpretations of the Don today might have shocked Mozart and Da Ponte. The approach to the opera and its leading character has changed radically even in this writer's lifetime. We can scarcely guess what new concepts the future may bring. But it is a tribute to the immortality of Don Giovanni that the fascination is ever present and always contemporary.
THE QUEST FOR VERISMO

Despite raised critical eyebrows, the Cav-and-Pag school now draws larger audiences than ever.

Once upon a time (less than fifteen years ago, in fact) the majority of operas which could be counted on to sell out the Metropolitan, virtually irrespective of cast, were works of a grand, romantic nature. These included the Wagnerian repertory, a fair number of French operas (notably Faust), and a few works from the Italian romantic repertory.

Today, the Italian works (essentially Verdi plus Lucia di Lammermoor) carry on as Metropolitan staples. The Wagnerian operas (even since the advent of Nilsson, Vickers, et al.) command little better than one half the proportion of the total performances they used to. (Tannhäuser, once regarded as almost sure-fire, is virtually a dead work at the Met.) Faust, in other days the Met's most popular opera (a distinction held now, and for some years, by Aïda) has not been performed during the last two seasons, and is not scheduled for this one. Roméo et Juliette, Mignon, and Lakmé—formerly visitors of fair frequency—have disappeared entirely. Samson et Dalila and Massenet's Manon have, over the past decade, barely maintained status as repertory works, turning up every three seasons or so.

What sort of opera, then, has filled the considerable vacuum left by the exit of these erstwhile favorites? There are, of course, the early Verdi operas (Macbeth, Ernani, Nabucco) and the other nineteenth-century bel canto vehicles revived for specific artists (Norma for Callas, La Sonnambula for Sutherland this year). A close look will reveal, though, that this particular section of the repertory does not really account for a sizable number of performances. The operas of Mozart have been performed with increasing frequency, but by themselves they do not boast substantial totals either. Most of the slack has been taken up by a group of works commonly thought of as "verismo." Cavalleria and Pagliacci, always popular, have maintained their standing.
Giordano’s *Andrea Chénier*, considered safely buried a decade ago, has been revived and has rung up an impressive record of large, enthusiastic houses. This season the Metropolitan management is taking a flyer with Cilea’s *Adriana Lecouvreur*, which even Caruso and Cavalliérè couldn’t sell in its only previous Met appearance. Puccini’s operas have become such favorites that this composer now runs Verdi a close second in seasonal totals at the Met. *(Bohème* is now way ahead of *Faust; Tosca* has achieved a total of ninety performances since its 1952-53 revival; *Manon Lescaut* has become more popular than the Massenet work on the same subject; *Tirandot* has been revived with great artistic and commercial success, and will probably be with us for some time.)

This trend is not restricted to the Metropolitan. The San Francisco, Chicago, and New York City companies have all trafficked very heavily in the Puccini operas. The City Center has even scored a fair success with the *Tristano*, as well as with *Turandot*. Montemezzì’s *L’Amore dei tre re* was done recently in San Francisco, as well as on television. Chicago revived Giordano’s *Fedora*. This fall, the City Center is resuscitating *Louise*, which might be termed the leading French verismo opera.

There are many reasons for such a shift in popularity, and it is certainly true that the “Big Three” among Puccini’s works have always done well at the box office in this country. Nowadays, though, a company can throw *Tosca* onto the stage and draw a good house with any sort of cast, whereas many of the romantic works which once commanded similar allegiance are today regarded as works that require interpreters of very specialized talents. In fact, those verismo works that have survived the natural winnowing process of the past several decades have now assumed the status of meat-and-potato operas, without which a management can hardly hope to plan a profitable season. Moreover, they have done this in the face of critical scorn. Puccini has attained respectability with most of the critics (Joseph Kerman always excepted), but no words are too harsh for *Cavalleria* and *Pagliacci*, *Andrea Chénier*, or the other less familiar verismo works which show their faces from time to time. Some commentators even go so far as to blame the verismo movement for withering of the Italian operatic vine.

Yet there is no assurance that any two critics are referring to the same body of work when they speak of “verismo.” Originally, the term had reference to certain types of characters represented on the stage, and to their motivations. The verismo movement was regarded as a reaction to the old romantic grand opera, and as a parallel to developing literary realism. It proposed to tell the “truth,” to “tear the mask” from life, to represent people and their feelings as they really were. (This included portrayal of life among the socially lower classes, even in some of its more sordid aspects.) *Carmen* seems conventional and formalized enough to us today, but it was regarded as pure shocker when it was first produced. and the management of the Opéra-Comique protested bitterly to Bizet on the violent nature of the final scene. Here, after all, was a work taken from a novel by the “realist” Mérimée, a piece in which the heroine, a gypsy and a wanton, is stabbed in the belly by her insanely jealous lover, an army deserter—not the sort of thing for the stage of the Opéra-Comique!

The use of such material, and the wish to express emotions and situations in a direct, passionate way, soon led to certain changes in the compositional styles of the younger composers. Not surprisingly, the changes were in the direction of a less formal, less “sophisticated” method of composition. Ensembles and duets virtually disappeared, giving way to long stretches of dialogue set in a form approaching arioso. Gone were the tremendous multipart finales with which Mozart and Rossini ended their acts. Gone were the ensembles of confrontation through which Donizetti and the young Verdi articulated the most dramatic moments of their tragic operas. Gone were the “grand scenes,” through which both Verdi and Wagner had pictured key emotional happenings against the formalized background of state occasion or ritual combat. There were important changes too in the format of the librettos. The verbal coin tended increasingly towards that of everyday life. The formal verse patterns of grand opera librettos gave way to an amorphous sort of blank (or even free) verse, often almost indistinguishable from prose.

These characteristics, coupled with changing attitudes towards harmony (particularly as exemplified in the mature works of Puccini and the later verists—though of course not originating with them) soon came to typify what was accepted as a “verismo style”; and the term verismo was now applied to just about any Italian opera falling chronologically between *La Gioconda* and *Turandot*, although many of these works were not verismo in the original sense of the term. (Nearly all displayed verismo qualities, though. *Turandot*, for example, is based on material that could well have been treated in a pure romantic or even epic fashion—but Puccini imposed on the story derived from Gozzi the figure of Liu, and the scene of her torture and death, which are dyed-in-the-wool verismo.)

The description is thus a rather fuzzy one, but there is at least one common factor in all the operas that we usually think of as verismo. It is this: the leading protagonist, regardless of his or her station, behaves in an uncontrolled, unreasoned way, giving way entirely to a passion (usually lust), and thus precipitating the sad events of the denouement. In *Pagliacci*, all the leading characters heed only their most immediate impulses. In *Cavalleria*, Turridù’s heedless lustfulness is the beginning, middle, and end of the tragedy. In *Chénier*, Gerard’s blind envy and lust lead to the deaths of Maddalena and Chénier. These are all people of low social station. But in *Adriana Lecouvreur*, the Principessa herself is shown to be an envious, even dishonorable person, using her official powers to try to hold Maurizio.

52

High Fidelity Magazine
Verismo Opera on Microgroove

A SELECTIVE DISCOGRAPHY

For purposes of this survey, I have omitted from consideration certain French operas—e.g., Carmen, Louise—which ought to be defined as verismo pieces. These works were included in the short discography of French operas in the January 1961 issue of High Fidelity. The Puccini operas too are omitted, inasmuch as they were the subject of a "Building Your Stereo Library" feature appearing here in November 1961. I have also decided against inclusion of what might be termed the post-verismo pieces of Zandonai. (See "The Imports," High Fidelity, August 1962.)

As with many of the early Verdi operas, a number of the verismo works have been recorded only once each. In fact, there is a wide choice of recordings only when it comes to the perennially popular double bill of Mascagni's Cavalleria rusticana and Leoncavallo's Pagliacci, which is represented by eight entries in the current catalogue. Five of these versions are available in single-packaged sets, with both operas featuring the same leading singers. My own preference would be for separate purchase, allowing a choice of my bel canto among the modern recordings—RCA Victor's Cavalleria with Tebaldi, Björling, and Bastianini (LM 6559; LP: ASC 6059, SD); under Errede, and Angel's Pagliacci with Amara, Corelli, and Gobbi under von Matalac (Angel 3618B/L; LP: S 3618B/L; LP, SD). The only other stereo edition of either opera comes from London (OSA 1330, or A 4358 in mono). A good case can be made for the latter's Pagliacci vis-à-vis the Angel version; and surely London's Gabriella Tucci is a better Nedda than Lucine Amara. My choice of the Angel version rests largely on the brilliantly characterized Tonio of Gobbi (London's MacNeil sings beautifully, by his picture of the deformed clown pales a good deal in comparison); the exciting Canio of Corelli, whose singing has a good deal more line than that of Del Monaco. But, though the London Pagliacci is quite acceptable, the Cavalleria on this three-disc set is something of a dud; Serafin takes things at much too slack a pace. Del Monaco and MacNeil are both below their vocal best, and Simionato's solidly sung Santuzza is much too lady-like.

Among modern mono versions, I like the Victor presentations under Cellini (Cavalleria with Milanov, Björling, and Corelli) and under De los Angeles, Björling, Warren, and Merrill—both on LM 6106). In both cases, the music is richly sung, but the performances lack the finest dramatic thrust needed to bring them completely alive. For those who like the convenience of both operas in a single album, this set would be with pick. From here, the quality of recorded performances declines quickly, and only the Angel Cavalleria, with Callas' interesting Santuzza and a generally idiomatic performance, has much to recommend it in the crowded field.

The historically minded should also consider the older monophonic recordings now available on the Electrola label. Out-and-out Gigli fans must have both: Rudolf Frischauf's performance in Cavalleria (80474/75) and the Canio in Pagliacci (80476/75), Mascagni himself is the conductor of the Cavalleria; unfortunately, the aged composer turns in what must be the slowest reading ever accorded his opera. It should also be noted that the supporting cast of the Pagliacci is by no means exemplary, and of course the sound of both sets is considerably below present standards. However, both operas boast of leading baritones (Gino Bechi as Alfio in Cavalleria, Mario Basiola as Tonio in Pagliacci), and the nature of the forms Cant makes the Pagliacci even less-necessary.

Two other Italian verismo operas are available in more than one version—Giordano's Andrea Chenier and Cilea's Adriana Lecouverture. Since its Metropolitan revival of the mid-Fifties, Chenier has become a great favorite in this country, and London made it the subject of one of its first complete-opera stereo recordings (OSA 1303, or A 4332 in mono). All the stops were pulled, and this is certainly one of the loudest performances available on records. Tebaldi is in characteristically good form, and Bastianini turns in one of his finest recorded performances as Gerard. I myself must confess an affection amounting to preference for the wartime La Scala version {P (Pathé/Marconi FJLP 5040/1, import only). True, Catania was here past her prime, and Sembrich's Giuditta. Still, when the chips are down, both are decidedly major-league, and in the last act Gigli approaches his peak form; even at his worst, he can barely be heard over Gigli which also belongs to the Decca label. In addition. Gino Bechi pours out his open dramatic baritone in the role of Gerard, and the smaller parts are taken by a constellation of singers who were to become the operatic giants of post-war Italy—Simionato, Taddei, and Tajo.

Clearly, the Messrs. London are hoping that Adriana Lecouverture will, like Chenier, become a staple of the Met repertory. (It is being revived this year as a vehicle for Tebaldi.) Tebaldi sounds lush indeed as the heroine of London's 1952 release of the score (A 4329, LP; OSA 1331. SD) and could well justify the work's revival, though her recitation of the speech from Phaedra is not going to win her the love of Tony. The sound is excellent, and the work of the supporting singers quite good. Still, for those who would like to hear Maurizio Pollini's singing, a bit less than an unmitting fortissimo, the Cetra album (1218) offers Gia Cinto Prandelli, whose fresh lyric voice was at its very best when this performance was recorded (around 1950). He outpoints Del Monaco in all but a few of the violently climactic passages. Otherwise, the Cetra performance is adequate (Saturno Meletti's Michonnet, in fact, is more sharply characterized than Fioravanti's for London) without being at all extraordinary: the great difference in the quality of sound, plus the vocalism of Tebaldi and the presence of Simionato as the Princess, will decide most collectors in favor of London.

The remaining verismo operas in the catalogue are accorded just one entry each. The Cetra label. Among these, I must put in a strong vote for Montemezzi's hard-hitting piece, L'Amore dei tre re (1121. The level of the recording in this score is extremely high, and the libretto by Sem Benelli, which contains one of the most graphic examples of Tristan and Pelleas, is of unusual subtlety. The leading character, the blind old barbarian king Archibaldo, can, in the hands of a topflight bass, become a truly great theatrical figure. Cetra's performance is a reasonably good one, not outstanding vocally, but really weak in only one of its cast members (the tenor, Amedeo Berdini). The others (Sesto Bruscantini, Clara Petrella, and Renato Capacci) offer work that is at least intelligent and dramatically knowing. The sound, unhappily, is not very good, and since the orchestration is unusually rich, a modern stereo version would be most welcome.

The other three works Cetra has made available (in Caccini's L'Amico Fritz, Cilea's L'Arietta, and Gior- dano's Fedora, in my own order of descending merit) all suffer from weaknesses which will not appeal to the small interest to collectors who are not genuine Italian opera aficionados. All of them, though, have moments of something better, which one might rather enjoy the unpretentious L'Amico Fritz (1203). The record- ings themselves are technically dated, though not frightfully so. Tassinari and Tagliavini are both in above-average form for L'Amico Fritz and L'Arietta (1255). Tassinari, singing as a mezzo in L'Arietta, has moments of real incandescence, particularly in her big solo scene, "Esser madrecì è un inferno." An additional point of interest in L'Amico Fritz is the composer's presence as conductor—to much better effect, in my opinion, than in the eleme of Cenere/ler of Fedora (1222). A rather empty and bombastic opera with a few telling passages (the Loris/Fedora scene in Act II: the ceremony of the exquisite little tenor aria, "Amor ti vieta"), benefits from the presence of the young Prandelli, who again turns in some lovely singing. Cetra's conduction of Cavalleria is, sadly, much past her best—her intonation uncertain and her quality of tone badly frayed.
practicing cruel deceptions, and finally murdering her rival, Adriana. In *Fedora*, both protagonists operate on the principle that personal passions, if they are strong enough, justify any behavior, including murder. Similar patterns emerge in *L'Amore dei tre re*, *L'Arlesiana*, *Tosca*, *Il Tabarro*. In all these cases, the work seems to say: “You see, breeding and education don’t count for much. We are all creatures of elemental impulse, and when our passions are touched we will think of nothing else. That’s how it really is.” It is the characters’ lack of introspection and of any rational check on emotion that sets off verismo pieces from other operas of the same period.

Sometimes, of course, the persona of these works will come to a point of recognition or realization, as in Turiddu’s farewell to his mother, or Gerardo’s eventual resolve to aid Maddalena and Chénier—too late, in both instances, to avert the tragedy. But in general, these characters deny the existence of strictures on the rights that are theirs by force of passion. Contrast, for example, the attitude of Di Luna in *Il Trovatore*, whose every effort is directed towards obtaining Leonora’s consent. He is ecstatic when he thinks Leonora loves him; downcast and furious when he realizes she does not. He denies Mannico’s rights by reason of the latter’s supposed low birth—the accepted attitude of his society, after all. But it is important to him that Leonora love him, and submit by consent—even consent obtained through duress: whereas to Scarpia or even Tonio consent could hardly matter less—both these gentlemen actually try to rape the ladies in question.

But we misapprehend verismo if we conclude that it points the way towards an increasingly literal representation of life. This is a misapprehension which seems to have affected some of the composers themselves, who soon began setting librettos that were simply slightly condensed naturalistic plays, and settling for scores that were little more than a continuous incidental music, more or less skillful according to the composer’s technical facility. We tend to think of the successful verismo works as being much less formalized than the operas of Donizetti or Verdi, and in the sense that many conventions of romantic opera are done away with in verismo works, this is true. This hardly means, however, that the best verismo works are true-to-life in a literal way.

In this respect *Pagliacci* provides an interesting study. It is the quintessence of verismo opera, and in my mind is the one verismo work that really deserves a place in a repertory composed of masterworks. The first thing to note about *Pagliacci*’s structure is that it is a play within a play; in fact, it is a play within a play within another play, by virtue of the appearance of the Prologue. The Prologue, moreover, is not a character created specifically for this function—it is Tonio, the misshapen half-wit clown whose rage at Nedda’s rejection leads him to spur Canio to murder. He is dressed as the traditional *commedia dell’arte* buffoon, Taddeo.

What he sings might be taken for a verismo creed; the very fact that he sings it explicates the opera’s structure. This is what he says:

“If I may? Ladies and gentlemen, pardon me for appearing alone. I am the Prologue. Since our author is placing once more on stage the ancient masks, he wishes in part to restore the old usages, and so sends me to you anew. But not to tell you, as before, ‘The tears we are shedding are false ones!’ No, no. The author has rather sought to depict for you a slice of life. His maxim is only that the artist is a man, and that he must write for men. And that truth inspires him.

“Long-nested memories sang in the depths of his soul one day, and he, with true tears, wrote: sighs beat time for him! And so you will see how humans love one another, and you will see the sad fruits of hate, spasms of grief—you will hear howls of rage, and cynical laughter.

“As for you, instead of considering our poor garb of pretense, consider our souls—for we are men, of flesh and bone. and like you, we breathe the air of this orphan world! I’ve told you our concept; now hear how it’s realized. Come on. Begin!”

(I have inflicted my own rather literal translation on the reader because the translations in scores necessarily take considerable license with meaning in order to fit themselves to the music.)

Tonio, then, appears to us as Taddeo to tell us to look through the customs of theatre at the underlying reality. But his very presence as Prologue constitutes an ancient theatrical device, and a sure way of reminding the audience that this is, after all, a theatrical performance (Tonio himself says that the author “wishes in part to restore the old usages”). The fact that it is one of the characters in the drama who steps out to say all this to us further places the play in perspective.

The curtain rises to the beating of an off-stage drum and the blowing of a trumpet, signaling the arrival of the strolling players. The villagers greet the players in a formal six-part chorus. Following Canio’s invitation to that evening’s performance is the little incident in which Canio boxes Tonio’s ear for trying to help Nedda down from the cart; then, as Canio prepares to leave for the tavern with the men, the mocking suggestion from one of the villagers that Tonio should not be left behind with Nedda. This leads directly to Canio’s first aria, “Un tal gioco.” This is essentially an arioso passage, though the repetition of the opening phrase at the end, with the return to the first tempo, makes it into a sort of sketch of the old A-B-A aria. This aria contains the first direct reference to the stage-life/real-life comparison which gives the opera so much of its impact: “The theatre and life,” sings Canio, “are not the same thing, no—are not the same thing! Up there, Pagliaccio surprises his wife in her bedroom with a handsome gallant, delivers a comic sermon, then calms himself, bending to the blows of the stick. And the public applauds and laughs heartily. But if Nedda Continued on page 146
BY CHARLES TEPFER

The sound from TV may at last be worth hearing on your high fidelity equipment.

IN VIDEO EST AUDIO

LISTENERS WHO DEMAND the highest fidelity of their records, tapes, and FM radio often have tolerated extremely low fidelity sound from their television sets. The reason for this double standard is obvious: with few exceptions, TV programming to date simply hasn’t called for high fidelity treatment. To bestow the refinements of wide-range audio reproduction on the likes of Gunsmoke would seem a waste of effort. In such entertainments, the picture plainly is the thing, and whether or not the good marshal’s voice or the beat of his horse’s hoofs is reproduced with ultimate clarity never has seemed really vital. More to the point, acoustically and aesthetically, has been such fare as the NBC Opera or the Leonard Bernstein-New York Philharmonic sessions—but programs like these have been few.

Now, however, there are unmistakable signs that television is beginning to merit serious sonic attention. Last season’s “Festival of the Performing Arts” presented by independent stations WNEW-TV in New York City and WTTG in Washington, D.C., suggested what well may become an awakening to the full potentialities of video, fostered partly by the FCC’s drive to upgrade the medium and partly by a growing public acceptance of good music, drama, and art. The roster of luminaries who appeared on the “Festival” (including Paul Scofield, Rudolf Serkin, the Budapest Quartet, Isaac Stern, Pablo Casals, among others) reads like a partial Who’s Who in the performing arts. Significant too is the fact that these programs were shown at “prime” TV evening hours, twice weekly; and while they were
commercially sponsored, the commercials were distinctly of a low-pressure sort. WNEW has no definitive plans for future "Festivals," but the station now is presenting the Boston Symphony, taped in Symphony Hall and telecast on Sunday evenings. In all, thirteen programs are planned for the season, including two under the orchestra's newly appointed conductor, Erich Leinsdorf.

As for the major networks, whose influence still dominates the character of television, CBS is expanding its coverage of the New York Philharmonic. In addition to four "Young People's Concerts," the network will present films of the orchestra's tours abroad. The "American Musical Theatre" (not on the CBS national network, but shown in New York, Los Angeles, Chicago, St. Louis, and Philadelphia) will continue to examine musical shows with the help of the CBS Symphony and guest stars. One of CBS's oldest and most intriguing programs, "Camera 3," this season plans to devote more of its time to musical personalities, such as classical guitarist Rey de la Torre and the late Billie Holiday—the latter presented as a "portrait in words, music, and pictures" with recordings made by the singer.

From ABC, we can expect more opera and oratorio performances on its "Direction 62" series, while "Editor's Choice" probably will broadcast the auditions for the Metropolitan Opera. The returned "Voice of Firestone" has announced such guests as Mischa Elman, Risë Stevens, and Cesare Siepi, as well as at least one ballet program with Maria Tallchief. Arthur Fiedler conducts the orchestra. At NBC the opera series will continue, including a new work commissioned by the network from Gian-Carlo Menotti. NBC will also present, in two two-hour programs, Bach's St. Matthew Passion. Westinghouse's WBC network (stations in Boston, San Francisco, Pittsburgh, Cleveland, and Baltimore) will televise a series of performances by the Cleveland Symphony and the Robert Shaw Chorale, as well as an off-Broadway play called Black Nativity.

Another hopeful sign is the reinvigorated ultra high frequency (UHF) television band, which can provide new TV channel space for small stations catering to special tastes. Congress has just passed a bill that will eventually require television manufacturers to include in every new TV set made the facility to tune in to UHF's channels 14 to 83. Many of the non-network UHF stations that are expected to go on the air in metropolitan areas will probably emulate FM broadcasters in offering an interesting variety of unusual programs as a means of capturing a segment of the economically important "class" market. Some of the UHF stations will be noncommercial, such as New York City's WUHF-TV (Channel 31, UHF), which plans extensive telecasting of orchestral and chamber music groups.

If there seems to be a decided move towards upgrading the program content of television, what about its sound quality? Live sound, of course, begins with a microphone, and TV studio men use giraffe-necked booms to suspend their microphones over the heads of performers, out of view of the camera. As a result the mike is often in a position that is not the best for sound pickup. And whether live or recorded, television sound often is somewhat limited for technical reasons. While it is an FM signal, the signal deviation (the extent to which the carrier is modulated by the audio) generally is held to a lower limit than that used in radio. FM radio employs a 75-kc deviation; TV sound, a 25-kc deviation. The greater the deviation, the stronger the signal, the more favorable the signal-to-noise ratio, and the greater the chance for a clean signal at the receiver end. Unfortunately, in television the maximum deviation could produce some interference in the picture, particularly in those TV sets that have less than adequate "sound traps" or filters. It would therefore take some daring for a TV audio-man to "open up" the signal to the full 75-kc deviation possible; many feel, in fact, that there is little incentive to do so because of the danger of interference as well as the limited ability of most TV sets to take advantage of a full, uncompromised audio signal.

Aside from this deviation problem, most television engineers allow that the sound transmitted with a picture is, or at least can be, as high in quality as that broadcast by most FM stations. The signal's dynamic range and frequency response is as wide, and its distortion is as low. At one TV station I visited, equipment-generated noise is never greater than 65 to 75 db below the signal level; many FM stations do not do so well.

What appears to be a fairly good audio signal unfortunately gets treated very badly in the average TV receiver, and even the more expensive consoles can be notoriously poor-sounding. The first source of distortion in a typical television set is its tuner. Wideband though it be, the TV tuner must be so adjusted that it centers on the video and audio portions of the transmitted signal. These signals are 4.5 megacycles apart and making the tuner that broad is a difficult job; at any rate the tuners furnished in most TV sets fall short of that bandwidth. As a result, the point at which the tuner must be adjusted for optimum picture clarity is not necessarily the point for best sound—while the picture may be very clear, the audio may suffer from distortion and limited frequency range. If the viewer adjusts his fine tuning control to improve the sound, he may at the same time degrade the picture.

The noise and interference that piggybacks into the TV set via the FM sound signal is clipped off at the limiter stage, in much the same way as in an FM tuner. The high quality FM tuner, however, uses two or even three stages of limiting to eliminate all vestiges of noise and interference gradually, thus preserving the sound's true waveform. The TV set is more abrupt, doing most of its limiting in one stage and a little more in a pentode detector, and as a consequence producing a less clean audio signal than that available from the finest FM tuners. Even so, the signal is quite acceptable, and when the audio
HOW TO WIRE A TV SOUND TAKE-OFF

BEFORE DOING ANYTHING in the innards of a TV receiver, you should protect yourself against electrical shock. Even when the set is turned off, and the line cord unplugged, remnants of high voltages may remain in the circuit, and if you don't realize they are there, they can be lethal. The guiding rule must be: if in doubt, stay out! Call in a professional service technician. Too, if your set has not been operating correctly, now is the time to have it serviced professionally—before you do any work on it. What you may have been tolerating as a "minor defect" may be caused by a short circuit or a shorted component in the power supply which could put a dangerously high voltage on the chassis.

Therefore, take the following precautions. First, turn off the set and unplug the line cord from the wall socket. Next, remove the back of the set; a built-in prong connector to the power line will come off with the housing. Then attempt to bypass the safety interlock by using a makeshift or "cheater" line cord; only an experienced professional can do so with safety. If you have any residual voltage from the set by using an insulated (wood or plastic handle) screwdriver that has a long heavy shaft. Holding the screwdriver only by its handle, allow the shaft to contact an exposed part of the cap on the horizontal output tube, and a near side of the chassis (the housing of the "cage" will serve for chassis contact). If a spark occurs, repeat the contact until no further sparks develop. Do the same connecting across both prongs of the safety interlock.

Be especially careful in the vicinity of the picture tube, since often a slight jarring may upset its delicate adjustments. Additionally, there may be some residual voltage on the tube; play safe and discharge it by using an insulated wire. Hold the wire by its insulation and allow one end of the exposed portion of the wire to contact the tube while the other end gently contacts the coated surface along the bell of the tube.

If you must remove the chassis to get at the speaker (which will be involved in making the new hookup), call in a service technician, or—if you feel competent to do it—do so with great care. Consult the set's service manual for exact instructions on this. Carefully label all wires that may be disconnected in the process.

Some TV sets—the AC-DC type—do not use power transformers, and the chassis is connected directly to one side of the main power line. Such a set should not be modified for sound take-off unless, after the modification, its instruction manual, or ask your dealer.

As for the hookup itself, the simplest method is to tap the audio from the TV set's own speaker—that is, the output from the TV audio transformer. This signal may then be fed to an external high fidelity system in either of two ways. The most direct is to use lamp cord or twin lead and connect it between the TV speaker terminals and the high fidelity speaker terminals. While this connection will work in some instances, it may not be completely satisfactory in others. For instance, it may significantly upset impedance matching between the output transformer and its load, causing signal loss. Then too, if your high fidelity speaker is a low efficiency type, the signal level from the television set may not be high enough to energize it fully. In this instance, an alternative hookup would be to feed the TV sound, via a shielded cable (the same kind used for interconnecting between audio components), to an auxiliary or other high level input on the preamplifier or integrated amplifier. This hookup provides the additional gain that may be required, and also permits the use of volume and tone controls to adjust the sound to your taste. However, if this hookup is used, the polarity between the TV set and the external amplifier must be maintained, or hum and loss of signal may develop. The "ground" or "negative" side of the TV set's own output transformer should be connected to the outer shield of the interconnecting cable, while the "hot" or "signal" or "plus" side of the TV transformer is connected to the inner conductor of that cable. To determine which side is which, consult the wiring diagram for your TV set.

Alternately, you can determine it by simple trial and error.

A further refinement of this hookup is to disconnect the leads going to the TV set's own speaker and connect—in its place—a 4-ohm, 5-watt resistor. Then, the cable that carries the TV signal away is connected across this resistor. Again, polarity must be observed.

As a final touch for versatility and convenience, you might wire a switch to select either the TV speaker or the external system. Use a single-pole, double-throw switch, as shown in the accompanying diagram. Note that one end of the resistor, the shield of the audio cable, and the negative lead to the speaker all form one connection to the TV set's ground, or chassis. The switch, once wired, may be mounted wherever convenient and accessible.

It should be pointed out that, because of the design of some TV sets, any attempt to feed the sound to an external component may produce hum. Just how much hum, and with which sets, it is impossible to predict. Clearly, this is a matter that involves a certain degree of calculated risk and—from the standpoint of individual installations—must be regarded as largely experimental.

There are other methods for tapping the TV sound, such as running a cable from the TV set's volume control or from its detector tube, or using a Vector socket, or building a cathode follower circuit. These methods may or may not provide better acoustic results than the relatively simple hookups described above. In any case, they are best left to a professional technician who can relate the specific circuitry of your TV set to your other components.
finally is peeled off its carrier in the detector stage, it can be reasonably good sound. At this point, however, enters the problem of the audio amplifier and speaker system. In virtually all television sets the audio amplifier is a single-tube circuit with myriad distortions. Its output transformer is small and of poor quality, and the minimal type of speaker employed serves almost as a suppressor, rather than a reproducer, of sound. Even a new, fairly expensive color TV receiver typically has a 4-by-6-inch oval speaker of the type used in automobile radios. This unit is bolted to the metal cabinet, but one needn't worry about cabinet resonances or bass boom—the speaker is quite incapable of encouraging either. The most expensive color TV console I have seen does offer multiple speakers—one 12-inch unit and two 3½-inch tweeters. But, although the cabinet is made of wood, the speakers are, by high fidelity standards, inadequately baffled.

 FACED WITH SUCH EQUIPMENT, the sound-conscious TV viewer has three alternatives. First, he can get a "custom" TV chassis that is designed for integration into an existing high fidelity system. Second, he can buy one of the TV sets that offer supposedly "high fidelity reproduction" within a self-contained console. And third, he can take the audio from his present television receiver and feed it to his high fidelity system.

Equal results do not follow from these alternatives. Of the three, it would seem that the first alternative—buying a custom TV chassis and feeding the audio to components high fidelity system—should prove the most satisfying. This method merely extends to television the logic that makes the assembly of a high fidelity system from components the best choice for music reproduction in the home. The television chassis (which constitutes the "insides" of a TV set, sans speaker and audio amplifier but with picture tube and, if desired, cabinet) is treated as just another signal source for the high fidelity system. All the advantages of superior speakers properly baffled and of adequately powered, low distortion preamplifier and power amplifier accompany this technique.

The custom TV chassis has been relatively costly, and of recent years regular-line TV sets have been improved in picture quality to lessen the margin of difference between them and the more expensive models. Accordingly, the present roster of custom sets is very small, but there are hints that new models may appear. Two mail-order brands—Transvision and Conar—are now available. The Transvision "Professional" chassis features the option of a 10-watt push-pull audio amplifier with a 6-by-9-inch woofer and 3½-inch tweeter, or a cathode-follower output for feeding the audio signal to the "auxiliary" (or "tuner") input of a high fidelity preamplifier. Special mounting panels and accessories are available. Conar's model is a conventional TV set supplied in kit form only, in four packages that may be bought individually as the kit-assembly work progresses. A metal table-model cabinet is included, but of course the chassis may be installed in any cabinet desired. According to Conar, this kit can be assembled in twenty-five hours with only the most basic tools. No technical knowledge is needed. My own experience suggests that if the kit builder can put in only two or three uninterrupted working hours at a time he will need considerably more than twenty-five hours to complete the job, particularly since the Conar chassis includes only one printed wiring board. The Transvision kit has no printed wiring boards, but the IF strip is furnished completely wired and tested. Both kits feature wired and tested tuners.

(One other TV manufacturer, Andrea, furnishes a chassis for custom installation, but it appears to be a TV set without cabinet, since the unit is otherwise identical to receivers in Andrea's regular line.)

What about buying a complete TV console? This class of equipment may be subject to the same drawback that has often prevailed in console music systems. The emphasis generally is placed on cabinetry, but the attractive exterior is no guarantee that the sound system within has been designed to high fidelity standards. In examining some recent TV consoles, I found, for instance, that the speakers were improperly baffled, that the "tone control" was a simple treble-cut device and often not very effective, and that the audio output transformer was rather on the small side. It is possible, of course, to acquire a console made up of high fidelity components plus a TV chassis. Such consoles are assembled, on special order, by some high fidelity dealers or by custom cabinetmakers who also handle audio components, and they are, as one would expect, relatively expensive.

Fortunately, the person who owns a conventional TV set and does not want to replace it can effect a startling improvement in its sound by taking the audio signal from the set before it enters the TV speaker and feeding it directly to a high fidelity amplifier and speaker system. The instructions accompanying this article explain how to do this, but it must be emphasized that the work, while not very difficult, can be very dangerous. A television chassis, even turned off or unplugged, can be a source of a nasty, even lethal, electrical shock. For this reason, the job is not recommended for the amateur do-it-yourselfer: leave it to an experienced technician.

As to the future, rumor has it that stereo sound for television will be offered—as it was in films—as a means of renewing interest in the medium. Inasmuch as the new system of FM stereo was developed by two of the leading manufacturers of TV sets—General Electric and Zenith—this possibility seems a very real one. Whether stereo sound will actually do much for small screen television is, of course, open to question: in any case, those who want it probably will be able to use some sort of adapter with their present sets. Then, for the final improvement, both channels of sound could be fed to a stereo high fidelity system—which should present the ultimate in home viewing to all audiophiles.
The consumer's guide
to new and important
high fidelity equipment

high fidelity

EQUIPMENT REPORTS

Sonotone Model 9TA
Stereo Cartridge

AT A GLANCE: The Model 9TA is an improved version of the ceramic pickup introduced by Sonotone some time ago, featuring higher compliance and more convenient installation than the earlier model. The 9TA is available in different combinations of turnover stylus assembly, as well as with an optional pair of plug-in equalizers for connecting to magnetic phono inputs. The model tested by United States Testing Company, Inc., for this report was fitted with a 0.7-mil diamond stylus for stereo and monophonic discs, and a 3.0-mil sapphire stylus for 78-rpm discs. With the equalizers, it is designated as the 9TA-SDV or the "Velocitone Mark II" and is priced at $19.25. Without the equalizers, it is known as the 9TA-SD and sells for $13. (The letters "SD" refer to the sapphire and diamond stylus.) Manufacturer: Sonotone Corporation, Electronic Applications Division, Elmsford, N. Y.

IN DETAIL: A versatile and relatively low-priced pickup, the Sonotone 9TA may be used in many different applications. To begin with, it has a turnover stylus assembly, which is available in combinations other than the one used for this report—for instance, with two 0.7-mil diamond stylus. Too, once the basic cartridge body is owned, the alternate stylus assemblies can be added as required: removal and replacement of the stylus assembly is a relatively simple job and requires no tools. The cartridge itself furnishes a signal that is suitable for direct connection to a "ceramic" input on a preamplifier or integrated amplifier, as the case may be. This same signal can be fed into any high level input, or even directly into a basic amplifier that has a level control—but its high frequency response may be affected by the resistive load into which it feeds, with a brighter top end resulting from higher resistances. Alternately, the pair of plug-in equalizers that is available will tailor the cartridge's output so that it can be fed into the magnetic phono inputs on a preamp or integrated amplifier. The networks simply convert the constant-amplitude characteristic of the cartridge to a constant-velocity characteristic (hence the name "Velocitone"). The former hookup is suitable for greater convenience or economy in setting up a "quickie" type of system, while the plug-in equalizer hookup is designed for greater accuracy of reproduction. Not to be overlooked in this regard is the fact that the basic 9TA, without the equalizers but with a diamond tip for stereo or monophonic microgrooves and a sapphire tip for older 78s, is priced at only $13—a figure that will not buy the finest sound available today, but will enable the playing of all records through whatever amplifying facilities are at hand and without damaging old or new

REPORT POLICY

Equipment reports are based on laboratory measurements and listening tests. Data for the reports, on equipment other than loudspeakers, is obtained by the United States Testing Company, Inc., of Hoboken, New Jersey, a completely independent organization which, since 1980, 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,

November 1962
records. The plug-in equalizers can be ordered later if the owner decides to upgrade the system with a new amplifier.

The 9TA has a rated compliance of $5.5 \times 10^{-6}$ cm/dyne and is designed to track at a vertical force of 2 to 4 grams. In place of the presoldered wires that came on the former 9T model, and which had to be cut and then soldered to sleeve-tips for installing in a tone arm, the new model features a "universal" terminal plug that greatly facilitates installation. The turnover stylus assembly has a midway detent position for safeguarding the stylus when not in use, as well as a plastic slip-on cover for further protection. The cartridge is relatively immune to induced hum pickup, has low needle-talk, and is far from being a "dust gatherer" around the stylus tip.

A vertical force of 3 grams was used for measurements made at USTC. The resultant curves indicate that the cartridge has response characteristics generally similar to its model 9T predecessor, which is to say it is clean and smooth through a good portion of the audio range, and exhibits a typical peak-and-dip effect in the frequency region of 9 kc and above. Stereo separation is fine up to about 5 kc, but lessens as the response approaches 10 kc. The signal level measured, with the equalizer output feeding a 47K load, was 10 millivolts per channel at 5 cm/sec peak velocity and 1,000 cps. Channel balance was maintained within 1.5 db at 1,000 cps: left-channel response was uniform within +3 db from 60 cps to 11 kc. Over-all response was checked from 30 cps to just above 18 kc. The peaks observed at 9 kc (and at the second harmonic of 18 kc) were attributed to stylus resonance, a condition observed in varying degree on many piezoelectric cartridges.

While the general consensus of the measurements and subsequent listening tests indicates that the 9TA is not quite the equal of the best magnetic types available today, it does have much to recommend it for use in a budget system, or for the collector who requires a low-cost and convenient device for playing 78-rpm discs. It also would make a fine replacement cartridge in many package players, possibly providing a step upward in playback quality over the cartridge originally furnished in such sets.

AT A GLANCE: One of Heath's newest and most attractive units is the AJ-41 tuner, which provides for FM stereo, as well as monophonic FM or AM reception. It is available as a kit for $119.95, or factory-wired (as Model AJW-41) for $189.95. The unit described by United States Testing Company, Inc., in this report was one constructed from a kit. Manufacturer: Heath Company, Benton Harbor, Mich.

IN DETAIL: The term "stereo tuner" now refers to the FM-multiplex type and not, as in former days, to the set that could receive simultaneous AM and FM signals. Thus, while the AJ-41 receives monophonic or stereo FM (multiplex) as well as AM, the AM section cannot be used simultaneously with the FM section.

The tuner has a number of de luxe features and operating conveniences, of the kind usually associated with costly equipment. For instance, there are separate AM and FM tuning indicators, a variable AFC control, an adjustable FM SQUELCH (interstation muting) control, and an FM STEREO PHASE control which is designed to serve as a fine tuning adjustment for best stereo reception. The front panel also features a neon lamp that lights up when the set is receiving a stereo signal. For AM use, an AM FIDELITY switch—to regulate the bandwidth of the AM tuning circuits—is incorporated on the squelch control. The power ON-OFF switch is part of the AFC control. The output circuits use cathode follower stages, each with its own level control located on the rear of the chassis. A total of sixteen tubes is used. The multiplex section is basically of the "matrixing" design, and is quite similar to the Heathkit ACW-11 adapter reported on here in July 1962. The tuning scale is a full-size "slide-rule" type that is softly illuminated during use. AM and FM tuning is accomplished by separate, smooth-running flywheels.

As shown on the accompanying chart, USTC's measurement of audio response on monophonic FM was flat within +0.01 db from 40 cps to 12.5 kc, and was down 2.4 db at 20 cps, and 4 db at 15 kc. Effectively, then, this response could be characterized as ±2 db, 20 cps to 15 kc.

In the "as built" condition, USTC measured the tuner's IHFM sensitivity to be 15 microvolts at 98 mc, with a total harmonic distortion at 400 cps of 2.15%. Curious to learn if higher performance could be obtained by further adjustments, USTC realigned the set, and found that peak performance could readily be obtained. After alignment, the IHFM sensitivity rose to 2.5 microvolts at 98 mc, 3.5 microvolts at 106 mc, and 2.5 microvolts at 90 mc, indicating very good sensitivity all across the FM band. The tuner's distortion too was improved, and had dropped to only 0.7% at 400 cps, 1.2% at 1,000 cps, and 1.3% at 40 cps. The set's signal-to-noise ratio on FM was 49.5 db; intermodulation distortion was 0.2%; capture ratio was 11.5 db, and the signal output level, 1.65 volts.

During FM stereo operation, USTC found that the tuner's distortion rose. The left channel showed 3.3% distortion at 400 cps, 2.6% at 1,000 cps, and 4.4% at 40 cps. The right channel measured 4% at 400 cps, 3.2% at 1,000 cps, and 5.4% at 40 cps. Frequency response on stereo remained flat within ±1 db from 30 cps to 13.7 kc on the left channel, and within ±2.4,
-1 db from 30 cps to 14.5 kc on the right channel. Both channels were down by about 2 db at 20 cps and at 15 kc. Channel separation was generally adequate, remaining better than 18 db from 100 cps up to 10 kc. Separation in both channels lessened at the very low and very high ends of the audio band.

The output signal level on stereo was measured to be 2.45 volts on the left channel, and 2.75 volts on the right channel. Inasmuch as these signals are a few decibels higher than the monophonic output level, the tuner may sound the least bit louder when the mode switch is moved from the mono to the stereo position. High frequency filtering in the AI-41 was found to be very good: the 19-ke pilot and the 38-ke subcarrier signals both were well suppressed (65 db and 50 db, respectively, below the 400-cps output level with 100% modulation). The tuning indicators were found to be helpful on stereo as well as mono.

In USTC's sample, the channels turned out to be reversed when the tuner had been completed. This was corrected by adjusting the oscillator coil in the multiplex circuits. According to reports, the likelihood of such reversal in multiplex circuitry is not uncommon and is—in any case—fairly readily corrected.

AM sensitivity was somewhat low, and distortion at 46 cps was measured as 6.7%. With the AM fidelity switch in its own position, AM frequency response was measured to be -3 db at 4.2 kc, and was down -10 db at 6.2 kc.

Listening tests generally confirmed the measurements. On FM—mono and stereo—the tuner performed satisfactorily; on AM, many of the weaker stations did not come in as clearly as the stronger stations.

How It Went Together

In general, the instructions and procedures provided for the assembly of the Heathkit Stereo Tuner Model AI-41 were clear and direct. One “trick” the builder had to improvise during assembly was to place two of the control knobs on their shafts temporarily to hold the control panel in position while soldering to the tuning meters. Since the control panel is not retained permanently until the bottom cover is in place, this action is almost a must at this stage of assembly. Some difficulty was met in trying to place lockwashers on the rather short screws that secure the printed circuit boards. The wiring itself went smoothly, with the usual slowdown in the area of the controls where connections are numerous and working space is small.

