

Stereo Review

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FEBRUARY 1970 • 60 CENTS

PIRACY AND COUNTERFEITING IN THE RECORD INDUSTRY
THE YEAR'S BEST RECORDS * CHOOSING FM ANTENNAS



Sure, we use IC's, FET's, MOSFET's and space-age circuitry in our receivers. And in many applications they're a definite asset.

Many, but not all.

We've found that the mere inclusion of these devices does not result in superior performance.

Careful judgment and discretion is required to make the most out of IC's, and the rest.

For example. Our engineers discovered one particular application (in one of the audio preamplifier stages) where none of the available IC's on the market could match the noise and overload performance of our special low noise silicon transistors.

And that's not an isolated example.

Another new IC that many manufacturers were using and advertising was tested by Fisher, and found to have subtle performance flaws. Rather than incorporate it in our equipment simply to "keep up" with our competitors, our engineers worked with the IC manufacturer and were able to improve on its signal-to-noise ratio, distortion and dynamic range. As a result, the 450-T and other new Fisher receivers use this improved IC. And no Fisher receivers were built with the inferior version of this IC.



The 120-watt Fisher 250-TX, your best buy at \$329.95

Most receivers are in this price range. But the new AM/FM-stereo Fisher 250-TX is more powerful, more versatile, and will bring in more clear FM stations than any of the rest.

The Tune-O-Matic push-button memory tuning incorporated into the 250-TX will allow you to preset your five favorite FM stations, and then tune instantly to any one by pushing the corresponding button.

(Tune-O-Matic is another form of diode tuning, and it works electronically, without any moving parts.)

Tuning can also be accomplished manually, of course. And with an FM sensitivity of $2.0 \mu\text{V}$, you'll be able to listen to stations that you didn't even know existed.

Two sets of speaker systems can be hooked up and controlled with the 250-TX. And 120 watts is enough power for nearly any purpose you can imagine.

Go ahead, boost the bass and treble.

Baxandall tone controls (a feature of every Fisher receiver) allow you to increase the very low bass and the upper treble without affecting the mid-range. That means no boomy, or harsh side effects at higher bass and treble boost levels.

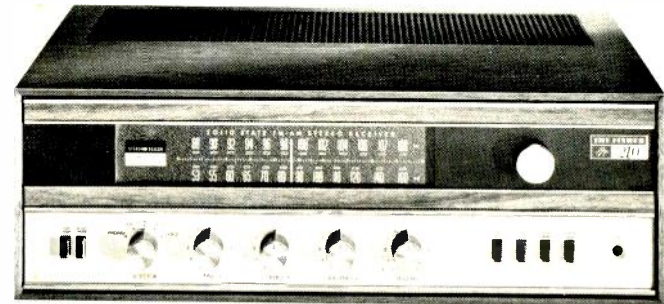
The overall performance of the 250-TX is up to Fisher's usual high standards. It shares these important specs with the 500-TX:

FM signal-to-noise ratio, 65 dB.

FM stereo separation (at 1 kHz), 38 dB.

Harmonic distortion, 0.5%.

Hum and Noise, -90 dB.



The 110-watt Fisher 210-T, your best buy at \$279.95

This is the only low-priced AM/FM-stereo receiver we know of with real power.

The 210-T will drive inefficient, acoustic suspension speaker systems in any room.

The tuner section of the 210-T will bring in more stations than many higher priced receivers—sensitivity is $2.0 \mu\text{V}$.

And, like the other more expensive Fisher receivers, you can hook up and control two sets of speaker systems with the 210-T.

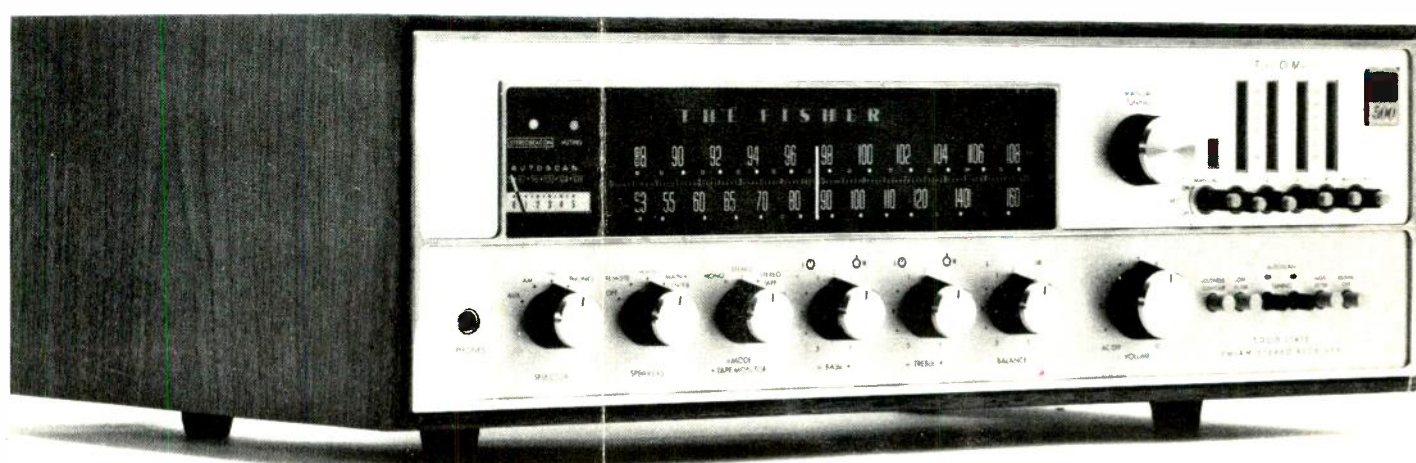
Tuning is manual only.

(At this price something had to give. And it wasn't Fisher quality.)

The Fisher®

OVERSEAS AND CANADIAN RESIDENTS PLEASE WRITE TO
FISHER RADIO INTERNATIONAL, LONG ISLAND CITY, N.Y. 11101

The Fisher 500-TX has made its own tuning knob obsolete.





The 200-watt Fisher 500-TX, your best buy at \$449.95

We've explained the various tuning advancements incorporated in the Fisher 500-TX.

And we claimed that Fisher AutoScan would bring in far-off stations automatically, that other good receivers couldn't even manually. (Even other receivers that can match the 500-TX's remarkable 1.7 μ V sensitivity.) We can back up that claim.

Crystal filters are great — maybe.

Most good receivers today incorporate crystal filters. These filters permit a high degree of selectivity so that strong, local stations don't over-ride far-off, hard to receive stations.

Crystal filters also do away with periodic alignment—you align them once and they're permanently aligned. Or misaligned!

Fisher discovered that by tuning a crystal filter to "average" operating conditions before installing it (as is the industry custom) there's a good chance that the completed receiver will be permanently misaligned, to some degree.

By using a 4-pole crystal filter (others use a 2-pole filter) and by tuning it after the receiver is wired, we've been able to achieve up to six times better selectivity in production-line receivers than competitive models we've tested.

This holds true for our least expensive receiver, and all the way up through the 500-TX. Count stations, and you'll discover that Fisher receivers bring in dramatically more stations.

As for the amplifier section of the 500-TX, it's everything you could ask for.

Power? Power!

With 200 watts of clean power you'll be able to drive a remote pair of speaker systems, as well as a big, power-hungry main stereo system, complete with a third, center channel speaker.

Again, we quote Audio:

"Always we sensed that here was an amplifier section with great power reserve that could handle just about anything we fed to it at very loud levels in large listening rooms.

"...all the wonderful tuning convenience cannot obscure the fact that it's a powerhouse of an amplifier that is capable of excellent transient response . . . and truly 'big,' 'clean' sound."

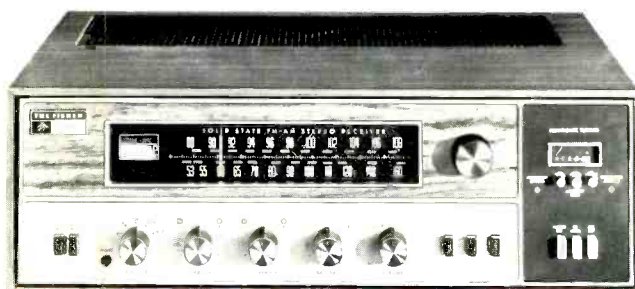
There are many reasons why the Fisher 500-TX sounds as clean as it does, including a more discretionary use of IC's than is common industry practice these days. More about that later, when we tell you about the new 450-T.

Summing up, in the words of Audio:

"The Fisher 500-TX is a top-grade receiver whose performance might easily challenge that of even some of the better separate tuners and amplifiers."

In the words of High Fidelity magazine:

"The 500-TX is, at this writing, the top-of-the-line receiver from Fisher. It certainly strikes us as a top unit for any line."



The 180-watt Fisher 450-T, your best buy at \$399.95

You can tell just by looking at the 450-T that it's a lot of receiver for the money. It has AutoScan in addition to conventional flywheel tuning. (Remote control AutoScan is included in the price of the 450-T.) It has an AM section. (One that we're extremely proud of, incorporating sophisticated circuitry to cut out interference and whistles, and highly selective ceramic filters.)

But it's overall performance that really counts. And the 450-T won't disappoint anybody.

It has the same clean sound as the Fisher 500-TX, with only marginally less power.

Now, about IC's.

Other receivers claim to have more IC's than Fishers.

That's fine with us.

Mail this coupon for your free copy of The Fisher Handbook, 1970 edition. This reference guide to hi-fi and stereo also includes detailed information on all Fisher components.



Fisher Radio

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

Name

Address

City State Zip

0202701

Push-button electronic tuning without moving parts is more convenient, more accurate, and more foolproof than tuning by hand. (No matter how many meters or scopes you use!)

If you saw *Audio* magazine's review of the Fisher 500-TX 200-watt AM/FM-stereo receiver, you may have been surprised, and maybe a bit confused, by a statement that was made about our AutoScan® electronic tuning.

We quote *Audio*: "AutoScan is probably more accurate in tuning to center of desired channel than can be accomplished manually."

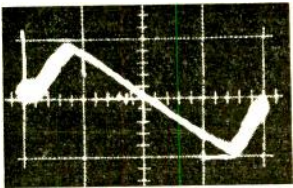
At this point in history, when other receivers are offering two and three tuning meters, oscilloscopes, words that light up, and various other devices to help you tune in stations more accurately, we thought you might like to know why we at Fisher are putting simplified push-button tuning into all our best receivers. And how our push-button tuning is more accurate than anybody's manual tuning, including our own.

For the moment, disregard its convenience. Diode tuning is dead-accurate, instantly.

AutoScan (as well as our Tune-O-Matic push-button memory tuning) is a purely electronic tuning system. There are no moving parts. Instead, devices called varactor diodes are used to lock in stations at their most powerful, most distortion-free tuning point. We again quote *Audio*:

"Station lock-in is flawless. That is, when the AutoScan stops on a station it stops on the exact 'center' of that channel.

"The photograph shows the detector 'S' curve obtained using the AutoScan and letting it 'home in' on our signal. Note that it locked in on the precise center of the curve. This test, by the way, is far more severe than would be encountered in normal station selection because of the extremes of modulation we employed."



Now comes the question of how important this degree of tuning accuracy is to you. Can you hear it?

We believe you can. There's a subtle distortion that creeps into complex orchestral material, at every

volume level, when an FM station isn't precisely tuned. If you've ever tried to listen to an FM concert, and felt somewhat unsatisfied with the sound as compared to records or tape, it could be a tuning problem. No tuner or receiver can be manually tuned as accurately as the Fisher 500-TX (as well as the Fisher 450-T) with AutoScan. Our engineers estimate that tuning accuracy is at least ten times greater with AutoScan than with manual tuning.

Also, AutoScan accuracy requires no warm-up. Stations can be locked in instantly, as soon as the receiver is switched on. That's important, because even some of the best manual tuning systems can't be

tuned with reasonable accuracy until the circuits are stabilized, after the tuner has been on for twenty minutes or so.

AutoScan is so automatic — does it take the fun out of tuning?

Everyone who has ever used the AutoScan mechanism has found it to be a more enjoyable way to tune than any other they've tried.

Here's how AutoScan tuning is accomplished:

Press one of the AutoScan buttons and you automatically bring in the next station, right or left, on the dial. (Even far-off stations that are marginal or completely impossible to tune in manually on other good receivers, are brought in loud and clear, automatically, by AutoScan.) Keep your finger on the button and the AutoScan will scan the entire FM band, station by station. There's nothing further for you to do but enjoy the parade of perfectly tuned-in stations filing before you. Stop when you hear what you like.

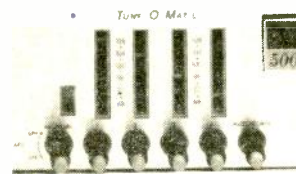


For added convenience, a remote control option is available. You can work the AutoScan from your favorite chair.

Of course, for the psychological benefit of those who still want to tune manually, the Fisher 500-TX also has ultra-smooth flywheel tuning, complete with an accurate tuning meter. And, in addition to AutoScan automatic tuning, and manual tuning, the 500-TX has still another tuning convenience called Tune-O-Matic®.

A button for each of your favorite FM stations.

Tune-O-Matic is another form of diode tuning. It has no moving parts, and works completely electronically, just like AutoScan.



However, Tune-O-Matic is actually a simple computer with a memory. You program each of the Tune-O-Matic push buttons with the frequency of a favorite FM station. After that, you just push the button that corresponds to the station you want to hear, and that station will be locked in immediately. Perfectly tuned to center-of-channel of course.

Tune-O-Matic push-buttons can be re-programmed (set for a different station) anytime, in a matter of seconds.

Tune-O-Matic is also available in a lower-cost Fisher receiver, the new Fisher 250-TX.

Fisher receivers pull in more stations than equally sensitive, competitive receivers.

Why?

Open the flap for more information about all the new Fisher receivers.

It takes nerve to ask \$1,000 for an FM/FM stereo receiver. Unless you have the stuff to back it up.

This is our SA-4000 stereo receiver. It costs \$1,000. But don't look for it at your Panasonic dealer yet. Because the first 25 units in existence have been snapped up by audio laboratories. They're ripping it apart to see how we created it.

For \$1,000, the SA-4000 better be something special. It is. How special? Try to tune it. You'll discover it's the first stereo receiver in history without a tuning knob. That's only for owners.

Nobody's ever combined the best pre-amp, the best power-amp, and best tuner into one unit before. This kind of ingenuity, creating a whole new generation of audio equipment, is commonplace at Panasonic.

It's happened 14,046 times, so far.

That's how many patent rights and designs have come out of our 50 research and development labs. Where the hackles of 2,500 engineers and scientists go up when somebody says, "It can't be done." Many of the audio components they've created never existed just 3 years ago.

But the real key to quality is this:

Every component, from the tiniest transistor to our 36-inch woofer, is manufactured in one or another of our 80 factories. Tested, inspected, and quality controlled by 40,000 master technicians. That's why we're so absolutely certain of their compatibility. Their excellence. And their reliability.

Nobody makes audio equipment like Panasonic.

And this goes not only for our \$1,000 receiver. But our 4 other stereo receivers as well. The same imagination. The same rigid quality control. The same loving attention to detail is present in all our stereo receivers. They'll give you sound that'll knock your ear on its ear.

Our 4-track stereo tape decks are packed with little miracles of audio engineering. Every circuit is married to every transistor. To every component. That's love.

Speakers? Take your choice from 5 new Panasonic multi-speaker systems. Each set of woofers and tweeters is acoustically matched for

the purest sound. With a range wide enough to wake up an Airedale.

You've never heard stereo component systems like these before. Because nobody ever made them before. The speaker systems. The tape decks. They're all compatible with our \$1,000 receiver. And with our less expensive receivers.

Stop by any dealer we franchise to handle the Panasonic Audio Equipment line. If he doesn't have the \$1,000 unit in stock yet, listen to our less expensive models. They sound like a million.



PANASONIC[®]
just slightly ahead of our time.

For your nearest Panasonic Audio Equipment dealer, write Panasonic, 200 Park Avenue, New York 10017.

Stereo Review

FEBRUARY 1970 • VOLUME 21 • NUMBER 2

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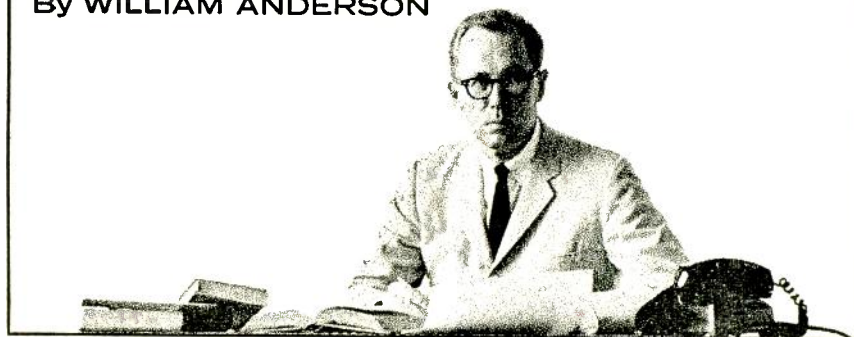
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By WILLIAM ANDERSON



EDITORIALLY SPEAKING

MUSICAL CHICKEN, MOVIE EGG

A SURPRISING entry on *Billboard's* mid-December "Best Selling Classical LP's" chart caught my eye the other day: No. 18, *Missa Luba*, Troubadours du Roi Baudouin, Philips PCC 606, nineteen weeks on the chart. The disc has had an interesting history. It was first released in this country on the Epic label a full decade ago in mono, then re-released on the Philips Connoisseur Collection label in 1963 in mono and reprocessed stereo (reviewed in these pages in October 1963), at which time it enjoyed a boomlet of sorts. Now here it is again, thrice incarnated, and in tape formats (reel-to-reel, eight-track, and cassette) as well. My momentary puzzlement was resolved when I recalled hearing that the Sanctus from this surprising perennial had been used as part of the soundtrack for the British movie *If*, a wildly probable fantasy about a student uprising in an English public school—a nice conjunction, for the Sanctus is sung in the main by a chorus of children's voices. A quick call to Philips confirmed that this was indeed the case, and that *Missa Luba* is selling very nicely, thank you.

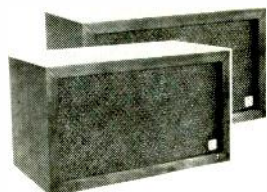
Also riding high on the chart are Mozart's "Elvira Madigan" Concerto (ninety-eight weeks), the music from *2001: A Space Odyssey* (two versions, seventy-one weeks each), and practically everybody's version of Richard Strauss' *Also Sprach Zarathustra* (one of them for seventy-three weeks), the "big hit" from that same picture. Beethoven's *Für Elise* (used in *Rosemary's Baby*) didn't make it, perhaps because the piece is too short to hold up an LP all by itself. The lesson is obvious, however: the movies can sell classical music (I stretch *Missa Luba* to make my point) in a way nobody else can—and they can do it *accidentally*. If the art of salesmanship consists in making the accidental happen on purpose, there would seem to be here a splendid opportunity to spread the gospel of classical music efficiently and painlessly among audiences you couldn't pay to enter a concert hall.

There is, as readers of our letters column lately can attest, a large and vociferous fan-club for "movie music," and given the resurgent popularity of movies today, it is very likely in for considerable expansion—I offer Strauss, Mozart, and *Missa Luba* in evidence. But there is a considerable difference between this "new" movie music and the old, which was almost always tailored (with great skill, to be sure) to the script to produce little more than a collection of sound effects. The new music, though certainly used selectively, retains its integrity and therefore its power even when separated from its visual companion. This music existed, in fact, before the movie itself did, and I would like to suggest that the recording industry might proceed from that fact and make it policy to plant classical releases deliberately in the heart of promising new movies whenever they can.

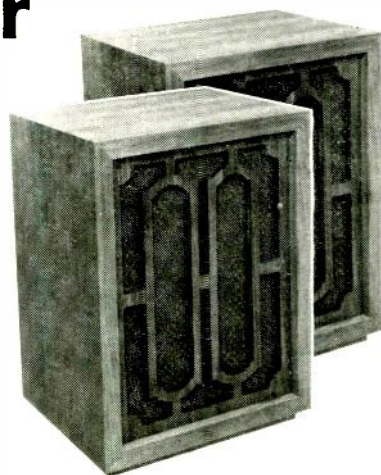
I will go even further to suggest at least one likely candidate: Tchaikovsky's Op. 37a, *The Seasons*, a group of twelve piano pieces keyed to the months of the year and offering ample scope and variety to sustain a whole movie. The theme would be the *Autumn Song*, an almost painfully beautiful held-note melody in a descending chromatic scale. There is only one recording of these charming pieces in the catalog: Morton Gould's pre-stereo arrangement for piano and orchestra (Columbia ML 4487), long a treasure of my collection. But we could do with at least one new one of the original piano score by a rising young pianist (there are so many) who could become a hero once the movie is out—may I suggest Agustín Anievas on Angel, Nelson Freire on Columbia, Aleksander Slobodyanik on Melodiya, Misha Dichter or Staffan Scheja on RCA? We can look for a good movie later.

And while we're on the subject, may I also suggest that all you lapsed pianists out there put this magazine down for a moment, wrest yourselves from the clutches of your armchairs, and stagger over to that neglected keyboard. *The Seasons* is available for only \$1.50 in the Schirmer edition, and I can't imagine anything that will do more for your ears, or to increase your respect for the artists who work so hard to entertain us, than a couple of evenings spent in getting this music into your fingertips.

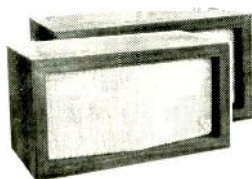
Please listen to at least one pair of our great salesmen:



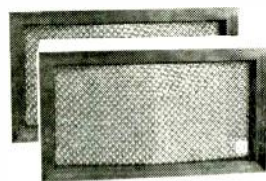
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GAUGUIN III



PETITE 1000



CEZANNE II

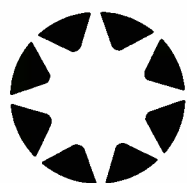
All of our nine systems are anxious to speak for themselves. And what you hear will convince you quickly. Pending that audience, see what Hirsch-Houck labs had to say recently* about Gauguin III:

“... the overall response ... was free of peaks or holes that could impart an undesirable coloration to music or voice ... exhibited fine tone-burst response ... very good throughout its full range ... harmonic distortion at a 1-watt drive

level quite low ... In listening tests—really the most fundamental of our criteria in speaker evaluation—the Aztec Gauguin III proved to be a pleasant-sounding, well-balanced reproducer.”

Everyone likes compliments, and we're happy to hear them. We'd rather listen to our speakers, though, and we believe you'll want to, too. So please ask your dealer for an A-B comparison soon, and let the Aztec speakers of your choice speak for themselves!

*STEREO REVIEW, January 1970



aztec

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CIRCLE NO. 4 ON READER SERVICE CARD

BASF



BASF the "more" tape

Every time you choose BASF, you get more for your money . . . more than you get with any other quality tape.

First, you get superlative recording quality. BASF is made with a special formulation that creates superb sound reproduction with extra-low tape noise.

and there's more . . .

BASF tape is ageless. Your recordings will last a lifetime, unaffected by temperature, humidity or time.

and there's more . . .

BASF tape reels are packaged in the exclusive plastic "Perma-Store" box . . . the one that makes your tape library look as good as it sounds.

and there's more . . .

BASF tape reels come with color-coded leads and switching foils at both ends.

and there's more . . .

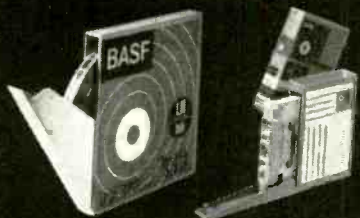
Now BASF cassettes, with the same superior tape quality, come in handsome mini versions of the Perma-Store Box, for looks, convenience and protection.

and there's more . . .

BASF tape reels and cassettes cost no more than other quality recording tapes. Ask to see BASF tape at your favorite dealer's today.

BASF SYSTEMS INC

Crosby Drive
Bedford, Massachusetts 01730



CIRCLE NO. 6 ON READER SERVICE CARD



LETTERS TO THE EDITOR

Crystal vs. Ceramic Filters

● Julian Hirsch's article on receivers in the November issue was, as usual, an excellent job, but in his discussion of crystal and ceramic i.f. filters he made a statement—"they [ceramic filters] are not as good as crystals . . ."—with which we at Sherwood cannot agree.

We find that ceramic filters have several inherent advantages over crystal filters. Because of their high "Q" (sharpness of tuning) and internal capacitances, crystal filters tend to exhibit spurious responses to a greater degree than ceramics. Again because of their high "Q", crystal filters are designed with matching coils (usually tuned), rendering them more sensitive to transistor and circuit variations than ceramic filters which do not require such coils. Finally, crystal filters of the type used in FM i.f. sections are more sensitive to physical shock than ceramics.

Needless to say, ceramic filters are available in varying degrees of complexity (as are crystal filters), and the selectivity of an elementary ceramic filter should not be compared to that obtained with a multi-pole crystal filter. However, when equivalent units are compared, for the reasons given above, we prefer the ceramics.

EDWARD S. MILLER, *Vice President*
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Laboratories, Inc.
Chicago, Ill.

Mr. Hirsch replies: "Mr. Miller is quite correct. My experience with ceramic filters has been limited to those used in lower-price receivers, in which they have proved to be better than i.f. transformers but not as good as crystal filters. Obviously, economic factors weigh heavily in the design engineer's choice of filter type. For a given level of performance (usually quite adequate for FM-tuner requirements), the lower cost of ceramic filters and their simplicity in application are in their favor. But in the most critical applications I believe crystals are still the better choice."

Cambridge Records

● We would like to acknowledge gratefully the notice given us in Richard Freed's article "The Great American Record Companies" (November). But we want to bring the information in the piece up to date.

Following a period of inactivity, Cambridge Records is again issuing new releases—for example, the recital of vocal music of Handel and Purcell by Carole Bogard, which was reviewed in your October 1969 issue. Since August of last year, the Schwann catalog has listed all available Cambridge records.

Cambridge engineers have recently developed a new velocity microphone which is used exclusively on the firm's records. It has also been supplied to other users, such as RCA, which has used it for many current and forthcoming chamber-music recordings.

CHARLES P. FISHER, *President*
Cambridge Records, Inc.
Wellesley, Mass.

Composers as Human Beings

● I am a former professional musician, and still take a great interest in music. I enjoyed the article "Composers as Human Beings" by Irving Schwerké in the November issue. Little has been written in this field, and I'm sure that your readers of all ages and music backgrounds enjoyed it. I hope that Mr. Schwerké will continue to write these "human interest" articles.

TOM TEMPLE
Appleton, Wis.

● Thank you very much for publishing the wonderful article "Composers as Human Beings" by Irving Schwerké (November) concerning many of the great musicians and composers whom he knew. Material of this kind is living history—the kind of "musicology" we get much too little of these days.

GREGOR BENKO
New York, N. Y.

Movie Music

● I thoroughly enjoyed Paul Kresh's nostalgic article on movie music in the October issue. I was sent scurrying to my files, however, by his reference to the origin of Richard Addinsell's *Warsaw Concerto*. Mr. Kresh cites the movie *Dangerous Moonlight*, but the author of the notes to Arthur Fiedler's album "Music from Million Dollar Movies" ascribes it to *Suicide Squadron*. Is it possible that this music has led two lives as movie music in addition to its life as a concert piece?

I realize that the article is essentially per-
(Continued on page 8)

In 500 RADIO SHACK Stores

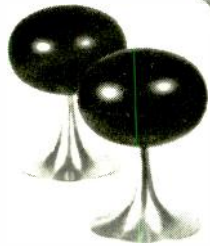
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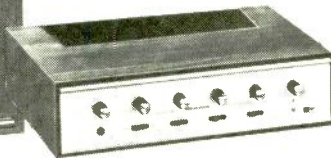
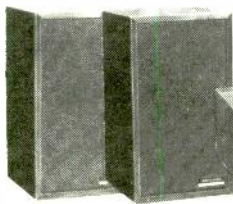
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sonal recollection and that the author can't name 'em all, but I can't help tossing in the names of composers whose work I have enjoyed: Morton Gould (*Windjammer*), Jerome Moross (*Big Country*), Victor Young (*For Whom the Bell Tolls* and *Around the World in Eighty Days*), and Malcolm Arnold (*River Kwai*).

Thanks also to Mr. Kresh for the mention of *Seven Brides for Seven Brothers*. I thought I was all alone.

JON BLACK
 Elmhurst, N. Y.

We asked Mr. Kresh about the Warsaw Concerto, and he asked Emily, who assured him the piece had only one life as movie music: when Dangerous Moonlight, a British film, was released in this country, it was retitled Suicide Squadron.

Koussevitzky

● About a year ago I felt it would be a worthwhile project to run a series of programs of Serge Koussevitzky's recordings. With the help of many people I collected enough material to commence my series, "The Recorded Art of Serge Koussevitzky," on KPFA last November. The programs are of an hour's duration each and are to be aired at the rate of two per month for a year or longer. These programs will be offered to our sister stations, KPFA in Los Angeles and WBAI in New York. Should they choose to broadcast them, they will, of course, be done at a later date.

LAWRENCE JACKSON
 Music Dept., Station KPFA
 Berkeley, Cal.

Disgusted

● I am disgusted. And it is your reviewers that disgust me. To be specific, Peter Reilly. After reading his review of "Harry" (Best of the Month, October), in which he heaped accolades upon Nilsson, I decided to go out and buy the disc. I had enjoyed his *Everybody's Talkin'* very much, and also *I Guess the Lord Must Be in New York City*. I took these to be typical of practically all the songs in the album. So now I'm stuck with this too-richly-sweet, too American-as-apple-pie album. When you're the only ones to turn to, we readers expect a little help as to who would and wouldn't like a reviewed album. Thanks for nothin'.

TONY YOUNG
 Wilmington, Del.

Now that we know what Mr. Young doesn't like, we will take care in future to specify in all pertinent reviews "not for Tony Young." And if the rest of our 299,999 readers elect to send us their taste profiles, perhaps we can do as much for them.

New York Audio Society

● Audiophiles in the New York metropolitan area may be interested in the activities of the New York Audio Society, a non-profit group incorporated in 1963.

Among the Society's aims and objectives are the cultivation and promotion of interest in and understanding of quality sound reproduction in all its various forms—tapes, discs, broadcast, and "live." Thus the Society furnishes a center where audio-oriented persons may meet, exchange ideas, and apply for help or information.

The Society has periodic meetings, usu-

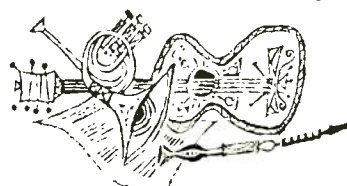
ally monthly, at which technical experts representing various sub-specialties in the audio field speak about and demonstrate the latest developments in their particular specialties.

We welcome all interested audiophiles who seek further details to write the Society at the address below, or call us at either of these numbers: 212-733-5282 or 212-858-2465.

B. L. WINTHROP, *President*
 New York Audio Society
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Havergal Brian

● Fie indeed on Henry Pleasants for not having mentioned Havergal Brian in his article "Musical Methuselahs" (August). I might mention that I produced the first radio program in America, so far as I know, about Brian and his music. It was broadcast on Station KPFA in Los Angeles in May of last year. A second program is now in preparation. I must also correct your correspondent



Mr. Howard Kornblum, whose letter appeared in your October issue. When I visited Brian quite recently, he had not yet started his thirty-third symphony.

Anyone interested in trying to secure performances of Brian's works in America and/or to persuade record companies to record them is invited to write to me at the address below.

DAVID CLOUD
 11734 Wilshire Blvd., Apt. C-1304
 Los Angeles, Cal. 90025

Luck of the Irish

● Upon receiving the November issue, I read with interest the article about Mr. Peter Reilly. It is disheartening to think that such a sensible and mature-looking young man could become the adolescent, sadistic, irresponsible, and tasteless critic he is.

GREG STEPHENS
 Gadsden, Ala.

Mr. Reilly says that he was just lucky.

Everybody's Talkin'

● Your October issue has a review of the soundtrack of the film *Midnight Cowboy* from which I derive the distinct impression that Harry Nilsson, besides singing the song *Everybody's Talkin'*, also wrote it. I believe a very gentle and simple man, Fred Neil, is responsible for the lyric. Maybe a little credit can be pushed in Mr. Neil's direction; after all, though few people know who he is, he is one of our finest folk and blues writers, guitarists, and singers.

HARRY PURDY
 APO San Francisco, Cal.

Salome

● I cannot resist commenting on William Livingstone's review of Montserrat Caballé's *definitive* Salome. My preference is the London stereo recording with Birgit Nilsson. This one has the dramatic punch and bite

(continued on page 12)

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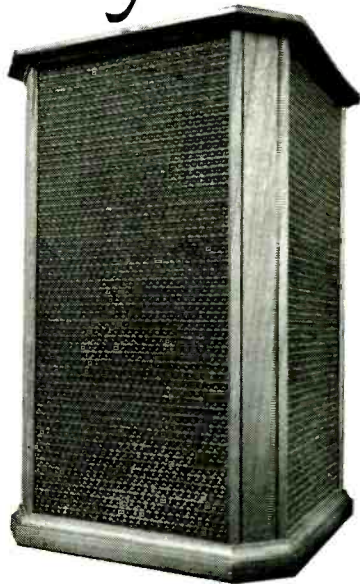
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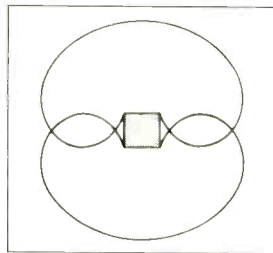
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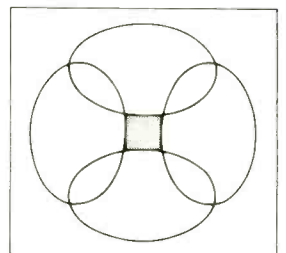
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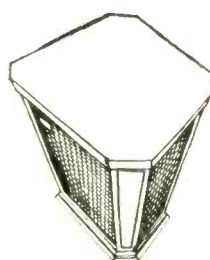
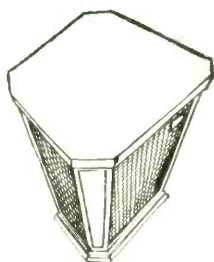
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that I like. To me the RCA version is tame. Just listen to the passage that precedes the lifting of the head from the cistern, or the very end of the opera. The London version captures the necessary anticipation and suspense.

I am an admirer of Caballé, and I think she sounds a bit like Ljuba Welitsch in the final scene. But she doesn't sound sixteen as Mr. Livingstone suggests.

Maybe it's just the word "definitive" that I am in disagreement with. Most recordings so described are the ones I wish I hadn't bought.

WILLIAM BENNETT
Wichita, Kan.

● This first *Salome* recorded in London rekindles memories of Sir Thomas Beecham's account (in his *A Mingled Chime*) of its Covent Garden premiere in 1910, when it was deemed unfit for the British public by the Lord Chancellor, then reprieved when Beecham shamed Prime Minister Asquith into interceding by suggesting that his "enlightened government" would look bad if it adopted a backward attitude to a work sweeping Europe's capitals. Getting his foot in the door, as it were, Beecham was invited to an audience with the Lord Chancellor. It was decided, Beecham relates, that "*Salome* would be trimmed so as to make it palatable to the taste of that large army of objectors who would never see it." For openers, John the Baptist became simply The Prophet, and the "commonplace passion of the precocious princess was refined into a desire on her part for spiritual guidance." No severed head would be allowed, only a platter discreetly covered with a cloth, with no object, not even a pea, under it to "suggest by its bulging protuberance the presence of the precious head."

Opening night went according to plan at first, but Beecham soon sensed a revolution in the making; first *Salome* forgot two or three sentences of the expurgated libretto and "lapsed into the viciousness of the lawful text," and before long they were all "shamelessly restoring it to its integrity, as if no such thing existed as British respectability and its legal custodians." Sir Thomas thought of drowning the singers out as Strauss was wont to do when vexed ("Louder the orchestra, I can still hear the Heink!"), but before him lay many a hushed moment in the final scene as *Salome* "croons away ecstatically to her empty platter."

As the party from the Lord Chancellor's box bore down on Sir Thomas after the curtain calls, he had visions of losing the Royal Charter. Surprisingly, they proved effusive, and though Beecham pretends to some puzzlement at their motives, we may safely conclude that they quailed before the roar of the crowd. From our present coign of vantage, Wilde's dated shocker would be forgotten but for the galvanic force of Strauss' genius.

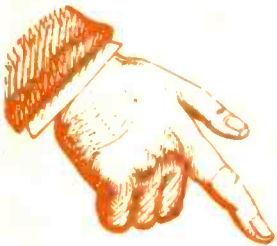
DAVID WILSON
Carmel, Cal.

January Beethoven Cover

● Credit for the striking photo of the Beethoven statue in Vienna's Beethovenplatz was accidentally omitted from the January issue. It should go to photographer Christian Steiner, who got up in the middle of the night to "hand-paint" his subject with strobe lights against the camera's open shutter

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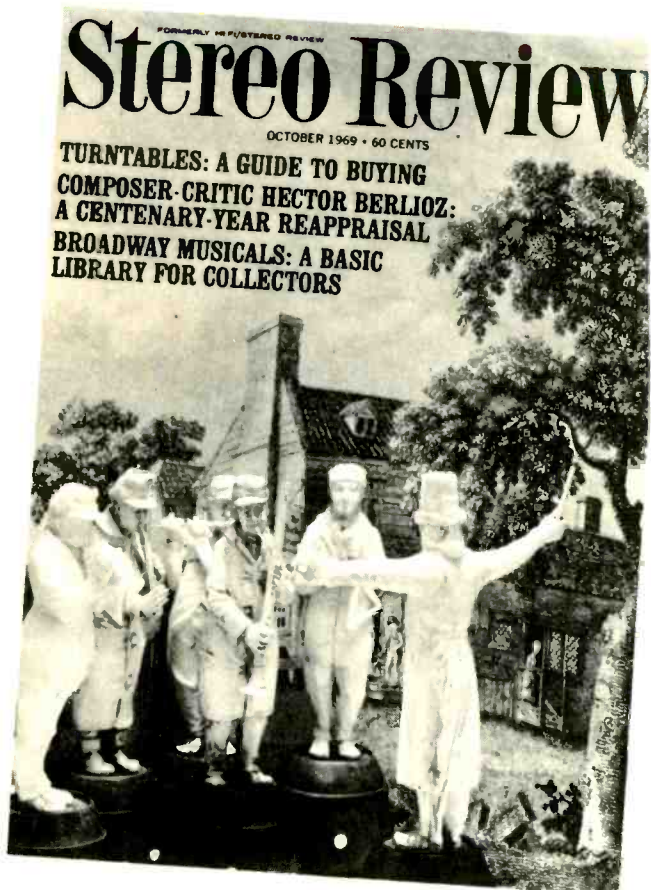
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Stereo Review's Free Information Service can help you select everything for your music system without leaving your home.

By simply following the directions on the reverse side of this page you will receive the answers to all your questions about planning and purchasing records, tapes and stereo systems; how much to spend, what components to buy first—and from whom; which records are outstanding and worthy of a spot in your music library; how to get more out of your present audio system; which turntable... cartridge... tuner... headphone... loudspeaker... etc., will go with your system. All this and much more.

With two exceptions — the Mode Selector which lowers the tonearm base for single play, and the arm's true gimbal suspension — you'll find a lot of features like the 1219's on one automatic turntable or another.

After all, every turntable has to rotate records, and every tonearm has to track them.

But all the features of the 1219 are quite different than those you'll find on any other turntable. They're engineered to finer tolerances, function with greater accuracy and do precisely what they're supposed to do.

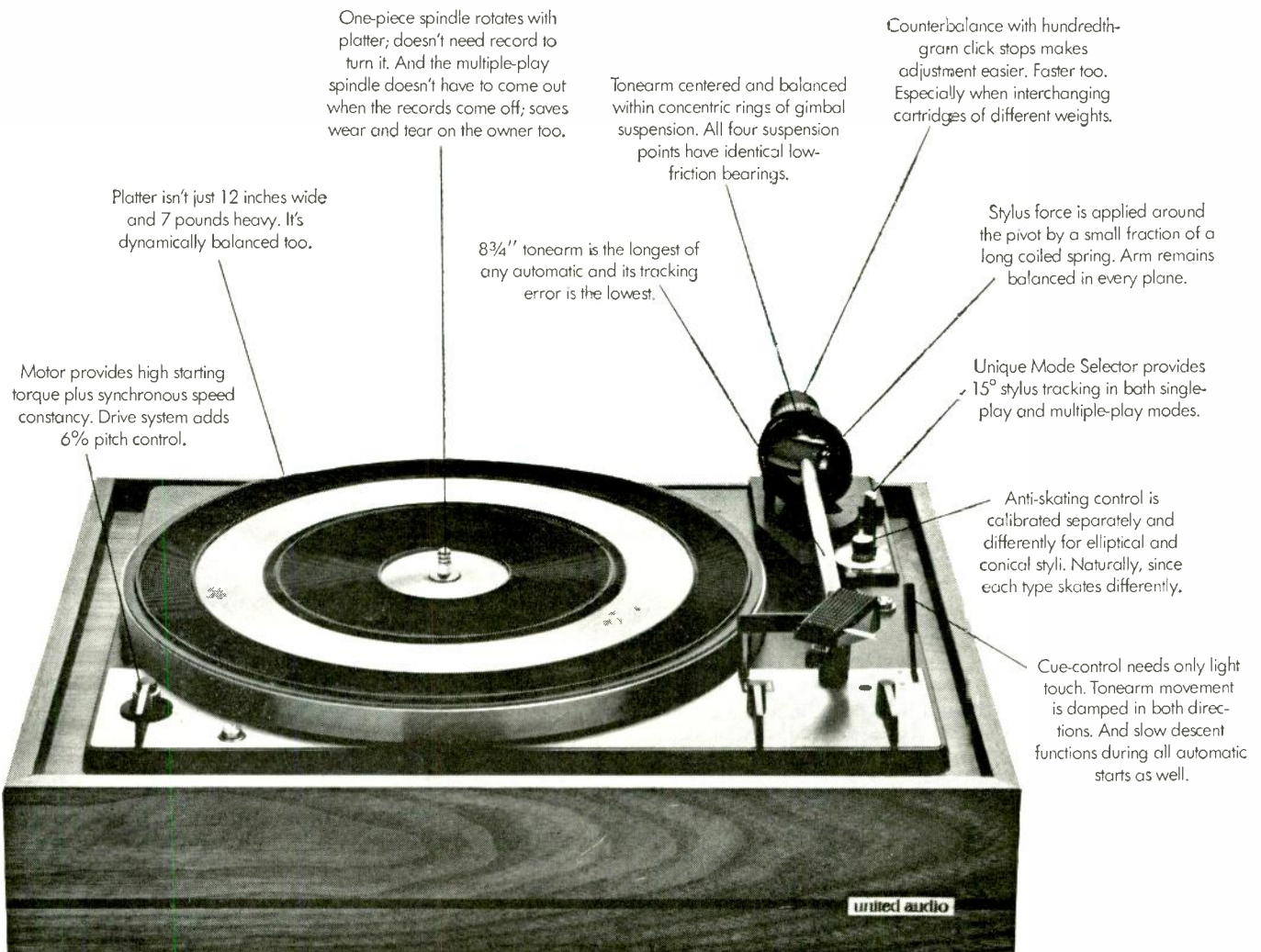
As a result the caliber of the 1219's performance is very exclusive indeed.

Some of the 1219's features are highlighted below. You should be able to make any comparisons you like very easily.

These and other features are described much more fully in our literature. It's yours for the asking, together with complete reprints of test reports from independent laboratories.

United Audio Products, Inc.,
120 So. Columbus Ave., Mount Vernon,
New York, 10553 

Not all of these Dual 1219 features are exclusive. But the way they perform is.



One-piece spindle rotates with platter; doesn't need record to turn it. And the multiple-play spindle doesn't have to come out when the records come off; saves wear and tear on the owner too.

Tonearm centered and balanced within concentric rings of gimbal suspension. All four suspension points have identical low-friction bearings.

Counterbalance with hundredth-gram click stops makes adjustment easier. Faster too. Especially when interchanging cartridges of different weights.

Stylus force is applied around the pivot by a small fraction of a long coiled spring. Arm remains balanced in every plane.

Unique Mode Selector provides 15° stylus tracking in both single-play and multiple-play modes.

Anti-skating control is calibrated separately and differently for elliptical and conical styli. Naturally, since each type skates differently.

Cue-control needs only light touch. Tonearm movement is damped in both directions. And slow descent functions during all automatic starts as well.

Platter isn't just 12 inches wide and 7 pounds heavy. It's dynamically balanced too.

8¾" tonearm is the longest of any automatic and its tracking error is the lowest.

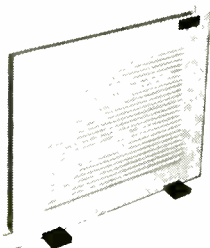
Motor provides high starting torque plus synchronous speed constancy. Drive system adds 6% pitch control.

\$175.00

CIRCLE NO. 56 ON READER SERVICE CARD

NEW PRODUCTS

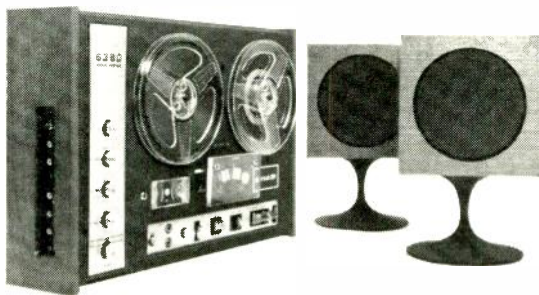
A ROUNDUP OF THE LATEST HIGH-FIDELITY EQUIPMENT



● **Magitran** has expanded its line of Poly-Planar speakers with the Model E21, a weather-proof version of the Model P-20 installed in a louvered styrene enclosure. Like the other Poly-Planar speakers, the Model E21 employs shallow magnet and voice-coil structures with a flat polystyrene-foam diaphragm that radiates both front and back. Frequency response is 50 to 20,000 Hz; power-handling capability is 20 watts peak, and the nominal impedance is 8 ohms. The Model E21 is 16¼ x 13¼ x 1¾ inches, weighs under 4 pounds, and can be had in ivory white or walnut brown. It comes with a solid walnut stand, 8 feet of two-conductor speaker wire, and hardware for wall or hanging installation. Price: \$19.95. Other Poly-Planar speakers range in size from 8½ x 4½ x 1¾ inches to 26½ x 17¼ x 1¾ inches and in price from \$7.95 to about \$50.

Circle 148 on reader service card

● **Wollensak's** new Model 6360 Audio Center is a three-speed (7½, 3¾, and 1⅞ ips), three-head, quarter-track stereo tape recorder with built-in power amplifiers and inputs for external program sources. Frequency response is 35 to 20,000 Hz ±2 dB at 7½ ips, 35 to 14,000 Hz ±2 dB at 3¾ ips, and 35 to 10,000 Hz ±3 dB at 1⅞ ips. Wow and flutter of the two-motor transport are 0.12, 0.2, and 0.3 per cent at 7½, 3¾, and 1⅞ ips, respectively. The signal-to-noise ratio is 54 dB. The Model 6360's amplifiers have a combined power output, with both channels driven, of 36 watts (continuous) into 8 ohms. Harmonic distortion at rated output is 1 per cent. The power bandwidth is 18

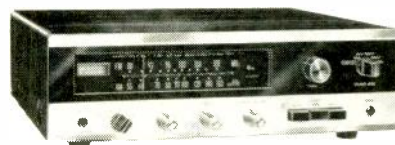


to 22,000 Hz, and the amplifier frequency response is 20 to 20,000 Hz ±1 dB. The tape-handling section of the unit has separate recording-level controls and meters for each channel, front-panel headphone jack and microphone inputs, pushbuttons and a sliding lever to control transport functions, and rocker switches for tape monitoring and power. The transistorized amplifier section has inputs for magnetic phono, tuner, microphone, and auxiliary. There are controls to adjust bass, treble, balance, and volume. The Model 6360 with its oiled walnut base and dust cover measures 20½ x 13½ x 7½ inches and is supplied with two dynamic microphones. Suggested list price: \$339.95. The walnut-finish cube speakers shown are \$100 extra.