The pre-cut and pre-faced wiring harness provided by Heath saves the kit builder much time and effort and is quite easy to work with. It also assures correct lead lengths. The plastic nut starter provided is a real boon, especially where top to bottom chassis assembly is required and in cramped work areas. The kit took approximately sixteen hours to build.

Dynaco Model FMX-3

Multiplex Integrator

AT A GLANCE: Dynaco's new Model FMX-3 is a multiplex adapter for adding to an existing Dynatuner to enable it to receive FM stereo broadcasts. It is available as a kit for $29.95, or as a "semi-kit" (in which the unit is furnished with most of the wiring already done) for $39.95. Tests of a kit-built model, conducted by United States Testing Company, Inc., indicate that the FMX-3 works better with the Dynatuner than any other
multiplex adapter previously tried. The resultant stereo Dynatuner provides excellent performance on both stereo and mono broadcasts. Note: a factory-wired stereo Dynatuner—which incorporates the original FM-1 tuner and the new adapter—is designated as Model FM-3/A and sells for $169.95. Manufacturer: Dynaco, Inc., 3912 Powelton Ave., Philadelphia 4, Pa.

IN DETAIL: As with the Dynatuner itself, the new multiplex adapter is disarmingly simple and compact, yet provides first-rate performance. The FMX-3 has no operating controls, and the audio signal path in the tuner is the same for either mono or stereo programs. The front-panel appearance of the stereo version of the Dynatuner is identical to that of the original mono tuner except for the tuning indicator. The original indicating tube is replaced with a dual-beam tube, the bottom half of which functions in the same way as the old tuning eye, but the top half of which lights when tuned to a stereo station to illuminate the word STEREO.

The FMX-3 in operation is essentially a "time-division" adapter. It amplifies the 19-kc pilot signal and doubles it to 38 kc in a 681.8 pentode-triode. The regenerated 38-kc subcarrier is combined with the detected FM composite signal in a balanced transformer. The characteristic of the mixed signal is such that an envelope is formed on which one side is the left channel and the other side is the right channel. Each channel is detected by one half of a balanced bridge (containing four IN541 matched diodes) detector circuit, the outputs of which are deemphasized, passed through the volume controls, and are amplified in 12AX7 feedback stages. A 67-kc notch filter is used at the input of the adapter to prevent any interference from an SCA broadcast, and low pass filters are used in the audio output sections to attenuate the 38-kc subcarrier and its harmonics. The 38-kc doubler circuit in the FMX-3 also feeds a signal to the dual-beam tuning indicator.

As did the mono Dynatuner, the stereo adapter comes prealigned for near-peak performance. Whatever touch-up adjustments may be required can be done by following the instructions in the manual, and without the need for instruments or professional help. What's more, should the need ever arise for future recondition, due perhaps to the changing of a tube or other circuit part, the touch-up can be repeated just as readily by the owner.

On FM stereo USTC measured the unit's frequency response as flat within ±0.3 and 2 db from 8 cps to 14 kc on each channel, dropping off to 2.5 db at 15 kc. Channel separation was excellent, and was maintained better than 20 db above 100 cps, and better than 24 db above 3 kc.

The tuner's output level was 0.94 volts rms per channel. Harmonic distortion was very low. On the left channel, the distortion was 0.63% at 40 cps, 1.0% at 400 cps, and 0.54% at 1,000 cps, while on the right channel the distortion was 0.57% at 40 cps, 0.7% at 400 cps, and 0.41% at 1,000 cps. The 38-kc subcarrier signal was suppressed 34 db below the level of the 400-cps output at full modulation, which is low enough to assure that the subcarrier will not cause spurious beats with tape recorder bias frequencies during off-the-air recording on stereo or mono.

Listening tests confirmed the measurements. On both mono and stereo programs the stereo-converted Dynatuner provided no apparent change in frequency response, distortion, or sensitivity from the excellent results previously obtained with the mono version. The sound is clean and full, and the set still pulls in and holds onto relatively distant stations. There is just one point regarding the use of the stereo Dynatuner. It has no STEREO DEFLAT switch, which means that the set is always "open" to whatever comes in on the subcarrier channel. When this channel provides stereo, fine. However, some mono stations, for a number of reasons, may sound "dirty" when their subchannel signals are audible. To remedy this, the user is advised to move the mode switch on his control amplifier to the "A+B" or "monophonic" position. This cancels out the offending noise on the unused subchannel and effectively makes the Dynatuner a monophonic tuner for such signals.

How It Went Together

Installing the FMX-3 in a previously wired Dynatuner involves five basic steps. 1. Replacement of the present tuning eye and socket with a new dual-beam unit, and a few component changes on the existing circuit board. 2. Replacement of the present volume control with a dual-volume control for the two stereo channels. 3. Assembly of the new multiplexer integrator circuit board. (Note: the FMX-3 can be purchased in "semi-kit" form, in which case step three is omitted, since the circuit board comes completely assembled.) 4. Interconnection of the FMX-3 and the FM-1 tuner. 5. Alignment of the FMX-3 as explained in the manual.

Builders of the FM-1 tuner should find that the assembly of the FMX-3 is relatively simple. The instructions furnished with the kit are quite clear, and the entire job should take five to six hours for an average builder, working at a leisurely pace. The alignment procedure for the FMX-3, as for the FM-1 Dynatuner, obviates the use of special test equipment, and a very precise alignment can be accomplished using the built-in tuning eye as an indicator.
Altec Lansing Model A-7
Speaker System

AT A GLANCE: The Model A-7, smallest of Altec Lansing’s “Voice of the Theatre” speaker systems, is essentially a two-way reproducer. The low frequency section consists of a Model 803B (15-inch) woofer installed in its own enclosure. The midrange and highs are handled by a specialized driver connected to its own exponential horn. Crossover at 800 cps is provided by an external network that has five positions for adjusting the level of tweeter response. With the tweeter assembly sitting atop the bass horn, total height is 52½ inches. The bass enclosure itself is 42 inches high, 30 inches wide, and 24 inches deep. The A-7 is not furniture-finished but is supplied in a neutral gray tint. Price is $299. A similar system, installed in a contemporary cabinet, in walnut or mahogany, and known as the “Capistrano,” is also available for $399. Dimensions are 30 inches high, 47 inches wide, and 23½ inches deep. Manufacturer: Altec Lansing Corp., 1515 S. Manchester Ave., Anaheim, Calif.

IN DETAIL: It is apparent, from the dimensions of the A-7, that this “smallest” of the Voice of the Theatre systems is far from petite and is definitely in the class of floor-standing speakers. It also becomes apparent, on listening to the A-7, that the Voice of the Theatre can serve very nicely too as the “Voice of the Listening Room”—assuming that its rather utilitarian appearance will blend with the room’s décor. If the sound of the A-7 appeals but the sight does not, one can, of course, choose the handsome—and costlier—“Capistrano.”

In acoustic design, the A-7 is something of a hybrid. Its high frequency section, which reproduces sounds above 800 cps, consists of a Model 802D driver unit connected to a die-cast exponential horn that flares upward and outward into four sections. Tones below 800 cps are reproduced by a sturdy 15-inch woofer that “looks” into a short exponential horn, but which additionally has bass reflex loading on its rear. The over-all acoustic effect is solid, smooth, and highly listenable. The system’s power rating is 30 watts. Most of our listening tests employed a stereo amplifier that could supply more than 60 watts per channel; we found that with the volume control turned just past the “12 o’clock” position, the sound level in a 28- by 18-foot room was overwhelming, but not distorted. Plainly, the A-7 can be driven adequately by a clean amplifier of almost any power rating. Nominal impedance is 16 ohms.

The A-7’s response was estimated to extend from beyond audibility at the high end to just below 35 cps at the low end. A gentle roll-off seems to begin at about 50 cps, but response continues for the better part of an octave below that frequency. Bass doubling may occur somewhere below 40 cps, depending on how hard the woofer is driven. For instance, at moderate to high power levels, the speaker responded cleanly to 33 cps. At lower power levels, response held up cleanly to 30 cps, which exceeds the manufacturer’s claim for this unit. Whatever the exact lower limit, the A-7 does produce a healthy amount of solid clean bass, which is best appreciated after balancing the high end of the system. The crossover network has a five-step attenuator for high frequencies. In our tests, the most pleasing tonal balance was realized by setting this network for maximum attenuation and then—interestingly enough—turning the tweeters around so that they “faced” the wall behind the enclosures. This arrangement produced, at least in our situation, the most satisfying sound on both mono and stereo. It took some of the edge off the tweeter’s “brightness” and helped spread the midrange and highs throughout the room. It should be pointed out that the two physically independent woofer and tweeter sections of the A-7 lend themselves to considerable variety of installation and relative placement; between this versatility and the five-step attenuator, it should be possible to adjust the system to a number of listening needs and tastes. In any case, this system is not one you would snuggle up to; it does demand space about it and especially between it and the listener. We found that from a listening position of ten feet from the speakers, we began to perceive a very satisfying tonal blend.

Once set up to our taste, the A-7 acquired itself very nicely on a variety of program material. Most impressive was its handling of brass and woodwinds. The human voice, too, sounded very natural. Mono sound was nicely centered between the speakers. On stereo, the pair of A-7’s, spaced about eight feet apart and heard from about fifteen feet toward the opposite end of the room, provided a realistic sense of depth and breadth and yet focused nicely on soloists. The stereo was “stereo” in the literal sense—“solid.” The components of this system seemed extremely well made; with normal use the system should last indefinitely. All told, a very “big sound” (and clean sound) type of system going at a not-so-big price.

REPORTS IN PROGRESS

Acoustic Research Turntable and Arm
H. H. Scott 340 Tuner/Amplifier
Maestro Leonard Bernstein leads majestic forces in a vital performance of a Bach masterpiece. Bach: Magnificat in D Major
Soloists; The Schola Cantorum; Hugh Ross, Director; Leonard Bernstein, Conductor; New York Philharmonic

Ormandy and The Philadelphians interpret the music of Delius with fresh insight into its poetry and delicacy. Delius: Brigg Fair; Dance Rhapsody No. 2; On Hearing the First Cuckoo in Spring; In a Summer Garden — Eugene Ormandy, Conductor; The Philadelphia Orchestra

Robert Casadesus, virtuoso French pianist, lends his glorious keyboard art to the music of his compatriots. Saint-Saëns: Concerto No. 4 for Piano and Orchestra; Fauré: Ballade for Piano and Orchestra. Robert Casadesus, Pianist; Leonard Bernstein, Conductor; New York Philharmonic

The young American pianist, Gary Graffman, brilliantly performs the original piano versions of two works usually heard in orchestral transcriptions. Moussorgsky: Pictures at an Exhibition; Balakirev: Islamey (Oriental Fantasy). Gary Graffman, Pianist

Among the precious legacies of the late conductor, Bruno Walter, were his recent recordings of the symphonic music of Brahms. Brahms: Symphony No. 1 in C Minor. Bruno Walter, Conductor; Columbia Symphony Orchestra

The Sound of Genius is on Columbia Records.

Circle 33 on Reader-Service Card

High Fidelity Magazine
REGINA RESNIK’S year of silence, 1955, gave rise to a variety of presen-
timents among opera-goers, some of whom may have had a good idea of what the singer was up to, but few of whom could have predicted how triumphant she would emerge from her retreat. Then, on February 15, 1956, the secret was out. Miss Resnik, after a year of study, had turned the corner from soprano to mezzo, and on that date she stepped forth for a brand-new debut at the Metropolitan, in the role of Marina in Boris Godunov. Probably only another singer—and an American-born and -trained one, at that—can fully appreciate the resolution required for such a turning, and evaluate the hazard Miss Resnik ran in withdrawing from the stage and public attention. But her daring paid off, and she negotiated the tricky change of direction with quite unprecedented success.

Last spring, her singing of Klytemnestra (in Strauss’s Elektra) set New York critics aglow. With this culmination of six flowering years as a mezzo (and before her next appearance at the Met, this March), the time seemed ripe for us to draw Miss Resnik out on the subject of her new career. “Changing to a mezzo from a soprano,” said she, getting right to the point, “involves much more than simply singing lower notes. I haven’t added or subtracted a single note in my range. Being a mezzo is a matter of color. Singing involves two physical things—breathing, and the support of the tone on the breath. The rest is in the mind and the imagination, which you must use to create the sound you want.”

“One of the most difficult things I had to do was convince managers and the public that the change was right and that the color was right—that there was no question of losing top notes or something of the kind. And in addition to that, it was very hard to contemplate learning some forty new roles when the time for learning roles should have been over.”

How did Miss Resnik go about learning roles? “I used to learn the words before the music, but I changed, and I’ll tell you why: the composer’s character is often only a glimpse of the author’s character, and the author may have had literary forebears too. Hofmannsthal’s Klytemnestra, in the play from which Strauss worked, is, for example, quite a different person from the Klytemnestra of Aeschylus and Sophocles. If I tried to bring in both composer and librettist, I’d be working at cross purposes. So I learn the music first and let the music shape the role.”

“The Klytemnestra I sang at the Met last spring was really a bombshell for me. It was quite different from the way I sang it there two years before. I had worked with Wieland Wagner at Stuttgart in between, and for the first time I saw the role in a different light. Wieland evolved a mad, mad portrait of me as Klytemnestra, a woman descending to total degradation. She is symbolic, studied, profound, searching. This is poles apart from Michael Manuel’s conception at the Met—he sees her as light, whimsical, humorous. I learned from both, combined something from both. But I have sung in four different productions of Elektra—the Metropolitan, Vienna, Berlin, and Stuttgart—and Stuttgart has had the greatest effect on me.”

WHILE WE WERE on the subject of interpretations I asked Miss Resnik about another role which is possibly her most famous—or was, until the “bombshell” at the Met. How about Carmen? Any changes there? “I’ve sung Carmen one hundred and thirty times, and I haven’t even tapped her yet. Most singers think of Carmen as a big, vulgar, passionate, wonderful gypsy, and I used to sing her that way. I felt that there was an immediate passion between her and José. But now it seems to me that she isn’t attracted to him until he shows an interest in her. ‘Who is that face?’ she asks, but he’s just part of the scenery at that point. She uses him as a foil at first; she’s more interested in the captain of the guard—whom she knows better at the inn at night. All this affects the way she sings the Habanera.”

When pressed for facts about her recording plans, Miss Resnik acknowledged the strong possibility of a stereo Carmen for Westminster in the spring of 1963. In the meantime the company had kept her occupied during the summer with two quite different scores, Beethoven’s Ninth and Berlioz’s Romeo and Juliet, both under Monteux (and the Berlioz in the stores this month).

“Berlioz writes gratefully for the voice,” Miss Resnik commented. “There’s no problem with the orchestra as there is in Strauss, because Berlioz doesn’t create such a collision of instrumental colors. He uses a big orchestra, but the scoring is often very transparent. Strauss, of course, will set the full brass section going against the voice in its middle range.” But brass sections are an occupational hazard which, as six years have proved, this mezzo takes quite in her stride.

SHIRLEY FLEMING
Unprecedented!

It's a new beat...a fresh musical diversion... it's BOSSA NOVA!...the new Brazilian jazz creating musical excitement and interest across the country now offered first on Audio Fidelity Records

BOSSA NOVA

JUST RELEASED!

Featuring Lalo Schifrin with Leo Wright, Rudy Collins, Christopher White and others playing: Boato, Chora Tua Tristeza, Poema Do Adeus, Bossa Em Nova York, 8 others.

STEREO—AFSD 5981/MONO—AFLP 1581

Something different in stereo sound experience!

NOW...A NEW KIND OF STEREOPHONIC SOUND EXPERIENCE UNEQUALLED ON RECORDS!

THE AWESOME, DRAMATIC SOUNDS OF THE SPACE AGE: A LISTENING EXPERIENCE WITH STUNNING IMPACT!

Crackling, screaming, roaring, booming sounds of jets, rockets and missiles as they were heard at the Eglin Air Force Base demonstration for President John F. Kennedy and the Executive Party. U.S.A.F. weapons heard include: B52's, air-to-air rockets, Starfighters, Delta Darts, Delta Daggers, Falcon and Genie rockets, Hound Dog, Sidewinder and Bull Pup missiles, cannons, machine guns and NUCLEAR EXPLOSION!

Stereo—DFS 7012, Mono—DFM 3012

Narrated by Peter Allen, the listener is taken on a fast-moving, guided tour through the magical, exciting world of stereophonic sound. Astounding situational stereo effects have been ingeniously conceived and precision engineered to provide stunning, dramatic entertainment.

DFS 7013

STereo (AFSD, DFS)—$5.95/MONO (AFLP, DFM)—$4.98

AUDIO FIDELITY, INC. 770 Eleventh Ave., New York 19, N.Y.

CIRCLE 17 ON READER-SERVICE CARD
by Conrad L. Osborne

In Schubert’s Songs—
Fischer-Dieskau Re-recorded
And Schumann Restored

Without actually taking a count. I should guess that the artist with the most recordings of Lieder to his credit would not be one of the great singers of the Twenties and Thirties, or even the ubiquitous Dietrich Fischer-Dieskau, but Gerald Moore, that accompanist of no shame. In the microgroove era, he has repeatedly partnered such artists as Fischer-Dieskau, Hotter, Schwarzkopf, Ludwig, and De los Angeles, and re-releases of earlier recordings with such singers as McCormack, Kipnis, and Schumann serve to remind us that Moore has been engraving Lieder performances since very early in recording history.

Moore has become something in the way of an institution. This is partly due to the quality of his accompanying, which is, on the whole, demonstrably better than anyone else’s. But it is also due to the position he has carved for himself and his fellow accompanists in the musical universe—a position which he defends with such candor and wit in his lecture-recitals and his writings. Certainly, the days are over when (as Moore narrates in his latest book, Am I Too Loud?) a Frieda Hempel could request that piano postludes to her songs be omitted so as not to spoil “her” applause; and the demise of those days is very largely Moore’s doing.

By my figuring, Moore has now recorded the complete Die schöne Müllerin three times: once with Aksel Schiøtz in 1945, once with Dietrich Fischer-Dieskau in 1954, and once again with Fischer-Dieskau during the past summer. This latest version is not only the best of the three—it is easily the finest Schöne Müllerin ever put on records. As a total statement of the cycle, it is going to be hard to beat. I can understand the view of those who feel that these songs are most suited for a lyric tenor voice—it is this sort of instrument that would seem best able to convey the youth and the ingenuousness of the miller’s helper. Moreover, only a light voice is likely to be capable of the flexible articulation required by Mein! or Der Jäger. And of course the songs were originally written in a high key—generally about a full tone or tone-and-a-half above those used here. But by the time Fischer-Dieskau and Moore have laid out for us the opening verse of Das Wandern, we know that this is the voice we have all along really wished to hear.

Fischer-Dieskau’s miller’s hand is no callow stripping; he is a husky, vigorous fellow, glorying in the brightness of the sun, the gurgling of the brook, the steady turn of the mill wheel. As he strides along, he throws his head back and sings—in a lusty baritone, of course. This very first song gives us an excellent idea of what is to come. It is the strophic song to end all strophic songs: five verses with no musical variation whatever. (This is really rather rare. The cycle’s twentieth and final song, Des Bachs Wiegenlied, at first hearing appears to be identical in its five verses, but the vocal part actually varies slightly in entrances and note values with each verse, to accommodate the poetry and to insert certain emphases.) Yet Das Wandern is over almost before we know it, without any feeling of repetitiveness;
in the *Otello* Oath Duet, they both can put up a full head of steam without risk of blowing the balance or snapping the frame.

In general, Fischer-Dieskau has tightened his interpretations of the cycle since the recording of his earlier version. The self-pity of the 1954 reading has been reduced, and the tendency to exaggerate effects has been quashed. Der *Jäger* no longer has the tinge of infantile tantrum; its jealously has grown even darker and more forceful. And the instruction to the brook in *Eifersucht und Stolz* retains its air of affected placidity, but drops the hint of caricaturing which it used to have. The changes are all for the better, and the voice itself sounds even more beautiful and flexible now than it did then. The recording is beautifully paced too—a long pause after the ecstatic *tour de force* of Meinl, which represents the climax of the "happy" part of the cycle (the recording of his earlier version), is a "happy" part of the cycle (the recording of his earlier version), is a longpause after the ecstatic *tour de force* of Meinl, which represents the climax of the "happy" part of the cycle.

There is no surer test of a performer's taste, sense, and imagination than a Schubert song. So much of them are deceptively simple in structure (of the twenty in *Die schöne Müllerin*, nine are built symmetric with little or no variation among verses, and most of the rest are A-B-A or even A-A, with perhaps a bar or two of "bridge" and a change from major to minor as the only variation), as the correct tempo and dynamics are about as numerous as Shakespeare's as to setting and stage directions. The performers, therefore, are left either to re-create or ruin the songs pretty much on their own. Clearness, not intensity, is Fischer-Dieskau's talent, which is why his entire four- or five-verse strophic song to be sung with a metronomic inflexibility—but he leaves to singer and pianist the matter of deciding just where to accelerate or retard the tempo, just where to increase or diminish the volume. Fischer-Dieskau and Moore are extremely flexible in their handling of the songs, yet never lose the underlying pulse of a section or an entire song, nor the sense of where a song is going to next. There is no single "right" way of treating any given passage; one need not take the ritardandos used here, nor forego those unused (a favorite of mine that has not attracted Fischer-Dieskau and Moore is a slight hitch on the leap to a minor seventh to high F on "Karl und Käthchen")—one gets the picture of the turn of the mill wheel, a paddle slowing almost to a stop as it nears the top, then accelerating on its way down again). The point is that the variations chosen by the artists, as well as the tempos themselves, are made to seem the "right" ones in the context of their performance.

With Fischer-Dieskau, Moore can allow himself an extra dash of color and incivisness—and he has plenty on hand. There are, for example, two innocent-looking bars of tremolo in *Halt!* marked "fast" in the edition; these under Moore's hands become a bounding, leaping springboard from which the singer's "und die Sonne, wie helle vom Himmel sie scheint" jumps as if it were the most natural thing in the world. Now any variation which would disappear in the brilliant glare of Moore's execution; it takes a voice of this color and resource, and a rhythmic ability of this sharpness, to fill out such a frame. That is the wonderful thing about this collaboration; each of the partners is a thoroughgoing virtuoso, utterly in command of his instrument and intimately attuned to the other's way with a song. Like Caruso and Ruffo, Other songs given incomparable performances here are *Litanei* (the whole thing is close to perfect, but listen to the entry on the final "alle Seelen, ruhn in Frieden," magnificently carried over from the preceding song, for an example of true greatness in Lieder singing); the beautifully sustained *Nacht und Träume; Der Jüngling und der Tod* (she could be dramatic, even within a relatively small framework); and *Nur wer die Sehnsucht kennt* (both in this performance seems to me for the first time the equal of Wolf's setting of the same text. In the lighter numbers, such as *Der Einsame, Auf dem Wasser zu singen,* or *Frischweile,* she sings with that smile of which Moore speaks, and is thoroughly disarming.

Perhaps Volume 2 is the more valuable, for the songs contained therein are largely unfamiliar, while those of Volume 1 are nearly all oft-performed ones. However, the insights of Schumann's performances ought to make us rather perhaps that I would not want to forego many of the Volume 1 songs. Moore is the accompanist for roughly half these numbers; more Volume 2 than in Volume 1 but his colleagues are thoroughly competent, especially George Reeves, and she especially in a gorgeously shaped version of *Der Schneierling.* The two must be considered as different singers as Schumann and Fischer-Dieskau could find the ideal partner in one accompanist is a source of amazement; that we can continue to listen to the results is a source of satisfaction.

**SCHUBERT: Die schöne Müllerin,** Op. 25

Dietrich Fischer-Dieskau, baritone; Gerald Moore, piano.

* Angel COLH 130/31. Two LP. $9.96.

* Angel S 3628. Two SD. $11.96.

**SCHUBERT: Songs**

**Vol. 1:** *Die Post; Wohin?; Im Abendrot; Die Vögel; Du bist die Ruh; Heidenrösten; Das Lied im Grünen; Die Nachtigall; Liebhaber in allen Gestalten; Frühlingstraum; Die Forelle; Ave Maria; Horch! horch! die Lerche!; Der Jüngling an der Quelle; Geheimnis; Der Hoffnungsschimmer; Der Morgen; Der junge Pfeifer; Der Verzweifte; Der Frühling.*

**Vol. 2:** *Nacht und Träume; Séligkeit; Nähe des Geliebten; Lachen und Weinen; Frühlingsstrahl; Der Einsame; Nachtvönen; An die Geliebte; Der Schneierling; Der Himmel; Der Jüngling und der Tod; Der Fluss; Der Wassertau; An mein Klavier; Lied der Mignon; Die Nacht; die Blinden.*

Elisabeth Schumann, soprano; Gerald Moore et al., piano.

* Angel COLH 130/31. Two LP. $5.98.
by Robert C. Marsh

After Nine Years of Neglect, Two New Romeo and Julets

On the evening of September 11, 1827, a twenty-three-year-old French composer fell in love with all the intensity and bravura appropriate to an age of emotional emancipation. It was the start of the "grand drama" of his life, he later wrote, and it gave music some of its most subtly romantic pages. The man was Hector Berlioz, the lady an Irish actress named Harriet Smithson. And perhaps the real tragedy of the affair was that Berlioz married her, in 1833, and lived the romance through to a dreary end.

What is important for our present purpose is that this passion for a Shakespearean actress fired Berlioz with a fervor perhaps the real tragedy of the affair was that Berlioz married her, in 1833, and lived the romance through to a dreary end.

Contemplating the finished score, Berlioz pondered on its fate. "As regards execution," he wrote in his Autobiography, "it presents immense difficulties of all sorts inherent to its form and style, and only to be overcome by long, patient, and well-directed study. To interpret it properly the artists—conductor, singers, and orchestra—must all be first-rate, and prepared to study it as a new opera is studied in good lyrical theatres, that is, very nearly as though it were to be played by heart." In fact, Romeo and Juliet is not even as close to the operatic stage as The Damnation of Faust. It is what it claims to be, a dramatic symphony. It is dramatic (there is even, in the strictest Aristotelian sense, a beginning, middle, and end), and assuredly it is symphonic. Those who wish a more detailed analysis can read Jacques Barzun's admirable discourse on the form of the work in the first volume of his Berlioz and the Romantic Century. For most listeners, the formal problem ceases to exist once the work has become familiar. There is a Prologue setting the theme of the action and three "acts" in which the drama runs its course. Everything is in the music: you need only surrender to it to become convinced that all is right and all is well—and questions of form be hanged.

The only real trouble with Romeo and Juliet is that in far too many of the 123 years since its completion it was known only to a minute segment of the international musical audience. For most of us, the man who brought it back from the oblivion of textbooks was Arturo Toscanini. In October 1942 he gave three performances of the work with the New York Philharmonic, the first presentation of the score in New York during the present century. In effect, it was new music. Tremendous excitement followed the revival and was renewed, four and a half years later, when the Maestro produced the work for the second and final time during two broadcasts with the NBC Symphony in February of 1947. There was justification then for a complete recording of the score, but Victor chose to preserve only the two big orchestral scenes of the second part. The first complete recording came six years later when Victor did the work with Charles Munch in Boston. With the usual ironies of the record business, nine years of neglect followed, after which we are now given two stereo editions in the same month.

Each of the new Romeo and Jullets has its merits, but some of us know of a greater recorded performance than either of them—a special set of pressings edited from NBC's reference recording and rehearsals of the 1947 Toscanini production. This set has never been released to the general public and, in fact, is still being allowed to remain in limbo. It is, however, the standard by which other readings of the Berlioz work must be judged, and the public has the right to be made aware of its existence and potential availability. The discs present the familiar sound of Studio 8-H, Radio City, except in the Queen Mab scherzo where material from a 1951 Carnegie Hall broadcast has been included (this section of the score has been released in RCA Victor LM 6026), and there is no point in pretending that the sonics are equal to high fidelity standards or that the quality is consistent—there are some particularly disagreeable passages for the strings. Yet, for all its age, this version possesses the three best soloists and one of the most dramatic effects; and, if given an opportunity, listeners might well choose its assets over stereophony as represented in the Munch and Monteval editions.

It is difficult to make direct comparisons among the three sets because each of them represents a different engineering technique. The Toscanini offers a dry, clear studio sound, with limitations at the extremes of the frequency range, but a strong, undistorted midrange that even today provides very satisfactory presence. The transparency of the ensemble is well preserved, along with the fine degrees of nuance and color which the Maestro gave the performance. The chorus and vocal soloists are well balanced and well recorded. The real test comes when comparison is made with the monophonic versions of the newer sets, and I was surprised to find how readily the ear adjusted to the Toscanini. If a monophonic recording is what is wanted, the Maestro's would certainly be preferable to either of the newer ones.

Monteval also seems to be located in a studio, or, at least, a very dry hall, and the reverberation in his set is minimal. This—plus stereo and wide-frequency recording—makes at best for a bright, clear sound with great ensemble transparency and a strong sense of contact with the performers. It also, on occasion, introduces a somewhat cramped quality, and in those moments one would gladly sacrifice some clarity to a little more resonant space around the proceedings. The Munch, on the other hand, is an extraordinarily resonant set, with the vast spaces of Boston's Symphony Hall reverberating on the slightest crescendo. One immediate consequence of this is that Munch really cannot reproduce the exact dynamic markings of the score. Berlioz's pppps would be lost under such circumstances and must be raised to a higher level to achieve audibility. If the Monteval gives the listener the impression of being too close, the Munch provides the opposite effect—one wants to hear the singers better, to hear a heavily scored passage without the blur

Monteval, with Westminster cohorts.
of excessive resonance. Stereo here improves clarity by defining perspective more closely but the problem is common to both versions of the set.

Thus as you hear the Monteux version of Grande Fête chez Capulet you may wince at the compression of the sound, and the spaciousness of the Munch seems welcome in contrast. But a few pages later when Berlioz writes Réunion des deux Thèmes, du Larghetto et de l’Allegro, the effect of the synthesis is clear and forceful in the Monteux and obscure in the Munch. And since clarity is essential to Berlioz, in the long run the sound of the Monteux set fits the score better than that of Symphony Hall.

Vocally, as mentioned earlier, the Toscanini remains unsurpassed. Swarthout's mezzo provides both beautiful sound and good enunciation, a combination lacking elsewhere. Elias, in the Munch set, has a fresh, beautiful voice and uses it with notable sensitivity and expression, but the text is frequently unintelligible. Resnik's diction, for dramatic purposes, could hardly be clearer, but she uses fewer chest tones than the other two singers, and her voice lacks the color and characteristically warm, mezzo quality they bring to this music. Garris seems exactly right in the Toscanini version of the tenor solo, and neither of the other gentlemen match his ease. Valletti comes closer to it than Turp, and Munch's mercurial accompaniment in this section is one of the finest things in the Victor set. However, the quick pace seems at times more than the soloist can manage comfortably. Among the basses, Moscona sings for Toscanini with the emphasis on dramatic qualities that one would expect on the operatic stage. Neither of the others appears quite so deeply involved, yet both are entirely acceptable in the role. My choice is Tozzi in the Boston edition.

All three choruses are good, but the Londoners seem at times less at ease in the French text than either of the others. They do some fine singing, however, and more than sustain their end of the performance.

By and large, there are few extreme variations among the three conductors in matters of pace. The most interesting differences are in the Queen Mab scherzo. Munch is plainly too fast, and you can hear the ensemble suffer for it, while Monteux is just plainly too slow. Toscanini is just right.

It's obvious that we still lack a Romeo and Juliet that can be all things to all men. If quality of vocal and instrumental performance is uppermost in your considerations, the proper move is to write Victor and ask for the release of the Toscanini. If you place emphasis on stereo, beautiful singing, and a big orchestral sound, the Munch version is the natural choice. On the other hand, if you want to hear Berlioz's writing with maximum clarity and strength of line, the Monteux is the answer. None of the three performances, regarded as a whole, is unworthy of your attention. All three recordings are, in some way, grievously disappointing. But the one that I am among the few fortunate to own and that I shall continue to play most often is the one most people can't have—the Toscanini.

BERLIOZ: Roméo et Juliette, Op. 17

Gladsy Swarthout, mezzo; John Garris, tenor; Nicola Moscona, bass; Chorus; NBC Symphony, Arturo Toscanini, cond.

Rosalind Elias, mezzo; Cesare Valletti, tenor; Giorgio Tozzi, bass; New England Conservatory Chorus; Boston Symphony Orchestra, Charles Munch, cond.

RCA VICTOR (unreleased).

Regina Resnik, contralto; André Turp, tenor; David Ward, bass; London Symphony Chorus and Orchestra, Pierre Monteux, cond.

WESTMINSTER XWN 2233. Two LP. $9.96.

WESTMINSTER WST 233. Two SD. $11.96.

Chamber Music from Virtuosos Assembled Together

by Shirley Fleming

THERE ONCE was a rumor adrift that the most distinguished virtuosos did not make the best chamber music players. Even the example of a Joachim, who reached his best form as a quartet leader, did not dispel the superstition more than temporarily. and some celebrated violinists closer to home have reinforced it. Mischa Elman, for instance, is said to have perfected his first-fiddle technique to an almost unprecedented degree but to have overwhelmed his colleagues in the process. Since then, of course, the dark supposition concerning virtuosos assembled in groups of four or more (trios are another matter) has been given the lie repeatedly—by Oistrakh, by Stern, and, with possibly the greatest degree of commitment, by Heifetz.

In the late 1930s the renowned (and sometimes crotchety) violin teacher Carl Flesch observed that Heifetz's "general musicality has reached an unusually high degree of development, which is particularly manifest when he sits at the second desk in a string quartet." We may (after musing fondly for a moment over the image of Heifetz at a second desk) admire Flesch's prophetic insight. When Heifetz joined forces with Plattgosk and Primrose at the Institute for Special Musical Studies over a year ago (under the auspices of the University of Southern California), lovers of chamber music envisioned wonderful things to come. In August 1961, the wonderful things did come, in the form of four concerts in Hollywood's Pilgrimage Theater, in which various guest musicians participated. RCA Victor has commemorated those occasions with a set of chamber music that will inevitably stand as a landmark among such collections.

There are none of the more usual titles here—no quartets, not even a trio—but only such works as are heard rarely on the concert stage, and whose appearance on records is hardly an everyday affair. The solitary pianist present is Leonard Pennario, performing in the Franck Piano Quintet. For the rest, the strings have it; in two of the great quin-
Heifetz doesn’t mind scoping over ever so slightly on his fast upward shifts here, and if he doesn’t mind, neither do I.

The Schubert Quintet is, in a nutshell, the most electric, intimate, and, in the finale, scintillant version among the better-known ones on records. The staccato arpeggios in the first movement, for example, are cutting, and the accents have the force of declarative mails. But miss the reflective gentleness of the Budapest a bit; and once again, the speed doesn’t allow Piatigorsky and Rejto time to treat the famous theme for the cellos as expansively as they might have. Still —it is Heifetz’s Scherzo. The first section of the movement is, in keeping with the general temerity of Heifetz’s ensemble, one of the most turbulent I’ve heard, and the Scherzo is almost ferocious. But the Trio section is a disappointment. The dark, foreboding winter spirit here simply loses its significance at this tempo, and Heifetz demonstrates a somewhat perfunctory lesson in relativity: a fast dotted eighth rest among fast notes does not accomplish the same thing as a dotted eighth rest at a slower pace.

The Brahms Sextet, Op. 36, has no competitive version on the market. And there’s very little need of one at the moment. With an essentially intimate, Brahms’s generous, youthful, broad-flung theme in the first movement, the light textures (unusually light for Brahms) are graceful and clear as crystal, and the thicker substance of the last movement never wavers. This work is full of unpretentious counterpoint, which the players take cheerfully just as they do the syncopated, country dance trio—maintaining all the while a just a degree of urbanity. At the age of sixteen, an adventurous Mendelssohn did what no other composer had done before him: namely, wrote an octet for strings in which all eight instruments—or more accurately, seven instruments, all but the violins —participated on an equal footing. Spohr had experimented with string octets, to be sure, but relegated the second quartet to an accompaniment role. But Mendelssohn was very particular on the point of his viola soloist’s responsibility and prefaced his work with a warning: “This octet must be played by all instruments in symphonic style. Pianos and fortés must be strictly observed and more sharply emphasized than is usual in pieces of this character.” No such instruction is needed here. The Heifetz performance is as lithe and athletic, clearly contrasted as if there were no possible danger of cumbersomeness in an ensemble of this size. The general tone is quite different from other versions; the Vienna Octet has a less salon-like air and a weightier rhythmic pulse, while the Janáček-Smetana performance conveys more electric excitement. But even the Heifetz Scherzo (which has so much of the Midsummer Night’s Dream music in it) is really incomparable; shimmering, as delicate as needlework, as fragile as a butterfly on a leaf. I can’t quite give it enough credit. In the finale: Turn Heifetz & Co. lose on an honest-to-goodness presto and you will hear a display of virtuosity such as you probably never dreamed of. There is a sunburst of glorious instrumental sound here, but through it all I found myself thinking as much of the string playing as of Mendelssohn, if not a little more.

The Franck Piano Quintet is, of course, the most lavish piece of music in this set, and a good test of the players’ ability. Though from the other more or less “classical” chamber works. It plunges heart and soul into the ripest romanticism and makes its point. often, in broad sweeps of rhetoric. It sometimes demands more of the string section than it can give; even at a triple fortissimo they can only approximate the symphonic support for the piano that Franck seems to expect from them. There is often a good bit to be seen on paper that one cannot hear, but this is not the fault of the recording, nor of the players.

It is interesting to find that Pennario and his colleagues are closer to Curzon and the Vienna Quartet than to Richter and his Russian colleagues in their work through a magnifying glass; everything is bigger than lifesize. The piano theme is articulated emphatically, the pauses are abrupt, the huge climax of the first movement is projected on a sound scale than one would have thought possible.

The rhythmic intensity of the strings, with these aspects, makes this performance the most large-scaled, even monumental, on records. In comparison, Pennario’s is gentler and more legato. Though only by comparison would these adjectives occur to one, for there is nothing in the least slack or pale, here. The concept is simply more singing and a bit more benevolent. The agreement between the pianist and his four supports is complete, right down to the last double-dotted quarter note.

Victor’s sound is all that one could ask. The instruments are cleanly articulated, the whole sound picture is closely miked but not artificially so. The stereo version is not one of those that call attention to itself; the violins are left, and the others comfortably spread without being highly directionalized. In short, entirely lifelike.

JASCHA HEIFETZ: “The Heifetz-Piatigorsky Concerts, with Primrose, Pennario, and Guests”


Jascha Heifetz, Israel Baker, violins; Arnold Belnick, Joseph Stepansky, violins (in the Mendelssohn and Brahms); Wilhelm Primrose, viola; Gregor Piatigorsky, viola; Gabor Rejto, cello (in the Mendelssohn, Brahms, and Schubert); Leonard Pennario, piano (in the Franck).

• RCA Victor LD 6159. Three LP. $12.98.
• RCA Victor LDS 6159. Three SD. $18.98.

November 1962
BABBITT: Composition for Twelve Instruments; Du, Song Cycle for Soprano and Piano

Powell: Haiku Settings for Voice and Piano; Electronic Setting; Filigree Setting for String Quartet

Bethany Beardslee, soprano, Robert Helps, piano (in Du and Haiku Settings).
Claremont String Quartet; Harati Chamber Players (in the String Quartet).

■ Son Nov 1. LP. $4.98.

This important release on a new label pairs two very different musical personalities. Milton Babbitt writes tight, precisely conceived music; Mel Powell works towards inventiveness and flexibility. Babbitt looks for freedom within order; Powell finds order in freedom. Both have produced original and significant music.

Babbitt's Composition for Twelve Instruments has, among other notable qualities, historic importance. Along with another work by the same composer, it is one of the first "totally organized" pieces of music, containing more publicized European attempts, Babbitt extends the twelve-tone scale in every aspect of the composition: rhythm, dynamics, color, etc. For example, even the number and choice of instruments playing at any given moment is not left to chance. In a sense, this is a work of very small scope and ambition; it is simple and sparse in sound, following closely on the Webern point of view. But it succeeds in doing exactly what it sets out to do, and one realizes that the point is not merely to astonish; but to make the organization—the thought process, if you will—into something perfectly clear, audible, and musical.

Du is full of interesting, mature, and original work. This piece has a German text by August Stramm that organizes complex word sounds and textures in a way that Babbitt uses notes. The text, in effect, adds a new counterpart to an already rich web of melodic, harmonic, rhythmic, dynamic, and textural patterns. Musically, there is a striking command of changing texture, rhythmic variety, and motion that is fascinating. The twelve-instrument work is essentially static; Du has a beautifully expressive motion of shape and phrase that goes beyond mere perfection of abstract patterns.

Mel Powell is the former jazz pianist who has become a "far-out" composer of elegance and imagination. Both the Haiku settings and the String Quartet break away from the idea that every aspect of music must be exactly indicated but without sacrificing the essential composer-control over the final result. Thus, in the Haiku settings, the voice and piano are not always precisely coordinated in rhythm. The voice part itself ranges from very precise notes to indications of general pitch level to actual speech. A fascinating variety of choices for the piano sounds make up a work of great imagination and charm. Its aforesaid, miniature style corresponding to that of the Japanese texts. This is clever music of a high order, a little precious perhaps, but always attractive and engaging. The work for string quartet begins and ends in rhythmic freedom with the players rapping on the bodies of their instruments and flicking off an incredible variety of bowed, rapped, and tapped color effects. These sections frame a precisely coordinated middle section of (relatively) more conventional aspect. The resulting tension between the free and the strict sections gives the piece a good deal of power and, once again, the quality of imagination and elegant invention is very high. The electronic work is, unfortunately, of much less interest. Compared to the instrumental works, it seems primitive and awkward; and its funny, fast, running, bloopy sounds are not even very convincing judged purely as electronic music.

Part of the impressive effect of the music on this record is undoubtedly due to the remarkable performances. Both works for voice and piano are performed by Miss Beardslee with incredible precision, beauty of tone, and musical understanding. One would hardly know how extremely difficult this music is. Her amazing performances are aided no little by the excellent and sensitive piano playing of Mr. Helps. The Composition for Twelve Instruments is performed by an instrumental ensemble coordinated by the Harati Chamber Players (inexplicably unidentified on the jacket) under the fine leadership of Mr. Shapey. The Claremont Quartet's contribution is no less impressive and admirable. Recorded sound is good. E.S.

BACH: Cantata No. 51. Jauchzet Gott in allen Landen

Rameau: Le Berger fidèle

Eleanor Steber, soprano; Igor Kipnis Baroque Ensemble. Igor Kipnis, cond.

■ ST/AND 416. LP. $4.98.

■ ST/AND 7416. SD. $5.98.

This is one of two St./And albums based on programs given by Miss Steber at the Syracuse Music Festival. The soprano's admirable musicianship gives her a head start in this kind of music. Unfortunately, though, she is not in good voice; her singing is breathy and driven-sounding, particularly in the demanding end arias of the cantata, both of which are taken at a clip that would make graceful execution problematic for a voice of this weight even in the best of circumstances. She seems more at ease in the Rameau, and has improved her French diction almost beyond recognition over the past decade. However, this little pastoral cantata (it is based on Guarin's Il Pastor fido) is of limited interest—nice and rational and dull. The instrumentalists are competent, but Mr. Kipnis' playing of the continuo is much too prominent for my taste, in some places thrusting the strings well into the background. The engineering is acceptable, without offering the sense of space and naturalness of the best mono-recordings.

C.L.O.

BACH: Concerto for Violin and Orchestra, No. 2, in E, S. 104


BACH: Easter Oratorio, S. 249

Friederike Sailer, soprano; Margarete Bence, contralto; Werner S. Braun, tenor; August Mesthaltier, bassi; and Ensemble of Stuttgart, Marcel Gruaund, cond.

■ ELC LP 3844. LP. $4.98.

■ ELC BC 1244. SD. $5.98.

Although this is the first two-channel edition of a work that profits from stereo's added separation and spaciousness, owners of the older Vox or Vanguard versions need not rush out to replace them. The present release is, unfortunately, a real loss.

To begin with, there is the extremely crude instrumental playing in the Sinfonia. The trumpeting there is truly nasal. Then for the "Fireworks" where an oboe d'amore is used, we have to put up with a performer who does not breathe in the right places and does not know how to mold a phrase with any sort of conviction. None of the singers, for that matter, seems to know how to breathe and phrase correctly either, and the ladies, in particular, are frequently unable to sustain a line, musical or textural, without having to gulp for more air. Indeed, this is one of the basic lack of musical interest rather than the lack of tonal allure that constitutes my chief complaint here. The recorded sound itself is excellent though a mile "toppy." The stride, however, is probably attributable to the live tone of the ensemble. This work, I reticulate, really needs stereo, and I advise waiting until another dual-channel version appears.

H.G.

BACH: Orchestral Transcriptions


University of Utah Chorus; Utah Symphony Orchestra, Maurice Abravanel, cond.

■ VANGUARD VRS 1092. LP. $4.98.

■ VANGUARD VSD 2120. SD. $3.98.

Transcriptions are so much out of favor that one feels one must begin a favorable review of this record with an apology—or rather an explanation. Nonetheless, this is valid except insofar as it justifies itself; and each of these transcriptions does justify itself. The fact that Bach himself was a great transcriber of other people's music and that the art of transcription has a long and reasonably honorable history does not itself mislead. The idea of transcription any more than the honorable history of sonata form justifies a shallow and pretentious attempt to give greatness to hollow musical ideas by draping them in the "form" of a pseudo-sonata.

What Schoenberg, Webern, and Stra-
Westminster takes pride in announcing the most exciting program of fall releases in its history. Highlighting the list is the first stereo recording of Hector Berlioz' masterpiece, Romeo and Juliet, conducted by Pierre Monteux with the London Symphony Orchestra and Chorus and an outstanding cast of soloists. Though renowned for his concert performances of this music, Monteux has never before recorded it. Now Westminster makes this immortal music available to the Selective Listener in a truly magnificent performance destined to become one of the classic recordings of our time. Also on the fall list is another outstanding Westminster first, the complete Harpsichord Concerti of J. S. Bach as interpreted by Robert Veyron-Lacroix with the Paillard Chamber Orchestra. These concerti are played on the instrument for which they were originally written. The four volume set, available in both stereo and monaural versions, includes the multiple concerti in which M. Veyron-Lacroix is joined by several eminent European harpsichordists. Great music in great performances for the Selective Listener—on Westminster, at your record dealers now.

**ANOTHER WESTMINSTER FIRST FOR THE SELECTIVE LISTENER**

**ROMEO & JULIET (Complete), BERLIOZ:** London Symphony Orchestra and Chorus, Regina Resnik, Contralto, Andre Turp, Tenor, David Ward, Bass, Pierre Monteux*, Conductor. 2 Record Set - WST 233 (Stereo) $11.96, XWN 2333 (Monaural) $9.96.

**FIDELIO, BEETHOVEN:** Sena Jurinac, Jan Peerce, Maria Stader, Solomi, Bavarian State Opera Orchestra and Chorus conducted by Hans Knappertsbusch. (3 Record Set) WST 318 (Stereo) $17.94, XWN 3318 (Monaural) $14.94.

**LE VIN HERBÉ, FRANK MARTIN:** (Oratorio in 3 Acts). Victor Desarzens conducts the Winterthur Symphony Orchestra, Soloists, Chorus. Composer at the piano. (3 Record Set) WST 233 (Stereo) $11.96, XWN 2232 (Monaural) $9.96.  *COURTESY RCA CIRCLE 118 ON READER-SERVICE CARD*
vinsky knew that good transcription is a matter of re-creation. The Schoenberg St. Anne transcription is an excellent case in point, a complete rethinking of Bach’s notes into a monumental instrumental conception of symphonic weight, shape, and grandeur. Schoenberg treats the instrumental sounds as symphonic themes to be worked into the web of contrapuntal relationships. They have an organization of their own that parallels and illuminates Bach’s notes, making associations, underlings, and connections.

Webern’s orchestration is the most extraordinary and original conception on this disc for he applies his personal pointillist techniques to achieve sound textures of notable transparency and clarity. He actually goes so far as to distribute portions of a single phrase among several instruments; but somehow the effect is never capricious and always to the musical point. Actually, this is fundamentally the same approach as that of Schoenberg, for the basis of the technique is motivic and organizational.

Stravinsky’s attitude is quite something else. He is concerned with the extension of Bach’s contrapuntal ideas into Stravinskyan areas of instrumental and harmonic sound as well as of rhythmic and dynamic accent. To these ends, Stravinsky actually adds musical parts to the Bach original. The brilliant and effective results—only a Stravinsky could have carried it off—might be described as the sort of music that Bach might have written if he were Stravinsky. If this sounds wildly improbable, I can only recommend verification by auditions; in other words, listen to the remarkable results. With the exception of some weak solo cellos, listening to the Schoenberg Choral-Prelude transcriptions performances are good—as is the sound. E.S.

**BACH: Sonata for Unaccompanied Violin, No. 1, in G minor, S. 1001** —See Bartók: Sonata for Unaccompanied Violin (1944).

**BACH: Toccata: in F sharp minor, S. 910; in C minor, S. 911; in D, S. 912; in G minor, S. 915**

Ralph Kirkpatrick, harpsichord.

- **ARCHIVE ARG 3184. LP. $5.98.**
- **ARCHIVE ARG 73184. SD. $6.98.**

Although these Toccata seldom appear on recital programs nowadays, they represent an important aspect of Bach both as composer and as performer. As we listen to them in the present authoritative and imaginative playing, we may fancy ourselves listening to the young clavier virtuoso dazing his hearers in Weimar or Köthen with his remarkable improvisations. Free, rhapsodic effusions or portative adagios alternate in each work with fugal sections or full-fledged fugues. Technical display and logical construction are set off against each other in music that seizes and holds the attention. Kirkpatrick and the Archive engineers do full justice to it. N.B.

**BACH: Trio Sonatas: in C, S. 1037; in G, S. 1038; in D minor, S. 1036; —in G, S. 1039**

Baroque Trio (Montreal).

- **Vox DL 920. LP. $4.98.**
- **Vox STDL 500920. SD. $4.98.**

By several degrees the most attractive of these works is S. 1039. It also happens to be the only one of the four whose authenticity has not been questioned. Readers may be familiar with it in its later guise as the first of the three sonatas for gamba and harpsichord (S. 1027). Whether the other three are by Bach or not, they are pleasant, medium-grade “church sonatas.” S. 1036 and 1037 are originally for two violins and continuo: 1038 for flute, violin, and continuo; and 1039 for two violins and continuo. All are well played here by flute (Mario Duschenes), oboe (Melvin Berman), and harpsichord (Kelsey Jones). The sound is good. N.B.

**BARTOK: Sonata for Unaccompanied Violin (1944)**

†Bach: Sonata for Unaccompanied Violin, No. 1, in G minor, S. 1001

Joseph Silverstein, violin.

- **COLUMBIA ML 5745. LP. $4.98.**
- **COLUMBIA MS 6345. SD. $5.98.**

Joseph Silverstein, who won the Naumburg Foundation Award in 1961, has been recently ensconced as the new concertmaster of the Boston Symphony. His record debut, in these recordings, would hardly be more uncompromising, introduces a violinist to whom, in matters of technique, literally nothing seems to be impossible. He not only overcomes the difficulties of the Bartók Solo Sonata with a comparsive that is awesome; in the low register his tone is full, rich, rather dark, and very firmly rooted, while even in the high reaches of the E string he manages to retain a certain solidarity, never thinning out to that piercing edge of sound which can, particularly in a recording, become disagreeable. Between the two extremes he is supple and well controlled. In short, this is beautiful violin playing.

A comparison of Silverstein’s performance with that of Menuhin, who commissioned the work in 1944, brings out some interesting points. To begin with, Silverstein makes the piece sound easier to play than Menuhin, and he is noticeably more articulate when the going gets rough. A certain demonic intensity may be lost in this less frenetic approach, but in the long run I think Silverstein wins out. When a ruthlessly driving rhythm pulls the piece along at a pace of lyric peace, Silverstein slips more graciously into the lyricism and the resulting contrast means more to the listener than Menuhin’s consistent relentlessness. Silverstein picks his way with uncanny accuracy through veritable thickets of double stops, always succeeds in keeping two independent melodic lines beautifully untangled, and, in the exposition of the fugue movement, tutors each small phrase so smoothly and expertly that the listener is led from Bach to voice with a minimum of jolting. All this is over a living but unshakable rhythmic pulse. One is less conscious in Silverstein’s performance than in Menuhin’s of the player’s own imprint, but the music emerges fluidly and jubilantly.

Bartók’s is probably the only solo sonata in existence which could make Bach’s No. 1 seem cavy. Curiously enough, however, Silverstein’s performance of the latter is uncharacteristically —dulrful, clean, extremely sensible, but not very exciting. He seems to me far too plodding in the Siciliano: the other movements offer nothing to quarrel with, but for my taste they lack an element of conviction.

Columbia’s sound could serve as a model for solo string playing. It is bright, focused, and absolutely clean.


Wilhelm Kempff, piano; Berlin Philharmonic, Ferdinand Leitner, cond.

- **DEUTSCHER GRAMMOPHON 1P18770/73. FOUR LP. $23.95.**
- **DEUTSCHER GRAMMOPHON 2LP1 138770/73. FOUR SD. $27.92.**

**BEETHOVEN: Concerto for Piano and Orchestra, No. 5, in E flat, Op. 73 (“Emperor”)**

Rudolf Serkin, piano; New York Philharmonic, Leonard Bernstein, cond.

- **COLUMBIA ML 5766. LP. $4.98.**
- **COLUMBIA MS 6366. SD. $5.98.**

There is something quixotic about trying to sell the Kempff album in the United...
According to legend, Don Giovanni was extremely well acquainted with 2,065 women. In Mozart's opera, we meet only three - Donna Elvira, Donna Anna and Zerlina. As important as they are to the opera, it's the exception rather than the rule that these three parts are ideally cast in the same recording. It has been said that Angel's full-length recording of "Don Giovanni" is one of those rare occasions when each role is sung with equal brilliance. Hear the splendid performances of Mmes. Elisabeth Schwarzkopf, Joan Sutherland and Graziella Sciutti matched with Eberhard Wächter’s spirited Don Giovanni. We think you may agree that this recording is one in a million.

Also Available: Highlights ($) FS-35642

CIRCLE 9 ON READER-SERVICE CARD

November 1962

BEETHOVEN: Sonatas

BERLIOZ: Harold en Italie, Op. 16


- COLUMBIA ML 5738. LP. $4.98.
- COLUMBIA MS 6358. SD. $5.98.

BERLIOZ: Roméo et Juliette, Op. 17

Gludys Swarthout, mezzo; John Garris, tenor; Nicola Moscona, bass; Chorus; NBC Symphony, Arturo Toscanini, cond. ( RCA VICTOR (unreleased).

- ROSALIND ELIAS, mezzo; Cesare Valtellini, tenor; Giorgio Tozzi, bass; New England Conservatory Chorus; Boston Symphony Orchestra, Charles Munch, cond. ( RCA VICTOR LDS 6099. Two LP. $10.98.
- RCA VICTOR LDS 6098. Two SD. $12.98.

Regina Resnik, contralto; André Turp, tenor; David Ward, bass; London Symphony Chorus and Orchestra, Pierre Monteux, cond. ( WESTMINSTER XWN 2233. Two LP. $9.96.
- WESTMINSTER WST 233. Two SD. $11.96.

For a feature review of these recordings, see page 69.

HIGH FIDELITY MAGAZINE
SPECIAL OFFER
FROM COMMAND RECORDS

Your Choice Of Two Special Edition Command Stereo Samplers

Command Records has just released two special-edition sampler albums to acquaint you with the best of Command albums . . . both popular and classical.

These magnificent albums will open your eyes to the broad scope and magnitude of Command recordings . . . will reveal to you the unparalleled technical advances Command engineers have achieved in master-recording on tape and on 35 mm magnetic film.

Here is your opportunity to savor the full range of Command artistry. The POPULAR SAMPLER contains 12 of the most exciting selections from 12 different Command Popular Albums. The CLASSIC SAMPLER contains 8 magnificent selections from 8 different Command Classical Albums.

Unlike many sampler albums, these Command Albums were created to give you full, uninterrupted musical pleasure. There is no sales message . . . no talk. The musical selections in the Popular Album are complete — not excerpts! In the Classical Album, great care was taken to select complete movements for your greatest possible enjoyment.

The musical content, quality of vinyl pressings and album jackets are representative of the best of Command. No expense has been spared to make certain that these albums reflect the integrity and leadership that Command enjoys today.

Command sincerely believes that you will consider these albums among the finest and most enjoyable in your entire record collection.

THESE ALBUMS NOT AVAILABLE IN STORES

To obtain your Command Sampler albums, order direct by mailing convenient coupon to the right. You may select either the Popular Album or the Classical Album for only $2.98 each. (Command Stereo albums are normally list-priced at $5.98.)

If you wish, you can take advantage of an additional saving by ordering both albums for only $5.00. Your albums will be shipped postpaid — Command pays all postage and handling. And, you may order as many albums as you wish. But don't delay . . . mail your order today.

FREE Command Catalog. You will automatically receive the latest Command Catalog with your order. This color catalog not only contains the complete list of all Command albums both popular and classical, but also a detailed explanation of Command's latest technical advances.

World leader in recorded sound

Command RECORDS
1501 Broadway, New York 36, N. Y.

November 1962

CIRCLE 34 ON READER-SERVICE CARD

THE BEST OF 12 DIFFERENT COMMAND POPULAR ALBUMS

POPULAR SAMPLER
12 Complete Selections from 12 Different Popular Command Albums

- HEAT WAVE
  (Stereo 35/mm)
- MOON RIVER
  (Great Themes from Hit Films)
- FINALE FROM CAROUSEL
  (Carousel)
- CHEEK TO CHEEK
  (Enoch Light and his Orchestra at Carnegie Hall play Irving Berlin)
- GUITAR ESPANOL
  (Spanish Guitar)
- LOVE FOR SALE
  (The Big Band's back in town)
- VIENI VIENI
  (Rome Revisited)
- FORTY-SECOND STREET
  (Off Beat Percussion)
- I'M OVER HERE
  (Something Wonderful)
- CLOSE YOUR EYES
  (The Persuasive Trombone of Urbie Green)
- THE CRY OF THE WILD GOOSE
  (Strange Interlude)
- NINA
  (Roman Guitar)

CLASSIC SAMPLER
8 Selections from the Following 8 Command Classics

BRAHMS — Symphony No. 2 in D Op. 73, 3rd Movement. Steinberg . . . Pittsburgh Symph. Orch.

SCHUBERT — Symphony No. 3 in D, 4th Movement. Steinberg . . . Pittsburgh Symph. Orch.

MAIL COUPON TODAY

COMMAND RECORDS Dept. HF-1182
1501 Broadway, New York 36, N. Y.

Gentlemen: Please send me the Command Stereo Sampler Albums I have checked below. I understand Command pays all postage and handling costs.

<table>
<thead>
<tr>
<th>QUANTITY</th>
<th>ALBUM</th>
<th>PRICE</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>POPULAR SAMPLER</td>
<td>$2.98</td>
</tr>
<tr>
<td></td>
<td>CLASSICAL SAMPLER</td>
<td>$2.98</td>
</tr>
<tr>
<td></td>
<td>SPECIAL OFFER (Both Popular &amp; Classical)</td>
<td>$5.00</td>
</tr>
</tbody>
</table>

ENCLOSED IS $___________ (Check or Money Order)

NAME____________________ (Please Print)

ADDRESS__________________

CITY____________________ ZONE STATE

COMMAND 8 COMPLETE SELECTIONS FROM THE FOLLOWING EIGHT CLASSICAL ALBUMS

www.americanradiohistory.com
THE KENWOOD KW-60
Integrated AM/FM Stereo Multiplex Tuner
Control-center / 60-watt Amplifier

Fit for a King and Queen in a castle of music and splendor. That's the Kenwood KW-60! It's engineered through and through for quality, beauty and performance — gives you everything you need for immediate listening except a pair of high quality loudspeakers. And best of all — at a price far lower than any comparable tuner-preamplifier-amplifier on the market today! You can add turntable, tape heads, stereo earphones and other refinements at your leisure or as you can afford them!

Look at these outstanding features: FM stereo, FM and AM reception • FM multiplex circuitry built-in • 60 watts output power (30 per channel) • Sensitivity: FM, 1.8 microvolt for 20 db quieting; AM, 11 microvolts for 20 db signal to noise ratio. • Complete control versatility — including (among others) tone controls, loudness controls, rumble filters, balance controls, AFC on-off. • Tuning meters for FM and AM • Handsome packaging with functional control layout and smart metal cabinet in cream and deep brown with gold finish panel edging.

The Kenwood KW-60 has the most advanced stereo control center available anywhere. Its versatility will astonish you. You'll be pleased, too, with many other Kenwood engineering and quality features ... see them, and hear the KW-60 at your dealer's today.

Write direct for nearest dealer's name and technical information. Dept. H-11.

KENWOOD ELECTRONICS, INC.
212 Fifth Avenue, New York 10, New York
3700 S. Broadway Pl., Los Angeles 7, Calif.

FRANCK: Quietet for Piano and Strings, in F minor — For a feature review of an album including a recording of this work, see page 70.

GABRIELLI, GIOVANNI: Canzon del primi toni, No. 1 — See Ott: En- trata.

GOLDBERG: Concerto for Harpsichord and Strings, in D minor; Sonata for Two Violins and Continuo, No. 4, in A minor

Eliza Hansen, harpsichord; Strings of the Pfalz Orchestra (Ludwigshafen). Christopher Stepp, cond. Camerata Instrumentale of the Hamburg Telemann Society.

ARCHIVE ARC 3195. LP. $5.98.
ARCHIVE ARC 75195. SD. $6.98.

The name of Johann Gottlieb Goldberg (1727-1756) is known to those who do not know it because it was to him that Bach dedicated the Arias with Variations. Goldberg was then only fifteen, but already a virtuoso harpsichordist. The two works here recorded give us some idea of his skill as a composer. They show the influence of both Sebastian and Friedemann Bach, both of whom seem to have been his teachers. The Sonata is a medium-grade late baroque church sonata, but the Concerto is considerably better. It consists of an impassioned first movement, a Largo with expressive moments, and a lively finale. There is perhaps too much reliance on sequential progressions, but the material itself has character and feeling. Both works are competently performed and well recorded.


London Symphony Orchestra, George Szell, cond.

LONDON CM 9305. LP. $4.98.
LONDON CS 6236. SD. $5.98.

This album provides highly polished performances, magnificently recorded. Those who like Sir Hamilton Harty's beauty-salon treatment of Handel's creations, complete with henna rinse and false eyelashes, will surely not mind Szel's addition of nail polish. What a wonderful job this conductor could do with the real Handel if he wanted to!

Continued on page 80

HIGH FIDELITY MAGAZINE
presented the world's finest collection of OPERA HIGHLIGHTS

featuring the world's greatest singers such as Joan Sutherland, Birgit Nilsson, Renata Tebaldi, Mario del Monaco and Cesare Siepi

Sutherland  Del Monaco  Tebaldi  Siepi  Nilsson

Puccini: MANON LESCAUT (Just released)
Renata Tebaldi, Mario del Monaco and other soloists—Orchestra of L'Accademia di Santa Cecilia, Rome—Francesco Molinari-Pradelli
Stereo 25 0722 Mono 5713

Verdi: UN BALLO IN MASCHERA
(Just released) Birgit Nilsson, Carlo Bergonzi, Corneli MacNeil, Giulietta Simionato, Sylvia Stählin—Orchestra of L'Accademia di Santa Cecilia, Rome—Georg Solti
Stereo 25 0714 Mono 5714

Bonizzoli: LUCIA DI LAMMERMOOR
(Just released) Joan Sutherland, Renato Cioni, Robert Merrill, Cesare Siepi and other soloists—Orchestra of L'Accademia di Santa Cecilia, Rome—John Pritchard
Stereo 25 0702 Mono 5702

Bonizzoli: RIGOLETTO
(Just released) Cornell MacNeil, Joan Sutherland, Renato Cioni, Cesare Siepi and other soloists—Orchestra of L'Accademia di Santa Cecilia, Rome—Nino Sanzogno
Stereo 25 0710 Mono 5710

R. Strauss: DER ROSENKAVALIER
Maria Riehling, Sara Jurina, Hilde Gudgen and other soloists with Vienna Philharmonic Orchestra—Erich Kleiber
Mono 5615

R. Strauss: ARABELLA
Lisa della Casa, George London, Hilde Gudgen and other soloists with Vienna Philharmonic Orchestra—George Solti
Stereo 25 0243 Mono 5616

Leonnec: PAGLIACCI
Mario del Monaco, Corneli MacNeil, Gabriella Tucci and other soloists—Chorus and Orchestra of L'Accademia di Santa Cecilia, Rome—Francesco Molinari-Pradelli
Stereo 25 0734 Mono 5700

Verdi: STELLO
Mario del Monaco, Renata Tebaldi, Aldo Protti and other soloists—The Vienna State Opera Chorus—The Vienna Philharmonic Orchestra—Herbert von Karajan
Stereo 25 0701 Mono 5701

Mozart: DON GIOVANNI
Cesare Siepi, Hilde Gudgen, Lisa della Casa and other soloists with Vienna Philharmonic Orchestra—Josef Krips
Stereo 25 0515 Mono 5435

Verdi: LA FORZA DEL DESTINO
Renata Tebaldi, Mario del Monaco, Cesare Siepi and other soloists with Chorus and Orchestra of Accademia di Santa Cecilia, Rome—Francesco Molinari-Pradelli
Stereo 25 0805 Mono 5513

Mozart: LE NOZZE DI FIGARO
Cesare Siepi, Hilde Gudgen, Lisa della Casa, Fernando Corena, Suzanne Danco with the Vienna Philharmonic Orchestra conducted by Erich Kleiber
Stereo 25 0545 Mono 5459

Mozart: DIE ZAUBERFLOTE
Hilde Gudgen, Wilma Lipp, Leopold Simoneau with Vienna State Opera Chorus and Vienna Philharmonic Orchestra conducted by Karl Böhm
Stereo 25 0546 Mono 5477

Mozart: COSI FAN TUTTE
Lisa della Casa, Anton Dermota, Christa Ludwig—Vienna State Opera Chorus and Vienna Philharmonic Orchestra conducted by Karl Böhm
Stereo 25 0507 Mono 5478

Verdi: LA TRAVIATA
Renata Tebaldi, Gianni Poggi, Giorgia Gueden and other soloists with Chorus and Orchestra of Accademia di Santa Cecilia, Rome, conducted by Gianandrea Gavazzeni
Stereo 25 0576 Mono 5483

Lehar: THE MERRY WIDOW
Hilde Gudgen and other soloists with Chorus and Orchestra of Vienna State Opera conducted by Robert Stolz
Stereo 25 0577 Mono 5484

Ponchielli: LA GIOCONDA
Anita Cerquetti, Mario del Monaco, Giulietta Simionato, Ettore Bastianini, Cesare Siepi and other soloists with Chorus and Orchestra of the Maggio Musicale Fiorentino conducted by Gianandrea Gavazzeni
Stereo 25 1514 Mono 5518

Bullo: MEISTROFELE
Cesare Siepi, Mario del Monaco, Renata Tebaldi and other soloists with Chorus and Orchestra of Accademia di Santa Cecilia, Rome conducted by Tullio Serafin
Stereo 25 0863 Mono 5519

Verdi: IL TROVATORE
Mario del Monaco, Renata Tebaldi, Giulietta Simionato, Giorgio Fucci and other soloists with Chorus of Maggio Musicale Fiorentino and Orchestra of the Grand Theatre of Geneva conducted by Alberto Erede
Stereo 25 0540 Mono 5521

Puccini: MADAMA BUTTERFLY
Renata Tebaldi, Carlo Bergonzi and other soloists with the Chorus and Orchestra of Accademia di Santa Cecilia, Rome conducted by Tullio Serafin
Stereo 25 0584 Mono 5522

Wagner: DER FLIEGENDE HOLLAND
Wagner: LUCIA DI LAMMERMOOR
Wagner: DAS RHEINGOLD
Wagner: DIE WALKURE
Kirsten Flagstad, George London, Set Svanholm, Otto Edelmann and others with Vienna Philharmonic Orchestra—Georg Solti
Stereo 25 0526 Mono 5535

Bonizzoli: L'ELISIR D'AMORE
Luciano di Bella, Hilde Gudgen, Fernando Corena and other soloists with Chorus and Orchestra of the Maggio Musicale Fiorentino conducted by Francesco Molinari-Pradelli
Stereo 25 0523 Mono 5552

Puccini: TURANDOT
Renata Tebaldi, Mario del Monaco, Inge Bork and other soloists with Chorus and Orchestra of Accademia di Santa Cecilia, Rome conducted by Alberto Erede
Stereo 25 0513 Mono 5553

Puccini: LA FANCIOUlla DEL WEST
Renata Tebaldi, Mario del Monaco, Corneli MacNeil and other soloists with the Chorus and Orchestra of Accademia di Santa Cecilia, Rome conducted by Franco Capuana
Stereo 25 0519 Mono 5556

Puccini: LA BOHEME
Renata Tebaldi, Carlo Bergonzi, Ettore Bastianini and other soloists with the Chorus and Orchestra of Accademia di Santa Cecilia, Rome conducted by Tullio Serafin
Stereo 25 0521 Mono 5552

Borodin: PRINCE IGOR
Soloists, Chorus and Orchestra of the National Opera of Belgrade conducted by Oscar Danon
Stereo 25 0502 Mono 5563

Verdi: AIDA
Renata Tebaldi, Giulietta Simionato, Carlo Bergonzi, Corneli MacNeil, Fernando Corena, Arnold van Mill and other soloists with the Singerverein der Gesellschaft der Musikfreunde and the Vienna Philharmonic Orchestra—Herbert von Karajan
Stereo 25 0506 Mono 5568

Puccini: Tosca
Renata Tebaldi, Mario del Monaco, George London and other soloists with Chorus and Orchestra of Accademia di Santa Cecilia, Rome conducted by Molinari-Pradelli
Stereo 25 0521 Mono 5584

Mikado: Patience (G. & S.)
D'Oyly Carte
Mono 5087

Yeoman of The Guard: Ruddigore (G. & S.)
D'Oyly Carte
Mono 5088

Gilbert & Sullivan: Gondoliers & Iolanthe
D'Oyly Carte
Mono 5089

WMS: Pinafore: Sorcerer (G. & S.)
D'Oyly Carte
Mono 5091

Pirates of Penzance: Princess Ida
D'Oyly Carte
Mono 5170

Strauss: DIE FLEDERMAUS
Mono 5023

J. Strauss: GYPSY BARON
Kraus, Vienna Opera
Mono 5075

Bizet: CARMEN
Paris Opera—Comique
Mono 5133

LONDON RECORDS, INC., 539 WEST 25TH ST, NEW YORK 1, NEW YORK

CIRCLE 66 ON READER-SERVICE CARD

NOVEMBER 1962

79

www.americanradiohistory.com
To Celebrate
A Master's Return...

For the first time in ten years, Dr. Otto Klemperer has returned to New York to conduct a series of concerts. In honor of this occasion, Angel Records invites you to hear his new full-length recordings of:

BEETHOVEN
Symphony No. 1 in C Major
Essentially the complete first movement with a new conductor, a new interpretation, and a new orchestral sound.

BRUCKNER
Symphony No. 4 in E Flat Major
A new recording of one of the greatest symphonies in the classical repertoire.

HAYDN
Symphony No. 80 (The Left Hand Symphony)
This is the first recording of this work in its original form.

Mozart: 3rd and 4th Symphonies
These beautifully packaged recordings present a picture of the composer's genius.

Overture: "Tarantella" No. 1
Elephant No. 2: "Tarantella" No. 3
Overture: "Tarantella" No. 4

which has won the title "The Supreme Interpretation of The Classics" (The London Observer)

Beethoven's "Fidelio" and Bach's "St. Matthew Passion" These beautifully packaged recordings present a picture of the composer's genius.

Haydn's No. 13 is really a miniature concert for the cello, a lovely Adagio cantabile that shouts for general discovery, and the finale of that work (sometimes called "The Jupiter") anticipates by twenty-five years a theme familiar from the last movement of Mozart's final symphony. Haydn's treatment of the material is quite interesting—and naturally quite different.

All four works have been recorded previously, but this is their stereo debut. (Beecham's account of No. 40 is the only one of the older sets of any permanence of interest.) Goebel's conducting and engineering again fulfill the high expectations of the first releases in this distinguished series.

R.C.M.

LISZT: Faust Symphony; Les Préludes
Alfonzo Bartha, tenor; Budapest State Chorus and Orchestra, János Ferencsik, cond. (in the Faust Symphony); Berlin Radio Symphony, Ferenc Fricsay, cond. (in Les Préludes)


Liszt's masterful Faust Symphony has always been recorded superlatively. But the late Sir Thomas Beecham, intellectual and engineering Capitol album remains the finest statement the score has received on disc. The new Fokl edition, aided by gorgeously sonorous from Hungarian Qualiton's recording staff, is, however, a first-class performance that makes a strong case for a different but equally valid interpretive approach.

Although the Budapest State Orchestra is not the virtuoso body that Beecham led, it plays well throughout, with clean chording and precise ensemble. Indeed, much of the solo instrumental playing has real distinction and sensitivity. The group is well able to respond to the patently first-rate musicianship of its conductor, who shares with Beecham a devotion for the flashy and pompous. Thus, both performances have a great dignity which serves the music well. Ferencsik, however, offers a soberer revelation very Weingartnerian, both in its virtues and defects. The beneficial qualities can be found in Ferencsik's sturdy breadth that focuses one's attention on the deep and spiritual, intellectual values of Liszt's writing and helps to clarify the frequently ingenious harmonic scheme of the composition. I also agree with approval the conscientious adherence to the phrase, tempo, and dynamic indications in the score. (Beecham occasionally departs from these, but in his own flights of fancy.) As for the drawbacks of Ferencsik's approach: he shares with Weingartner (I am speaking in a general, for the late conductors recorded this particular score) a certain excess of caution and a lack of rhythmic swirl. His statement of the first movement, for example, sounds timid in comparison with Beecham's galvanic and headlong sprint there.

The two conductors are heard at their best in the second movement, where Beecham spins a ravishing strand of sensuous cantabile sonority at a deliberate legato poco con dinamico. Ferencsik's account, moving at a brisker Andante, unfolds with more earthly naturalness. In the final movement, Beecham's brilliance and sardonic wit paints far more convincing a portrait of Mephistopheles, but Ferencsik's tenor soloist. Alfonzo Bartha, sings with somewhat more vibrancy than Beecham's Alexander Young and is allowed more prominence by the recording microphone. Beecham's choruses are satisfying, while one might feel that the Hungarian performance plumbs the depths of the music more in this closing section. In totality, though, I find that the attractions of Beecham's virtuoso playing, his thrilling sense of drama, and almost astonishing wealth of total coloring are impossible to resist. Ferencsik, nevertheless, has
COLUMBIA RECORDS PRESENTS VLADIMIR HOROWITZ

Since his debut, acclaim has been his constant companion. Only a Horowitz would interrupt a career at its zenith to spend time reflecting upon his art, exploring repertoire, contemplating, examining, so that he could offer his extraordinary gifts even more directly to the service of music. We are privileged that he has now chosen to record the major literature of the piano for Columbia Records.

IN THIS, THE FIRST OF A SERIES OF HISTORIC NEW RECORDINGS

CHOPIN:
Sonata No. 2 in B-Flat Minor, Op. 35

RACHMANINOFF:
Etude-Tableau in C Major,
Op. 33, No. 2
Etude-Tableau in E-Flat Minor,
Op. 39, No. 5

SCHUMANN:
Arabesque, Op. 18

LISZT:
Hungarian Rhapsody, No. 19 (transcribed by Vladimir Horowitz)
assure...
TOP PERFORMANCE 
EXTENDED LIFE 
for your 
hi-fi 
stereo 
television 
radio
...do what
the experts do...

INSTALL THE
ROTRO
Beats the heat that wrecks the set.
Reduces service calls by up to 40%.
Improves performance by minim zing drift
due to temperature changes within enclosure.
So quiet you have to feel the breeze to know it's going.
Draws 7 watts. Costs pennies a year to operate.
Compact—only 4 1/16" square and 1 1/8" deep.
Installs in minutes. Fast, easy, simple.

The Whisper Fan Kit for hi-fi, ham radio, TV, and other home applications, comes complete with special mounting hardware, a plug and cord for electrical connections, and detailed installation instructions—ready for easy mounting in three possible configurations.
NET PRICE: $13.85

ROTRO
mfg. co., inc.
WOODSTOCK, NEW YORK • Oriole 9-2401

CIRCLE 87 ON READER-SERVICE CARD

Hi-Fi Review

MAHLER: Symphony No. 4, in G
Elisabeth Schwarzkopf, soprano: Philharmonia Orchestra, Otto Klemperer, cond.
- ANGEL 35829. L.P. $4.98.
- ANGEL S 35829. SD. $5.98.

Much of the present popularity of the Mahler Fourth can be ascribed to the fact that ever since Bruno Walter recorded the score in the late 78-era there has always been at least one outstanding version of the work in the domestic catalogue. Now there are three good ones—in order of release, Reiner, Solti, and Klemperer. The clarity, brilliance, and flexibility of the Solti, combined with his

Continued on page 97

HIGH FIDELITY MAGAZINE
JUST THE WORLD'S GREATEST RECORD OFFER EVER
10 TWELVE INCH HIGH FIDELITY RECORDS IN EACH SET OF THIS SERIES

THE WORLD'S GREATEST MUSIC SERIES

WGM-1
BEETHOVEN: Symphony No. 3 "Eroica", Piano Concerto No. 5 "Emperor". MOZART: Piano Concerto No. 21, Violin Concerto No. 3. TCHAIKOVSKY: Symphony No. 6 "Pathetique", Piano Concerto No. 1. 1812 Overture. DVORAK: Symphony No. 5 "New World". RACHMANINOFF: Piano Concerto No. 2. RIMSKY-KORSAKOV. Scheherazade. DEBUSSY: "Midsummer Night's Dream", and many others. $9.97*

WGM-2
Virtually a Who's Who of Jazz. Never before in one fantastic album. 97 great tunes, 34 of the world's outstanding jazz artists including: SARAH VAUGHAN, COUNT BASIE, CHRIS CONNOR, DUKE ELLINGTON, MAYNARD FERGUSON, DINAH WASHINGTON, LOUIS ARMSTRONG, CHARLIE PARKER, ERROL GARNER, ART TATUM, and many, many others. Mono $12.95* Stereo $14.95*
Available in two 5 LP Sets

WGM-3
BEETHOVEN: Symphony No. 5, Piano Concerto No. 1. BACH: Piano Concerto No. 1. TCHAIKOVSKY: Symphony No. 4. BERLIOZ: Symphonie Fantastique. DVORAK: Slavonic Dances, Op. 46. MENDELSSOHN: Symphony No. 3. RACHMANINOFF: Rhapsody on a Theme of Paganini. RIMSKY-KORSAKOV: Russian Easter Overture. SMETNA: The Moldau, and many others. $9.97*

* Suggested List Prices

GREAT NEW PARLIAMENT RELEASES PRICED AT $1.98* MONO AND $2.98* STEREO
PERFORMED BY THE WORLD ACCLAIMED CZECH PHILHARMONIC ORCHESTRA

BEETHOVEN: Symphony No. 4, King Stephen Overture—FERENCSIK PLP-165
JANACEK: Taras Bulba, Sinfonietta—ANCERL PLP-166
OPERA OVERTURES—ANCERL and CHALABALA PLP-167
SHOSTAKOVICH: Symphony No. 5—ANCERL PLP-168
BEETHOVEN: Violin Concerto—SUK and KONWITSCHNY PLP-169
DVORAK: Symphony No. 5 "New World"—ANCERL PLP-170
BRAHMS: Symphony No. 1—ANCERL PLP-172
SCHUBERT: Symphony No. 9 "The Great"—KONWITSCHNY PLP-173
LISZT: Prometheus, Die Ideale—Slovak Philharmonic—RAJTER PLP-171

PRODUCTS OF ARTIA-PARLIAMENT INDUSTRIES INC., 555 FIFTH AVENUE, NEW YORK 17, N.Y.

CIRCLE 120 ON READER-SERVICE CARD

NOVEMBER 1962

83

www.americanradiohistory.com
CANTATAS AND CHORAL WORKS

L'Enfant prodigue (1884)

No recorded version of this work, which won Debussy the Prix de Rome in 1884, is currently in the domestic catalogue. This is a shame, for while the score may not rank as major Debussy, it is by no means an unequivocal failure; and even if it were, it would still be of interest to students of the composer's development. Fortunately, a French recording is available and can be obtained as an import.

The influence of Massenet is very strongly felt in L'Enfant prodigue; much of it would not surprise one in the context of Thaïs. Debussy had not yet evolved his characteristic way of handling harmonies, and had not yet entirely forsaken the lyrical arioso for the melodic-line-as-spoken-inflection concept which later took over. The first half of the score holds up quite well. This includes Lia's justly famed opening aria; a pleasant, Lakmé-like aria for the returning Prodigal; and the procession and dance of the villagers. When the cantata's basic dramatic action—the reunion of the Prodigal and his mother—occurs, Debussy's inspiration flags: this key scene is unimaginatively written, with a saccharine duet as its focal point. The concluding hymn is also stock. Debussy was still taking the easy way out. Yet none of this is really meretricious music—had Delibes written it, we might say, "Not bad, not bad at all."

The Ducretet-Thomson edition was once issued domestically as Westminster WL 5336. Stray copies of the Westminster may still be around, but the French pressing offers somewhat better sound. The performance is a worthy one, with Madeleine Gorge doing well as Lia, and Henry Legay competently as the Prodigal. Azaël. The engineering is good, and the spirit of the score nicely projected by the orchestral forces under Inghelbrecht. This record also includes the only orchestrated recording of the "Noël des enfants qui n'ont pas de maisons," well sung by Mlle. Gorge, and a version of La Damoiselle élue.

—Madeleine Gorge, soprano; Henry Legay, tenor; Bernard Cottet, bass; Orchestre National de la RTF, D. Inghelbrecht, cond. (with Dama- selle: Noël des enfants). Ducretet-Thomson, 320C154, LP (Import).

La Damoiselle élue (1888)

This work followed L'Enfant prodigue by only four years—yet it brings us very close, in terms of style, to the fully matured Debussy. There are similarities to Le Martyre, written twenty-three years after, but they are, for the most part, on the surface. The score seems to me to reflect quite directly the studiously simple beauty of Rossetti's poem without trying to swell the sweetness of the sweet, fragile vision that is its subject; it is nowhere near as sophisticated or aware as Le Martyre, and this is what saves it. We find here the use of the female chorus in progressions of open intervals that later turned up in Le Martyre and in the choral writing of the Sirènes nocturne. Massenet is nowhere to be found: Wagner (alas for the classification-compilers) is quite in evidence.

The only recording now in the domestic catalogue is the RCA Victor one featuring De los Angeles and the BSO under Munch. Since it is perfectly satisfactory in most respects, most collectors probably settle for it and be happy, especially in view of the lovely Los Angeles performance of the Berlioz Nuits d'été which takes up the rest of the record. However, I have a personal preference for the performance contained on the imported Ducretet-Thomson disc (cited above in connection with L'Enfant prodigue). For one thing, the participants are all French. And Inghelbrecht seems to me to tie the work together more convincingly than Munch; particularly fine is his handling of the Damozel's long solo—it glows to a climax that justifies the framework of the whole work. The Victor choristers are more precise in their intonation than Ducretet's, but they also feature a pallid high-school tone, and don't begin to phrase as feelingly as the French group.

Carol Smith, the Victor narrator, is a fine singer, but I like Jacqueline Joly's lighter mezzo in this music, and again—she's French. Of course, De los Angeles's soprano is a lush organ, far more beautiful than that of her counterpart, Madeleine Gorge, and she sings the Damaozel winningly. Victor also turn up better in the sound (mono only); and in spite of my preference for Inghelbrecht. I feel sure that few will complain of Munch's leadership in this music.

—Victoria de los Angeles, soprano; Carol Smith, contralto; Rodcliffe Choral Society; Boston Symphony Orchestr., Charles Munch, cond. (with Berlioz: Les Nuits d'été). RCA Victor LM 1907, L.P.


OPERA

Pelléas et Mélisande (1902)

This is not the place for an extended discussion of the stature of Pelléas. It is indisputably a great opera, and one of the very few successful efforts at literally "setting a play to music." It breaks all the rules, yet succeeds. It is also wonderfully suited for listening at home, where one can follow the text, and let the imagination take care of the visual side of things. There is no good reason for the fact that Pelléas is hardly ever convincingly staged—but that is the case. Producers seem unable to break away from the literal, which is certainly ridiculous in a work that is all symbol, image, and shadow. Mélisande's hair streaming about Pelléas' shoulders, then becoming tangled in the branches on Golaud's approach, is a beautiful, dramatic idea for a scene—but it is merely silly when it becomes a soprano's flaxen wig snagged on the scene designer's latest papier-mâché masterpiece while some tenor pan-tomimes nervousness. At home, the idea is the reality.

Strangely enough (the work is an extremely demanding one), all the recorded versions of Pelléas are of high quality, and one will get an adequate representation of the opera with any of them. None, I think, attains the level reached by the inspired wartime recording under Désormière, which was once available in Victor's LCT series. and which should certainly be restored in Angel's "Great Recordings" series. The present among the current editions is the Epic production. Fournier keeps sight of the over-all structure, never becoming bogged down in the admittedly fascinating detail of the work. Micheau and Roux are tops in the latter, though his voice is of moderate proportions, sets forth a magnificently strong, pointed Golaud; Depraz, though not imaginative, is vocally rich. Most importantly, Mauzanne is a fresh, young-sounding Pelléas. The sound, unfortunately, couldn't be desired. My copy is particularly edgy on Side 1; this is no doubt a proce-
A UNIQUE BOOK THAT MAY SAVE YOU HUNDREDS OF DOLLARS

RECORDS IN REVIEW—1962/61 Edition

now off press brings you in one convenient book hundreds of reviews of stereo and mono records which appeared in High Fidelity Magazine in 1961—classical and semiclassical music exclusively.