Circle 149 on reader service card

● **Lafayette's** new LR-100 AM/stereo FM receiver has a usable FM sensitivity of 2.5 microvolts (IHF), and a capture ratio of 5 dB. The amplifier section has a power output of

20 watts per channel music power. Frequency response is 20 to 20,000 Hz ±1 dB. Power bandwidth is 35 to 30,000 Hz; harmonic distortion is 0.1 per cent at 1 watt. The LR-100 has bass, treble, volume, and balance controls, plus pushbuttons for loudness compensation, mode, and high filter. The input selector switch has positions for AM, FM, FM multiplex filter, phono (magnetic and ceramic), and auxiliary. A combined power and speaker switch selects main or remote



speakers separately or together, or headphones, for which there is a front-panel jack. There are front and rear tape output jacks, the front output being a phone jack. The FM section has a stereo-broadcast indicator light and a signal-strength tuning meter. The LR-100 comes with a metal enclosure clad in simulated-walnut vinyl. Overall dimensions are 14½ x 4½ x 10½ inches. Price: \$129.95.

Circle 150 on reader service card



● **Fisher's** new HP-100 headphones are fitted with acoustically transparent foam cushions that rest lightly on the ears. Each earpiece contains a single dynamic element designed to provide a flat frequency response without tight coupling to the ears.

The headphones have a frequency response of 18 to 22,000 Hz. They are of the low-impedance type, and have a sensitivity of 2 milliwatts for a 100-dBm output. Power-handling capability is 700 milliwatts. Price, with 8-foot cable and phone plug: \$34.95.

Circle 151 on reader service card

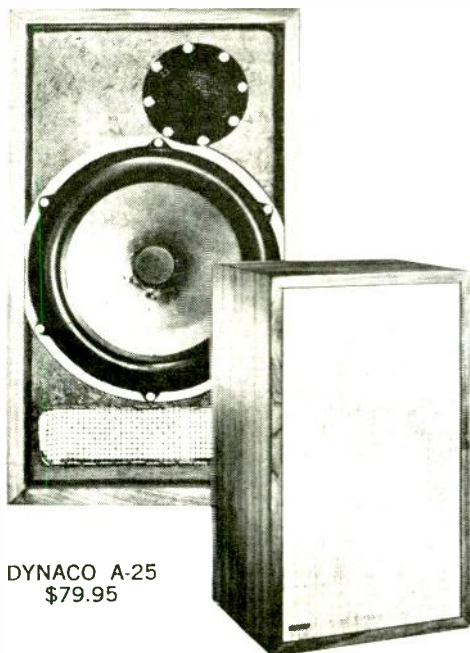
● **Roberts** has brought out a line of cassette recorders that includes the Model 100, a stereo cassette recorder supplied with two 6¼-inch speakers in walnut cabinets. The frequency response of the Model 100 is 50 to 11,000 Hz. Its playback amplifiers are rated at 25 continuous



watts per channel at 1,000 Hz into 8 ohms. The signal-to-noise ratio is better than 40 dB. Wow and flutter are less than 0.3 per cent. The transport functions of the Model 100 are controlled by piano-type push keys and include a cassette-eject. There are line inputs and outputs for taping from or feeding external sources, plus jacks for two dy-

(Continued on page 20)

EXPERTS AGREE . . . THE DYNACO SPEAKER HAS THE BEST TRANSIENT RESPONSE.



DYNACO A-25
\$79.95

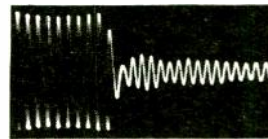
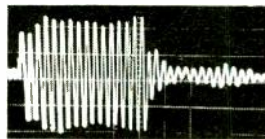
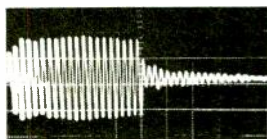
Dynaco introduced the A-25 loudspeaker system because of the great need for improved loudspeaker transient response.

How well did they succeed? Here's what two of the most respected publications say.

STEREO REVIEW, JUNE 1969

"... The tone-burst measurements also confirmed our listening tests . . . In the hundreds of tone-burst measurements we have made, we have found a few instances where a speaker was slightly better than this one at specific frequencies, but nothing we have tested had a better overall transient response."

"The excellent overall transient response of the Dynaco A-25 speaker system is shown by the tone-burst response photos at (left to right) 600, 2,000 and 10,000 Hz." (Stereo Review)



AUDIO, OCTOBER 1969

"... it was its outstanding transient response which really impressed us. Tone bursts throughout the meaningful frequency range showed up its excellence. In truth, the A-25 produced the finest tone-burst response of any speaker tested in this manner, regardless of price."

Send for literature or pick some up at your dealer where you can also hear the A-25

DYNACO INC.

3060 JEFFERSON ST., PHILA., PA. 19121
IN EUROPE WRITE: DYNACO A/S, HUMLUM, STRUER, DENMARK

Citation

The name Citation has always meant something very special to audiophiles. When Citation was introduced a decade ago, it immediately captured the imagination of audio experts throughout the world. Citation was acclaimed as a major breakthrough in high fidelity. And "Citation Sound" became the industry's new standard of excellence. Hi Fidelity Magazine described Citation as the "classic goal of amplifier design—a straight wire with gain." And Hans Fantel, the noted audio authority, stated in a glowing review that Citation was created as "an earnest attempt to reach an ideal—not for the sake of technical showmanship—but for the sake of music and our demanding love of it."

Citation—1970

Harman-Kardon, after three years of research and development, is re-introducing Citation to the high fidelity market. The first new product in the line is the Citation Twelve—a basic power amplifier that we believe uses the potential of transistors more completely and creatively than any other amplifier made. When you hear the Citation Twelve, we are sure you will share the experience of its creators—the experience of genuine breakthrough and discovery; the experience of hearing music as you have never heard it before.

Citation Twelve—kit or factory wired

The Citation Twelve is available as a factory wired and tested amplifier or as a simple-to-construct kit. Complete assembly from unpacking to final test should take no more than seven hours. Since the Citation Twelve requires nothing more than a simple wiring job, even a neophyte can assemble it with relative ease. No special technical or mechanical skills are required. Instructions are complete and easy to follow.

The Citation Twelve is available now at your Harman-Kardon dealer. See and hear soon. We think you will agree it represents a remarkable breakthrough in high fidelity.

For complete technical information write to Harman-Kardon, Inc., 55 Ames Court, Plainview, N.Y. 11803, Dept. SR-2.

TECHNICAL SPECIFICATIONS AND FEATURES

- | | |
|------------------------------------|---|
| Continuous Power Output: | • 120 watts, RMS, both channels driven simultaneously @ less than 0.2% THD, 20-20,000 Hertz @ 8 ohms. |
| Intermodulation Distortion: | • Less than 0.15% at all power levels, 600-6,000 Hertz. |
| Hum and Noise: | • Better than 100 db below 60 watts. |
| Damping Factor: | • 40:1. |
| Frequency Response: | • 1-70KHZ, ± 0.5 db @ normal power level. Less than $\frac{1}{2}$ Hertz—100KHZ, ± 1 db @ normal listening level. |
| Power Bandwidth: | • 5-35,000 Hertz. |
| Phase Shift: | • Less than 5 degrees at 20 Hertz. |
| Rise Time: | • Better than 2 microseconds @ 20K Hertz. |
| Dimensions: | • $5\frac{7}{16}$ " H x $12\frac{5}{16}$ " W x $12\frac{5}{8}$ " D (complete with metal cage). |
| Weight: | • 30 pounds. |
| Finish: | • Olive, black trim and gold escutcheon. |
| Outstanding Features: | • Two individual power supplies deliver superb regulation for absolute stability and extended low frequency response. Handling of transients is effortless at any power level.
• Thermal cutouts remove power from output stage when heat build-up exceeds 80 degrees C. Series-type limiting relays protect amplifier from short circuits. Reset automatically once short is removed.
• Absolutely stable with any type of speaker system. |

harman kardon

A subsidiary of Jervis Corporation



is back.



Minimum resale price—(kit) \$225. (wired) \$295.

CIRCLE NO. 23 ON READER SERVICE CARD

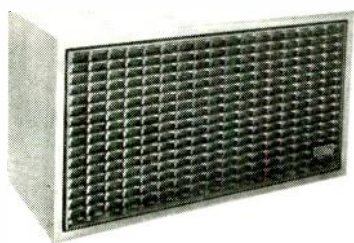
NEW PRODUCTS

A ROUNDUP OF THE LATEST HIGH-FIDELITY EQUIPMENT

dynamic microphones (supplied). There is also a supplementary DIN socket connecting to the high-level inputs and outputs. Two recording-level meters, stereo/mono and input-signal monitor switches, and a resettable three-digit tape counter are located on the top panel. There is a stereo headphone jack. The recorder has walnut side panels; the dimensions are 14 x 9¼ x 3½ inches. Price: \$179.95. Other Roberts cassette recorders are available as portable models, deck units without speakers, and deck units with built-in FM and AM tuners.

Circle 152 on reader service card

● **Altec Lansing** is marketing the 890C Bolero speaker system, designated the top unit in its line of bookshelf speakers. The Bolero's 10-inch woofer has a 10-pound magnetic structure and a 3-inch voice coil. It is acoustically coupled to a 10-inch passive radiator that moves in phase with the woofer. Response above 2,000 Hz is handled by a high-frequency



compression driver working into a cast-aluminum sectoral horn. A three-position level control adjusts the high-frequency output. The system's power rating is 50 watts; impedance is 8 ohms. The Bolero's cabinet is of hand-rubbed walnut with a snap-on, simulated-wood fretwork grille. Dimensions are approximately 26 x 15 x 12. Price: \$179.

Circle 153 on reader service card

● **Pioneer** has brought out its first tape recorder, the two-speed (7½ and 3¾ ips), quarter-track stereo Model T-600, with foil-actuated auto reverse and two erase and two record/playback heads. Frequency response at 7½ ips is rated at 30 to 20,000 Hz (30 to 13,000 Hz at 3¾ ips), and the signal-to-noise ratio is 50 dB. Wow and flutter are less than 0.12 per cent at 7½ ips and 0.2 per cent at 3¾

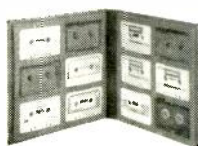


ips. The T-600 employs a center-capstan drive, and has two level meters that register in both record and playback modes.

Transport functions are controlled by a sliding switch in conjunction with pushbuttons that select tape direction. There is a rotary selector for mono or stereo record and playback, separate recording-level controls for each chan-

nel, and output-level controls for each channel that affect one pair of the two sets of line outputs and the front-panel headphone jack. A four-digit tape counter, auto-reverse switch, on/off pushbutton, speed selector, record interlock, and two microphone inputs complete the front-panel arrangement. The T-600 is supplied with an oiled walnut cabinet and measures 17¼ x 17¼ x 8 inches overall. Price, including dust cover: \$299.95.

Circle 154 on reader service card



● **Modern Album** is marketing storage albums in a variety of sizes for cassettes and four- and eight-track tape cartridges. Interior panels of molded plastic provide insertion spaces for the cartridges, the titles of which can be entered on the indexing slips supplied. The albums are available in red or blue, bound in black leatherette, and with spaces to accommodate six, eight, or twelve cassettes or eight four- and eight-track cartridges. The four different album styles offered (CA-6, CA-8, CA-12, and 8T-8) range in price from \$3.49 to \$4.98 each.

Circle 155 on reader service card

● **Harman-Kardon's** new line of compact music systems includes the Model SC1825, a combined stereo FM receiver and automatic turntable with a pair of HK25 cylindrical omnidirectional speakers. The combined output of the amplifier section is 25 watts music power at less than 1 per cent harmonic distortion. Frequency response is 18 to 30,000 Hz ± 1.5 dB; intermodulation distortion is 0.25 per cent at 1-watt output. The FM sensitivity of the tuner section is 2.7 microvolts, image rejection is better than 40 dB, and stereo FM separation is 30 dB. The HK25 speakers have a frequency response of 40 to 20,000 Hz, a power-handling capability of 35 watts, and an 8-ohm nominal impedance. Each enclosure contains a 6-inch woofer and a



2¼-inch tweeter; both drivers radiate upward to a reflecting surface—a tapered, inverted cone—that diffuses the sound horizontally in a circular pattern.

The receiver's controls include volume, balance, treble, bass, and a selector switch with positions for phono, stereo FM, mono FM, and auxiliary. There are a front-panel headphone jack, a center-of-channel tuning meter, and rocker switches for loudness, main and remote speakers, and power. The automatic turntable mounted on the control unit's walnut cabinet is manufactured by Garrard. The unit's dimensions, with an optional dust cover, are 15¼ x 8 x 17¾ inches. The speaker enclosures are constructed of polystyrene foam clad in simulated-walnut vinyl. They are 12¾ inches in diameter and 16½ inches high. Price of the complete system, including phono cartridge: \$299.50. The dust cover is \$19.95.

Circle 156 on reader service card

You can always tell a PRO
by look and performance



Aluminum reels as shown — optional extra

ROBERTS 800X

ROBERTS presents the magnificent 800X... a perfect blend of attractive design and custom engineering... a superb achievement in professional studio-type stereo tape recorder for the home or office.

Featuring...

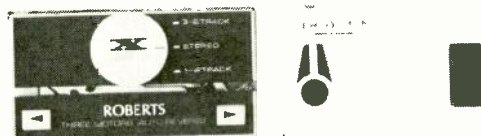
THREE MOTORS... hysteresis synchronous 3-speed motor for capstan drive—two outer rotor motors for supply and take-up reel drive

AUTOMATIC CONTINUOUS REVERSE... for playing back both sides of the tape without interruption (12.8 hours at 1 7/8 ips)

ROBERTS FAMCUS CROSS FIELD HEAD... records an extra octave in the high frequency spectrum even at slow speeds

MANUAL REVERSE... may be achieved by pressing reverse button

TAPE LIFTER... lifts tape off heads in fast forward and rewind operation



Other features include...

SOUND-ON-SOUND • **TWO PROFESSIONAL VU METERS** • **AUTOMATIC SHUT-OFF/STOP** • **THREE-SPEED CAPSTAN** • **SWITCHED EQUALIZATION** • **SOLID STATE INTEGRATED CIRCUIT AMPLIFIER** • **40 WATTS PEAK MUSIC POWER**
 \$539.95

For complete specifications write...

The Pro Line
 **ROBERTS**
 Div. of Rheem Manufacturing Co.
 Los Angeles, California 90016

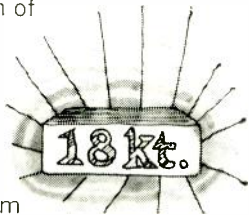
THE GOLD-PLATED RELIABILITY FACTOR.

In this age of planned obsolescence, unreliable performance and shoddy workmanship are almost taken for granted. But there are still a few exceptional products that are built to last and one of them is the Revox tape recorder.

Revox dependability is a combination of many factors, but perhaps the most important of them is advanced engineering. Borrowing from space age technology, Revox gold-plates all of the electrical contacts on its plug-in circuit boards, relays and rotary switches. The result: every one of these movable contacts, the ones that usually cause most of the problems, can be depended upon to perform well for the life of the machine. Obviously, gold plating is considerably more expensive than conventional tinning, but Revox thinks it's worth it.

Because Revox engineers demand margins of performance and reliability that far exceed ordinary production standards, you can own a tape recorder that will work perfectly the first time you use it and for years to come.

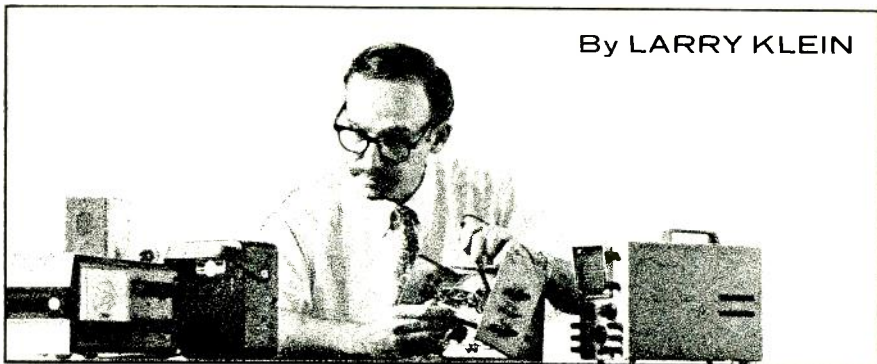
And that's why Revox is the only one to back its machines with a lifetime guarantee.



REVOX DELIVERS WHAT ALL THE REST ONLY PROMISE.

Revox Corporation
212 Mineola Avenue
Roslyn Heights, N.Y. 11577
1721 N. Highland Ave.
Hollywood, Calif. 90028

CIRCLE NO. 40 ON READER SERVICE CARD



By LARRY KLEIN

AUDIO QUESTIONS & ANSWERS

Old Records, New Components

Q. I have about fifty older LP recordings, most of them mono, that have been played on a variety of old, very inexpensive phonographs. I have just bought a new component stereo system, and I wonder if it is safe to play my old records on my new system. Will the old records wear down the diamond in the new cartridge?

WILLIAM REIGER
Bridgeport, Conn.

A. Records that have been played on low-quality phonographs may be damaged sufficiently so that their quality of reproduction will not be the equal of a new record. The damage will most likely be heard during playback as harshness and an increase in surface noise. However, an injured record will not damage a new stylus unless there is grit ground into the record grooves. Such dirt can not only cause an increase in noise, but will act as a sort of grinding compound to cause faster wear on your new stylus than would normally occur. However, even if the older records diminish your stylus life by a third (an extreme case), I see no reason not to play them (assuming that they are listenable), considering the cost of replacement discs on one hand vs. the cost of a replacement stylus on the other.

Speaker Frequency Response

Q. Why do so many manufacturers try for or claim a flat frequency response for their speaker systems when we all know that today's recordings don't even come close to having a flat response? Specifically, if the engineers are using a particular brand of speaker to monitor the recording process, why should the manufacturer of another speaker expect it to reproduce accurately?

HAROLD GOLDSTEIN
San Francisco, Calif.

A. It is commonly supposed that recording companies produce discs that are in some way frequency equalized to sound best over their preferred monitor speakers. It would seem to follow from this that the home listener would hear the "flattest" response when

the material was played back on speakers that are the equivalent of the monitor speakers used by the engineers during the mixing process. However, this is pursuing a will-o'-the-wisp. We have no way of knowing what the engineer involved hears as "flat," nor can we know what other frequency-response aberrations are added elsewhere in the record/playback process.

Logically, therefore, what is wanted is a speaker system with as flat a frequency response as possible (which, by and large, also implies a good transient response). The frequency response of such a speaker could then be adjusted somewhat to compensate for recording peculiarities by use of the amplifier's tone controls. Admittedly, most present-day amplifier controls do not have all the flexibility required to make such frequency adjustments, but a few receivers, amplifiers, and separate control units have appeared on the market with sufficient tone-control flexibility to permit them.

Signal-Strength Tuning Meters

Q. I have noticed that the signal-strength meter on my tuner seems to read at the same high point for almost every station tuned in. I know that all FM stations are not broadcasting the same power, and it seems illogical that every one of them would reach my antenna with the same signal strength. Is this a design flaw built into the tuner?

EARL WEBSTER
New York, N.Y.

A. The FM signal strength at an antenna in the Metropolitan New York area may range anywhere from perhaps 1 or 2 microvolts to almost 1,000 microvolts. For a signal-strength meter to respond linearly or proportionately to such a very wide range of signals, it would need a scale with a thousand divisions. But this would not serve any purpose, because we are primarily interested in reading signal levels below, say, 50 microvolts. (With almost all tuners, signals above this level achieve full limiting and no further improve-

(Continued on page 26)



A PIONEER
EXCLUSIVE

*The Only Receiver
with the Versatility of Microphone Mixing*

A new criterion of excellence in sound has arrived. The Pioneer SX-1500TD AM/FM multiplex stereo receiver was meticulously designed for the audio perfectionist. Its advanced design circuitry, incorporating an FET front end and IC's IF strip, offers an array of features for the ultimate in stereo performance. Music power is at a zenith of 180 watts, rated in compliance with the standards of the Institute of High Fidelity. Extremely versatile, it provides six sets of inputs. The pre and main amplifiers may be used independently. An exclusive highlight is

the unique facility for Dynamic Microphone Mixing which provides simultaneous recording with broadcast music... voice over music announcements... 5-position speaker selection for announcements over speakers in several locations. You can connect up to three different speaker systems. Complementing its magnificent sound reproduction is the subdued elegance of the hand rubbed, oiled walnut cabinet faced with brushed silver and jet. Hear the true sound of quality at your Pioneer dealer. Only \$399.95, including microphone.



PIONEER ELECTRONICS U.S.A. CORPORATION, 140 Smith Street, Farmingdale, N. Y. 11735 • (516) 694-7720
West Coast: 1335 W. 134th Street, Gardena, Calif. 90247 - (213) 323-2374 & 321-1076 • In Canada: S. H. Parker Co., Prov. of Ontario



CIRCLE NO. 48 ON READER SERVICE CARD



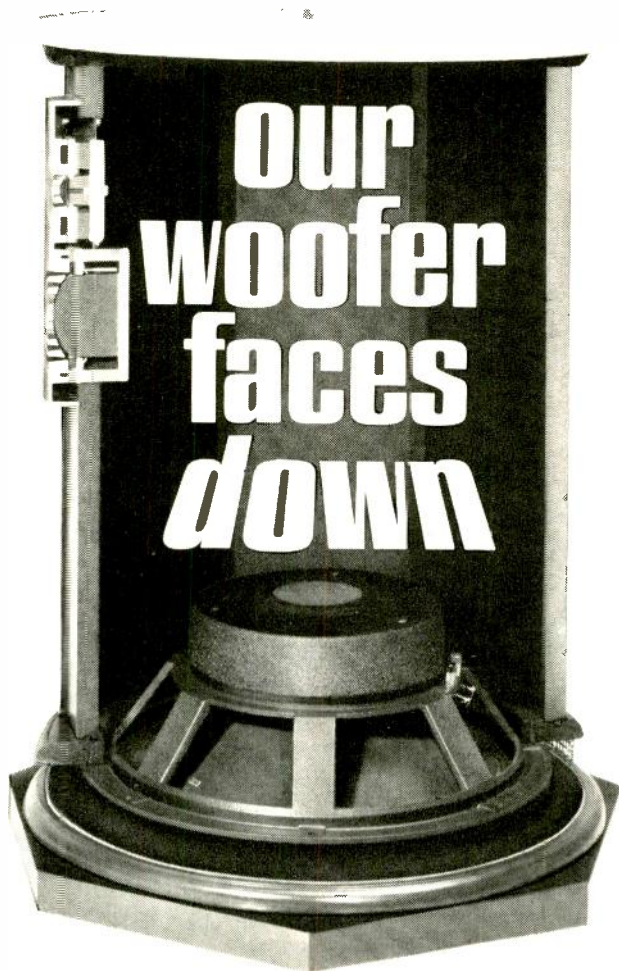
How to recognize a stacked deck.

No matter how elaborate your home stereo sound system is, it's incomplete without a tape deck. And Sony/Superscope brings you the most complete line of stereo tape decks in the world. Decks that fit all pocket-books, that suit particular systems, that meet specific needs. And every Sony/Superscope deck—regardless of price—is the finest money can buy. Each instrument is flawlessly crafted, with rigorous testing at every step

of construction. Then each instrument undergoes a complete series of quality-assurance tests—performed by skilled technicians at one of the most modern and sophisticated tape-recorder test facilities in the world. So you may be sure that the Sony/Superscope product you purchase will give you years of trouble-free service. The Sony/Superscope deck that's exactly right for you is at your dealer's now.

SONY **SUPERSCOPE**

You never heard it so good.®



This speaker system distributes its lows through a complete circle, then spreads them across your room like a carpet of sound.

It puts the bottom on the bottom, so you get deep, pure, total bass. We deliver it through a 15 in. high compliance woofer with an 18 lb. ceramic magnet structure (*the world's largest*). This immense woofer magnet combines with those of the mid-range and tweeter drivers to produce over one million lines of force. More than enough reason why this magnificent 3-way speaker system can handle a full 125 watts of receiver power per channel without overload or burnout.

Our *full presence* mid frequency driver makes you feel you're listening to a live performance, while the ultra-sonic domed tweeter provides crystal clear response all the way to 20,000 Hz. Then . . . Empire's wide-angle acoustic lens diverges even the highest of these high frequencies through a *full 160° arc*.

The enclosure is a hand-rubbed sonic column topped with imported marble. This totally stiff, rigidly damped cabinet produces no vibrations to color the sound.

Listen to it. Walk around it. Compare it to any speaker at any price for absolute fidelity and total transparency. Then see if you can live with anything else.



Empire's world famous Royal Grenadier Model 9000M is available thru better high fidelity dealers at \$299.95. Other Empire speakers from \$99.95.

EMPIRE

Write for free Guide To Sound Design For 1970.
Empire Scientific Corp., 1055 Stewart Ave., Garden City, N. Y. 11530

CIRCLE NO. 21 ON READER SERVICE CARD

ment occurs with an increase in signal strength.) But with a linear 0 to 1,000-microvolt scale, the 0 to 50-microvolt range would occupy only 1/20 of the meter's total span, and the crucial-for-tuning range of 0 to 25 microvolts would take only 1/40 of the scale. The difference between 5 and 10 microvolts of signal would then be practically impossible to read on the meter scale. When using a signal-strength meter to orient an antenna, such a difference might be crucial in obtaining a consistently noise-free signal. For this reason, signal-strength meter circuits are designed so that the difference between 2 microvolts and 4 microvolts is readily apparent. Higher up the scale, say at 300 microvolts, the same 6-dB signal increase would result in the same amount of needle movement, but it would represent a range of 300 instead of 2 microvolts. So the small differences between the strong signals reaching your tuner simply don't show up.

Record-Player Frills

Q. In a recent article, Julian Hirsch labeled as "frills" certain features on player equipment. Apparently he would have us believe that the 16 $\frac{2}{3}$ and 78-rpm speeds are not needed on modern turntables. I like to feel that in case I need a speed other than 33 $\frac{1}{3}$ rpm it will be there. For instance, I am reading some of Emanuel Swedenborg's voluminous religious works and may decide to order one or more sets of them on spoken-word discs. These, numbering several selections, come in 33 $\frac{1}{3}$ or 16 $\frac{2}{3}$. For my part, I'd say that these four speeds have proved themselves, and should be left on all good players in the future.

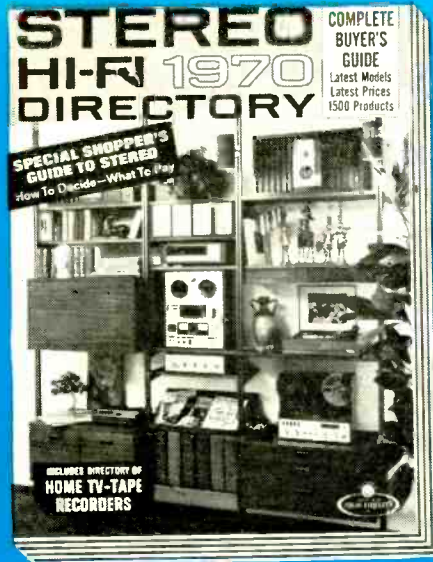
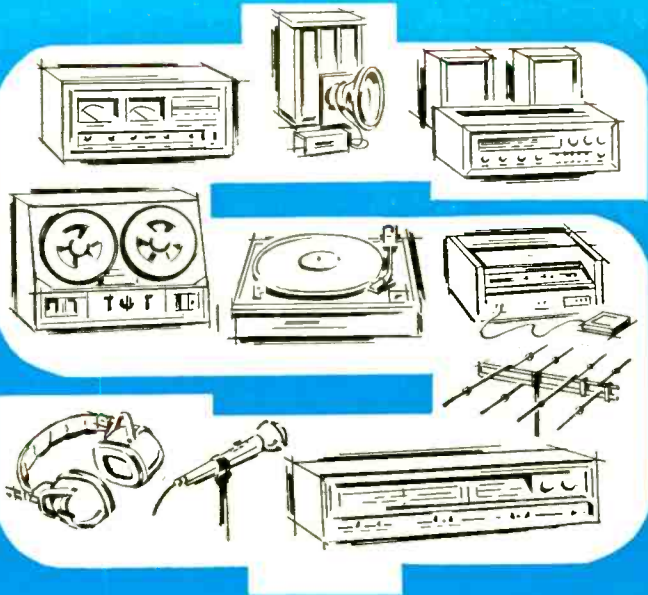
BEN ALLEN FIELDS
Richmond, Va.

A. I think that you would agree with Mr. Hirsch that not everyone needs the extra speeds. And if one doesn't need them, why pay for them? Incidentally, the actual cost of providing the extra speeds (78 and 16 $\frac{2}{3}$ rpm) depends upon the type of drive system used in the turntable. With some units, the incorporation of extra speeds means only an extra step on a pulley, which costs very little; with others it would require radical changes in the design of the drive system.

In general, I don't really think the point is worth arguing, since there are enough name-brand turntables available to permit a choice among players with one, two, three, or four speeds.

Because the number of questions we receive each month is greater than we can reply to individually, only those questions selected for this column can be answered. Sorry!

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It costs a few pennies more. But Sony professional-quality recording tape makes a world of difference in how much better your recorder sounds—and keeps on sounding. That's because Sony tape is permanently lubricated by an exclusive Lubri-Cushion process. Plus, its extra-heavy Oxi-Coating won't shed or sliver. Sony tape is available in all sizes of reels and cassettes. And remember, Sony professional-quality recording tape is made by the world's most respected manufacturer of recording equipment.



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By HANS H. FANTEL



AUDIO BASICS

RESPONSE TAILORING

A FRIEND of mine happened to live in three different apartments within one year. In each location, he set up the same sound system, and in each location it sounded noticeably different. Until recently, the audio industry made little attempt to put the variable of room acoustics under the listener's control. Lately, however, several devices have been introduced that permit the listener to compensate for the acoustic vagaries of his listening situation.

In essence, these devices are special tone controls. Unlike ordinary tone controls, which operate over a fairly broad frequency range and only at the high and low ends of the audio spectrum, these new devices permit selective boosting or attenuation of fairly narrow frequency bands within the total spectrum. Instead of providing adjustment for only the bass and treble frequencies, the controls act in such a way that they might be labeled low bass, middle bass, high bass, low mid-range, middle mid-range, and so forth. One such device, produced by the Advent Corporation, permits the listener to select the amount of emphasis or de-emphasis for each separate octave between 20 and 20,480 Hz. Other devices control one-third-octave segments with each slider knob.

Connected into the system (either between preamplifier and power amplifier or between tape-out and tape-in jacks), these devices let the listener tailor the frequency response of his system to complement the frequency response of his room. He may apply a judicious amount of suppression at those spots in the spectrum where his room tends to create a bass boom or a harshness in the highs. Or he may boost those frequencies that his room tends to swallow up.

These devices grew out of sound reinforcement methods employed in auditoriums and churches, and though they have been simplified, many of them can still be considered as professional apparatus, somewhat complicated to operate. For one thing, only an ear trained in critical perception can be trusted as a guide in setting the controls—it is quite possible to do more harm than good. For this reason, some manufacturers send an engineer along to make the installation with the proper test equipment. He makes an instrumented survey of the listening room and then adjusts the filters for the precise compensation required. The resultant settings are permanent for that room and not to be altered by the listener. All of the highly selective devices that cover only a fraction of an octave for each adjustment are installed in this way.

On the other hand, the setting of filters acting over a broader spectrum, such as the Advent octave filters or the two-octave filters incorporated in JVC receivers, is usually left to the listener. He is therefore able to use these controls to compensate for the problems in various program sources. For example, when dubbing old records onto tapes, such filters can be useful for selective noise suppression and for correcting frequency response.

Considering the nature and the price of these devices (\$200 and up), they can hardly be recommended to the casual listener who does not require this kind of technical refinement for his musical satisfaction and who lacks the competence to operate them. But for the technically-oriented hobbyist, these new devices offer a whole new range of challenging options.



How do you top the top-rated Miracord?

Equip it with today's most advanced cartridge, the new Elac 444-E. The Elac 444-E and the Elac/Miracord 50H have much in common. Both are made by ELAC of West Germany. Both have recently received national recognition. The Miracord 50H is acclaimed by leading high fidelity editors & experts. The Elac 444-E rated superior by 50 discerning high fidelity salesmen. These experts tested the Elac 444-E in their home systems and compared it to their present cartridges. A few comments:

"A great groove tamer for the straight-from-the-studio sound lover! All of today's terms won't describe the utmost enjoyment I experienced!"

"... probably one of the finest cartridges I've had the

privilege to evaluate. I find it superior in all respects!"

The Miracord 50H automatic turntable with the Elac 444-E cartridge is about the finest record playback system available today. The Elac 344-E cartridge is an excellent choice with the Miracord 620 (also highly acclaimed by the experts). Elac offers a complete selection of cartridges from \$24.95 to \$69.50. Miracord, a choice of automatic turntables from \$109.50 to \$169.50.

Hear them today. **Benjamin Electronic Sound Corp.**, Farmingdale, N.Y. 11735. Div. Instrument Systems Corp.

ELAC/MIRACORD

CIRCLE NO. 8 ON READER SERVICE CARD



When our engineers told us what the new VARIFLEX® Speaker Systems could do...we didn't believe it.

After all when we were told that two speaker systems can be placed end-to-end as a console, or at various spacings apart, or any distance from the wall, or at almost any height between ceiling and floor, and still project flawless stereophonic reproduction to all areas of a room simultaneously . . . we were skeptical . . . but there are three ways to deal with a skeptic.

First, tell it like it is.

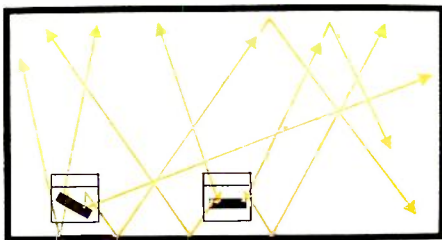
Engineers love to explain things, so that's what they did. Variflex Speaker Systems, we were told, are not like any

other speaker systems past or present. They are unique because they are the only reflective speaker systems that are completely adjustable. In the rear of each unit is a variplanular disc set in a universal swivel mount. This disc, they said, can be finger tip adjusted to any combination of vertical to horizontal positions. Once adjusted for correct acoustical reflection, the speaker systems would provide overall stereophonic reproduction as promised . . . and furthermore, we were told, we could move about the room freely and never lose that important sense of program source characteristic

of concert hall performance.

Second, put it to the test.

We watched as two W80's were adjusted. The engineer merely tipped the variplanular disc this way and that . . . and rotated the swivel mount a little to the left, a little to the right . . . and that was all there was to it. It seemed too easy to us. But after about two minutes, or maybe a shade less, they were ready. We were asked to stand anywhere in the room. Then we were treated to a fine performance of Tchaikovsky's Pathétique. "Walk about", they suggested. We



did and we were amazed. It was true stereo everywhere and anywhere. There was none of the splatter or surround effect associated with omnidirectional systems. We had to admit this was a "first" for all of us and we found it difficult to restrain our excitement.

Third, do it yourself.

"Now", they suggested, "you try it". It looked like fun. We each took a turn adjusting the speakers. Only one thing bothered us. The W80 makes everybody with finger tips an instant expert. Then they asked us questions.

What acoustical problem is solved?

A very important one. Since almost all rooms are acoustically unbalanced, fixed directional systems, conventionally placed, are too rigid to overcome this deficiency. Only the amazing flexibility of the new Variflex Speaker Systems can provide "all over" balanced stereo.

What will women say?

"It's about time", probably. W80's are a woman's dream. They are never unwelcome intruders. Since they are reflective systems, the front of the cabinets resemble fine pieces of furniture. Because they permit placement versatility, they can be inserted decoratively or unobtrusively into any room scheme... even as built-ins with an optional roll out base.

What about quality?

That was an unnecessary question. The W80's are Achromatic Speaker Systems — and therefore are critically engineered in the uncompromising tradition of excellence.

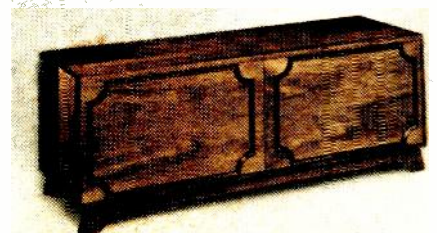
A suggestion to all skeptics.

Believe your own ears. Just visit a Wharfedale dealer, and ask for a dramatic demonstration. Start walking around as a disbeliever... you won't be one for long. You'll be as amazed as we were. Wherever you pause, you will be aware of distinct stereophonic separation... Variflex may well be the component speaker innovation of the 70's.

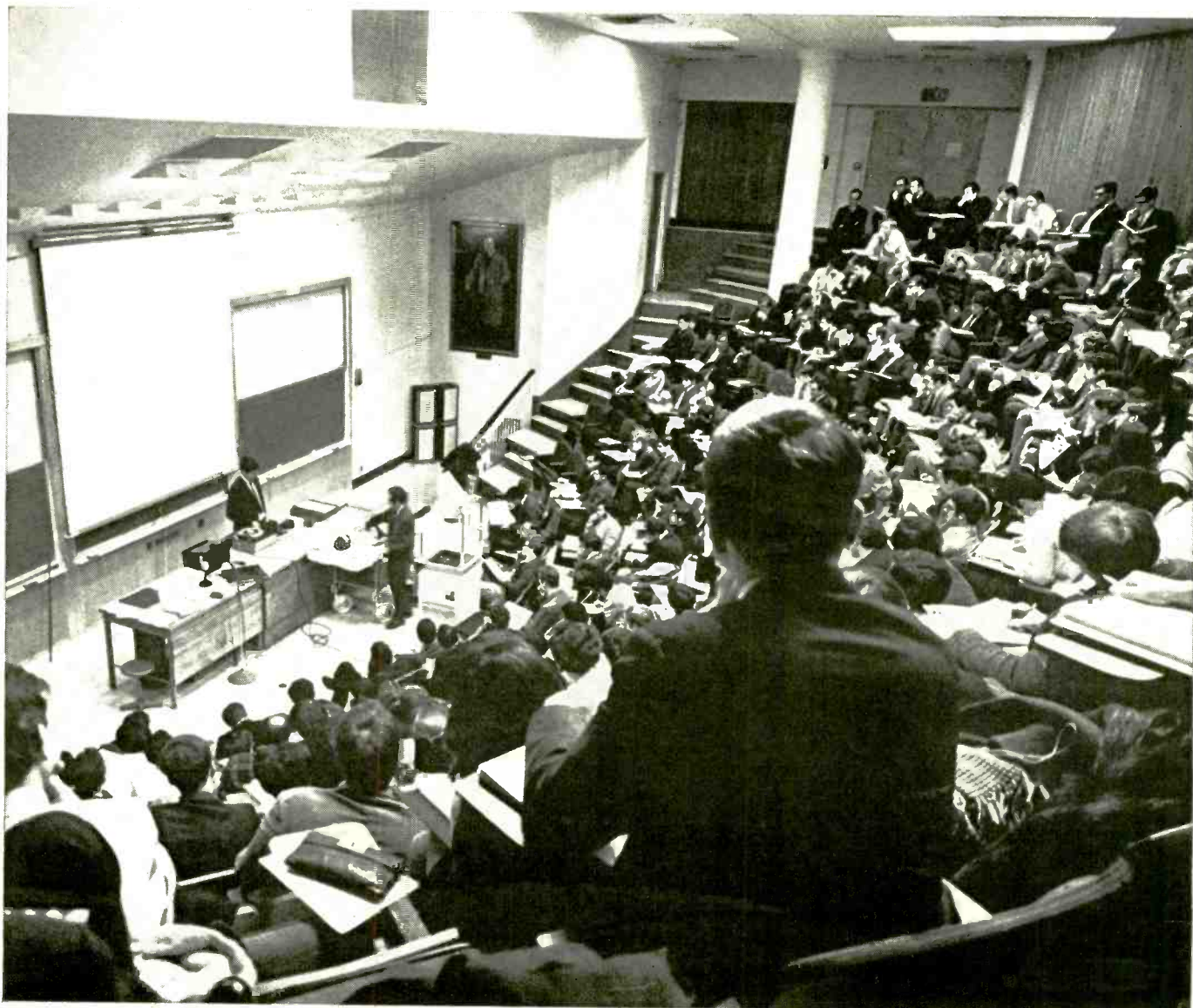
For full specifications on the W80 and all Wharfedale Systems write: Wharfedale, division British Industries Co., Dept. HB50, Westbury, N.Y. 11590

Wharfedale

Achromatic Speaker Systems



**Because of their exceptional accuracy,
Acoustic Research speaker systems are usually
chosen for special scientific applications.**



One of the world's leading medical schools has recently solved a long-standing problem in its training of first-year students: how to enable a lecturer and hundreds of listeners to hear simultaneously the heart sounds of a living patient. Usable microphonic pickups exist; the difficulty arises because most of the sound in a heartbeat is in the range below 40 Hz. At these very low frequencies, even many speaker systems which seem to have "good bass" are unable to provide results comparable to those of a doctor's stethoscope. The stethoscope, simple as it is, couples the physician's ears directly to the patient's chest, and can, in principle, convey acoustic pulses near 0 Hz. It is this kind of extended low-frequency response which was needed, but individual listening devices were out of the question; they would not allow lecturer and students to hear and recognize the same abnormalities without ambiguity.

The problem was solved by the school's purchase of four standard full-range AR-1x speaker systems and an AR amplifier; the latter is used with all controls "flat". Despite the large size of the lecture hall, the heart sounds are clearly audible to all students, and levels can be produced which literally rattle the doors and windows of the amphitheater.

Our best system for music reproduction is our AR-3a; it has the same low-frequency characteristics as the AR-1x, but includes our most accurate mid-range and high-frequency drivers also. Other AR speaker systems are described in the free AR catalog.



Acoustic Research Inc.

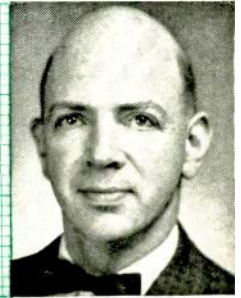
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TECHNICAL TALK

By JULIAN D. HIRSCH



● SPECIFICATIONS 9—CARTRIDGE TRACKING

ABILITY: Last month I dealt with some aspects of phono-cartridge performance, and commented on the problems of measurement and the significance of specifications as they relate to the "sound" of a cartridge. Without too much reading between the lines, a reader of the previous article should be able to sense that I am not very satisfied with the sort of measurements that I (and most others attempting the same task) am able to make on cartridges. My feelings are based on the simple observation that these tests do not necessarily correlate with how good—or bad—a cartridge sounds. Clearly, there must be some vital (*i.e.*, audible) aspects of cartridge performance not being revealed by conventional measurements.

There are many theories on this subject, some of them with solid theoretical foundation, others reflecting little more than the vivid imaginations of their creators. There is little argument, however, on the importance of having the stylus tip maintain firm contact with both walls of the record groove at all times. Loss of contact inevitably results in distortion, varying in degree from intolerable "shattering" of the sound to a subtle lack of "ease" which so often mars phonograph reproduction.

The causes of mistracking are many, and are principally related to the mechanical design of the moving system of the cartridge. These are properly the concern of the designer and manufacturer. However, the designer must have some means of measuring the results of his efforts, and it would be most helpful if these measuring techniques could be applied by independent testing organizations.

For a given recorded frequency and stylus force, a cartridge will accurately follow (track) a recorded groove at all velocities up to some critical value. "Velocity" as used here refers to the maximum rate at which the stylus must move from side to side when tracking the groove modulation. Velocity is proportional to the frequency and amplitude of the modulation, and is expressed as $V = 2\pi fa$, where V = velocity in centimeters per second; f = frequency in hertz; and a = amplitude in centimeters.

One might think that if a given cartridge could track

a certain velocity, such as 20 cm/sec, at 100 Hz, it could cope with the same velocity at 1,000 Hz, 10,000 Hz, or at any other frequency. Unfortunately, the dynamic behavior of the stylus assembly varies with the frequency involved, and therefore the tracking ability of a cartridge should be specified over a wide range of frequencies. As a frame of reference, most commercial discs have *average* recorded velocities well below 10 cm/sec. These can be tracked by practically any cartridge. But momentary peak velocities may exceed the average by a considerable amount, reaching levels as high as 20 to 25 cm/sec on some stereo discs. To further aggravate the situation, the peak levels tend to occur at the highest frequencies (cymbals, bells, harpsichord, and so forth), which are the most difficult for a cartridge to track. Within limits, tracking can be improved by using a higher force, but eventually the stylus becomes displaced vertically to the point where it disappears into the cartridge body or operates in a nonlinear manner. Usually this occurs before the maximum velocities can be tracked without distortion. Tracking ability must therefore be designed into a cartridge, not forced into it.

There are several possible ways to measure tracking ability. In an article in *Electronics World* for June, 1967, James Kogen of Shure Brothers, Inc., dealt with this subject in some depth. Some proposed techniques included the use of a variable-speed turntable that can raise the velocity of any band on a test record (by increasing the turntable speed and therefore the test frequency) to the point where mistracking occurs. Also, a special difference-tone intermodu-

lation test record, with bands recorded over a wide range of velocities, offers a simple solution to the problem of measuring mistracking, since the amount of difference tone generated can be related to a specific level of distortion by listening or by observing the waveform on an oscilloscope. Tone-burst test records would also be helpful in that they would allow measurements to be made at velocities higher than recording cutters can handle on a steady-state (constant sine-wave) basis.

The basic flaw (from our viewpoint) in all of these methods is that they depend on special test records not available to the general public. It is perfectly feasible for

TESTED THIS MONTH

●
Electro-Voice Aries Speaker
Sansui 4000 Receiver

a cartridge manufacturer to have special records cut for his needs. Even if we had access to such records (which might be arranged), we would be in the position of making measurements by *nonstandard* means, and in many cases judging a manufacturer's products by his competitors' standards. We would much prefer to see a standard record (or family of records) adopted by the industry, much in the way that the CBS test records have achieved wide acceptance for frequency-response and crosstalk measurements.

In spite of these difficulties, we *do* measure tracking ability, albeit in a rather crude way. As a matter of fact, we consider our tracking test to be the most important single part of the cartridge-evaluation process. We use a record, issued by Shure Brothers, called "An Audio Obstacle Course." It contains a number of brief musical phrases performed solo on such instruments as the electric organ, piano, harpsichord, accordion, and orchestral bells. There is also a bass drum beat. Each instrument is recorded at four increasing velocity levels. Any cartridge will track the low-level bands, which provide a reference

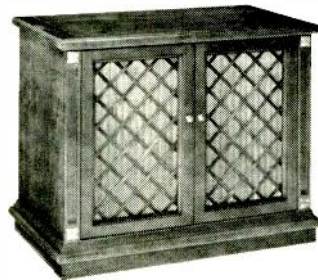
standard showing how the material should sound. No cartridge, in our experience, will track all of the highest-level bands without audible distortion. We use an arbitrary numerical scale to indicate the degree of audible distortion. (Since this judgment is purely subjective, it is the weak link in our test method.) The sum of all the "demerits" earned by the cartridge is an excellent indication of its tracking ability over a wide range of musical material, and it correlates almost perfectly with how the cartridge performs in actual service. If the score is multiplied by the required tracking force, a "figure of merit" can be derived. This represents one of the best methods we have yet found for rating cartridges, in spite of its crude and seemingly unscientific basis.