Edited by Frances Newbury, this hardcover book will save you countless hours in your dealer's listening booth or earphone corner. It will warn you of the duds. And it will help you build a distinguished collection 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. Nearly 300 pages.

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 you may as well order, also, the earlier editions still available, some at a special price, as shown on the form below.

THE WYETH PRESS, a Division of HIGH FIDELITY.
The Publishing House, Great Barrington, Mass. 11-62

I enclose $... Send me postpaid the books checked.
☐ Records in Review, 1960 Edition $6.95
☐ Records in Review, 1959 Edition, regularly $5.95. Now only... $2.97
☐ Records in Review, 1958 Edition, regularly $5.95. Now only... $2.97

Name

Address

City

State

Foreign orders sent at buyer's risk. Add 25¢ per book for shipping on foreign orders except Canadian. If you wish, attach a gift list.
DEBUSSY ON MICROGROOVE

Continued from page 84

to running the Empire). I have small doubt that it is essentially right, for the dramatic poem lacks the basic virtue of sincerity and is utterly devoid of intellectual perspective. Debussy's score really consists of incidental music for the stage presentation, and takes up a little under a third of the work's duration. All sorts of rearrangements have been made—as reflected in the available recordings—but it is hard to extract the music from the speech, which it accompanies at certain points, and the resulting composition has no shape, any more than the average film score. Perhaps the solution will lie in the creation of a Martyre Suite for orchestra and chorus. Nearly all the score is ingenious and evocative of the corresponding moments in the play. I am particularly fond of the Hymn to the False Gods, the Introduction to the Magic Chamber scene, and the opening duet for the Twins. Certain sections, notably of the trumpet flourishes that introduce the Courtesan, have been appropriately intact by Hollywood to such effect as to have, I fear, humorous associations.

If one wants Le Martyre in a form that has some dramatic cohesion, he should try to get hold of the three-disc French Columbia set (import only). This presents the play with a full cast of characters (the adaptation is by Vera Korène, who plays the role of the Saint), and in a more or less complete form. The actors, particularly Mme. Korène and Jean Madeleine, who plays the Caesars (Diolietian, in case you're not up on your martyrs)—are excellent, and they are seconded by good orchestral and choral work under Cluytens. The soloists—none of whom is really important in the context of the entire play—are a name group, and Gorr, Michel, and Angélici are all very fine. Miss Dobbs, though, sounds thin and brittle, and Jacqueline Brumaire, who sings the solo of Sebastian's Ghost, has a penetrating, unattractive voice. The big drawback to this set is, to my mind, its completeness—the less of Martyre, the better. For those who disagree, however, this album is the pick, and it at least gives the full work a chance to make its effect. The sound is very good.

American Columbia's version is a concert adaptation made by Germaine Inghelbrecht. It deletes a large number of characters and episodes (The Mourning Mother, the Execution of Caesar, the Sébastien scene, among others) but retains nearly all the music and the general structure of the Saint's progression to martyrdom. Zorina is quite fine, the sound (this is the only edition available in stereo) excellent, and the orchestra altogether brilliant in its plush way. Gueden, though, has been heard to better effect, and the choristers are guilty of the sin of not being French.

The Ducretet-Thomson treatment is similar to the American Columbia, except that the title role is assumed by a man, André Falcon. He is thoroughly satisfactory, though the role was conceived for a woman (Ida Rubinstein) and somehow sounds best in female hands. Inghelbrecht leads his forces through an idiomatic performance of the music, but the sound of this recording is not up to that of the other two versions.

—Vera Korène, Jacques Eysy, Maria Casaras, Henriette Barreau, Jean Marchat, Paul Guers, actors; Martha Angelici, soprano; Jacqueline Brun- maire, soprano; Mattiwald Dobbs, soprano; Rita Gorr, mezzo; Solange Michel, mezzo; Louis Noguera, bass; Choeurs Raymond St-Paul; Orches- tre National de la Radiodiffusion Française, André Cluytens, cond. Columbia (French) FCX 338/340, Three LP (Import).

—Vera Zorina, narrator; Hilde Gueden, soprano; Philadelphia Orchestra Chorus and Musical Art Society of Camden; Philadelphia Orchestra, Eugene Ormandy, cond. Columbia M2L 266, Two LP; M2S 609, Two SD.

—André Falcon, narrator; Claudine Col- lari, soprano; Christiane Gayraud, soprano; Ida Rubinstein, narrator; Choeur de la RTF; Orchestre Na- tional de la RTF, D. Inghelbrecht, cond. Ducretet-Thomson 320C155 (Import).

SONGS

I suppose that if art song devotees were asked to name the greatest French com- poser of songs, a majority would select Fauré. My own candidate would, I think, be Duparc; he wrote only fourteen songs, but in them he achieves a consistency of expressive potency worthy of a Schubert or a Wolf. The mélodies of Debussy cannot be appreciated by quite the same set of perceptions as the work of Fauré or Duparc. They are more difficult to apprehend. We do not have to look far for reasons. There are the technical matters of unprepared leaps into dis- tant keys, of sudden and frequent rhyth- mic alterations, that tend to make the songs sound "formless," in a purely musical sense; and much more, there is Debussy's firm rejection of practically all the points of reference established by the "classical" song com- posers, who happened to be German.

Most of us in this country come to our interest in Duparc and Fauré through the German composers, who imposed upon their songs musical plans which make purely musical sense independent of the text. We learn to think of songs in terms of easified, recognizable forms, such as the strophic song of Schubert. A large number of songs by Fauré have been given a musically inspired melody, a musical skeleton, but the French art song has tended gradually away from the classics. It used to be re- viewed at the point of satirizing it re- peatedly (in the work of Poulsen). It was Debussy who took this swing farthest in another direction. Compare the settings of "Mondial" by Debussy and Fauré (as we shall later see) and the settings of Debussy's more firmly structured songs—hence its relative popularity), and the difference will be clear.

Continued on page 144

HIGH FIDELITY MAGAZINE

www.americanradiohistory.com
YOU SUPPLY THE FREQUENCIES...KODAK TAPE SUPPLIES THE RESPONSE

Listen! The dramatic crescendos and crystal-clear highs are the result of the fine, tight magnetic domains that are characteristic of the new Kodak Sound Recording Tape. But frequency response with a minimum distortion is just a part of the story. Kodak tape has a coating so uniform that it never varies more than 14-millionths of an inch.

New Kodak Sound Recording Tape is manufactured to the same super-critical standards as is Kodak film. Standards that have never been exceeded in any coating process. The result is remarkable uniformity from roll to roll, and unusually high sensitivity. Kodak tape is lubricated on both sides to prolong its life as well as that of the recorder head.

Kodak Sound Recording Tape is available in all standard lengths. And there is a built-in splicer on the reel. Try this fine new sound recording tape today.

EASTMAN KODAK COMPANY, ROCHESTER 4, N. Y.

CIRCLE 43 ON READER-SERVICE CARD
Every owner of a Marantz product knows exactly how it measures up to specifications. The performance test report packed with each Marantz amplifier or preamplifier gives this information in full.

It is now widely recognized that Marantz far excels in all of the factors which most directly determine fine listening quality. The four most important of these are: percentage of distortion; order of stability; precision of curves and controls, and; amount of relative background noise. Each unit is laboratory tested and adjusted for optimum performance on every one of these points... plus many others! Furthermore, this fine performance is assured for many years by the precision quality of its construction.

The performance specifications shown below are the most advanced in the industry, and your test report is proof that these claims are more than fulfilled. (It also explains why Marantz sounds so much better.) Write for Folder No. 56F.

Marantz
25-14 Broadway, Long Island City 6, New York

Model 7 Stereo Console • 1M distortion @ 10V eq. pk. RMS, while 0.15%; 0.1% typical • Hum and noise, 10 db below 10 mv phono input • Sensitivity, 400 microvolts (0.4 millivolts) for 1 volt output • Equalizer and tone curves matched to better than 0.5 db • Beautiful precision construction • Price $264 (Cabinet extra)

Model 8B Stereo Amplifier • 35 watts per channel 1/2 watt peak! • Harmonic distortion, less than 0.2% in most of range, less than 0.1% in most of range, less than 0.5% at 20 cps and 20 kc. • Hum and noise, better than 90 db below 35 watts • Exceptional stability assures superb clarity with all types of loudspeakers • Price $264.

Model 9 Amplifier— 70 watt basic amplifier • Response of 70W. ±0.1 db, 20 cps to 20 kc. • Harmonic distortion, less than 0.1% in most of range, 0.3% at 20 cps and 20 kc. • Hum & noise, better than –90 db • Completely stable for smooth response • Built-in metered tests and adjustments • Price $324 each. (higher in West)
Today, our more experimental composers often deliberately misuse the strings of the violin in intervals other than fifths, thus extending the range of the instrument and producing new and sometimes weird tonal effects. In doing so, they are actually employing a very old device, known since the baroque era as scordatura. That it could be used as a legitimate means of expression was demonstrated by the foremost German violinist and string composer of his day, Heinrich Biber (1644-1704), in a cycle of fifteen church sonatas on the Mysteries of the Rosary. Written in the urbane Italian style in which Biber was trained, using many dance forms and clearly delineating religious scenes, these sonatas go beyond the usual emotional limits of baroque expression to sound highly personal. Three of them have now been issued on a ten-inch Harmonia Mundi disc (HM 25145), performed on early instruments by the violinist Ulrich Grehling and a trio continuo. Exactly how much the use of scordatura contributes to the unusual thematic patterns and warm coloration or how much credit is due to Grehling’s thoroughly beguiling playing, I cannot say. But these works (suddenly come alive from the pages of musicology), the performances, and the perfectly resonant recording combine to make this one of the finest baroque violin records I know. The notes contain an English translation.

In “Notes from Abroad” (High Fidelity, August 1962) Kurt Blaukopf announced the then forthcoming Amadeo issue of Robert Stolz’s latest operetta Die Truimphante, recorded at the Vienna Konzerthaus with the octogenarian composer conducting. The first live performance took place at last summer’s Bregenz Festival, in an open-air theatre with a stage built out into Lake Constance. Whatever the effectiveness of this “Dream Island” may have been on the Swiss-border lake, the opening moments of the recording (AVRS 9037; now present and accounted for) make a startling impression. The effect is vaguely in the Mexican peninsula of Yucatan, the operetta begins with Latinesque rhythms and instruments, the musical content of which a cast should include Jeanette MacDonald and Carmen Miranda. In no time at all, however, the vocal style reverts to the Viennese idiom of the Strauss and Lehár; the familiar masquerade is back with us once more, this time at a Mexican ball. Effective stereo sound, Stolz’s expert conducting, and the singers—who give good genre performances, though not in a class with Schwarzkopf, Gueden, and Kunz—combine to make this performance a turly Schläger. Regrettably, the album notes written by librettist Robert Gilbert are sentimentally devoid of any real information, and no text is available.

The 1935 Glyndebourne Festival performance of Mozart’s Cosi fan tutte, with the late Fritz Busch conducting, was first released on microgroove by RCA Victor in 1952. During its brief stay in the catalogue it was considered to be easily the best available version. Now it has appeared once more on three Electrola LPs (E 80681/3). It may seem reactionary of me to place a vintage recording at the head of a list, however short, that includes Von Karajan’s excellent modern recording for Angel—certainly that conductor’s best Mozartian effort to date. But Busch’s CD was his best among the revered Glyndebourne performances, recorded with a most congenial, well-balanced set of maltreated instrumentalists, including Julius Hellesleiter, Heddle Nash, Willi Domgraf-Fassbänder, and John Brownlee. Busch’s pacing and graceful phrasing seem ideal for what may very well be the most perfect comic opera ever written. The new Electrola pressing, far better than the decade-old Victor, reveals no surface noise (there was none to begin with) and very clear, if not really bright, sound. The accompanying illustrated booklet contains notes and a libretto in Italian and German only.

In a short while, publications both here and abroad will burst forth with compilations of awards for “The Best of the Year” in almost every field of endeavor. Just in time Harmonia Mundi has issued an aptly anachronistic record entitled Die Besten Schlager der Jahres 1762 (HM 30616), rather cutely transcribed on the cover as “The Top Hits of 1762.” Judging from this delightful production, I would say that the sixteen best “popular” songs of two hundred years ago are at least that many times superior to current candidates. Inasmuch as the Schlager and the Lied differed comparatively little in musical style, the level of published popular music was high. Significantly, the texts discarded classical allegories and fables and dealt directly, in a mildly risqué fashion, with common and royal foibles. The composers represented here include such as Telemann, Rousseau, Johann Philipp Krieger, and Johann Valentin Gönner, and the songs include two in French and one in Italian. The subjects embrace kissing, money, marriage, and intrigue. A spoken commentary precedes each category, ordinarily a serious handicap for continuous listening, especially on an unbalanced record. However, the commentator, one Karl Wesseler, resembles a sly Mort Sahl in his satiric deflation of the great events of 1762, against which the songs are contrasted. For those who don’t understand German, Wesseler’s soft speech, with harpsichord accompaniment, soon fades into the background, very much like spoken recitative. The songs themselves—some of which trans late easily as “The Art of Kissing”、“The Bluestocking Song,” and “Money”—are charmingly performed by Edith Mathis, soprano, and bass-baritone Benno Kusche (the excellent Beckmesser of Angel’s complete Meistersinger). Fritz Neumeyer, harpsichord, and Reinhold Johannes Buhl, cello, provide the modest accompaniments, recorded with remarkable transparency. There are no texts or notes included—only the juxtaposition of such 1762 highlights as the murder of Tsar Peter III and Louis XV’s biting his own finger in a rage over a difference of opinion with Madame Pompadour.

Gene Bruck

Imported labels are now being stacked by an increasing number of dealers in this country. A list giving the names and addresses of the principal U. S. importers will be sent on request. Address Dept. RD, The Old Stone Publishing House, Great Barrington, Mass.

Robert Stolz: at eighty, recording.

November 1962

The late Fritz Busch: Cosi reissuos.

www.americanradiohistory.com
this is the new
Wharfedale
w90
...a dual 3-way speaker system

6 speakers—2 bass, 2 mid-range, 2 treble...superbly matched and integrated with a magnificent sand-filled enclosure

THE W90 is destined to restore the legendary sound of former years...the sound of the great Wharfedale systems used by G. A. Briggs in his concert demonstrations at Carnegie Hall, Royal Festival Hall and others throughout the Western world. The Wharfedale systems he used to recreate the full symphony orchestra, single instruments from triangle to organ, and the voice...all at correct volume, and without coloration or distortion...were compared by the thousands in his audiences to simultaneous live performances on the same stage, acclaimed by its successes as having been the natural, realistic quality achieved by these homely but wonderful Wharfedale speaker systems accounts for the irresistible loyalty of those who heard Mr. Briggs' concert demonstrations or heard about them. And as musically-oriented people have grown more sophisticated in listening to stereo, there has been an increasing demand for the restoration of the full authority of these large, earlier Wharfedales. Unfortunately, this kind of sound, up to the present, has been the exclusive province of systems too cumbersome for most living rooms, especially when housed in a cabinet. Now, benefiting from the advancements developed for its compact Achromatic series, Wharfedale has successfully designed a new size and format. It is a special sand-filled system, proportioned specifically to accommodate the components required today to accomplish this ambitious purpose. Measurements are 32 1/4" x 27 1/4" x 13 1/4".

The new W90, therefore, is neither a compact, nor is it a large speaker system. It is a new and highly versatile size, designed from the sound out...with absolute insistence upon the results desired, yet with an eye to the latest decorative trends in stereo arrangement.

THE W90 is actually a dual 3-way system with all units designed for each other and crossover settings calibrated for undistorted response throughout the audio spectrum. The support effect of the tandem speaker systems results in a sound of exceptional authority, yet in balance over the entire range.

LOW RANGE. Two 12 1/2" low frequency drivers handle the sound from 20 to 1,500 cycles. The listener can expect to enjoy the true, fundamental bass notes, so often masked. The two drivers total a cone area of 94 square inches...thus the W90 tandem ideas yields the same result as a single low frequency driver of such massive size and weight as to be impractical in the home.

MID-RANGE. Two 5 1/4" mid-range speakers cover the relatively narrow but vital band of 1,500 to 6,000 cycles. The listener is assured of the clarity of the baritone voice and the exceptional resolution of most solo instruments, permitted to stand in correct perspective. The handling of this "fill" range in the W90 is the recognizable key to its satisfying full-throated sound.

TREBLE. Two 3" treble speakers are the well-established Super 3's, much admired for their ability to present the clear treble without stridency...making them eminently listenable, unusual for tweeters. This is no accident. It is the result of cone-type rather than horn-type construction, and refinements such as low-mass aluminum voice coils ultrasonically tinned, powered by magnets so large that they are seldom found even in speakers four times the diameter!

Wharfedale • Division of British Industries Corp., Port Washington, N.Y.

CIRCLE 27 ON READER-SERVICE CARD

www.americanradiohistory.com
Young, beautiful, shy, tender and yet a bit of a coquette that's how Puccini portrayed Mimi in *La Bohème*. The charming young woman on the stage of the Rome Opera House, her lilting soprano lifted in the lovely aria *Mi chiamano Mimi* ("I'm known as Mimi), seemed to embody perfectly Puccini's vision of the adorable Mimi. She's known as Anna. Anna Moffo, and she is, as one of her colleagues at the Metropolitan Opera says, "the most exquisite Mimi in memory."

Completely staged for realistic sound, a bed was even brought on stage to record Mimi's delicately tragic death scene. The producer couldn't see the stage from the control room, but at one point said over the intercom, "Anna, you're not lying down." And indeed, she had been sitting on the bed. You will sense she was reclining for the final recording when you listen to this tender, poignant scene at home.

Recorded exactly as Puccini wrote it, Conductor Erich Leinsdorf keeps the whole production lively, young, quickly-paced. Richard Tucker and Robert Merrill as Rodolfo and Marcello are wonderfully spirited opposite Miss Moffo's Mimi and the Musetta of Mary Costa, whose voice suits the role of the volatile vixen to perfection. Together, they all breathe the wonderful spirit of youth into this delightful new *La Bohème*—its smiles are youthful; so are its tears—and that's how Puccini wrote it 66 years ago.
BIGGEST NEWS OF THE YEAR from the STARS ON RCA VICTOR

CONTINUED FROM PAGE 82

RECORDS IN REVIEW

Munch: in Milhaud, he smiles.

sort of piece about which critics and blur writers are fond of saying, “This is music making at its most joyous” and that, in fact, is just what it is. Everything is done with the best of good will, taste, and skilful charm. The sun over Provence smiles, André Campra smiles. Darius Milhaud smiles, Charles Munch smiles, the music critic smites, we all smile.

The performances are fine. At first, I was slightly disturbed by Munch’s inability to swing—as if he missed the jazz point in La Création. But, on second thought, it occurs to me that here is probably the classical cream of the jazz. Still, one can’t help wishing occasionally that Munch could stoop to digging in with a real, low-down swinging sound. Recorded sound is excellent.

E.S.


Monteverdi’s very beautiful cycle of six madrigals, “Tears of a Lover at the Tomb of the Beloved,” is sung here by a quintet that has clearly been carefully chosen and well rehearsed. The individual voices are pure and steady, they blend together perfectly, and their intonation in this a cappella performance is accurate almost throughout. With the clean and finely balanced recording achieved by the Vox engineers, the result is a lovely sound. From the standpoint of interpretation, however, one has the impression of a rather cool, passionless treatment of these dramatic pieces, mostly because of a limited dynamic range in the performance and a lack of variation in the basic pulse rate from madrigal to madrigal. Hindemith’s recording on Ortonene uses a larger group of singers (perhaps too large), but in its greater warmth and vivacity seems to me to represent the spirit of this music better.

The other side presents interesting pieces for solo voice and accompaniment (a spinet here), as well as the complete scene that is all that survives of Monte-verdi’s opera Arianna. Each of these works is well sung.

N.B.


Continued on next page
Erica Morini: Mozart never dull.

MOZART: Concerto for Violin and Orchestra, No. 5, in A, K. 219
†Bach: Concerto for Violin and Orchestra, No. 2, in E, S. 1042

Miss Morini brings out the playfulness in the Mozart, and keeps her strong temperament well under control. One may not agree with every one of her ideas, but she is never dull. She does not make a fetish of consistency. If she chooses not to fill in the space between the Adagio and the return of the Allegro in the first movement, she does improvise in similar places in the finale. In part of the "Turkish" section of the latter movement she plays the appoggiaturas short the first time and long in the repetition—an interesting effect. Her interpretation of some of the other grace notes seems questionable, but the trills are done correctly. One of the many subtle touches in this performance is the careful distinction made between fp in allegro and adagio. The second and third movements are taken rather deliberately, so that the finale is broken in the middle and has to be finished on the other side. Except for a moment in the second movement when the bases are weak, the sound is well balanced and clear.

The Bach is an excellent performance throughout, with an especially eloquent Adagio.

N.B.

MOZART: Quintet for Strings, in G minor, K. 516—For a feature review of an album including a recording of this work, see page 70.

MOZART: Symphonies: No. 31, in B flat, K. 319; No. 16, in C, K. 425 ("Linz")

English Chamber Orchestra. Colin Davis, cond.
- OISLA-LYRE OL 50218. LP. $4.98.
- OISLA-LYRE SOL 60049. SD. $5.98.

These are, on the whole, commendable performances. The orchestra seems excellent, and Mr. Davis and the Osceola-Lyre engineers combine to convey clearly every one of the many felicitous details, such as the dialogue between oboes and bassoons in the finale of K. 319. In fact that Symphony is as well played and recorded here as on any other recording of it that I have heard. The Linz, however, is another matter. There the composition included the magnificent Bruno Walter reading on Columbia, and the present version is not in that class. The sound of the orchestra here tends to turn a bit coarse in forte passages, but whether that is a fault of the players or of the recording, I cannot tell.

N.B.

ORF: Eutrata
†Beethoven: Wellingtons Sieg, Op. 91 ("Battle Symphony")
†Gabrieli, Giovanni: Canzon del primi toli, No. 1

Vienna State Opera Orchestra, Hermann Scherchen, cond.
- WESTMINSTER XWN 19013. LP. $4.98.
- WESTMINSTER WST 17013. SD. $5.98.

Westminster's inspired notion of grouping (under the program rubric "Music for Multiple Orchestras") stereogenic compositions drawn from widely spaced historical eras should have resulted in a much more successful release than this turns out to be. Scherchen is partly to blame—for his stiffly vehement performance of the Battle Symphony and his overmethodical Gabrieli and Orff readings. But the major responsibility is the engineers': their markedly stereogenic recording is characterized by hard, cold, and indeed often harshly spotlighted sonics which neither do justice to the Viennese players nor provide any real competition to those of the Dorati or Gould versions of Wellington's Victory. (The tonal qualities themselves are somewhat less unnatural in the LP edition, but) for works which depend so heavily on antiphonal effects monophony is of course inadequate.

Nevertheless, the Gabrieli and Orff pieces are extremely interesting musically. The former, an 8-part Canzona in the first Church mode (done before on records only, I think, in a now withdrawn double-string-choir version by Münchinger for London), is one of the great Venetian's major compositions for two orchestras. Here it is played in an uncredited arrangement for present-day brass, woodwind, and string instruments, which, however unauthentic, achieves considerable brilliance at times; unfortunately, it conveys a lethargic wholesomeness at other times. The latter, based on themes by William Byrd is an early composition (1928) by the German composer. Although he revised it in 1940 (after the celebrated Carmina Burana), its hynotic use of a hasso ostinato motto figure becomes even more tiresome than the similarly obsessive patterns of Carmina and its most thunderous climaxes never quite match the dramatic impact of the better-known work. This is apparently the first recorded appearance of the Entrata, which makes more regrettable the failure of the otherwise informative jacket notes to specify the exact constitution of each of its five panoprimally spread orchestras.

R.D.D.

PAGANINI: Concerto for Violin and Orchestra, No. 1, in D, Op. 6
†Saint-Saëns: Concerto for Violin and Orchestra, No. 3, in B minor, Op. 61

Zino Francescatti, violin; Philadelphia Orchestra, Eugene Ormandy, cond. (on the Paganini); New York Philharmonic, Dimitri Mitropoulos, cond. (in the Saint-Saëns).
- COLUMBIA MS 6268. SD. $5.98.

If memory serves correctly, this recording, in its original monophonic form,
THE GRANDEUR OF GREAT MUSIC IN YOUR HOME

For the re-creation of great music in your home that reflects the depth and breadth of a live performance, Bozak offers the magnificent B-4000, Symphony No. 1 speaker system. Used in matched pairs for unrivaled stereophonic sound, the B-4000 spreads rich, natural tonal quality everywhere in the listening room. Each B-4000 system employs two Bozak B-199A 12 inch woofers, one B-800 as midrange speaker and four Bozak B-200Y dual tweeters in vertical array connected through an N-105 LC crossover network. All elements are housed in a uniquely styled, infinite-type baffle of hardwood veneer in hand-rubbed finishes.

Listen to the Symphony No. 1 at your franchised Bozak dealer or write for further details.

The Very Best in Music

BOX 1166, DARIEN, CONNECTICUT.
DORIAN RECORDS

Contemporary American

Piano Classics

"American music gets a much-needed lift from Dorian Records — the clue to the best sort of evidence that American music is strong, vital and progressive." —St. Louis Globe-Democrat.

Regular $4.98

Contemporary American

Cello Classics

"In sound and playing the recording is excellent! Many people will enjoy listening to this kind of contemporary music. You are doing a fine service to keep us in touch with what is being written today." —William Van Den Burg.

Regular $4.98

Contemporary American

Symphonic Classics

"A most attractive record. It represents the more conservative wing of American composers, a deviation of unique musical value of real value, please to listen to." —Herbert Weiskopf. Musical Di- rector, Beverley Hills Or- chestra.

Regular $4.98

Tanganyika Praises God

First time to have two original compositions by African composers. The All African Seminary Choir sings two Masses: one in Swahili and the other in Nyamwezi. Recorded in Africa. A most unusual record.

Regular $4.98

Sing Noel

"The tremendous spirit of a great church choir under inspired direction — the perfect tonal blend and the great charm of the family group. The superb accompaniments and organ interludes. All these make 'Sing Noel' a purely delightful record." —Harold DuVall. Radio announcer.

Regular $3.98

"Rhapsody in Song"

"Miss McCann adds grace, loveliness and a powerful voice with the slightest effort. The finest singing of love and late song in America. Musical Critic. L. A. Her- ald Express Program. I Wonder as I Wander. My's Song from The Dead City." —Kernotol. Villa: I Love You and Many more.

Regular $3.98

Send to:

DORIAN RECORDS
1815 NO. KENMORE AVE.
HOLLYWOOD 27, CALIF.
CIRCLE 39 ON READER-SERVICE CARD

DORIAN RECORDS

CONTINUED FROM PAGE 98

Records in Review

Marked Zino Francescatti's debut in this country. Few violinists today can approach the command and brilliance he brings to the Paganini First Concerto or the suavity with which he delivers the melodic Saint-Saëns Concerto.

However the prospective purchaser should be advised that the present disc is not a recently recorded performance but the eleven-and-twelve-year-old performance subjected to Columbia's "electronic re-channeling" to create a pseudo-stereo effect. It seems to me that this process has been considerably more successful with small jazz combos, where instrumental groups can be shifted from one channel to the other without harming the music. All that has happened here is that the over-all sound has been cleaned up a bit; there is really no greater spread than in the original mono- phononic recording. P.A.

POWELL: Haiku Settings for Voice and Piano; Electronic Setting; Fili- gree Setting for String Quartet—See Babbitt: Composition for Twelve Instruments; Du, Song Cycle for Soprano and Piano.


RIMSKY-KORSAKOV: Scheherazade, Op. 35

Ansel Brusilow, violin; Philadelphia Or- chestra, Eugene Ormandy, cond. • COLUMBIA ML 5765. LP. $4.98. • COLUMBIA MS 6365. SD. $5.98.

Since Ormandy hasn't tackled the popular Russian showpiece for some seven years, every effort has been strained to make his related stereo version as sensationally sumptuous by current standards as his earlier "magnificent adventure in hi-fidelity sound" was by those of 1955. The new edition undoubtedly will enrapture a mass public, but there will be at least some dissenters: those who know the score well enough to spot the inexcusable cut (pp. 138-49 of the Eulenberg miniature score) near the end of the third movement... those who cherish the unique interpretative magic of the Beecham/Angel version... those who admire the better-integrated, less heavy-handed Chicagoan performance by Reiner for RCA Victor... and above all those who have heard the recent supremely transparent and natural Lon- don dual-channel recording conducted by Ansermet. R.D.D.

SCHUBERT: Die schöne Müllerin, Op. 25

Dietrich Fischer-Dieskau, baritone; Gerald Moore, piano. • ANGEL 3628. Two LP. $9.96. • ANGEL S 3628. Two SD. $11.96.

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

SCHUBERT: Songs, Vols. 1 and 2

Elisabeth Schumann, soprano; Gerald Moore et al., piano. • ANGEL COL/H 130/31. Two LP. $5.98.

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

STRAUSS, JOHANN II: "Carnival in Vienna"


STRAUSS FAMILY: "1001 Nights"


Vienna Philharmonic Orchestra, Willi Boskovsky, cond. • LONDON CM 9299. LP. $4.98. • LONDON CS 6232. SD. $5.98.

Each of these long and varied programs begins with Josef Strauss's Feuertest Polka (the one non-Johann II piece on the Columbia disc) and includes the 1001 Nacht Waltz, but even in these duplications there is a world of differ- ence — in which that between the Feuer- fest fire engine bells (a single big clang- ous American one vs. two tinner, more insistent Viennese ones in amusing stereo antiphony) is by no means the most striking. Ormandy's readings are nervously high-tensioned and stiffly rhythmized; the Philadelphia performances methodically energetic; and the powerful Columbia recording immensely broad- spread, in stereo—darkly colored, with the crispness of transients, and sharp- edged high strings in both editions. Bos-kovsky is far more relaxed, yet always alert and elastic; the Vienna Philhar- monic plays with a glowing warmth which is enhanced by less strenuous and markedly stereoscopic yet brighter and more natural recordings.

Indeed, one couldn't ask for more convincing proof than these records provide of the claim that this music, like the best French wines, never travels well. I can give Ormandy no more than due credit for venturing into a fresher Straussian repertory than that of the best-known waltzes which he has confined himself previously. Yet even in
The Shure Studio Dynetic integrated tone arm and cartridge has long been recognized as a unique contribution to highest fidelity coupled with unparalleled record protection. The new Model M222 and M226 Studio Stereo Dynetic arm is significantly improved in many important respects at no increase in price: tracking force has been lowered to an ultra-light 3/4 to 1 1/2 grams. Compliance is an astounding 22 x 10^-6 cm. per dyne! New plug-in cable makes for easy, solderless mounting. Precision .0005" diamond tip.

The Studio Stereo Dynetic arm's no-scratch feature has been the talk of every hi fi show since its introduction—does away with the major cause of ruined records once and for all. Has actually been artificially stopped in tests to "skip" back and play the same groove over and over many thousands of times without audible damage to the groove.

Out-front needle makes it ideal for music lovers to "index" records. Instantly changeable stylus requires no tools.

Model M222 for 12" records, Model M226 for 16" records. Complete assembly includes Arm, Cartridge, Stylus, Plug-in Cable. $89.50 net each.

**Specifications for Models M222 and M226**

<table>
<thead>
<tr>
<th>Specification</th>
<th>Models M222 and M226</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tracking Force</td>
<td>3/4 to 1.5 grams</td>
</tr>
<tr>
<td>Frequency Response</td>
<td>20 to 20,000 cps</td>
</tr>
<tr>
<td>Channel Separation at 1000 cps</td>
<td>Over 22.5 db</td>
</tr>
<tr>
<td>Sensitivity: Output at 1000 cps</td>
<td>4.5 mV per channel</td>
</tr>
<tr>
<td>Recommended Load Impedance</td>
<td>47,000 ohms per channel</td>
</tr>
<tr>
<td>Compliance (vertical &amp; lateral)</td>
<td>22.0 x 10^-6 cm per dyne</td>
</tr>
<tr>
<td>Inductance</td>
<td>400 millihenrys</td>
</tr>
<tr>
<td>D.C. Resistance</td>
<td>600 ohms</td>
</tr>
<tr>
<td>Stylus</td>
<td>.0005&quot; diamond</td>
</tr>
</tbody>
</table>

**Improvemnt Stylus**

For models M21, M212, M216, M30, M70, M3/N21D, M7/N21D

Now you can upgrade your older model Shure Stereo Dynetic integrated tone arm and cartridge to equal the lighter tracking, higher compliance, improved channel separation, and superior record protection of the new Shure M222 and M226 Studio Stereo Dynetic units. Simply by replacing your old stylus with the N22D, the performance of your Shure integrated arm will be audibly improved.

Because the N22D is interchangeable with the N21D, you may wish to use this stylus as a replacement for the N21D in M7/N21D and M3/N21D cartridges. This is an ideal means of improving the performance of these cartridges to track at forces of 1 1/2 grams or less. (However, the N22D Stylus will not function at forces greater than 1 1/2 grams.)

Compliance becomes 22.0 x 10^-6 cm/dyne, separation over 22.5 db at 1000 cps, tracking from 3/4 to 1 1/2 grams. With .0005" diamond, $24.75 net, including countweight for reducing tracking force of Models M212 and M216.
DISCernment...
ON
DECCA

this respect Boskovsky ranges farther, even to the inclusion of what is (to the best of any knowledge) a rare recording "first"—the Anderson March. More importantly, his performances are not only in the authentic tradition but made all the more enduring by his players as well as his own personal retish and grace. R.D.D.

STRAUSS, RICHARD: Concerto for Horn and Orchestra, No. 1, in E flat, Op. 11
†Mozart: Concerto for Clarinet and Orchestra, in A, K. 622

Myron Bloom, French horn; Robert Marcellus, clarinet: Cleveland Orchestra, George Szell, cond.
• Eric LC 3841. LP. $4.98.
• Eric BC 1241. SD. $3.98.

If you fancy concertos for instruments other than the familiar piano and strings, this is one of the most attractive couplings to appear in some months. Both performances are competitive with the best these works have received to date. In the case of the Strauss, the standard comes from the late Dennis Brain's version, which retains its interest because of his fine performance of both this and the Second Concerto, two works that almost serve to define the span of Strauss's career. As for the Mozart, my previous favorite account of this score was Beecham's, but lovely as his accompaniment is, there's no doubt that Szell's soloist is the finer artist.

Regarded as a sequel to the recent "Music for a Golden Flute," this would seem the second part of an Epic series featuring the first-chair Clevelanders. It seems a very good idea, since few first-chair chairs are better filled and listening to the Strauss, which here makes its first appearance in stereo, should provide conviction enough that there is a large and attractive literature to be displayed in such showcases. R.C.M.

STRAUSS, RICHARD: Also sprach Zarathustra, Op. 30

Chicago Symphony Orchestra, Fritz Reiner, cond.
• RCA Victor LM 2609, LP. $4.98.
• RCA Victor LSC 2609, SD. $5.98.

The Chicago Symphony has recorded this work four times—under Frederick Stock, under Artur Rodzinski, and twice under Fritz Reiner. Appropriately, Reiner's two versions date from the first and last of the nine seasons in which he was music director of the ensemble. The first, made in March of 1954, was a classic and still deserves respect. The second, made at the close of the season last spring, represents eight years of progress in stereophonic engineering techniques. It is the finest Zarathustra available, and it is likely to hold that distinction for a considerable time.

The score has been a Reiner specialty since he first emerged on the international scene in the 1920s, and over the years his performance of it has grown in stature. No other conductor makes Strauss's lecture structure seem more logical or unified in its design, and no other conductor carries the surging lyricism and the work's great pages to a higher sense of fulfillment. Zarathustra is no masterpiece, even in the Strauss canon, but a vehicle for a conductor of exceptional theatrical skills. Reiner is the man.

Reiner: Zarathustra long a specialty.

One can complain about the ill-tuned Orchestra Hall organ, and the solo violin of John Weicher in the first Reiner version is clearly superior to the Elman-like sounds of Sidney Harth in the second. The progress in engineering, however, outweighs this consideration. The stereo meets the highest standards of our day, the monophonic sound is as good as can be expected in music that calls for multichannel reproduction.

At this writing it looks as if this may be the last disc produced by Reiner and the great ensemble he trained in his Chicago years. My heart breaks to think that this should be; but if it turns out that this disc is indeed a memorial, no conductor could want a finer monument to his skill as a builder of orchestras. R.C.M.

TCHAIKOVSKY: Concerto for Piano and Orchestra, No. 1, in B flat minor, Op. 23

• COLUMBIA ML 5759, LP. $4.98.
• COLUMBIA MS 6359, SD. $5.98.

The indifferent performances Bernstein gives Tchaikovsky and Rachmaninoff warhorses as compared to his readings of more "highbrow" works—and a little state of affairs in the case of Entremont (can the clean-fingered, admirably reserved sonata partner to Maurice Gendron on ML 5465 really be the one and same performer as the pianist who performs the Rachmaninoff Second on ML 588?)—continue to be a source of astonishment. A truly exciting performance of even the most popular work has to have moments of real delicacy and a sense of controlled equilibrium. This one merely reels about in a bruitish, "King-Kong" fashion, and is basically without tonal finesse, rhythmic exactitude, and romantic ardor. Indeed, the lack of the last-named quality is all the more obvious because both pianist and orchestra attempt to simulate it: with all the grotesquely overpedaled passages and labored rubato, the rendition remains earthbound and pedestrian—and ultimately, more than a little dull.

Columbia's sound is rich and muddy—a faithful replica of the current-day Philharmonic on a "pop" night. The solo-orchestra ratio is satisfactory. The best stereo edition of this Concerto remains the Janis-Menges for Mercury, while the single-channel entries of Rich- ter (Parlament), Cherkasov (Decca), and Horowitz-Toscanini (RCA Victor) top the competition in the monophonic field. H.G.

Continued on page 104

High Fidelity Magazine

CIRCLE 37 ON READER-SERVICE CARD

DECCA GOLD LABEL

102

www.americanradiohistory.com
THE FUN IS IN THE KNOWING

More Uses for Versatile Tarzian Tape

Trains in the Living Room
Tape belongs at parties—to provide pre-taped entertainment, and to record activities while they happen. If you have a stereo machine, how about suddenly interrupting taped background music with the sound of a freight train that seems to be running right through the party room? Don’t forget that many people have never heard themselves talk. Let your guests take turns recording for later playback...on Tarzian Tape, of course.

Tarzian’s Free Booklet
"The Care and Feeding of Tape Recorders," has 16 pages of additional ideas for using and maintaining your tape recorder. Get your copy from your tape dealer, or write to the address below. Meanwhile, depend on Tarzian Tape to capture every sound with professional fidelity. Available in 1½-mil and 1-mil acetate, and in 1-mil and ½-mil tensilized Mylar—on 3, 3¼, 5, and 7-inch reels to meet every recording requirement. The price is competitive—the quality is unchallenged.

Double Your Pleasure With an Extra ¼ Inch
Here’s good news for owners of battery-operated tape recorders. If you feel restricted by the standard 3-inch reel capacity, try the new Tarzian 3¼ inch reel for ¼-mil "tensilized" Mylar* tape. Tape footage and available recording time are doubled. You get 600 feet of Tarzian Tape and one full hour of recording at 3¾ i.p.s.—compared to 300 feet and 30 minutes with the old-fashioned 3-inch reel.

Read While You Drive?
Not really...sometimes it’s just impossible for you to give the children a “live” reading performance. But you can keep them happy during lengthy auto trips, or any other time when boredom sets in. Play their favorite stories, pre-recorded on Tarzian Tape at a more convenient time. When the kids begin to read for themselves—erase the stories and let them record their homework!

*Sarkes Tarzian, Inc. World’s Leading Manufacturers of TV and FM Tuners • Closed Circuit TV Systems • Broadcast Equipment • Air Trimmers • FM Radios • Magnetic Recording Tape • Semiconductor Devices
MAGNETIC TAPE DIVISION • BLOOMINGTON, INDIANA

NOVEMBER 1962
TELEMANN: Water Music "Hamburger Ebb und Flut"; Suite for Oboe, Violin, and Continuo, No. 6, in D minor; Concerto for Flute, Harpsichord, and Continuo, No. 3, in A: Sonata for Oboe, Harpsichord, and Continuo, in E flat

Concert Group of the Schola Cantorum Basilensia. August Wenzinger, cond.

104

In October, 1960, GRADO introduced a tone arm which was primarily designed for laboratory research. Nothing was spared in the design parameters of this tone arm since all future designs were to be based on this concept. It contained features and performance characteristics far in advance of any tone arm ever offered to the public. Consumer acceptance was immediate. Never before (or since) has a tone arm been so universally acclaimed as the BEST. It has since become the international standard of excellence.

Price $39.50

For further details, see GRADO LABORATORIES, INC.
4614 Seventh Ave., Brooklyn 20, N. Y.—Export—Simontrite, 25 Warren St., N.Y.C.

CIRCLE 52 ON READER-SERVICE CARD

GRADO
"Truly the world's finest..."

Telemann's Water Music, unlike Handel's, is program music. Naladu at play are depicted in a graceful gavotte. Neptune in love in a languorous lourée, and Aeolus storms through the strings in a movement very like something from Vivaldi's Seasons. It is all melodic and rather charming. Of the chamber works on the other side, the Suite is a trifle, while the "Concerto" and the Trio Sonata (both actually church sonates) have somewhat more substance. The Concerto is for flute and a harpsichord whose part is fully written out. The editors have added a continuo for gamba and a second harpsichord. Flute, gamba, and continuo harpsichord are recorded on one track and the solo harpsichord on the other. A similar procedure was adopted for the Sonata, written for a high melodic instrument, solo harpsichord, and bass. These interpretations were apparently suggested by the possibilities provided by stereo recording—an interesting marriage of musicology and modern recording techniques. N.B.

VARÈSE: Arcana, Décrets; Offrandes

Dona Precht, soprano (in the Offrandes); Columbia Symphony Orchestra, Robert Craft, cond.

• COLUMBIA ML 5762. LP. $4.98.
• COLUMBIA ML 6362. SD. $5.98.

If it were not already obvious that Edgard Varèse is one of the great figures not only of American music but of the whole twentieth century, this record (the second of Columbia's volumes of his music) ought to clinch it. Arcana and Décrets are the composer's works of greatest scope and their impact is enormous. In the sheer power of his musical personality alone Arcana is unmatched. Décrets, written in 1934, combines a wind and percussion ensemble with tape music to remarkable effect. Arcana, dating from 1927 (revised somewhat in 1960), employs 120 musicians including eight percussion players operating over forty different instruments. Power in these works is far from being merely a question of loudness and assertion; it stems rather from the composer's extraordinary technique of musical block building with his powerful, invented sonorities set out and built up in massive, static planes. Varèse imposes climax after climax with no diminution of effect because he can make you hear them as if they were simultaneous and cumulative. One has the sense of being able to view an entire musical object in space but constantly being grasped from new angles, from new vantage points. Varèse's music is thus spatial not only in its merely physical, stereophonic layout, but in its most basic conception.

Arcana still has links with the past in its use of themes and developments in the old way and in its occasional references of Sacre du printemps. But in its use of repeated-note figures, of rhythmic interplay and juxtaposition, of percussion instruments, and of harmonic and sonority build-up, it is already exceptionally original and personal in conception. In Décrets, the thematic material has become abstracted to the barest figures of one or two repeated notes and intervals. The patterns of rhythm, accent, dynamic, and sonority have achieved equal importance and actually emerge with "thematic" significance. And all these powerfully imagined instrumental sounds are brilliantly dovetailed with the tape interludes through the skillful use of the percussion. The percussion mediates, so to speak, between the sophisticated, complex, pitched, closed sound of the wind instruments and the primitive, open, limitless power of the sounds on tape. Out of this opposition grows a good deal of the strength and shape of the work. Varèse anticipated the ideas and conceptions of electronic music years before the technical means were available, and it is in this combination of taped and instrumental sound that one can find his most characteristic and powerful expression.

The Offrandes are two striking and impressive songs for soprano and orchestra written in 1921. Chanson de L'ami still shows affinities to impressionism, but La croix du sud—with its use of percussion, its characteristic invention and sonority, and its blocked-out construction—is already mature and powerful Varèse.

Miss Precht is capable and the performances of Offrandes and Décrets are communicative. Unfortunately, Arcana
10,000 Things Electronic To Enjoy—10,000 Ways to Save in Famous RADIO SHACK CORPORATION'S

Brand New 1963 Electronics Catalog

FREE for You & 2 Friends
Mail Card Today

The Radio Shack Story

Radio Shack Corporation of Boston, Massachusetts is one of America's big 3 distributors of things electronic to the general public, industry, craftsmen and hobbyists. We offer a complete selection of precision, built products by mail, through stores, and direct to manufacturers. Our exclusive REALISTIC® line of electronic products is famous nationwide for its high quality, dependable service and fine values. Our selection of national brand products is the largest in the country.

Radio Shack Corporation has been serving the nation since 1923—from the very beginning of the electronic age. This year over 2,000,000 people—music devotees, ham operators, amateurs and professionals—will shop from our catalog because they get the most value for every penny they spend on their favorite products... they will buy on the easiest terms, cash or credit... they are assured by our guarantee of getting the most satisfaction on every purchase. Radio Shack Corporation invites you and your friends to get your share of these savings and satisfaction by mailing the card opposite for your FREE catalog.

Partial List of Products in our New 1963 Catalog

- Amateur Radio
- Antennas
- Batteries
- Books
- Capacitors
- Controls
- Hi Fi
- Microphones
- Needles
- Phonographs
- Public Address
- Radios
- Resistors
- Tape Recorders
- Test Equipment
- Tools
- Transformers
- Transistors
- Tubes
- Wire

NO MONEY DOWN CREDIT TERMS
Take up to 2 Years to Pay

RADIO SHACK CORPORATION
BOSTON, MASSACHUSETTS
America's Electronic Headquarters

NOVEMBER 1962

www.americanradiohistory.com
gets something of a mauling, obviously
due to inadequate rehearsal time. Still,
the piece comes through with most of
its impact. Since Varèse thinks in stereo,
this music is obviously perfect for
modern sound reproduction and Colum-
bia doesn’t miss a trick. The record is
billed as “a sound spectacular” and the
description, if a trifle gaudy, is nonethe-
less perfectly accurate. This music, of
itself, is all the justification that stereo
needs.

VAUGHAN WILLIAMS: Fantasia on
a theme by Tallis; Fantasia on
"Greensleeves"; Norfolk Rhapsody;
Folk Song Suite

Philharmonic Promenade Orchestra, Sir
Adrian Boult, cond.
• Vanguard VRS 1098. LP. $4.98.

It is interesting to compare these
Vaughan Williams pieces with the Mil-
haud Suite previously reviewed above.
Both composers use references to folk
material combined with elements of an
earlier composing tradition. But while
Milhaud’s attitude is detached and witty,
that of a sophisticated looking with
amused affection at tradition, Vaughan
Williams is directly and completely in-
volved with his material. The English
composer was, in fact, trying to re-create
tradition from the inside and almost
single-handedly. Whether or not he
succeeded is another afternoons discus-
sion, but the individual works that re-
sulted certainly have a great deal of
charm.

The Folk Song Suite is sprightly and
delightful and the Tallis Fantasia is a
piece of real scope. The Norfolk Rhaps-
ody is an easy and less elegant attempt.
And, at this point, the Greensleeves
Fantasia hardly needs any comment at all.

These performances were previously
available on Westminster and have just
been re-released by Vanguard. The rec-
ord is neither more nor less than one
would expect from a set of Vaughan
Williams ultra-English works performed
by an intimate of the composer with a
good London orchestra (the London
Philharmonic in disguise). The approach
is stylish and loans to the cool rather
than the subjective side of things. All
to the good; this is probably the way
Vaughan Williams liked it—English ref-
ience and all that. In fact, it is probably
this very English combination of re-
serve and traditionalism at the surface
and involvement underneath that makes
for a good deal of the appeal of this
disc. The recorded sound, vintage 1955,
is very reasonable.

WAGNER: Tristan und Isolde: Prel-
ude and Love-Death. Die Meister-
singer: Prelude, Taubärmer Overlay;
(Dresden Version)

Cleveland Orchestra, George Szell, cond.
• Epic LC 3845. LP. $4.98.
• Epic BC 1245. SD. $5.98.

Last season, the Meistersinger Prelude
was played by North American orches-
tras more frequently than any other work
of Richard Wagner. Perhaps our version
in a hundred it was played as well as it is
here, for Szell’s version is remarkable
in its clarity, its balance, and the con-
ductor’s sure control over the flow of the
instrumental lines. (Listen, for example,
to the way he handles the horns and
trumpets.) More important than even
these factors, however, is the way in

TABLE MODEL STEREO TAPE RECORDER
Once in a decade... a quality entertain-
ment instrument with such eloquence in
sight and sound. Hear eloquence in the
world’s most superbly engineered stereo
tape recorder... see it in upright custom
freedom serving the most gracious decor.
The SS500—a eloquent in value inside and
out—to be given and enjoyed with pride.

TELECTRO SS500
by Emerson Radio

CIRCLE 113 ON READER-SERVICE CARD
The Elegance of Wood
The Quality of Telectro

CIRCLE 108 ON READER-SERVICE CARD
CABINART MARK 3
THE MOST INCREDIBLE BUY IN HIGH FIDELITY HISTORY

To achieve the magnificent full range tonal response, CABINART Research now presents the FIRST
bookshelf Reflex-Horn enclosure around, a precision engineered loudspeaker. The MARK 3, priced
at $18.00, establishes a new zone of value and quality with the publication of complete Electro-
Acoustic data.

CABINART MARK 3
$18.00
Unfinished
Oiled Walnut, $30.00

SPECIFICATIONS: 23" long, 11" high, 9½" deep
Loudspeaker: 8", with rolled annulus • 8 ohm impedance, 10,000
Gauss • 6.8 Dual Diameter Alnico 5 magnet • 3" whizzer
cone for HF dispersion • Free air resonance: 65 cycles
FREQUENCY RESPONSE: SPL: 50 to 15,000 cycles SENSITIVITY:
½ watt input for 85 ØB 10 feet on axis POWER HANDLING
CAPACITY: 10 Watts

TEST EQUIPMENT COMPLEMENT
USED IN CABINART DETERMINATIONS
Bruel & Kjaer Condenser Microphone Model 4134
Bruel & Kjaer Cathode Follower Model 2614
Bruel & Kjaer Microphone Amplifier Model 2604
General Radio Beat Frequency Oscillator Model 1304B
General Radio Graphic Level Recorder Model 1521
Hewlett-Packard Signal Generator Model 200CD
Hewlett-Packard Distortion Analyzer Model 330B
Ballantine Vacuum Tube Voltmeter Model 310A
Tektronix Oscilloscope Model 503
Delco Radio Div. Tone Burst Test Generator
Model XP-13295
Data derived from ten production units.

CABINART GUARANTEES
You must be satisfied for 10 full days or your
money back.

ONE FULL YEAR WARRANTY
Written registration card and warranty included.

Sold only direct by CABINART ACOUSTICAL DEV. CORP.,
Geyer St., Haledon, N. J. and in our Cabinart factory
outlet located at 26 West 8th St., New York, N. Y.

Pioneers in hi-fi quality since 1948.

CABINART
ACOUSTICAL DEV. CORP.
GEYER STREET, HALEDON, N. J.

CABINART ACOUSTICAL DEV. CORP.
33 Geyer St., Haledon, N. J.
Please ship the following to be used in my home for 10
full days. I understand units(s) may be returned and my money
refunded within that time unless fully satisfied.

Mark 3 Unfinished $18.00 each
Mark 3 Oiled Walnut $30.00 each

(Please make check or money order payable to Cabinart Acoustical.)

Name
Address
City State

CIRCLE 29 ON READER-SERVICE CARD
which the music sings. In the majority of cases the work is either rushed or dragged, but here it seems to move with an inner fire that for the first time gives an impression of something noble.

Szell’s approach to the Tristan is somewhat colder than most, placing dramatic values ahead of eroticism. In these terms it’s effective. The Tannhäuser was called by Tovey “very good bad music.” Szell does his best to underplay its famous but somewhat coarse tunes, as if he were choosing Venus over a greater degree than one might imagine possible, but abstracting some of their rowdy vitality at the same time. Perhaps the majority of those who buy this music on records prefer its vulgarity unabstracted.

Technically, the disc is up to the usual high Cleveland standards, as far as the quality of the engineering consistent in both the monophonic and stereo formats. R.C.M.

**THE NEW KLH MODEL TEN SPEAKER SYSTEM**

In smaller than our other models, Costs less than our other models, Operates with a 12 watt amplifier, And has the KLH sound.

**WAGNER: Die Walküre**

Birgit Nilsson (s), Brünnhilde; Gérard Soulié (b), Siegmund; Marie Collier (s), Gerhilde; Julia Malyon (s), Ortlinde; Rolf Engström (tp), Helmwige; Rita Gorr (ms). Fricka: Margreta Elkins (ms). Waltraute: Joan Edwards (ms), Schwertleite: Norreen Berry (ms), Sieglinde: Joni Eaves (ms), Rose: Maureen Guy (c), Grímnir: Jon Vickers (t). Siegmund: George London (b). Wotan: David Ward (bs), Hunding, London Symphony Orchestra, Erich Leinsdorf, cond.

- **RCA Victor LD 6706**. Five LP. $25.98.
- **RCA Victor LDS 6706**. Five SD. $30.98.

This is one of those albums which are, by and large, solid achievements but which give rise to enough reservations of the “yes, but” sort to keep one from turning cartwheels over their arrival. If the opera were, let us say, La Traviata, I would be tempted to counsel awaiting the further stereo versions that will be bound to come along in the next couple of years; since it is Die Walküre, I must advise buying it, as we are very likely to wait a long time before another edition happens along. The only alternative at the moment is investigation of the earlier HMV version, now pressed onto the Electro-Vox matrix. As it suffers from the fact that its vocalists, with a couple of exceptions, cannot cope with their duties in an assured way. However, it begins to sing a quite profound interpretation by Furtwängler; and if the singers are not always up to the vocal demands of the score, they are at least an experienced group of German artists, well schooled in the traditions of Wagnerian interpretation.

In this new Victor version, the leading roles are performed by some of the newly arrived band of Wagnerian singers who have made it possible, for the first time in the history of the Ring, to attend performances without the awful advance knowledge that the majority of the singers are going to be drearily inept. They turn in a remarkably well

**THE NEW KLH MODEL TEN SPEAKER SYSTEM**

In smaller than our other models, Costs less than our other models, Operates with a 12 watt amplifier, And has the KLH sound.

**WAGNER: Die Walküre**

Birgit Nilsson (s), Brünnhilde; Gérard Soulié (b), Siegmund; Marie Collier (s), Gerhilde; Julia Malyon (s), Ortlinde; Rolf Engström (tp), Helmwige; Rita Gorr (ms). Fricka: Margreta Elkins (ms). Waltraute: Joan Edwards (ms), Schwertleite: Norreen Berry (ms), Sieglinde: Joni Eaves (ms), Rose: Maureen Guy (c), Grímnir: Jon Vickers (t). Siegmund: George London (b). Wotan: David Ward (bs), Hunding, London Symphony Orchestra, Erich Leinsdorf, cond.

- **RCA Victor LD 6706**. Five LP. $25.98.
- **RCA Victor LDS 6706**. Five SD. $30.98.

This is one of those albums which are, by and large, solid achievements but which give rise to enough reservations of the “yes, but” sort to keep one from turning cartwheels over their arrival. If the opera were, let us say, La Traviata, I would be tempted to counsel awaiting the further stereo versions that will be bound to come along in the next couple of years; since it is Die Walküre, I must advise buying it, as we are very likely to wait a long time before another edition happens along. The only alternative at the moment is investigation of the earlier HMV version, now pressed onto the Electro-Vox matrix. As it suffers from the fact that its vocalists, with a couple of exceptions, cannot cope with their duties in an assured way. However, it begins to sing a quite profound interpretation by Furtwängler; and if the singers are not always up to the vocal demands of the score, they are at least an experienced group of German artists, well schooled in the traditions of Wagnerian interpretation.

In this new Victor version, the leading roles are performed by some of the newly arrived band of Wagnerian singers who have made it possible, for the first time in the history of the Ring, to attend performances without the awful advance knowledge that the majority of the singers are going to be drearily inept. They turn in a remarkably well

**THE NEW KLH MODEL TEN SPEAKER SYSTEM**

In smaller than our other models, Costs less than our other models, Operates with a 12 watt amplifier, And has the KLH sound.

**WAGNER: Die Walküre**

Birgit Nilsson (s), Brünnhilde; Gérard Soulié (b), Siegmund; Marie Collier (s), Gerhilde; Julia Malyon (s), Ortlinde; Rolf Engström (tp), Helmwige; Rita Gorr (ms). Fricka: Margreta Elkins (ms). Waltraute: Joan Edwards (ms), Schwertleite: Norreen Berry (ms), Sieglinde: Joni Eaves (ms), Rose: Maureen Guy (c), Grímnir: Jon Vickers (t). Siegmund: George London (b). Wotan: David Ward (bs), Hunding, London Symphony Orchestra, Erich Leinsdorf, cond.

- **RCA Victor LD 6706**. Five LP. $25.98.
- **RCA Victor LDS 6706**. Five SD. $30.98.

This is one of those albums which are, by and large, solid achievements but which give rise to enough reservations of the “yes, but” sort to keep one from turning cartwheels over their arrival. If the opera were, let us say, La Traviata, I would be tempted to counsel awaiting the further stereo versions that will be bound to come along in the next couple of years; since it is Die Walküre, I must advise buying it, as we are very likely to wait a long time before another edition happens along. The only alternative at the moment is investigation of the earlier HMV version, now pressed onto the Electro-Vox matrix. As it suffers from the fact that its vocalists, with a couple of exceptions, cannot cope with their duties in an assured way. However, it begins to sing a quite profound interpretation by Furtwängler; and if the singers are not always up to the vocal demands of the score, they are at least an experienced group of German artists, well schooled in the traditions of Wagnerian interpretation.

In this new Victor version, the leading roles are performed by some of the newly arrived band of Wagnerian singers who have made it possible, for the first time in the history of the Ring, to attend performances without the awful advance knowledge that the majority of the singers are going to be drearily inept. They turn in a remarkably well
What brings a recording studio into your living room? AMPEX Fine Line 1200.

Ampex tape recorders are used by professional recording studios throughout the world. And now: the Fine Line 1200 brings you an Ampex 4-track stereo recorder/player. For the home. The difference in performance standards? None. At 7½ ips, the Fine Line 1200 has the same frequency response and low noise rating as Ampex professional models. There are three professional heads on the 1200: one for record, one for playback, one for erase. And there's a professional tape guidance system to keep the tape in precise position over these heads. You'll never have cross-talk. Just high fidelity sound. The Fine Line 1200 offers the finest recording and playback of stereo sound in the home. See it at your Ampex dealer. It comes with the new "Four Star" one year warranty. From the only company providing recorders and tape for every application: Ampex Corporation, 934 Charter St., Redwood City, Calif.
LONG HAIR
OR
CREW CUT...

or anywhere in between. Whatever your interest in music—classical, folk music, jazz, popular or children's—you'll find these and all other record categories listed in the Schwann Record Catalog. Schwann is the only complete monthly guide to over 30,000 mono and stereo records, including over 400 new listings. Ask for Schwann at your record dealer.

Schwann
LONG PLAYING
RECORD CATALOG

LONG, George, will have recorded the one Wotan he has never sung in the house, while his very good interpretation of The Wanderer will give way to that of Hotter, whose own Walküre Wotan can be heard only in sections recorded back in the Thirties! We will still not have a single interpreter all through the—-and the current strengths and weaknesses of the two singers would seem to have indicated a transposition of their assignments.

The tremendous test of a Wotan is the long narration in Brünnhilde in Act II. I suppose I am one of not more than a half-dozen persons now alive who think that this lengthy passage is a masterpiece of dramatic writing. The staunch Wagnerites make a great show of falling asleep in it, and there are many jokes about "summary of the preceding installments," and so on. In point of fact, only the opening passage is devoted to the events of Das Rheingold as the rest concerns happenings of which the audience supposedly has no knowledge—Wotan's mating with Erda, the begetting of the Valkyries, the assembling of heroes at Valhalla, Wotan's present helplessness before the dwarf Hagen who possesses the Ring, the necessity for the coming of a "free" hero, and finally the chilling news that Alberich has won a woman, who has received one being we meet in Götterdämmerung as the half-dwarf Hagen, the eventual slayer of Siegfried.) But the scene is not simply a piece of exposition. It is Wotan's reactions to his own narration—his feelings about these events, his self-justification, self-laceration, and finally his despair in the realization that he has trapped himself in his own structure of law and treaty based on deceitful bargain—that constitute the real subject matter of the scene. And, we must not forget that he is talking to Brünnhilde—"his will"—and that the establishment of their relationship, as well as of her position as the chosen bearer of his fearful confessions, is of utmost importance. Musically, of course, the narration is not going to bewail anyone over, yet it is brilliant, all this suppressed and emotionally pent-up muttering about in the lower reaches of the voice, unaccompanied, or sometimes set off by a single sustaining tone.

The trouble is, naturally, that this is the spot for a great tragic actor. A good Wotan must live every moment of his narration, must take us with him through the whole span of emotion experienced by the character, or else the scene will become nothing more than a quagmire of deadly recital; it is frighteningly difficult. It is here that the penetration and projection of a Hotter selflessly and coldly to be found anywhere in London sings it all accurately and with a general sense of mood, but he doesn't grip the listener with the agony of Wotan's situation, and when he approaches the tremendous lines, "mur eines will ich noch—das Ende—das Ende!" ("I want only one thing now—the end—the end!"). Wotan is able only to produce a pleasant, well-placed tone—a tone that conveys almost nothing in the way of emotional impact. I hasten to add that he is a "good Wotan"—there is too much good singing and conscientious musicianship to make for a poor one; but this is not the towering characterization that one might have hoped would be preserved in the course of such a once-in-a-decade endeavor.

Vickers is very fine, particularly in the Second Act, where he shapes his part of the Todesverkündigung beautifully. His first act is also topflight, but still tends...
What can make any tape recorder sound a little more like an Ampex? AMPEX tape.

Any sound sounds thrillingly alive on Ampex recording tape. Into each reel goes the same engineering excellence that has made Ampex tape recorders the standard by which all others are judged. It offers greater dynamic range, superior high frequency overload characteristics. Even the packaging is distinctive. In each box is the exclusive Signature Binding to make your tape library look as good as it sounds. It comes in two types: premium-quality Ampex 500 series and popular-priced Ampex-Irish 300 series. At your tape dealer. From the only company that is providing recorders and tape for every application: Ampex Corporation, 934 Charter Street, Redwood City, California.
toward a slightly fragmented effect, as if he were taking time out to register certain important passages. But even as it now stands, his Siegmund is on a plane with not more than three or four others since the Twenties. David Ward, the Hunding, is another singer with a round, pleasant voice and easy production, but his Hunding is hardly more malevolent than the average Sarastro. He is really a bit miscast, since his voice has not the weight of Kipnis', the bite of List's, or the toughness of Frick's (a Hunding should have one quality or another), and his temperament is all too gentle for this role. A good singer, but not for Hunding. The Valkyries are a strong ensemble; they start and end at the right places, which is in itself no small achievement, and one of them, Marie Collier, even manages to cut through with considerable vocal display.

I feel about Leinsdorf's leadership much as I did during last winter's cycle. It is very alive, and the tone he gets from the orchestra is mirror-bright and clear. It is also somewhat on the shrill and overbrilliant side, almost as if a few of the lower strings had been given the night off and the brass had been encouraged to blow just a bit sharp. There are times when one longs for a deeper, darker, more reposing, or perhaps more dignified, effect; such as Knappertsbusch might draw from the Vienna Philharmonic. There is little mellowness here. The score is, incidentally, performed without any cuts whatever.

I am not especially happy about the sound; as recent stereo efforts go, it is on the shallow side, and there are many times when the singers' voices resound through an all too obviously limited enclosure. The added echo on off-stage voices (Hunding, Wotan, Brunnhilde, and Siegmund during the combat, and Wotan before his entrance in Act III) is ludicrous in the extreme, and badly disfigures the sound as a whole. Most of the difficulties can probably be traced to the place of recording—Walthamstow Hall, London. It should be said that the woodwinds come through extremely well, that solo passages—such as the cello in Act I—are beautifully rendered, and that special effects (thunder, etc.) are convincingly in the frame.

This is a Soria Series album; the accompanying translation is excellent, and the notes are good enough, or reproductions of sets and costumes, as well as the usual essay and synopsis. There is also an interesting chronological history of the opera very comprehensive up to 1951, after which the only interpreters mentioned are, miraculously enough, those of the present album. C.L.O.
an accurate timepiece

A clock or watch is undoubtedly more convenient for telling time. Yet, it is actually possible to keep accurate track of time with a hysteresis motor-driven Miracord turntable.

The speed of a hysteresis-synchronous motor is precisely regulated and timed by the frequency of the line current. This speed is constant even with variations in line voltage and load. Consequently, a hysteresis motor-driven turntable will rotate at the precise record speed, and maintain that speed regardless of voltage fluctuation, or the number of records on the platter.

The Miracord 10H uses the famous Papst hysteresis motor with the outside rotor. It's the same motor employed by the finest professional turntables and tape transports. The external rotor is a dynamically balanced mass. As it spins, it acts as a flywheel, further smoothing and evening out the motion of the turntable.

You can see this flywheel effect with the turntable platter removed. After starting the motor by lifting the arm from its rest, you let it run for about 10 seconds. You then shut the power off, by replacing the arm. The rotor will continue to spin by the sheer momentum of its own mass for at least 20 to 30 seconds. Most motors will stop in about 3 seconds.

The Miracord is the only record playing instrument with hysteresis motor, dynamically balanced turntable and mass-balanced transcription arm which you can play manually, or as automatically as you please. The Miracord is also available with 4-pole induction motor—the Model 10, priced at $79.95. The Miracord 10H with hysteresis motor is $99.50. Prices include arm, but are less cartridge and base.

Make it a point to see the Miracord at your high fidelity dealer soon. For details, write to:

MIRACORD

BENJAMIN ELECTRONIC SOUND, INC. 80 SWALM STREET, WESTBURY, NEW YORK SOLE U.S. DISTRIBUTOR FOR ELECTROACUSTIC RECORD PLAYING COMPONENTS

CIRCLE 23 ON READER-SERVICE CARD

NOVEMBER 1962 115
SAVE $50.00
COMPLETE RECORD PLAYBACK SYSTEM

*ESL T200 PROFESSIONAL TURNTABLE, with "Gyro/Spen-sion": 4-pole induction motor; belt driven; 4 speeds.
*ESL S2000 TOP RATED DYNAMICALLY BALANCED ARM, ball bearings used throughout; so stable it will play on its side.
*PICKERING 380A TOP RATED STEREO CARTRIDGE
Complete with Oiled Walnut Base....regular $140 ONLY $89.50
arm alone: $22.95 (reg. $34.95) arm and cartridge: $41.95 (reg. $69.95). LIMITED QUANTITY

WAVE'S LAST UNION STEREO SALE...CALL NOW

Please mail all orders and inquiries to WMWA
150-31 Middle Ave., Jamaica, N.Y. 11433
or call (718) 886-5600

CONCENTUS MUSICUS: Instrumental Music of the Year 1600

Concentus Musicus:
• VANDIARD BG 626. LP. $4.98.

The Concentus Musicus is a group of Viennese players who use old instruments or modern reproductions of them. Here they employ violins made in the seventeenth or eighteenth century, various sizes of viols and recorders, and a tenor trombone. The pieces they play are mostly dances, fantasias, and canzon for from two to eight instruments, by French, English, German, and Italian composers. In one group of dances, by Etienne du Tertre (published in 1557), a tambourine beats out the rhythm. Among the other works I was especially struck by Eustach du Caurroy's fantasies on a sad and lovely tune. Une jeune fillelette; Anthony Holborne's melancholy but expressive pavan The Funerals; and a fine canzon, quite in the Gabriellian style, by Samuel Scheidt. All told, an interesting and unheakened sampling of early chamber music. The performers play with vivacity and unanimity, and the sound is excellent. N.B.

LEON GOOSSENS: "The Art of Leon Goossens"


Léon Goossens, oboe; Gerald Moore, piano.
• ANGL S 35794. LP. $4.98.
• ANGL S 35794. SD. $5.98.

The annotation for this record informs us that Mr. Goossens' recitals, while naturally intended for interest in music in general and the oboe in particular, are primarily designed "to entertain." Thus, this disc can be rewarding on at least two counts. For the connoisseur, it provides a wealth of artistic value (both from Mr. Goossens and from the magnificent Gerald Moore, surely the greatest "accompanist" that ever lived); for the lay person wishing merely to be "entertained," it furnishes sheer pleasure to a degree uncommon even among other fine recital programs.

Mr. Goossens' masterful oboe playing is a model of large-scaled declamatory phrasing, rhythmic spaciousness, and tonal vigor. His art offers an enlightening contrast to that of a comparable master of the instrument, Marcel Tabuteau: whereas the latter's style relies on shadowy nuance and undulant suggestion, Goossens' equally refined approach keeps the oboe's characteristic readiness in view at all times. His is a more extrovert thing - a well-constructed and interactive, more a delight to the ears and food for the soul.

The two Bach selections are especially resplendent (the label of the record incorrectly states the Easter Oratorio's Adagio as "Sinfonia") and lead one to hope that Angel will have this magnificent artist re-record the Mozart Oboe Quartet. The reproduction in both editions is absolutely lucid, and perfectly balanced.

H.G.

JASCHA HEIFETZ: "The Heifetz-Platigorsky Concerts, with Primrose, Parnorio, and Guests"


Jascha Heifetz, Israel Baker, violin; Ar- nold Belnick, Joseph Stepinski, viola (in the Mendelssohn and Brahms); William Primrose, viola; Virginia Majewski, viola (in the Mozart, Mendelssohn, and Brahms); Gregory Platignorsky, cello; Ga- bor Rejto, cello (in the Mendelssohn, Brahms, and Schubert); Leonard Parnorio, piano (in the Franck).
• RCA VICTOR L.D 6159. Three LP. $15.98.
• RCA VICTOR L.DS 6159. Three SD. $18.98.

For a feature review of this album, see page 70.

MORMON TABERNACLE CHOIR: "The Lord's Prayer," Vol. 2

• COLUMBIA ML 5767. LP. $4.98.
• COLUMBIA MS 6367. SD. $5.98.

The Philadelphians' return visit to Salt Lake City last spring provided the opportu- nity for this popular-require sequel to the best-selling "Lord's Prayer" program of 1959. Again, the highly miscellaneous collection of hymns, oratorio excerpts,
and devotional songs is sung throughout in English (but this time jargon texts clarify the big church's obscurities of enunciating and intonation) and is often thunderous in the last works ('Hallelujah, Amen' from Handel's Judas Maccabaeus, 'Unfold, Ye Portals of My Heart' from Messiah, 'Rejoice in the Lord' from Mozart's Requiem) and from Verdi's Otello, 'Come Home'; different pieces from Mozart's Don Giovanni, 'Be Joyful, Adalbert Huguenot's parable ('Lord, Hear Our Prayer') of the Ave Maria from Verdi's Otello, and Bach's A Mighty Fortress. Again, too, the performances range from a very moving, fervent simplicity (in the Thomson and Robinson selections particularly) to melodramatic pretentiousness and the enormous dynamic range of the broad-spread stereoskop reproduces the reverberant sonorities with impressive authenticity.

R.D.D.

NEW YORK PRO MUSICA: Spanish Medieval Music

New York Pro Musica, Noah Greenberg, cond.
- Decca DL 9416. LP. $4.98.
- **Decca DL 79416. SD. $5.98.

Three important sources of early Spanish music are drawn upon here. From the more than four hundred Cantigas de Santa Maria (thirteenth century) we are given twelve. From a twelfth-century manuscript in the Cathedral of Santiago de Compostella we have three pieces. And from the early-fourteenth-century Codex Las Huelgas we hear four movements of a Mass in honor of the Blessed Virgin Mary.

As in Mr. Greenberg's previous ventures into the Middle Ages, this is no dusty archaeological excavation. The Cantigas have survived as one-line melodies whose rhythm may be interpreted in various ways. Here they are brought to life as vividly as the Psalms of David was. Of the three are sung, the rest played by various combinations of medieval-styled instruments. In the percussion rhythms and the vivacity of the tempos chosen there is a strong Arabic flavor, which may very well be authentic. One may wonder whether medieval ensembles had any notion of the kind of sophisticated instrumentation employed here—such as the frequent changes from one instrumental combination to another in the sources—but there is no denying that Mr. Greenberg's procedures hold the attention from start to finish.

One of the compositions from Compostella is the famous 'Laudate', which is said to be the earliest known piece of three-part polyphony. Three of the Mass sections are trapped—that is, new text and polyphonic music are interpolated in the plainsong. All together, a fascinating survey of a little-known corner of music history is splendidly performed, and the sound is first-rate in both versions.

LEONTYNE PRICE: Fourteen Spirituals

'Evry Time I Feel De Spirit; Let Us
November 1962

Break Bread Together on Our Knees; His Name So Sweet; 'Roun' About de Mountain; Swing Low, Sweet Chariot; Sit Down, Servant; Were You There When I Got de Whole World in My Hands; Deep River; Honor! Honor!; My Soul's Been Anchored in de Lord; On Mee Journ; A City Called Heaven; Rule On, King Jesus.

Leontyne Price, soprano; Chorus and Orchestra, Leonard de Paur, cond.
- **RCA Victor LM 2600. LP. $4.98.
- RCA Victor LSC 2600. SD. $5.98.

MARIAN ANDERSON: Eighteen Spirituals

He's Got the Whole World in His Hands; 'Derel No Handin Place I Want Jesus; Walk with Me; Oh, Didn't It Rain; I Am Bound for de Kingdom; Oh, Wanst Dat A Wide Ribber; My Soul's Been Anchored in de Lord; I Can't Stay Away; Sometimes I Feel Like a Motherless Child; Hold On!; Scandalize My Name; Great Gittin' Up Mornin'; Done Foun' a Low' Shiner; My Low' Shiner; I Now on de deh erb od Jerdon; Behold That Star; He'en; He'en; Oh, Peter, Go Ring Dem Bells; Tulipin'; Hard Trials.

Marian Anderson, contralto; Franz Rupp, piano.
- **RCA Victor LM 2592. LP. $4.98.
- RCA Victor LSC 2592. SD. $5.98.

These two albums illustrate differing approaches to the performance of the spirituals. Miss Price's technique is to me, is not very successful—a distinct disappointment, coming from a splendidly gifted singer whose own heritage produced these songs. Miss Price's soprano voice is surely one of the loveliest sounds in the world today, and she has certainly, no dearth of feeling for the spiritual. She faces two problems with these renditions. One is in the nature of the arrangements, which are elaborate and sophisticated—tasteful enough as such reworkings go, but still robbing the songs of their essential simplicity. The whole affair sounds overheated and pushy. The second problem is Miss Price's own: she simply stops enunciating when she gets above the staff. This is not merely a matter of coloring certain vowels or de-emphasizing certain consonants; Miss Price lets them go altogether. This may very well be of help to her in producing a pure, beautiful stream of sound, and I do not argue with it as a vocal method. But what effect can a spirituals hope to make if its words are incomprehensible? I, for one, found myself unable to respond to more than one or two of these songs, because they emerge here as perfectly executed vocalises, rather than messages of human emotion.

Miss Anderson's album is, for me at least, far more communicative. There is no military precision in either; she has no tiresome inventive arrangements. There are only the songs, accompanied by the organ and occasionally the voice. Miss Anderson is most successful these days with songs that she can take at a very muted level, or with a very light touch—He'en, He'en, which is irresistible in her treatment. Her pitch is never too certain, the tone is often on the edge of breakup, and the extreme contrasts between bright and dark colors in her voice are overexploited. But every word is distinct, every syllable right in rhythm, every mood projected with clarity and sincerity. The voice is undeniably ravaged, but the musicality
MUSIC AT THE BURGUNDIAN COURT (1450-1500)  
Luminous recorded performances of Binchois, Dufay, Ockeghem and others; sacred and secular vocal and instrumental.

PRO MUSICA ANTIQUA (Brussels)  
SAFFORD CAPE director

"Pro Musica Antiqua (Brussels) has no superiors in its field."  
Philip L. Miller.  
A Bach Guild Release. BG-614

Send for catalog. Vanguard Stenches, 115 W. 14 St., N.Y., N.Y.

CIRCLE 114 ON READER-SERVICE CARD

new stereo tape releases for November:

Impulse—John Coltrane: African Brass  
Kapp—Temperance Seven; Roger Williams: Mr. Piano  
London—Mantovani: Moon River; Joan Sutherland: Handel "Alcina" (complete)  
MGM—"Brothers Grimm," original sound track; The Anatomy of Dancing (Twin-Pak)  
Vanguard—Honegger: "King David" (complete); Joan Baez in Concert  
Veraco—Elia Fitzgerald: Rhythm Is My Business; Stan Getz: Jazz Samba  
Warner Bros.—Music Made Famous by Glenn Miller  
Westminster—Doubling in Brass (Wagner & Mendelssohn)

Ask your music or electronics dealer to play UST's monthly new release demonstration tape for you, or if you would like to receive regular new release information write: United Stereo Tapes, Division of Amerex, 88 Llewellyn Ave., Bloomfield, N.J.,

Stereo sounds best on tape

CIRCLE 112 ON READER-SERVICE CARD

and sensitivity are still very much there. I will confess that when I had finished listening to these releases, I turned again to Robeson (in this instance to his excellent recital on Supraphon) for a demonstration of what a still magnificent instrument, coupled with the most musical and direct approach to the spiritual, can do to restore to these pieces their most vital quality—that of one person communicating directly, and powerfully, to another. Still, Miss Anderson has recorded many songs not included on any of the available Robeson discs, and one will not go wrong with her latest contribution.

C.I.O.

MELVILLE SMITH: "A Treasury of Early French Organ Music"

Melville Smith, organ.

● CANBRIDGE CRS 506/07. Two LP. $4.98 each.

CRS 506 contains pieces from the Livre d'orgue by Nicolas de Grigny (1671-1703) and the Premier livre d'orgue of Jean Dandrieu (1684-1740). The Grigny compositions include a lively Duo for the Gloria of the Mass and a big, imposing Point d'orgue. Among the works by Dandrieu, which have something that is both rhythmical and harmonic interest, is a charming Meneté.

On the other disc are pieces by six composers, ranging chronologically from Jean Titelouze (1563-1633) to Louis Clérambault (1676-1749). Outstanding here are a long but impressive "lougue" by Titelouze, the beautiful Benedicteus from François Couperin's Messe des prières, a chipper "Dialogue" by Clérambault, and a rather imaginative, but impressive, setting of Point d'orgue. Louis Marchand. All of these works are well played by the late Melville Smith of Boston on a reconstructed Silberman organ in the Athé née de Marmoutier in Alsbach. One or two of the reed stops are a bit hoarse and include a few quavery pipes, but the other stops heard here have a lovely sound and plenty of character, making the counterpoint easy to follow. Excellent sound.

N.B.

RITA STREICH: Song Recital

Schumann: Der Nussbaum; Die Sille; Schénenlachen: Die Letzthäuserin; Altermezzo; Aufbrüche. Brahms: Ständchen; geheimnis: Auf dem Schiffe; Trennung; Vergleichs-Ständchen: Wiegenlied; Das Mädchen spricht: Mädelhättl; Mädelhättl 1; Mädelhättl II. R. Strauss: Schlagen Herzen: Wiegenlied; Schleiches Wetter; Amor; An die Nacht; Ab mir dein Lied eckan.

Rita Streich, soprano; Günter Weissenborn, piano.

● DEUTSCHE GRAMMOPHON LPM 18716. LP. $3.98.

● DEUTSCHE GRAMMOPHON SLP 138716. SD. $6.98.

This is the finest Liebeslieder singing I have yet heard from Streich, and since the selection gets nicely away from the tried-and-true, the disc is altogether welcome. Among the less familiar items, I was especially struck by Schumann's Aufbrüche, a winsome, good-humored song in which Miss Streich is captivating; Brahms's Mädelhättl 2, a moving version of a Haydn poem vaguely reminiscent in sentiment and setting of "Meine Ruh's ist hin"; and Strauss's Amor, a fairly silly number which sounds like a study for Zerbinetta and Fiakermilli, with
its extended floriture in the upper reaches, and which is fun if taken in an indulgent spirit. In general Miss Streich seems to sing here with greater care for the specific mood of each song and closer attention to textual nuance than she has heretofore, and her voice, always lovely, has never sounded fresher or purer. Songs like the Strauss Wiegenlied emerge as unadulterated magic. The record's sound (unfortunately, I have heard the stereo edition only—the mono versions of such recitals are often worth the saved dollar) is immaculate, and Weissenborn's work is excellent, if a bit subdued—one must remember that he is partnering a very small, light voice.

I am happy to note that DGG single discs are now encased in very sturdy and attractive jackets, and are furnished with separate leaflets containing complete texts and translations; this is a service long needed in this company's state-side releases, even if it has not eliminated frequent typographical errors, or such deathless lines of translation as "Why have blossomed you so early?" C.I.O.

THEODOR UPPMAN: Song Recital


The program Uppman has chosen is interesting in the sense that much of this material has been seldom or never recorded in the past. The songs of Kricta, Head, and Sacco, as well as Copland's arrangements of Simple Gifts, are most welcome—these are strong pieces. On the other hand, it is difficult to fathom why, with the multitude of wonderful Ives songs to choose from, Mr. Uppman selected one of the weakest and least representative. Schumann's Belcanto is a windy trial, too.

The Poulen group goes well, though the singer's sense of French idioms is really not extraordinary. Mr. Uppman should, however, stay away from the sort of operatic aria essayed here. His voice is a pleasant, warm, light baritone, not at all Verdi in tone or temperament, and far better suited to the lilting tunes of Mozart's Papageno or Figaro than to the teeth-grinding of his Almaviva.

The recording is acceptable, but has Mr. Uppman rather too close for comfort, which detracts considerably from a song such as Simple Gifts. Rogers' accompaniments are helpful, and it is not his fault that piano reductions of Verdi accompaniments invariably sound a bit sleazy. C.I.O.

for discriminating music lovers only ... a new exciting experience in hi-fi pleasure

SUPEREX stereo/phones

the only stereo/phones with separate woofers and tweeters plus crossover networks.

the C.L.O.

THEODORE UPPMAN: Song Recital

The Grecian Speaker Systems use a full control, coaxially mounted dual cone speaker with a heavy 6.8 ounce magnet. The system's response is from 40-15,000 cps. Power rated up to 20 watts nominal. Cabinet size is 24" x 12" x 9 ½". All wood is ½" or larger.

The Grecian is a versatile and superior speaker system which can be used as a bookshelf, a piece of furniture, or finished to suit the individual. Here is your stereo or extension speaker that will compare with the finest.

Guarantee—One year warranty against parts and manufacturing defects. Registration card included.

for free brochure and name of nearest dealer write:

X-TRON CO., 5862 Mayfield Rd., Cleveland 24, 0. Please ship...Grecian Speaker(s) to be used in my home on approval for 10 days. If I am not fully satisfied I may return the Grecian(s) and immediately be refunded the purchase price.

NAME__________________________

ADDRESS__________________________

CITY & STATE__________________________

Please make check or money order payable to X-TRON Co.

CIRCLE 121 ON READER-SERVICE CARD

November 1962

NOVEMBER 1962

THEODORE UPPMAN: Song Recital

The program Uppman has chosen is interesting in the sense that much of this material has been seldom or never recorded in the past. The songs of Kricta, Head, and Sacco, as well as Copland's arrangements of Simple Gifts, are most welcome—these are strong pieces. On the other hand, it is difficult to fathom why, with the multitude of wonderful Ives songs to choose from, Mr. Uppman selected one of the weakest and least representative. Schumann's Belcanto is a windy trial, too.

The Poulen group goes well, though the singer's sense of French idioms is really not extraordinary. Mr. Uppman should, however, stay away from the sort of operatic aria essayed here. His voice is a pleasant, warm, light baritone, not at all Verdi in tone or temperament, and far better suited to the lilting tunes of Mozart's Papageno or Figaro than to the teeth-grinding of his Almaviva.

The recording is acceptable, but has Mr. Uppman rather too close for comfort, which detracts considerably from a song such as Simple Gifts. Rogers' accompaniments are helpful, and it is not his fault that piano reductions of Verdi accompaniments invariably sound a bit sleazy. C.I.O.
Getting only half the sound?

Hear it all with Ortofon Stereo Cartridges

All the stereo sound ... the ultimate in sound from your records ... is yours when you switch to the incomparable Ortofon stereo cartridge.

Only Ortofon gives you clear, clean channel separation throughout the entire audible frequency range ... not merely, as with ordinary cartridges, only at a specified single frequency!

Ortofon has long been recognized as a supplier of the finest recording and playback equipment to professional recording studios throughout the world.

Today, ELPA, for the first time, brings Ortofon equipment to the high fidelity market here ... tailored to your needs, but featuring the same Ortofon engineering perfection, the same superlative design, the same meticulous attention to every detail.

Of course, you'll want to assure the perfect tracking of your Ortofon cartridge by installing it in a low-inertia, high-precision Ortofon arm — though the new Ortofon SPU/T cartridge will fit any standard stereo arm. You'll find an Ortofon arm that's exactly right for your needs and budget. See and hear the Ortofon at your franchised dealer's today. Or write for information ... including comparative cartridge tests made under identical conditions. Guaranteed for One Full Year. $49.95 Net.

Only Ortofon Brings You the Marvel of "Sepra Spectrum" Sound!

Ortofon RMG 212 arm — $54.95 net ... most thoroughly professional 12" stereo arm on the market. Ortofon arms cover the price range from $19.95 to $59.95 net to fit every requirement.

ORTOFON DIVISION
ELPA MARKETING INDUSTRIES, Inc.
New Hyde Park, N. Y.