One of the most attractive features of this test is that it requires no test equipment other than the \$3.95 record. Shure Brothers has reminded us that this record has its limitations, and is really not a substitute for a full-blown tracking-ability measurement. Nevertheless, it is better than nothing, and in my opinion better than anything else you can buy for judging the quality of a cartridge.

≈ EQUIPMENT TEST REPORTS ≈

By Hirsch-Houck Laboratories

ELECTRO-VOICE ARIES SPEAKER SYSTEM



● IN recent years, we have noted an increasing number of newly designed floor-standing speaker systems. Few are of the size of the huge systems that were once necessary for really low bass in the days before the first acoustic-suspension design appeared—in fact, many of them are not much larger than the popular "bookshelf" variety of speaker. The Electro-Voice Aries is an excellent example of the floor-standing type of system. It is a lowboy console 22¼ inches high, 27½ inches wide, and 16¼ inches deep. It weighs 65 pounds. Available in three styles—Traditional (cherry) which is shown, Contemporary (pecan), and Spanish (oak)—it presents a most attractive appearance in any of its forms.

The Aries is a three-way, 8-ohm system, with a 12-inch woofer capable of a ¾-inch peak-to-peak cone excursion. At 400 Hz, the woofer crosses over to a 6-inch mid-range driver in its own sealed and damped sub-enclosure. The mid-range unit operates up to 2,500 Hz, at which point there is a crossover to a 2½-inch cone tweeter. A five-position switch in the rear of the cabinet affects the tweeter output above 3,000 Hz, providing a 10-dB range at 10,000 Hz.

For our frequency-response measurements, we placed the speaker on the floor against an end wall of our test room. Swept frequency-response measurements were taken for sixteen microphone positions in the room, and the results

were averaged to obtain a single curve. The microphone was placed 12 inches from the center of the speaker grille cloth for tone-burst checks, low-frequency harmonic-distortion measurement, and for checking the range of the tweeter-level control.

The response curve was exceptionally uniform over the full range, within ±6 dB from 20 to 15,000 Hz, except for a dip at 60 Hz that seems to have been caused by room effects. As suggested in the E-V instruction booklet, the middle setting of the tweeter-level switch seemed to produce the flattest overall measured response, as well as the

(Continued on page 38)



"... Oh, God bless you, sir. . . ."

Rodriguez



This is the A-6010U, top of the TEAC tape deck line. And these are just a couple of its supersonic breakthroughs: Unique phase sensing auto reverse operates electronically at any chosen point on the tape. Or it can take a sensing foil if desired. But don't look for this system on anybody else's machine. Separate heads for record and playback allow off-the-tape monitoring while recording; most other machines in this price range can monitor the sound source only. What's the barrier to your complete sound enjoyment? Chances are, TEAC has broken that, too.

**Breaks
the sound
barrier.**

A-6010U

• Exclusive symmetrical control system • Dual-speed hysteresis synchronous motor for capstan drive • 2 exclusive eddy-current outer rotor motors for reel drive • Pause control • Unique tape tension control • 4 heads, 4 solid-state amps, all-silicon transistors • Independent LINE and MIC input controls

TEAC®

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2000 Colorado Avenue
Santa Monica, California 90404

Only Marantz Has Gyro

What's a Marantz?

Any audio engineer or stereo hobbyist will tell you. Marantz builds the world's finest high-fidelity components. And has for fifteen years.

This message, therefore, is not to engineers but to professional musicians, serious music-lovers, and beginning stereo hobbyists. We'd like to introduce you to Marantz.

Never Heard Of Marantz?

Until this year, the least-expensive Marantz stereo component you could buy cost \$300.00. And our FM tuner alone cost \$750.00! To own a Marantz, you either had to be moderately wealthy or willing to put beans on the table for awhile. But it was worth it. And a lot of experts thought so, too, because the word soon got around, and the products sold themselves.

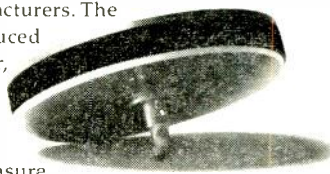
What The Competition Said

The chief design engineer of a major competitor once said that no one even tries to compete with many of Marantz' sophisticated features; it would be just too expensive. Marantz designs its circuits the same way the aerospace industry designs missiles and jet planes—for utmost performance and reliability.

Gyro-Touch Tuning

Marantz even offers a different tuning experience because you rotate the actual tuning flywheel. This results in the

smoothest, most precise tuning possible. And this Marantz-exclusive design requires considerably fewer moving parts than conventional systems used by other manufacturers. The benefits: reduced friction, wear, and service problems. We call this patented pleasure "Gyro-Touch Tuning."



Features, Not Gimmicks

The unique features of a Marantz component are there for only one purpose: to make possible the highest level of listening enjoyment.

That's why we put an oscilloscope in our best components.

An oscilloscope is kind of a TV tube. But instead of the Wednesday Night Movie, it shows you a green wavy line. An electronic picture of the incoming FM radio signal, telling you exactly how to rotate your antenna for minimum multipath distortion (ghost signals) and maximum signal strength (clarity) even from the weakest stations.

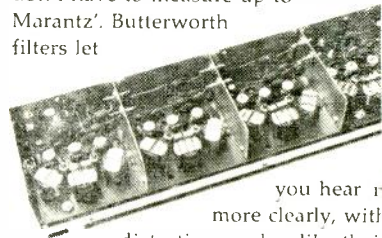
The "scope" also shows correct stereo phasing: that is, if the broadcasting transmitter or your equipment is out of phase. And it lets you set up optimum stereo performance and reception to



create a solid "wall" of sound.

Butterworth Filters

You've probably never heard of Butterworth filters because practically one else uses them besides Marantz. The U.S. Military. Other manufacturers feel they can get by without them. And they can. Because their standard don't have to measure up to Marantz' Butterworth filters let



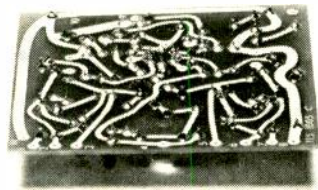
you hear more clearly, with less distortion; and unlike their conventional I.F. coil or filter counterparts they never need realignment. They hold those right next to each other on the board. Although Butterworths cost more, Marantz designed not one but four of them into their Model 18 receiver.

Built To Last

Marantz stereo components aren't built in the ordinary way. For example, instead of just soldering connections together with a soldering iron, Marantz uses a highly sophisticated waveflow soldering machine—the type demanded by the Military. The result: perfect, f

Touch Tuning!

of connections every time. Even our printed circuit boards are a special type—glass epoxy—built to rigid



itary specifications, ensuring ruggedness and dependability.

Marantz Power Ratings Are True
When someone tells you he has a 100-watt amplifier," ask him how the power was rated. Chances are his 100 watts will shrink to about 75 or 50 or perhaps even as few as 25. The reason is that most manufacturers of stereo amplifiers measure power by an inflated "peak power" or "IHF music/dynamic power."

Marantz states its power as "RMS continuous power" because Marantz believes this is the only method of measurement that is a true, absolute, scientific indication of how much power your amplifier can put out continuously over the entire audible frequency range. But if Marantz were to use the scientific conventional method, our Model Sixteen 80-RMS-80 power amplifier could be rated as high as 320 watts per channel!

Moreover, you can depend on Marantz to perform. For example, the Marantz

80-RMS-80 amplifier can be run all day at its full power rating without distortion (except for neighbors pounding on your wall). That's power. And that's Marantz.

Marantz Speaks Louder Than Words

In a way, it's a shame we have to get even semitechnical to explain in words what is best described in the medium of sound. For, after all, Marantz is for the listener. No matter what your choice in music, you want to hear it as closely as possible to the way it was performed.

In spite of what the ads say, you can't really "bring the concert hall into your home." For one thing, your listening room is too small. Its acoustics are different. And a true concert-hall sound level (in decibels) at home would deafen you.

What Marantz does, however, is create components that most closely recreate the sounds exactly as they were played by the musical performers. Components that consistently represent "where it's at" in stereo design. No one gives you as much—in any price range—as Marantz.

Every Marantz Is Built The Same Way

Every Marantz component, regardless of price, is built with the same painstaking

craftsmanship and quality materials. That's why Marantz guarantees every instrument for three full years, parts and labor.

Now In All Price Ranges

Today, there is a demand for Marantz-quality components in other than very-high price ranges. A demand made by music-lovers who want the very best but must consider their budgets. Though you can easily invest more than \$2000.00 in Marantz components, we now have units starting as low as \$199. True, these lower-priced models don't have all of the same features, but the quality of *every* Marantz is exactly the same. Marantz quality.

And quality is what Marantz is all about.

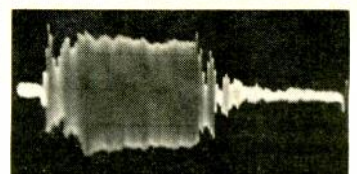
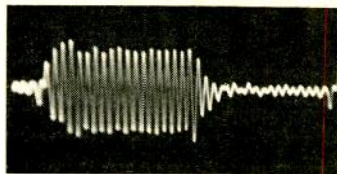
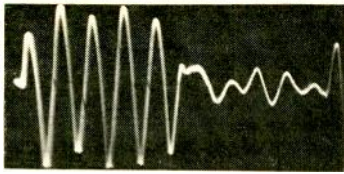
Hear For Yourself

So now that you *know* what makes a Marantz a Marantz, *hear* for yourself. Then let your ears make up your mind.



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Components • Speaker Systems • Receivers

The Aries' good tone-burst response is shown (left to right) at 100, 3,000, and 10,000 Hz.



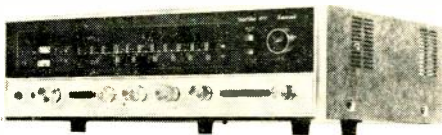
best listening balance. The low-frequency distortion, measured at a 1-watt drive level, was very low: under 2 per cent down to 40 Hz, rising gradually to 4 per cent at 30 Hz and 8 per cent at 20 Hz. The tone-burst response was generally good over the audio range.

From the test data, one would expect the Aries to be a smooth, clean-sounding system, and it did not disappoint us. The sound was well dispersed, with no hint that it

emanated from three drivers—the result of careful choice of crossover frequencies and well-matched driver characteristics. The Aries had a light, effortless quality, with a palpable lower bass when the program material called for it. Altogether, it is a fine system, as appealing to the eye as it is to the ear. The Electro-Voice Aries in any style has a nationally advertised price of \$275.

For more information, circle 157 on reader service card

SANSUI 4000 RECEIVER



● WHEN we reviewed the Sansui Model 2000 receiver (September 1968), we commented on its excellent performance—both as a tuner and an amplifier—and on its tasteful, clean styling. We have just tested the new Sansui 4000 receiver. Intermediate in price between the 2000 and a more powerful new model, the 5000, the Sansui 4000 offers such niceties as a linear tuning scale for FM, a front end with two tuned r.f. stages (the first has a field-effect transistor), four integrated circuits in its i.f. amplifier, and plug-in printed-circuit modules for its multiplex and audio sections.

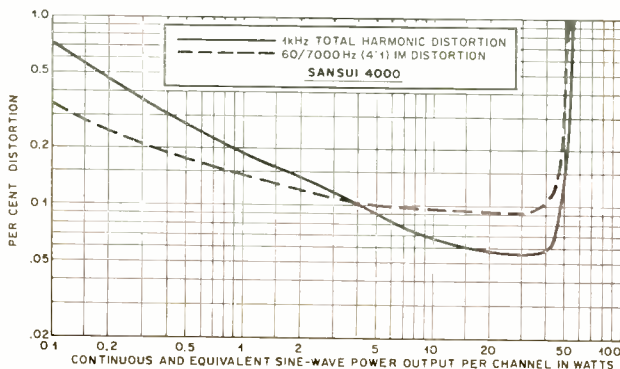
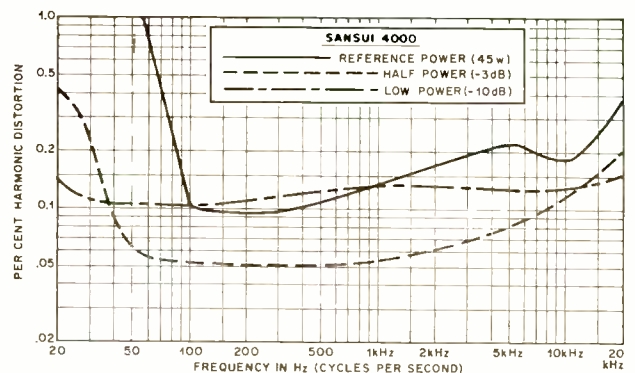
This is a "heavyweight" receiver, rated for a continuous output of 45 watts per channel into 8-ohm loads. It is relatively bulky and heavy, but not unusually so for a receiver of its power. The dial window is of smoky plastic and is completely opaque when the receiver is off. In the FM or AM modes, the dial scale is clearly illuminated in soft green and the pointer glows orange for AM, red for FM. When one of the two phono inputs or the AUX input is selected, the dial is opaque and only the name of the selected input is illuminated.

The Sansui 4000 has a full complement of operating controls, including separate bass and treble controls for each channel. In addition to the volume, balance, and tuning controls, and two rotary switches (they select the input and speaker combinations), there are nine pushbuttons on the front panel. Two are for the high- and low-cut filters, and one for the MPX NOISE CANCELER. (This last control reduces noise from weak stereo stations—and channel

separation at the higher frequencies—without affecting the frequency response.) Another pushbutton controls the interstation noise-muting circuit. A row of four more buttons controls loudness compensation, channel reversing, mono/stereo, and tape-monitoring functions. The ninth button is a push-on, push-off power switch.

Rounding out the front-panel lineup, there are two tuning meters, one reading relative signal strength for both FM and AM, and the other a center-of-channel FM tuning meter. There is also the usual stereo headphone jack. Although most receivers today provide for switching between two sets of stereo speakers, Sansui has gone further and offers a choice of three pairs of speaker outputs. Any pair can be selected, or two combinations of two pairs. Perhaps only a few users will have occasion to use this rather unusual output flexibility, but we found it convenient when comparing several sets of speakers.

Another novel feature of the Sansui Model 4000 (indicative of the thoughtfulness of its designers is the convenient, short-circuit-proof speaker terminals. No screwdriver



is needed to connect the speakers (or the tuner antennas)—an insulated hinged cover over the terminal is pressed. The wire is inserted into the exposed hole, and the cover is released. The connections are physically and electrically secure, and virtually impossible to short circuit accidentally. Also on the rear panel are a second volume control that can be set to establish the maximum level available at the front-panel volume control, a threshold adjustment for the FM-muting function, and input terminals for both 75- and 300-ohm antenna lead-in.

All this clever mechanical and packaging design would be of little value if the Sansui 4000 did not perform well as a receiver. Not at all to our surprise (recalling our

(Continued on page 40)

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a
symphony
at home

till
you've
listened to

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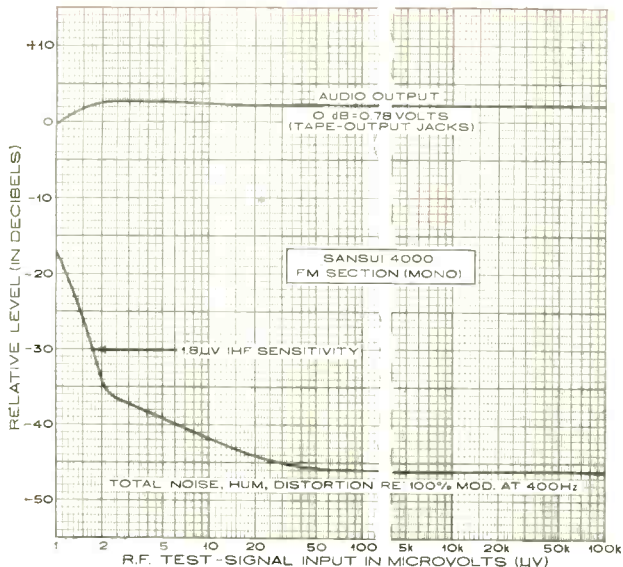
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previous experience with the Sansui 2000), the specifications proved to be thoroughly conservative. The FM tuner has a measured IHF usable sensitivity of 1.8 microvolts, with 0.5 per cent distortion at 100 per cent modulation when fully limited. The FM frequency response was ± 0 , -2.5 dB from 30 to 15,000 Hz. Stereo FM separation was better than 30 dB over much of the audible frequency range, and was still 13 dB at 15,000 Hz, where many receivers have little separation. The RIAA phono equalization was as nearly perfect as we can recall seeing, within ± 0.7 dB over its frequency range. The feedback-type tone controls, when used with discretion, had little effect be-

tween 200 and 2,000 Hz, but had adequate range at the frequency extremes. The filters, having 6-dB-per-octave slopes, are quite moderate in their effect, but at least they do not remove too much of the program material.

The audio amplifiers, whose gain was quite high, nonetheless had extremely low noise levels. At normal gain settings, the noise was 68.5 dB below 10 watts on phono, and 79 dB below 10 watts on auxiliary. At full gain, slightly over 1 millivolt was needed at the phono input for a 10-watt output, which makes the Sansui 4000 compatible with any currently manufactured stereo cartridge.

The power amplifiers, at their rated output of 45 watts per channel into 8-ohm loads, had less than 0.5 per cent distortion from 65 to 20,000 Hz, and under 0.2 per cent over most of that range. At half power or less, the distortion was well under 0.5 per cent (typically under 0.15 per cent) from 20 to 20,000 Hz. At 1,000 Hz the harmonic distortion was 0.75 per cent at 0.1 watt, falling smoothly to 0.05 per cent between 20 and 40 watts, and reaching 0.5 per cent at 52 watts. The IM distortion was 0.35 per cent at 0.1 watt, and under 0.1 per cent from 5 to 35 watts.

When driving 4-ohm loads the Sansui 4000 was able to deliver a solid 67 watts per channel with both channels driven. It therefore stands with a small, select group of receivers with sufficient power to do justice to almost any speaker system at higher-than-normal listening levels. The Sansui 4000 sounded as good to the ear as its test measurements would indicate. Its FM muting circuits worked well, with positive action and little extraneous noise. The AM tuner was pleasant and listenable, if not quite "hi-fi" in its character. The Sansui 4000 would rate as an excellent receiver at almost any price. Selling as it does for \$379.95, it is clearly an outstanding value.

For more information, circle 158 on reader service card

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This record is the result of two years of intensive research in the sound libraries of Deutsche Grammophon Gesellschaft, Connoisseur Society, Westminster Recording Company and Cambridge Records Incorporated. The Editors of Stereo Review have selected and edited those excerpts that best demonstrate each of the many aspects of the stereo reproduction of music. The record offers you a greater variety of sound than has ever before been included on a single disc. It is a series of independent demonstrations, each designed to show off one or more aspects of musical sound and its reproduction. Entirely music, the Record has been edited to provide self-sufficient capsule presentations of an enormous variety of music arranged in a contrasting and pleasing order. It includes all the basic musical and acoustical sounds that you hear when you listen to records, isolated and pointed up to give you a basis for future critical listening.

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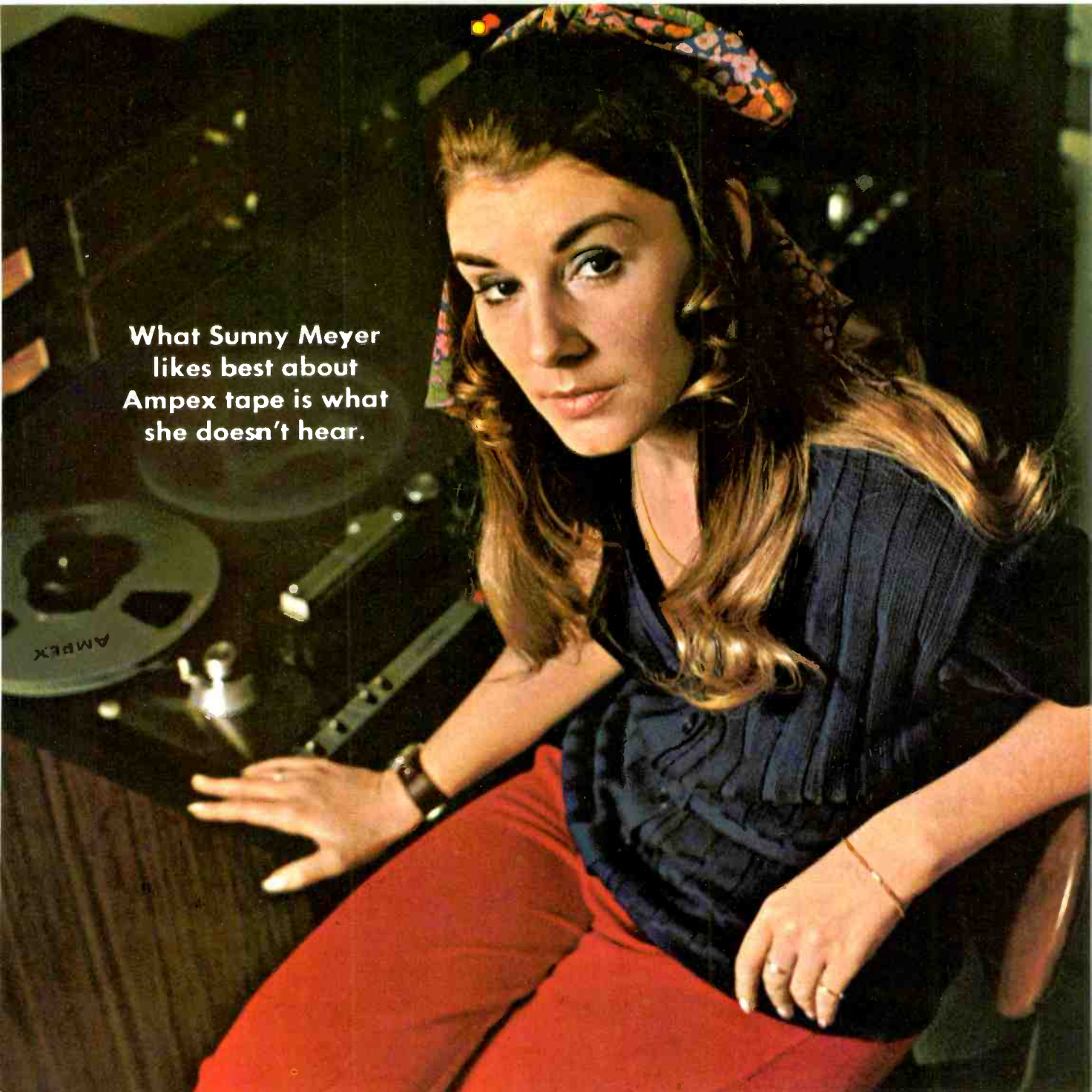
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Photo and Sunny, courtesy of Motion Picture Sound

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By JAMES GOODFRIEND



GOING ON RECORD

PIRACY AND ETHICS

A NUMBER of years ago in New York there was a fellow named Joe Gould, a man who lived from hand to mouth with no apparent income, but with a mission. Joe Gould's mission was the writing, or rather the compilation, of a book called *The Oral History of the World*, and he did it by scribbling into notebooks, in longhand, every conversation, monologue, or expletive he overheard in his wanderings around town. The notebooks were stored in a cellar on Long Island, and by the time Gould died the cellar was almost filled with them. If they still exist—or if, in fact, they ever really *did* exist—the lot would be the world's longest unpublished manuscript. Someday a committee may go through that manuscript and select for posterity the materials for a really important social history of the times. Certainly, the stuff of such a history is in it; the hardest job will be deciding what to throw out.

The same problem will face another committee, the one finally appointed to decide what to do with the huge archive of unauthorized recorded music—tappings of broadcasts, concerts, operatic performances, salon recitals, and commercial records of which the original masters have been lost—that will one day, through government action perhaps, be brought together. For that is what is going to have to happen. The collectors, compilers, and issuers of pirated recordings are, in effect, so many Joe Goulds whose individual efforts will eventually be stopped. When they are, the fruits of their labors, I hope, will be collected, sorted, and edited down to a meaningful compilation, an "Aural History of the (Musical) World in the Twentieth Century."

Now that we've posited the end of this business, we can get back to the beginning. My colleague William Livingstone has, in this issue, collected and organized the facts about the freebooters in the record and tape business, and it was decided that I should make some comment on the ethics of the situation. There are a lot of comments to make,

for a lot of people have rights here, and they tend to conflict with one another.

Assuming that you have already read Mr. Livingstone's article and are cognizant of the situation, let us examine, first, who has what right. Obviously, the first people to be considered are the performers. Except in rare cases, they receive no income from pirated records and tapes of their performances. Theoretically, they should be the loudest protesters, but, in fact, most performers take a very permissive attitude. They see the underground promotional value of such recordings, and they tend to believe that the quantities involved are so small that a royalty, if paid, would be merely nominal. However, most performers under contract to legitimate record companies cannot *officially* condone such recordings (their contracts state that they must act in concert with the company to suppress them), and it is therefore impossible for the pirate companies simply to ask for written permission before issuing a record. So they seldom do.

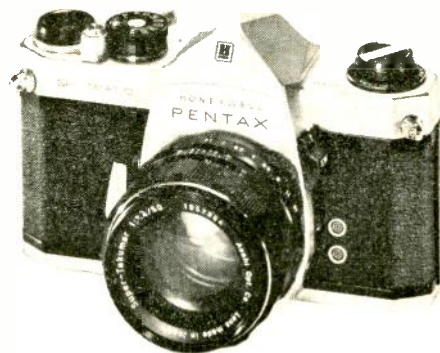
The legitimate record company also has rights. It pays the artist; the pirates don't. It should therefore not be subject to the unfair competition of a similar product with the same artist issued by a company that does not have to take artists' fees into account in determining its costs and selling prices. The legitimate companies have been less permissive than the artists, but they have not cracked down as hard as they might. Most believe that the amounts involved are too small to bother with—for now.

The copyright laws add to the confusion of the situation. At present, recorded performances are not subject to copyright, and any legal actions, therefore, must proceed on different grounds. And even in regard to recordings *made* by the legitimate companies, do those companies actually *own* the recordings and the right of reproduction? That question cannot be answered legally as simply and directly as one might think. Nor, if we assume that they do own them, is there any law of the land that states at

(Continued on page 45)

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we think
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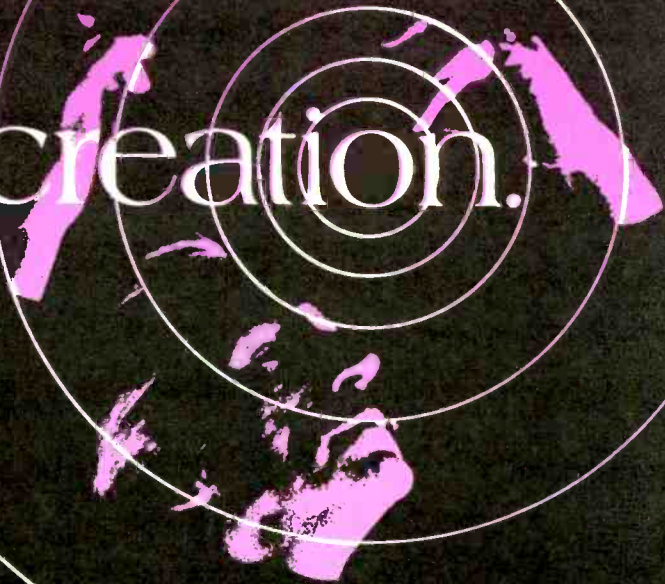
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what point they might cease to, that defines the time after which they would pass into the public domain as do all copyrighted musical and literary works.

At any rate, the rights of at least two different groups are being infringed upon, though those groups, out of choice, inertia, or some other reason, are not doing much about it. Should they? Does anyone else have a stake in the matter? Well, obviously, the public does, the public at large, and those small segments of the public that are buying and collecting the bootleg recordings. A recording of a musical performance, as I have attempted to point out from time to time in this column, is something more than an item of commerce. It is that, but it is something more too: it is an artistic document, and the public has an interest in its preservation, and perhaps in its availability as well. Does a record company have the "right" to withdraw (and therefore make unavailable) a recorded performance because its sales were not up to whatever standards the company might want to apply? Mind you, such withdrawals are usually done quite against the wishes of the performers involved. Does the company have the "right" to suppress (and therefore make unavailable) an unauthorized release of a recording wanted by the public even if it refuses to release that recording itself? How many people make up a "public?"

OBVIOUSLY, what is going to have to happen is that some sort of archive be set up, together with a governing board to mediate the rights and wishes of the parties involved, the whole under government authority (the record companies have never been able to get together on the time of day, and it is hardly to be expected that they could get together on something like this without being forced to). The parties involved are the artists, the composers, the record companies, and the public, and perhaps some independent soul responsible to no one but his conscience placed in a position of influence to speak up simply for what he thinks is right. The pirates themselves are not interested parties here. Most of them are in the business merely to see their wishes come true as finished records—a kind of vanity. If someone else takes on that job, they will be content. Those few who are in it for the fast money can have no ethical position.

I have some tentative suggestions as to how this archive might be organized. To begin with, a law will have to be put on the books to define exactly what is legal and illegal in the manufacture and distribution of recordings (such a law should not be difficult to write, although, because of pressure from special interests, it might be hard to pass in its best form). Then, the archive itself must be set up to accept as donations, buy, or confiscate all illegally distributed musi-

cal recordings. In addition, the archive should receive all commercially produced recordings that have been allowed to remain out of print for some period of time (say, ten years). The originating company can be given the choice of re-issuing the material or turning it over.

At this point, of course, that committee is going to have to come in and decide what to keep and what to throw away. The current theory on such matters is to keep everything, but I don't think that attitude can prevail. The mass of stuff is going to be enormous, and it is hardly necessary, when we come right down to it, to preserve ten or twelve separate performances of the same work by the same artist, or the most routine concert or radio performance programs.

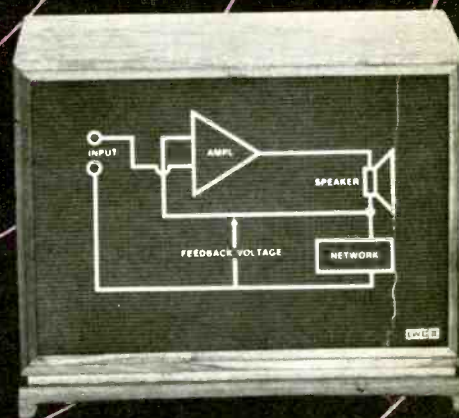
Once the larger part of the material has been sorted out and catalogued (no small job), it must be made available; simply stockpiling culture accomplishes nothing. All musical selections should be available on special order (probably on tape, in one form or another) to *any* interested buyer for his own private and personal use, and to educational institutions for use in whatever way they see fit—excluding rights of mass reproduction or performance for profit. A selection of the most popular items might be made available on discs. The price to the consumer of this material should be *high*. I know this goes against current ideas of cultural dissemination, but unless we want to drive commercial companies out of the cultural world entirely, we cannot again expose them to exactly the same sort of unfair competition they have now from the pirates. A fair price might be double whatever the then-current selling price is for a commercially produced recording of similar material.

Now, so far, we have done everything for the public and nothing for the composers, artists, and record companies. Their rights must be repaid in royalties. Every time a tape or record is sold, a credit must be given to the originators of that recording. If we are dealing with what was originally a commercial record, the royalty is payable to the original company, which then divides the money in accordance with its contracts with the artists involved. If the recording was a taped concert or broadcast and one or another artist was at that time under exclusive contract to a company, the royalty is paid the same way. If no exclusive contracts are involved, royalties are paid directly to the artists involved. Composer royalties are paid in addition, according to generally accepted rates for copyrighted material. At some point, say fifty or a hundred years after the initial recording or first issuance of the material, all rights revert to the archive, which in its limited and controlled way is the public domain. It is as well a solidly based and continuously functioning "aural history of the (musical) world."

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“The Concord Mark III features their new pressure-sintered ferrite heads, which are claimed to have a hardness between that of a sapphire and a diamond and to be correspondingly wear-resistant: it is also claimed that they provide an extremely wide frequency response. We cannot comment on the former claim, but our tests certainly confirmed the latter.”


“When we measured the overall playback-frequency response of the Concord Mark III, the advantages from its new heads were immediately apparent...we did not extend our measurements beyond 20,000Hz to check Concord's claim of 27,000Hz response: the results in the audible range were impressive enough!”

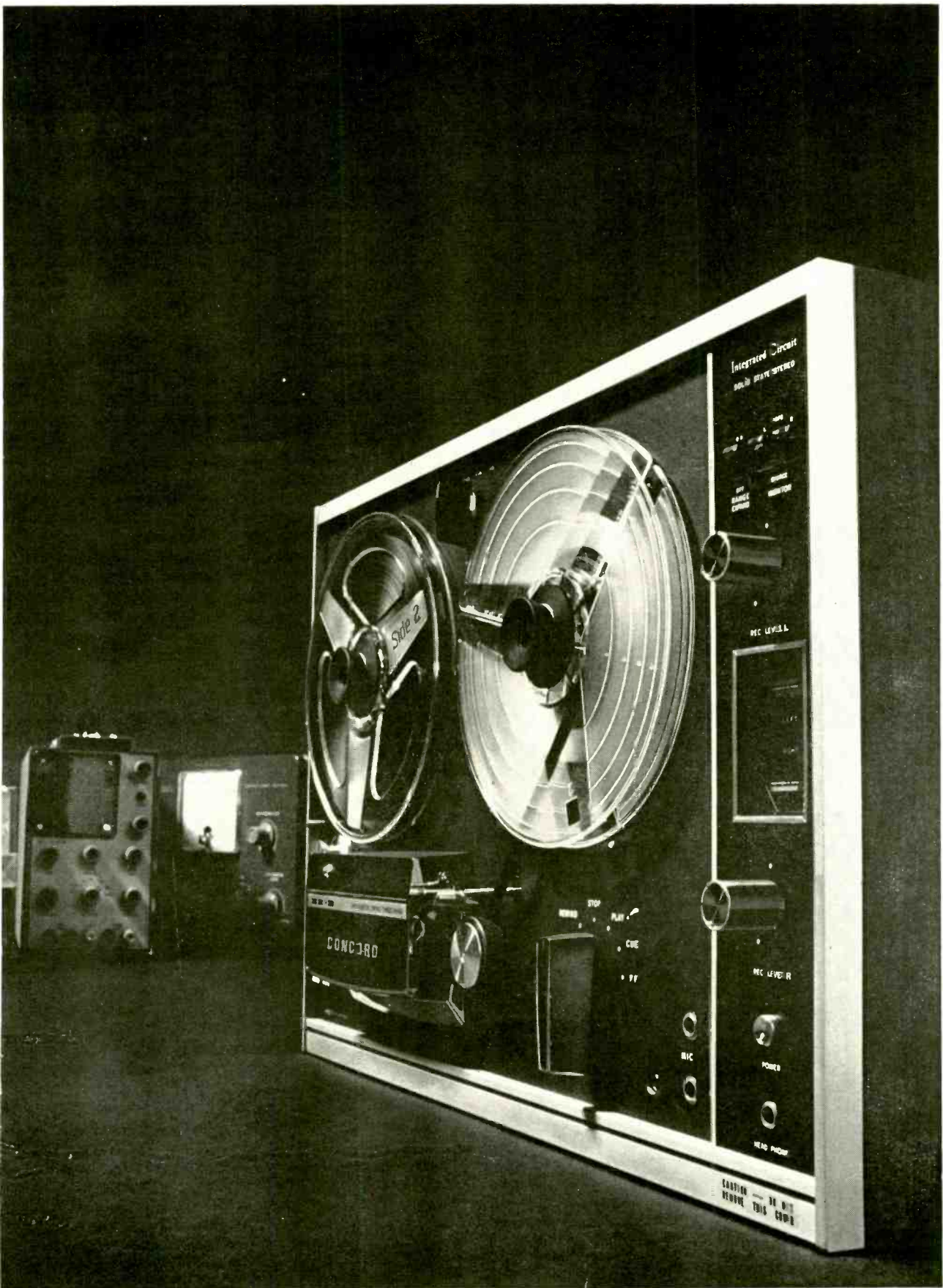
“The wow and flutter were respectively 0.015% (the residual level of our test tape) and 0.05%, among the lowest figures we have ever measured on a tape machine.”

“In any event, the Concord Mark III provided one of the quietest backgrounds in the absence of signal that we have heard (or should we say “not heard”?) from a tape machine.”

“In all other respects, the Mark III was equally satisfying. Its frequency response and overall cleanness of sound left little to be desired.”

“The best news of all is its price—under \$260. We haven't used a tape recorder at that price that could match it (if such machines do exist, we have not had the opportunity to test them).”

The Mark III, under \$260, is one of a series of hysteresis-drive tape decks. The Mark II, under \$230, similar in every respect except that it uses Hi-Mu laminated record and playback heads and a ferrite erase head. The Mark IV, Concord's top-of-the-line deck, similar to the Mark III, also has an extra playback head and electronic automatic reverse. Audition the new Mark Series at leading high fidelity dealers. For an “all the facts” brochure, write: Concord Electronics Corp., 1935 Armacost Avenue, Los Angeles, California 90025.  Subsidiary of Ehrenreich Photo-Optical Industries, Incorporated.

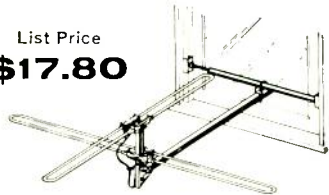


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BUDGET-LABEL CLASSICS ALL TOO BRIEFLY VISITED

A BOOK REVIEW BY
Bernard Jacobson



IF a reviewer sometimes feels jaded at being obliged to maintain the kind of balanced critical stance inimical to swash-buckling "fine writing," every now and then an assignment comes along that allows him to bid virtue go hang and to praise or damn without restraint. For my own taste, the occasions for unqualified enthusiasm are the more rewarding of these opportunities, but negative passion has its cathartic value too.

The task of reviewing Herbert Russcol's *Guide to Low-Priced Classical Records* arouses my spleen as it has rarely been aroused. A book that tries to evaluate more than 3,000 bargain-label records—humanly impossible though the task of writing it may be—is clearly a book that one would want to be good, for it has an obvious public among those young people to whom inexpensive records are the only regular means of access to classical music, and whose tastes are wide open to guidance or to perversion. Yet apart from noting that he has actually compiled such a book, it is hard to find more than one favorable thing to say about Mr. Russcol's effort.

That one thing is: he is at times refreshingly unsnobbish. He is very clear, for example, about the fact that Wagner bores him, and refers to his works as "these unendurably long ravings of a demented genius" with a commendable lack of concern for maintaining an image as an Intellectual. Other things bore him too—reviewing a disc of recorder music, he remarks: "nearly an hour of this can be soporific, unless you're a recorder fiend."

So far, so good. I think the first of these positions is oversimplified, and I disagree vehemently with the second, but it's fine that he expresses his feelings so unambiguously. The trouble is—it emerges as you dig deeper into his book—that these two particular boredoms are but symptoms of what seems to be a basically philistine attitude. For Mr. Russcol, apparently, listening to music is one of those tedious things you have to do for the good of your soul. The bulk of his book consists of lip-service to a regurgitated mass of received ideas taken from other writers, but every few pages

the author's impatience creeps into the open, and the contrast between what he feels and what he thinks he ought to feel is often hilarious. *Rosenkavalier*, he dutifully tells us on page 652, is "a masterpiece, one of the greatest operas ever written. . . . nothing less than sheer genius." But on the very next page he refers to the full-price Angel set of excerpts with Lotte Lehmann (recently released, by the way, on the Seraphim bargain label) as "the perfect introduction to the opera—two records instead of the complete four, far less wearisome for the uninitiated." Similarly, *Il combattimento di Tancredi e Clorinda* and *L'incoronazione di Poppea* are two of the six Monteverdi works or collections of works he picks for an astonishing list of "Great Works of Western Music" at the end of the book. Yet his comments on the recordings reveal that, for him, *Combattimento* is a "somewhat heavy-going work" and *L'incoronazione* "a tedious opera with little of the gripping power of *Orfeo*."

Since in Mr. Russcol's book great art is frequently equated with dullness, it is not surprising that, wherever possible, he seems to have passed up the tiresome chore of actually listening to the records he sets himself up to judge. In all the 832 pages of the *Guide*, he certainly has not come up with a single observation that could be called genuine, original music criticism. There are no insights, no brilliant shafts of analysis, no penetrating analogies. As with judgment, so with fact. Even if we leave obvious misprints out of account, one's confidence is not inspired by the consistent misspelling of more than twenty composers' names, by the description of Strauss' opera *Die Frau ohne Schatten* as a "song in German," nor by the literally hundreds of inaccurate listings of actual record content. "The Vivaldi work is harmless," his comment on page 687 on the Nonesuch "Splendor of Brass" disc, becomes suspect when you recall that there are two Vivaldi works on the record, and the World Series Telemann collection reviewed on the next page contains four, not three, works. The Schütz Latin Magnificat on Turnabout 34099 is *not*, as Mr. Russcol believes, the same piece as the German Magnificat on Nonesuch 71134, and a mere glance at the liner notes would have told him that.

(Continued on page 50)

Guide to Low-Priced Classical Records, by Herbert Russcol, Hart Publishing Co., New York, 1969, \$10 hard-cover, \$2.95 paperback.

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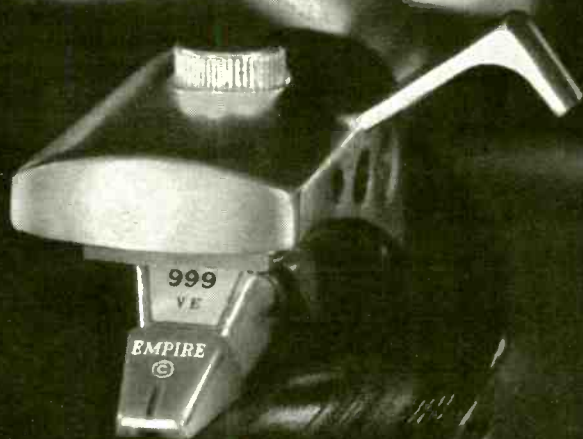
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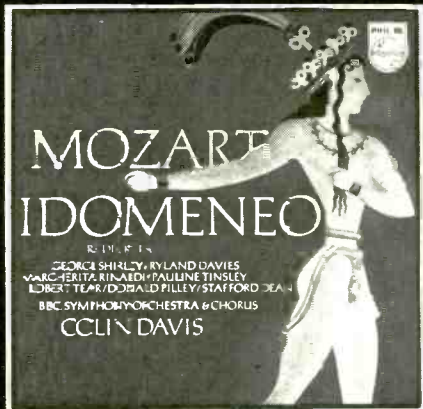
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In a wider context, even when he is not specifically wrong, Mr. Russcol often fails to give information that the reader has a right to expect from the reviewer. He tells us on page 418 that Monteverdi's six-part Magnificat "was published as part of a collection of scared [sic] works in 1610," without mentioning, in reviewing the Vespers on page 419, that this is the collection in which the Magnificat appears; neither does he inform us that the Stevens recording under review consists of only part of the music some other musicologists and performers regard as constituting the complete Vespers. He discusses three recordings of Mozart's *Die Zauberflöte* (page 492) without revealing that only one of them includes the spoken dialogue. He criticizes the ill-produced release of Furtwängler's Beethoven Ninth on Everest (page 89), without apparently having detected the wholesale cuts and other distortions inflicted on the performance by Everest's engineers.

Mr. Russcol's general ideas about music are of a piece with his specific judgments (or rather reports). He has no conception of Baroque style—the only difference he finds worth noting between Beecham's and Davis' recordings of *Messiah* is that "Davis is recorded with modern sonics"—and his approach to modern music may be gauged from such observations as that Berg's Violin Concerto "is based on the twelve-tone system" (page 123) and that Webern's First Cantata "features tone-row manipulation" (page 745). This is as if one were to say that Mozart's 40th Symphony is an essay on the Classical key-system. As for early music, page 520 informs us that "Palestrina was the greatest composer of the sixteenth century," and page 810 that the music composed between the twelfth century and the sixteenth is "mostly choral." The former statement is a dubious expression of opinion; the latter is just plain wrong.

Mr. Russcol, it is clear, will never be taken seriously as a music critic. But along with the howlers detailed above, and thousands of others for which I have no room, the closing sections of his Guide suggest that he may have a promising career ahead of him as a sort of Florence Foster Jenkins of the reviewing trade. You may be surprised to know that "the 100 classical compositions played most frequently by modern orchestras" include Beethoven's "Moonlight" Sonata and the Chaconne from Bach's Violin Partita No. 2. And the inclusion, among the hundred-odd "most important works" written between 1900 and 1960, of Morton Gould's *Spirituals for Orchestra* and Ferde Grofé's *Grand Canyon Suite* would probably amaze the modest creators of those trifles as much as it does me.

The whole abysmal book would be funny if it weren't for the damage it will very likely do.

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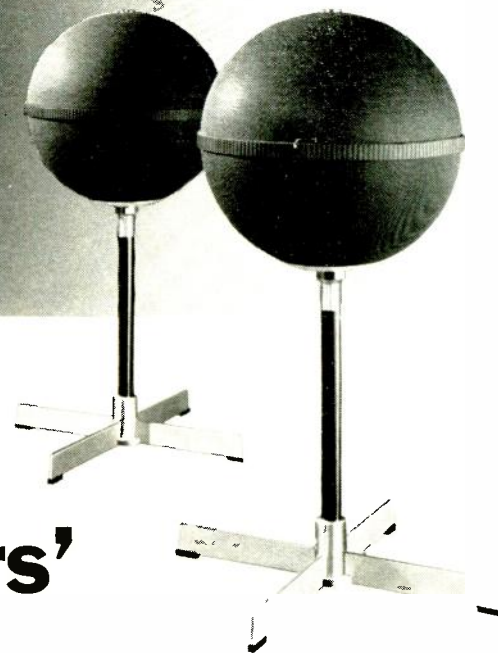
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CARL ORFF'S CARMINA BURANA

"Charivaris"—detail
from the Roman de Fauvel
(fourteenth century)

CARL ORFF'S *Carmina Burana* received its first performance in the United States early in 1954, at a concert by the University of San Francisco's Schola Cantorum. San Francisco's distinguished music critic Alfred Frankenstein hailed the score as "one of the most vivid, picturesque and richly tuneful choral pieces of modern times." Before the year had ended, Leopold Stokowski had introduced it to east-coast audiences in both Boston and New York, conducting orchestral and choral forces from the School of Music of Boston University. In the decade and a half since then, *Carmina Burana* has become one of the most frequently performed scores of the twentieth century, despite the fact that it calls for an impressive array of performing forces consisting of a large symphony orchestra, a huge assemblage of percussion instruments, mixed chorus, children's chorus, and three vocal soloists.

It had taken *Carmina Burana* almost twenty years to reach these shores, though a Deutsche Grammophon recording (distributed at that time by Decca Records in this country) had made the music known to thousands of alert record buyers and radio listeners several years before the San Francisco premiere. Orff composed the music in 1935-1936, taking as his texts some anonymous thirteenth-century poems that had been discovered

during the early 1800s in the archives of the monastery of Benediktbeuern in the Bavarian Alps, about thirty miles south of Munich. The full manuscript of the "Carmina Burana" (literally, "Songs of Benediktbeuern") comprised over two hundred poems in various languages, most of them extolling, in the most explicit terms, the delights of the profane joys—wine, women, and song. Orff selected twenty-four of the poems for musical setting and grouped them in three parts: *In Springtime* (scenes of a bucolic and pastoral nature); *In the Tavern* (celebrating the pleasures of the wine cellar and the gaming table); and *The Court of Love* (uninhibited and exultant paeans to the joys of love and love-making). The cycle of poems begins and ends with one about the ruthless wheel of fortune: "One man is exalted by its descent, the other abased."