CIRCLE 109 ON READER-SERVICE CARD

HIGH FIDELITY MAGAZINE
WHEN, ON September 8, 1934, the S.S. Morro Castle burned and sank off Asbury Park with a loss of one hundred and twenty-five lives, repercussions of the tragedy were felt even in so unlikely an area as Tin Pan Alley. Vinton Freedley, about to go into rehearsal with his new musical Anything Goes, immediately realized that the hook of his show, written by the team of Guy Bolton and P. G. Wodehouse, was now suddenly so much deadwood. For the authors had contrived a little tale around a shipwreck and its impact on the lives of a group of extremely colorful individuals, Freedley first considered the possibility of a quick rewrite job from the collaborating authors, but both were in Europe—Bolton in Paris, Wodehouse in London—and apparently it was impossible for the two to get together. In desperation, Freedley then called on his director, Howard Lindsay, to come up with a new libretto. Lindsay, not feeling up to the job on his own, called in Russel Crouse to collaborate with him. Between them they managed to whip up an acceptable book, which evidently retained some of the Bolton-Wodehouse ideas; it too had a shipboard setting, a seemingly unsinkable luxury liner on, and between the decks of which a motley assortment of oddballs indulged in some typically improbable musical com-

**After Almost Thirty Years, Still Sparkling**

"Anything Goes." Eileen Rodgers, Hal Linden, Mickey Deems, Barbara Lang, Margery Gray. Epic FLM 13100, $4.98 (LP); FLS 15100, $5.98 (SD).
edy didoes. It is fascinating to speculate whether the original Bolton-Wodehouse book would have proved as successful as the Lindsay-Crouse version which, with Ethel Merman, Victor Moore, and William Gaxton, opened on November 21, 1934, ran for four hundred and twenty performances and became the biggest musical smash of the Thirties.

Now, almost thirty years later, the musical has been revived in a brilliant off-Broadway production, the origin of Epic’s extremely successful cast recording. The producers of the current revival appear to have taken the show’s title quite literally, for they have bolstered up Porter’s original score, one of his very strongest, with a number of songs he wrote for earlier and later musicals. Included in this unexpected musical largesse are: It’s De-Lovely (Red, Hot and Blue, 1936), Heaven Hop and Let’s Misbehave (Paris, 1928), Friendship (Dubarry Was a Lady, 1939), Let’s Step Out (Fifty Million Frenchmen, 1929), and Take Me Back to Manhattan (The New Yorkers, 1930). To add these to an already hit-laden score is to present a feast of Porter not likely again to be offered.

Fortunately, all the numbers are superbly handled by an outstanding group of artists. If, originally, the Merman songs were specifically tailored to suit her particular talents, they sound equally well adapted to the style of Eileen Rodgers who, though less brassy than Merman, has much of her assurance and swagger. I think Miss Rodgers has, if anything, a wider variety of styles, and it is displayed in a rousing Blow, Gabriel, Blow, a rather quiet but meaningful version of I Get a Kick Out of You, and a crisply sung Anything Goes. After playing second leads in Broadway musicals, this artist is surely headed for Broadway stardom.

Most current musicals are dreadfully weak when it comes to secondary singing roles, but not this production. Barbara Lang and Margery Gray both have excellent voices, and Miss Lang in particular gets an opportunity to display her vocal charms in well-sung performances of It’s De-Lovely and All Through the Night, sharing the honors in each with Hal Linden. Miss Gray, as a character soubrette, has less chance to shine, for both her numbers are pretty lightweight. Her breezy performances, however, make the most of her material. Hal Linden is an excellent leading man, one who can really sing—and of how many leading men in Broadway musicals can one say that today?). Unfortunately, he is limited to the two duets with Miss Lang mentioned above, the trio Friendship, with Eileen Rodgers and Mickey Deems, and a gay little version of You’re the Top, with Miss Rodgers. Unless I am completely mistaken someone has tried to update the Porter lyrics in this song, for it now mentions Milton Berle, and who and where was he in 1934? The orchestrations and choral arrangements are by Julian Stein, and though I do not greatly admire the choral pieces, or perhaps I should say the way they are sung, my admiration for Stein’s small-scaled settings of Porter’s music is unbounded. The stereo version has been most skillfully contrived: I confess I found the more static mono version rather disappointing.

J.F.I.

A Sharp Spotlight
On Our Social Mores

Among the New Wave of cerebral comedians which has engulfed American humor, Bob Newhart has emerged as perhaps the most durable and certainly the most consistently risible. As his fourth and newest album so hilariously attests, he has even survived unscathed a full season of video—the graveyard of most contemporary comics.

In mannerism, Newhart is mild and unobtrusive, rather like the nice nonentity down the street or the self-effacing clerk at the next desk. It is precisely this “averageness” that imparts added bite to his satirical sallies. Because he relies upon no eccentricities of speech or delivery, his comic characterizations remain solidly credible. For example, one of the funniest vignettes on this very funny disc finds Newhart—the good guest unwilling to offend—terrorized by his host’s vicious Doberman pinscher. As the dog progressively chews up Newhart’s foun-
tain pen, suit, and leg, the false heartiness of the "hi fella, hi boy" he uses in a futile effort to beguile the animal becomes more and more desperate, more and more comic. But never once does the character

Newhart has created become other than a believable human being writhing in a social straitjacket that every one of us has experienced to some degree.

This is the genius of his art.

The present release, containing six choice episodes culled from Newhart's thirty-nine TV programs of last year, offers nothing to rival the classic Abe Lincoln or Driving Instructor routines. But there is a touch of the Lincoln technique in a tickling item called Introducing Tobacco to Civilization. Here a seventeenth-century London entrepreneur receives a long-distance call from his American agent, Sir Walter Raleigh, announcing shipment of a new product called tobacco. The resultant monologue is a Newhart specialty—mockery that mocks mockery.

"It's a kind of leaf, Walt? You bought eighty tons of it? . . . You roll it up and stick it in your mouth and set fire to it?"

Another episode, General Chariot Corporation, also employs a familiar Newhart gambit—the projection of usages of our own era against a historical backdrop in order to point up their inherent idiocy.

In pre-Christian Rome, Newhart presides over a sales meeting of the General Chariot Corp. He answers questions about the new models: "Will the holes in the sides have any practical value? Yeah, they're gonna keep us in business, Herminius." He discusses the competition: "A lot of dealers have been complaining about the little chariot the Huns have come out with, so we're putting out a compact model of our own with the horses in the rear. . . .

Gives the driver a better view."

In only one routine does the comedian come a cropper. Playing the role of one of two German World War II holdouts in a bunker in the Black Forest (à la the holdout Japanese still occasionally discovered on Pacific islands) he delivers his lines in a nasalized German dialect that just doesn't click.

In point of fact, his failure with dialect—a sure-fire device with other comedians to shore up weak material—emphasizes the unique quality of Newhart's humor. At his best he is a social critic. He satirizes the mores of our time not through a funny way of talking, but through the sharp and merciless spotlight of his probing wit.

Taped live in a Colorado Springs resort, the recording preserves the spontaneity of actual performance. This is prime Newhart. Try it.

O.B.B.

"Enoch Light and His Orchestra at Carnegie Hall Play Irving Berlin." Command RS840, $4.98 (LP); RS840 SD, $5.98 (SD).

Here is the kind of record which I suspect may well split today's listening public right down the middle. For those to whom sound is the primary consideration, this is the ne plus ultra in the field today. A sound of almost frightening clarity and delineation—a sound which for brilliance, translucency, interior and over-all orchestral balance could not possibly be matched in public performance. A stereo sound so vastly spread yet so closely integrated that it emerges from the speakers as a sheer wall of sonic splendor. A sound in which the loudest fortissimo is as free from distortion as the slightest and quietest statement of any one orchestral instrument. It is a tribute to Command's engineers, and to the technological advances in recording techniques made by them. It is, too, a tribute to the art of the arranger, Lew Davies, who has devised his orchestrations to take full advantage of everything these new techniques have to offer. It would be extremely difficult to fault the sound, as sound.

But if your main concern is the music itself, then you may find the performances slightly disappointing. I did. The facility of nearly all Irving Berlin songs lies in their long-phrased melodic lines and their almost complete lack of sophistication. They need to breathe easily and comfortably to fulfill the composer's intention, and when they are chopped up, as in nearly all the Davies arrangements, when phrases jump from ensemble to ensemble with frightening speed, the music loses a great deal of its basic appeal. This sort of bandying back and forth may be fine for the music of Cole Porter or Harold Arlen, but it doesn't work well for Berlin. There are exceptions, of course, and Davies' arrangement for Alexander's Ragtime Band, full of brilliantly crisp writing for the brasses, is one of his most dazzling and successful jobs. I have considerable liking too for his setting of Remember, which is plump, not too sweet, and has respect for Berlin's simple but lilting melody. Otherwise I find that the music has been made subservient to the undeniable talents of the arranger, and even in this admittedly gorgeous sound I can't say I find the performance very attractive.

J.F.L.

"I Feel So Alive." Dalida; Orchestra, Raymond Lefèvre, cond. Verve V 8467, $4.98 (LP).

A clear and limpid voice plus a warmly projected personality stamp Dalida as one of the finest of Europe's younger chanteuses. Singing in Italian and her native French, she offers a splendid program of recent continental hits including the haunting Cordoba (known in an American version as Adias), Nuits d'Espagne, and the theme from Aimez-vous Brahms?. Running an emotional gurnet from the torchy Mon amour oublié to the swinging mockery of the Italian smash 24 Mila Baci, Dalida displays both versatility and interpretative sensitivity. She projects the nuances as well as the essence of her songs. This is an impressive disc debut marred only by the regrettable omission of texts and/or translations.

O.B.B.

"Exotica Suite." Si Zentner Orchestra and Martin Denny Ensemble. Liberty LMM 13020, $4.98 (LP); LSS 14020, $5.98 (SD).

"50 Guitars Visit Hawaii." Tommy Garrett, cond. Liberty LMM 13022, $4.98 (LP); LSS 14022, $5.98 (SD).

Liberty's latest spectacular feature, besides fancy jacket formats, "Poly-120" disc processing—which, if it does not actually involve the use of "Polymax" vinyl, does possess the advantage of that material's initially ultralight surfaces. The extremely powerful and broad-spectrum recording is impressive, too, in no way compromised by the channel-differentiated stereoism, although some of the Zentner-Denny fortissimos, which are raucous enough in stereo, become painfully so in the higher level, less expansive LP edition. The Exotica Suite itself, however, is a real oddity—not so much for Les Baxter's familiar popularizations of quasi-South Seas idioms (in a new series of genre pieces entitled The Enchanted Reef, Stolen Idol, Jungle Train, Calabash Annie, and the like) as for the stylistic contrasts in the performances themselves. Obviously non-homogeneous, the hard-driving swing of Zentner's big band and the glittering percussive "exoticism" of Denny's little ensemble are juxtaposed rather than mixed, with the former mainly in the right channel and farther back than the quite closely miked Denny group in the left channel. The more rambunctious moments are ear-splitting indeed, if occasionally mildly exciting, but the most atmospherically effective ones are those in which Denny's piano and his percussion sidemen are featured together.

www.americanradiohistory.com
with a centered, suavely fat-toned trombone soloist, presumably Zentner himself.

Gurrin's grandiose guitar ensemble again displays the sonority range and executant skills which distinguished the earlier sous "sous" in the book. But this time, however, Levine's scorching of both authentic and Tin Pan Alley Hawaiian favorites are ingenious and in better taste than most of their genre, but one must concede that the pervasive metallic twanginess soon becomes extremely tiresome. R.D.D.

"Come to the Caribbean." The Exciting Eloise Trio. Decca DL 74293, $4.98 (SD).

Dynamic and unrestrained, the Eloise Trio will take both your speakers and your ears by storm. Infectious rhythms and free-swinging arrangements, often with their versions of calypso staples like Papa, Look a Boo Boo (here reshaped in twist tempo), Git and Coconuts, Water, and Baboon Dance, are occasionally overpowered by the Eloise Trio, which is so able to render them in its effort toward uniqueness, as in the brittle and unforgiving vencer they impart to the tender version of Tango. But on a number of other occasions, the disc emerges as a sea-tossed fiesta of brightness, lightness, and fun. Fine stereo sound. O.B.B.


One of the first successful hand releases in stereo was a 1958 Sousa program (featuring the relatively unfamiliar National Fencibles, Clarissader, and Invincible Eagle, as well as better-known marches) conducted by the versatile, if then less famous, Mancini—a program which well warrants its present re-recording in a whisper-sparse, even musk-tinted (they have a disc of twenty frames) balanced by a lush, still-blooded and glittering stereoism. Again Mancini's readings are indefatigably energetic, precisely march-rhythmed, and gallantly spacious. The competition is more severe now, of course, and a few other Sousa records surpass this in space, but this is compensated in variety of both the above and treatment. But for sheer zip this can hold its own with any of them. R.D.D.

"Almost Authentic Folk Songs." Dolan Ellis and the Inn Group. Reprise R 6038, $3.98 (LP); R 6038, $4.98 (SD).

A healthy dose of satire has been a long time coming to the folk song renaissance, but it is at last here. Bud Freeman has fabricated a dozen droll takes-offs on balladry of all genres and all periods, which is hilarious, strung together into a glittering array of folk and folklace tunes to provide a medium of patching. The results are wholly happy as interpreted by the pleasing—and suitably serious—young folk singer, Dolan Ellis, seconded by the versatile voices and instruments of the Inn Group. "American Rivers" may indeed be the earliest traditional tales of those who died for love; "Dat Man Is My Daddy and Sick in de Stomach bring the famous banjo music to the true blue folk-fans. But the piece de resistance of this gay burlesque is easily Joe Bean, a tuneful parodic folk song, which has its risible funs on the files of young murderers. Thanks to Freeman, Pober, et al., Tom Dooley

has at last been buried. A good deal of skill and a good deal of knowledge underlie these sophisticated satires and it's a toss-up as to whether folknoks or antifolknoks will enjoy them more. Fine sound in both versions, with the stereo particularly broad and brilliant. Highly recommended. O.B.B.


The verve and precision with which this small Viennese combo plays this delightful melange of continental successes make this one of the most attractive discs of dance music, or for re-record listening, take your choice, to turn up in several months. A great deal of the music is of Mittel European origin and will be relatively unfamiliar to most listeners, having had little currency outside that area. To offset this, the group has included a few numbers, La Vie en rose, Roses of Picardy, Petite Hour, and two excerpts from ballet scores by Delibes and Tchaikovsky. The arrangements are unusually suave, with a number of deft touches—the music box effect in Heidenreislein, the guitar-zither work in Alpine Rose and Edelweiss, and the unexpected calypso flavor in Only Charly Gave Me the Roses—which makes this intimate and elegant performances additional piquancy. The floral motif of each number makes this a particularly fragrant musical bouquet of considerable melodic appeal.

J.F.I.

"Spanish Guitar," Tony Mottola and His Orchestra. Command RS 841, $5.98 (SD).

In this logical sequel to his celebrated "Spanish Guitar" series, Mottola wisely makes no special attempt at authenticity in Iberian idioms (and indeed features four electronic guitars in antiphonal interplays with a quartet of true classical instruments). But his divertissements are piquantly Spanish-flavored as well as liberally embellished by the woodwinds of Phil Bodner and Stan Webb, Dom Cortese's accordion, Doc Severinsen's trumpet, and the now familiar Command percussion specialists. The recording is of course first-rate, but I miss the greater warmth of the more reverberant recording utilizing 35-mm film masters, and some of the more fancifully overexposed or overexpressive. In the best Mottola-Command tradition, however, are the Block Party in Barcelona, the leader's own Beguine Tampico and Guitar Espagnol, and his mellifluous Lullaby of Espana. Tchaikovsky, Delibes and Tárrega's memorable Tremolo Study featuring flute and vibes as well as multiple guitars. This last-named piece is one of those in which true Spanish twelve-stringed guitars are used exclusively; the other, Tico Tico, is especially interesting for its inclusion of two requintos (a small round-holed guitar) one of which is a fifth higher than the normal guitar) and an unusual twelve-stringed guitar. R.D.D.

"Dancing Theatre Party." Lester Lanin and His Orchestra, featuring the Dancing Piccolo. Epic LN 24016, $3.98 (LP); BN 26016, $4.98 (SD).

Mantovani's Broadway Serenade has been a standard item in the "books" of society dance orchestras for so long that it is surprising that the most successful and most recorded of all such bands. Lester Lanin's, has not got around before now to giving us a disc made up exclusively of danceable show tunes. The situation is rectified by this new release, which is certainly well up to his very best level. There are one or two sur- prising entries here: two, Lanin has preserved some of his now-classic arrangements for them, however, highlighting his performances, in the Guy Lombardo manner, with pianos. Lombardo's led only seven of them, and have more at his disposal, and they add much to a program that is particularly inviting and gay. J.F.I.


A delightfully winning experience whether or not you choose to utilize the enclosed booklets (containing texts in Greek with English translations and synopses) to sing along. For the traditional song, drawn from the ancient classical world as well as from one thousand years of Byzantine civilization and the ever encroaching populations of the Near East, possesses a toneal catholicity unique in our culture. The Amphonium Choir limns twelve time-burnished bul- lads, of which this rich and languidly ejaculatory enthusiasm and a fine vocal sheen, the most attractive include an achingly sweet lover's lament, I Ain't Down Yet, and Once Upon a Time do not seem songs easily transformed into good dance numbers. Lanin has preserved some of the most memorable of the original arrangements for them, however, and his interpretations, in the Guy Lombardo manner, with pianos. Lombardo himself led only seven of them, and have more at his disposal, and they add much to a program that is particularly inviting and gay. J.F.I.

"Oh You Kid." Dorothy Provine: Joe "Fingers" Carr, piano; and the Four Sultans of Song. Warner Brothers W 1466, $3.98 (LP); WS 1466, $4.98 (SD).

Dorothy Provine, whose two records of songs of the Roaring Twenties were the most authentic re-creation of that gay and giddy period is once again in her exploration of the pop song repertoire of an even earlier era. The record calls these "nice and naughty songs from the Guy Nineties," but none are quite so nasty naughty, and most of them were popular well after the Nineties had become history. From Hot Tuna to Tampico-Bon-Der-E of 1891 to the saccharinity of Alice Blue Gown of 1919, it is the honesty of the singer's approach.

Dorothy Provine: very nice Nineties.

www.americanradiohistory.com
Complete Money-Saving Music System!
Includes Stereo Phono, Stereo Multiplex FM, AM Hi-Fi...featuring the
easy-to-build knight-kit® KU-45 Stereo Receiver

Save $58.67 on the Complete System!

HERE ARE THE QUALITY COMPONENTS YOU GET:
- Knight-Kit KU-45 32-Watt Stereo MX FM-AM Receiver with Oiled Walnut Case
- Garrard AT6 Changer with Base and Plastic Cover—Your Choice of Any One of 4 Quality Cartridges
- Two Knight KN-820 12" Speakers, and Two Knight KN-1286 Walnut Speaker Enclosures

ONLY $289.95

Complete! Nothing Finer at the Price!
This beautifully styled, compact, money-saving stereo hi-fi system brings you a full 32 watts of audio power...brilliant reproduction of stereo records...the superb tonal beauty and versatility of both stereo and conventional FM...plus exceptional AM broadcast reception. You save $58.67 over the price of the components bought separately. Everything is included for your complete enjoyment. Assembly of the KU-45 is fun, even if you have no kit-building experience. Point-to-point wiring is simplicity itself; as a further convenience, the FM "front end" is pre-wired and aligned. For KU-45 amplifier features, see description at left. Oiled walnut amplifier case is included. The famous Garrard AT6 4-speed automatic changer (with oiled walnut base and plastic cover) plays both stereo and monophonic records; automatic shutoff; choice of any one of 4 famous cartridges (check choice on coupon). You get two Knight KN-820 dual-cone speakers and expertly crafted KN-1286 oiled walnut shelf-type enclosures of vented-port design, for full-range reproduction with solid bass response. The system comes complete with cables for easy connection. There is nothing else to buy. Shpg. wt., 134 lbs.

22 HF 083DF. Complete Home Music System, only ............ $289.95

satisfaction guaranteed or your money back

ORDER TODAY

ALLIED RADIO
100 N. Western Ave., Chicago 80, Ill.
Ship me the following:
☐ Complete Stereo Phono, FM-AM System 22 HF 083DF
- Cartridge choice (check one): ☐ Knight KN 505X ☐ Empire 880
- Pickering U38AT ☐ Shure M3D
- Knight-Kit KU-45 All-In-One Stereo Receiver Kit 83 YU 993DF
- Wood Case 83 X 021 ☐ Metal Case 83 X 646
- Ship No Money Down on Allied's Credit Fund Plan
New Credit Customers only: Send name and address present employer, how long employed, position, monthly salary (also same for prior employment); rent or own home, how long at present address (also same for prior address); 2 credit account references; give age (21 minimum for credit accounts). ☐ $ ....... enclosed (check) (money order)

Name.
Address.
City Zone State

November 1962

125

www.americanradiohistory.com
to all the numbers that contributes so much to her successful performances. The ballads are sung with understanding and restraint, the recorder become tidily bathetic, and the snappy numbers have an infectious zest which never steps into the realm of puerility. Everybody Is a star in some four of male singers and Joe "Fingers" Carr's lively period accompaniments at a tinkly piano. Miss Provine, with inspirited performances, conjures up memories of the great singers of the past who made these songs famous.

J.F.I.

"Folk Songs of Our Land." Flatt and Scruggs. Columbia CL 1830, $3.98 (LP); CS 8630, $4.98 (SD).

Like most of their Columbia releases, Flatt and Scruggs' luminaries of Nashville's Grand Ole Opry, display a driving vitality in this collection of folk ballads sung in country music style. See review of the "Scruggs Style" of three-fingered banjo picking—shapes impelling instrumental accompaniments for the nasal, but by no means dishonest, Dickman. Their collaboration in The Legend of the Johnson Boys and Sun's Gonna Shine in My Back Door Someday is good, with rhythm. Hear the Wind Blow is softly lyrical, and Woody Guthrie's This Land Is Your Land becomes almost sebree in contrast to the wildly extrovert treatment usually accorded it. Here is a happy wedding of the best of country music techniques with traditional balladry, the much-heralded amoral outstanding sound, both mono and stereo. O.B.B.

"Rhapsody by Candlelight." Liberace. piano; Orchestra. Gordon Robinson, cond. Coral 75739, $3.95 (LP); 75735, $4.95 (LP).

This is not exactly a pianistic tour de force, but it is head and shoulders above any previous Liberace recording to come my way. The pianist, who has weathered, in fact flourished on, a veritable clutch of critical barbs, does extremely well in this program of music by Chopin, Liszt, Debussy, Schumann, and others. If anything the others actually come off best here, and best of all Liberace himself, who reserves his finest work for his own compositions. Rhapsody by Candlelight and Sincerely Yours. Well, that's understandable, yet all the performances are musical, in good taste, and present in a genuine set of polite dinner music. The recording is excellent, the balances are good, and the orchestral support, though not always as interesting as it might be, is more than adequate to the occasion.

J.F.I.

"Make Way for the Ramblers Three." M-G-M E 4072, $3.98 (LP); SE 4072, $4.98 (SD).

Of the dozens—or is it hundreds?—of campus folk combos being recorded helter-skelter, the Ramblers Three impress me as being among the more ingratiating. In addition to sound musicanship, they allow their sources to speak for themselves; their arrangements, though catchy, are mercifully free of the little idiosyncrasies so prized by their catchier counterparts. Among the most effective offerings on this, their first release, are a driving version of Climbing the Mountain, a ballad version of Saturday Night, and an exultant Walking through Jerusalem. Both stereo and mono versions are well engineered, with the stereo displaying the trio to his advantage.

O.B.B.


A new (to me at least) Canadiana pops pianist proves to be one of the rarities of his species who doesn't just pick at the keyboard but really plays the piano with assurance, precise control, and full-blooded sonority. The Pleis arrangements of Till There Was You, The Most Beautiful Girl in the World, Moon River, La Dolce Vita, and themes from Lolita, My Geisha, The Apartment, etc., range from cocktail hour to Hollywoodian "concerto" styles in orthodox fashion, but they are distinguished by far better musical taste and a deader realization of an overpushed potentialities than most of their kind. And the soloist is both the soloist and Pleis's orchestra, which participates rather than merely accompanies, is further enhanced by notably open, rich, and broadspectrum stereo recording.

R.D.D.

"Music from Outer Space." Frank Comstock and His Orchestra. Warner Brothers WS 1463, $4.98 (SD). I have yet to hear a "music of the spheres" program which rings any new changes on the eerie whistling, ticking, and other chamber disturbances heard going on for science fiction movies and broadcasts. At least Comstock manipulates all the familiar cliches with considerable skill and he benefits from the stereo sonics. At his best, in the elaborations on Deep Night and The Moon Is Blue, he creates a rich atmosphere, and at least one or two titles to infinity, makes quite imaginative use of woodwinds. A cello quartet also provides some distinctive moments elsewhere, although with the bassoon and timbres of the inevitable Theremin, abetted here by a more novel electronic violin and a novachord.

R.D.D.

"Fantastic Strings Play Fantastic Themes." The Fantastic Strings of Felix Slatkin. Liberty LMM 13021, $4.98 (LP); LSS 14021, $5.98 (SD).

Calling these themes "fantastic" is a typical example of hyperbole indulged in those who dream up album titles. Actually they are all solid and well-known excerpts from the classical repertoire, as may be gathered by the fact that the program includes Beethoven's Für Elise, Mozart's Rondo in D, the Rachmaninoff Prelude in C sharp minor, and familiar themes from the music of Tchaikovsky. Overkill, in fact, is a subjective, however, is undeniably appropriate for the brilliant orchestral arrangements and the virtuoso performances of them, as well as for the super excellence of the recorded sound. In a program so full of colorful and imaginative settings there are inevitably a few songs that seem more compelling than others. Among these I'd place the humorous presentation of the Carmen excerpt as a countryfied boodle down, and the fusing of hearing Offenbach's Can Can in a rambunctious twist arrangement. Equally delightful is the boundless joie de vivre of the strings, merrily scanning through the Mozart Rondo, and Havana Mist, a vaporous vagnette which, with its horn arpeggios, celeste, and other flirted links, is rather suggestive of Martin Denny than Saint-Saens, on whose Havanaise it is based. Selecting these few superior movements is not intended to disparage the values of the remainder, all of which have been embellished with interesting and provocative musical ideas, making the entire program one of continuous delight. The stereo version features a rather strong separation, but it is wonder- ful except for the music and the arrangements' intentions.

J.F.I.

"It Could Be a Wonderful World." Ronnie Gilbert, Tommy Makem, and The Chieftains. UAW Records, $2.00 (LP).

Ironically enough, on the very day I reviewed this fine disc my morning paper informed me that New York's Teamsters UAW Records, $2.00 (LP). I reviewed this fine disc my morning paper informed me that New York's Teamsters Union tried to strike to win two coffee breaks a day plus free chiropractic care. Can this be the millennium envisaged by Bob Dylan in the early days of his legendary career? In our era of fat cat unionism this release provides a salubrious reminder of the blood- flecked, persecuted past of organized labor, typified by soprano Ronnie Gilbert of the Weavers, Tommy Makem and The Chieftains—ramp through historic rallying songs of the laborers, UAW Records, $2.00 (LP). Roll the Union On, and Union Maid. But
the most memorable ballads are those of recollected tragedy: the execution of a Wobbly organizer memorialized in the moving Joe Hill; a lost textile strike that produced the poignant "The mill was made of marble." The machines were made of gold./And nobody ever got tired./And nobody ever grew old."

This outstanding handsomely reproduced and packaged album features complete texts of all fifteen songs plus informative, scholarly annotations.

It is available by mail for $2.00 a copy from the United Automobile Workers Education Department, 8000 East Jefferson, Detroit 14, Michigan. O.B.H.

**"The Primitive and the Passionate."** Les Baxter and His Orchestra. Reprise R 6048, $3.98 (LP); R9 6048, $4.98 (SD).

**"Splendor in the Brass."** Chuck Sagle and His Orchestra. Reprise R 6047, $3.98 (LP); R9 6047, $4.98 (SD).

Another new spectacular sound series (wondrously except "Dial 120 cmps 35 mm"), the first examples of which may not fully substantiate the advertising department's claims to an "extraordinary breakthrough in the technology of sound" and the "ultimate in recording and mastering techniques." But they do eschew musically pointless stereogeny and certainly are distinguished by genuinely bold, authentic, and thrilling sonics. (The mono editions are impressive, too, but tonally sharper-edged.) Musically, there is less novelty in still another of Baxter's typically exotic programs (Peking Tiger, A Night with Cleopatra, Slave Ship, etc.), yet even these are given better than average, not too fancily arranged performances, notably enhanced by the jungle bird calls and four-octave wordless vocalizations of an amazingly Theremin-voiced soprano soloist, Tiki.

The second program, however, lives up to its title, both in the effectiveness of its straightforwardly yet gloriously sorrowful scoring (Bernie's Tune, Man with a Horn, Love for Sale, Sagle's own Bros-sanctified, etc.) and above all in the exceptionally skillful playing by a twenty-five-man orchestra featuring five trumpets, five trombones, four French horns, and tuba, together with five saxophonists doubling on other woodwinds, and a rhythm section. There is a wide variety of ringing brass timbres displayed here, notably by bass trumpeter Dave Wells, flugelhornist Cappy Lewis, tuba player Red Callender, trumpet Shorty Sherlock, and others, plus a dazzling performance of Dizzy Gillespie's original trumpet solo in A Night in Tunisia—done here in precise unison by all five trumpeters. In short, an outstanding record of its kind, in which both technical and executant virtuosity are exploited with musical and dramatic taste.

**"Leroy Anderson Favorites."** Boston Pops Orchestra, Arthur Fiedler, cond. RCA Victor LSC 2496, $3.98 (LP). New! Nothing seems to have come from Anderson's once indefatigable pen since the blockbuster musical Goldilocks of four or five years ago. Many of his earlier and still incomparably symphonic divertissements are, of course, frequently re-recorded, in the manner of the present collection by the composer's original sponsor, Arthur Fiedler. It's good to have Bostonian stereo updatings of Fiddle Faddle, Blue Tango, Sleigh Ride, Waltz-

**THE NEW WEATHERS STRESS-GENERATOR LDM CARTRIDGE**

The new Weathers LDM eliminates excessive mass with its unique stress-generator design...the same operating system utilized in the famous Weathers Professional Cartridge. There are no moving coils, no heavy magnetic materials, no drive-arm linkages. As a result, the LDM is the first cartridge that can freely respond to the most rapid groove motions, reproducing peak passages without break-up of the music. Conventional cartridges which operate on the basis of accelerating magnets, or coils, or ceramic elements may exert many tons per square inch during peak passages—thus literally crushing the delicate record groove engravings.

The LDM stylus assembly is attached to a mounting block which stresses the tiny transducing elements. As the stylus shifts position, the slight flexing of the mounting block is passed on to the transducing elements as a stress force. There is no measurable movement in the element, but the resulting stress causes the element to emit a voltage, which is a replica of the original recording. As a result, the Weathers LDM has ideal channel separation, even down to the lowest recorded frequencies (a major difficulty with most other cartridges). It is completely free of induced hum. It tracks perfectly at one gram, and its stylus retracts completely to avoid damage due to mishandling. Here in a cartridge of modest cost is the cleanest, most musical sound you've ever heard, completely free of break-up, regardless of output level. For the complete story on this remarkable new cartridge, write to Weathers Industries, Dept. HC-11, 50 West 44th St., New York 2, N.Y. Audiophile net price—$39.50.

**WEATHERS**

Division of TelePrompter Corporation

**CIRCLE 117 ON READER-SERVICE CARD**

---

Stylus: .7 mil radius diamond 3 milligram tip mass
Output: 5 millivolts at 7 centimeters per second
Frequency Response: 20 to 20,000 c.p.s., ± 2 d.b.
Channel Separation: Exceeds 30 d.b.
Input: Matching networks (included)
Mounting: Standard, hardware supplied

---

www.americanradiohistory.com
"The Sammy Davis, Jr., All-Star Spectacular." Sammy Davis, Jr., Orchestra; Morton Stevens, Neal Hefti. George Rhodod, conds. Reprise R 6033, $3.98 (LP); R9 6033, $4.98 (SD). If to be cruel is to be kind, then Sammy Davis, Jr., is the personification of magnanimity in his satirical impressions of the singing styles of a number of pop vocalists of today and yesterday. He has observed his victims with rare acuteness, and captured the almost imperceptible flaws in their highly personalized performances with remarkable accuracy. Among his more cutting impressions are those of Ray Charles singing That Lucky Son; a sharply etched, almost merciless impersonation of Stranger in Paradise; the syrupy style of Nat King Cole, and the overmuscular, sometimes out of tune vocalism of Vaughn Monroe, both tackling Ballerina. Rare and extremely funny is a version of Be My Love, begun by Mario Lanza and then taken over by Louis Armstrong, whose gravel voice Davis presents with a startling realism. On a slightly lower level is a version of Liza's Back in Town distributed between the fog-bound vocal chords of Mel Torme and the multi-pitched nasal tones of Jerry Lewis. There is, of course, an inevitable impression of Al Jolson singing Sonny Boy (and an excellent one it is), but generally the CD appears to have run out of vocalists, and a number of soft impressions of the voices of Bela Lugosi, Boris Karloff, Edward G. Robinson, and John Auston. There is only that odd thing missing from his bag of tricks is an impersonation of Winston Churchill singing There'll Always Be an England, something I am sure Davis could do quite well. The singer is obviously having a ball and, if you don't mind discovering that your particular idol may have feet of clay, so will you. After all this fun, Side 2, on which Davis sings (and extremely well) half a dozen ballads, is something of an anticlimax. J.F.I.

"Satin Latin." "Soft and Silky." "Smooth and Swinging." The George Shearing Quintet. M-G-M E 4041, $4.98. (LP). Although they sport brand-new titles, these three Shearing discs are not, as those who have but recently joined the Shearing fold may think, new recordings. They are reissues of sides cut by the quintet between 1949 and 1954, all of which have been available on previous LP records, some now deleted from the catalogue. Anyone not familiar with Shearing's early work with the group will find this jazz-oriented performances adventurous and musically stimulating, and in general more interesting than his current recordings. M-G-M appears to have re-mastered the old sound and also rectified some of the errors in balance which plagued the original issues, thus greatly improving the sonic appeal of these new discs. J.F.I.

"Lester Lanin and His Orchestra." Electronically Re-mastered for Stereo. Epic BN 628. $4.98 (SD). Reprocessing succeeds better in separating Lanin's players than in tempering their harsh and coarse tonalities or providing a warmer acoustical background. But while the present program, originally recorded in 1956, is in itself a routine one of somber fox tunes, diversified only by crudely popularized fragments of the Rosenkavalier and Accelerations waltzes, it has a certain documentary interest for having been recorded "live" at the famous Monte Carlo Hall in New York City which celebrated the engagement of Grace Kelly and Prince Rainier. R.D.D.

"Bravo! Toro!" Banda de Corrida de Cudiz. Esteban Valdez, cond. Quadrant Q 45002, $5.98 (12-in. 45-rpm SD). (Available by special order only, from 333 Sixth Ave., New York 14, N.Y.) The big Spanish band plays bullring favorites with swaggering vigor, but it is most exciting in the lusty Murcia Allegre (which betrays obvious American influences) and the rhapsodic Tangos (wholly Iberian, and by far the most musically rewarding work in the program). The primary interest however, is the exhibition of extramusical. This is one of the first attempts to utilize 45-rpm speed with a 12-inch stereo disc. The full-blooded
sonics are indeed impressive (with unusually marked channel separation). I can't help but think that the fineness of transient response or freedom from distortion is noticeably superior to many technically outstanding 33⅓-rpm recordings. Perhaps super-tweeters would reveal the legitimately-enough-claimed high frequency improvements. . . . Actually, this company's release of a disc devoted to Chabrier is a better demonstration of the 45's potentials. (See June 1962, p. 56.)

R.D.D.

"British and American Murder Ballads." Sung by Paul Clayton. Washington Records WLP 727, $4.98 (LP). With a disarming vocal style, Paul Clayton presents a rather grim collection of murder ballads. Never veering from the subject, the songs deal, one after the other, with patricide, infanticide, and murder of lovers, friends, and strangers by such diverse means as drowning, stabbing, shooting, and poisoning. Paul Clayton's haunting and melancholy tones, always sung at the same dynamic level, add to the eeriness of the recording. Not to be recommended if you're feeling depressed; otherwise, as compelling as a series of good murder mysteries. O.B.B.

"Now Hear This." Duke of Dixieland. Columbia CS 8593, $4.98 (SD). This second release by the newly re-constituted Dukes (now with still another newcomer, guitarist Herb Ellis) again demonstrates the vitalizing effects a modern rhythm section can have on the unchangedly blustering playing of the Assuntos themselves. As in the earlier "Breaking It Up on Broadway," clarinetist Jerry Fuller provides the most distinctive solos (particularly in *My Inspiration, I'm Coming Virginia, and Mood Indigo*). Jim Atlas' sawed bass in *At the Jazz Band Ball* is another notable feature in a program which is elsewhere often routine in its free-for-all, slapdash ensemble playing and clean, but rather dry, stereo sound. R.D.D.

"Golden Themes from Motion Pictures." Arthur Ferrante and Louis Teicher, duo pianos; Orchestra, Nich Perito, cond. United Artists UAL 3210, $3.98 (LP); UAS 6210, $4.98 (SD).

"The Many Moods of Ferrante & Teicher." Ferrante & Teicher, duo pianos; Orchestra, Nich Perito, cond. United Artists UAL 3211, $3.98 (LP); UAS 6211, $4.98 (SD). There appears to be no abatement in the flood of Ferrante and Teicher recordings; and unless it begins to subside soon, the duo pianists are likely to find themselves running out of repertoire. They may already, in fact, be feeling the pinch for new material: no less than four numbers on the "Many Moods" disc have appeared on previous issues. The "Motion Pictures" collection appears to be all new, however, and it is another astonishing example of how well balanced and integrated the work of these two pianists has become. J.F.I.

"Odetta at Town Hall." Vanguard VRS 9103, $4.98 (LP); VSD 2109, $5.95 (SD).

Odetta's deep, dark voice is heard at its best in this recording of a recent Town Hall concert. Yet in spite of her top form (and her audience seems to have nestled neatly in the palm of her hand throughout the proceedings) this disc does not wear well. For one thing, Odetta takes a stab at introductory patter—intended to be witty—which she delivers with all the verve of a female Ned Sparks. This is unfortunate but forgivable. However, her increasingly mannered way with folk ballads is not: the tiresome merriment in *The Fox* provides a particularly melancholy case in point. Nonetheless, Odetta remains a powerful and important artist. At her best—as in the high spot of this release, *Another Man Done Gone*—she is profoundly moving. Superlative engineering in both stereo and LP editions. O.B.B.

"More Cole Español." Nat King Cole; Orchestra, Ralph Carmichael, cond. Capitol W 1749, $4.98 (LP); SW 1749, $5.98 (SD). This is Nat King Cole's third brush with Latin-American ballads and folk songs, and on the whole it seems to me to be no more successful than his previous efforts. For a singer who is a master at investing even the most banal American song with unexpected romantic overtones, these are surprisingly cold, almost clinical, performances. Even in the most ardent love songs, *Sobranente una Vez* and *Tres Palabras*, he is unable to generate any genuine warmth, possibly because he is too intent on enunciating the Spanish lyrics clearly. In this he is entirely successful, even though his accent would be no great credit to a first-year student in the language. In fact, the only authentic Latin-American moments on the record are those when the singer is joined, in some numbers, by a marimba orchestra or by one of Mexico's mariachi bands. J.F.I.

In the jungle of compact speaker systems, only one stands out...

*Syl-O-Ette* by University

Acoustically Unique: Only 4" thin! But, the first of its type to be treated as a high quality speaker system. Special new 8" woofer (designed to eliminate cone breakup and distortion) provides clean, full-bodied bass (as low as 40 cps). Unique 6½" mid-range and tweeter-radiator creates impact presence, reproducing crisp, brilliant sound all the way to 20,000 cps. The harsh, strident sounds experienced in most ultra-thin speaker systems are completely eliminated. Ducted port enclosure enhances the bass — adds high efficiency (operates with 10-watt amplifier).

Strikingly Styled: Features a choice of extremely beautiful, exclusive grille fabrics — imported hand-embroidered petit-point; neo-classic art (with matching drapes and wallpaper available); and authentic decorator cane. Art-frame cabinetry richly finished in oiled walnut. A superb objet d'art for use on walls or as a free-standing unit on base supplied with unit. $99.95 with neo-classic or cane grille. $109.95 with petit-point. Write for free brochure: University Loudspeakers, Desk P-1, 80 So. Kensico Ave., White Plains, N.Y.

CIRCLE 113 ON READER-SERVICE CARD

www.americanradiohistory.com
THE SOUND OF QUALITY* PRESENTS

AHMAD JAMAL • RAMSEY LEWIS TRIO • AL GREY/BILLY MITCHELL • SAM LAZAR TRIO • ELDREE YOUNG & CO. • MILT BUCKNER • JUG AMMONS • JAMES MOODY • JOHN YOUNG TRIO • KING FLEMING TRIO

* SOUND OF QUALITY IS THREE WAY QUALITY:

1. Artist—Argo constantly seeks to present only top name artists and develop rising new artists to the discriminating jazz devotee.

2. Selections—Only the best is considered standard for the Argo releases.

3. Recording—the finest equipment and material is used by Argo Experienced Audio Engineers to maintain a standard of Excellence for each and every record that is allowed to carry the Argo Label.

ARGO RECORDS
2120 SOUTH MICHIGAN AVE. CHICAGO 16, ILLINOIS

AVAILABLE IN MONAURAL OR STEREO

CIRCLE 11 ON READER-SERVICE CARD

HIGH FIDELITY MAGAZINE
The American Jazz Ensemble in Rome: "New Sounds from Old World." RCA Victor LPM 2557, $3.98 (LP); LSP 2557, $4.98 (SD).

The American Jazz Ensemble is a quartet made up of two Americans who have been studying in Rome—Bill Smith, a clarinetist heard on records in a jazz context with Dave Brubeck, and Johnny Eaton, a pianist who led a modern jazz group at Princeton several years ago—and two Roman musicians, Erich Peter, bass, and Pierre Favre, drums. Playing with the Americans is at the Donau Hof, Autumn in New York, Rise 'n' Shine, Summer Time, Swing Low Sweet Chariot) and several originals. They have a decided personal approach which falls very attractively within the normal concepts of jazz, even though their performances are developed in settings constructed largely on nonjazz devices. On his past recordings, Smith's clarinet playing has identified him as a capable exponent of the Benny Goodman manner, but here, although there are occasional suggestions of Goodman, he moves into much more adventurous areas. Most of the pieces are developed through provocative exchanges between Smith and Eaton, rather than in direct solo or ensemble manner, with bassist Peter occasionally entering the conversation too. The fresh sound and fresh attitude in these performances are extremely welcome in a jazz world that tends toward stereotypes.

Mildred Bailey: "Her Greatest Performances, 1924-1946." Columbia CL 22, $11.98 (Three LP). Now that the almost complete lack of available Mildred Bailey recordings has been corrected by the release of this three-disc set covering her work from 1929 to 1946, one can more readily understand why compiling a collection has been difficult. One remembers fondly the pure, soaring grace of her relatively small voice. There was warmth and individuality in everything she sang, from blues to ballads. What one is apt to forget is that, on records, she was all too often saddled with dreadful songs, and that while Red Norvo and other pianists who accompanied her could escape into improvisations on their solos, she was trapped by lyrics which she tended to take at face value. Consequently, this group of forty-eight selections includes an uncomfortably high proportion of dross along with constant reminders of the imitable charm conveyed by her uniquely lifting manner of phrasing. It is on the earliest records (on which she is accompanied by Eddie Lang's orchestra, the Dorsey brothers, and a Benny Goodman studio group) that she has her major problems with "dog" lyrics. In 1935, however, when she recorded her superb series for Parlophone with Johnny Hodges, Bunny Berigan, and Teddy Wilson, songs and settings finally came together properly. Most of the 1937 and 1938 recordings were made with Red Norvo's band—a not particularly inspiring group, although Norvo himself contributes several delightful interludes. In 1939 Miss Bailey found herself recording once again with highly compatible small ensembles—her Oxford Greens with Mary Lou Williams on piano and Floyd Smith on guitar, and a woodwind ensemble led by Alec Wilder. Several superior results of these sessions are included (There'll Be Some Changes Made, Gulf Coast Blues, Hold on, Nobody's Baby). Later, Miss Bailey was at her lyrical best on at least two of the pieces (In Love in Latin, I'll Close My Eyes) made during her postwar stay with the Majestic label. The quality of her singing all through these years is amazingly consistent. The drawbacks are not of her doing, but stem from the circumstances—the lyrics and the accompaniment. Yet even with these hindrances this is a valuable set, for Mildred Bailey was one of the great vocal talents that stemmed from jazz. Like Bix Beiderbecke, she recorded all too frequently in poor settings; but just as Beiderbecke's presence salvages many otherwise dismal discs, so does Miss Bailey's voice.

Count Basie: "And the Kansas City Seven." Impulse A 15, $4.98 (LP); AS 15, $3.98 (SD).

The light-footed airness which was one of the characteristics of the original Basie band, a quality usually missing from his current group, is recaptured by this septet drawn from that current band. Of the eight tunes played by the Basie rhythm section plus Thad Jones, trumpet, with Frank Foster, Frank Wess, and Eric Dixon of the reed section, three are repeats of some of Basie's earliest recordings—Lady Be Good, I Want a Little Girl, and Shoe Shine Boy. It may be the pure joy of hearing these familiar pieces played with such effortless warmth and recorded so brilliantly that makes them seem distinctly superior to the five originals included here. Nonetheless, none of the new pieces offers anything to compare to Thad Jones's superb wa-wa solo on Little Girl, with Basie filling in perceptively on the organ behind him, or Basie's gorgeously succinct two-chord solo on Lady Be Good, with Jones's crisp, to-the-point trumpet. The new selections belied their moments, but there is a great deal of flute playing which reduces them to ordinary terms, and they lack the positive shape of the older pieces. In both cases, however, it is a pleasure to hear Basie in such loose, flexible surroundings once again.

George Brunis: "King of the Tailgate Trombone." Commodore 30015, $4.98 (LP).

Twelve of the selections recorded by Brunis for Commodore between 1943 and 1946 make up this collection. On most, he is joined by the wryly lyrical Pee Wee Russell on clarinet, and by Wild Bill Davison, whose brassiness on cornet matches Brunis's extroverted use of the trombone. Instrumentally, these are appealingly rough-and-ready performances. Brunis sings on many of them, foregoing some of the pointless coarseness that has often crept into his style on the stand, and revealing a strong affinity for Jack Teagarden's vocal mannerisms—an affinity also reflected when Brunis applies his trombone to a ballad.

Continued on next page
BILLY BUTTERFIELD JAZZ BAND: "Billy Plays Bix." Epic 16026, $3.98 (LP); 17026, $5.98 (SD).

Billy Butterfield's explorations of tunes associated with Bix Beiderbecke are fresh and lively, and although Butterfield plays with constant acknowledgment of Beiderbecke's attack, there is little overt attempt at imitation. The key to the approach occurs in Tommy Gwaltney's entrance on clarinet on "Way Down Yonder in New Orleans:" a startling reproduction, recorded many dull tunes, and one wonders if any purpose is served by slavishly holding to a repertory that often has so little to offer. However, this band (made up of unfamiliar names) gives Butterfield a strong foundation—much stronger than Beiderbecke's groups usually gave him.

Joe Carroll: "Man with a Happy Sound." Charlie Parker 802. $3.98 (LP); 402 S, $4.98 (SD).

Carroll, usually identified with bop scat singing (in partnership with Dizzy Gillespie), gives much broader scope to his vocal talents here. He has, quite obviously, been doing himself a disservice all these years by concentrating so heavily on novelty material, for he is an exuberant and imaginative singer who can belt out a rocking blues, tear through a rhythm tune with bubbling vitality, or take an astonishing but absolutely effective view of a familiar tune ("Lady Be Good," for instance, is done as a slow, insinuating, humorous rocker and it works). Although there is little of the similarity between Carroll and Fats Waller, Carroll projects the same sense of bubbling gaiety. These are truly, uninhibited performances, full of rhythm and good humor.

Miles Davis: "At Carnegie Hall." Columbia CL 1812, $3.98 (LP); CS 8612, $4.98 (SD).

In May 1951, Miles Davis appeared in public for the first time with the twenty-one-year-old Gil Evans at the piano. He had recorded with him very successfully on several occasions. For this concert, in addition to the Evans band, he brought along regular members of the Davis, as this recording of portions of the concert testifies, was in rare form, playing with tremendous, driving intensity and, when the tension demand required it, a poignantly romantic style. The Evans orchestra served, as it had previously on records, as a highly complementary setting to Davis solos. At the concert, however, there were long, sononnet stretches when Davis was resting and members of his own group—Hank Mobley, tenor saxophone, or Wynton Kelly, piano—would take the spotlight to grind out routine, lengthy solos. Some of these lesser moments are heard in the recording, using up a lot of time that might have been devoted to more diverting events. Whenever Davis is at work, however, whether with his quintet or supported by the band, this is a compelling disc.

JIMMY HAMILTON: "Can't Help Swinging." Swingville 2028, $4.98 (LP).

Although Jimmy Hamilton has been a member of Duke Ellington's band for over twenty years, he has never become a homogeneous part of the ensemble. His dry and formal clarinet style has always been a thing apart from the over-all Ellington sound. Shifting to that context better on tenor saxophone—but Duke rarely chooses to feature him on that instrument. This graceful and unpretentious set of performances, recorded which Hamilton is heard with only a rhythm section, suggests that Ellington has been missing a bet all these years in not letting Hamilton loose in the manner of flowing, rhythmically good things he does here. He sounds much more at ease on both clarinet and tenor saxophone than he usually does with "Kicksy D." Much of his clarinet work is done in a gently feathery high note style while his tenor lines, taking an opposite tack, are lean, sinewy, and assertive. In both cases his playing is perceptively economical and so seemingly effortless that one is constantly surprised by the strength of the swinging propulsion which he generates. The eight pleasant tunes are split between standards ("Dancing on the Ceiling," "Lullaby of the Leaves," etc.) and attractive originals.

BARry HARRIS QUINTEt: "Newer Than New." Riverside 413, $4.98 (LP); 9413, $5.98 (SD).

Having recently shown himself to be an absorbingly personal piano soloist, Barry Harris now shifts to the leadership of a five-man group that often suggests the Parker-Gillespie ensembles of the mid-Forties. The inclusion of one selection from their repertory, "Anthropology," stresses the association. Otherwise, the
connection is established by the sources from which Harris, his alto saxophonist, Charles McPherson, and his trumpeter, Lonnie Hillyer, have sprung. This is not to say that they are merely imitating, for they are not. Unlike the alto saxophonists who for years have been depending on a large collection of Parker phrases, McPherson uses the manner rather than the matter of Parker. He has the same fleet foot and the running style of phrasing but, in using them, he does not sound notably like Parker. Similarly Hillyer, a trumpeter not yet as mature as McPherson, has Gillespie's crisp approach and feeling for shading; while Harris, as he has shown before, is, in part, a descendant of Bud Powell. The group has the help of light and lifting propulsion from Ernie Farrow, bass, and Clifford Jarvis, drums. It has a fresh sound, develops some interesting ensemble passages and, in Harris and McPherson, has reasonably consistent soloists. Hillyer, however, tends to run dry very quickly.

Coleman Hawkins: "On the Bean." Continental 16010, $1.98 (LP). This miscellany of small-ensemble performances recorded in the middle Forties boasts (in addition to Hawkins) Don Byas, Edmond Hall, Charlie Shavers, Hank D'Amico, Buck Clayton, and Shelly Manne, among the featured musicians. Aside from four ballads, one of which is completely devoted to a Hawkins solo, the tunes are simple riffs with brief solo spots. Hawkins is the only one who emerges with any real impact, although Shavers, Hall, and Byas each get in a short and creditable solo. Hawkins, however, is indolent and, he stands out in any company and under any circumstances, including these relatively routine settings. The recording is eratic and ranges from fine to tubby.

Jazz at Massey Hall. Fantasy 6003, $4.98 (LP). This recording of a concert held in Toronto in 1953 involving Charlie Parker, Dizzy Gillespie, Bud Powell, Charlie Mingus, and Max Roach was released several years ago on Mingus' relatively obscure Debut label. For this new appearance the recording has been cleaned up skillfully and, as a result, the tremendous vitality of this remarkable performance now comes across much more potent than in the original release. These five men were the nonpareils of the bop period. They are heard here in more relaxed surroundings than they had in their studio efforts, and they play some of the classics of the repertory—Hot House, Salt Peanuts, Night in Tunisia, Wee. Powell tips through an amazing piano solo on Wee. Parker's playing is spirited all through the set, and Roach takes two of the most effectively fiery drum solos ever caught on record. This disc stands with the greatest small-group jazz classics.

Charlie Parker: "Bird Symbols." Charlie Parker 407, $5.98 (LP). These are reissues of recordings made by Parker for the Dial label in 1946 and 1947, the periods just preceding and following his commitment to a sanitarium in California. They are, somewhat surprisingly in view of Parker's condition at the time, superb examples of his playing, particularly in the gorgeous case and flow of such ballads as Bird of Paradise, Embraceable You, My Old Flame, or in the firmer adaptation of that style on Cool Blues, in which he was accompanied by Erroll Garner. The set includes the version of Night in Tunisia on which Parker dove into his new classic break, and a beautifully compact treatment of Yardbird Suite which is established, developed, and concluded in a highly satisfactory manner in a mere two minutes and forty-five seconds. These recordings also include several appearances by Miles Davis, playing with such strong assurance as to belie the legend that he was a very uncertain trumpeter at this time.

Jack Teagarden: "Think Well of Me." Verve 2445, $4.98 (LP); 6-2445, $5.98 (SD). For those who remember Willard Robinson's Deep River Orchestra, the prospect of Jack Teagarden doing a batch of Robinson's songs is highly promising. Unfortunately, the project is largely undermined by string accompaniments which are utterly inappropriate. Robinson's lyrics often turn into solid corn, but his tunes have a rare, nostalgic pastoral quality which, properly handled, can excuse even his lesser efforts as a lyricist. In the proper setting, Teagarden might have been able to evoke the old Deep River feeling, but the odds are against him. Here in spite of this, however, he contributes several beautifully warm, lyrical trombone solos. The tunes include Cottage for Sale, Tain't So Honey Tain't So, Don't Smoke in Bed, and I'm a Fool About My Mama.

---

Decorate your home with sound

**BELL Stereo Systems**

have long been recognized as among the finest available. Be sure to see and hear such outstanding components as the new T-347 tape deck that gives you sound-on-sound, off-the-tape monitoring and Duosound, ideal in combination with the 2445-SI Stereo Receiver for off-the-air stereo recording. Send for complete literature today!
NOW! TWO NEW STARS JOIN THE ROBERTS CONSTELLATION...

"The New Roberts '1057' is a complete recording studio in itself," Dick Van Dyke, Star of Columbia's forthcoming musical "Bye Bye Birdie" and his own CBS TV show.

New ROBERTS '1057' STEREO TAPE RECORDER

Combines matchless performance, ease of operation at a low, low price. Features 4-track stereo and monaural record-play • Sound-on-sound multiple recording in stereo, sound-with-sound (teacher-student feature), sound-over-sound mixing • Dual speakers • Stereo amplifiers • 4 stereo headset outputs • Automatic shut-off • 3 1/2 and 7 1/2 ips... ...$339.95

P.S. The new Roberts '1057 P.S.' with built-in photo-sound-synchronizer lets you add Stereo Sound to your 35 mm slide shows automatically... ...$369.95

"The New Roberts '997' - the greatest all-around stereo tape recorder I've ever used" - Lucille Ball, Star of her own CBS TV "Lucy Show"

New ROBERTS '997' STEREO TAPE RECORDER

A fine, professional 4-track stereo record-play instrument with 2-track stereo playback • Dual monitor speakers • Sound-with-sound - important for the actor, musician or language student • Six stereo headset outputs • 3 1/2, 7 1/2 and 15 ips tape speeds • Double fast rewind • Automatic shut-off • No tape recorder gives you more for your money than the New Roberts '997' for only $449.95

ROBERTS ELECTRONICS, INC.
LOS ANGELES 16, CALIFORNIA

Roberts Canada: 7725 Adora St., Vancouver 14, B.C.
Prices slightly higher in Canada

CIRCLE 25 ON READER-SERVICE CARD

HIGH FIDELITY MAGAZINE

www.americanradiohistory.com
The following reviews are of 4-track 7.5-ips stereo tapes in normal reel form.

BEETHOVEN: Fidelio
Sena Jurinac (s), Leonore; Maria Stader (s), Marzelline; Jan Peerce (t), Florestan; Murray Dickie (t), Jaquinno; Gustav Neudlinger (b), Pizarro; Dezso Ernster (bs), Rocco; Frederick Guthrie (bs), Don Fernando. Chorus and Orchestra of the Bavarian State Opera, Hans Knappertsbusch, cond.
- • WINDSOR WTW 154. Two reels: approx. 70 and 85 min. $19.95.

Among the first stereo editions (and the first on tape of any kind), this Fidelio is one that most connoisseurs are likely to consider only as a stopgap—soon to be eclipsed, on discs at least, by a Klemperer version for Angel which, according to many reviewers, is notably superior. There are some admirable things here (as detailed in Conrad Osborne’s disc review of last April), but I’m afraid that I cannot be as objective as he about the conductor’s over-all pacing, which for me is exasperatingly deliberate throughout. Except for Jan Peerce’s now somewhat vocally worn Florestan and Maria Stader’s Marzelline, the individual roles lack dramatic conviction; and Miss Jurinac, fine artist though she is, simply does not command the vocal authority needed by Leonore’s great “Absegdelich, wo elt' du ihn.” On the other hand, the spoken German dialogue is excellently done and Knappertsbusch’s glacially slow tempos do at least have the advantage of revealing the details of the score with absorbing lucidity. The orchestra and chorus are first-rate, too; the recording and tape processing satisfactory, if scarcely outstanding.

GILBERT and SULLIVAN: Iolanthe
Yvonne Newman (s), Iolanthe; Mary Sansom (s), Phyllis; Gillian Knight (c), Queen of the Fairies; Alan Styler (b), Strephon; John Reed (b), Lord Chancellor; et al.; D’Oyly Carte Company Chorus. New Symphony Orchestra, Isidore Godfrey, cond.
- • LONDON LOS 9046. Two reels: approx. 73 and 46 min. $15.95.

This is a welcome resumption on tape of the new D’Oyly Carte series, and while the young singers of the present company are still largely unfamiliar to American listeners (and though few of them as yet demonstrate as vivid personalities as the famous D’Oyly Carte stars of an earlier generation), their fresh voices and decorously restrained—very British—enactments are consistently delightful. The humor, however, is very low in key, and to faithful Martyn Green devotees of the present Lord Chancellor’s patter songs may seem lacking in dramatic virtuosity. Yet John Reed sings them probably better than they ever have been sung before and also endows them with subtler wit and zest. Indeed, the musicianship of the entire cast is notable; Godfrey conducts with leisurely aplomb; the fine chorus and orchestra—augmented in the more martial passages by a contingent from the Grenadier Guards Band—show off to perfection the theatrical authenticity of the gleaming stereo recording; and apart from a few slight intrusions of background noise the tape itself is very well processed. As in the previous Pinafore taping, the complete spoken dialogue is included—in this case, in a particular, a decided advantage.

HOLST: The Planets, Op. 32
Women of the Vienna State Opera Chorus; Vienna Philharmonic Orchestra, Herbert von Karajan, cond.
- • LONDON LCL 80097. 49 min. $7.95.

After the sad case of the first reel edition of Ansermet’s Scheherazade, I feared that the no less sentimentally brilliant recording of von Karajan’s Venus (August 1962) might also have been timidly watered down for tape release. Fortunately, it is not: what we can hear here is probably as close a match for the supreme concert-hall realism of the stereo disc version as tape-processing techniques can achieve. The high fidelity specialist with a super-pickup may still squeeze out a few more highs from a brand-new disc copy, but in comparably wide-range tape reproduction there is no dimming of the original sparkle. The crisp transients of even the low level percussion passages come through without veiling or perspectival shifts, while the midrange and extreme low frequencies achieve, as always in the best tapes, an even more satisfying warmth and solidity. A genuine triumph which no tape collector can afford to miss!

[For further good news. I’m overjoyed to report that the current tapings of the Ansermet Scheherazade and Prince Igor Dances (London LCL 80076) now are being produced from a reedited 4-track master, and that their technical qualities are comparable in every way with those of The Planets. Having chided the UST editors for a grievous error in the tape caption, I now take pleasure in congratulating them on correcting it so satisfactorily. I regret only that there seems to be no marking by which the new taping can be distinguished from the earlier ones.]

MACHAUT: Notre Dame Mass
• Prez: Viderunt omnes: Sederunt principes
Deller Consort. Alfred Deller, cond.
- • VANGUARD VTC 1644. 47 min. $7.95.

A doubly welcome release representing what I believe to be the tape debut of the Deller ensemble and certainly the first reel editions of two of the earliest examples of “signed” art music. (Péroin’s Sederunt principes once was available in a 1957 Experience Anonymes 2-track version by Russell Oberlin, et al.) Even more than the music of the Renaissance master Josquin des Prez recently taped by Vanguard, these Gothic works of the late twelfth and mid-fourteenth centuries are so strange to present-day ears that they often seem to have “modern” qualities—a impression enhanced here both by the singers’2 voices and by the participation of such pungently timbred ancient instruments as the regal (a small reed organ), recorder, zink (or cornett), discant and tenor pommer (or shawms—early oboes), as well as violins, flute, and trombone. The recording is almost too reverberant (with consequent post-and preechos), but at least it effectively suggests the grandiose acoustics of the Cathedral of Notre Dame at Paris where these works were originally presented. Nor for casual listening is the reel outstanding for the historical importance of its contents. For some ears at least, the granitic eloquence of the Machaut Mass, as well as the striking contrasts between serene calm and almost dancelike vivacity in the Pérotin organa, will have a very special, quite timeless fascination.

PROKOFIEV: Peter and the Wolf, Op. 67
• Cháikovsky: The Nutcracker, Op. 71: Orchestral Suite
- • COLUMBIA MQ 469. 49 min. $7.95.

Apart from the children’s quiz show preliminaries (rather pointless on records, however effective they may have been in broadcasts), both Bernstein’s narration and his performance of the familiar orchestral tale are admirably straightforward and vividly recorded—if with rather too close miking for the narration and some bottom heaviness in the orchestral sonics. Neither these slight flaws, however, nor the more serious ones of considerable preecho and background amplification “flow” are likely to reduce the relish of the enormous Bernstein public first introduced to this work via TV or radio. I trust, too, that they will fully appreciate the much more translucently and naturally recorded Nutcracker Suite. This part of the tape is immaculately processed, free from mannerisms, zestful, and sonically pleasing. A much of infinite surprises, Bernstein reveals a restraint and resilience here which are as unexpected as they are delightful.

Reviewed by R. D. DARRELL

November 1962

135

Continued on next page
be an angel
write to us in London for a free back issue of RECORDS and RECORDING or Music and MUSICIANS—the illustrated English monthly magazines which are absolutely devoted to classical records and music.

Or send for a trial year subscription
Records & Recording $4
Music & Musicians $5

HANSOM BOOKS
7 & 8 HOBART PLACE, LONDON SW1 ENGLAND

CIRCLE 53 ON READER-SERVICE CARD

PUCCINI: La Bohème

Anna Moffo (s), Mimi; Mary Costa (s), Musetta; Richard Tucker (t), Rodolfo; Adelio Zagonara (t), Parpignol and A Sergeant; Robert Merrill (b), Marcello; Philip Maero (b), Schaunard; Flavio Tosin (b), A Customhouse Official; Fernando Corea (bs), Benoit; Giorgio Onesti (bs), Alcindor. Chorus and Orchestra of the Rome Opera House, Erich Leinsdorf, cond.


My second tape encounter with Miss Moffo is disconcertingly different from the first. Perhaps I underestimated her acting ability (if not her enchanting, however delicate, voice) in reviewing her Traviata (August 1961), or Mimi is a far more suitable role for her than that of Violetta. At any rate, she strikes me as near ideal here, dramatically and vocally; and without yet knowing anyone else's opinion of this recording. I'm rash enough to report that my first impressions are all favorable. I've rarely heard, indeed, an opera performance in which every member of the cast, as well as the chorus, orchestra, and conductor, are so uniformly admirable. This impression is reinforced when I compare the present version with the earlier taping by Serafin for London, which up to now has been generally ranked as the best on records today. (The unforgettable 1946 mono version by Toscanini of course remains sui generis.) Reheard, the Serafin Bohème seems as fine as ever, and the presence of Tebaldi's superb singing even more impressive. But it's now more evident that hers is a definitely mature and hardly fatally stricken Mimi; more importantly, the whole Serafin conception seems slow in pacing and more self-consciously grandly operatic than Leinsdorf's. The new version, besides its youthful and poignantly appealing heroines, brings more distinction and subtlety to practically all the other roles, is markedly brisker in the lively sections, and over-all more dramatically naturalistic. What gives the Leinsdorf Bohème its clearest superiority, however, are the slightly more forward positionings of the soloists vis-à-vis the orchestra, and the lighter, purer, more natural recorded sonics. An unexpected advantage, too (thanks to Leinsdorf's livelier tempos) is the pairing of two acts on each side of a single reel, whereas Serafin's pacing was just enough slower to require two reels (with considerable tape wastage on the B side). Yet the economy of the new version has been achieved with no sense of hurrying or any processing difficulties. There are inevitable preechos, as before, but the quietness of the surfaces is even more notable here.

RACHMANINOFF: Concerto for Piano and Orchestra. No. 2, in C minor, Op. 18

Sibelius: Finlandia, Op. 26

Kjell Baekkeldun, piano. Oslo Philharmonic Orchestra, Oivin Fjeldstad (in the Concerto) and Odd Gruner-Hegge, cond.

- RCA Camden CTR 475. 41 min. $4.95.

STRAUSS, JOHANN II: Waltzes (4)

Oslo Philharmonic Orchestra, Oivin Fjeldstad, cond.

- RCA Camden CTR 623. 36 min. $4.95.

On its own merits, Baekkeldun's Rachmaninoff Second is a good if not outstanding version, handcappped a bit by emotional restraint but accompanied and recorded with fine dramatic breadth and the authentic ring of beautifully produced piano sonorities. At its present bargain price (with a rousing Finlandia thrown in for good measure), however, this is a real "sleeper," slightly preferable (for orchestral and recording reasons, at least) to the similarly low-priced Rich mond taping by Katin.

Fjeldstad's Strauss waltzes (Emperor, Blue Danube, Tales from the Vienna Woods, and Wine, Women, and Song) are also a good buy in another well-processed recording. But since the conductor uses the scores (if, alas, not in Geschichten aus dem Wiener Wald) and plays them with infectious vitality in a style midway between the Viennese lil and the higher-tensioned style of most American conductors. His Oslo strings, however, aren't quite capable of truly golden sonorities and I should like a still warmer acoustical background than the present otherwise good stereoism provides.

Even with these relatively slight reservations, the new Camden series is off to a most promising start (there also is an exceptional Tchaikovsky prelude and unpretentious Grofé Grand Canyon Suite, CTR 468, which was at one time available in a Tandberg/SMS tape edition), and it is sure to be welcomed by many budget-conscious collectors who so far have been largely limited for classical bargains to the Richmond catalogue.

ROSSINI: Overtures

Semiramide; Guillaume Tell: La Gazza ladra; La Scala di seta; Il Barbiere di Siviglia.

London Symphony Orchestra, Pierino Gamba, cond.

- LONDON CCL 80096. 45 min. $7.95.

If Gamba can't quite match the supreme virility of Reiner's celebrated taping of Rossini overtures of January 1966 (which differs from the present program only in the omission of Semiramide and the addition of La Cenerentola; and Signor Bruschini), he certainly isn't far behind. And to some ears the richer warmth of the beautiful orchestral handling even be preferable to the more scintillant brilliance of the RCA Victor reel. The present tape is admirably processed, too, making it all the more preferable to London's earlier Rossini tape (by Peter Maag), which had technical defects as well as overdelicate performances. Bargain hunters should not overlook an attractive two-record, far less distinctive Richmond reel by Kenneth Alwyn (which includes four of the present overtures, omitting La Gazza ladra); but no connoisseur will want to settle for anything less than Reiner or Gamba—or both.

SCHUBERT: Symphony No. 9, in C

Columbia Symphony Orchestra, Bruno Walter, cond.

- COLUMBIA MQ 467. 52 min. $7.95.

Except among devout Walterians, the late maestro's last recording of the great Schubert Ninth elicited a somewhat mixed reception when it first appeared on discs just over a year and a half ago—as it must indeed from me now. But
if it is a bit slow and heavy-handed at times, and rather somberly colored (a quality probably accentuated by the rather dark recording), it does have truly incomparable and uniquely Wartian grandeurs, not least in the heroic drama of its driving finale. And, dark as it may be, the recording is impressively expansive, clearly detailed, and powerful, while the tape itself is admirably processed. My first choice still remains the more elastic, spontaneous, and songful Krips version for London (March 1961), but the comparison of these two sets provides another striking illustration of the aesthetic truth that any genuine masterpiece may be approached in quite different ways—each of which can reveal new facets of its composer’s genius.


Cleveland Orchestra. George Szell, cond.

At last the tape industry has come around to representing Schumann’s orchestral works: appropriately, by the impetuous First Symphony and a duplication of the Manfred overture also released this month with Munch’s Berlioz Symphonie fantastique. An acknowledged Schumann specialist, Szell brings his many talents to both performances, about which my only reservation is that he lacks some of the spontaneity which the “Spring” symphony in particular calls for. I am less happy about the recording and tape processing here: the former seems dark and bottom-heavy; the latter betrays not only a slight intrusion of reverse channel spill-over before the Larghetto movement but considerable background hum or noise in the quieter passages, especially on the B side. I hope these flaws are not characteristic of other tape copies; this reel should, even in spite of them, win new friends for Schumann’s deeply rewarding orchestral works.

ARTUR RUBINSTEIN: “Highlights from Rubinstein at Carnegie Hall”

Artur Rubinstein, piano.

RCA Victor FTC 2125. 51 min. $8.95.

Like many other Doubting Thomases, I was once unconvinced that stereo really was necessary to the recording of solo instruments. My mind was changed for me before now, but for everyone who still remains to be “sold,” the present reel surely will be irrefutable proof that stereo is just as valuable here as elsewhere. I have yet to hear the monophonic version of this program, but it just can’t possibly match the grandeur, yet never oversizesize sonority, of Rubinstein’s piano tone—still less the spacious acoustical authenticity of his Carnegie Hall setting. For the rest, I can say no more than that the maestro is at the height of his matured powers and insights, that the audience is both properly quiet (except for a few coughs at the beginning) and enthusiastic, that the applause is promptly faded out (as is always preferable on records), and that the tape itself is exceptionally well processed even though a trace of spill-over is detectable just once. (This is hardly

Continued on next page

from the professional viewpoint

Magnecord Ranks Highest

Above the sound and fury of the market place, one tape recorder is outstanding. And that tape recorder is Magnecord, for years the choice of professionals.

The incomparability of the Magnecord 728-748 Series (pictured above) deserves the consideration of those who demand the ultimate in audio tape recording, including Stereo, of course! With a Magnecord you, too, will add the professional touch to sound.

for additional information write:

Magnecord
SALES DEPARTMENT

MIDWESTERN INSTRUMENTS, INC.
P. O. BOX 7509 / TULSA 35, OKLAHOMA

CIRCLE 69 ON READER-SERVICE CARD

November 1962
What do you hear from STRAUSS?

The aim of Richard Strauss is less for "beautiful sound" as such, than for a convincing musical tone-canvas. At times his inventive boldness in harmony and orchestral effects breaks through conventional musical bounds... even invents new ones to express the hiss of steam, the clop-clop of horses, the drumming of rain. Yet the farthest-out sounds of the Straussian palette are never beyond the range of easy, faithful capture on "Scotch" Recording Tape!

Out of the ordinary, too, are the high potency oxides and their critically uniform application that go into making "Scotch" Recording Tape first choice of aural connoisseurs. Backing and tape widths too must meet micrometer measurements—increasingly important in today's four-track stereo recording where each track uses less than ¼ tape width (thus magnifying the potential distortion that lack of uniformity can cause).

No sometime thing, this uniformity of "Scotch" Recording Tape is dependable. Professionals know they can depend upon it right down the line... from reel to reel, track to track, stereo and monaural recording. Exclusive Silicone lubrication gives "tender loving care" to sensitive recorder heads and extends the life of your tapes. See your dealer!

surprising, considering the enormous dynamic range the recording captures here.) Oh, yes—the music itself—a twentieth-century segment of the vast repertory covered by Rubinstein in his series of ten recitals in the fall of 1961: two Debussy Preludes (Les Cigales, Engloutie and Ondine) and two Images (Paysans d'or and Hommage à Rameau); Szymanowski's Four Mazurkas, Op. 50; twelve of the Op. 141 tone poems by Prokofiev; and six pieces (including the Polichinelle) from the first Prole du Bébe Suite by Villa-Lobos. Let us hope this is only the first installment of a long series to come.

"Borge's Back—Recorded Live" Victor Borge, with Leonid Hambro, piano. M-G-M STC 3995, 44 min., $7.95 Except for a few all too brief musical moments with some superb two-piano interpretations of classics and pops, this evening with Borge in Buffalo, New York, is mostly casual talk which is seldom as hilarious on this tape as the enraptured audience in Buffalo obviously found it. Yet Borge himself is so engaging, whatever he has to say (many of his witticisms are impromptu), and everybody present has such a good time, that it's impossible for a tape listener not to have one too.

"Bravo Giovanni." Original Cast Recording. Anton Coppola, con. Columbia QV 458, 51 min., $9.95. These two reels, together with the current London Rigoletto, impressively demonstrate Siepi's versatility—in a Broadway show especially tailored for him, and in a collection of popular Italian airs, all sung with great zest and lift but topped by exceptional performances of a swaggering Turitombu and a hauntingly expressive 'Nu Quarto e Luna.' The basso is less assured in Milton Schaffer's new suite—show-stopping songs, but his big voice rings out magnificently, and Bravo Giovanni proves to be unexpectedly entertaining in recorded form. For this Siepi himself has to share honors with his vocally less gifted leading lady Michele Lee, whose personality is vividly projected, and with comedians George S. Irving, David Opatashu, and Maria Karnilova. Irving is particularly effective in delivering Ronnie Graham's deft and witty lyrics, and the full-blooded recording captures every word with exciting theatrical immediacy.

"College Concert." The Kingston Trio. Capitol ZT 1658, 39 min., $6.95. This is the first recording I've heard of the Kingstonians in a live concert, and if the presence of an enthusiastic collegiate audience (at the University of California at Los Angeles) encourages a bit of hamming, it also stimulates the trio to some of its best performances. Home listeners will relish the lifting Oh Miss Mary and Where Have All the Flowers Gone, the lustily swinging O Kau Kau, and the haunting Chilly Winds. The recording admirably achieves on-location atmospheric realism with no loss of verbal or sonic clarity.

"The Count Meets the Duke." Count Basie and Duke Ellington Orchestras. Columbia QV 459, 41 min., $7.95. This is a collaboration rather than a
competition, with the two leaders starring in their individually distinctive pianistic commentaries and antiphonies (Basie on the left throughout, the Duke on the right), and varied solos by at least a dozen other players involved. Apparently unrehearsed, the performances might have been even more effective if they had been carefully planned, but they do exude spontaneity and at their best (in Battle Royal, Jumpin' at the Woodside, and Wild Man), they are immensely exhilarating. The strong, open, markedly stereoistic recording does them full justice, but unfortunately the tape processing is flawed by slight spill-overs between some of the selections.

"Ella Swings Brightly with Nelson." Ella Fitzgerald; Orchestra. Nelson Riddle, cond. Verve VSTC 274, 36 min., $7.95. A typical Fitzgerald program with Ella at her lilting best in Love Me or Leave Me, I Won't Dance, Alone Together, I Only Have Eyes for You. She's less distinctive but, as always, good) in the bluesy I'm Goin' Fishin' and other, slower, more emotional songs. Riddle's orchestral arranging is usually "swings brightly" throughout, and the gleaming stereo recording (in which the soloist is not too closely miked) discloses every felicity of his deft arrangements.

"For the Nero-Minded." Peter Nero; piano; Orchestra, Marty Gold, cond. RCA Victor FTP 1141, 39 min., $7.95. Again, Nero demonstrates that cocktail hour pianism need not be languidly sentimental nor lacking in musical imagination and substance. He brings genuine zest and bounce to Everything I've Got, Dancing on the Ceiling, and Something's Coming; provides interesting quasi-polyphonic textures for Isn't It Romantic and Love is a Simple Thing; and only occasionally lapses (as in Yesterdays and Let's Not Waste a Moment) into more pretentious fortlities. Marty Gold supplies rich orchestral support and the RCA Victor engineers capture the piano in particular with impressively natural and ringing solidity.

"Hymns and Songs of Brotherhood." Mormon Tabernacle Choir, Richard P. Condie, cond. Columbia M 453, 37 min., $7.95. For no technically logical reason, the choir seems less closely miked here than in last June's disc version of the same recording; and while this is undoubtedly a subjective illusion, it certainly makes the reverberant, broadspread stereoism even more sonically impressive than before. It also makes one regret even more than ever the lack of orchestral accompaniment in the Pilgrims' Chorus, Holst's Two Veterans, and the abridgment of Vaughan Williams' Song of Thanksgiving. But the rest of the well-varied, mostly unchackened program should please the choir's many admirers. The excellently processed taping is miraculously free of preëchoes.

"In Praise of God." Frank Chackfield and His Orchestra, Richmond RPE 459, 45 min., $4.95. In a first-rate taping (with even quieter surfaces than the disc editions), this glowingly rich, stereosonic, the magnificent orchestral patching, and the imaginative symphonic scorings combine to place Chackfield's program among the finest "devotional" releases to come along. At its bargain price it is one of the best buys in the whole tape catalogue—if only for its All People That on Earth Do Dwell, Vaughan Williams' magnificent setting of the "Old Hundredth," a tastefully stereosonic "patrol" arrangement of Onward Christian Soldiers, and Eric Rodgers' impressively sonorous scoring of the jubilant All Things Bright and Beautiful.

"Mexico!" Mariachi Miguel Dias. Audio Fidelity AFST 537, $8.95. A colorful tape revival of one of Sidney Frey's 1960 south-of-the-border documents of a mariachi ensemble—typical for its zestfully slapdash fiddles and guitars, and for its exuberant vocals. It is notable, too, for the comparatively restrained of its florid trumpet playing and the effective use of a harp. The tireless festive performances tend to get a bit monotonous, but there are welcome contrasts in the best of them: Las Trompetas del Diabolo, Alma Llanera, and La Adelita. Brilliant, highly stereoistic recording; rather dry acoustics; quiet tape surfaces marred occasionally by slight preëchoes and spill-overs.

"The Midnight Special." Harry Belafonte; Orchestra, Jimmie Jones, cond. RCA Victor FTP 1108, 40 min., $7.95. Belafonte's latest program ranges less widely than many of his earlier ones, and dispenses with the usual chorus and orchestra in favor of a studio instrumental ensemble featuring pianist-leader Jimmie Jones, trumpeter Joe Wilder, and tenor saxophonist Jerome Richardson. Belafonte seems inspired here to some of the best—and least mannered—singing I have ever heard from him on records. His eloquent Makes a Long Time Man Feel Bad is an authentic blues masterpiece, and not far behind are Did You Hear About Jerry?, Crawdad Song, Got a Travel On, and Michael Row the Boat Ashore. Belafonte's old friends will find fresh reasons here for their admiration, while listeners who have never heard him before will find this reel an ideal introduction to one of the most engaging worldmusical personalities of our day. Happily, too, it is superbly recorded and, apart from some preëchoes, well processed.

"The Music Man." Film Track Recording, Ray Hentoff, cond. Warner Brothers WSTA 1459, 49 min., $8.95. The film version of Meredith Willson's masterpiece may well duplicate the popular success of the Hollywood West Side Story—but I'd be willing to bet that it will not delight those who know either the original Broadway production or its Capitol taping. Robert Preston is still starred, to be sure, but while one might expect his virtuoso performance to have become more slickly mannered with constant repetition, even listeners with the worst opinion of Hollywood can hardly be prepared for the insensitivity with which the music itself has been diluted for mass consumption. Hentoff's polished orchestra is an unacceptable substitute for the lively riffs of Herbert Greene. And the freshness and homespun gusto of Willson's score are barely suggested here.

Now hear this!

Tartan® Series

"3 FOR-THE-MONEY" SALE!

Now at your dealer's:

Save money (up to $1,901) on a banded three-pack of all-purpose "SCOTCH" Tartan Series Recording Tapes! Your choice of standard, extra play and double play lengths and acetate or polyester backings in five or seven-inch reels. Stock up now and save!

plus special rack offer!

A deluxe, gold-plated Tape Library Rack can be yours for 3 end-of-reel tabs from any "SCOTCH" Recording tape, and just $2.50. Expandable rack holds up to 40 reels—a $5.95 value! Send to 3M Company, Box 3500H, St. Paul 15, Minn.

Magnetic Products Division

CIRCLE 72 ON READER-SERVICE CARD

www.americanradiohistory.com
New EICO Stereo FM Multiplex Tuner ST 97

Semi-Kit $99.95 Wired $149.95 Includes Metal Cover and FET

BUILDING THE SEMI-KIT:
The two most critical sections, the front end and 4 IF's through to the detector, are entirely pre-wired and pre-aligned for best performance on weak signals (fringe area reception).

For the third most critical section, the heart of the stereo demodulator, you simply mount and solder the components on a high quality circuit board. Pre-aligned cells eliminate all adjustments. The rest is non-critical and easily accomplished with the clearest pictorial drawings and most thorough-going step-by-step procedure in the industry.

THE CIRCUIT
The front end. Consistent and reliable printed circuit. Ultra-sensitive, stable, and low-noise, wide-band design. Rugged plated steel housing for protection and shielding. Meets FCC radiation requirements. Precise temperature-compensation for freedom from drift without AFC. AFC provided with defeat for convenience. Indirect gear drive is backlash-free and eliminates possibility of microphony, the IF strip Four IF amplifiers-limiting stages (all that will do any good) and an ultra-wide-band ratio detector, all pre-wired and pre-aligned. Designed with the utmost practicality so that the simplest alignment is also the alignment for highest sensitivity and practically lowest distortion. Important to you if a service alignment is ever required.) Output is flat to the limit of the composite stereo signal frequency spectrum to eliminate any need for roll-off compensation in the stereo demodulator.

The stereo demodulator. Ten stages for unequalled performance capabilities. EICO's brilliantly-engineered zero phase-shift, litterless detection circuit (patents pending) eliminates loss of separation due to phase-shift in the stereo sub-channel before recovery. Complete rejection of store-casting interference. Cathode follower, or driver, sharp cut-off 15kc low pass filters in each output channel.

THE OPERATION
Two slide-rule dials in a liner: one, a station frequency dial with the famous EICO "eye-tronic" tuning-eyel travelling along it to indicate the exact center of each broadcast channel; the other a logging dial with an automatic stereo indicator lamp travelling along it in tandem with the tuning-eye to indicate when the station tuned in is broadcasting stereo.

THE LOOK
Massive extruded aluminum panel and side rails, exquisitely brushed and anodized pearl gold, with baked epoxy brown, perforated steel cover.

PERFORMANCE
Pre-production field tests brought back the report "Definitely a fringe-area stereo tuner," which is simply the meaning of our laboratory measurements. We know, for example, that full limiting is achieved at 10uv input signal, meaning that the low distortion and noise specifications (the full benefits of FM) will apply to all but the most distant and difficult-to-receive stations. The sharp selectivity you need when a tuner is that sensitive is here also (a strong local station and a low-power station 100 miles distant separated by only 0.6 mc, each had its own sharp tuning-in point on the dial). While signal levels as low as 2.5uv will produce phase-locking for full stereo separation, very strong local signals will produce no higher output from the FM detector than a 10uv signal and will not be degraded in quality by overloading the stereo demodulator. Distortion is very low, both in mono and stereo, so that the sound you hear has that sweetness, clarity, and freedom from grating harshness that results from absence of distortion. The stereo output signals are so clean that there is not a sign of the 19kc pilot carrier or the re-inserted 38kc sub-carrier visible on a scope presentation.

SPECIFICATIONS

*Actual distortion meter reading of derived left or right channel output with a stereo FM signal fed to the antenna input terminals.

SIMPLE ARITHMETIC:
Uncompromising engineering + moderate price = best buy

140 WABC-FM, N.Y. 95.5 MC, Mon.-Fri.: 7-1185 P.M. • Export Dept., Roburn Agencies Inc., 431 Greenwich St., New York 13, N.Y.

CIRCLE 44 ON READER-SERVICE CARD

HIGH FIDELITY MAGAZINE

EICO, 3300 N. Blvd., L.I.C., 1, N.Y. 11111

Send free 32-page catalog & dealer's name.

Send new 36-page Guidebook to Hi-Fi for which I enclose $25 for postage & handling.

Name

Address

City Zone State

©1962 EICO Electronic Instrument Co., Inc.
3300 Northern Blvd., L. I. C. 1, N. Y.
Transistors in Progress. Having been duly impressed by recent figures from the Electronic Industries Association on the rapidly growing use of transistors (over 34,000,000 more sold in 1962 than in 1961), we hied ourselves to the Plainview, Long Island, plant of Harmon-Kardon, a firm reportedly going in heavily for component substitution. There we discovered that the semiconductor revolution apparently has really arrived: an expanded staff that now includes a "human engineering" department (which relates the design of components to the physical dimensions of people) as well as a major portion of a giant modern plant all seem bent on eliminating vacuum tubes from electronic equipment. While H-K has not suddenly stopped producing vacuum tube equipment, all its new designs are based strictly on the use of transistors—and, in the case of amplifiers, on the elimination of output and interstage transformers. Spearheading this trend is chief engineer Robert Furst, who seems always to have a brier pipe in his mouth and a transistor in his hand. Among the plant innovations that Furst showed us is a temperature chamber which tests the effects of cold and heat on transistors. "We have found," says Furst, "that rising heat means rising distortion in transistors. In fact, the relationship is so direct, you can almost plot an IM curve with degrees of centigrade." "What about transistor reliability?" we wanted to know.