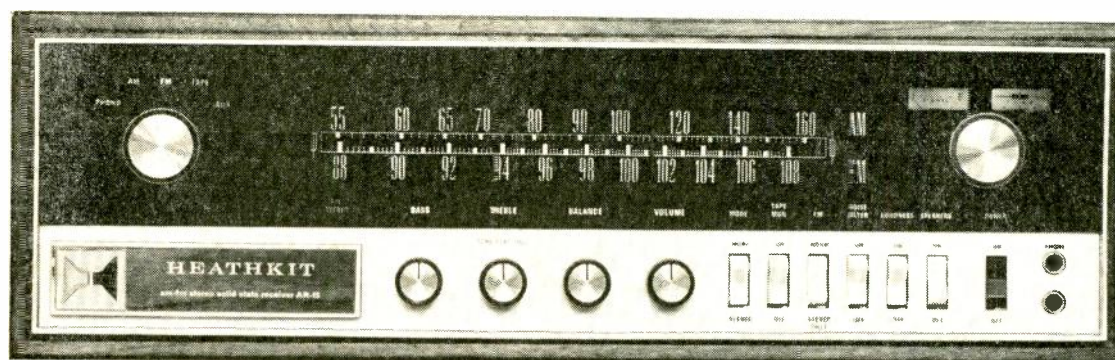
Carmina Burana was the first in a trilogy of so-called "scenic cantatas" that Orff produced between 1935 and 1951. The second of them, *Catulli Carmina*, was actually begun first—in 1930, when Orff set a series of poems by the Roman poet Catullus (87-54 B.C.). A prologue and epilogue were added by Orff in 1943, with a Latin text he wrote himself, and the first performance of the completed score was given in November, 1943. The trilogy was completed with *Trionfo di Afro-*

(Continued on page 58)

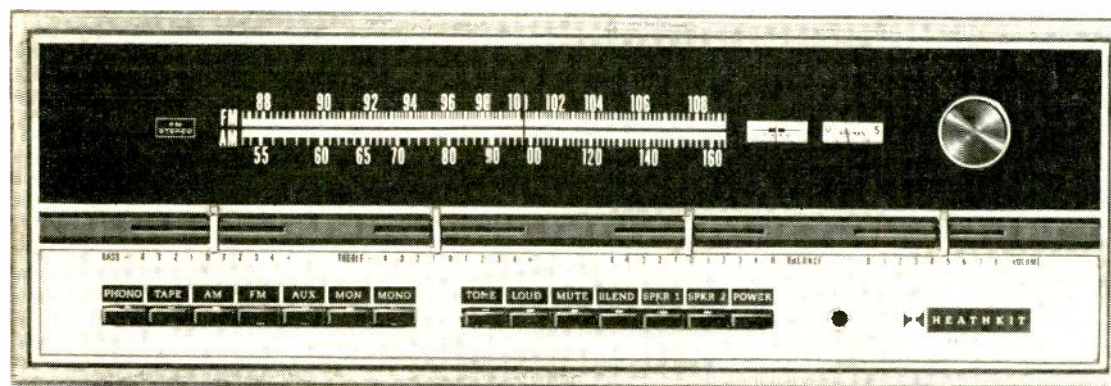
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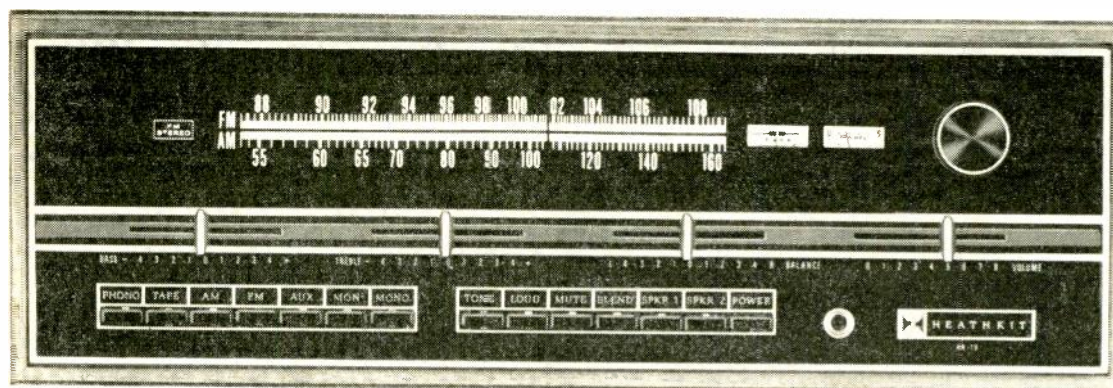
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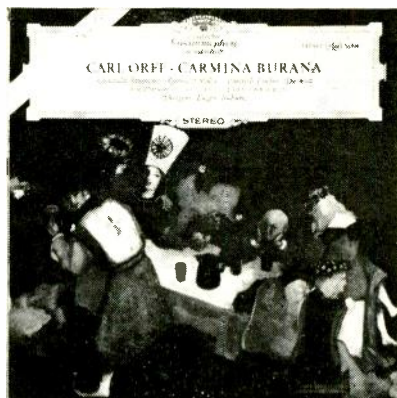
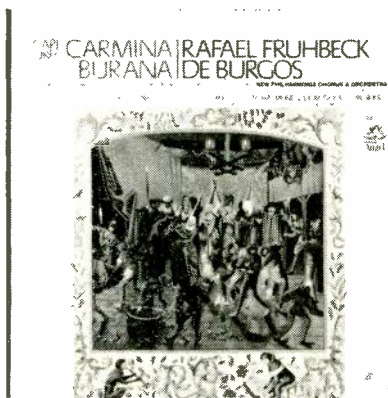
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Three conductors among the eight who have stereo discs of Carl Orff's *Carmina Burana* in the current catalog seem best to communicate their own dynamism to the performers involved: they are Rafael Frühbeck de Burgos (Angel), Eugen Jochum (DGG), and Eugene Ormandy (Columbia). These recordings are available on four-track tape as well.

dite of 1950-1951, in which Orff set Latin poems of Catullus and Greek poems of Sappho and Euripides. *Trionfo di Afrodite* was introduced to American audiences in April of 1956 by Leopold Stokowski and the Houston Symphony Orchestra. Writing of *Trionfo di Afrodite* for *The New York Times*, Howard Taubman described Orff's compositional style in language that applies equally well to all three scores of the trilogy:

There are the fierce, pounding rhythms. . . . There is the expected device of loud and soft in choral writing. There is some use of spoken lines. And, for contrast . . . there are elaborate melismatic phrases. It has to be conceded that Orff's techniques generate excitement and overwhelming waves of sound. By now all the devices he has developed he uses with commanding skill.

If there is a grudging sound to these words of praise, the reason may not be difficult to find: Orff's effects derive from the most primitive of musical devices. *Carmina Burana* is virtually without counterpoint of any kind—the horizontal melodic lines pursue their relentless course untrammelled by a sophisticated structure: of thematic elaboration or development there is not a hint; the harmonic design is simple, resting solidly on a tonal base, with regular emphasis on the tonic and dominant chords; and the rhythmic patterns usually consist of ostinatos, or repeated figures that seem to betray a lack of inventiveness. And yet *Carmina Burana* exerts a primitive force and an almost physical impact. It is the musical embodiment of the principles of teaching that Orff developed together with Dorothee Günther at the school the two of them founded in 1924: their stated goal was "awakening in everyone the sense of rhythmic movement, and . . . stimulating a love of dancing and music-making—a general freedom of expression and receptivity."

EIGHT performances of the score are listed in the current catalog (though the Parliament and Turnabout performances, both conducted by Vaclav Smetacek, apparently derive from the same master tape), and half of them are also available as four-track reel-to-reel tapes. The music, in its deliberate simplicity, poses few prob-

lems for audiences, and performance tradition is well set by now: this is music for effect, and the more uninhibited and extroverted the performance, the more effective it is. It goes without saying that the most effective recordings of the music are those that capture best the mass and color of the orchestration and the vivid and varied dynamic contrasts of the score.

With the basis for comparative judgment thus defined, there are three recordings among the eight that are outstanding: Rafael Frühbeck de Burgos' version with the New Philharmonia Orchestra and assisting artists (Angel S 36333; tape © YS 36333, 5-inch reel, 3¾ ips); Eugen Jochum's, with the Berlin Opera Orchestra and Chorus and soloists (Deutsche Grammophon 139362; tape © C 9362 [7½]; © 923062); and Eugene Ormandy's with the Philadelphia Orchestra and Rutgers University Choir and three fine soloists (Columbia MS 6163; tape © MQ 347). Any one of these should satisfy even the most devoted *Carmina Burana* addict, for all three conductors have the full measure of the music and communicate their own dynamism to the performing forces with whom they are allied and thus ultimately to the listener. Angel's sound is the most impressive of the three; Jochum, by virtue of his long association with the score (he was also the conductor in that very first recording of the music to reach this country), might be said to have a proprietary interest, and therefore freedom with it; and Ormandy's unobtrusive, subtle manner is here applied to a score that thrives on such treatment.

A final note: Seiji Ozawa has taken *Carmina Burana* under his wing this season, conducting memorable performances of it with the New York Philharmonic and the Boston Symphony. In mid-November of last year he recorded it with the Boston Symphony for RCA Records; the assisting choruses were the New England Conservatory and Children's Choruses and the soloists were Evelyn Mandac (soprano), Stanley Kolk (tenor), and Sherrill Milnes (baritone). If the recording, when it is released, is as dynamically inspired as the Symphony Hall performances that preceded it, Ozawa's version might just go to the head of the class.

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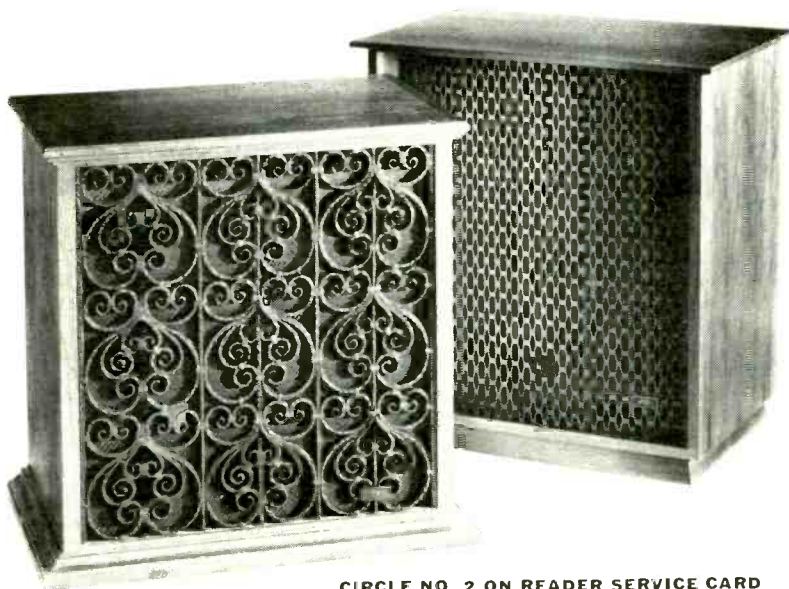
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Arrested and handcuffed, the leaders of a record-counterfeiting ring hide their faces from the camera. The Nassau County (N.Y.) detective kneeling at right penetrated the ring by posing as "Big Mike," a racketeer, and gathered enough evidence to indict them.

Piracy in the Record Industry

INTERESTED PARTIES HAVE WORKED FOR FIFTEEN YEARS TO EXTEND THE PROTECTION OF FEDERAL COPYRIGHT LAW TO RECORDINGS, BUT WITHOUT SUCCESS. IN THE MEANTIME, EXTRA-LEGAL OPERATORS HAVE BUILT A SHADOW "INDUSTRY" THAT GROSSES AN ESTIMATED \$100 MILLION DOLLARS ANNUALLY.

By WILLIAM LIVINGSTONE

PIRACY on the high seas is an ancient profession. It probably developed in the eastern Mediterranean when the emergence of Phoenicia as a prosperous maritime nation made the activity a profitable one, and pirates flourished until the increased naval protection given to merchant shipping in the nineteenth century made their trade too dangerous and unprofitable.

Piracy in the record industry is a very modern profession. If it existed at all in the era of 78-rpm discs, it was not significant, but technological advances of the late 1940's—tape recording and the long-playing record—which were boons to legitimate record manufacturers also became the weapons which enabled a new breed of pirates to swoop down upon the record companies and rob them of large amounts of their profits.

The great age of piracy at sea, or at least the most colorful age, spanned the sixteenth and seventeenth centuries. The great age of record piracy is *now*, and it has become a big business. Historians discount most of the stories of pirate treasure buried on Caribbean islands, but Henry Brief, Executive Director of the Recording

Industry Association of America (RIAA), estimates that one of every three prerecorded tapes sold in this country in 1969 was a pirated copy of a commercial release. Tape sales for last year were in the area of \$300,000,000, and when you realize that pirates grossed about one-third as much, you begin to see the scope of their depredations. And pirates do not limit themselves to prerecorded tapes, but also deal in illicit discs. The record companies' cries for help have been heeded by a few states, which have passed laws against certain aspects of piracy, but so far Congress has not given the companies the uniform nationwide protection they need by revising the law and making it possible to copyright a phonograph record.

According to the copyright law of 1909, which is still in effect, a musical composition can be copyrighted, but a recorded performance of it cannot. The law affords copyright to *visible* expression of creative effort, but not to something so intangible as sound embedded in record grooves. Ironically, labels and liner notes, which can be seen, are eligible for copyright.

Since the sonic treasures on phonograph records have

weak protection at best, they are what pirates go after in a variety of ways. Simply stealing the physical records cannot be considered piracy, although shipments of records have been hijacked and pressing plants have been robbed (26,000 albums were stolen from a London Records plant last October), and there are adequate laws for punishing thieves of this low order. Record piracy involves transferring the sound of a commercial recording to another disc or tape and selling it without authorization from the musicians or from the maker of the original recording.

Pirates may attempt to imitate the commercial product exactly by forging covers and labels (sometimes down to the copyright notice on the liner notes), a practice termed counterfeiting. They may establish a label of their own and simply appropriate a recorded performance, either identifying the artists correctly or assigning fictitious names to them. If a live performance is recorded off the air without authorization and issued on discs or tapes and sold, the rights of a record company may still be infringed if the company has a contract with one of the performers. When a record company signs an exclusive contract with a singer, it not only acquires the right to the singer's musical services but also the exclusive right to use his name and likeness to promote the sale of records.

Unlike piracy at sea, record piracy does not involve hand-to-hand combat and can be practiced comfortably at home. Therefore, the life of a record pirate may lack the glamour of the old Errol Flynn and Burt Lancaster movies, but there is a compensating lack of occupational hazard. If a record pirate is apprehended and brought to justice, he is not executed publicly or forced to walk the plank (contrary to the wishes of some record company executives). Most often he is simply enjoined from further production and distribution of records pirated from the complaining company. He may, however, depending on the exact nature of his offense and the state in which he committed it, be sent to prison and fined. Despite the prosaic nature of this line of work, the two-decade history of record piracy has produced some colorful figures and a few daring feats.

THE first case of record piracy to receive national attention occurred in 1951 when Classic Editions brought out a recording of Verdi's *A Masked Ball* supposedly made in Italy by Maria Caniglia, Carlo Tagliabue, and Cloë Elmo. In fact, it was a performance broadcast by the Metropolitan Opera Company in 1947, starring Daniza Ilitsch, Jan Peerce, Leonard Warren, and Margaret Harshaw. It was publicly unmasked by Irving Kolodin in *Saturday Review*, which has consistently reported on the most flagrant exploits of pirates. Kolodin took a stern view of the album and called it an insult to music critics. Irving Kratka, of Classic Editions, was quoted in *Newsweek* as saying that the release was "a mistake" and

would be withdrawn. Insult or mistake, it must have been a great embarrassment to RCA, for it turned out that the discs had actually been manufactured by their own custom pressing division, and RCA had exclusive contracts with both Peerce and Warren.

In that same year the Metropolitan Opera, the American Broadcasting Company, and Columbia Records joined in a suit against the Wagner-Nichols Home Recordist Guild, which had recorded about twenty Metropolitan Saturday matinee performances broadcast on ABC, had issued them on discs, and was selling the records openly. They were clearly identified as Met performances and were advertised in music publications and concert programs as "off-the-air" recordings of performances of the 1949-1950 season.

Charging unfair competition, the plaintiffs (Columbia was among them because it had an exclusive recording contract with the Metropolitan) sought an injunction to prevent Wagner-Nichols from further recording, advertising, selling, or distributing such records. Wagner-Nichols maintained that they were not competing with the plaintiffs since they had not attempted to palm their records off either as Columbia Records or official Met recordings, and further held that everybody concerned had abandoned property rights in the performances when they were broadcast.

The New York court granted the injunction and in doing so set an important precedent because this interpretation of unfair competition has been very useful to record companies in combatting pirates ever since. A description of the case and its implications in a legal commentary, *The New York Supplement, 2d Series*, says:

"The modern view as to the law of unfair competition does not rest solely on the ground of direct competitive injury, but on the broader principle that property rights of commercial value are to be and will be protected from any form of commercial immorality, and a court of equity will penetrate and restrain every guise resorted to by the wrongdoer."

Columbia Records was back in court in 1952 suing Dante Bolletino, a New York collector of jazz records who thought RCA and Columbia were remiss in not re-issuing early jazz 78's on microgroove and decided to do it himself. He set up Paradox Industries and brought out LP transfers of Louis Armstrong, Jelly-Roll Morton, Bessie Smith, and others originally recorded by RCA and Columbia. With antic humor, he named his label Jolly Roger, and, with bravado worthy of any buccaneer, he too had his discs manufactured by the RCA custom pressing department.

When Columbia, joined by Louis Armstrong, brought charges of unfair competition and invasion of property rights, Bolletino, unlike other pirates of the time, did not simply disappear. He stood his ground and maintained that recorded performances could not be copyrighted (he

was right), and pointed out that he had not used Columbia's trade mark (which is well protected by law). But faced with the might of a large corporation's legal department, he settled out of court.

Today the proprietor of a successful fabric shop in Greenwich Village, Bolletino says: "I had a lot of fun with Jolly Roger, but it ended in heartache. I didn't make much money out of it—not after they sued me. My lawyer insisted that we had a good case and could win, but I knew the record companies would feel they couldn't afford to lose and would throw in everything they had. I was only twenty-three at the time and didn't have the money for a long expensive court case, so I settled. But afterwards the big companies began to reissue more jazz records, so maybe I accomplished something after all."

Pirates can claim a number of similar accomplishments and many "first" recordings. The first complete recording of Wagner's *Ring* was issued by the Record Corporation of America—not to be confused with the RCA we all know. The Record Corporation of America, of Union City, N.J., over a period of years issued recordings on the Allegro, Royale, and Ultraphonic labels. Their repertoire ranged from "College Songs of All America," "Sarah Vaughan Sings," and "Heart String Moods," to Bach's *Art of the Fugue* and excerpts from many operas.

The operatic performances were often attributed to East German opera houses, which in the early Fifties were completely isolated from the West. In 1954, Allegro issued its crowning achievement, Wagner's *Ring des Nibelungen*, complete on eighteen discs (\$56.05), allegedly performed by soloists (whose names no one recognized), chorus and orchestra of the Dresden State Opera, conducted by Fritz Schreiber. Soprano Regina Resnik was apparently the first to recognize the set for what it was, a performance taped from a Bayreuth Festival broadcast of 1953. Miss Resnik had sung Sieglinde in that cycle, and her colleagues Hans Hotter and Ramón Vinay agreed that the performance was one they had sung with Martha Mödl, Wolfgang Windgassen, Hermann Uhde, and others, conducted by Joseph Keilberth. The Bayreuth authorities and some of the artists initiated court action to prevent further distribution of the set, which was withdrawn.

In *Saturday Review*, Edward Cushing made the whole affair public. He called the poorly edited and poorly pressed set an "indecent travesty of Wagner, of the *Ring*, of Bayreuth, and of the often splendid individual accomplishments of all the artists unwittingly involved." He mentioned the awkward breaks that occurred every thirty minutes when the recordist had to change reels and the generally terrible quality of recorded sound.

Present-day pirated discs usually offer better sound than the Allegro *Ring*, but they are almost inevitably technically inferior to commercial discs. The wish to protect consumers from shoddy merchandise, as well as the

wish to protect the rights of record companies, has stimulated some states to pass laws against counterfeiting and other kinds of piracy.

Small-time counterfeiters have found 45-rpm pop singles relatively cheap and easy to fake. They all come in plain paper sleeves, which are easy to duplicate, and the investment required to fake a master, counterfeit the label, and press the discs is not great. But the counterfeiting of a long-playing album involves considerably more investment.

Not only must the record be reproduced, but so must the jacket. Still, the profit margin is big enough that racketeers have moved into the business. When a particular album becomes a hit, counterfeiters buy a copy and have it taped. A metal-plated master disc is made from the tape, and, after two other processes, thousands of copies of the disc can be pressed. The cover can be duplicated by various photo-engraving processes, and the finished records reach innocent consumers via unscrupulous or strangely naïve distributors.

ONE counterfeiting ring, which was broken in the early Sixties, was netting about \$2 profit on each disc—and they were selling thousands. Acting on a tip supplied by the RIAA, Nassau County (Long Island) authorities managed to insinuate an undercover detective into the ring. He posed as "Big Mike," a powerful jukebox racketeer, who might be willing to finance a new bootleg operation for the ring. During a few weeks of secret meetings, including visits to a pressing plant the District Attorney had set up for "Big Mike," enough evidence was gathered. It was presented to a grand jury, who indicted the five ringleaders. Big Mike had invited all of them to a dinner meeting that evening at a Manhattan hotel to celebrate the launching of their new venture; and after serving a couple of rounds of drinks, he said: "Gentlemen, I have an important announcement to make. You're all under arrest." Police came in from the next room and bagged four of them. (The fifth had already been arrested elsewhere.) The charges brought against them were for grand larceny and conspiracy to violate trade-mark laws.

In the early Sixties police estimated that counterfeiters were bilking the record industry of about \$20,000,000 a year. Such estimates and cases like the one cracked by "Big Mike" brought a measure of relief to record companies in the form of a Federal law against record counterfeiting, passed in 1962, which provides for a maximum punishment of one year in jail, \$1,000 in fines, or both. Consequently, counterfeiting has diminished, but not completely disappeared. As recently as last year, New York authorities (with the cooperation of RIAA) tracked down a counterfeiter in Long Island City and raided his warehouse where they found fake copies of albums originally issued by several different companies.

There were 20,000 copies of RCA's "The Sound of Music" alone.

Naturally, best-selling albums like "The Sound of Music" are the most tempting booty for pirates—there is greater demand for them and they are easier to get rid of. If the album is really selling well, the company that produced it may not be able to press copies fast enough to fill dealers' orders, thus creating a vacuum into which counterfeiters move very quickly. RCA claims that 2,000,000 counterfeit copies of "The Sound of Music" alone have been produced in this country and in Asia. In 1966, N.Y. Attorney General Louis J. Lefkowitz ordered hearings on record piracy as a result of complaints from record buyers who felt they had been defrauded. At one of the hearings two counterfeit copies of "The Sound of Music" were demonstrated, one made in Manila and the other in Hong Kong. Both had somehow found their way to market in this country, though Asian counterfeits usually circulate only in the Far East.

Attorney General Lefkowitz's hearings resulted in speedy legislation which made it a misdemeanor knowingly "to copy sounds on a phonograph record, disc, wire, tape, film or other article on which sounds are recorded, with intent to sell . . . such article on which such sounds are so transferred without the consent of the owner." The law also covers distributors and retailers who knowingly *sell* such articles. New York law also makes it harder for pirates to hide, because in this state it is now a misdemeanor to manufacture, distribute, sell, or cause to be circulated for profit phonograph records without the name and address of the manufacturer on the cover.

Thus, the middle 1960's brought some legal aid to the record companies. They also brought undreamed-of bounty to pirates through the development of the tape cartridge, which opened a vast new market to them. Reel-to-reel prerecorded tapes appealed only to sound purists, a relatively small segment of the record-buying public. The convenience of the new cartridges, particu-

larly for use in automobiles, won them wide acceptance among buyers for whom the highest possible fidelity of recorded sound was not of primary importance. Sales of equipment that would play four-track and eight-track cartridges and stereo cassettes zoomed, and all the major record companies began to offer their best-selling items in one or more of the new cartridge formats. This burgeoning market did not escape the notice of pirates.

Most cassette equipment not only plays prerecorded cassettes, but, attached to a component high fidelity system, can also record music from an FM broadcast or from a disc, features that are widely advertised. Since most of the other cartridge-playing equipment is less versatile, owners of four- and eight-track cartridge players must buy prerecorded tapes, and pirates lost no time in figuring out how to supply them to record shops and ultimately to consumers.

Illegally duplicating tapes turned out to be much simpler than pirating discs. The necessary equipment was less bulky and far quieter than the large presses needed to stamp out discs; it could be set up in a garage, a basement, or the back room of a shop. Charts of best-selling hit songs published in record-industry newspapers guided the pirates in choosing what to copy. Since they weren't concerned with royalties or contracts, they could be very selective and assemble on one tape the dozen top tunes of the moment, taking the best current hits from several labels and creating a bargain anthology that no legitimate record company could afford to produce.

Some of the tape pirates have been successful enough to move the duplicating equipment out of the garage and make piracy a full-time business. They have even gone to the trouble of incorporating and have tried to confer an aura of respectability on their operations by giving their companies high-sounding names. Certain details in the way they operate suggest that they have gotten expert legal advice on loopholes in local statutes that will allow them to continue freebooting within—if only barely within—the law.

In what appears to be an effort to protect itself against possible charges of attempting to mislead the public or of attempting to palm off their tapes as licensed by major companies, one Chicago duplicating company places the following surprising statement on its cartridges:

No relationship of any kind exists between Tape-A-Tape and the original recording company, nor between this recording and the original recording artist. This tape is not produced under a license of any kind from the original recording company nor the recording artist(s) and neither the original recording company nor artist(s) receives a fee or royalty of any kind from Tape-A-Tape. Permission to produce this tape has not been sought nor obtained from any party whatsoever.

When Capitol Records sought an injunction in an Illinois court to stop this company from duplicating and

Bob Dylan and Columbia Records won injunctions against the producers and manufacturers of the pirated "White Wonder."



Columbia Records

selling their recordings, the injunction was denied because *phonograph records are not protected by copyright*.

Tape pirates of the new breed have sprung up all over the country—Chicago, St. Louis, Columbus, Ga., Shreveport, La., Louisville, Ky., Arlington, Va., El Paso, Tex. and other cities. Those located far from Los Angeles and New York City, the major centers for the entertainment industry, are a bit harder to track down, and courts outside New York and California are inexperienced in handling piracy cases. Nevertheless, Capitol Records, the most aggressive company in doing battle with pirates, has gone to court all across the country and has won injunctions or restraining orders prohibiting seventy-five individuals or firms from further copying or selling Capitol recordings. They have won every case except the one against Tape-A-Tape, which they have appealed to a higher court. Such litigation is time-consuming and expensive, and the resulting injunction merely stops the pirate from duplicating Capitol recordings in the state in which the court has jurisdiction. It does not prevent him from moving his business across a state line or from continuing to pirate the recordings of RCA, Columbia, or anybody else.

In 1968, California passed a new law, modeled on an earlier one in New York, making phonograph-record piracy a misdemeanor. A group of local tape duplicators went to Federal court—they know their rights—and challenged the constitutionality of the law. The matter was referred to a panel of three Federal judges for consideration, but in the meantime enforcement of the law has been suspended until its constitutionality has been settled. California probably has more pirates than any other state. Estimates of illegal tape duplicators in the Los Angeles area alone run as high as 1,700.

Although the sophisticated pirate of the Sixties may have turned from discs to tapes, formed a company, and hired a lawyer, piracy on discs was not dead. In 1965, there appeared on the Period label three opera sets: Verdi's *La Traviata* and *Rigoletto* and Mozart's *Entführung aus dem Serail*. All were listed as performances by the "Patagonia Festival," conducted by Ralph de Cross, and featuring such unknown soloists as Claudia Terrasini, Magda Walbrunn, Paolo Rossi, and Peter Borner. Critic John Ardoin spotted these clumsy efforts as coming not from Patagonia but from Penzance, and in an article in *Saturday Review* he revealed the result of his detective work: the *Rigoletto* and *Entführung* were taped from European radio broadcasts; the *Traviata* was nothing more than a copy of the Deutsche Grammophon set with Renata Scotto, Gianni Raimondi, and Ettore Bastianini. Recalling the old days of the Allegro *Ring*, the whole thing was so funny that nobody did anything about it. A spokesman for DGG says that his company did not sue Period. The DGG *Traviata* has since been deleted, but the Schwann catalog still lists the Period set

with soloists from that ubiquitous Patagonia Festival.

A more serious disc piracy occurred last fall when a two-disc album featuring songs by Bob Dylan appeared in certain record stores throughout the country at prices ranging up to \$20. Columbia Records took a great interest in the album, since they had an exclusive recording contract with Dylan, and neither he nor they had authorized these recordings. Known informally as "The Great White Wonder" because of the absolutely blank white labels and album cover, the discs contained performances thought to have been taped from TV appearances and live performances, but mostly from private sessions in Dylan's home. The sound was not good, but it was listenable. Word-of-mouth promotion for the album made sales brisk in both the United States and Canada. Columbia tracked down the source of the album in California and brought suit in Federal court against its producer, manufacturer, and distributors. They sent notices to retailers urging them to withdraw the album or face legal action. Stores varied in the enthusiasm of their reaction to these notices. Some were openly defiant. The *Wall Street Journal* quoted estimates of the number of albums sold as between 5,000 and 7,300 and mentioned \$30,000 to \$43,800 as the possible profit to the pirates.

An executive at Columbia Records says that piracy takes more of the time of that company's lawyers than any other single legal problem. Shortly after Columbia brought suit against those involved in the "White Wonder" escapade, a second pirated Dylan album appeared. The Columbia spokesman commented: "It's like trying to fight a forest fire with a broom."

WHY has the Federal government not armed the record industry with some more effective fire-fighting equipment? Actually, they have long shown every *intention* of doing so. When the 1909 copyright law now in effect was passed, records were little more than an amusing toy. Congress has recognized that technological advances in the communications field require copyright revision, and fifteen years ago the copyright office was asked to submit proposals for a new copyright act. After ten years of preparation, proposals were submitted and introduced in a bill in the House of Representatives in 1965 by Emanuel Celler, Chairman of the House Judiciary Committee.

The right of record companies to copyright their products was in no way controversial, but there was considerable controversy over the bill's provisions regarding the use of copyrighted material on jukeboxes, Community Antenna TV, and educational TV, and the photocopying of copyrighted material. With some modifications, the bill was passed by the House of Representatives in 1967. It was introduced in the Senate by Senator John L. McClellan, but was killed in 1968 for that session of Congress. Reintroduced in 1969, it failed to pass, and the record companies were left broom in hand.

Everyone except the pirates seems to agree that the record companies have a right to profits on the records they produce at great expense, and that composers and performers should receive royalties on all their records sold. A portion of the proceeds of each legitimate record sold goes to trust funds established by the musicians' union for the benefit of unemployed musicians as well as those who participate in recordings. The pirates pay neither royalties nor contributions to union trust funds. Their records, moreover, are inferior to commercial ones because every generation of transferred recorded material degrades the sound to some degree, and pirates are notorious for using material of poor quality that does not wear well. There is general agreement that the public should be protected from shoddy products.

But there are areas of piracy where the issues are not black and white, but present an infinite gradation of shades of grey. One of these is the reissue without permission of very old (usually 78-rpm) recordings. This practice is quite common with recordings made by singers of the so-called Golden Age, which are usually issued on small labels founded by vocal-music specialists with large collections of rare 78's which they are willing to share on LP transfers. Such labels as Eterna, Vocala, and Belcantodisc are examples of this sort.

If this is "piracy," vocal-music collectors defend it as a most benevolent kind of piracy, pointing out that these small labels have made available to the current generation and preserved for future generations important performances that existed only on extremely rare, expensive, and fragile 78's or cylinders. The only available recordings of excerpts from such operas as Karl Goldmark's *Die Königin von Saba*, for example, are on the Eterna label. Similarly, the work of such singers as Celestina Boninsegna, Marcel Wittrisch, Marcella Sembrich, and many others can be heard only on such labels as Eterna and Scala. In the past, the major companies, recognizing that profits on these reissues must be either small or non-existent, have simply ignored them, but now that Vocala and Seraphim are successfully re-releasing recitals

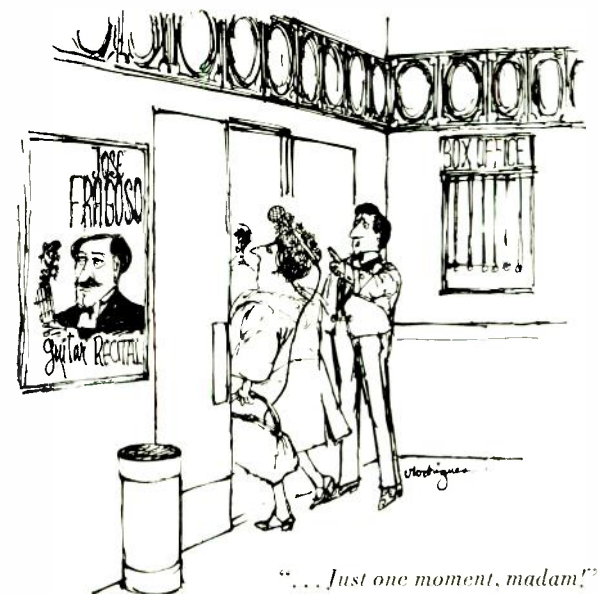
by such great singers of the past as Ernestine Schumann-Heink and Alexander Kipnis, they may not take kindly to the notion of competing with reissues of their own records on small, shade-of-grey labels.

Another grey area that needs clarification concerns the right of private clubs to issue transfers of old recordings or tapes of live performances to their members on a nonprofit basis. There are a number of such clubs devoted to preserving the work of a particular artist or to sharing collections of a particular kind of music. Collectors of vocal recordings have formed a number of clubs that issue long-playing recordings in limited editions. It is widely believed among members of these clubs that if the edition is one hundred copies or less and the records are sold or distributed only among members, without profit, the clubs are free to ignore copyright and reproduce whatever they like for their private use—old 78's or excerpts from radio programs. Club records are usually stamped "Private Recording Not for Sale," or "Limited Edition Not for Sale." But club records, which usually feature very rare and sought after performances, have a way of turning up in some record stores, where they are sold to the public for profit. And it often appears that the "limit" to the edition is whatever the traffic will bear. Should clubs be required to exercise stricter control on their editions? Or have they the right to issue private records at all?

Historically, the line between privateering and piracy has always been difficult to draw. Preaching to a group of pirates condemned to death in the eighteenth century, Cotton Mather warned (a little late for that audience): "The Privateering Stroke so easily degenerates into the Piratical, and the Privateering Trade is usually carried on with an Unchristian Temper, and proves an Inlet into so much Debauchery and Iniquity."

Privateers at sea, outlawed in 1856, were given commissions, or letters of marque, by a particular country; these entitled them to arm their ships and sail against the navies and merchant shipping of that country's enemies. In Elizabethan England such privateers as Sir Francis Drake, who raided Spanish ships carrying New World gold and silver, were regarded as heroes.

Working without commissions from anybody, but issuing music on "private" labels, privateers have operated in the turbulent backwaters of the record world for as long as tape recording has made their work possible, and although collectors of the kind of music they record and issue may not regard them as heroes, they certainly do not think of them as iniquitous. Some of their labels have names, others are identified merely by initials, which may be those of the producer himself (in proper order, reversed, or scrambled), the first letters of his children's names, or picked at random. Apparently thinking that if they disclaim the profit motive they will be left alone, they usually add the legend "Private Edition Not for



Sale," which will succeed in fooling only the foolish.

Privateers cater to small but intense groups of collectors who specialize in rare and unusual recordings of jazz, old radio shows, movie soundtracks, pianists, conductors, or opera singers. Operatic private labels, if not the most numerous, are the most conspicuous. Their producers do not counterfeit, and they do not copy records that are still in print. Most of them, in fact, do not copy records at all, but issue recordings of live performances taped off the air or in the opera house.

Those who issue operatic performances from the Thirties and Forties get their master tapes from collectors who have had access to the acetate air-checks made by the radio networks that broadcast the performances. Tape hobbyists in this country and abroad provide master copies of more recent performances.

With the miniaturization of tape recorders, it has become increasingly common for concert- and opera-goers to tape performances they attend to have a souvenir or something to swap with other tape collectors. At a performance of *La Gioconda* with Renata Tebaldi in the first season at the new Metropolitan Opera House, after one of the soprano's arias, an ardent Tebaldi fan began to yell "Brava, Renata" so loudly that everyone near him turned to look. Seeing that the young man had a largish microphone in his hand and a tape recorder in his lap, a woman in the same row asked him incredulously, "Are you recording this performance?" He gave her a scornful look and snapped, "Of course!", continuing in the same breath, "Viva, Renata! Brava diva!" No one interfered at all.

The programs at the Metropolitan and at New York concert halls include a statement that the use of cameras or recording equipment is forbidden, but most house managers let it go at that. They do not wish to annoy the audience during a performance by having the ushers police the aisles, and under the cover of darkness, when the house lights are down, the reels slowly turn.

Having acquired a usable tape (by whatever means) of a performance he considers worth issuing, a private-label producer may be able to edit the tape himself, or he may have to pay an engineer to equalize it and supervise the tape-to-disc transfer. At a custom pressing plant he can have a small edition of 100 to 300 copies pressed for perhaps as little as \$1 per disc, depending on the quality of the plastic. Sleeves and album boxes increase his costs, and printing for labels and such luxuries as album covers and liner notes is very expensive. But if his packaging is simple, he may be able to produce a small edition of a two-disc opera for as little as \$1,000 to \$1,500, and if he sells 100 or 150 copies at \$10 each, he breaks even. The break-even point for a commercial company is 5,000 to 6,000 copies. Thus, a pirate or privateer can afford to issue connoisseur repertoire that would be financially disastrous for a major company.

Private-label catalogs abound with such exotic works: Pacini's *Saffo* (MRF 10), Meyerbeer's *Roberto il Diavolo* (MRF 20), Catalani's *Loreley* (EJS 201), Donizetti's *Poliuto* (BJR 106), Wagner's *Die Feen* (EJS 433) and many, many more. Appropriately, there have been four or five editions of Bellini's *Il Pirata*. Especially beloved sopranos and tenors, such as Bidú Sayão, Lily Pons, Rosa Ponselle, Giovanni Martinelli, Jussi Bjoerling, and Giuseppe di Stefano, are also the stock-in-trade of private labels, particularly in roles they did not record commercially. Privateers also market a style of singing rare heard in American opera houses—the intensely dramatic interpretations of such sopranos as Magda Olivero, Virginia Zeani, and Leyla Gencer. Maria Callas and Montserrat Caballé are best sellers, and at times there have been as many as three competing pirate editions of a single Callas or Caballé performance.

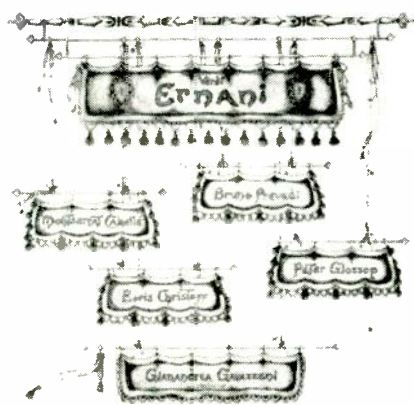
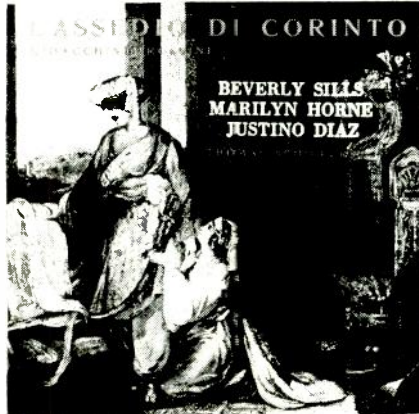
But the greatest attraction for the collector of private records is the excitement of a live performance and the knowledge that he is hearing what the singers actually produced on stage without the aid of tape splices to correct mistakes. For this, the collector is willing to put up with many deficiencies in sound quality—acetate scratch, intrusion of static or other interferences that mar off-the-air tapes, or the buildup of noise and loss of frequency response that results from several generations of tape copying.

How much collectors pay for these discs depends on how close they are to the source. Typical privateers sell their records to shops or to friends, who act as informal distributors, for \$4 per disc or \$10 for a three-disc set. They charge collectors a retail price of \$5 per disc or \$12.50 for a three-disc set, and these prices are charged by private dealers who offer the records to mailing-list customers. But record shops charge whatever they can get. One recent release, Donizetti's *Anna Bolena* with Maria Callas (BJR 109), was available from private dealers for as little as \$12.50 (plus \$1 extra for a beautifully printed libretto). In New York, the Patelson Music House, where the album was available, though not displayed, offered it for \$20, and at the Discophile and Music Masters specialist record shops, where it was displayed in the window, the price was \$30.

SEVERAL privateers who consented to be interviewed (on the promise that their identity and that of their colleagues would be protected) say the history of operatic privateering began with the activities of a private-label producer hereinafter referred to as Steven E. Jones. There may have been earlier pioneering efforts (the famed Met-performance Mapleson cylinders certainly qualify), but Jones' industriousness and persistence over the years are beyond question. His mimeographed catalog, which circulates widely, lists hundreds of excerpt discs and complete operas.

LA TRAVIATA

G. VERDI



Ernest's *La Traviata*, with Bidú Sayão, issued in 1966 in the OPA series, was the first attractively packaged private-label album. Other private producers soon followed suit with such commercial-looking sets as *L'Assedio di Corinto* (MRF 38) and *Ernani* (BJR 110).

Somehow, Jones obtained a large number of copies of Met matinee broadcasts from the Thirties and Forties and issued many of them on his Golden Age of Opera label (Private Recording Not for Sale, of course). He is well known to the lawyers of the Metropolitan, who located him and extracted his promise to stop selling recordings of Met performances. He now concentrates on exotic repertoire from European opera houses.

Jones's attributions of performers, particularly conductors, are sometimes questioned, and he is criticized for the poor technical quality of his engineering and his cheap pressings, which do not hold up well. Therefore, in a negative way, he inspired a second generation of privateers, younger men with greater technical knowledge who were more fastidious about the quality of the sound they would commit to records. Typical of these is a man hereinafter referred to by the pseudonym Roland Ernest. On his Red Label he issued such things as *Macbeth* with Callas and a number of American Opera Society performances with Caballé. The source of his Carnegie Hall tapes is a closely guarded secret that has generated a great deal of speculation, but all privateers stand in awe of the quality of his sound. His *Roberto Devereux* with Caballé was in quite passable stereo!

Ernest's greatest coup was issuing the most famous pirated opera recording of them all: Caballé's American debut in Donizetti's *Lucrezia Borgia*. Now out of print, it sold very well, though actual sales figures are hotly debated. The pirates are still snickering over the estimate of 30,000 copies provided to this magazine by RCA and published in an interview with Mme. Caballé in our November issue. One privateer wrote in to scoff at so large a figure and claimed that RCA didn't press that many copies of their own excellent studio recording of *Lucrezia Borgia* with Caballé. (RCA has since revealed sales figures on the album—more than 40,000 copies in the United States alone.) He said: "While I had nothing to do with that one, I know the man who did it, and he is now driving a taxi, so you can see how 'rich' he became from it."

Ernest apparently is driving a taxi for a living, having gone broke on such obscure issues as Hindemith's *Cardillac*, for which there were evidently not even a hundred customers. He may also have suffered from competition with new pirates who offered good sound plus attractive packaging. Ernest supplied his records in paper envelopes and a sturdy plastic sleeve, but, lacking a box with identifying lettering on the spine, his records were hard to find on the shelf.

In 1966, with the issue of a handsomely boxed album of *La Traviata* with Bidú Sayão, private-label recording underwent a packaging revolution similar to the one kicked off by Dario Soria in the early 1950's when he initiated Angel Records' de luxe editions with complete librettos and beautiful covers. The Sayão *Traviata* was the first in the OPA series of about a dozen recordings of singers no longer before the public. Besides Sayão's performances in *Rigoletto*, *Manon*, and *The Barber of Seville*, it includes Rosa Ponselle's *Carmen* and Lily Pons' last performance in *Lucia*. All have handsomely designed and printed covers and illustrated booklets.

The producer of the OPA series says, "All my albums are issued with the permission of the major artists involved, and all are autographed. I reach an agreement with the singers on the size of the edition, usually about two hundred, and they get as many free copies as they wish for their friends. I also send a free copy to the Library of Congress. The others are offered first to libraries and archives at a special institutional price not much more than actual cost, and I sell the remaining sets to collectors I know for \$5 per disc or \$12.50 for a three-disc set. I place a few with private dealers, but I prefer not to sell through record stores. My editions are really limited, and when they are sold out, I don't repress. I don't look for a profit, but try to recoup my investment on each set and clear enough to pay the initial expenses on the next issue." His ethics are not questioned by other privateers.

The next private label to appear bore the prefix BJR, some combination of the initials of the three men who



Maria Callas, a favorite of private-label producers, has been featured on more unauthorized recordings than any other singer.

produce the records. They are in their late twenties or early thirties and share a great admiration for Maria Callas. They had managed to secure tapes of performances Callas sang in Mexico City before she began her international career, and although they had no illusions about the quality of the sound (the tapes were copies of acetates), they knew the live-performance excitement would appeal to Callas fans and thought the performances should be circulated.

Their list includes Callas' Mexico performances in *Rigoletto*, *Aida*, and *Trovatore* (with a *Tosca* yet to come), a concert in Amsterdam, her London performances of *Medea* and *Norma* (with the young Joan Sutherland as the maid), and her Italian performances of Donizetti's *Poliuto* and *Anna Bolena*. BJR have expanded to include Caballé in recital and in Verdi's *Ernani* and Bellini's *La Straniera*, all in excellent sound.

"We don't compete with record companies," they claim. "Callas recorded *Norma* and *Tosca* twice for Angel. Anybody who buys ours will already have both commercial versions." Asked why they do it, they answered quickly. "As a labor of love. We work slowly and produce few albums. Quality is what we strive for, and it's often hard to achieve with some of these old tapes. We do what we can to correct fluctuations of pitch and drops in volume, but we never doctor a sour note if the singer sang it that way. We want to document what really happened. At first we had some trouble with pressings, but we spot-check each disc on the turntable for defects." Although they do not seek permission from the artists before recording, they have an impressive collection of letters and signed photographs from singers and conductors thanking them for copies and praising the attractiveness and high quality of their albums.

Aside from the indefatigable Mr. Jones, the most active privateer is the producer of the MRF Red and Silver Label series, whose catalog is too lengthy to reproduce



*Almost every performance by Montserrat Caballé is taped by fans. Her debut in *Lucrezia Borgia* was a famous issue on pirate discs.*

here. Choice items are Mascagni's *Iris* with Magda Olivero, the Gala Farewell performance in the old Metropolitan, the performances of the Rome Opera at the Lincoln Center Festival of 1968, Rossini's *The Siege of Corinth* with Beverly Sills and Marilyn Horne, and a complete *Ring des Nibelungen* conducted by Wilhelm Furtwängler!

"I would never attempt anything so arduous as the *Ring* again," the producer says. "The tapes were copies of acetate discs, and the endless hours of removing ticks and pops have aged me ten years. EMI and DGG had dickered over this *Ring* for years and finally pronounced it a dead issue, but I knew Furtwängler's widow wanted the performances on records, so I decided to issue them."

Like the other privateers, he has never had a complaint from a singer whose work he issued or from a record company. "The singers are ecstatic," he says. "Don't ask me to name names—it might get them into trouble. Management is what you have to worry about. If you ask officials of record companies and opera houses what they think of private recordings, and if they're speaking for publication, they'll cluck their tongues and wag their fingers, but they all buy my records, all of them—artists' managers and even board members of record companies and opera companies. I don't expect them to speak up for me, but if private records are illegal, aren't they as guilty as I am?"

And so the privateers rest their case: they make little or no profit, the artists are pleased or at least tolerant, collectors beg them to issue more records, and they make a contribution to future musicians by preserving great performances for them to study. One private-label entrepreneur said, "We 'pirates'—if you must call us that—are the custodians of vocal history and we're doing a damn good job of it—a job you can't expect record companies to do because they're not in business for that. Mapleson was the first pirate, with his little cylinder

machine in the wings at the Met, but nobody calls him a pirate today. Everybody's grateful to him."

The record companies are apparently satisfied that private labels offer them only insignificant competition. None have ever moved to put private producers out of business, but the increasing professional look of private recordings and the openness with which some shops display them have made a few companies nervous.

A lawyer for the Metropolitan Opera says that when it comes to his attention that a recording of a Met performance is being circulated commercially, he notifies the producer that copyright and performance rights are being violated and persists until he gets a promise that the record will be withdrawn. He, too, is convinced that private labels are a series of small operations as difficult to control as a series of small brush fires—put one out in one place and it pops up somewhere else. The Met has never sued any of these small operators, but would if a singer complained. To date not one has.

Singers no longer before the public are pleased with new recordings (Rosa Ponselle autographed the entire edition of her *Carmen*), and some famous ones who are still singing cooperate actively with the privateers. There is not the uniformity of approval the MRF producer claims, however. One famous Italian tenor has experimented with an electronic device to jam the recorders (it works only if the pirate is transmitting a signal to a recorder outside the theater), and Magda Olivero has expressed concern about the number of tapes and discs in circulation without the performer's approval. She was very much surprised to learn that she was featured in MRF's *Iris*, which was on sale in a shop in Milan for \$36. Renata Scottò was similarly displeased to learn that there was an unauthorized album of her performance of

Unavailable on commercial discs, the performances of the Turkish soprano Leyla Gencer can be heard on pirated recordings.



Egizio Fabbri

W. A. MOZART, PIRATE

Gregorio Allegri (1582-1652), a singer and composer of church music under Pope Urban VIII, wrote a *Miserere*, for nine voices in two choirs, for Holy Week services in the Pontifical Chapel. It was a work of such poignant and ethereal beauty, owing largely to its treble ornaments, that it was declared a treasure of the church; copying it was punishable by excommunication. Mozart (without benefit of tape recorder) wrote it down after hearing a performance of it, however, and was probably not alone. An interesting account of its history is given under the Allegri entry in *Grove's Dictionary of Music and Musicians*, and there is a remarkable performance by treble Roy Goodman on Argo ZRG 5365 with the Choir of King's College Cambridge under the direction of David Willcocks.

La Straniera, which looked like a commercial issue.

Does the singer lose all right to privacy because he performs in public? Has he no further interest in a performance in an opera house after he receives his fee for that evening? Even the new copyright law, when it is passed, may not give clear answers to these and similar ethical questions raised by private recordings (some of these are examined in James Goodfriend's "Going on Record" column this month).

Ultimately, answers and clarification will have to come from you, the public. And while you are pondering these issues and before you reach for the first stone to throw at pirates or privateers, you might examine your own conscience. If you own a tape recorder, have you ever taped a borrowed record or one that was broadcast?

Lawyers who have written for this magazine on the legal aspects of taping have expressed the opinion that such copies are entirely legal if they are made for private enjoyment and are not sold. This view, however, is not universal. A British law forbids copying discs or taping them off the air (enforcing it would require a 24-hour police guard on each recorder). In Germany, a recordist acquires the right to copy discs directly or off the air by paying a tax when he buys his machine. The tax goes to GEMA, a composers' organization, which divides the proceeds among composers. (GEMA's motion to levy an annual license fee on tape recorders was defeated.) American record companies, understandably, are almost as opposed to home copying as to piracy for profit. A spokesman for RCA cites private copying of commercial discs and tapes as the largest single cause of record companies' loss of sales. In a recent issue of *Entertainment World*, Sal Ianucci, President of Capitol Records, deplored this magazine's publication of Judy Raskin's article "A Beginner's Guide to Taping Off the Air" (March 1969) and described it as reprehensible instruction in how to steal. If you have been economizing by taping records instead of buying them, perhaps you are sailing under the Jolly Roger too.



B. Patchovetsky photos

Stereo Review talks to
COLIN DAVIS

ACTUALLY, I rather like Rudolf Bing," Colin Davis said. "And I do sympathize with him—he is caught between critics and public. But part of his problem is that he does not trust any musician enough to appoint him musical director."

The splendors and miseries of the Metropolitan Opera had come up naturally in our conversation, for, as Davis relaxed in his New York hotel suite, sipping a glass of tea his wife had brought in to him, his mind was very much on opera and his plans for the Royal Opera House, Covent Garden, after he takes artistic command in the fall of 1971.

"I think those who say opera is dead will be confounded. Why should not *Wozzeck* be a beginning, rather than an end, as so many say it is? But I don't deny that opera is in great danger. If it is to be saved, it must draw a wider cross-section of the public into the opera house. In particular, it must get the young people in. There must be seats available to them, at prices they can afford. Where Covent Garden is concerned, this means a greater government

subsidy. Your problem in America is much more difficult, because opera is not entrenched in the public subsidy system, as it is in England—let me say again," he added, smiling, "that I sympathize with Mr. Bing.

"Another necessity, it seems to me, is a sharp cut in the cost of opera production. It is suicide to go on doing operas in the way that, say, Franco Zeffirelli does them. Ours has been called the era of the predominance of the stage director in opera production. But when one element of an artistic whole prevails over the others, how *can* the work succeed? Many of our vaunted stage directors are very clever men, but too often they seem to use the stage to indulge in intellectual fantasies. I must have as my opposite number at Covent Garden a stage director who shares my views—yes, I have someone in mind, but I am not at liberty to divulge his name.

"There is so much that can be done to revivify the operatic experience. Film projections might be used, for example. Think of *Die Walküre*: it is practically all weather—

the storm, the burst of spring sunlight in the first act . . . even the Valkyries themselves are a kind of symbolic weather. Projections could be used with tremendous effect here. *Wozzeck* is another—during Wozzeck's hallucinations, projections and lighting could shake the stage. As for the music, I want to get it out of the orchestra pit and right down the necks of Mrs. Whatsis and her dozing husband. Here amplification of some kind might be employed. Karajan's productions of the *Ring* operas—I will start the cycle myself in 1972—make use of some of these devices, but do not go far enough, I feel. Well," he concluded, with a wave of the hand, "these ideas are just in the formative stage, but they show the directions in which I'd like to go. . . ."

He paused for a moment to reflect. "Of course, such things can be done only with wonderful pieces like *Wozzeck* and the *Ring*. This may mean *Norma* and its like are finished—but I don't care a damn." The subject of repertoire thus introduced, I asked him what he had in mind for the Royal Opera House. "*Lulu* has never been done at Covent Garden, and neither have *Mathis der Maler*, *Oedipus Rex*, *The Rake's Progress*, *Idomeneo*, *Enryantbe*, *Clemenza di Tito* . . . I hope to add them to the lists. Then, too, I would like to continue to commission works from British composers, in the hope of finding some with a flair for writing opera. You know," he observed, with a wry laugh, "there are only one or two each generation. Two works are being prepared for Covent Garden now: Michael Tippett will give us one for the 1970-1971 season, entitled *The Knot Garden*, and Richard Rodney Bennett is composing one based on Joseph Conrad's novel *Victory*."

"And talking of home products, I want to try to build an ensemble company around British singers at Covent Garden. There are a great many fine ones now, and I would like to keep them at home. The difficulty is that, since the Royal Ballet is resident with the opera company and shares the orchestra with us during the season, we can do only three or four operas each week. This is, of course, much easier on the singers, and the orchestra, too—how do the players in the Metropolitan orchestra get through seven

"... Oh, rock! That's like pimples, isn't it?—it passes with adolescence."



longish operas every week, and remain so even-tempered besides? But it means also that our fees are well below those of other major opera houses. It will be hard to hold the young and ambitious English singers, when they can roam the world and be better paid as well."

I asked him about recordings. "There is, of course, the Berlioz cycle. I have already finished the *Symphonie funèbre et triomphale*, the *Nuits d'Été*—with several singers, which was Berlioz's apparent intention—the Requiem, and *Les Troyens*. Other than Berlioz, I'm very pleased with our recording of *Idomeneo* [see review elsewhere in this issue], and I'd like someday to do *Don Giovanni*. Most recordings of this latter opera resemble a concert—singers in some showy arias. I want mine to have . . ."—failing to find the word quickly, he made a fist and thrust it before him—" . . . oomph! Passion! For *Idomeneo* I had a wonderful Italian-language coach, Ubaldo Gardini, who was very successful in getting the singers to declaim passionately. This is so important: in a successful operatic production, everything must go toward dramatic truth. In a concert performance of *La Clemenza di Tito* which I conducted, we decided to embellish the aria *da capos* in the eighteenth-century manner. We put the embellishments in—and then during rehearsals took them all out again. When you are striving for dramatic truth, decoration of any kind gets in the way. I dislike anything that is just a feast for the eyes and ears."

The idea of bringing film projections and amplifications into the opera house seemed to suggest that such traditional institutions had something to learn from English and American rock musicians, whose "multimedia" approach has attracted so much attention. "Oh, rock!" Davis said, with mild sarcasm. "That's like pimples, isn't it?—it passes with adolescence! It seems to me rather that rock has learned from classical music: it is borrowing so many classical devices to spice up its efforts. And its ideal seems to be to exploit everything for the greatest possible visceral appeal. Here you have it: the serial composers hold up to man an image of himself as a computer, and the rock musicians hold up to him an image of himself as an animal." He leaned toward me and made an emphatic chopping gesture with one hand. "I am quite alarmed by the increasing dehumanization of art and life in Western society. Have you read *The Sleepwalkers* by Hermann Broch? In it, Broch analyzes the disintegration of Western values from the Middle Ages onward. After man abandoned the idea that his nature was in part divine, the logical mind assumed control and began to try to deduce the first principles of man's nature through rational analysis. The arts followed a similar course: each art turned in upon itself, and reduced itself further and further by logical analysis until today they have all just about analyzed themselves out of existence. Man is not just a logical mind—that's not very interesting all by itself, is it? He is an amalgam of mind, emotions, appetites, and so forth. We don't want to be animals, and we don't want to be computers either. Only a few brave men such as Michael Tippett are still trying through their music to create myths that embrace the whole man. But we must all get back to this—for our young people, especially. Because, after all, what else do we have but our young people?" He sat back. "But I've delivered a sermon—sorry!"

From a nearby room came the sound of a child crying. Davis stood up, taking the tea tray with him. "If you'll excuse me," he said courteously, but without any hint of apology, "I must go now and help with the children."

Robert S. Clark

A Buyers' Guide to **STEREO FM ANTENNAS**

HOW TO SELECT THE BEST ANTENNA FOR
YOUR PARTICULAR LOCATION AND EQUIPMENT

By A. H. STEWART



NO MATTER how good your tuner or your receiver is, its FM reception can be seriously affected if your antenna isn't right. And an antenna that's "right" for a given receiver in a given location may be inadequate—or even much better than is needed—for another receiver in another location. An inadequate antenna may cause a hissing or roaring noise on some stations instead of the totally silent background (for tuned-in stations) that is one of FM's great selling points. There may be bursts of raspy or burbling distortion, both stereo signals may be crowded into one speaker, or they may appear to be coming from a narrow plane between them. These are all indications of an inadequate antenna, but there are also difficulties that can be caused by an antenna too sensitive for a given area—particularly when the antenna is being used with a receiver susceptible to overload.

Unfortunately, it is no easy task for the FM listener to choose an antenna that matches his specific requirements. Moreover, generally speaking, antenna manufacturers do not rate their products in standardized terms that might help the buyer make an informed choice. For example, the "mileage" claims published for many antennas are only approximate guides at best. They are probably reliable when comparing the relative sensitivities of the different models of any particular brand, but are of little use in inter-brand comparisons. With no agreed-upon industry definition for what an "antenna mile" means, there is an inevitable tendency for mileage claims to be based upon ideal conditions; in other words, the effective distances that *might* be covered by the antenna *if* the receiver has ultra-sensitivity, *if* the terrain between transmitter and receiver is absolutely flat, and *if* the station is broadcasting an extremely strong signal. However, few if any listeners live in this best of all possible FM worlds. This is not to say that there isn't a wide variety of antennas suitable for a wide range of reception conditions. But to be able to make a sensible choice between the types available, one must first have some understanding of the way antenna design affects performance.

First, as to noise. Note that the noise we are referring

to is *not* record scratch, tape hiss, hum in the broadcast transmitter, or similar audio-frequency disturbances. Noise that intrudes on radio broadcasts is either natural atmospheric noise, man-made electrical noise, or noise from the high-gain input stages of the tuner itself. (This last factor becomes relatively significant only when dealing with a tuner with a sensitivity greater than 2 microvolts—more on this point later. FM reception will be noisy not just *between* stations, but on fully tuned-in stations as well, if the signal reaching the set falls below a specific level that is quite definite for each tuner. This is the signal level that the tuner needs to achieve full "limiting" (also known as full "quieting"). Quieting is accomplished largely by the limiter stages that follow the radio-frequency (r.f.) and intermediate-frequency (i.f.) amplifier stages in an FM tuner or a receiver tuner section. A limiter is a special kind of amplifier *designed* to overload on a signal level within the normal range for the tuner. An overloaded limiter amplifier can't respond with proportionately higher output when it gets even more input; in a sense, it is "full." Consider a glass full of water; pouring more in won't raise the level further. Thus the signal coming out of a limiter has reached a certain maximum level and can go no higher.

The noise we want to get rid of appears as variations in the *strength* of the signal. Since the limiter is designed not to respond to variations in signal strength, it sharply reduces the noise that gets through. It is important to note that limiter action is not perfect. Some kinds of noise do reach the tuner output, and we will discuss these special noise problems later. But nearly all noise is significantly reduced if the signal reaching the limiters is strong enough to "fill up" or saturate the limiter stages.

The antenna plays a vital role in the control of FM noise because at the very beginning it helps determine how strong a signal gets to the limiters. The strength of the signal at the limiter depends on (1) how strong the signal is "in the air" at the antenna, (2) how much of that signal the antenna intercepts and sends through the lead-in into the tuner's r.f. and i.f. amplifier stages,

and (3) how much effective amplification there is in these stages. The relative ability of the antenna to intercept broadcast energy is called its "gain." An antenna with high gain intercepts more energy from any given signal than an antenna with lower gain.

To sum up, if properly tuned-in stations are noisy, you need more antenna gain—or a better tuner. However, the cure works only up to a point; when the signal available to the antenna is extremely weak, *no* antenna has enough gain and no tuner enough sensitivity to "fill" its limiters, and you are beyond the limits of satisfactory FM reception. Within an area of good reception, signal conditions vary over a wide range, calling for antennas of radically different gain.

Next is the question of distortion, which, as I said earlier, can also arise from an inadequate antenna setup. This distortion occurs when the same FM signal reaches an antenna by several paths (Figure 1); it is called "multipath distortion." One path is directly from transmitter to receiver; other paths can include reflections of the signal from hills, passing aircraft, tall buildings, and other surfaces. Since each of these signals travels a different distance, each of the reflections will arrive at the tuner a microsecond or so after the direct signal. There will then be two or more versions of the same signal in the tuner simultaneously, but they will be slightly out of step (out of phase). An FM signal is somewhat more complex than the simple concept of a varying-frequency carrier wave would indicate. The signal consists of the carrier plus a series of subsidiary frequencies, or "sidebands," which are constantly shifting in strength and number according to the audio-frequency content of the signal. If two or more sets of sidebands get slightly out of phase, there occurs a complex and varying series of

cancellations and reinforcements that produce serious distortion.

Multipath distortion has a large repertoire of effects: intermittent rasps, burbles, tweets, general muddiness, separation loss, *etc.* These problems can be fairly constant and intolerable, or barely perceptible. Multipath pickup is the particular curse of FM in large cities with high buildings. In smaller cities or the suburbs, where the terrain is reasonably level and there are few if any high, man-made reflective surfaces, multipath distortion is far less common than in metropolitan areas.

The same tendency of the two or more sets of FM sidebands to interfere with each other is the reason for multipath's sometimes destructive effect on stereo reproduction. Part of the broadcast FM multiplex signal is the "difference" information, often called the "A-minus-B" signal, that embodies the differences between the two stereo channels and is used to establish the stereo image. Multipath reception can interfere with the difference signal and thus destroy the stereo image.

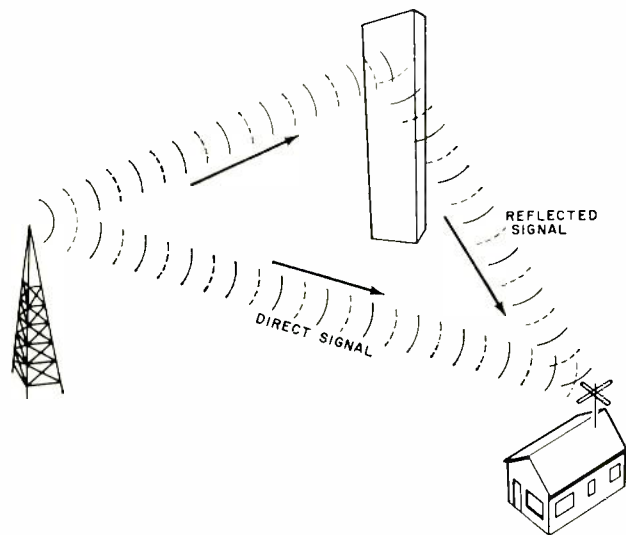
The best defense against multipath distortion is a directional antenna—meaning an antenna that has more gain for signals coming from one direction than from any other. Since the reflected signals usually come from a different direction than the direct signal, such an antenna will help the tuner discriminate between them. If the desired signal is sufficiently strong relative to the others, the tuner's capture ability will assert itself, causing the tuner to respond to the strongest of the several signals at the same broadcast frequency and reject the others. The tuner's "capture ratio" is an indication of how much stronger than the others the desired signal must be if it is to be "captured." A directional antenna can aid in achieving this difference in strength.

Now let's relate the antenna characteristics we've been discussing to the main features of antenna design. Any small piece of metal in an area reached by a broadcast signal will intercept some of the broadcast energy. With a highly sensitive tuner (say, 2 microvolts or better, IHF measurement) a piece of wire may be antenna enough for full quieting if you are within 5 miles of the FM station.

But to get a strong enough signal into the tuner over the outer-city and suburban distances it is necessary to have an antenna that *resonates*. A resonating antenna has physical dimensions such that waves of the signal traveling from one end to the other tend to reinforce each other. In a sense, the antenna is "tuned" by its size to the wavelengths of the frequencies in the FM band.

The basic resonating antenna for the 88 to 108 MHz FM band is the half-wave dipole—a rod, bar, or wire one-half wavelength long, split in the middle, with a two-conductor lead-in connected to the two halves (Figure 2). The dipole is the reference standard against which the gain of most FM antennas is measured. An antenna that

Figure 1. Multipath problems occur because of the difference in path lengths (to the receiving antenna) of direct and reflected signals. The arrival-time differences cause phase interference. (Only the signals reaching the receiving antenna are shown, not the omnidirectional radiation of the transmitter.)



picks up a signal 4 dB stronger than a dipole in the same spot has a gain of 4 dB. To achieve gain, antenna makers add so-called "parasitic elements." These are horizontal bars or rods, parallel to the dipole arms, but not electrically connected to them. If the dimensions and spacing are right, each parasitic element will pass on a good part of the energy it intercepts to the dipole. Parasitics act as "directors" in front of the dipole and "reflectors" in back of it. The directors increase the antenna's sensitivity to signals coming from the front; the reflectors bounce back signal energy that has gotten past the dipole and also reduce the antenna's sensitivity to signals from the rear. (See Figure 3.)

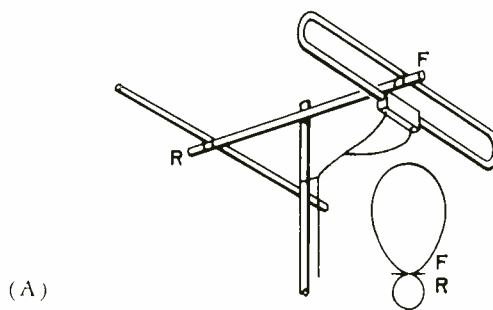
Generally speaking, the more elements an antenna has, the higher its gain. However, it is difficult to achieve good *broad-band* antenna performance—that is, to attain the same level of gain at every frequency in the FM band. There have been poorly designed multi-element FM antennas that at some frequencies in the FM band actually showed a loss rather than a gain (compared to a simple dipole). The moral is that you can't simply count the elements to find out which of two antennas has more gain.

Directionality, if you need it, can be had in roughly the same proportion as gain, because the two generally go together. The dipole, the basic antenna, is broadly bi-directional; it is more sensitive to signals coming in broadside (from the front or rear) than toward its ends. (Figure 2.) As elements are added, the angle over which an antenna is sensitive can be made narrower and narrower, and the difference between front and back sensitivity (the "front-to-back" ratio) higher. Of course, you don't need the sharpest directionality at every location, any more than you need maximum gain everywhere.

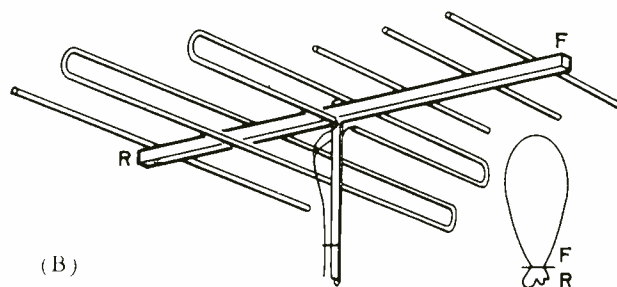
Antenna requirements can be roughly established for four zones in the FM coverage area: (I) the inner city, 8 miles or less from the receiver to the transmitter; (II) the outer city and suburbs, up to 50 miles for mono, 25 for stereo; (III) the inner fringe, 25 to 50 miles for stereo, 50 to 100 for mono; and (IV) the outer fringe, anything beyond those limits. These mileage figures must be considered approximates; obviously one zone is continuous with the next, and there are many factors, besides distance, that can limit the range of an FM signal.

I. The inner city. Here FM signals are often so

Figure 2. A TV rabbit-ears antenna is actually a half-wave dipole. "half-wave" meaning that it is tuned (by its dimensions) to half the wavelength it is designed to receive. At the center of the FM band, half a wavelength is equal to sixty inches.



(A)



(B)

Figure 3. (A) a folded dipole with reflector is more sensitive to signals coming from the front (F) than the rear (R), as indicated by the inset polar diagram. (B) Multi-element antennas often have several directors as well as reflectors, and achieve better front-to-back signal-pickup ratio than the one at (A). Local conditions determine which of the two will work best.

strong that many tuners suffer from overload problems. (Tuner overload appears as a tendency for a strong station to come in at more than one place on the dial). At the same time, there may be serious multipath distortion because of reflections from tall buildings. For noise-free reception with a sensitive tuner, all that is often needed is a 30-inch piece of wire connected to the "hot" antenna terminal or—as some manufacturers provide—a power-cord antenna connection. The most common indoor FM antenna is the dipole made of TV twin-line. A number of FM tuner and receiver manufacturers today supply well-made twin-line dipoles with their equipment, and many FM owners have made their own (Figure 4).

If you do not have a severe multipath problem, the twin-line dipole, fastened behind a cabinet or bookshelf, may well be the antenna for you. But listen carefully to some stereo broadcasts before installing the antenna permanently. A string quartet, if you can find one being broadcast on the FM band, shows up multipath problems by having a raspy "break-up" quality.

If you do have multipath distortion, try reorienting your dipole—put it on a board, move it about, turn it. The dipole will pick up best when it is stretched out broadside to the broadcast station, but other positions may minimize the multipath problems. Basically, this is a trial-and-error situation. Do-it-yourself types might like to build a two-element antenna by adding a reflector, a rod about 20 per cent longer than the dipole, parallel to the dipole and about half its length away. The reflector is not connected to the dipole. The combination may be

small enough for use in your living room, as no roof antenna is. If you get multipath on several stations, it would be useful to have your two-element array rotatable in the room, because the reflection pattern in the room will be different for each station.

An indoor antenna that has worked well for many city FM listeners is the TV "rabbit ear." This has just enough directionality to control multipath in many city locations. Pull out each element to about 30 inches, which tunes the antenna to about the center of the FM band. The same trial-and-error procedure as with the twin-line dipole is

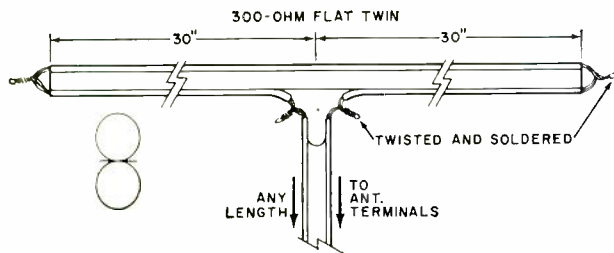


Figure 4. A half-wave folded dipole can be constructed easily using 300-ohm twin-line TV lead-in. Reinforce the center section with tape before use, and keep the antenna away from metal objects. This type of antenna, often supplied with FM receivers, has the same figure-8 polar diagram as other dipoles, and it therefore ought to be installed broadside to the transmitter.

required. Concerns highly experienced in installing FM equipment in city apartments say that it is better, if you can manage it, to get the set *and* the antenna near a window. The reflection pattern in the room gets harder to circumvent farther back in the room.

Some buildings have a master TV-antenna system installed that includes pickup and amplification designed specifically for FM—an easy out. But hooking into a system intended only for TV is likely to be useless, because many such systems are designed to exclude the FM band to prevent interference with the TV signals. Installers of such master antenna systems can, however, put in channels for FM if they are asked to do so. The cost may be higher because of the additional equipment, but if you can influence the initial negotiations for such a system, you may be able to get FM included. In many cities and towns there are beginning to appear cable television systems that devote one channel to the FM band. Cable-TV entrepreneurs are required to bring all the local TV programs to the subscriber, but they can do what they want about FM. Some bring one or a few FM stations, some bring many or all local FM stations, and some ignore FM entirely.

II. The outer city and suburbs. This area is usually the least problematic for FM reception. In the closest-in areas, an indoor dipole will often bring in noise-free reception, and multipath distortion is much rarer than in the tall-building area. In the middle area, you usually need a roof antenna of medium gain (four to five elements), and at the outer edge one of high gain (six elements or

more). With that much gain (and the accompanying directionality) you are also likely to need a rotator on your antenna if the stations you can reach and want to hear lie in different directions. A directional antenna must be oriented to pick up the station you want, if that station is far enough away to require a large part of the antenna's gain. A rotator is a motorized device installed on the antenna mast with its remote-control box downstairs with your tuner. The antenna mast is, in effect, split in two, with the rotator between the two halves. The top half, with the antenna, is free to turn and can be precisely directed—with the control box—for optimum reception.

Many FM listeners live near heavily traveled highways and at ground level, and this engenders a particularly troublesome problem—ignition noise, which is heard as a buzzy or grinding sound that comes in when a car passes by. The difficulty arises because ignition noise is a sharp, impulse-type noise that some FM tuners are not able to reject effectively. If you live in a location close to a highway or a well-traveled street, your best defense against ignition noise is to use a tuner whose design rejects such impulse noise. Your audio dealer, particularly if he makes FM installations in your area, is likely to have enough experience to suggest such a tuner. However, if the noise is stronger than the FM signals in your area, a better tuner won't help much.

A secondary defense against ignition noise that works in some cases is a change from flat-twin lead-in to a 300-ohm shielded or coaxial lead-in. This will help considerably if your antenna is high enough that most of the noise is being picked up by the lead-in rather than by the antenna itself. (See the section on lead-in below for a more general discussion of lead-in choices.)

III. The inner fringe. From roughly 25 to 50 miles for stereo and from 50 to 100 miles for mono, noise-free FM reception is often achievable in this area, but it usually takes a sensitive tuner (2 microvolts IHF or better) *plus* an antenna of very high gain—eight or nine elements or more. If the highest-gain antenna you can get doesn't do it, you can improve your chances with one or more of the following: "stacking" two antennas on the mast, with a connection between them (this has to be done by following the specific instructions of the antenna manufacturer); using lead-in with the lowest possible loss; or putting the antenna up as high as possible (in some areas with complicated reflections from hills you may get a stronger signal at a *lower* point, so trial is in order). A rotator is almost always a necessity.

IV. The outer fringe. Some lucky listeners do get good FM at distances over 100 miles—there have even been quite a few reports of success out to 150 and 200 miles. But it is a gamble, and the odds are against you. You will probably need every sensitivity-increaser I've mentioned. One I haven't discussed is the booster or antenna amplifier. This is a unit that is usually mounted

right on the antenna mast between the lead-in and the antenna. A booster does not automatically give you the jump in sensitivity it seems to promise. If the internal noise level of the booster is no better than that of the FM tuner itself (which is frequently the case with a top-notch tuner), the booster may give you no advantage at all. But if you are on the edge of acceptable results, a booster might just put you over the line. See if you can get one on a trial money-back basis.

● *How to find the antenna you need.* My specific recommendations for the various zones include only a few of the antenna brands on the market; numerous others are now sold, and will be sold in the future, that may meet the same needs. Also, those listed are not always available in every city, and antenna models do get withdrawn by their manufacturers and replaced by new ones that may (or may not) be better than the old.

If you intend to put up your own antenna, see if you can locate some audiophiles in your area who may have some helpful advice based on personal experiences. In communities served by the large electronic-supply chain and mail-order houses, you may find a firm that will take back an antenna that isn't adequate and replace it with a more sensitive model. You should check this before buying. And it's worth checking local dealers on their exchange policy too.



“... Looks like metal fatigue.”

You may be wiser, all things considered, to have a professional in your community do the installation; an audio shop would of course be in a better position to

A NOTE ON LEAD-INS

THE task of an antenna lead-in is simply that of carrying the FM signal from the antenna to the tuner. But as with so many other simple matters, unexpected complications arise. There are three general types of lead-in. The most common type is the 300-ohm “flat twin,” which has two conductors encapsulated at the edges of a $\frac{3}{8}$ -inch-wide ribbon of plastic. A second type is the shielded-twin line, which is twin lead with an outer metallic covering and, over that, a layer of insulation. The third type is coaxial cable, with one conductor down the center of the cable and the other in the form of a cylinder of metal braid around the first and insulated from it. Coax comes in two varieties, standard and low-loss.

Flat twin-line has two advantages: it is cheap, and when new and properly installed it carries the signal with very low loss. Its disadvantages are vulnerability to aging and to changes in characteristics from water, ice, and dirt. It is also sensitive to ambient electrical noise. It can lose its low-loss characteristic in a year or less, depending on weather conditions.

Shielded twin line is very free of noise pick-up, has low loss, and good resistance to deterioration from aging and the weather. Since the difference in cost for a 100-foot coil of the least-expensive unshielded to the most-expensive shielded twin-lead is less than \$10, it would seem wise to buy the best.

Coaxial cable is also free of noise pick-up (though perhaps less so than shielded 300-ohm twin line) and

is largely impervious to weather and aging effects. Some installers find it preferable to shielded twin, which has similar characteristics. It is somewhat less tricky to install than unshielded flat twin; it can be led closely around metal objects and fastened onto walls, whereas flat twin must be carefully isolated by standoffs from walls and especially from metal (rain spouts, *etc.*). But standard coax has considerably higher loss than flat twin, and costs more. Low-loss foam-insulated coax, which is comparable to flat twin in loss, costs even more. And coax usually requires a matching transformer (balun) at one or both ends if signal loss from impedance mismatch is to be avoided. Most coax is 75 ohms; most antennas and tuners have 300-ohm outputs and inputs; a balun bridges this difference.

Which lead-in is best for you depends on your location. If weather conditions are not too severe, particularly if the air is clean and free of corrosive chemicals, flat twin might keep its serviceability for two years or so. But using it also implies that local electrical noise—from motors, diathermy machines, and passing cars—is not troublesome.

If you are troubled by weather deterioration, local noise, or both, and have plenty of signal strength (strong local stations only), standard coax makes a permanent and satisfying lead-in. If you have signals of marginal strength, with the best antenna you can find, then it may pay you to make the investment needed for low-loss coax or shielded 300-ohm line.

RECOMMENDATIONS FOR FM ANTENNAS

NOTE: The antennas listed are those about which information was available and believed to be reliable. There are undoubtedly others, not listed, that will serve as well. The FM listener who wants to be sure of noise-free, distortion-free reception must be prepared to evaluate the extent to which a given antenna meets his requirements. The information below will provide useful guidelines.

RECEPTION ZONE I—The inner city (roughly eight miles or less from the FM transmitters). FM signals very strong, but multipath distortion likely because of signal reflections from tall buildings.

A. Multipath distortion is slight

1. With a very sensitive tuner, 2 microvolts (IHF) or better, use built-in line-cord antenna or a short length of wire.
2. If the tuner doesn't fully "quiet" with line-cord antenna wire on all stations in the city, use twin-line dipole or rabbit ears (Rembrandt FM 1000). In either of the above situations, the line-cord, wire dipole, or rabbit-ears can be oriented by trial and error for minimum multipath distortion.

B. Multipath distortion is considerable

1. If a roof antenna is not permitted, use rabbit ears oriented for minimum distortion.
2. If a roof antenna is permitted, use medium-gain antenna (four to five elements) on roof, with rotator if stations are in different directions, and with attenuator in lead-in if tuner is overloaded—that is, strong stations come in at more than one place on the dial (Finco FM-3, Channel Master 4401G, Winegard BF-40).
3. If medium-gain (four to five elements) does not "quiet" all local stations (very unlikely), change to higher gain (six to ten elements) with rotator if stations are in different directions (Finco FM4G, Channel Master 4409G, Winegard SC60).

RECEPTION ZONE II—The outer city and suburbs

(up to fifty miles for mono FM, up to twenty-five miles for stereo).

A. Multipath distortion is not present (true of most locations; all directional antennas need rotator if stations are in different directions).

1. In the inner part of this zone, and with sensitive tuner, use twin-line dipole or rabbit ears.
2. If some local stations are noisy with a dipole, change to medium-gain roof antenna (see Zone I-B-2 above).
3. If some local stations are noisy with medium-gain roof antenna (four to five elements), change to higher gain (six to ten elements—see Zone I-B-3 above).
4. At the outer edge of the zone, a very high-gain antenna may be needed (Finco FMSL-12, JFD LPL-FM10A, Winegard SC-65).

B. Multipath distortion is present (any of the above in Section A, except twin-line dipole, will reduce distortion).

RECEPTION ZONE III—The inner fringe (roughly fifty to one hundred miles for mono FM, twenty-five to fifty for stereo). Since directional antennas must be used in any case, the multipath problem is ordinarily taken care of. Signal strength will vary widely from one location to another. A rotator is usually necessary.

A. In a favorable location, a high-gain antenna may be adequate (see Zone I-B-3 above).

B. If a high-gain antenna does not bring in noise-free signals, change to a very high-gain antenna (see Zone II-A-4 above).

C. If a very high-gain antenna is inadequate, try "stacking" two antennas, a taller mast, low-loss lead-in (see text), or an antenna amplifier (as a last resort).

RECEPTION ZONE IV—The outer fringe (beyond about one hundred miles for mono FM, about fifty for stereo FM). Good results beyond Reception Zone III will be very chancy at best. Ordinarily, a very high-gain antenna plus some or all of the signal-strengthening expedients of Zone III-C will be necessary. As you move farther out in this zone, there will be fewer and fewer areas in which good reception is possible with *any* available tuner and antenna combination.

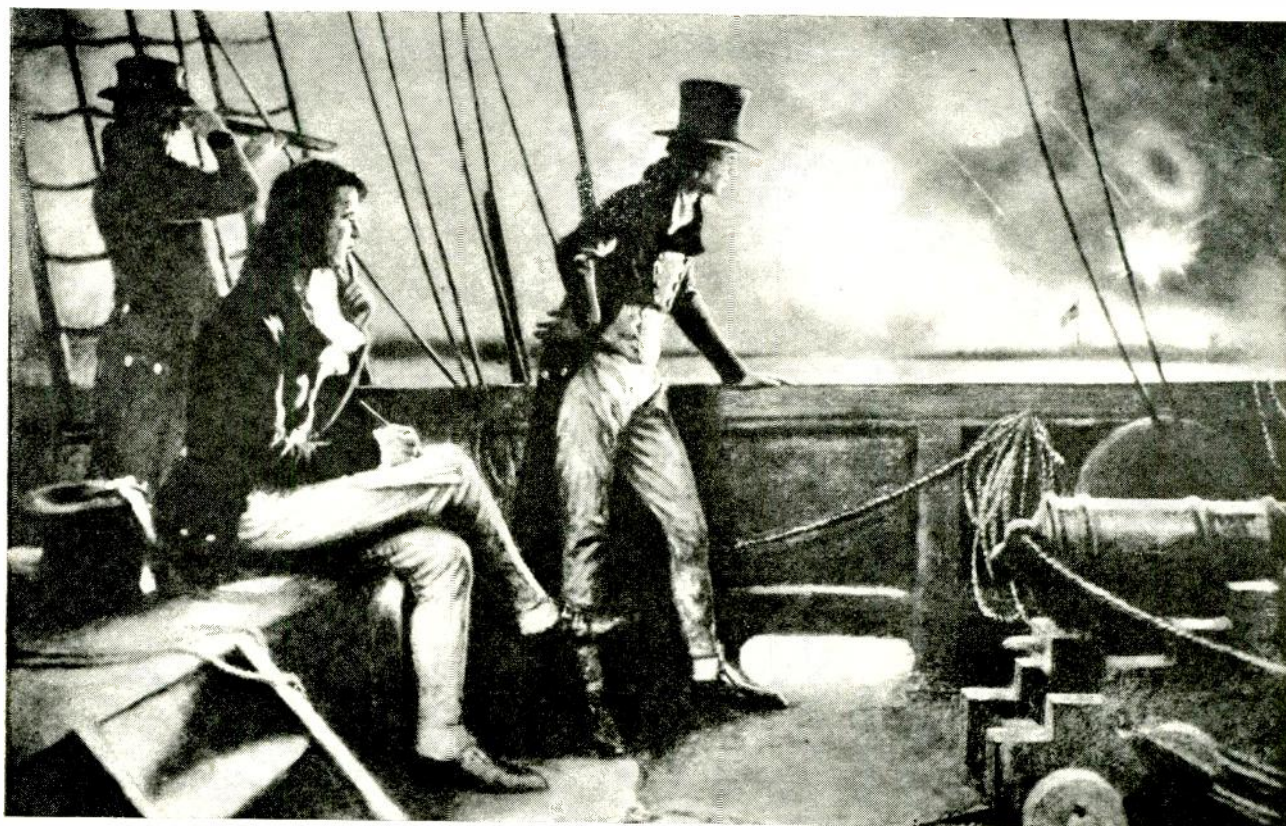
advise you on the ins and outs of FM antennas than a TV shop.

● *What about using a TV antenna for FM or using a combined TV/FM antenna?* Unfortunately, most TV antennas are not sensitive in the FM band; in fact, a TV antenna is likely to be made *insensitive* to FM to reduce interference on TV channels six and seven, which bracket the FM band. Such an antenna might be better than no antenna at all, but an indoor dipole could be better yet. If you can use your TV antenna for FM, you will need a *signal splitter* at the lower end of the lead-in to separate the TV signals from the FM signals and to keep each receiver from mismatching the line for the other one. But a signal splitter inevitably introduces some signal loss, and some signal splitters are very lossy indeed. Check what happens to your TV reception (not just the FM), because the splitter might reduce the TV signal enough to make

pictures unstable or even snowy. Trial-and-error again, but the only cost is the splitter, at a few dollars. A separate FM antenna will usually be necessary if FM reception is a problem.

There are a number of "combination" TV/FM antennas on the market that specifically promise FM as well as TV coverage. As a class, these antennas have not provided FM performance as good as that you get with a good separate FM antenna. But again, *it may be good enough at your location*. If you are in the great middle-ground reception area of outer city and suburb, where FM reception is not too difficult, a combination antenna might well do the job for you.

A. H. Stewart, a long-time audiophile and contributor to audio journals, recently took part in a research project on FM antennas that yielded much data for the purposes of this article.



There are, of course, no photographs of the British shelling of Baltimore during the War of 1812, but this pious vision of "The Birth of the Star-Spangled Banner" by Clyde O. Deland suggests that the writing of history might best be left to historians.

Oh say! can you sing THE STAR-SPANGLED BANNER?

By NOEL COPPAGE



LOW CAMP can be entertaining, in its way, but not for very long. The best of it, if "best" there is, palls after a month or so. (Who could stand to watch Andy Hardy movies for ten years, for example?) Mercifully, most low camp dies right on schedule, the minute it becomes a bore. But there are exceptions. The most blatant of these is the national anthem of the United States of America.

Few Americans escape exposure to *The Star-Spangled Banner* in some form for more than a week at a time in their daily lives, since they are always turning up at events where it is played, especially sports events. But the old air with words by Francis Scott Key is now having additional attention focused on it by the reissue of Oscar George Theodore Sonneck's book *The Star-Spangled Banner* by Da Capo Press. This intricate piece of research was first printed in 1914 by the Government

Printing Office. Mr. Sonneck at the time was chief of the Division of Music at the Library of Congress. The year 1914 was, of course, the year in which *The Star-Spangled Banner* reached its hundredth birthday. Mr. Sonneck's book is *the* authority on the construction of the national anthem, and in it he came down hard on shoddy research by his predecessors, who had produced several wild, wonderful, and inaccurate accounts of how the words and music were created and merged to become the *S-S-B*. Mr. Sonneck did not presume to be as critical about the words and music, however. A pity; as a music lover, I could forgive sloppy researchers' sins by the carload before I would get around to condoning, by silence or otherwise, what Mr. Key has done to us.

The Star-Spangled Banner can be described as "uniquely American," particularly by anyone who dislikes Americans. It does reflect our generally indiscriminating taste

in music, our willingness to accept practically any scramble of words as "poetry," our seeming fixation on war and violence; and it is the epitome of the uniquely American knack for turning out unintentional irony on a grand scale (outranking even our "station" wagons in that department).

Unintentional irony is an element of camp, of course, and *The Star-Spangled Banner* is gorged with it. We stole the melody from the British at a time when we were at war with the British; the melody had been written for a British social club and fitted to a song called *To Anacreon in Heaven*. Anacreon was a Greek poet of the sixth century B. C. noted for his light and graceful lyrics (take a moment here and reflect on F. Scott Key's lyrics) and for his exultations of women and wine. In short, the melody for our war-hawking theme song was supposed to honor a man who, if ever a man did, believed in making love, not war.

But stealing a melody—and stealing a peacenik melody—and stealing it from the enemy—weren't enough for Key. No, he had to steal a *bad* melody, one that covers an octave and a fifth, a range Vic Damone and Bob Goulet have a hell of a time with and Aretha Franklin found downright freaky at the 1968 Democratic National Convention. Another pop singer, José Feliciano, who should have known better by then, did his thing with the *S-SB* at a World Series game, drawing outraged cries from a few squares, shrieks from a few teeny boppers, and yawns from the rest of us. America, with no great operatic tradition, has a theme song its best singers are afraid to sing in public. Perhaps it doesn't scare Maria Callas, but then few things seem to.

That the melody was also patently ridiculous in a song celebrating the life style of a swinger like Anacreon gives us little comfort. We're not talking relatively when we cast about for a national anthem. If the Anacreontic Society is willing to settle for second-rate stuff, that's their business. But we have all those people out there, and they deserve better. America is lively, industrious,

This holograph copy of Francis Scott Key's first draft of The Star-Spangled Banner differs slightly from the final version.

The Star-Spangled Banner.

O say, can you see by the Dawn's early light
 How so proudly we hail'd at the twilight's last gleaming
 Whose broad stripes and bright stars, through the clouds of the fight,
 O'er the ramparts we watch'd were so gallantly streaming?
 And the rocket's red glare—the bomb bursting in air,
 gave proof through the night that our flag was still there?
 O say, does that Star-Spangled Banner yet wave
 O'er the land of the free & the home of the brave? —

Reichmann Archive

optimistic, irreverent, careless, tender, cantankerous, and friendly. The *S-SB* melody is only somber, pompous, and cumbersome, three properties seldom found in the American spirit.

But, considering the words Key fitted to the melody, it is perhaps not surprising that he chose it (we also might consider momentarily some evidence—not conclusive, mind you—turned up by Mr. Sonneck that Key was tone deaf; some who knew Key claimed he had trouble recognizing *The Star-Spangled Banner* every time he heard it played without the words; one acquaintance even said that Key's daughter, granddaughter, and great-granddaughter inherited this tin ear—they couldn't recognize the danged thing either). The average baseball crowd never hears the second, third, and fourth verses of *The Star-Spangled Banner*, nor does it see them printed on the stadium's message board, perhaps because the carnage they evoke is even more upsetting than soul singers' versions of the song.

THE first stanza is bad enough, full of rockets glaring and bombs bursting, but the median is the message, to paraphrase Marshall McLuhan and make a tiny pun; the middle verses contain the meat of Key's legacy: "On the shore, dimly seen through the mists of the deep/ Where the foe's haughty host in dread silence reposes," begins the second verse, and it goes on to commit such literary atrocities as "the towering steep" and "the morning's first beam." Who comes to mind when bad writing is mentioned? Joyce Kilmer? Edgar A. Guest? Longfellow? They all wrote better than that. In fact—and time will bear this out—Kahlil Gibran could write better than that, if he put his mind to it. If James Fenimore Cooper could, anybody can.

All right. The second verse is poorly written, but it is merely poorly written flag-waving. What about the third? "And where is that band who so vauntingly swore/ That the havoc of war and the battle's confusion/ A home and a country should leave us no more!/ Their blood has washed out their foul footsteps' pollution./ No refuge could save the hireling and slave/ From the terror of flight or the gloom of the grave," etc. The fourth verse cites this as "the heav'n rescued land" and justifies it all with "conquer we must, when our cause it is just."

Such a glorification of the screaming eagle could only have been written during a war—as, of course, it was. But not just *any* war; leave it to Key—he chose to write during the War of 1812 (only war he had, I suppose), by far the most ridiculous war of modern history. Key was, in fact, on board a British vessel (or on board his own cartel ship tied up next to it) when he wrote the first words—on the back of an envelope, if you please.

This war, which Key couldn't wait to capture in verse, had started over a British blockade that had already been

lifted when America declared war. Its most famous battle, the rout of the British at New Orleans by Kentucky possum hunters abetted by the pirate Jean Laffite, took place after the peace treaty had been signed. It was, particularly for any such who find some glory in warfare, a war best forgotten. Even as Key started his poem, the British fleet found its "rockets" and "bombs" (actually artillery shells) were dropping short because it couldn't get close enough to Baltimore. Chesapeake Bay was full of sunken ships and couldn't be navigated. The whole episode was a boggle from start to finish; nevertheless, from it we took our national anthem (see comments about unintentional irony above).

Key, we find, was on a British ship the night of September 13-14, 1814, because he had been asked to negotiate the release of a friend held by the British Navy. Since the bombardment was about to start, the British thought it wise to keep him in sight, and so he was (either on the ship or under guard on the U. S. diplomatic cartel alongside) through the night, which he presumably spent watching o'er the ramparts. He finished the poem (remember, now, how much more militant it is in the last two verses) in the relative safety of the Fountain Inn in Baltimore.