"Every transistor we use is individually tested," stated Furst. "No sampling, no spot-checks—but complete. 100% testing. This includes our kits as well as our in-plant wired units."

For the latter type, as well as for prefabricated printed boards supplied with new kits, H-K has installed an automated soldering system. A circuit board, made of epoxy-glass绸 (said to be stronger and more impervious to moisture and heat than phenolic), is fitted with components and then moved along a set of rails. The board passes over a huge tank containing liquid solder; as it reaches a certain point, a cylinder rotates from the tank to apply solder exactly where it is needed on the board. Excess solder is then steamed off the board, which comes off the rails complete and perfect.

The first fruits of this new technology are found in the pride of H-K's new line, the Citation A preamplifier. Aside from such unusual specifications as response from one to one million cycles, and a set of controls than can effectively compensate for missigned tape heads when playing from a tape deck, the "A" incorporates some novel circuitry. Details will be forthcoming when we report on this unit in a future issue, but the feature that most intrigued us is a circuit in the power supply which H-K engineers call a "capacitor multiplier." Built around a power transistor, this circuit, the network, actually takes the place of a 0.01-farad capacitor. Remarkable, when you realize that a 0.01-farad capacitor is normally the size of a cookie jar.

Listening Library. They still do things in a big way out West. Built into a wing of the library at Foothill College in Los Altos, California, is a stereo system that can feed nine different tape and disc program sources to eighty sets of headphones as well as five different listening rooms. Designed by the college's audio-visual department, engineered by Byron Carr of Ampex, and installed by McDaniel's Hi-Fi Center of Menlo Park, the $15,000 system is one of the most ambitious teaching aids yet devised. A student may "borrow" a selection from the library's collection of nearly one thousand records and tapes by requesting an attendant to play it. Private listening with the headphones, or group listening in one of the rooms, can be arranged for the teaching of languages, music appreciation, speech, and drama.

Literature, Free and Otherwise. This is the time of year when the high fidelity industry becomes known as much to its publications as its products. Manufacturers and the larger distributors are issuing their 1963 catalogues and brochures, and one company—in a new departure—is publishing its own general books on sound reproduction. The first two, "Listening with this Library" and "Lending library, California-style." are launched by Acoustic Research, Inc., are neither catalogues nor instruction manuals but full-length books offering comprehensive treatments of audio. We hope to discuss these books, as well as others on the subject, in detail in the future—for the nonce we will state that they are welcome additions to the small but growing body of serious literature on home music systems. The first is titled High Fidelity Systems, A User's Guide and is just that. Author Roy F. Allison (once with this journal and now AR's plant manager) addresses himself with clarity and intelligence to the rank novice. More detailed, but still not too formidable for a nontechnical but patient reader, is Reproduction of Sound, written by AR's president, Edgar Villchur. Both books are handsomely printed and lavishly illustrated. In soft covers, the Allison work sells for $1.00; the Villchur volume, $2.00.

For winter reading, a record-size 1963 catalogue, totaling 672 pages, has been announced by Allied Radio, 100 N. Western Ave., Chicago 80, Ill. More than six hundred manufacturers of electronic devices will be represented.

Yawning fidelity fanatics are directed toward "Audio Robots Are for Sleeping," a brochure published by Royce Electronics Development, P. O. Box 321, Valley Stream, N.Y., which explains how automatic control of a high fidelity system can be accomplished remotely in conjunction with extension speakers and a new type of control box. Also of interest to lazy listeners is a folder from Stereophonics, Inc., 39-43 46th St., Long Island City, N.Y., which describes this company's new "Universal Remote Control," a motorized device that permits the user to control stereo from the listening position.

An 8-page booklet from Ungar Electric Tools, 1475 East El Segundo Blvd., Hawthorne, Calif., describes this company's new "Imperial" line of soldering irons. The irons themselves are the prettiest we've ever seen, featuring pastel-colored handles, color-coded heating cartridges, and gold-plated as well as copper tips. The iron is sold in paris, so that the user can select different combinations for varying soldering needs.

THE MAGIC SPARK
Continued from page 47

ROSENTHAL: But the word "record" surely means also that you must be faithful to an individual's performance. This particular recording wasn't one hundred per cent true to Flagstad.

CULSHAW: Let us accept that definition. When I first heard Flagstad's Isolde in 1945 her top Cs were intact. For me the truth about Flagstad is the memory of 1945. This recording was made in 1951, when her top Cs were no more. They could, of course, have recorded her without any, or with painful ones. But as a record of the essential Flagstad the results would have been inaccurate, untrue. In any case, these top Cs pass very quickly. I never noticed the interpolations until the "scandal" came out in the newspapers—to the bitter hurt of a very great artist.

ROSENTHAL: One point you make, John, is about the modern recording director's scrupulous attention to musico-dramatic detail. We all rejoice in your six hard-boiled, eighteen real anvils—and eighteen real blacksmiths—in Rheingold, the cornerstone of the Otello garden scene, and the alpenhorn frolics when the ship is sighted in Tristan Act III. Some of your detail, however, just doesn't sound right, I think, quite happy. More than one critic has complained of the oppressive heat or throat of the famous organ pedal in the Otello storm scene.

CULSHAW: There is, I admit, a good deal of argument about the strength of that pedal note. Is it too loud? Some people say it is. Other people say it is just what's wanted—or rather, just what Verdi wanted. I certainly thought at the time that it was what he wanted.

ROSENTHAL: The Rheingold thunderclap and anvils are absolutely fabulous. But what about the point where Wotan (or is it Loge?) tosses the King onto the treasure heap? It sounds as if it has fallen into a chamber pot!

CULSHAW: I confess that if we were making Rheingold again tomorrow I would take that one out—just as we eliminated, after four days' work, the sounds of fighting in Tristan Act III on the arrival of King Marke's ship. simply because, although asked for by Wagner, they just didn't seem to fit when recorded.

ROSENTHAL: The whole point of the drama, of course, is that in the opera, the conductor, audience, and singers linked together in a supreme musical experience, all taking something from and giving something to each other. Of course this doesn't happen every night of the week. How could it? But it happens often enough to confirm our faith. For me and, I'm sure, for many others, recorded opera will never capture the atmosphere and the thrill of live performances.

REID: Let's see if we can end on a square inch of common ground. You, John, will agree. I think that a first-rate performance by a first-rate company in a first-rate theatre is, all in all—for we're not confining it to music now—a fine and incomparable thing?

CULSHAW: Yes—when it happens.

REID: And you, Harold, will, I think, agree that theatre acousticians and live musicians (conductors especially) have a lot of technical things to learn from stereo opera?

ROSENTHAL: So long as they don't get their ears stuffed with interpolated top Cs—yes!

REID: Shake on that. . . Fine!
**Coming Soon - Reserve Your Copy Now**

**STEREO 1963 EDITION**

*only $1*

**DON'T MISS** this fourth annual roundup of the latest developments in stereo components and systems . . . plus a glimpse of the stereo future.

Written by experts and lavishly illustrated, **STEREO 1963 Edition** generates ideas that help you achieve the best music reproducing system at the price you decide to invest. And it helps you get the most out of your present stereo system, if you are that far along. It's a blend of news and insight that answers such major questions as these:

—after five years of stereo what has been achieved and where are we going?

—how can you make the stereo "rig" look so attractive all members of the family will approve? (many illustrations)

—what are some of the problems and promises of stereo broadcasting and reception?

—how can you improve reception in fringe areas?

—what are the trends in cartridges, arms & turntables?

—what's the best way to select a stereo amplifier?

—what's new in speaker systems?

—what's the future of tape?

—what's new in stereo kits?

—what suggested components comprise a budget stereo system? a dream system? a compact system?

—what are the year's outstanding stereo discs and tapes?

There's much more, of course, but this gives you an idea of the scope of this publication of more than 100 pages, same size as **HIGH FIDELITY**. For one dollar can you afford to be without the information and ideas this authoritative annual will generate for your home music system?

From December 27 on, you can buy **STEREO 1963 Edition** at leading newsstands. But if you wish a copy conveniently delivered to your home about this date, just fill in and mail the form below with your dollar at once!

---

**HIGH FIDELITY**, Great Barrington, Mass. 1162

Send me a copy of **STEREO 1963 Edition** for the dollar I enclose.

Name__________________________________

Address________________________________

City_________________ Zone____ State_______

---

*Photograph of audio equipment inside an old National Panasonic radio*
DEBUSSY ON MICROGROOVE
Continued from page 90

Debussy seeks not to send us away with a new tune in our repertoire, but to conjure a series of images and sensations that will add up to an indefinable but meaningful experience. We are not supposed to apprehend this special world and take it away with us, for its essence lies in its transitoriness; we can experience it only while there, and each aspect of it for only a fathomless instant, since it is in constant flux. And when moving away from it, we carry with us only some feeling of associations, a certain faded remembrance, which leads us back to it in a vain search for something recognizable and constant. When Debussy does employ more traditional usages, the effect is almost shocking. For instance, the highly accessible tune with which he proclaims the verses of Chevaux de bois ("Tournez, tournez, bons chevaux de bois") is, in the last verse (after ventures afield in the third), altered as to tempo and dynamic level to achieve its affective purpose.

The infrequency with which such devices are used provides us with a key: we must be willing to listen to Debussy, as to Wolf, prepared for a new series of premises. We must be able to accept the fact that Debussy is not only a master of textual selection of texts (Verlaine; Louys; Debussy himself; medieval sources matching medieval modes). We must also accept the difficulties presented by the fact that competent performances of Debussy are rarities.

To project a Debussy song, the artist must first get inside the poetry—no easy task in itself. Since so much of the effect in a typical Debussy song (and this is even more true in Pelléas) depends on keeping a consistent texture and movement despite frequent and unprepared rhythmic modifications, the singer's sense of rhythm must be practically ab- solute. Moreover, the purely vocal demands are considerable. Gerard Souza has pointed out in his Mannes College master classes last year (brilliant and inscribing sessions, by the way, of great value to any singer or student) that there is a widespread notion to the effect that the French art song does not impose great vocal demands; such an idea is absurd. The compasses of these songs are wide; La Mort des anuants, for instance, is just a tone short of being two full octaves, and it is by no means unique. Of course, it is what the singer is supposed to do within this range that makes things tough. Green offers an excellent example. In the medium key (E flat minor) this song ranges from low A to high F—an octave and a minor sixth. This is a very compass, but no great obstacle in itself to a singer of moderately good equipment and training. The catch is that the singer is expected to glide over the uppermost phrases as if he were holding a relaxed parlor conversation. The vowel opening phrase, "Voici des fruits, des fleurs, des feuilles et des branches," must sail over the F (on "feuilles") with the utmost ease and freedom, at the piano dynamic, with no heaviness or trace of strain. A few phrases later, the singer must ascend easily and steadily to E natural, effecting a crescendo. This is a "blanches," but still keeping within the dynamic framework (nowhere should the song be loud), and pronouncing the two syllables of "blanches" with clarity and intensity. Still later, he must go "core- savant" and "piano" over the F again (on "hissez rouler ma tête"). In other words, the lyric baritone (or mezzo—though it will not be so difficult for her) must have a feather-light, legato touch around E natural and F. While there is no rule against transposing the song downward, it is bound to lose some of its "leggieris- simo" (the composer's indication) quality as it descends. Moreover, it already goes down to A (with the important final line, "Puisque vous reposez," on the low B flat), and a lyric baritone or mezzo will run into trouble at that end of the line by lowering it. And, even assuming that all these problems are solved, we have not begun to consider whether the singer has well-nigh perfect French diction, sensitivity to poetry, etc.

Given these circumstances, it is not really surprising that Debussy's songs have been given scant recorded attention. I shall therefore consider here (as with some of the choral works) imported discs and certain much rarer ones that have been deleted but might still be found, along with those generally available.

The most systematic attempt to put Debussy's songs on record since the days of 78s (when Maggie Teyte, Claire Croizet, Claire Colin, and Roger Bournon, among them, put practically all of them on disc) are the two volumes issued by the French Valois label, available here as imports. Taken together, they form an admirable cross section of the composer's output. Volume One features Flore Wend, accompanied by Noël Lee; Volume Two has Bernard Kruysen accompanied by Jean-Charles Richard. Wend's voice has that direct, slightly bovian quality with which he sometimes so well fills the title role in L'Enfant et les sortilèges or that of Yniold in Pelléas. It is attractive, a bit thin, and rather limited in color. Her sense of what to do with this music, though, is almost impeccable. She is not an inanimate personality like Teyte: here there are lacking the little glides, the occasional tendency to romanticize, the fuller, more emotional quality of voice which sometimes distorted phrases but which also made Teyte a very different artist. Wend gives us an unfailingly good taste, clear projection of the text, and musical accuracy. Her disc also affords the only current version of the three Chansons de Bilitis, which are here for female voice, and of Spéer. Her performances of the Trois Ballades de François Villon is also the best available (despite my preference for a male voice in this little cycle—it is, after all, Villon speaking), for the singer's selection of texts and the excellence of voice in connection with the Fischer-Dieskaus version.

Kruysen is also an excellent artist, with a dark, smooth baritone not un-
like Souzay's or Panzer's. and a fine comprehension of the songs. However, his disc runs into direct competition with Souzay's. The two recitals have their similarities and differences.

Souzay's has the following advantages: 1) Twenty-one songs as against eighteen for Kruysen, including a repeat of Après de cette groste sombre, which is included in both the Trois Chansons de France and Le Promenier des deux amants; 2) Marginally superior piano work by Baldwin (compare the arpeggiated chords leading into the second verse of La Grotte); 3) Slightly better sound. Kruysen's record holds the edge in these respects: 1) A voice of somewhat more bite and solidity, making his performances of such songs as La mer est plus belle que les cathédrales basically superior to Souzay's; 2) More interesting repertory in the songs not included on both discs. (I refer to the Noël des enfants which tnx more of music, Debussy's last song and a very moving one, and to the Trois Poèmes de Mallarmé; while Souzay's record includes several major items, such as Beau soir and Gruette, it omits a dad, De soir, and most of the good ones can be had on the Wend disc if they are wanted.

Fischer-Dieskau sings the Trois Bal-lades de François Villon on his DGG Debussy/Ravel recital. This is now the only edition of this group available in the orchestral version. Singer's fine performance for Columbia having long since been withdrawn. The German baritone assuredly has the equipment necessary to handle these songs, and his French is not at all bad, as good as his French goes. Unfortunately, he over-dramatizes the songs, substituting for their simple essence a flavor that would be more appropriate to Wolf (if you like your Wolf that way). His delivery of the little repeated "Sans emmêler, je t'en pror secourir" in the Ballade de Villon à l'amie qu'ir is as if he were declaiming the Highwayman, and many other lines are similarly overloaded. Morsaline and La Grotte, also included on the disc, fare better, but hardly well enough to rate higher than the Souzay or Kruysen performances.

Eileen Farrell turns her big, billowy voice to five Debussy songs on her Columbia song recital. Her performance of the Noël is quite gripping, since this song can take an abundance of tone and a dramatic approach (not ideally of course, since, theoretically, a child is singing). The others offer little illumination, being too open and American in feeling, though the voice itself is consistently lovely and is scaled down as well as one could reasonably expect. Her version of Fleur des bles is the only available one.

In sum, I would recommend purchase of the two Valois discs if one wants a fairly comprehensive selection of De-bussy songs, well performed, and without duplication. If, however, the collector wants to limit himself to a single record or has difficulty in obtaining imports, the Souzay record is an excellent

Continued on page 149
THE QUEST FOR VERISMO
Continued from page 54

should really be unfaithful—then the story would finish very differently, as sure as I'm talking with you!"

Next comes another formal chorus, the "Bell Chorus," which constitutes a sort of interlude. Then Nedda's Ballatella, a distinctly separate number, and then the Tonio/Nedda scene, including an arioso passage for Tonio and two pages of actual duet. This scene again refers to the theatre/life contrast; in fact, the thing that goulash Tonio's chutzpah is Nedda's repeated reminder that Tonio gets his chance at courtship during the performance (when, of course, he is again rechuffed). Tonio's exit after the whirring by Nedda is followed immediately by the long scene between Silvio and Nedda, interrupted when Tonio leads Canio to the spot. Then, after the extremely concise scene of Canio's attempted stabbing of Nedda, the act closes (it is so labeled in the score, though it is at least as much an aria as, say, "Mi chiamano Mimi") of Canio. "Vesti la giubba," whose entire subject, of course, is the irony of acting like a clown when one's heart is poisoned by a shattered love.

The second act is a remarkably complete parallel to the first—everything that has happened that afternoon happens again, on the stage—only with Canio's promised "very different finish." The parallel between the happenings during the commedia and those of the first act is complete down to small details in both text and music. Again Nedda, as Columbine, sings to herself while she awaits the arrival of a love. Again she is interrupted by Tonio (Taddeo), who presses his suit; again Nedda rebuffs him. Then Nedda and her lover (Arlecchino) have their love scene, during which they plot to drug Pagliaccio (Canio) and flee together. Then Taddeo interrupts to announce the unexpected return of Pagliaccio. Nedda's final words to Arlecchino are precisely those of her farewell to Silvio, overheard by Canio in the first act—"Till tonight—and I will bring yours!

From here, the parallel begins to disintegrate, because Canio cannot hold himself in check. He tries to improvise lines in the traditional mold of the commedia—but finds this increasingly difficult, especially as every line of dialogue underlines the irony of the parallel. Taddeo's mocking assurance ("Believe her! Believe her! She's pure! Those pious lips abhor a lie!") finally brings Canio to Canio's self-control, and, wiping the greasy paint from his face, he launches into his great aria "Na, Pagliaccio non son!" ("No, I am not Pagliaccio!").

From this point on, the mask is off. The aria is very similar to Rigoletto's "Cortigiani, vil razza dannata!" in construction—an opening section of savage intensity, followed by a cantabile. Between the two parts of the aria are interpolated the remarks of the chorus—"Friend, he makes me cry!" This scene is like truth itself!" etc. As Canio furiously demands the name of her lover, Nedda tries to restore the course of the comedy; but this puts Canio into a paroxysm: "You are my me! And again you do not understand? Why won't you give in—the name, or your life!"

Now Nedda also drops the pretense, and openly defies Canio; the villagers are not sure what to make of the scene before them—"Is this thing serious?" "Are they really acting?" etc. The end comes with a shocking suddenness: as Nedda tries to escape into the audience, Canio seizes her and stabs her again and again, shouting "The name, the name! Silvio appears at the stage door, but in time to meet his own death. With Canio's line "La commedia è finita!" ("The show is over!") the curtain falls quickly.

So Pagliacci, structurally, breaks down to this: a Prologue, which is also a baritone aria; an aria for the soprano; three arias for the tenor; three formally developed choruses; an intermezzo generally used as a prelude to Act II; two scenes between soprano and baritone, one a confrontation, the other a love scene; and passages of through-composed dialogue which keep the score moving, but do not blur the distinct lines between sections. And all of this, of course, is


1. The names and addresses of the publisher, editor, managing editor, and business manager are: Publisher, Warren B. Syre; Great Barrington. Envelope, Roland Glatz; Bridgewater, Conn. Managing Editor, Sue Sovere, Sheffield, Mass.; Business Manager, none.

2. The owner is: The Billboard Publishing Company, 2160 Patterson Street, Cincinnati, Ohio; Mrs. Marjorie D. Littleford, Jr. Thomas, KY; W. J. W. Ross, Fort Thomas, KY; R. S. Littleford Jr., Port Washington, N.Y.; W. O. D. Littleford, Jr., CBD, Mass.; D. N. Y.; Jane L. Stegeman, Ft. Thomas, KY; Estate of Mariana W. Littleford; Marjorie L. Ross, Ft. Thomas, KY; R. S. Littleford, Jr., KY.

3. The known bondholders, mortgagees, and other security holders owning or holding 1 percent or more of total amount of bonds, mortgagees, or other securities are: None.

4. Paragraphs 2 and 3 include, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting; also the statements in the two paragraphs show the affiant's full knowledge and belief as to the circumstances and condition under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner.

5. The average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers prior to the date shown above was 119,599.

(Signed) John W. Ross, Secretary
Enroll me as an R-A-E Society member, I enclose $1 for my first year's dues. I receive a Membership card, The R-A-E Quarterly Journal for one year, Member's Divi-
dend Coupons to the value of $20, and enjoy all other membership privileges. I am a ( ) beginner, ( ) experienced kit-builder, ( ) professional.

CIRCLE 91 ON READER-SERVICE CARD

R-A-E SOCIETY
Great Barrington Station, Massachusetts, 44 Mass.
Enroll me as an R-A-E Society member, I enclose $1 for my first year's dues. I receive a Membership card, The R-A-E Quarterly Journal for one year, Member's Divi-
dend Coupons to the value of $20, and enjoy all other membership privileges. I am a ( ) beginner, ( ) experienced kit-builder, ( ) professional.

CIRCLE 78 ON READER-SERVICE CARD

THE TECHNICALLY PERFECT INTEGRATED TONE ARM & CARTRIDGE

EMI MODEL EPU 100

The compliance and the effective mass of the pickup head have been accurately matched to the damping of the arm suspension. A disc played with the EPU 100 provides the same quality of reproduction after one hundred playings as when new. The EMI design aims at the least distortion.

The EPU 100 was originally designed for recording by the world's largest recording company. Only recently a limited quantity has been made available for distribution in the U.S. to audio dealers. Price $99.75.

For information, write: Scope Electronics Corporation, 10 Columbus Circle, N.Y. 19.

CIRCLE 91 ON READER-SERVICE CARD

R-A-E YOU'RE INVITED

TO JOIN THE R-A-E SOCIETY

If you are interested in building kits for radio, audio, and electronic equipment—then this invitation is meant especially for you. The R-A-E Society is a new, national organization of more than 12,000 hobbyists who share these same interests with you. Annual dues are $1.00. Membership entitles you to receive the R-A-E Quarterly Journal and to participate in all other benefits and activities announced for that year. Immediately upon acceptance of your application, you will also receive Member's Dividend Coupons (value totaling $20.00) which you can apply toward the purchase of R-A-E Kits, specified on the Coupons. You will also be entitled to any additional Dividend Coupons announced during your membership year.

ACT NOW—APPLY FOR MEMBERSHIP TODAY! Use this convenient Coupon

R-A-E SOCIETY
Great Barrington Station, Massachusetts.
Enroll me as an R-A-E Society member, I enclose $1 for my first year's dues. I receive a Membership card, The R-A-E Quarterly Journal for one year, Member's Dividend Coupons to the value of $20, and enjoy all other membership privileges. I am a ( ) beginner, ( ) experienced kit-builder, ( ) professional.

CIRCLE 78 ON READER-SERVICE CARD

HIGH FIDELITY MAGAZINE

www.americanradiohistory.com
set into a very fully developed play-within-a-play framework, in which the parallels between stage and life are constantly played against each other, until the line between the two becomes blurred, and the pretense gives way to the reality that has from the beginning threatened to show itself.

I have taken space to look closely at Pogliauci because it is so representative of the best that verismo opera has to offer and is illustrative of the fact that verismo is by no means an attempt at slice-of-life photography. Verismo works do, however, tend towards an almost journalistic brevity and conciseness. It is interesting to observe that though all of them picture characters caught in moments of uncontrolled lust or jealousy or other passion, none of them concerns itself, in any philosophical fashion, with the nature of lust or jealousy or passion. No time is taken to explore the meaning of passion, as in Tosti's; nor is any attempt made to investigate its origins or quality, as in the Carlo/Elisabetta scenes in Don Carlo, so explicitly illustrative of the quality of suppressed passion. We see only its moment of rule, and its effects, in the verismo works. Man plus woman plus second man equals murder, and that is it.

I cannot subscribe to the theory that the verismo composers are responsible for the decadence and virtual collapse of the Italian operatic tradition. This is true only insofar as later composers and their critics carried verismo too far in the direction of literalism, of naturalistic plays set to music; but the doings of their successors are hardly the responsibility of Leoncavallo or Mascagni. The decline of Italian opera was accomplished by a host of factors involving much more than the work of a handful of composers of near-genius—factors equally operative in other branches of music and the arts in general. Surely the verismo movement found itself a small manifestation of an upheaval that marked the passing of an age; and even more sadly, its representatives were men of remarkably inconsistent productivity, every one of the verismo composers, with the obvious exception of Puccini, either retired early, in discouragement, or spent long years trying on various stylistic garments, to no good purpose. Not one of them wrote more than a single opera of lasting viability. But surely this is much more a commentary on these composers' limited abilities than on the strictures of verismo.

It is the art of seeming lifelike in an art form that is of necessity highly stylized that gives the better verismo works their grip on the public, for it makes them seem more accessible than the more formula or patterned nineteenth-century works. It is the art of presenting Tonio's "slice of life" through the "ancient masks" and the "old usages"—in short, of making pretense seem real in order to show us reality's meaning. And that, after all, is nothing less than the whole purpose of any work of the theatre.

November 1962

www.americanradiohistory.com
Western Hi Fi Fans

Are you interested in prices?

Write for quotation
Hi-Fi Sales Company
735 West Main Street
Phone 969-3191
Mesa, Arizona

CIRCLE 76 ON READER-SERVICE CARD

Rent
circle

Stereo Tapes
- Over 2500 different, 4-track & 2-track
- No deposit on tapes rented
- Postpaid 2 to 5 day delivery (48 states)

Free brochure
Stereo-Parti
811-A Centinela, Inglewood, Calif.

CIRCLE 104 ON READER-SERVICE CARD

PROFESSIONAL DIRECTORY

Arizona

Western Hi Fi Fans

Are you interested in prices?

Write for quotation
Hi-Fi Sales Company
735 West Main Street
Phone 969-3191
Mesa, Arizona

CIRCLE 76 ON READER-SERVICE CARD

SOUND TASTIC!

That’s what our customers are saying upon receiving our prices!
Write for spec sheet. Lowest prices on hi-fi components, tape recorders, etc. INDIVIDUAL QUOTATIONS ONLY!
No catalogs.

2057 Coney Island Ave., Brooklyn, N. Y.

CIRCLE 20 ON READER-SERVICE CARD

Audio World

Amplifiers - Multiplex - Tape Recorders, Tuners, Speaker Systems, ETC.
Air Mail Quotes - Compare write for catalog

Audio Division
L. M. Brown Sales Corp
Dept. F - 242 West 10th Street
New York 14, N. Y.

CIRCLE 28 ON READER-SERVICE CARD

Fast Shipments

Recorders • Tapes

Components • Kits

Best-Buy Comparison Prices
Our Factory Sealed Cartons
Send For "Quotes" On Package Deals And Save More

Write for Monthly Specials

Carston Industries
128 F East 88 St., New York 28, N. Y.

CIRCLE 31 ON READER-SERVICE CARD

Records At Cost...

Through Our Special Membership Plan
Regular High Fidelity and Stereo
Classical—Pouvoir—Jazz—Show Hits—Folk etc.
A unique kind of record club—"agree to purchase": obligations—no "selected" record list to choose from—no "list price" purchase—no "division" requirements.
Simply, Citadel club members can purchase virtually any record or album, by any artist, on any label for cost price. Yearly membership $5.00. Write for free details.

Citadel Record Club
545 Fifth Ave. Dept. H.
New York 17, N. Y.

CIRCLE 32 ON READER-SERVICE CARD

Used Hi-Fi Bought—Sold

Top Cash Prices Paid
All Equipment Guaranteed
Expert Repair Service, Kits Wired.
"Always A Bargain" At Douglas Radio Bargain Basement
128 Greenwich St., New York 6, N. Y.

CIRCLE 40 ON READER-SERVICE CARD

Tape Recorders

Hi-Fi Components
Sleep Learn Kits
Unusual Values
Free 1962 Catalog

CIRCLE 41 ON READER-SERVICE CARD

Record Index

Records

Designed for collections of 150 up.
Send for brochure, sample record index cards, sample index guides by composer.

Recorcds
(H 2) 503 Hyde Park Bank Building
1525 East 53rd St., Chicago 15, Illinois

CIRCLE 81 ON READER-SERVICE CARD

Dixie

High Fidelity Wholesalers

Largest discount High Fidelity component distributors in the South. Wholesale prices on package or individual components. Latest models in factory sealed cartons.

Are prices too high?—Write:
Dixie Hi-Fi
12402 Connecticut Ave., Silver Spring, Md.

CIRCLE 38 ON READER-SERVICE CARD

Write for quotation
On Hi-Fi Components

Sound Reproduction, Inc.
34 New Street, Newark 2, N. J.
Mitchell 2-6816

CIRCLE 99 ON READER-SERVICE CARD

Low Warehouse Prices

Warehouse Direct Shipments

Special Warehouse Package Seals
All New Components-
Price from warehouse cut for warehouse price list

Stereo Warehouse
228-H Greenway Terrace, River Edge, N. J.

CIRCLE 105 ON READER-SERVICE CARD

For the tops in value
And the best trade-in on
High Fidelity Equipment
Check with Arrow!

Arrow Electronics, Inc.
65 Cortlandt St., New York 7, N. Y.
505 Fifth Ave., New York 17, N. Y.

CIRCLE 12 ON READER-SERVICE CARD

Audio Unlimited

Specializes in Saving You Money

- Factory Fresh Components
- Lowest Possible Quotations
- Fast Delivery

We are franchised for most Hi-Fi lines. Orders shipped promptly from our large stock. RECORDING TAPE AT LOWEST PRICES-
FREE LIST.

215 Second Ave., (N. 38th)
New York 16, N. Y. Visit Our Showroom

CIRCLE 89 ON READER-SERVICE CARD

In Washington, D.C.

Nearly everyone buys at...

Myer's

EMCO

Main Store:
509 11th St., N.W., Wash., D.C.

CIRCLE 73 ON READER-SERVICE CARD
SCORE 200 RECORDS
Black wrought-iron cabinet in just waiting for your beautiful LP's and on sale for $49.95. Ten compartments in five rows by symphonies, operas, ballets, instrumental, chamber, vocal, and soloists. 1133 2/15, Four maps included. Please remit $49.95 to Fidelity Supply Co., Box 3085, Phila. 50, Penna. or KRUYSEN recitals without considerable duplication. The Fischer-Dieskau and Farrell records do not merit purchase on the basis of their Debuty portions, though some may want them for the selections included. Needless to say, anyone fortunate enough to own either the Teyte originals or their Victor LCT reincarnation (LCT 1133—Fêtes galantes I and II; Trois Chansons de Bilitis; Promenier des deux amants; De Grec; Ballade des femmes de Paris; with other French songs) should snap them up forthwith.

—Fêtes galantes, I: En sourdine; Fantoches; Clair de lune. Ariettes oubliées: C'est l'extase; Il pleure dans mon cœur; L'ombre des arbres; Paysages belges: Chevaux de bois. Aquarelles: Green; Spleen. Chansons de Bilitis: La Flûte de Pan; La Chevelure; Le Tombeau des Naiades. Trois Ballades de François Villon; Ballade de Villon à s'amée; Ballade que Villon fait à la demande de sa mère; Ballades des femmes de Paris. Flore Wend, soprano; Noël Lee, piano. Valois MB 407, LP.

—Mandoline. Trois Mélodies sur des poèmes de Paul Verlaine: Le son du cor s'affle; L'Échelonnement des haies; La mer est plus belle que les cathédrales. Dans le jardin. Trois Chansons de France; Le temps a laissé son manteau; La Grotte; Pour ce que plaisance est morte. Noël des enfants qui n'ont plus de maisons. Le Promenier des deux amants: Auprès de cette grotte sombre; Crois mon conseil, chère Clémence: Je tremble en voyant ton visage. Fêtes galantes, II: Les In- génues; Le Fétard; L'Impé- rial. Trois Poèmes de Mallarmé: Soupir; Place fuirle; Eventail. Bern- nard Kruysen, baritone; Jean-Charles Richard, piano. Valois MB 929, LP.

—Bouzouki, soir de Marseille; Les Cloches; Green; Chevaux de bois. Le jet d'eau; Trois Mélodies sur des poèmes de Paul Verlaine: De soir; Le temps a laissé son manteau; Pour ce que plaisance est morte; Fêtes galantes, III: Le Promenier des deux amants. Gerard Souzay, baritone: Dalton Baldwin, piano. Deutsche Grammophon L.P. 18758, LP; SLPM, 138758, LP.

—Trois Ballades de Francois Villon: Mandoline; La Grotte; Dietrich Fischer-Dieskau, baritone; Karl Eng- el, piano; Aurèle Nicolet, flute; Irmand Poppen, cello (with Ravel: Chansons madécasses; Cinq Mélodies populaires cretoises; Don Quichotte à Dulcinée). Deutsche Gram- mophon L.P. 18615, LP; SLPM 138115, SD.

—Beau sourire; C'est l'extase; Fleur des blés; Noël des enfants; L'ombre des arbres. Eileen Farrell, soprano; George Trovillo, piano (with Schu- bert, Schumann, Poulenc songs). Columbia ML 5484, LP; MS 6151, SD.
Built-in Transistorized Stereo Record/Play Preamps.

RUGFAYETTE Deluxe Professional Quality 4-TRACK STEREO TAPE DECK

New RECORDS Sound-on-Sound!

RK-140WX

ONLY

SHOWN WITH OPTIONAL CASE

Built-in Transistorized Stereo Record/Play Preamps.

Begin your stereo component system with this outstanding tape recorder reproducer. Superb Electronics, smooth, dependable tape transport n Plays: 4-Track Stereo Tapes, 2-Track Stereo; 4-Track, 2-Track and Full Track Monophonic n Records 4-Track Stereo or Mono; Sound-on-Sound n Frequency Response 40-18,000 cps at 7½ ips n 2-Speeds: 3½ ips & 7½ ips n Plays Reels up to 7 inches. Complete with 4 connecting cables and empty tape reel. RK-143WX as above but with carrying case Net 114.50

LAFAYETTE Radio ELECTRONICS Syosset, L.I., N.Y.

OTHER LOCATIONS:

Jamaica, N.Y. Scarsdale, N.Y.
New York 13, N.Y. Paramus, N.J.
Plainfield, N.J. Newark 2, N.J.
Bronx 58, N.Y. Boston 10, Mass.
Natick, Mass. OPENING FALL 1962

LAFAYETTE Radio ELECTRONICS DEPT. WK-2, BOX 10, SYOSSET, L.I., N.Y.

FREE!

 Rush me FREE 386 Giant Sized Pages 1963 Catalog

$ Enclosed

NAME

ADDRESS

CITY ZONE STATE

CIRCLE 63 ON READER-SERVICE CARD

ADVERTISING INDEX

Key No. Page

1 Acoustic Research, Inc. 5
2 Air Airex Radio Corp. 147
3 Allied Radio 35, 36
4 Allied Radio 125
5 Altec Lansing Corp. 31
6 Americus Electronics Corp. 38
7 American Electronic 4
8 American Elite 8
9 Auralon Corp. 111, 113
10 Angel Records 75, 80, 98
11 Argus Records 130
12 Argus Products 112
13 Arrow Electronics 148
14 Artia-Parliament 83
15 Audio Dynamics 22, 23
16 Audio Dynamics 39
17 Audio Exchange 116
18 Audio Fidelity 145
19 Audio Unlimited 148
20 Audio World 148

21 Baker, E. L. & Co. 148
22 Bell Sound 133
23 Benvenutti Electronics 115
24 Bogen Communication Division 6
25 Bogen Electronics 148
26 British Industries Corp. 42
27 British Industries Corp. 94, 95
28 Brown, L. M., Sales Corp. 148

29 Cabinet Acoustical Dev. Corp. 109
30 Cambridge Records 118
31 carston Studio 148
32 Citadel Record Club 148
33 Columbia Records 64, 81
34 Command Records 77
35 Concord Electronics 34
36 Daystrom Products Corp. 114
37 Decca Records 102
38 Dixie HiFi 148
39 Doran Records 100
40 Douglas Radio 148
41 Dresser 148
42 Dynaco, Inc. 32
43 Eastman Kodak Co. 91
44 EICO 148
45 Electro-Voice 1
46 EMPIRE 1
47 Essex Inn 145
48 Fairechild Recording Equipment 20
49 Finney Co. 144
50 Fisher Radio Corp. 9, 11, 13, 15, 17-19
51 Goodwin, C. C. 149
52 Grado Labs, Inc. 104
53 Hansom Books 136
54 Harmon-Kardon, Inc. 85-88
55 Heath Co. 24, 25
56 Hi-Fi Sales Co. 149
57 Hi-Fi Dollar Center 145, 149
58 Jensen Mfg. Co. 14
59 Kenwood Electronics 78
60 Kenwood Sales Corp. 148
61 Kersting Mfg. Co. 148
62 Key Electronics 148
63 Lafayette Radio 150
64 Lear Siegler, Inc. 6
65 Lion Electronics 149
66 Living Library Records 112
67 London Records 79
68 Lyricath Discs 136
69 Mancord 137
70 Marantz 92
71 Melba Recordings 21
72 M-G-M Records 16
73 Minnesota Mining & Mfg. Co. 138, 139
74 Myers ENSCO 148
75 Nortofon 120
76 Pickering & Co. 2
77 Pilot Radio Corp. Inside Front Cover
78 Professional Directory 148, 149
79 Rabson-57 St., Inc. 147
80 Radio Shack 105-107
81 RAE Society 146
82 RCA Victor Records 96, 97
83 Recorders 148
84 Reeves Soundcraft 77
85 Rek-O-Kut 10
86 Richmond Records 110
87 Roberts Electronics 134
88 Rockford Furniture Co. 30
89 Rotron Mfg. Co. 82
90 Sarks-Tarzan, Inc. 103
91 Saxitone Tape 148
92 Schwall Catalog 112
93 Scope Electronics 146
94 Scope Electronics 37
95 Scott, H. H., Inc. 40, 41
96 Sherwood Electronics 149
97 Shure Bros. 101
98 Sleep-Learning Research Assn. 149
99 Sonotone 12
100 Sony Corp. 12
101 Sound Reproduction 148
102 Southweat Sales 149
103 Stereo 1963 Edition 143
104 Stereo Components Supply Co. 149
105 Stereo Warehouse 148
106 Stereo-Pari 148
107 Superx 148
108 Superscope 28
109 Tandberg 128
110 Telecor Division 108
111 Transmap 142
112 United Artists 108
113 United Stereo Tapes 118
114 University Loudspeakers, Inc. 179, 129, Inside Back Cover
115 Vindaloon Records 118
116 Viking of Minneapolis 117
117 Watson-Guptill Publication, Inc. 132
118 Weather's Division of Teleprompter Corp. 127
119 Westminster 73
120 Wharfedale 94, 95
121 Wholesale Radio & Camera 149
122 Wyeth Press 89
123 Xtrax 119

150

HIGH FIDELITY MAGAZINE

www.americanradiohistory.com
If not for University's Classic Mark II...

this would be the finest speaker system of them all—

the new Classic Dual-12
the three-way system with two 12" speakers—plus!

From the first moment of its appearance, the Classic Mark II won instant and unanimous acclaim as the most exciting new instrument in the world of music reproduction. Its range, its presence, its spaciousness and dimension are truly outstanding, even when compared with the so-called "world's bests." Its reputation, however, posed this immediate challenge: Could University now create a speaker system with the essential qualities of the Mark II, but in a more compact size... and at a more moderate price? Could University now bring the pleasure of uncompromising big system high fidelity to a broader range of music lovers?

The challenge has been answered with the new Classic Dual-12, created by a totally new approach to the design of speaker systems. Instead of the conventional 3-speaker arrangement, University's Dual-12 incorporates two 12" speakers... plus the Sphericon Super Tweeter! One 12" speaker is a woofer specifically designed for optimum reproduction of the ultra-low frequencies (down to 25 cps); the other, a woofer/mid-range, reinforces the woofer, removes the peaks and valleys that cause harsh, strident sounds in ordinary systems and provides flawless mid-range performance. The renowned Sphericon is included to assure silky, transparent highs soaring effortlessly up to 40,000 cps! Power Requirements: 10 watts. Size: 23⅞" x 31⅞" x 15½". Oiled walnut finish. $229.95 Hear it at your hi-fi dealer, or write: Desk P-11A

UNIVERSITY
LOUDSPEAKERS
80 SOUTH KENSICO AVE., WHITE PLAINS, N.Y.
A Division of Ling-Temco-Vought, Inc.

CIRCLE 113 ON READER-SERVICE CARD
The pace-setting new
S-2100 FM Multiplex/AM
stereo tuner

THE EXTRAS THAT ARE
STANDARD ON SHERWOOD

Stereo Light... Gives instant
identification of those FM stations
broadcasting stereo programs. Special
sensing circuitry (pat. pend.) prevents
false indication due to noise
impulses, etc.

Wide Band 3-1 AUDIO/AM
Gated-Beam Limiter
and 1-mc Balanced Ratio Detector
Combine to suppress the background
noise introduced by stereo FM,
and create the pace-setting capture
effect of 2.4 db.

Automatic Frequency Control
Electronically locks and
holds the exact
center of
separation of the
FM
stereo signal.

Fly Wheel Tuning... Made
with
turntable
accuracy or
easiest,
fastest tuning.

FM Interchannel Hush... Eliminates
irritating "rushing" sound between
stations when

Dial Spread... Only Sherwood offers
communication-type 20% longer
scales, with professional calibrations
for slide-rule accuracy.

specifications

FM Sensitivity: 1.8 uv for — 30 db, noise and
disortion (IFN). FM Selectivity: 200 kc. 2
— 2 db, FM Detector: 1.0 Mc peak to peak. FM
Distortion: 45% at 100% mod. 14 tubes plus
rectifier plus 9 diodes.

SHERWOOD MODEL SL-1
STEREO INDICATOR LIGHT

The only indicator light that re-
jects all false signals and iden-
tifies only true stereo broad-
casts. Adjustable sensitivity — functions
with any FM tuner. Small enough (2¼ x
2½ x 7½") to mount inside cabinet.
$29.50.

Who cares whether
the coils are wound on Mylar?*
Only Sherwood—and you.

A good modern stereo tuner may
contain over 1,000 component parts. Among
those especially critical to sound quality are a dozen or more coils. These coils
are the "nerve ends". They can make or break performance on drift... distortion... selectivity... sensitivity

No place for a "standard" part, we feel.

The Sherwood-(and Sherwood alone)—custom designs all its coils. Only Sherwood winds them on low-oss Mylar forms. And Sherwood employs
temperature-compensating ceramic capacitors across all its IF coils.

These refinements cost more, but the result is worth it: Complete freedom from temperature and humidity variations guaranteeing precise tuning... minimum distortion... no loss of sensitivity.

The Sherwood Coil is just one reason why we say "the care that goes in determines the quality that comes out".

For complete brochure, write Dept. H-11.
Sherwood Electronic Laboratories, Inc. • 4300 North California Avenue, Chicago 18, Ill.

S-2100 Tuner: $199.50. (Fair Trade). With Walnut
Latherette Case, $207.00. Full year warranty.

*SHERWOOD
High Fidelity

Stereo Receivers • Tuners • Amplifiers • Multiplex Adapters
Stereo Light Adapters • Contemporary Cabinetry