Tone deaf or not, Key probably had the Anacreon melody in mind at the time. At any rate, words and music soon appeared together, and Mr. Sonneck, at least, is satisfied that Key put them together himself. The melody had by then undergone many indignities, having been adapted by Thomas Paine as a campaign song for John Adams, *Adams and Liberty*, which as campaign songs go has to rank somewhere below *Hello, Lyndon*, and having been used for several sets of drinking-song lyrics. It had also been used once before by Key, in the predictably militaristic *The Warrior's Return*. The melody was originally written by John Stafford Smith for the Anacreontic Society of London and matched to a set of lyrics written by the society's president, Ralph Tomlinson, about 1780. In the original version, the closing couplet for each verse called not for flags to wave but for people to "entwine/The myrtle of Venus with Bacchus's vine." Mr. Tomlinson, like Anacreon before him, had definite ideas about how symbolism ought to be used in a song. Unfortunately, like Key after him, he was lousy at picking melodies and not too good at fitting lyrics to the ones he picked.

After a long, slow climb up the charts to become the country's ultimate (at least some thought so) patriotic ditty, the *S-SB* was adopted in 1931 as our national anthem, becoming yet another milestone in the Hoover administration. The national anthem did not come to us from a divine hand, however, but was given its status by an act of Congress, a body known to change its mind occasionally, and it was given that status during the dreary heart of the Depression, when many Congressmen probably weren't concentrating very hard on such things

as national songs. The choice of *The Star-Spangled Banner* over other songs was purely arbitrary; admittedly, it may have been a popular choice when it was made, but it need not be one we are stuck with to eternity. There is nothing un-American about changing the national anthem, or changing any other act of Congress. We survived the repeal of prohibition, and that wasn't merely an act of Congress but a Constitutional amendment.

While the evidence doesn't exactly support Franklin D. Roosevelt's statement that the United States does not like war (since Key wrote the *S-SB* the country has dabbled in war almost continuously and has reached a pinnacle of sorts at which the military accounts for more than half of the national budget), it is nevertheless difficult to believe that we really want to be so barefaced about *liking* war as to go around singing "Their blood has washed out their foul footsteps' pollution." The Leader of the Free World, as it calls itself, does not look for trouble, does it? I'll rephrase that. The people of the United States, discounting whatever foreign policy morass their elected representatives may be sinking into at the moment, do not go around spoiling for a fight, do they? Is success on the battlefield the only picture of America we care to transmit?

There is precious little else transmitted by our national anthem. We could, and do, boast in song about our purple mountain majesties, our redwood forests and gulf-stream waters, our sweet land of liberty and our lullaby of Broadway, but none of these gets mention in our national anthem.

THERE is no reason why we cannot scrap the *S-SB* and replace it with some more accurate description, something about a big-hearted, hard-working nation with its share of bungling father figures and crab grass problems, a nation that is showing signs of putting aside its violent past and taking up sex and computer programing, a place where the door handles fall off brand-new station wagons but where one can get freeze-dried coffee and a full day's supply of vitamins in a bowl of cereal *even if he uses skimmed milk*. No reason why the inhabitants of the Leader of the Free World should be ashamed to have the words of their national anthem flashed on the scoreboard at Yankee Stadium.

If we had a new national anthem, one that accurately described America and its aspirations, we still would face the prospect of having it thought campy; anything can become camp, since there's no ceiling on the sophistication of camp followers. But *low* camp is something else. The next national anthem that slips into that bracket won't stay there for forty years.

Noel Coppage, a journalist whose secret love for country music was revealed in our issue of January 1968, is a member of the editorial staff of the North Adams (Massachusetts) Transcript.

Stereo Review's
Record of the Year Awards
for 1969

*in recognition of significant
contributions to the arts of music
and recording
during the 1969 publishing year*

THIS is the third year in which STEREO REVIEW has had the pleasure of presenting to its readers the results of its critical and editorial polling to determine the best records of the past publishing year. That year, of course, runs from January through December of 1969 and is applied to records reviewed in one of those months without reference to the actual date of release of the record. Naturally, we will have been a little late in reviewing some recordings and we may have jumped the gun on others, so that some semi-forgotten discs may have qualified for the polling, while some others released at the very end of the year may have to wait to be candidates for next year's awards.

Once again we must emphasize that these awards and honorable mentions are given "in recognition of great artistic achievement and genuine contribution to the recorded literature." There is always someone, be he record-company executive or record collector, who objects to some record's being given an award because it was not a big seller, or feels that some other record deserved an award because it did sell in considerable numbers. At the risk of being thought both obsessive and un-American, we repeat that sales figures are no indication of a record's artistic worth. We apply that criterion in both directions: a record is not necessarily good because it sells hundreds of thousands of copies, nor, if it enjoys that kind of commercial success, is it necessarily bad. Our snobbism is neither direct nor inverse; it lies exclusively in our refusal to take popular appeal into consideration at all in our judging.

Readers this year will note a slight imbalance (seven to five) in the number of classical records receiving top awards compared with the number of pops. This, in our opinion, is simply a reflection of what went on in the record year of 1969: there were more truly outstanding classical releases than there were popular. We discern no trend in this, and next year we may find ourselves in exactly the opposite situation. But there does seem to be a trend of another sort in the making. The reader should note that of the seven classical records receiving awards, six originated in Europe (one recorded by an American company). Of the fourteen honorable mentions in the classical area, seven are fully of European origin, another presents an American artist recorded in Europe, and another was recorded in the United States by a European-based company. Combining these observations with the knowledge that the Boston Symphony and the Boston Pops will, in future, be recorded by DGG exclusively, that the Los Angeles and Chicago Symphonies will also be recorded by European companies, not American ones, and that several American companies have given indications of cutting back on their classical recording or discontinuing it entirely, we must conclude that recorded classical music, for the next few years at least, is likely to be mostly an imported product, in one sense or another. It is not pleasant to entertain the thought that culturally the United States may be slipping back to the status of a second- or third-rate power. At any rate, it is one more small point to ponder when contemplating the directions of our national efforts. *James Goodfriend*

Record of the Year

SELECTED BY THE EDITORIAL STAFF AND CRITICS



HANDEL: *12 Concerti Grossi* (Neville Marriner, conductor). LONDON CSA 2309.



BILLINGS: *The Continental Harmony* (Gregg Smith Singers). COLUMBIA MS 7277.



SCHUBERT: *Songs and Piano Music* (Elly Ameling, soprano; Jörg Demus, piano) playing a Hammerflügel of 1833. RCA VICTROLA VICS 1405.



JOSÉ FELICIANO: *10 To 23*. RCA LSP 4185.



HINDEMITH: *Die 7 Kammermusiken* (Concerto Amsterdam). TELEFUNKEN SLT 43110/1/2-B.



JONI MITCHELL: *Clouds*. REPRISÉ 6341.

Honorable mentions

BACH: *The Last Keyboard Works* (Charles Rosen, piano). ODYSSEY 32 36 0020.

BARBER: *Knoxville—Summer of 1915* (Leontyne Price, soprano; Thomas Schippers, conductor). RCA LSC 3062.

THE BEATLES. APPLE SWBO 101.

BERLIOZ: *Te Deum* (Celin Davis, conductor). PHILIPS SAL 3724.

BLOOD, SWEAT & TEARS. COLUMBIA CS 9720.

BOB DYLAN: *Nashville Skyline*. COLUMBIA KCS 9825.



Awards for 1969

FOR THE READERS OF STEREO REVIEW



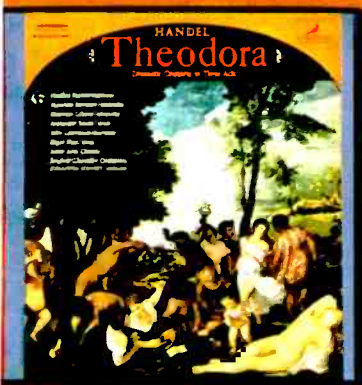
VAUGHAN WILLIAMS: *Symphony No. 1, Sea Symphony* (Sir Adrian Boult, conductor). ANGEL SB 3739.



NILSSON: *Harry*. RCA LSP 4197.



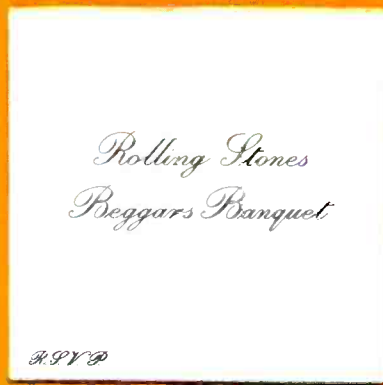
PROKOFIEV: *Symphony No. 5, in B-flat* (Herbert von Karajan, conductor). DEUTSCHE GRAMMOPHON 139040.



HANDEL: *Theodora* (Johannes Somary, conductor). VANGUARD-CARDINAL VCS 0050/1/2.



MILES DAVIS: *In a Silent Way*. COLUMBIA CS 9875.



ROLLING STONES: *Beggars Banquet*. LONDON PS 539.

THE 5TH DIMENSION: *The Age of Aquarius*. SOUL CITY SCS 2005.

MELSON FREIRE: *Four Piano Concertos*. COLUMBIA M2X 798.

BOETTSCHALK: *Forty Works for Piano* (Alan Mandel, piano). DESTO 6470/1/2/3.

THE INCREDIBLE STRING BAND: *Wee Tam; The Big Huge*. ELEKTRA EKS 74036 and EKS 74037.

BEVERLY SILLS: "Concord" Sonata (John Kirkpatrick, piano). COLUMBIA CS 7192.

ROBERT SCHUMANN: *Ballads and Songs* (Dietrich Fischer-Dieskau, baritone; Jörg Demus, piano). DEUTSCHE GRAMMOPHON SLPM 139416.

THE NEW YORK ROCK & ROLL ENSEMBLE. ATCO SD 33240.

FRANK SINATRA: *Something New Under the Sun*. REPRISE RS 5286.

THE GODFATHER (Lionel Bart): *Film soundtrack*. COLGEMS COSD 5501.

BEVERLY SILLS: *Bellini and Donizetti Heroines* (Jussi Jalas, conductor). WESTMINSTER WST 17143.

NINA SIMONE: *To Love Somebody*. RCA LSP 4152.

FRANZ SCHUBERT: *Also sprach Zarathustra* (Zubin Mehta, conductor). LONDON CS 6609.

FRANZ SCHUBERT: *Ariadne auf Naxos* (Rudolf Kempe, conductor). ANGEL SCL 3733.

FRANZ SCHUBERT: *Salome* (Erich Leinsdorf, conductor). RCA LSC 7053.

STRAVINSKY: *Pulcinella; Apollon Musagète* (Neville Marriner, conductor). Argo ZRG 575.

TIPPETT: *Symphony No. 2* (Colin Davis, conductor). Argo ZRG 535.

WAGNER: *Siegfried* (Herbert von Karajan, conductor). DEUTSCHE GRAMMOPHON 139234/5/6/7/8.

THE WHO: *Tommy*. DECCA DXSW 7205.

STEREO REVIEW'S SELECTION OF RECORDINGS OF SPECIAL MERIT
BEST OF THE MONTH



CLASSICAL

LONDON'S SUPERB NEW ROSENKAVALIER

The music of Richard Strauss again brings out the best in conductor Georg Solti

NEARLY a decade has elapsed since the appearance of the last successful recording of *Der Rosenkavalier* (Angel 3563), and it is now some fifteen years since London's first try under the direction of Erich Kleiber. However high the standards established by those two productions, the time had undeniably come for London to try again. Try they did, and with remarkable success, too: their new *Rosenkavalier*, superbly conducted by Georg Solti and extremely well cast (largely with fresh and prodigious voices), is recorded with a sonic brilliance worthy of the company's best previous efforts.

Again, as it often has before, the music of Richard Strauss has brought out the best in Georg Solti. His pacing throughout has urgency and vitality, yet he knows how to phrase with the singers and is not above surrendering occasionally to Viennese sentiment. The nervous energy that characterizes the man impels him to set a pace in the opening of Act I that seems slightly excessive, but I have only admiration for his handling of the intricate Introduction to Act III. This is only one of many instances of the kind of transparent and lovingly detailed orchestral performance he draws from an obviously willing Vienna Philharmonic: the rich sound and the infectious spirit that are the fruits of their close cooperation are beyond praise.

Régine Crespin is an affecting Marschallin, wise and philosophical, yet essentially sentimental. Her interpretation has an air of spontaneity, as opposed to the

aura of mystery so artfully drawn about the character by Elisabeth Schwarzkopf in the Angel set—a quality some critics find mannered, but one which, for me, adds a special, attractive dimension to Schwarzkopf's interpretation. In any case, Crespin's approach will generate no controversy: it is composed of charm, sentiment, and sophistication, it is rich in interpretive nuances, and it is vocalized with the utmost purity and security.

Yvonne Minton, an Australian mezzo who has been heard on records before, though not in so challenging an assignment, is an Octavian whose performance shows intelligence and careful preparation. Her voice is appropriately youthful—of the high, clear kind that copes with the upper reaches effortlessly and manages the low notes without any intrusive chestiness. I would welcome

a little more temperament in her scenes with Ochs in Act II, but then it must be conceded that this intricate and taxing role will always leave room for one reservation or another. Helen Donath's high lyric soprano blends attractively with Miss Minton's voice in those scenes in which the artists appear together, and both the Presentation Scene and the final rapturous moments come off beautifully. Miss Donath may not be able to match the soaring virtuoso technique of Hilde Gueden and Teresa Stich-Randall, who preceded her in this role on records, but she is a refreshingly direct, unmannered singer, and her vocal timbre is ideal for the virginal Sophie.

Manfred Jungwirth walks through the part of Baron Ochs



RÉGINE CRESPIN
A wise and philosophical Marschallin

with a virtuoso ease that is amazing. I can imagine him in performance, doing the part accurately and with complete naturalness without even glancing at the conductor. The characterization is zesty, colorful, and vastly entertaining, the voice flexible and resourcefully used—though its quality is unimpressive. I doubt that Herr Jungwirth would make an exciting King Philip, but he is a capital Ochs.

The lavishness of London's casting permits the luxury of hearing Luciano Pavarotti as a superb Italian singer, Anton Dermota as the Landlord, and Emmy Loose as the Duenna. A real veteran, eighty-year-old Alfred Jerger, gives the Notary's asthmatic lines an unparalleled authority, and Otto Wiener does commendably by the thankless role of Faninal.

London provides with the set an eye-filling seventy-two-page book that is worthy of the distinguished musical production. It includes the complete libretto, striking color reproductions of the original Alfred Roller settings and costumes (which demonstrate how far the last-seen Metropolitan production departed from the spirit of the original), interesting reminiscences of the composer by Alfred Jerger, and two pertinent essays. One of these, by the Strauss specialist Prof. Erich Graf, deals with "Humor and Sentiment in *Der Rosenkavalier*," and can be used in conjunction with the "Thematic Guide" that is also one of the set's thoughtful and valuable features.

George Jellinek

RICHARD STRAUSS: *Der Rosenkavalier*. Régine Crespin (soprano), Marschallin; Manfred Jungwirth (bass), Baron Ochs; Yvonne Minton (mezzo-soprano), Octavian. Helen Donath (soprano), Sophie; Otto Wiener (baritone), Faninal; Murray Dickie (tenor), Valzacchi; Anne Howells (mezzo-soprano), Annina; Emmy Loose (soprano), Leitmetzerin; Herbert Lackner (bass), Kommissar; Hubert Prikopa (baritone), Major-Domo; Kurt Equiluz (tenor), Faninal's Major-Domo; Luciano Pavarotti (tenor), Singer; others. Chorus of the Vienna Staatsoper and the Vienna Philharmonic Orchestra, Georg Solti cond. LONDON OSA 1435 four discs \$23.92, © V90165 (7½) \$25.95.

THE BEST FRIEND DEBUSSY EVER HAD

Pierre Boulez again demonstrates an extraordinary grasp of his countryman's music

AMONG the recipients of STEREO REVIEW's Record of the Year Awards just one year ago was "Boulez Conducts Debussy" (CBS 32 11 0056). In it, the French conductor (lately named to succeed Leonard Bernstein as musical director of the New York Philharmonic) leads London's New Philharmonia Orchestra in brilliant performances of Debussy's *La Mer*, *L'Après-midi d'un*

jeune, and *Jeux*. The successor to that disc, and one meeting in every way the exacting standards previously set, is a new Columbia release—more Debussy, more Boulez, but this time with the Cleveland Orchestra.

The folkloric aspect of the music in this new collection might perhaps be thought to be a stumbling block for Boulez, whose taste, personality, and *esprit* do not exactly run to that sort of thing. The results, however, are quite otherwise; by removing these pieces from the realm of musical travelogue, he demonstrates their true worth as music. Thus, he not only rescues *Ibéria* from over-popularity, but lifts its less often heard companions through the light of his searching musical intelligence onto an equal musical plane.

As always with Boulez, precision, clarity, and translucence are basic. But the particular triumph of these performances is their rhythmic lucidity and flexibility. Indeed, it is precisely the shaping of the dynamics of this music—timbre, loudness and softness, harmonic texture and line as organic functions of rhythmic phrases—that is the extraordinary achievement of this recording. And let me emphasize, as I have before, that this is not just a theoretical thing; it produces expressive and exciting results. The Cleveland Orchestra is a magnificent, highly responsive, and subtle instrument in the conductor's hands. The recording is lucid, perfectly balanced, and sonically attractive. The *Dances, Sacrée et Profane*, with Alice Chalifoux, the orchestra's harpist, are a pleasant extra. Four stars.

Eric Salzman

DEBUSSY: *Images pour Orchestre: Ibéria, Giggles, Rondes de Printemps; Dances, Sacrée et Profane.* Alice Chalifoux (harp); Cleveland Orchestra, Pierre Boulez cond. COLUMBIA MS 7362 \$5.98.

"PROMENADE"—A MUSICAL FOR LOVERS OF MELODY

RCA's recording of the off-Broadway hit signals the arrival of a bright new musical-theater talent

RCA's new original-cast recording of Al Carmines' and Maria Irene Fornes' *Promenade* strikes me as quite simply the best musical-show album since *Cabaret* and possibly since *Candide*. It is not, I confess, as immaculately produced as the other two, but it more than makes up for its shortcomings in that area by giving us one really brilliant song after another. Carmines' melodic gift is staggeringly impressive, and Miss Fornes' witty and acerbic lyrics point up the tunes like a dash of bitters.

A careless first listening might leave the impression that some of the show's songs are hopelessly old-fashioned

The aristocratic ladies of "Promenade": left to right, Carrie Wilson, Alice Playten, and Margot Albert.



or even hokey. Listen again: Carmines is a song composer of a very high order indeed. He uses the typical American musical-comedy style as a foundation for music that is completely his own, in much the same way Poulenc used the Paris music-hall song and Kurt Weill used early jazz. That "something of his own" is compounded in equal parts of a humorous rapture over his own melodic inspirations and an uncanny ability to set drama to stirring beneath the surface of what seems to be nothing more than a straightforward tune. In *The Passing of Time*, for example, a duet featuring Ty McConnell and Gilbert Price. Carmines uses a jolly march tune to counterbalance Miss Fornes' ironic and subtly disturbing lyrics about man's inability to realize what he really is until it's too late. The song is later developed in a quasi-oratorio style, the sting of the words being re-emphasized against the broad romantic sweep of the choral setting. Then there is the dramatic *The Moment Has Passed*, beautifully performed by Carrie Wilson, its effect heightened by a slight edge of self-parody. *Capricious and Fickle*, the lament of a cast-off mistress, is the strongest piece in the show, and Carmines and Fornes are not afraid to make the big effect that this odd, sad song requires: it is sung perfectly straight, with all the emotional fireworks necessary, by Alice Playten.

Without belaboring the almost operatic complications of the plot, I should tell you that the show is a comedy—and first-rate comedy at that—with serious undertones. I was hugely delighted by Florence Tarlow's prowess as a vamp who calls herself "La Rose du Shanghai" in the raucous *Chicken Is He (Who Does Not Love Me)*, as I was also with Glenn Kezer's admonition to a servant

in *Isn't It Clear?* that no matter how much she thinks she is at the same party as the guests, she is not, as a servant, really there at all.

Without meaning to suggest that Miss Fornes' work in *Promenade* is anything less than fifty per cent of the whole, the real triumph belongs to Carmines and his overpowering torrent of melody. *Promenade* is a must-buy, best-buy, got-to-have, don't-go-without album. Get it.

Peter Reilly

PROMENADE (Al Carmines-Maria Irene Fornes). Original-cast recording. Margot Albert, Carrie Wilson, Alice Playten, Sandra Shaeffer, Ty McConnell, Glenn Kezer (vocals); orchestra. RCA LSO 1161 \$5.98.

LAURA NYRO'S "NEW YORK TENDABERRY"

Her unique song creations are best heard in the carefully structured art of her own performances

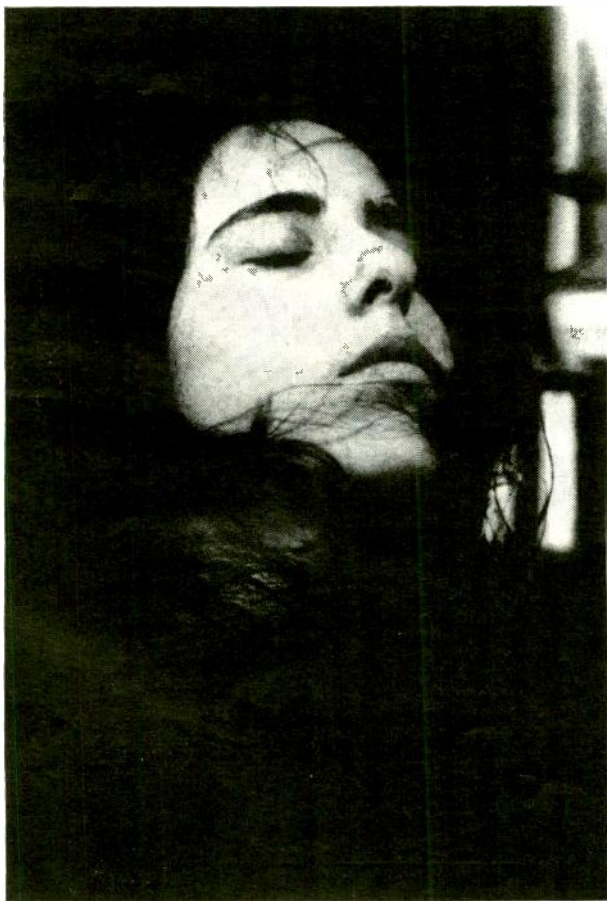
THE limousine from the Columbia Records publicity department lost its way in the back alleys of Brooklyn. A New York cabbie could have jerked us directly to the place, but our liveried chauffeur finally had to give up as he drove us up and down bumpy, garbage-strewn streets that looked as if the Dead End Kids might have lived there. I responded by clicking down the locks on both doors. Where were we? Just what kind of place

was this for a goddess of song to be giving a concert?

But it was her kind of place, a place where her people lived, loved, learned—and packed the Memorial Hall of Pratt Institute to hear her first New York concert. There was nothing fancy about any of it. She dressed in the girls' locker room off the basketball court in the gymnasium under the stage. It took forever for everybody to get inside and sit down, because people kept going downstairs to the gym to give her flowers. As the lights finally dimmed I found that I was seated on the world's smallest, hardest camp chair directly at her feet. Then she was there, in the deafening roar of applause from her worshippers, a baby-skinned, *zafizg* beauty with a penchant for thrift-shop attire—her ruby-red velvet gown had obviously lived. She smiled silently, sipping a plum-colored liqueur from a tall glass. Then she slashed her long black mane across the stage light, threw her fingers at the keyboard with reckless passion, and gave us what we had been waiting for. On that memorable night Laura Nyro first introduced to the public every song found on Columbia's new "New York Tendaberry." But Laura Nyro is a creature who demands perfection, so it took six months more of nit-picking—who would play what violin, how many voice tracks she would record for

LAURA NYRO

A skilled and sensitive composer-performer



Columbia Records

a background whisper, how long she should play the piano on the solo intro to one song, and other assorted nuances—before she would finally okay this music for release. During those six months I often dropped in at the Columbia studios to watch and listen. She would be sitting in an enormous sound-proof room in total darkness, her hair billowing over the piano keys as she sang sibyl-like into the mike. On the other side of the glass, in the elaborately electronicized control booth, might be Liza Minnelli, Simon and Garfunkel, or some other luminary of modern music, sitting enraptured while she sang. Sometimes Dylan came, sometimes nobody. But those who did contributed in a way, with feeling, awareness, and respect, to the perfection of this album.

Laura Nyro is probably the most important performer the current stream of pop music has produced. She is a wonderful singer, thoughtful and sensitive, and possessed by demons that drive her well beyond the call of artistic duty. She makes poetry out of the squalor she sees around her, she knows about love in a way that is older than her years, and she is on intimate terms with the blues. All this internal sadness, understanding, and demonic energy she weaves into a unique musical form that at first seems bizarre (Where's the melody?, you ask) but with familiarity becomes personal, thrilling, even awesome to hear. She is well ahead of the times musically, and she cannot be imitated. When another artist performs Nyro's songs he must re-define them and adjust them to his own skills. And skilled he must be, or he won't get away with it (the Fifth Dimension versions of *Wedding Bell Blues*, *Sweet Blindness*, and *Stoned Soul Picnic*, for example, are not unlike Lawrence Welk trying to play Mahler). This is why there are no flashily made "hits" by Nyro.

Nyro has matured tremendously with this new collection of songs. Though her diction is still unclear enough that you need the enclosed lyrics to best appreciate her heart-piercing imagery, it is easy to see the emergence of a personal musical pattern that demands serious recognition. She is by far, in my estimation, *the* singer who has done the most to raise pop music to the level of serious art. If you're not familiar with her dark and tender songs by now, don't despair. You have only to buy "Eli and the Thirteenth Confession" and now "New York Tendaberry." Both magnificent albums are on Columbia, but they are both distinctly hers—and so are we. —Rex Reed

LAURA NYRO: *New York Tendaberry*. Laura Nyro (vocals and piano); orchestra, Jimmie Haskell arr. and cond. *You Don't Love Me when I Cry*; *Save the Country*; *Tom Cat Goodby*; *Captain for Dark Mornings*; *Mercy on Broadway*; *Gibson Street*; *Time and Love*; *The Man Who Sends Me Home*; *Sweet Lovin' Baby*; *Captain Saint Lucifer*; *Mama Mania*; and *New York Tendaberry*. COLUMBIA KCS 9737 \$5.98, (R) HC 1122 (3 1/2") \$7.98, (4) 11 10 0610 \$5.98, (8) 18 10 0610 \$6.98, (C) 16 10 0610 \$6.98.

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CIRCLE NO. 62 ON READER SERVICE CARD



CLASSICAL

Reviewed by DAVID HALL • GEORGE JELLINEK • IGOR KIPNIS • ERIC SALZMAN

BEETHOVEN: *Fidelio*. Gwyneth Jones (soprano), Leonore; James King (tenor), Florestan; Edith Mathis (soprano), Marcelina; Theo Adam (bass), Pizarro; Franz Crass (bass), Rocco; Peter Schreier (tenor), Jaquino; Eberhard Buechner (tenor), First Prisoner; Günter Leib (baritone), Second Prisoner; Martti Talvela (bass), Don Fernando. Leipzig Radio Chorus; Dresden State Opera Chorus and Orchestra, Karl Böhm cond. DEUTSCHE GRAMMOPHON 139228/89/90 three discs \$17.94.

Performance: Almost outstanding
Recording: Good
Stereo Quality: Very good

DGG's impressive new *Fidelio* misses greatness only because of the disappointing delineation of its leading role. Otherwise the performance is admirable all the way, thanks, primarily, to the lively and authoritative leadership of Karl Böhm. Compared to Otto Klemperer's excellent *Fidelio* on Angel 3625, Böhm offers more propulsive pacing, with the work's individual episodes handled in a less idiosyncratic manner. I continue to admire Klemperer's somewhat more arbitrary ways, because they *work* in this opera, and I find more grandeur in his *Fidelio* than I do in Böhm's more straightforward treatment. But Böhm's superiority in certain passages is undeniable: he brings more excitement to Florestan's "In des Lebens Frühlingstagen," and manages the difficult "O namenlose Freude" with greater clarity and rhythmic definition.

Benefiting from such superior conducting, James King offers both convincing vocal acting and excellent singing as Florestan. Theo Adam has the right meanness of expression for Pizarro as well as the voice of a true *Heldenbariton*, but that voice is not always properly focused. Consequently, he is far more impressive in declamatory passages than in those requiring sustained singing. Franz Crass is a somewhat light, young-sounding Rocco, but he vocalizes the part very well, and Edith Mathis, Peter Schreier, and Martti Talvela are just about perfect in their assignments. The two prisoners are more than adequate.

Unfortunately, that word "adequate" has to do for Gwyneth Jones' Leonore-Fidelio, a disappointment after her recent recorded Des-

demon. The Welsh soprano must have been off form at the time of this particular recording: shrillness, spread tones, and imperfect intonation haunt her singing throughout. She is overtaxed by the climax of "Komm, Hoffnung," and distinctly uncomfortable in the succeeding duet with Rocco. Her performance is not without moments of effectiveness—the piercing phrase "Ist erst sein Weib!" being one—but in its totality it cannot measure up to some top recorded competition (Christa Ludwig and Birgit Nilsson, among others).

The recorded sound is good if unexceptional. The Angel set offers a richer orches-

The eleven *Zigenmelieder*, Op. 103, dating from 1887 and also set for solo voice, are somewhat reminiscent of the earlier *Liebeslieder Walzer* in their Hungarian-derived folk lyrics—for which Brahms supplied appropriately lilting and nostalgic music. There are four *Zigenmelieder* in the Op. 112 collection as well, but the other two songs—*Schwacht* and *Nachweis*—are in a solemn, melancholy mood somewhat like that of the *Verdruete Gesänge*. The earlier three Quartets, Op. 31, are courtly melodies, dance-like, but without any gypsy associations, and the gypsy link in the charming Schumann number is limited to Geibel's lyric; the musical setting is in Schumann's own soaring, Romantic idiom.

This is rather specialized repertoire, but it is well performed and attractively recorded. Texts and translations are included. G. J.

BRUNSWICK: *String Quartet: Trios for String Quartet* (see LADERMAN)

CHOPIN: *Piano Sonatas: No. 2, in B-flat Minor, Op. 35; No. 3, in B Minor, Op. 58*. Abbey Simon (piano). TURNABOUT TV 5 1272 \$2.50.

Performance: Highly individual B-flat Minor
Recording: Good
Stereo Quality: Good

If one chose to cultivate a deliberately exaggerated mode of critical expression, certain aspects of Abbey Simon's Chopin interpretation might be described as "freely improvised through a post-Impressionist haze." The first two movements of the B-flat Minor put one in mind of a top-notch "teacher's interpretation" (Simon takes the first-movement repeat, by the way). But once the first measures of the *Marche funèbre* begin, we are in a different world. The procession is conveyed as the aural counterpart of an apparition out of Scourat—a floating, menacing presence in the mist. The consolatory trio achieves the ethereal incorporeality of certain late Mozart keyboard slow movements. But the return of the cottage bursts from the speakers like a thunderclap: the apparition has become an actuality. Without pause comes the finale, the chilling unison toccata that serves as epilogue to human mortality. I was left completely stunned by the experience of Abbey Simon's performance of these two movements—not only by the musical drama *per se*, but by his mastery of pedal technique and dynamics. This same mastery obtains throughout the more tightly knitted, but for me less absorbing, B Minor Sonata.

Oddly enough, no currently available stereo recordings offer, in my opinion, consistently distinguished realizations of these so-



KARL BÖHM

Lively, authoritative conducting for Fidelio

tral sound, but this may partly be explained by the difference between Böhm's lighter textures and the weightier Klemperer sonorities. In any case, there are some well judged stereo effects in the present performance. This is, as I said at the beginning of this review, a very good performance, but the relative weakness of its Leonore makes me continue to lean toward the Angel set with Klemperer, Christa Ludwig, Jon Vickers, and Gottlob Frick. G. J.

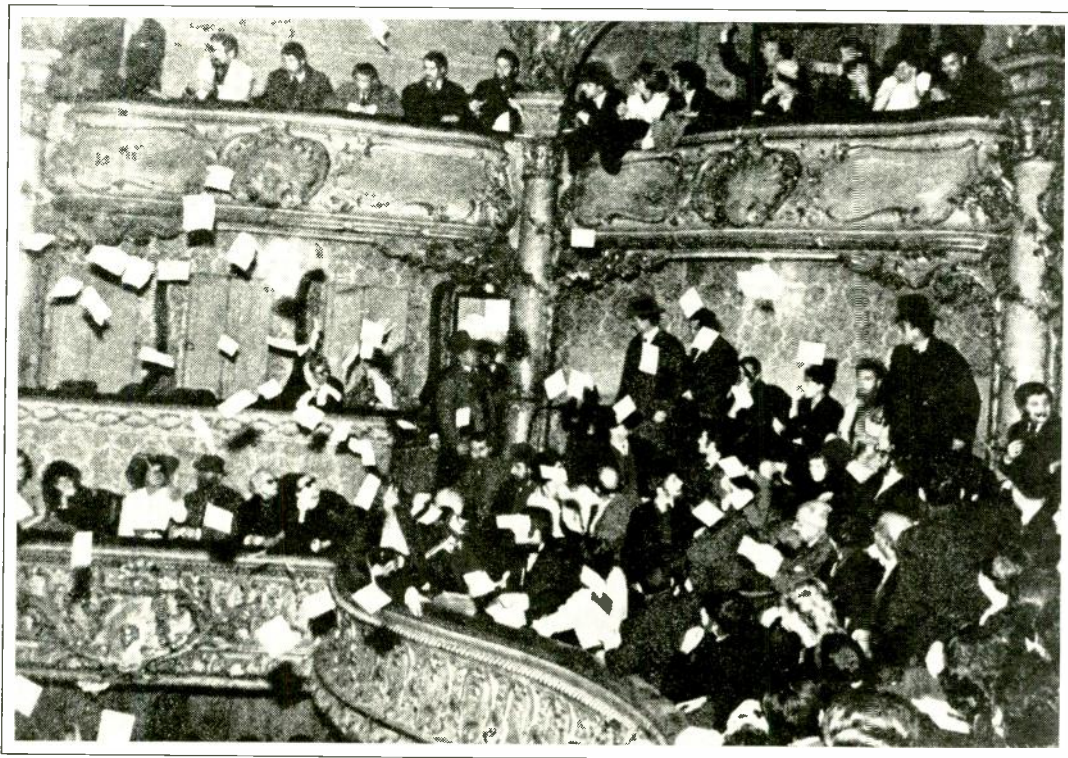
BRAHMS: *Zigenmelieder, Op. 103; Quartets, Op. 31; Quartets, Op. 112*. SCHUMANN: *Zigenmerleben, Op. 29 No. 3*. Gächinger Kantorei; Martin Galling (piano); Helmuth Rilling cond. NON SOLI H 71228 \$2.98.

Performance: Good
Recording: Good
Stereo Quality: Good

Explanation of symbols:

- Ⓜ = reel-to-reel tape
- Ⓐ = four-track cartridge
- Ⓑ = eight-track cartridge
- Ⓒ = cassette

Monophonic recordings are indicated by the symbol Ⓜ; all others are stereo



Opening night was a riot.

The night was May 29, 1913. In Paris. The first performance of Stravinsky's "Le Sacre du Printemps" (The Rite of Spring) caused one of the biggest scandals in theatrical history.

Minutes after the curtain went up the audience broke into cat calls, hisses and boos. Which peaked to a deafening roar. "Sacre" was considered a shameful attempt to destroy music as an art. Uncivilized music. With non-melodic and barbaric rhythms.

But in spite of what the Establishment thought, Stravinsky's composition caught the imagination of his contemporaries and the night became a turning point in the history of music. It changed the sound of music in the 20th century.

Now, half a century later, the genius of Pierre Boulez has produced a recording of "Le Sacre du Printemps" unequalled in sonic quality. Boulez combines his perfection with the brilliant virtuosity of the Cleveland Orchestra. Emerging with a fresh sound of rich and illuminating textures. To capture all the piece's kinetic energy. The same energy that brought the house down on that quiet evening in Paris.



On Columbia Records

filling out the music: the usual six sonatas recorded on the imported Bärenreiter label by Susanne Lautenbacher (somewhat conservative) and Melkus himself doing Op. 1, No. 15, very effectively as part of an intriguing miscellaneous vocal and instrumental collection of Handel on Musical Heritage Society MHS 722. In the new recording, Melkus shows that he understands the techniques of embellishment as few do. His additions sound spontaneous and natural, and listeners should find what he does so brilliantly in this capacity absolutely fascinating. On this point, the records can be most highly recommended.

I don't think, however, that Melkus always catches the "affect" of all that he plays, especially some of the slow movements. He is an aggressive player, and on occasion a sense of relaxation is missing. Too, he tends to run one phrase into another, without pausing for even the feeling of a cadence. Finally, I feel that the organ (the continuo instruments are varied between harpsichord, organ, and lute, with and without cello) sounds wrong for these chamber pieces; somehow, that instrument gives a stodgy church atmosphere to the pieces in which it is used. I mention these things only because the records have a great deal to recommend them, and potential buyers should be aware that perhaps not everything here is ideal. But overall, it is the most stylish performance of the Handel violin sonatas that one can hear to date on discs, and it is very effectively recorded. I. K.

RECORDING OF SPECIAL MERIT

HENSELT: *Piano Concerto in F Minor, Op. 16*. LISZT (ed. Lewenthal): *Totentanz*. Raymond Lewenthal (piano); London Symphony Orchestra, Charles Mackerras cond. COLUMBIA MS 7252 (with 7-inch bonus disc) \$5.98, ® MQ 1197 (7½) \$7.98.

Performance: **Fierly**
Recording: **Good**
Stereo Quality: **Good**

I have not heard the earlier Candide recording that couples the Adolph von Henselt Piano Concerto with his Etudes, Op. 2, but I must confess that I have over-riding bias in favor of this Lewenthal disc because of its inclusion of Liszt's *Totentanz* in a version considerably expanded beyond that usually heard in concert and on records. As Lewenthal explains in the seven-inch bonus disc that comes with this package, he has combined the best elements of Busoni's edition of the 1849 original version with the whole of the second and final 1859 revision by Liszt himself. The only outright substitution involves the use of the original 1849 opening, in which the *Dies Irae* tune is stated by orchestra alone over tolling bells, a close parallel to the Witches' Sabbath movement of Berlioz's *Symphonie fantastique*. Other than this, the major point of difference from the 1853 version (the first revision) of the *Totentanz* is Liszt's added extensive elaboration of yet another liturgical theme, the *De Profundis*, as a consolatory coda. The result is a bit strung-out in comparison with Liszt's final revision, but nonetheless fascinating—and unique.

Adolph von Henselt (1814-1889), a German-horn resident of St. Petersburg, Russia, after 1838, composed his brilliant Piano Concerto in the 1840's. It was taken up by Clara

Schumann, who gave the premiere, as well as Liszt. It is highly effective stuff, with considerable lyrical substance. As Mr. Lewenthal points out, the Henselt Concerto appears to be a clear source for the pianistic style of Rachmaninoff, whose teacher was a Henselt pupil. What struck me, however, was not the rather obvious parallel to the Rachmaninoff C-sharp Minor Prelude in the first movement, but rather the type of passagework and figuration, especially in ensemble episodes—clearly a point of departure for Rachmaninoff's concerto style.

As a performer of Liszt and Henselt, Lewenthal brings to bear more than ample virtuosity and rhythmic fire-and-brimstone, as well as a fine sense of lyrical nuance, and he is ably supported by Mackerras and the London Symphony. Good sound throughout. D. H.



Next Month in

Stereo Review

Eleventh Annual
TAPE RECORDER ISSUE

How the Tape Recorder Works

By Ralph Hodges

Understanding Magnetic Tape

Tape Types Evaluated:

A User's Report

By Craig Stark



RECORDING OF SPECIAL MERIT

LADERMAN: *String Quartet No. 2*. Isadore Cohen and Hiroko Yajima (violins); Samuel Rhodes (viola); Robert Sylvester (cello). BRUNSWICK: *String Quartet (contrabass)*; *Seven Trios for String Quartet*. Felix Galimir and Hiroko Yajima (violins); Samuel Rhodes (viola); Fortunato Arico (cello); Julius Levine (contrabass). COMPOSERS RECORDINGS, INC. CRI 244 SD \$5.95.

Performance: **Very fine**
Recording: **Excellent**
Stereo Quality: **Excellent**

A real perspective on music requires a knowledge of the work of the many, many composers whose efforts, even in a small way, contribute to that stream of thought and action that leads to the great monuments of creation. To be aware only of the work of the giants is to know only the mountain peaks without being aware of the foothills. Composers Recordings, Inc. is one of those organizations that helps us know the foothills (and they may even produce a

mountain once in a while). Thus, I welcome the present recording of works by two highly respected musicians who, both as creators and educators, have had noteworthy musical influence in our time.

Laderman is a good composer, and his String Quartet No. 2 is indeed (as the jacket notes properly indicate) "a brilliant tapestry of sound." Generally in serial technique, it has the essential elements for a successful musical composition—a strong sense of unity and enough variety to keep boredom at a safe distance. It is beautifully played.

Mark Brunswick's String Quartet (with double bass; there is no second violin) is concise, thoughtful, and quite eloquent. The contrabass brings to it an added range, sonority, and expressive quality that are impressive. I wonder why other composers have not used this combination.

As for the short trios on texts by the composer (for the more usual quartet complement), they are attractive, tiny utterances, each of which seems obviously related to the short poem on which it is based. If I have a favorite, it may be *A Folksong*. Another beautiful one is the hymn *Die alte Jaber vergangen ist*. Again, the performances are very fine. Leonid Altman

RECORDING OF SPECIAL MERIT

LISZT: *Choral Works. Hymne de l'enfant à son réveil; Tantum ergo; O salutaris hostia; 137th Psalm; St. Christoph Legende; O heilige Nacht; Quasi cedrus, Pater noster*. Female Choir of Győr; Hungarian State Folk Ensemble; Éva Andor and Margit László (sopranos); József Réti (tenor); György Melis (baritone); Gábor Lehotka (organ); György Miklós (piano); Hédi Lubik (harp); Miklós Szabó cond. HUNGAROTON LPX 11381 \$5.98.

Performance: **First-rate**
Recording: **Very good**
Stereo Quality: **Good**

The exploration of unfamiliar Liszt compositions is undertaken with much diligence in the composer's native Hungary. The eight works offered here are all choral, but there are notable differences in their settings with regard to language, style, and instrumental combinations. The *Hymne de l'enfant à son réveil* is a longish pastoral poem, deliberately transparent in its harmonies. Though it is completely unadventurous considering its date of composition (1877), the radiant tone quality and clarity of enunciation with which it is performed lend it true distinction. *Tantum ergo* and *O salutaris hostia* (1869) are liturgical settings for chorus, expertly crafted but displaying little originality. Considerably more interesting is the Psalm 137 (1859-1862), which calls for a soprano solo and important violin, piano, and harp contributions in addition to the fundamental organ part. This is an elaborate work which looks ahead to such major choral pieces as the "Coronation" Mass, exhibiting Liszt's own brand of sensuous and showy religiousness.

Even more original is the *St. Christoph Legende*, a late work which remained unpublished until 1967. For the most part it follows the form of the German narrative ballads, but the idiom is surprisingly austere and economical. The conclusion brings a sudden change of mood as a soothing chorus

(Continued on page 96)

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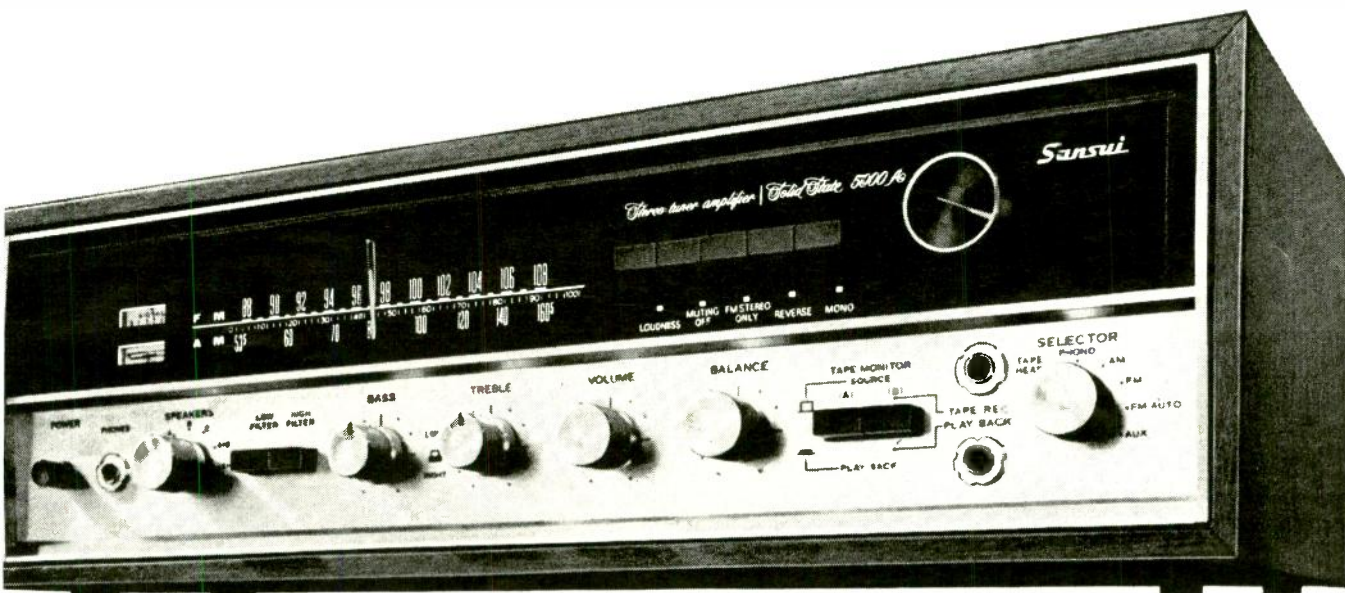
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appears in a manner that is jarring and touching at the same time. This is clearly the work of the pioneering Liszt. *O heilige Nacht* is a devout Christmas hymn, and *Quasi cedrus* and *Pater noster* are brief choral works in an elaborately chromatic vein.

Both choruses are out of this world. (Győr, by the way, is an industrial town near Liszt's birthplace, the size of Binghamton, N.Y.) On a previous occasion, I called tenor József Réti a Hungarian Aksel Schiøtz, and he proves worthy of that appellation again with his glowing singing of *O heilige Nacht*. Soprano Margit László sings the 137th Psalm with beautiful tone and great emotional fervor; baritone Melis is powerfully dramatic on the impressive *St. Christoph Legende*, but his tone frequently goes out of focus.

The repertoire is unusual, and will not be

to every taste, but it is excellently performed and well recorded. I recommend this disc highly.

LISZT (ed. Lewenthal): *Totentanz* (see HENSELT)

MAHLER: Symphony No. 2, in C Minor ("Resurrection"). Elly Ameling (soprano); Aafje Heynis (alto); Netherlands Radio Choir, Amsterdam Concertgebouw Orchestra, Bernard Haitink cond. PHILIPS 802884/5 LY two discs \$11.96.

Performance: Stresses the lyrical
Recording: Very spacious
Stereo Quality: Effective

MAHLER: Symphony No. 2, in C Minor ("Resurrection"). Edith Mathis (soprano);

Norma Proctor (alto); Bavarian Radio Choir and Orchestra, Rafael Kubelik cond. DEUTSCHE GRAMMOPHON 139332/3 two discs \$11.96.

Performance: Urgent
Recording: Studio acoustic
Stereo Quality: Good

With these two albums we now have two currently available recordings of Mahler's gigantic "Resurrection" Symphony. George Solti, Leonard Bernstein, and Bruno Walter are the front-runners, for my money, all radically different in both interpretation and recording quality. Bernstein is free-wheeling yet immensely exciting; Walter's reading remains a unique document of a direct Mahler disciple; Solti's is tightly disciplined, ultra-dramatic, and stunningly recorded.

Neither of these two new recordings, in my opinion, offers serious competition to the aforementioned front-runners, though Haitink has a few special points in his favor. The individual ambience of the Amsterdam Concertgebouw—the hall from which the orchestra takes its name—is most effectively evident throughout the performance, serving to enhance both the transparency of Haitink's exquisite reading of the second movement *Ländler* and the lovely sound of Aafje Heynis's singing of the *Ullicht* movement. The *a cappella* choir and the echo effects in the finale also come off very beautifully. However, the end movements, as a whole sound pretty tame.

Rafael Kubelik's reading is an urgently dramatic one, but I suspect the recording locale was one of the large studios of the Bavarian Radio rather than the large concert hall this music needs. The end result, in an event, is a curious sense of sonic confinement in which generally close microphone placement may also have played a part. The quiet sections of the symphony lack genuine transparency of aural texture; the big climaxes sound earthbound rather than limitlessly expansive. Too bad for Mahler, and too bad for Kubelik, who has so many other fine recordings to his credit. *D. H.*

MAHLER: Symphony No. 6, in A Minor
Symphony No. 10: Adagio. Symphony Orchestra of the Bavarian Radio, Rafael Kubelik cond. DEUTSCHE GRAMMOPHON 139341/ two discs \$11.96, Ⓜ K 9342 (7½) \$11.95

Performance: Okay
Recording: Good
Stereo Quality: Not helpful enough

This is a good Mahler Sixth but not a great Mahler Sixth. And, alas, a good Mahler Sixth is not good enough. The plain fact is that this curious and remarkable work needs a strong controlling conception combined with great clarity of detail. Kubelik does not quite know how to deal with the tremendous floods of energy that constantly well up there are only two or three varying dynamic tension levels instead of the thousand ebbs and flows that the work must have. The sound is good and rich, but it is not altogether helpful in the direction of clarity. The Adagio from the Tenth has many virtues—its detail is particularly well set forth—but again it suffers from a lack of larger sense of phrase, pace, and line. The orchestra's efforts, though enthusiastic, are not quite first-class. *E. S.*

(continued on page 100)



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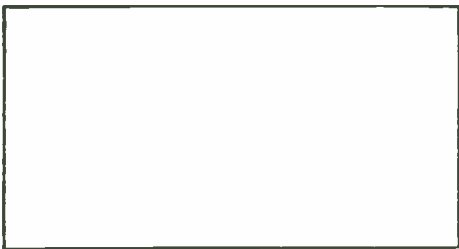
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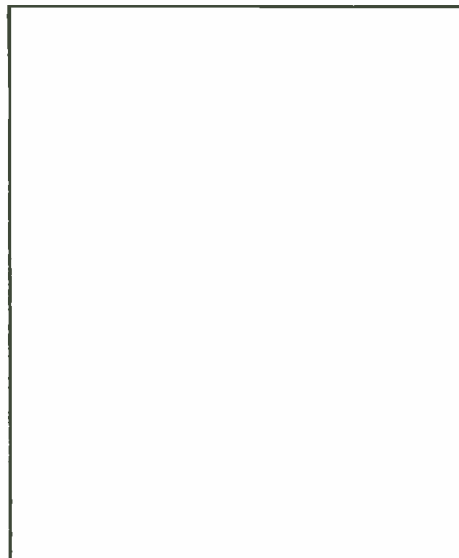
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IN the summer of 1780, W. A. Mozart, then a restless youth of twenty-four chafing at the monotony of his position as cathedral organist at Salzburg, received an invitation to compose an *opera seria* for the resident company of the court of the Palatine Elector at Munich. It was the "break" the young composer had been waiting for. The libretto was to be prepared by the Abbé Giambattista Varesco, chaplain of the Archbishop of Salzburg, so that composer and librettist could work together easily. What Varesco gave Mozart is described by Edward J. Dent, in his study of the composer's operas, as Metastasio without concision, "sententious and verbose." Mozart took matters into his own hands: during rehearsals in Munich, he was in constant touch with Varesco in Salzburg, badgering the Abbé to trim and tighten the libretto. As was his custom, too, he had left a good portion of the music to be composed during the last few weeks before the performance. Despite these inauspicious circumstances, he fashioned the first of his great works for the stage.

Idomeneo, Rè di Creta is not a conventional *opera seria* in form: the composer's operatic ideal at this period was Gluck's *Alceste*, and its influence can be seen in the dramatic tautness of the work and in the important role assigned to the chorus. And there is an anticipation of the later masterpieces in the great ensembles, the Act Two trio and the Act III quartet. The work has abundant variety, beauty, and subtle power. But today's average operagoer, his sensibility bound (I almost wrote debased) by the conventions of *Tristan, Tosca*, and *Trovatore*, can barely stifle a yawn when he hears the words *opera seria*, and occasional revivals of *Idomeneo* have not secured it a place in the hearts of the operatic Establishment.

So it has been to recordings that questing Mozartians have gone for *Idomeneo*, and they have been fortunate to have in the catalog an excellent, but rather polite, performance (Angel 3574, mono only) stemming from a Glyndebourne Festival revival of the work and first released in this country in the late Fifties. But that version is eclipsed, it seems to me, by the new Philips release presided over by conductor Colin Davis.

In an interview elsewhere in this issue, Colin Davis is quoted as saying that "in a successful operatic production, everything must go toward dramatic truth," and that spirit pervades his recording of *Idomeneo*. Of course, every era re-defines "dramatic truth," but listening to this performance, done very much in eighteenth-century style as we understand it, I concluded that what was thought to make a work like this dramatically valid in Mozart's own time is equally effective now. The vigor, rhythmic zest, and elevation of style, announced in the opening bars of the overture and carried through the performance, must be just what the first orchestra that played it (the famous Mannheim ensemble, transplanted with the Elector's court to Munich) aimed at bringing to the music. In the recitative leading to the first aria, when one notices that *appoggiaturas* are being applied to phrase endings, it is with a feeling that

this was not just a convention but rather a way of heightening the impact of the lines. And so it goes throughout.

Perhaps the major defect of the old Glyndebourne set was the editing of the score. Whatever lay behind it—to make the opera "stageworthy," to accommodate singers who did not command the agility needed for the florid eighteenth-century style—several of the arias were shortened and simplified. In this respect, too, the Philips set is preferable: the arias are sung as written, for the most part, and are done quite creditably—often much better than creditably. It is true that, like the Angel, the Philips performance is cut, but not

Colin Davis' IDOMENEIO

Mozart's first
great stage work
easily justifies its claim
to a modern hearing

Reviewed by
ROBERT S. CLARK

as severely. Briefly, both omit Arbace's two arias (making of that role, incidentally, almost a nonentity), and both shorten the unaccompanied recitative; furthermore, the Philips team has dropped Idamante's last act aria "No, la morte," a badly placed number which Mozart himself cut before the first performance; and neither set includes the ballet music. But the Philips edition is quite a bit richer in contrast, continuity, and scope.

None of the singers heard here is ever going to be the object of a cult (thank heaven), but most of them turn in better conceived and more telling performances than highly touted artists often do. Best of all, I think, are Margherita Rinaldi and Ryland Davies as Ilia and Idamante. The Ilia in the Glyndebourne set is Sena Jurinac, and I do not need to tell devotees of the operas of Mozart and Strauss that she is one of the great singers of the post-war era—that is common knowledge, amply documented by recordings. But I think Miss Rinaldi is her equal in this role. The younger woman does not possess as fluent a command of the Mozart style as Jurinac—does anyone?—and her top notes are not as well supported as Jurinac's, but, perhaps drawing stimulation from the context, she brings to the role more variety in the declamatory passages and a clearer sense of the development of Ilia's character as the opera progresses. Ryland Davies, a twenty-six-year-old Welsh tenor, leaves his flaccid Glyndebourne counterpart, Léopold Simoneau, miles behind in both broad delineation and nuance of character. And the cadential embellishments with which he decorates his opening aria are nothing less than sheer delight.

The central figure in the opera is, of course, Idomeneo, the king of the Crete.

Threatened with drowning in a storm as his ship returns from the Trojan wars, he vows, if saved, to sacrifice to Neptune the first person he sees on shore, and, that person being (who else?) his son Idamante, he tries to evade the consequences. Thereby, as they say, hangs the tale, and the burden of the opera's success in performance is his. In the Glyndebourne set, Richard Lewis sings mellifluously, but he fails to deliver any strong sense of Idomeneo's dilemma. I find George Shirley far better. The almost baritone-like timbre of Shirley's voice may take getting used to for some, and his rather effortful vocal production, though it helps create the impression of the king's anguish over his "insane, atrocious vow" through the first two acts, robs his final aria of the repose it should have to serve as the drama's resolution. Still, on balance, Shirley's is a powerful portrayal, and his singing of the difficult "Fuor del mar," lacking a bit in bravura ease though it does, is still very impressive. Only Pauline Tinsley, the Electra, seems to me to fall below the standard set by Glyndebourne's Lucille Udovick.

THE guiding spirit of the whole enterprise, of course, is Colin Davis, and to him must go the lion's share of credit for its success. I suspect it is he who is responsible for the fact that the singers respond so well to the shifting moods of the declamatory passages; in the ensembles he shows a remarkable alertness to the contrasting emotions expressed by the characters. He secures very good playing and hefty, but not heavy, tone from the BBC Orchestra—the winds are especially effective—and wonderfully clear and moving singing from the chorus, for which, no doubt, we must thank the chorus master, Peter Gellhorn, as well. There are things I wish had been done differently, but on the whole I have nothing but admiration for the performance: this seems to me one of the most successful recordings of classical opera I have ever heard, and I thank Mr. Davis and crew most sincerely for blowing the dust off a masterpiece that didn't belong in the museum in the first place, and bringing it so vividly to life. I cannot omit mention of the fine harpsichord continuo of John Constable. Philips' sound is solid, lively, a little on the dry side, and very clean. The production of the album has one real flaw, unpardonable in view of the dramatic tension the artists impart to the text: in order to make one printing of the attractive enclosed booklet suffice for the several countries to which the set is exported, Philips gives the complete Italian text but only synopses, rather than complete translations in English, French, and German.

MOZART: *Idomeneo, Rè di Creta* (K. 366). George Shirley (tenor), Idomeneo; Ryland Davies (tenor), Idamante; Margherita Rinaldi (soprano), Ilia; Pauline Tinsley (soprano), Electra; Robert Tear (tenor), Arbace; Donald Pilley (tenor), High Priest; Stafford Dean (bass), Voice of Neptune; BBC Symphony Orchestra and Chorus (Peter Gellhorn, chorus master), Colin Davis cond. PHILIPS 3747/8/9 three discs \$17.98.

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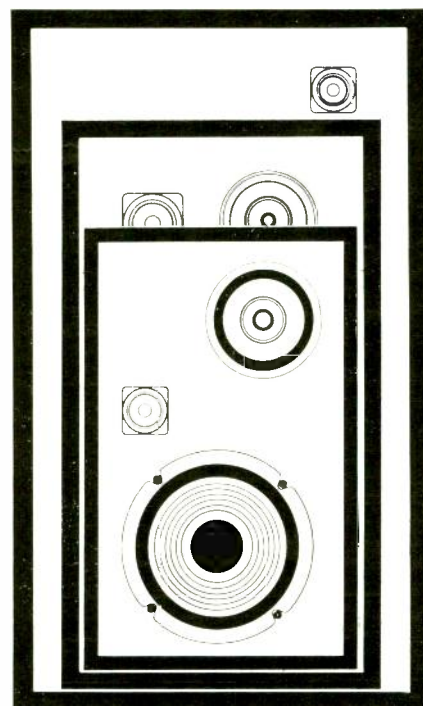
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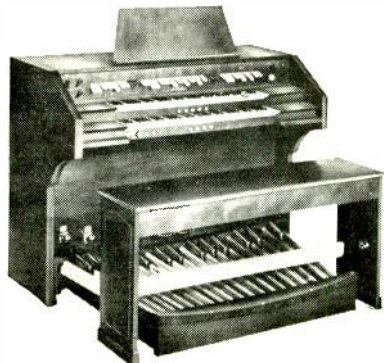
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CIRCLE NO. 44 ON READER SERVICE CARD

MAHLER: *Symphony No. 7, in E Minor* ("Song of the Night"). New Philharmonia Orchestra, Otto Klemperer cond. ANGEL SB 3740 two discs \$11.96.

Performance: **Echt Klemperer**
Recording: **Superb**
Stereo Quality: **A-1**

This tough Gordian knot of a Mahler symphony got wonderfully unraveled and clarified by Leonard Bernstein in his Columbia recording. Now the venerable Otto Klemperer provides a marvelously recorded and quite different type of reading—as broadly spacious as possible.

Though this, for my taste, makes rather heavy going of the *Allegro* section of the first movement and makes the finale seem even more episodic than it is, Klemperer works sheerest magic in the suite of three middle movements—*Nachtmusik I*—*Scherzo*—*Nachtmusik II*. The spectral quality with which he imbues the first two sections, and the delicately tender light that comes with the *Andante amoroso* quite defy description. Not only are the New Philharmonia players in top form here, but the EMI engineers have gone all out to secure a sense of depth and breadth in the stereo sonics so that the various distance and echo effects called for by Mahler are fully realized.

I would not choose this recorded performance in preference to the Bernstein, if only because Bernstein makes a terrifically exciting thing of the end movements. But I would certainly want this album for the astonishing revelation Klemperer has given us of the interior sections. D. H.

RECORDING OF SPECIAL MERIT

MAW: *String Quartet*. WOOD: *String Quartet*. Aeolian Quartet. Argo ZRG 565 \$5.95.

Performance: **Excellent**
Recording: **Fine**
Stereo Quality: **Good**

Strongly reminiscent of the Vienna of Arnold Schoenberg and Alban Berg, and betraying an awareness of such composers as Bartók and Britten, the String Quartet of Nicholas Maw is, nevertheless, quite a strong personal expression. Old-fashioned as compared with the compositions being produced on the American scene, it nevertheless impresses me with its warm melodic writing, its passionate (almost "Romantic") nature, and its non-systematic (sometimes close to serial) and skillfully contrived harmonic language. Maw has a good pair of ears and a heart.

Hugh Wood is closer to Schoenberg. A skilled craftsman who maintains enormous control over his material, he gives me the feeling that his control hides a wealth of explosive and more meaningful expression. This "control" thing has always been one of the problems of the twelve-toners; the system in which they work is sufficiently rigid that it frequently acts as a barrier to a free and subjective style. Playing the numbers game from one to twelve is easy; the problem, to put it metaphorically, is getting to number thirteen.

Excellently performed by the Aeolian Quartet, these two English works are worth hearing. The recording itself is fine.

Leonard Atman

(Continued on page 102)

Fisher is ahead in the race for bass.

For a long time, the bookshelf speaker system with the "best" bass was the one with the most boom.

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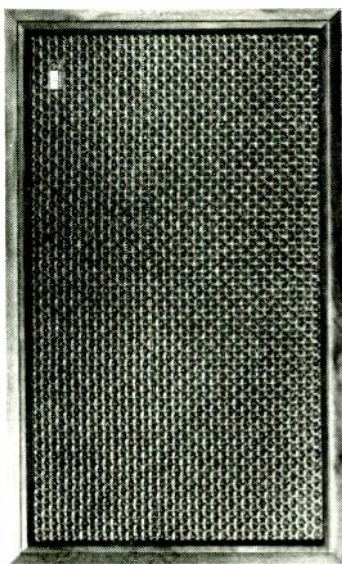
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We challenge all comers.

We invite comparisons between the Fisher XP-9C and any other speaker system. Bookshelf, or floor standing.

Compare them for overall sound, of course. But pay special attention to the bass.

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CIRCLE NO. 26 ON READER SERVICE CARD

RECORDING OF SPECIAL MERIT

MENDELSSOHN: *Concerto, in E Minor, Op. 64, for Violin and Orchestra*. TCHAIKOVSKY: *Concerto, in D Major, Op. 35, for Violin and Orchestra*, Pinchas Zukerman (violin); London Symphony Orchestra, Antal Dorati cond. COLUMBIA MS 7313 \$5.98, Ⓜ MQ 1197 (7 1/2) \$7.95.

Performance: **Attractive**
Recording: **Both good**
Stereo Quality: **Up to snuff**

Whatever happened to the violin virtuosos? The giants of yesterday have faded away; after one heard Heifetz and Milstein there came Stern and Oistrakh and . . . and . . .? There are various theories to account for this, but the most likely explanation is that the violin, the Romantic instrument *par excellence*, is not as appealing to modern sensibilities—not, at least, in its old-fashioned role of purveyor of bourgeois sentimentality—as it was to our grandfathers. In McLuhanesque terminology, the violin is a linear medium and a hot one—who could argue with that?—while our latter-day taste runs to nonlinear instruments such as the piano, harpsichord, guitar, or percussion.

Be that as it may, I would still like to cast a "yea" vote for Pinchas Zukerman. I am not sure that, as the latest entry in the "young Heifetz" sweepstakes, he is not slightly miscast. His playing is in a curious way too modest, too un-mysterious. The Mendelssohn is, while certainly attractive, a bit heavy-handed and tense, somewhat lacking in grace and *esprit*. Modestly impressive but no superstar vibrations. But the Tchaikovsky is really something else. Not because it is a virtuoso triumph in the usual sense, but almost for the opposite reason: he plays it, not as a vehicle, but as music. The outstanding characteristic of this performance is its exceptional clarity and flow. And—surprise!—making a piece out of it does not at all decrease expressiveness. For once, too, there is a real collaboration between conductor and soloist. You really do hear things you never heard before. This is partly because Zukerman, Dorati, and company never lose the thread, and thus neither does the listener; the sense of forward propulsion is tremendous, but it is achieved without a smidgin of carelessness, sloppiness, or haste. Indeed the whole has a certain breadth—even, in spite of the sense of forward movement, calm. The recordings are good. Unfortunately the recorded quality of the disc is not always up to par, particularly at the end of the Tchaikovsky, where it is no doubt due to the fact that almost thirty-four minutes of orchestral music have been crammed onto a single side.

E. S.

RECORDING OF SPECIAL MERIT

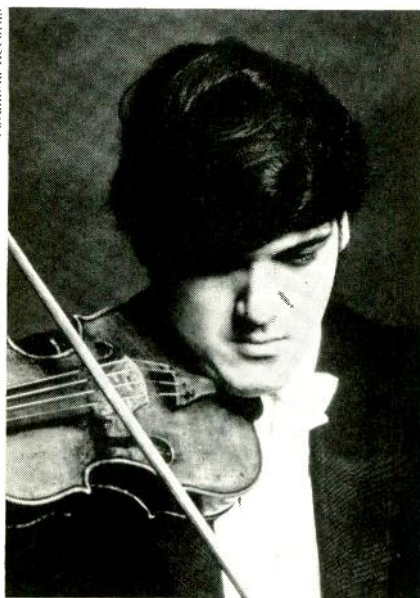
PUCCHINI: *Manon Lescaut*, Licia Albanese (soprano), Manon Lescaut; Jussi Bjoerling (tenor), Chevalier des Grieux; Robert Merrill (baritone), Lescaut; Franco Calabrese (bass), Geronte; Mario Carlin (tenor), Edmondo; Enrico Campi (bass), Captain; Anna Maria Rota (mezzo-soprano), Madrigal Singer. Rome Opera House Orchestra and Chorus, Jonel Perlea cond. RCA VICTROLA Ⓜ VIC 6027 two discs \$5.96.

Performance: **First-rate**
Recording: **Good for its age**

In reissuing this well-remembered and cherished *Manon Lescaut* on its low-priced label, RCA provides phonophiles with an attractive alternate to London's stereo set 1317, the only serious rival in the current catalog. Sonically, the difference between the two sets is not significant: the London version was that company's first operatic stereo venture, and the Victrola set, though not stereo, has clear, clean, and thoroughly acceptable sonics.

The performance itself is very fine, if perhaps lacking, under Jonel Perlea's exacting leadership, the surging excitement and youthful vitality called for by this throbbing Puccini score. Only Licia Albanese performs at the desired level of intensity; her performance may be lacking in tonal polish at times, but it is enriched by a personal involvement, a sense of femininity and despair that make this *Manon* linger in the memory. The entire final act is shot through with an almost tangi-

Columbia Records



PINCHAS ZUKERMAN

Tchaikovsky's concerto with clarity and flow

ble suffering. Bjoerling's Des Grieux, by contrast, is restrained in its emotional expression, but sung with a beautiful tone quality and melting lyricism throughout. Robert Merrill brings a kind of tonal luxury to his assignment that the role of Lescaut seldom gets on or off records. Bassos Calabrese and Campi are steady and sonorous, and Carlin, the Edmondo, also contributes an expert characterization as a French-accented, slightly effete dancing master.

RCA has sagaciously condensed the performance down to four record sides, and at the price the set is virtually irresistible. G. J.

REIF: *Monsieur le Pelican*. New York Wind Ensemble. *Four Songs on Words of Kenneth Koch*. John Reardon (baritone); Bliss Hebert (piano). *Five Divertimenti for Four Strings*. Serenus Quartet. SERENUS SRS 12022 \$6.98.

Performance: **Authentic**
Recording: **Clean**
Stereo Quality: **Good enough**

The Czech-born composer Paul Reif (b. 1910) had pursued an active and versatile composing career (he is the writer of the famous World War II G.I. hit *Duty Gentle from Bizette*) in Europe before coming to

this country permanently after the war. In connection with the tributes to the late Dr. Albert Schweitzer on his eighty-fifth birthday, Reif gained a substantial measure of public renown, for the music commissioned from him on that occasion was recorded and released on the Epic label in 1960. Included on that disc was *Monsieur le Pelican* for woodwind ensemble, music intended to evoke the comings and goings at Lambaréné of Dr. Schweitzer's pet pelican. There is considerable humor and poetry in Reif's score, and a most effective suggestion from time to time of Schweitzer's late-night forays into Bach on his harmonium. The mordantly ironic Koch songs on the joys and sorrows of loving and the aphoristic *Vin Divertimenti* are sterner stuff cast in a concise post-Mahler idiom.

Save for an occasional spread tone on the part of the Metropolitan opera baritone John Reardon, the performances are excellent one and all. The recorded sound is of the close-up studio type, but bright and clean. D. H.

RESPIGHI: *The Pines of Rome; The Birds; The Fountains of Rome*. London Symphony Orchestra, István Kertész cond. LONDON CS 6621 \$5.98.

Performance: **Highly poetic**
Recording: **Very fine**
Stereo Quality: **Good**

It is an interesting idea to program Respighi's delightful arrangement of "bird-evocative" eighteenth-century harpsichord pieces as an intermezzo-foil to the two big Roman tone poems. What's more, it is a pleasure to hear the two bigger works performed with all-out emphasis on their poetic rather than their grandiose qualities. The blockbuster approach prevalent in too many other recordings gets a bit tiresome after a while.

I'll admit that I never developed much appreciation for the *Pines* and *Fountains* till I saw Rome for myself some years ago during an early spring that was complete with the full moon and early morning haze that are part and parcel of Respighi's poetic vision. Kertész has made it all come back to me in a most touching and vivid fashion in the slow and quiet episodes of these works. His playing of the bird pieces is suitably bright and perky. The recording is altogether splendid. D. H.

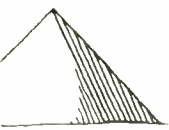
RECORDING OF SPECIAL MERIT

SCHOENBERG: *Chamber Symphony, Op. 9; Variations for Orchestra, Op. 31*. Los Angeles Philharmonic Orchestra, Zubin Mehta cond. LONDON CS 6612 \$5.98, Ⓜ L 80221 \$7.95, Ⓧ X 10221 \$5.95.

Performance: **Honest and warm**
Recording: **Good**
Stereo Quality: **Good**

Zubin Mehta and the Los Angeles Philharmonic have joined the small intrepid band of conductors and orchestras with the courage to set foot into the labyrinth of lyrical complexities set up by Arnold Schoenberg in his first Chamber Symphony, Op. 9, and the Variations for Orchestra, Op. 31. I don't know whether to offer thanks or condolences; these are *such* beautiful works, and they are so elusive in their aesthetic, and so difficult in their performance technology.

(Continued on page 104)



MAHLER
DAS LIED VON DER ERDE
 MERRIMAN
 HAEFLIGER
 JOCHUM



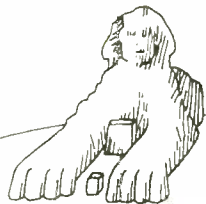
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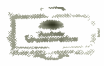
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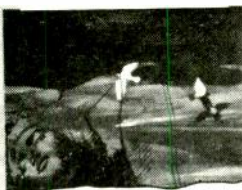
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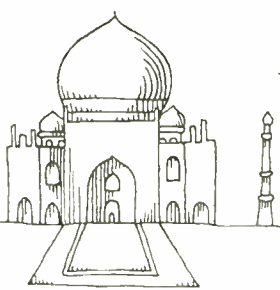


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I cannot imagine any conductor or any orchestra feeling totally satisfied after a performance of these pieces. Always, some delicate thread of melody has been out of place, some *rit. adando* misjudged, some one of the million *important* details rendered slightly differently from what was intended. And so I shall offer both thanks *and* condolences to Zubin Mehta, the Los Angeles Philharmonic, and to all other explorers of this extraordinary terrain.

Mehta's performances of both these works are notably strong in one particular area—that of feeling. He has approached them as the hyper-intense post-post-Romantic utterances they are, and has done a very fine job of realizing the massive aspects of their affectual content. Internal details are accounted for, too, although one has a sense that they are not all as secure as they might have been if, perhaps, more rehearsal time had been expended. Or (one never knows) if the conductor had *wished* to concentrate more upon them. It is not possible to know, from simply listening to a recording, what are the causes behind every effect.

The Los Angeles orchestra, on this record, sounds a little opaque. I suspect this is a product of the recording techniques. However, it is also possible that Mehta prefers a less transparent sound than Pierre Boulez, for instance, achieves in his recording of the Chamber Symphony with the Orchestra of the Domaine Musical (Everest 3192). My own preference, as a listener and as a composer, is usually for transparency. But since Boulez, in his performance, takes such nervous, exaggeratedly fast tempos. I find myself equally dissatisfied on that count. Mehta's tempos strike me as natural and correct. (Schoenberg, by the way, gave no metronome markings in his score.) With Boulez, nervousness and muscularity seem to push aside many broader, warmer aspects of emotionality. These are what Mehta does provide, and what the music needs.

Mehta's performance of the Variations for Orchestra possesses similar qualities. Some details are not as refined as one might wish, but the main body of the interpretation is strongly alive. The only other recording of this work, Robert Craft's on Columbia, cannot really compete at all. Its textures are perhaps clearer, but somehow, soon after the opening measures, the spirit grows pale.

One final question, however. Can't the harpist of the Los Angeles orchestra really play prettier harmonics than one hears at the beginning of the Variations? The first time through, I thought somebody was plucking a piano!

Lester Trimble

RECORDING OF SPECIAL MERIT

SCHUMANN: *Carnaval*, Op. 9. SCHUBERT: *Four Impromptus*, Op. 90 (D. 899). Nelson Freire (piano). COLUMBIA MS 7307 \$5.98.

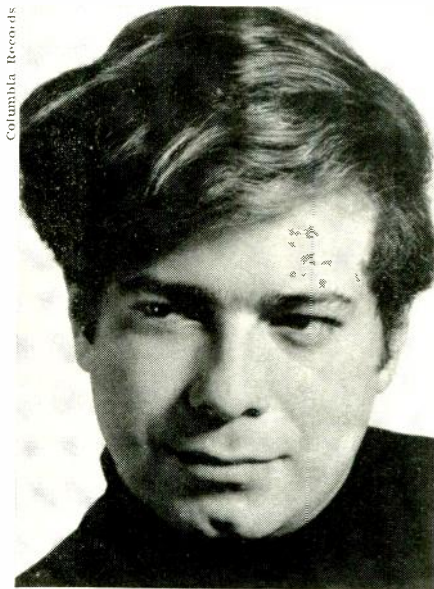
Performance: Solidly virile
Recording: Good
Stereo Quality: Sufficient

The twenty-five-year-old Brazilian pianist Nelson Freire, having matched the big-league veteran virtuosos at their own game in the Tchaikovsky-Grieg-Schumann-Liszt concerto package released last year (a recipient of an honorable mention in STEREO REVIEW's Record of the Year awards), now proceeds to take on all comers with the Schumann *Carnaval*

and the Schubert Impromptus, Op. 90. I would not throw away my old Novaeas or Rachmaninoff discs of *Carnaval*, but among the stereo versions I've heard, I'd say this one will stand up to the best. Freire's approach to the music is warmly virile, unfussy, and musically and technically rock-steady. Chances are he'll be doing this work even better as he matures, but this version will do beautifully for a starter. The same approach characterizes his readings of the intense Schubert pieces, but here his stereo-recorded competition is stiffer, especially from Wilhelm Kempff on DGG, who also offers the Op. 142 set. The excellent recorded sound is German in origin. D. H.

RECORDING OF SPECIAL MERIT

SCHUMANN: *String Quartets*, Op. 41: No. 1, in A Minor; No. 2, in F Major; No. 3, in A Major. Piano Quintet, in E-flat



NELSON FREIRE

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Major, Op. 44; Piano Quartet, in E-flat Major, Op. 47; Leonard Bernstein (piano in Op. 44), Glenn Gould (piano in Op. 47); Juilliard Quartet. COLUMBIA D3S 806 three discs \$11.98.

Performance: Resplendent
Recording: Good
Stereo Quality: Good

Here is the Schumann chamber-music package to end them all—not only for its contents, which represent the cream of the composer's work in the genre, but most especially for the superb performances of the three string quartets by the Juilliard ensemble.

From the relative terseness of the A Minor, Schumann becomes increasingly expansive both in formal scope and elaboration of thematic substance in the quartets that follow. It takes the most alert, beautifully disciplined, and feeling musicianship possible to bring off all three works with no sense of let-down. Rhythmic zest and precision combined with an unerring sense of line, phrase, and texture, is the name of the game—and when played as it is on these discs, the result is endlessly exciting and absorbing.

Given the combination of piano and strings (his was the first piano-quintet masterpiece in the literature), Schumann un-

doubtedly felt more at ease. The Bernstein-Juilliard reading (released previously as MS 6929) reaches its high point in the somber slow movement—and here one must say a special word for Raphael Hillyer's beautiful viola playing, particularly his wonderful phrasing of the consolatory lyrical theme that acts as a foil to the dirge-like main melody. Glenn Gould in Schumann comes as a bit of a surprise, but he and the Juilliard threesome bring off a finely sparkling version of the piano quartet in what appears to me to be its first stereo recording. The tempo adopted for the finale is lickety-split, but Gould and his confreres stay with it all the way without so much as turning a hair—an exhilarating experience, this. The whole package is very well recorded, though the piano quartet side of my review copy was troubled by considerable swish. D. H.

SCHUMANN: *Zigeunerleben*, Op. 29 (see BRAHMS)

STRAUSS, R.: *Der Rosenkavalier* (see Best of the Month, page 84)

TCHAIKOVSKY: *Concerto in D Major for Violin* (see MENDELSSOHN)

WEBER: *Oberon (highlights)*. Jess Thomas (tenor), Hüon; Ingrid Bjoner (soprano), Rezia; Erika Köth (soprano), Fatima; Hetty Plümacher (mezzo-soprano), Mermaid; Herbert Brauer (baritone), Sherasmin. Bamberg Symphony Orchestra, Wilhelm Schüchter cond. VANGUARD CARDINAL VCS 10063 \$3.98.

Performance: Good, with reservations
Recording: Excellent
Stereo Quality: Excellent

Weber's *Oberon*, written to an English text, and first given at Covent Garden in 1826, contains some wonderful music, but its stage-worthiness is compromised by a hopeless libretto. Its author, James Robinson Planché, cannot be blamed for not trying: the story combines elements borrowed from Shakespeare and overtones of the Arabian Nights with ingredients of both *The Magic Flute* and *The Abduction from the Seraglio*!

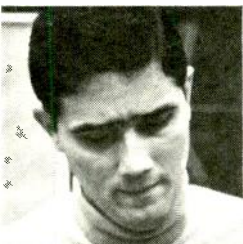
This recording (sung in German) it first appeared about five years ago on the imported Eurodisc label—testifies to the high level of Weber's musical skill, but it also confirms the fact that the opera's best pages are those which have *not* remained neglected. The Overture is an inspired example of the miniature Romantic tone-poem; "*Ozean! du Ungeheuer!*" is a real classic among elaborate dramatic scenes for soprano, and the two tenor arias, in contrasting moods, are very effective. The other five selections offered on this disc are pastoral, atmospheric, expertly written, and invariably melodious—but not particularly memorable.

Ingrid Bjoner is impressive in "*Ozean! du Ungeheuer!*", displaying tonal warmth and steadiness, but is a bit hard pressed for *fuoco* in the *Presto con fuoco* ending. Erika Köth sings Fatima's two soubrettish arias very prettily, and Hetty Plümacher's light mezzo shines in the charming Mermaid's Air. Unfortunately, Jess Thomas lacks the technique required for Hüon's music. (For better versions of "*Von Jugend auf im Kampfe*" and Hüon's Prayer, listeners can turn to Nicolai Gedda's new recording. Angel

(Continued on page 108)

The new spirit of Angel: 13 talents in a hurry.

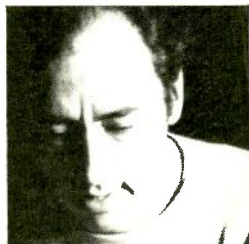
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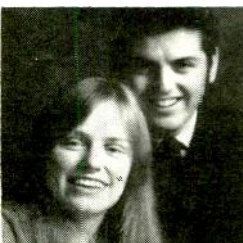
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CIRCLE NO. 3 ON READER SERVICE CARD



An impressive new recording of

MONTEVERDI'S *L'ORFEO*

Reviewed by IGOR KIPNIS

CLAUDIO MONTEVERDI'S *L'Orfeo*, first produced in Mantua on the twenty-second of February, 1607, was the first of that composer's many operas. Historically, it is one of the very earliest of the operatic species, and many consider it to be the first true music drama. These musicological concerns, however, are quite secondary to the work's proved ability to speak to us today, to arouse our emotions, and to beguile us with its lyrical and dramatic properties.

As befits its important position in music history, the opera is a relatively popular one with connoisseurs, if not exactly on the hit parade for the lay public. Until recently, however, there had been only two recordings of the work, one (on Vox) long out of print, the other deleted a few years ago. The latter, made in 1955 by Deutsche Grammophon's Archive division and directed by August Wenzinger, was a noble effort, very well performed and most sensitively sung (Fritz Wunderlich made one of his first recorded appearances in it, singing the parts of the First Spirit and Apollo). There were a few drawbacks, notably the sound (satisfactory at the time of issuance, but sadly dated now) and some awkward moments for such newly restored instruments as the zinks (cornets), with the instrumentalists fighting hard to keep in tune. How far we have progressed in the fourteen or so years since then can be heard in the newest *Orfeo*, a Telefunken Das Alte Werk production with a most impressive array of vocal soloists, chorus, instrumentalists, and the Vienna Concentus Musicus under the direction of Nikolaus Harnoncourt. And taking just these two areas alone—reproduction and instrumental technique—this is an astonishing release.

Monteverdi's original scoring, though vague about how many instruments are to be used and where, has been respected

and followed with meticulous attention, and Harnoncourt has filled in the missing elements with the same skill and imagination he has revealed in his many excellent previous recordings. For instance, rather than use a modern harp, with its greater resonance, he had a copy made of a Baroque model. Both it and a marvelously reedy regal (a little organ used for the underworld scenes) date from 1968—the preparations are very up-to-date. The entire band of musicians is heard in only a few places, such as at the beginning and in the concluding *Moresca*, but what a sound it makes! The opening fanfare of the Toccata alone, with its four muted natural trumpets, is quite enough to convince one that this is no ordinary performance. Monteverdi's chosen assemblage of instruments (ranging from brasses through strings, to a variety of continuo instruments such as organ, harpsichord, harp, lute, chitarrone, and, of course, cello, gamba, and violone) has never sounded more grandiose—nor more brilliantly played.

The vocal soloists are exceptionally good, with the Orfeo of the Hungarian tenor Lajos Kozma particularly outstanding: his is a darkish voice with a bit of an Italian sob (but not overdone) in it, and considerable virility. Rotraud Hansmann (the Euridice and the character of Music in the Prologue) and Eiko Katanosaka (Proserpina) are excellent, but I found the third soprano, Cathy Berberian (the Messenger and Hope) much too cool and unemotional—I cannot imagine anyone telling Orfeo that his wife is dead with such aloofness. The other roles have been filled with more than a degree of care, as a glance at the cast list below will reveal. For instance, the wonderful Max van Egmond is assigned to the smallish parts of the Fourth Shepherd, the Third Spirit, and Apollo (the extensive notes do not explain why this role, normally done by a tenor,

has been given to a bass). The chorus, too, is excellent, if a bit German-sounding in pronunciation.

Harnoncourt's pacing is superb; the drama moves along with a marvelous flow (how to treat the extensive recitatives in *Orfeo* is an especially difficult problem), and dances or dance-like sections—the choral "*Lasciate i monti*" of the nymphs and shepherds, for example—bounce with a most infectious spirit. Only one aspect of the performance bothers me: Harnoncourt seems at times to underplay the emotional aspect of the text deliberately. One instance has already been mentioned; another is the end of the scene in which Orfeo loses Euridice for the second time, a third the beginning of his lament at the start of the last act. In this respect the old DGG version, though slightly abridged, has the greater "affect." So, too, does a very recent recording on Musical Heritage Society MHS 939/40/41, with Michel Corboz directing a Lausanne-based vocal and instrumental ensemble, the Edward Tarr Brass Ensemble (the orchestral instruments here are partly authentic, partly modern), and a generally accomplished solo cast headed by the excellent tenor Eric Tappy. Although Corboz opts for a more sentimental approach (the instrumental *ritornello* that acts as a signature tune is sometimes slowed down to nineteenth-century speed) and a more modern, quasi-operatic direction, listeners devoted to *Orfeo* owe it to themselves to hear his most commendable, moving performance as well as the present one.

ORFFEO takes five sides. Side six in the Musical Heritage Society issue contains carnival songs from the ninth book of Monteverdi's madrigals, but the Telefunken set substitutes a musically illustrated lecture on *Orfeo*, with special attention being given to the problems of instrumentation. This is not in the least badly done, if you can understand Harnoncourt's German text (partly duplicated in subject matter in the accompanying booklet). But I would rather have had some more Monteverdi. The overall sonics, with the exception of a much too loudly cut lecture side, are extraordinarily good.

MONTEVERDI: *L'Orfeo*. Lajos Kozma (tenor), Orfeo; Rotraud Hansmann (soprano), Musica and Euridice; Eiko Katanosaka (soprano), Ninfa and Prosperpina; Cathy Berberian (soprano), Messaggiere and Speranza; Günther Theuring (countertenor), Pastore I; Nigel Rogers (tenor), Pastore II, Spirito I, and Echo; Kurt Equiluz (tenor), Pastore III and Spirito II; Max van Egmond (bass), Pastore IV, Spirito III, and Apollo; Jacques Villisech (bass), Plutone; Nikolaus Simkowsky (bass), Caronte; Capella Antiqua of Munich (Konrad Rühland dir.); Don Smithers and Ulrich Brandhoff (zinks); Eugene Müller-Dombois and Michael Schäffer (lutes and chitarrones); Gustav Leonhardt (harpsichord); Herbert Tachezi (organ); other instrumentalists; Concentus Musicus of Vienna, Nikolaus Harnoncourt cond. TELEFUNKEN SKH 21 three discs (side six is devoted to an illustrated lecture on the music and the recording by Mr. Harnoncourt) \$17.85.



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Opéra at Versailles, completed 1770, scene of the first performances of Jean Baptiste Lully's operas and ballets. (Lully was court composer to Louis XIV.)

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36624, reviewed below.) The orchestral performance is exceptional, the sound luxuriant. Modest though its rewards may be, the disc is a worthwhile addition to the catalog. *G. J.*

WOOD: *String Quartet* (see MAW)

COLLECTIONS

RECORDING OF SPECIAL MERIT

BOSTON SYMPHONY CHAMBER PLAYERS: *Recital*. Schubert: *Piano Quintet in A Major, "The Trout," Op. 114*. Brahms: *Piano Trio in B Major, Op. 8*. Poulenc: *Sextet for Piano and Winds*. Webern: *Concerto, Op. 24*. Martinu: *Nonet*. Dahl: *Duetto Concertante*. Boston Symphony Chamber Players. RCA LSC 6189 three discs \$17.94.

Performance: **Excellent**
Recording: **Very good**
Stereo Quality: **Very good**

This album, another omnibus collection by the very fine Boston musicians, includes a lively, rousing "Trout," a sensitive Brahms, a witty, campy Poulenc, a substantial reading of the elliptical Webern, a rather arch flute-and-percussion piece by Ingolf Dahl, and a good-natured, pastoral romp with Bohuslav Martinu. Personally I am a great believer in eclecticism, but I really do wonder who will buy such a heterogeneous three-record set; it's a bit like publishing a collection containing a play by Shakespeare and one by Schiller, together with short stories by Schnitzler and Hemingway, a scenario by Cocteau and one by James Joyce—at a high price. More's the pity, since there are many excellent things inside this box. In the interests of availability of the repertoire and cost, the individual discs should certainly be packaged separately. One technical curiosity: a faint low-frequency rumble which turns up from time to time and was probably picked up at the recording locale. *E. S.*

RECORDING OF SPECIAL MERIT

CEREMONIAL MUSIC OF THE RENAISSANCE. Ciconia: *Venicia mundi splendor; O Padua vidua proclamum*. Feragut: *Excelsa civitas Vincentia*. Dufay: *Supremum est mortalibus; Nuper rosarum flores*. Anon. (Trent Codex 87): *Advenit nobis desiderabilis*. Encina: *Triste España*. Isaac: *Quis dabit capiti meo aquam; Imperii proceres*. Mouton: *Non nobis domine, non nobis*. Capella Antiqua, Munich, Konrad Ruhland cond. TELEFUNKEN SAWT 9524-B EX \$5.95.

Performance: **Mostly impressive**
Recording: **Superior**
Stereo Quality: **First rate**

Although a number of these pieces, notably those by Isaac and Encina, are available in other collections, it was an interesting a-&-r idea to devote a disc to music associated with specific ceremonial occasions. The repertoire, which ranges from the fourteenth through the sixteenth centuries, was originally intended for such functions as a funeral (Encina's dirge for Queen Isabella and the Isaac *Quis dabit* for Lorenzo the Magnificent), a royal birth (Mouton), a peace treaty (Dufay's *Supremum est*), a bishop's reception (Beltrame Feragut's *Excelsa civitas* and the motet *Advenit nobis* from the Trent Codex),

or simply a motet in praise of a city (the Ciconia pieces which eulogize Venice and Padua.) The Munich Capella Antiqua do very well with most of this repertoire, investing it with the proper solemnity yet not with overdone pomp. On occasion, as with the Latin pieces, the Ciconia or the Encina, the treatment is a bit cool; one longs for more expressivity. The second side in this respect is the more impressive: for example, Isaac's *Imperii proceres*, composed in 1507 for the Imperial Diet in Constance, makes a particularly grand effect heard with these clean voices and array of ancient instruments. The recorded sound, too, is exceptionally fine; perhaps this is the moment to praise Telefunken for the very high general quality of both their sonic reproduction and pressings of late, among the very best today. As usual, texts and translations are supplied. In sum, a well-produced collection that the Renaissance buff should definitely investigate. *I. K.*



A woodcut from the series "The Triumph of Maximilian" by Hans Burgkmair I

FANFARES ROYALES À VERSAILLES: M. A. Charpentier: *Te Deum; Prélude*. Philidor: *Marche à Quatre Timbales*. Lully: *Les Aires de Trompettes, Timbales, et Hautbois*. Delalande: *Symphonies pour les Soupers du Roy; Premier Caprice*. Francoeur: *Symphonie du Festin Royal*. Adolf Scherbaum and Stanislav Simek (trumpets); Chamber Orchestra, Paul Kuentz cond. DEUTSCHE GRAMMOPHON 139431 \$5.98, Ⓜ L9 131 (7 1/2) \$7.95.

Performance: **Spirited**
Recording: **Generally excellent**
Stereo Quality: **Fine**

We have had a number of discs over the last few years devoted to French ceremonial music, and most of the repertoire on this new disc has been recorded before. That includes the famous opening of the Charpentier *Te Deum*, one of the typical spectaculars. Also previously recorded are the Philidor March for two sets of timpani, the Lully, and the First Caprice from Delalande's *Symphonies for the King's Supper*, a marvelous work with an opening French Overture very much like those of Bach's orchestral suites. Regarding François Francoeur (1698-1787), the *Symphonie for a Royal Feast* seems to be the only thing of his, other than a group of violin sonatas, that has yet been recorded. Francoeur, a violinist as well as a composer

of the usual operas and ballets, writes very entertainingly in this suite of dances and character pieces, though virtually all of the score is adapted from other composers' works, including the best-known piece, the *Tambourin* from one of Rameau's *Pièces de Clavecin en Concert*. The performances are very lively and, with the exception of a lack of double-dotting in the opening Overture of the Delalande, sufficiently stylish. The recording has slight constriction at the conclusion of its first side, but is otherwise quite satisfactory. *I. K.*

RECORDING OF SPECIAL MERIT

NICOLAI GEDDA: *German Opera Arias*. Mozart: *The Magic Flute: Dies Bildnis ist zaubernd schön*. Nicolai: *The Merry Wives of Windsor: Horch, die Lerche singt im Hain*. Flotow: *Martha: Ach! so fromm*. Goldmark: *The Queen of Sheba: Magische*

Töne. Beethoven: *Fidelio: Gott! welch Dunkel hier . . . In des Lebens Frühlingstagen*. Weber: *Oberon: Von Jugend auf in dem Kampffeld!; Vater! Hör' mich flehn zu dir*. Flotow: *Alexandro Stradella; Jungfrau Maria*. Wagner: *Lohengrin: In fernem Land; Mein lieber Schwam*. Nicolai Gedda (tenor); Bavarian State Opera Orchestra, Heinrich Bender cond. ANGEL S 36624 \$5.98.

Performance: **Excellent**
Recording: **Excellent**
Stereo Quality: **Excellent**

In this varied program, Nicolai Gedda, versatile musician and linguistic wizard, appears attired in Lohengrin's heroic mantle, Tamino's plumage, Hüon's knightly finery, Florestan's torn and ravaged garb, and other assorted vestments of German operatic personages. This recording won the German Record Prize of 1968, and for good reason: it is one of the tenor's best achievements ever.

The program is both appealing and challenging. Hüon's "Von Jugend auf in dem Kampffeld," a fiendish bravura piece, is done with great bravado, the falsetto management of the difficult *Queen of Sheba* aria (more or less ignored by tenors since the age of Caruso and Slezak) reveals outstanding skill, and Florestan's exhausting scene is brought off with great conviction

nd intensity. Only Tamino's aria—less ready and not nearly as elegant as the rest—reveals the tenor below top form. But he is really outstanding throughout the rest of the program; he consistently displays musicality and tonal purity, and is laudably restrained by his innate good taste from indulging in high-note exhibitionism. The final diminuendo in the rarely heard *Stradella* aria is the work of a true artist.

To cap it all, Mr. Gedda has provided his own informative liner notes. He gets the fine orchestral accompaniment he deserves, and very, exciting stereo sound. G. J.

RECORDING OF SPECIAL MERIT

HAROLD GOMBERG: *The Art of Harold Gomberg*. Britten: *Fantasy Quartet for Flute, Violin, Viola, and Cello, Op. 2*; *Metamorphoses after Ovid for Solo Oboe, p. 49*. Mozart: *Quartet, in F Major, for Flute and Strings (K. 370)*. Harold Gomberg (oboe); Matthew Raimondi and Felix Galimir (violins); Bernard Zaslav and Samuel Rhodes (violas); Nathan Stuch and Fortunato Arico (cellos). VANGUARD CARNAL VCS 10064 \$3.98.

Performance: Excellent
Recording: Good
Stereo Quality: Very good

One of the particular triumphs of American oboe playing has been the development of a kind of oboe artistry that—in sound and style—outdistances European competition. The American oboe sound is based more or less on a combination of French refinement and German robustness. To achieve their particular kinds of perfection, nearly all the great players make their own reeds. There is nothing so personal in the world as an oboe tone, and an oboe-nik can spot a famous player by sound alone, just as an opera buff can spot his favorite singer blindfold. All this is by way of saying that this record will do very nicely as an introduction to some of the beauties of the instrument and its repertoire as well as one of its outstanding artists. Harold Gomberg, first oboist of the New York Philharmonic, is one of the great exponents of a complex and subtle art.

The Britten Quartet is an early work and one of his first to gain wide attention; it still retains its freshness and geniality. The *Metamorphoses* of 1951 are less engaging. The Mozart Quartet (the inevitable, but highly rewarding, upside) is equally well played and recorded. Gomberg is, by the way, assisted by an excellent group of New York musicians. E. S.

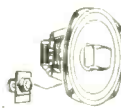
RECORDING OF SPECIAL MERIT

RENATA TEBALDI: *A Tebaldi Festival*. Wagner: *Tannhäuser: Dich, teure Halle; Elisabeth's Prayer; Lohengrin: Elsa's Dream*. Puccini: *Cristina and Isolda: Liebestod*. Bizet: *Carmen: Habanera; Card Scene*. Saint-Saëns: *Samson et Dalila: Amour, viens aider; Mon coeur s'ouvre à ta voix*. Massenet: *Manon: Adieu, notre petite table; L'oiseau qui s'agit*. Verdi: *Aida: Ritorno trionfante*. Puccini: *La Bohème: Musetta's Waltz*. Rossini: *La regata veneziana*. Lara: *Granada*. Ponce: *Atrevida*. Cardillo: *Catari, Catari*. Tosti: *A Lucchella*. De Curtis: *Non ti scordar di me*. Rodgers: *Carousel: If I loved you*. Renata Tebaldi (soprano); New Philharmonia Orchestra, Richard Bonyngue and Anton Guano cond. LONDON OSA 1282 two discs

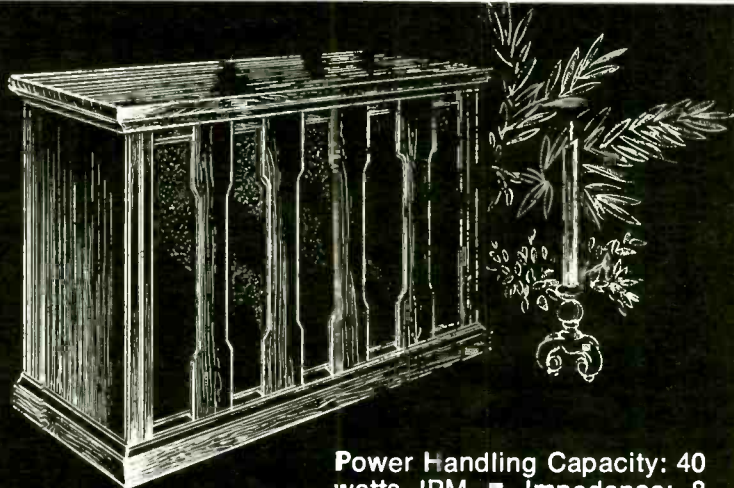
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FOUR REISSUES FOR VOCAL SPECIALISTS

WILLIAM VIOLI, owner of one of America's most comprehensive collections of vocal recordings, has recently entered the ranks of record producers specializing in the reissue of once-celebrated voices swept aside by the onrushing tide of newer singers and richer sound. Four discs from Mr. Violi's lengthy roster of new releases on the OASI label have been singled out as having more than routine interest:

OASI 500 features the first recordings ever made by Giuseppe di Stefano. He began his career, it seems, during the war years of 1942-1943, and first experimented with pop music under the fitting name of "Nino Florio." Four selections of minimal musical interest find the twenty-one year old Di Stefano backed by a tired-sounding combo; on nine others, all Italian and Neapolitan songs of the traditional variety, he has only a piano accompanist. It doesn't take much hindsight to discover a major talent in the making: not only a pure voice of lovely quality, filled with the exuberance of youth, but also a considerable amount of artistic discipline and imagination. Here was a singer on the threshold of a career, but one who could bring meditative lyricism to a normally rip-roaring song like "Vieni sul mar" and a haunting, nostalgic quality to "Santa Lucia luntana," and whose "Si vous l'aviez compris" could already stand comparison with the old Caruso standard. Without overstating the significance of this curio, it is an interesting souvenir of a young man who, had he managed his magnificent talent more wisely, might have gone on to become the most celebrated singer of his generation.

OASI 505 presents the late Conchita Supervia (1895-1936) in three operatic selections and seven songs in Italian, French, and Spanish. The entire program is pervaded by this unique mezzo's striking individuality. Hers was a remarkably flexible voice, governed by a very personalized technique. The tone, with its rapid-fire vibrato, takes some getting used to, but once that is accomplished, the listener's surrender is complete, and undisturbed even by an occasional flat note or two. Supervia had a bagful of vocal tricks: *portamenti*, unexpected grace notes, melismatic embellishments, insinuating inflections (listen to the castanet-like figurations in her *Les Filles de Cadix*). Her sound is too fragile for Dalila's "Printemps qui commence," but "Connais-tu le pays" (*Mignon*) is very fine, and the sprightly quintet from *Carmen* (in Italian, assisted by some La Scala stalwarts) will neatly complement her better known *Carmen* recordings.

OASI 513, on the other hand, is the only currently available showcase for beloved, rotund Salvatore Baccaloni, master of the *buffo* style and juicy diction. Born in 1900, Baccaloni was around thirty when he recorded these selections for Italian Columbia. He was an all-around basso in those days (you can hear his Sparafucile, of

all things, on the early Victor complete *Rigoletto!*), which explains why he sings the part of Padre Guardiano in the *La forza del destino* duet on this record, while Emilio Ghirardini assumes the natural Baccaloni role of Melitone. Not surprisingly, however, the *buffo* bits show him at his best, and demonstrate why the Met lured him away from Italy in 1940. His comic sense and rhythmic *élan* make "Udite o rustici" (*Elisir d'amore*) irresistible, and it is hard to find a more spirited and better vocalized version of the delicious "Cbeti, cbeti, immantamente" duet from *Don Pasquale* than the one offered here by Baccaloni and the able Ghirardini. Collectors will surely want to acquire this reissue.

And they will want OASI 519 as well, with Riccardo Stracciari, the great baritone (1875-1955). Stracciari was a singer in the grand manner, and nearly everything he offers in these ten selections (seven electric Italian Columbias, three acoustics, presumably Fonotipias) is on the spectacular scale. He was one of the few baritones (Tibbett was another) who could sing all the low notes in the treacherous Toreador Song without faking them; as for his high register, just listen to the way he takes the A-flat on the phrase "delle tue gesta" in the "O sommo Carlo" from *Ernani*. There are three excerpts here from *Otello*: the *Brindisi* is brilliant, the fine *Credo* is impaired by two flatted notes (one of Caruso's letters amusingly comments on this unfortunate tendency of Stracciari's), and the Oath Duet is spoiled by the unsubtle work of tenor Nicola Fusati. "La ci daven la mano" (with soprano Aurora Rettore) is rather wrongheaded Mozart, but the Prologue from *Pagliacci* and the arias from *Dinorah*, *Andrea Chénier*, and *La Gioconda* are all outstanding.

I am not happy with the technical reproduction of these discs, because they appear to have been over-amplified and improperly equalized. The distortion on the solo voice is often disturbing, and on choruses it is barely listenable. Mr. Violi should seek better technical assistance before undertaking further releases from his valuable catalogue. There are no annotations with the discs, and such valuable information as recording dates and original labels is also missing. Still, reissues like these perform a worthy service to the specialist, and they deserve support. *George Jellinek*

GIUSEPPE DI STEFANO: *His Earliest Recordings*. OASI LP 500.

CONCHITA SUPERVIA: *In Opera and Song, Vol. 3*. OASI 505.

SALVATORE BACCALONI: *Basso Buffo*. OASI 513.

RICCARDO STRACCIARI: *Recital*. OASI 519.

\$5.00 each disc (available in some shops, or from OASI, 1231 60th Street, Brooklyn, N. Y. 11219).

\$11.90, ® K 90163 (7½) \$11.95, © D 33163 \$14.95.

Performance: A treat for Tebaldiani

Recording: Excellent

Stereo Quality: Very good

Renata Tebaldi is quoted by Terry McEwen in the notes that accompany this unusual album: "These are the two records of all those that I've made of which I am most proud. When I am no longer singing, I would like to be remembered through them." She will be, and she should be. This is an amazing showcase for a soprano who has been a top-ranking star in opera for twenty-one years—and would be for any soprano, for that matter.

She sings Wagner, Bizet, Massenet, and Saint-Saëns in Italian, for—to quote the notes again—"she felt that it was unwise for her to memorize German words that she did not understand and record the Wagner arias without being able to color and phrase with freedom. Secondly, she felt that her French would be thickly accented, and too much concentration on proper pronunciation would again rob her of the freedom she needed for expression." A wise decision. The catalog abounds in idiomatically sung Wagner, Bizet, *et al.*, and why should the language barrier deprive us of this music as reflected through Tebaldi's special kind of warmth and femininity? Besides, her legato is the kind Wagner would have been ecstatic about. Elsa and Elisabeth are roles Tebaldi has done on stage, and her immersion in the characters is entirely convincing. "Dieb, teme Halle" is delivered with firm tones that are beautifully formed, the Prayer is deeply reverent, and Elsa's Dream is phrased with delicacy and with lovely grace notes that somehow sound with a special "grace" in Italian. Her *Liebestod* is also beautiful in tone and phrasing. After the first few measures, the strangeness of the text no longer matters.

Of the French arias I am more critical: the *Hab.mera* is ladylike and very well vocalized, but the artist seems much more concerned with mere singing than with expression. Both in the strongly dramatized Card Scene and in Dalila's arias there seems to be an overemphasis on chest tones. The well-supported low notes, however, are noteworthy indeed, and the bold octave run from high B-flat in "Amour, viens m'aider" is impressive. Manon's *Adieu* is more notable for Tebaldi's lovely rich-toned *mezza-voce* than for stylistic rightness of timbre.

Rossini's *La regata veneziana* songs are enchantingly sung. Among the encores, *Estrellita* is the weakest: aside from being vocally uneasy, the soprano seems lost in a sea of strange orchestral sounds. I find the orchestration (by Douglas Gamley) equally intrusive in *Granada*; the other encore pieces, less clumsily orchestrated, are rendered just about irresistibly.

Terry McEwen contributes some gushing liner notes for this extravagantly illustrated (but very carelessly edited) album. For once, however, I am not affronted by the hyperbolic prose. It's easy to gush about Tebaldi, a beautiful woman and an artist endowed with a superabundance of charm. True, the younger Tebaldi could do things in the high register with a floating ease she can manage no longer. But there is still reassuring evidence here of an enduringly beautiful voice and satisfyingly mature artistry. *G. J.*

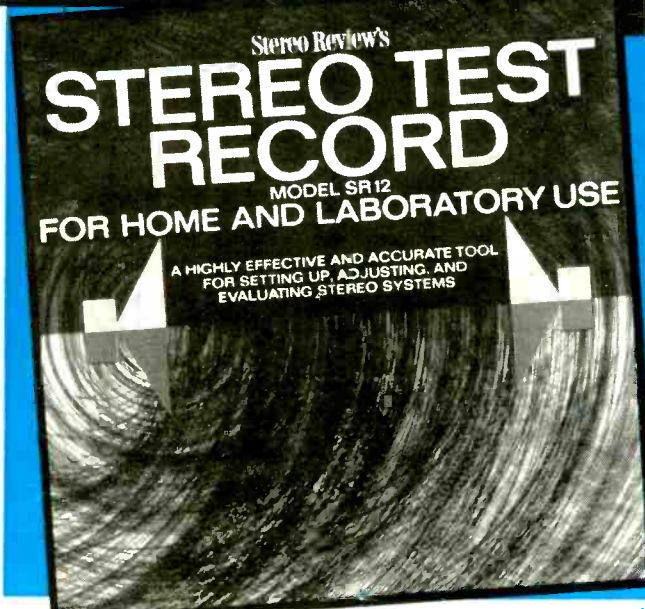
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Twentieth in a series of short sketches (in this case autobiographical) of our regular staff and contributing editors, the "men behind the magazine"—who they are and how they got that way. In this issue, Tape Horizons columnist

CRAIG STARK



I WAS BORN in Minneapolis, Minnesota, August 30, 1938, but spent most of my early childhood in Sioux Falls, South Dakota, where my father was Dean of Calvary Cathedral. Although none of the family played an instrument (and I early rebelled against piano lessons), music was an extremely important part of our home life, and I can recall learning even as a pre-school child to distinguish between works by two such similar composers as Mozart and Haydn. One of my most vivid memories from the war years was of servicemen stationed at the nearby Air Force base coming for supper every Sunday evening and afterwards listening hour after hour to classical 78's played on a Montgomery Ward radio-phonograph equipped with a cactus needle.

By sixth grade, however, when the family moved to Washington, D.C., my affections had switched from music to science, and chemistry in particular. Ministers' children are often hellions, and I think I must have manufactured small quantities of every non-nuclear explosive used in the war, much to the consternation of the senior warden of the church. A friend of mine at the time operated a pirate radio station which he tuned alternately to the standard broadcast band and to the police frequencies, dealing out a fair measure of abuse on both, while carefully making transmissions short enough to escape triangulation by the authorities. From this exciting, if disreputable, beginning, I came to an interest in radio and electronics.

In 1953 my father was elected Bishop of Newark, and rather shortly after we moved to Montclair, New Jersey, I became a radio ham (K2HGM, a call I retained until a few years ago). During my high-school years I also rediscovered my interest in music, and by my senior year had scraped together a kit here and a kit

there into a rather primitive component system. Having always built my own radio equipment, I was convinced that there was *no* piece of audio equipment which could not but profit from suitable self-designed modifications. Some of this attitude remains to this day—I am likely to have the circuit diagram out and the covers off a new component even before it is plugged in.

From my earliest years I had enjoyed considerable verbal fluency, and in high school I started to look forward to a career either as a writer or as a lawyer. On a car trip West during the summer after eleventh grade, however, I came across a paperback titled *The Great Ideas of Plato*, and philosophy thereafter became my dominant intellectual passion. Another passion also arose at this time: during my senior year I started "going steady" with Linda Borden, who, after a whirlwind six-year courtship, became my wife.

In the fall of 1956 I enrolled in Harvard College, where, for the first time in my life, I experienced a sense of "belonging" within a community. My major was clear from the start, but as I also had a strong interest in religion and in its relationship to philosophy, I came to anticipate a career in the pulpit. Weekly dates at the Boston Symphony (I was lucky enough to obtain season tickets for my then-future wife and me), a slowly improving component system, and the Harvard Wireless Club all complemented my studies. In philosophy I was principally influenced by the late Professor Raphael Demos, whose Platonic scholarship was internationally known, and whose humane qualities as a teacher have yet to be matched by anyone I have ever met.

After graduating with honors in philosophy, I undertook what proved academically to be a rather abortive year, first at the Episcopal Theological School (three weeks!) and subsequent-

ly at Harvard Divinity School. It quickly became clear that if I had a ministry, it lay in university teaching, for my interest in religion was and continues to be philosophical, not theological. The year ended on a high point, however, as I was married on June 10, 1961, a week after my wife graduated with highest honors (and Phi Beta Kappa) from Wellesley.

The following fall I enrolled in Princeton University, from which I received a master's degree in philosophy of religion in 1964 and my doctorate just this year. It was in graduate school that my special interest in tape recording first developed, and I formed a friendship with the owner of the House of Hi-Fi, in Trenton, which eventually made it possible for me to acquire a first-class component system.

My daughter was born during my last year at Princeton, on April 21, 1966, and that summer we moved to Painesville, Ohio, where I am now assistant professor of philosophy at Lake Erie College. I have also served as the college's "chief recording engineer," taping concerts and making broadcast copies for radio station WCLV when artists' permission can be obtained.

My professional connection with the world of audio came about quite unexpectedly. My interest in recording and reproducing music led me to make constant inquiries of all those who I supposed could help me toward improving my system, even by inaudible increments. Presuming upon the connection of an old friend in common, I wrote to Technical Editor Larry Klein, and in the letter described my test-equipment-riddled system. The result was "Stark Stereo," an "Installation of the Month" feature in September 1966 *STEREO REVIEW*, a lunch with Larry on the same day I was interviewed for my present teaching position, and an appearance on the radio program "Men of Hi-Fi."

Knowing of my interest in the problem of dynamic-range fidelity, Larry later forwarded a few reader letters to me for comment, and I sent him the carbons of my replies. After reading them he asked me to do an article ("The Dynamic Range of Music," June 1968) on the subject, and I have done a number of others since. As my special interest, for some years now, has been tape recording, I suggested to Larry that when and if Drummond McInnis retired, I would be interested in replacing him. It developed that the suggestion was propitiously timed, and here I am, circuitously, serendipitously, and happily, the author (since May 1969) of the monthly "Tape Horizons" column.

The rave reviews keep coming . . .



5

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Stereo & HI-FI Times — Winter-Spring 1970

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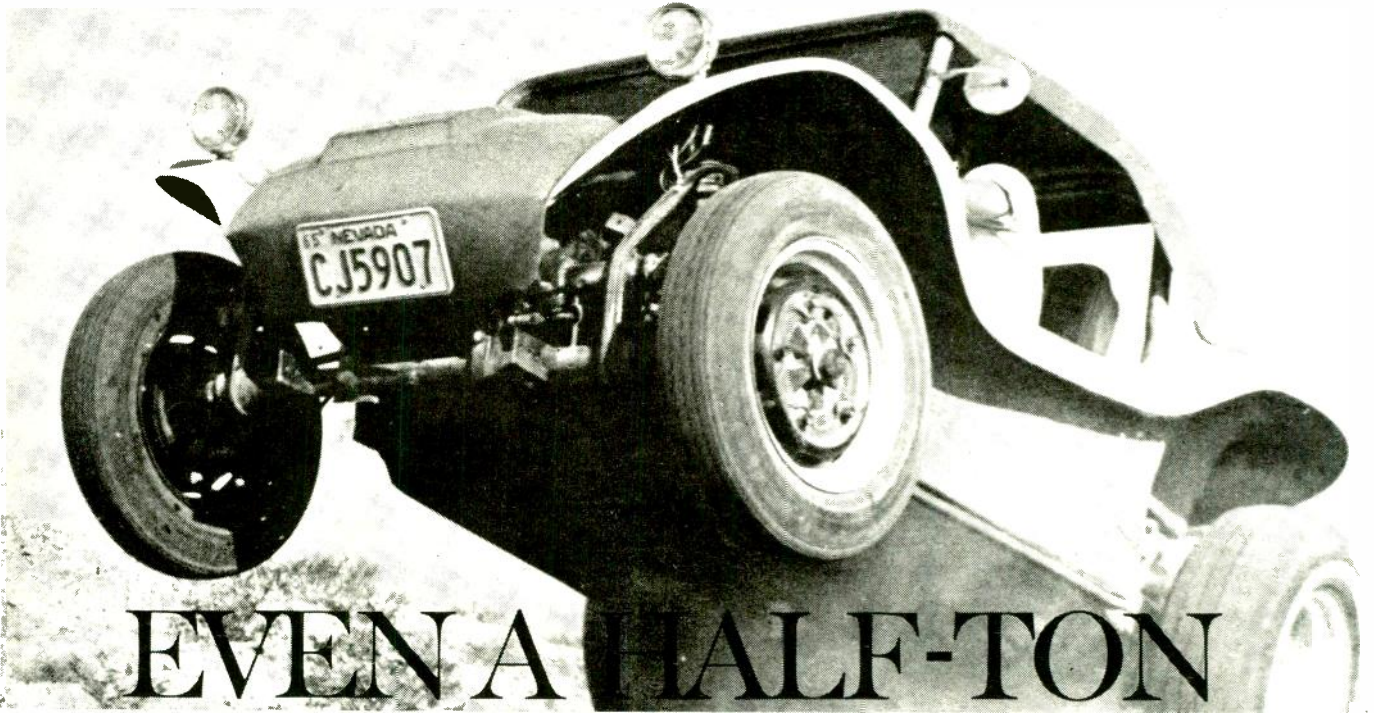
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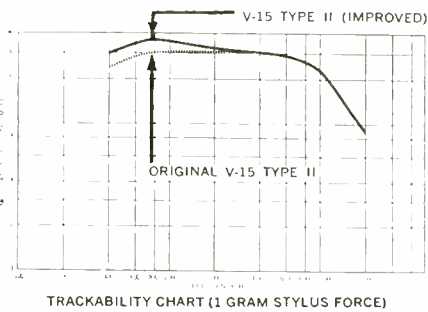
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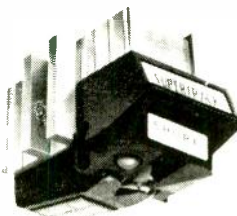
The "Mint 400" Del Webb Desert Rally

EVEN A HALF-TON DUNE BUGGY SOMETIMES WEIGHS $\frac{3}{4}$ GRAM



The same inertial forces that make a vehicle airborne when cresting a hill affect the tracking force of the phono stylus. Record surfaces, unfortunately, are a morass of minuscule hills and valleys. When the stylus is nominally tracking at 1 gram, this force significantly *increases* as the stylus enters a "hill," and *decreases* as it begins the downward "plunge." In addition, frictional characteristics of the tone arm or record changer mechanism may further affect uniformity of tracking forces; however, the *Shure V-15 Type II Improved Cartridge* retains its trackability throughout the audio spectrum. It accomplishes this difficult task within a critically determined latitude of tracking forces ($\frac{3}{4}$ to $1\frac{1}{2}$ grams) to insure continuous contact with the groove walls regardless of the varying tracking forces caused by the hills and valleys in a record groove.

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ENTERTAINMENT

POPS • JAZZ • FILMS • THEATER • FOLK • SPOKEN WORD

Reviewed by DON HECKMAN • PAUL KRESH • REX REED • PETER REILLY

MICHAEL ALLEN: *For the Love of Mike*. Michael Allen (vocals); orchestra, Johnny Harris arr. and cond. *Early in the Morning; Paradise; Sing Me a Tune; On a Clear Day; Have I the Right?; The Band Played On;* and six others. LONDON PS 564 \$4.98.

Performance: Boy singer
Recording: Good
Stereo Quality: Excellent

Michael Allen sounds to me like what was once called a "boy singer." A "boy singer," for those of you who don't remember that far back, is one who sang with a big band, almost anonymously, and had a pleasant and completely unremarkable style and sound. In the old days such really diverse types as Sinatra and Merv Griffin functioned as such. Well, we all know what happened to those two, but I have a feeling we will never see anything like that with Mr. Allen—unless he changes careers or, barring that, both voice and style. As matters stand, these latter are virtually non-existent. He chirps through Jim Webb's *Where's the Playground, Susie?* as if he were asking directions, and the Lerner-Lane *On a Clear Day*, never a very modern-sounding song, seems in Allen's performance as if it were written for a Jinx Falkenberg-Ann Miller low-budget musical of the Forties. When Allen tackles a truly lousy song, like *Sing Me a Tune*, he gives it the same winking-eye, I've-never-felt-so-musical-in-my-life-before, grinning treatment. A disaster. P. R.

BARBARA: *Barbara in Concert*. Barbara (vocals); orchestra, Michel Colombier cond. *Toi; Plus rien; Göttingen; La Solitude; Pierre; N'antec;* and five others. PHILIPS PHS 600316 \$4.98.

Performance: Excellent
Recording: Good
Stereo Quality: Fair

Will someone explain to me why, in a day when every other American pop album I receive comes with the lyrics enclosed on a separate sheet, companies still send out releases by important foreign artists without even the sketchiest translations of the lyrics? Here is an album by an artist who is known throughout the French-speaking world for her songs and performances, who is the ob-

ject of a fairly large cult in France itself, and who for the last six years has been one of the top-selling recording stars on the Continent. Yet this album is bereft of any clue as to what the songs are about for the listener without any French. Does it have something to do with copyrights? If so, will someone explain it on the package? Is it because the companies feel that such records will sell only to Francophiles anyway? Or is it just cheaper not to bother?

All right, you don't speak French. What you will hear on this album is one of France's finest female singers with a small but musi-

LEON BIBB: *Foment, Ferment, Free . . . Free*. Leon Bibb (vocals); orchestra, Cole-ridge Perkinson arr. and cond. *Brother, Where Are You?; I Am Free; My Man; Celebration; Slaves; Rocks and Gravel;* and six others. RCA LSP 4202 \$4.98, Ⓢ P8S 1519 \$6.95.

Performance: Heavy
Recording: Good
Stereo Quality: Good

Though all the intentions of this album are good, the execution is a trifle jumbled. Briefly it is a collection of black poetry and songs, all performed by Leon Bibb. Some of it is highly successful—the contributions of the black poets Elton Hill, Abu Ishak, and Dudley Randall, for example. The prevailing tone is the by now familiar mixture of rage, despair, and militancy. Unfortunately, perhaps because of the commercial tang to much of Bibb's delivery and the awkwardness of the form of the album, it is not as moving as it should be. There are some powerful things here, in particular D. T. Ogilvie's *Last Letter to Western Civilization*, a fiery and frightening polemic, and the bleak five-part *From the Children of the Ghetto*. But ironically, the most effective piece of material is a really funny song by Bibb, the story of a black who has made it big in the white world of Wall Street and who scorns a down-to-earth girl's proffered candied yams and collard greens, insisting instead upon beef bourguignon and a lightly chilled red wine. She straightens him out in a hurry, telling him he can go right back downtown, and that, "If you can't act black, don't stick around . . . move, Baby!" It has the kind of insight and humor that so used to distinguish the work of Langston Hughes in his gentle parables about Harlem life. I'd like to hear more of Mr. Bibb's work in that vein. P. R.



EUBIE BLAKE
A fertile recall of ragtime tunes

cal voice singing a collection of her own songs. Since so much depends on Barbara's masterly manipulation of her voice in the phrasing of her delicate and subtle lyrics, and the intensity of feeling behind these lyrics, the whole thing will probably be a washout for you. It would be like listening to Leonard Cohen without knowing English.

For those of you who speak French this album should be indispensable. Barbara is in top form here, singing some of her most famous songs, including *L'Amoureuse, La Solitude*, and *Mes Hommes*. It was recorded "live," so that the sonics are not all that they might be. But Barbara's real communication with her attentive audience is wonderfully apparent, and that is a distinct gain.

For everyone else (97 per cent of the record-buying public) I am afraid this disc will be a bore. Barbara is not a big, belt-'em-out performer. Her touch is light and pastel-like, and it is, unfortunately, almost all in her lyrics. P. R.

RECORDING OF SPECIAL MERIT

EUBIE BLAKE: *The Eighty-Six Years of Eubie Blake*. Eubie Blake (piano and vocals). *Dream Rag; Charleston Rag; Maple Leaf Rag; Semper Fidelis; Eubie's Boogie; Poor Jimmy Green; Tricky Fingers;* and twenty-two others. COLUMBIA C2S 847 two discs \$9.98.

Performance: An audio history/biography
Recording: Very good
Stereo Quality: Okay

At eighty-six, pianist/composer Eubie Blake is a living artifact of American pop music. Best known as the composer of *I'm Just Wild About Harry* and *Memories of You*, Blake has also written literally hundreds of other tunes and, perhaps more important, was one of the first black men to successfully

Explanation of symbols:

- Ⓜ = reel-to-reel tape
- ⓐ = four-track cartridge
- ⓑ = eight-track cartridge
- ⓒ = cassette

Monophonic recordings are indicated by the symbol Ⓜ; all others are stereo

break into the white-dominated entertainment industry. With lyricist Noble Sissle, he wrote the score for *Shuffle Along*, a 1921 all-black musical that revolutionized Broadway dancing styles and made major stars of Florence Mills and Josephine Baker.

Happily, Blake's fingers are still remarkably agile, and he retains a fertile recall of rag tunes that long ago slipped into the obscure past. Columbia has released this two-disc collection of Blake performing some of his music and some of the music that touched his life. My only regret is that producer John Hammond did not choose to devote more time to Blake's reminiscences about his career. (A recent recording by Willie "The Lion" Smith demonstrated just how fascinating and valuable such reminiscences can be.) Even so, this obviously is an important historical document. Don't miss it. *D. H.*

RECORDING OF SPECIAL MERIT

BLIND FAITH: *Blind Faith*. Eric Clapton, Steve Winwood, Ginger Baker, Rick Grech (vocals and instrumentals). *Head to Cry Today; Can't Find My Way Home; Well All Right; Presence of the Lord; Sea of Joy; Do What You Like*. ATCO SD 53-304B \$4.98, © X 304 (3¾) \$5.95, ④ X 4304 \$5.95, ⑥ M 8304 \$6.95, © X 5304 \$6.95.

Performance: Crème de la crème
Recording: Excellent
Stereo Quality: Excellent

Up from the defunct groups rose Eric Clapton, Ginger Baker, Steve Winwood, Rick Grech. And rose to the top—like Cream—which some of them once were. Here they are, together at last in all their blind faith in themselves, and too good to be true. It was easier, not long ago, to write about rock-and-roll groups. After all, there were only a few worth noting: the Beatles, the Stones, the Doors, the Byrds, and they played together and stayed together. (As far as I know, those mentioned are still together in some form, although their futures all seem in doubt.) Where was Blind Faith back then? Before. Blind Faith was a group of note called Cream, which included Eric and Ginger. Before that, Clapton had been with the John Mayall Blues Breakers and the Yardbirds. Ginger was once with the Graham Band Organization. Winwood is an escapee from Traffic and Grech from Family. The important thing is that they made this record and proved that stars still shine super-bright in the company of other stars.

The music is irresistible. I've noticed even hard-nosed rock antagonists bobbing their heads to Ginger's drum wizardry. The selections are all genius-inspired and sung to the crisp blues rock wail of Steve Winwood. Each of the six songs times out at an average of seven minutes, so there is no stinting on the development and inventiveness of the music. The only complaint I have is the richness of this diet. Blind Faith makes most other groups now sound like skimmed milk. But if you're not on a low-cholesterol kick, try some of this. *R. R.*

MICHAEL BLOOMFIELD: *Live at Bill Graham's Fillmore West*. Michael Bloomfield (guitar, vocals); Nick Gravenites (vocals); Bob Jones (drums, vocals); Taj Mahal (harmonica and vocals); other musicians. *It Takes Time; Oh Mama; Love Got Me; Blues on a Westside*; and three others.

COLUMBIA CS 9893 \$4.98, © HC 1213 (3¾) \$7.98, ⑥ 18 10 0758 \$6.98.

Performance: Uneven jam-session style blues
Recording: Good
Stereo Quality: Good

Michael Bloomfield must still feel nostalgic about the Electric Flag, his rocking blues band of recent demise. For this jam-session-style date at the old Fillmore West, Bloomfield has assembled a group of musicians whose ensemble sound is very similar to that of the Flag. And the presence of singer/song-writer Nick Gravenites, one of the more prominent performers on the first Electric Flag recording, helps underline the feeling.

That's about as far as the resemblance goes, however, since the absence of drummer Buddy Miles and bassist Harvey Brooks dilutes the brilliantly explosive rhythmic fury that was the Flag's most attractive quality. Bloomfield is as good as ever—which,



JOE BYRD
Music for the Establishment in 2001

in its better aspects, means performances that are only slightly less appealing than the work of, say, B.B. King. And a brief appearance by Taj Mahal reminds us how good *he* can be when he avoids the superficial nonsense that usually colors his act. The Fillmore sounds have resulted in an uneven record, but it's a pretty accurate picture of the current condition of blues/rock. *D. H.*

RECORDING OF SPECIAL MERIT

JOE BYRD AND THE FIELD HIPPIES: *The American Metaphysical Circus*. Joe Byrd and the Field Hippies (vocals and instrumentals); Joe Byrd arr. and cond. *The Sub-Sylvian Lullabies; Kalyani; You Can't Ever Come Down; Moon Song; Pelog; American Bedmusic I/Four Dreams of a Departing President/Patriot's Lullabye; Nightmare Train; Invisible Man; Mister 4th of July; Gospel Music for Abraham Ruddell Byrd III/Gospel Music; The Southwestern Geriatrics Arts and Crafts Festival/The Sing-Along Song; The Elephant at the Door; Leisure World; The Sing-Along Song*. COLUMBIA MS 7317 \$5.98.

Performance: Moondreams and parodies
Recording: 2001 today
Stereo Quality: Excellent

Today, time passes quickly and its passage is chronicled so fast that we can almost reminisce about the year 2001 . . . today. So be it! "Remember how it will be?" we ask each other as we listen to the "American Metaphysical Circus." Joe Byrd and his Field Hippies have created such a complete musical space-and-time trip that after only two or three playings, I realized the album is a classic. The music on this record is so richly complete that someone should write a book for it and stage it. What a fabulous Broadway musical Joe Byrd could create! *The Sub-Sylvian Lullabies* are a modern sub-culture's *Midsummer Night's Dream*. The electronic voices squeal promises of future delights that lie waiting for each of us atop moon mountains. I was inspired to daydream of love in the silvery dust of endless craters. When Susan de Lange sings the line, "Come down, baby, come down easy," she creates images of weightless romance. She also has all of the verve and musicality of Jackie Cain, which to me is perfection. Part two is called *American Bedmusic I or Four Dreams for a Departing President*. The first song is *Patriot's Lullabye*, with bitter parodies on our national anthem and other patriotic hymns. The music is so sweet and gentle I was sure I was listening to the best of *The Sound of Music* or *Snow White*, until the electronics once more jarred me into *Nightmare Train*, where the rock beat pummels the lyric's message—black is not beautiful but dangerous. *Invisible Man* delivers the hint that there is nothing more passé than a past President. I doubt that "they've forgotten your name in Johnson City and left you in the Texas of your mind." (That seems a too-quick verdict on history, but even a classic can contain a cliché or two.) A deliberately scratchy imitation of an early jazz record, *Mister 4th of July*, ends side one, complete with tap sounds and the scratch of a steel needle stuck in the end groove. Round and round—tick! tick! tick! It's not by accident Joe Byrd can pull off such musical camp. He is a descendant of the Virginia Byrds (no, that's not a new rock group) and studied history first-hand as it happened. He has also studied, conducted, arranged and composed music all of his short life. Gospel, jazz, blues, and modern electronic sounds are all very familiar to him. It is from all these roots that his current environmental music stems, and they can be heard brilliantly employed in *Gospel Music for Abraham Ruddell Byrd III*. "Metaphysical Circus" is at its best when taking a positive position on the music of today and tomorrow, as in *The Sub-Sylvian Lullabies*. At its worst, it is immaturely bitter—ribbing gospel, leisure time, or California's hippie sub-culture. I have the feeling Joe Byrd is a very disappointed drop-out of today, but chances are he will be leading the Establishment on the moon. *R. R.*

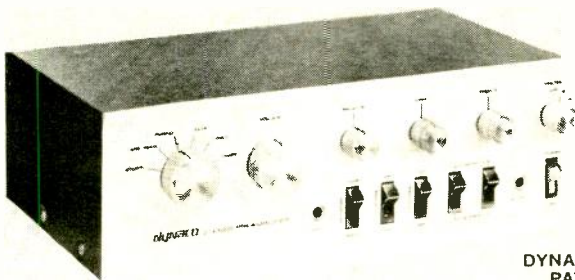
DELANEY & BONNIE: *Home*. Delaney & Bonnie (vocals and instrumentals). *It's Been a Long Time Coming; A Right Now Love; We Can Love; My Baby Specialize; Everybody Loves a Winner*; and five others. STAX STS 2026 \$4.98.

Performance: Where has all the charm gone?
Recording: Memphis sound
Stereo Quality: Okay

Delaney and Bonnie have become less folksy than they were on their first album. There
(Continued on page 118)

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(Stereo Review, January 1968)



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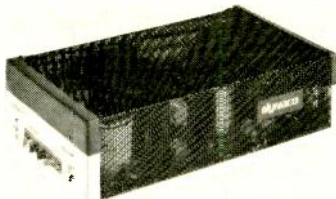
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The Stereophile, Vol. 2, No. 9, 1968

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Julian Hirsch in Stereo Review, January, 1968

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is less of the hand-clapping and meeting-house bravado which first endeared them to the hearts of the young. "Home" finds everybody still shouting, but it's to the Memphis beat now, which is still country but not so western. I can't make up my mind whether the sound is better for them or not. The two seem to have lost the naïve charm they once exuded, like newlyweds just back from a honeymoon. The beat is often so persistent and fuzzy that it threatens to wipe out the vocals altogether, especially tiny Bonnie. In *My Baby Specializes*, the fuzz and muddle is really rampant. The lead song, on side two, is titled *Things Get Better*, and I don't know if the pun is intentional, but the song sounds very much like the advertising jingle "Things go better with Coke." Things are not going better with Delaney and Bonnie since they moved to Memphis. I hope they have the good sense to move back home real soon. R. R.

THE DOORS: *The Soft Parade*. The Doors (vocals and instrumentals). *Touch Me; Tell All the People; Wishful Sinful; Shaman's Blues; Do It; Easy Ride*; and three others. ELEKTRA EKS 75005 \$5.98, (R) X 5005 (3 3/4) \$5.95, (4) X 45005 \$5.95, (8) M 85005 \$6.95, (C) X 55005 \$5.95.

Performance: More depth than usual

Recording: Good

Stereo Quality: Good

Either I am changing or the Doors are changing. I suspect that it is both, for there were many moments I really liked on this latest album, and a few for which I feel they deserve high praise. Although the Robbie Krieger songs—*Touch Me, Tell All the People*, and *Wishful Sinful*—are the popular hits of this album, and they are good enough in their way, they don't represent any real advance on the Doors' previous work.

What does represent an advance is the work of Jim Morrison. He has composed at least two songs here that I think are truly superior, and though they often overreach into a semi-hysterical sort of mysticism, they left me convinced that there is more to Morrison than his apparent desire to become a sex symbol around whom the groupies of the world are to unite. These two songs are *Shaman's Blues* and the more ambitious (and more successful) *Soft Parade*. *Shaman's Blues* is a love song of sorts, sustained by a tense and urgent lyric and a performance that is one of the best I have ever heard from this group. But it is *The Soft Parade* which impressed me most. Nearly eight minutes long, it is an odd, sad song about someone searching for a personal faith in a world of desperation and violence. Morrison here mines an intelligent vein of speculation on the current condition of man in a time when the traditional faiths seem to have lost their pertinence. That he is able to do this kind of thing, and do it well, within the framework of rock seems to me to be a considerable achievement. At times the song becomes overwrought and a bit pretentious, but on the whole it is a serious and sincere inquiry into a subject I never expected the self-proclaimed "politicians of sex" would touch.

The rest of the album entertained and irritated me in almost equal measure—the Krieger songs really seem a bit tired at this late date, but I know that there is a huge audience for them. In any event bravo, Mr. Morrison. Perhaps all those years of wearing

the skin-tight suits he squeezes into has finally pushed some blood up to the brain. P. R.

ALICE FAYE: *Alice Faye in Hollywood (1934-1937)*. Alice Faye (vocals); orchestras. *Nasty Man; Yes to You; I'm Shooting High; Goodnight, My Love; Slumming on Park Avenue; Never in a Million Years; There's a Lull in My Life*; and nine others. COLUMBIA (M) CL 3068 \$1.98.

Performance: Alice Faye?

Recording: Excellent re-mastering

A famous young actress once said, after watching Alice Faye in one of her late-show movies, "Jeez! How did she ever make it?" Miles Kreuger's liner notes endeavor to tell us: ". . . raised in the heart of Manhattan's teeming West Side, on 'Double-Fifth Avenue,' as she recently quipped . . . in all her years of grammar school at P.S. 84 . . . she maintained very good grades and was never



THE KINKS

A very creative and original rock group

late even once." Her career goes straight up from there. Alice joined a chorus, then sang with Rudy Vallee's orchestra, went to Hollywood, replaced "tempestuous continental star Lilian Harvey" after she walked off the set, made a hit—and a new star was born. This album draws from those years when Miss Faye was at her dizzying pinnacle in such blues-chasers as *365 Nights in Hollywood, King of Burlesque*, and *She Learned About Sailors*. There are sixteen songs here, and each one is unique in both character and performance.

As an actress, Miss Faye was the mistress of a variety of cinematic techniques: a baby pout, a soulful look (at dramatic moments), an inability to focus her eyes on her leading men (she always seemed to be looking somewhere off-camera, as if she were not quite sure she had a firm contract), a low-pitched speaking voice redolent of "Double-Fifth" Avenue, and an extremely pretty, long-legged frame which she used in a few ragged time-step dances. In moments of stress she rolled her eyes moistly, and in moments of happiness (or seduction) she winked, sometimes directly at the camera. I once saw a film with Miss Faye and Shirley Temple in which Miss Temple's performance was her usual incitement to lustful insanity for the Humbert Humberts in the audience, but Miss Faye knew she could out-

dimple and out-cry the million-dollar mopet. And she did.

Unfortunately none of the material here is from her film soundtracks. It is all studio-recorded, beginning with the song (*Nasty Man*) that shot Alice to stardom in 1934 and ending with *Wake Up and Live* from the 1937 film of the same name. They vary in sound but little in quality. The high point would have to be *Here's the Key to My Heart*, in which Alice inquires whether or not it is a sailor named Jack or Jim or Bill knocking at her door and is answered by Rudy Vallee that it is the entire U.S. Navy paying a call. *Speaking Confidentially* offers her voice overdubbed in a two-track rendition. The only two songs here that can be considered standards are *I've Got My Love to Keep Me Warm* and *There's a Lull in My Life*, which, her performance seems to imply, are nothing special.

As usual in Columbia's "Hall of Fame" series, the old masters have been immaculately restored, and the sound, a bit pinched in the early stuff, gets progressively better and better until, in the 1937 selections (Alice cut four sides from *Wake Up and Live* in one intensive recording bout on March 18 of that year), she sounds almost as she did when I saw her recently on the Johnny Carson show. After singing a number or two Carson asked if she had any advice for young people trying to break into show-biz. Miss Faye thought it over for a moment and then, looking slightly to the left of Carson, rolled her eyes mournfully and said, "Well, I guess, just keep moving. . . ." Grappling, Carson urged, "You mean to move to California or New York?" Pondering this, Alice said slowly, "Well, not necessarily . . . you know . . ." (big smile and wink at camera) . . . just keep *moving*." Slow fadeout.

Now we know how she made it. P. R.

JO-ANN KELLY. Jo-Ann Kelly (vocals and guitar). *Louisiana Blues; Fingerprints Blues; Driftin' and Driftin'; Look Here Partner; Moon Going Down;* and six others. EPIC BN 26491 \$4.98.

Performance: "Authentic" white blues
Recording: Okay
Stereo Quality: Okay

Wow, is this a freaky record! Jo-Ann Kelly is a young, white, English chick who sings blues in a voice that sounds eerily like a black, male Mississippian. The closest comparison that comes to mind is John Hammond Jr.'s accurate re-creation of the work of black bluesmen. Miss Kelly, however, provides most of her own material, and it, too, smacks of an authenticity that it obviously cannot have.

It's hard for me to understand why she has chosen such a direction for her talent. By her very ability at mimicry, Miss Kelly demonstrates that she has considerable talent; like a truly gifted painter of fraudulent masterworks, she produces imitations that glow with internal creative fire. How strange and sad that this creative fire cannot find a real outlet of its own. D. H.

RECORDING OF SPECIAL MERIT

THE KINKS: *Arthur.* The Kinks (vocals and instrumentals). *Victoria; Brainwashed; Australia; Shangri-La; Mr. Churchill Says; Nothing to Say;* and six others. REPRISE RS 6366 \$4.98, ® RPS 6366 (3¾) \$5.95, ©

4 RA 6366 \$5.98, ® M 6366 \$6.95, © X 6366 \$5.95.

Performance: Excellent
Recording: Excellent
Stereo Quality: Excellent

The Kinks continue to be one of the most creative and original groups in English rock. Their work is distinguished by energy, intelligence, wit, and heart. This new album is actually the score for a TV special that Julian Mitchell wrote with Ray Davies, the leader of The Kinks. The drama depicted the last day a father—Arthur—spends with his grown children who are emigrating to Australia, and the score attempts to suggest this English Everyman's thoughts of his life and times. It is a sad and moving album about a gentle person to whom "people have not

been as nice . . . as he's been to them." He is a little man who never wanted very much, has gotten even less, and can't quite understand why. Allegorically it is, of course, a lament for the passing of what used to be known as "the backbone of England," the solid, law-abiding, royalty-worshipping and cautious lower middle class. In counterpoint are the sons, fed up with England and unwilling to settle for things as they are.

Ray Davies' songs are frequently superb. The gentle irony of something like *She Bought a Hat Like Princess Marina* is a really first-rate achievement, since it is brought off through rock, a medium in which subtlety is rare. *Brainwashed*, a complaint by the young about their elders' meek acceptance of things, is a natural for rock.

(continued on next page)

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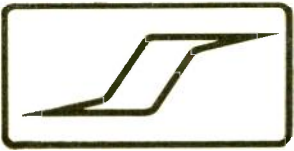
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This might be the Kinks' best album to date. Certainly it is the most ambitiously conceived and best executed. While the strength of the material often seems to lie in the words (intelligible, by the way, from first to last), there is also the firm and musical performance by the group and the music itself, which is completely captivating. "Arthur" is a tremendously worthwhile and serious effort. To me it is worth three of "Earth Opera." P. R.

RECORDING OF SPECIAL MERIT

NEHAMA LIFSCHITZ: *In Concert—Tel Aviv and Jerusalem—1969*. Nehama Lifschitz (vocals); orchestra, Graziani cond. *Overture; Der Vechter; Freyen Zieb Iz Gut; S'Brennt; Shtiller; Shtiller; Zog Nit Kein Mol; Eli, Eli;* and seven others. COLUMBIA OS 3380 \$5.98.

Performance: Ardent
Recording: In concert
Stereo Quality: Good

Whether or not Nehama Lifschitz is some sort of Jewish reincarnation of Edith Piaf—and if she is, there is as much Picon as Piaf in her way with a Yiddish song—she patently is one of the most arresting performers to come along in years, and we are bound to hear much more of her. A slight, tense, twinkling woman, she was pursuing a successful if not spectacular career as an opera and concert singer in the Soviet Union when one day she found herself remembering the Hebrew and Yiddish ballads she had learned from her Lithuanian parents. This repertoire skyrocketed her to success throughout the U.S.S.R., and by the time she was able to fulfill her dream of visiting Israel she already was regarded as something of a legend. Happily a Columbia engineer was on the spot when she gave her first concerts in Jerusalem and Tel Aviv, and the excitement of those occasions, opening with a volley of prolonged applause, sets the stage for a program that never lets you down. Miss Lifschitz sings of matters familiar to those with even a nodding acquaintance with Jewish songs—material made popular on records by Martha Schlamme and other skilled performers—but whatever she sings is awakened as from a long sleep and quickens the pulse as though it were brand new and as urgent as a message from an ardent lover. For ardent and loving this singer is with all she tackles, whether it be the symbolic ballad of a sleepless night-watchman who is first to see the sunrise, a salute to joy like *Freyen Sich Iz Gut (It's Good to Be Gay)*, a tear-jerker about a burning town, a tender lullaby from a Polish ghetto, a hilarious musical joke like *Der Rebbe Elimelech*, or a cry to heaven itself for mercy in *Eli, Eli*. The Piaf part of Miss Lifschitz is in the timbre of her voice and the seeming frailty that swells to strength as she builds a stanza; the Picon is in her unflinching ability to transmit the infectious comic mood of light material, and a mastery in the manipulation of rhythms and shadings rarely encountered in a popular performer. So expert is Miss Lifschitz at communicating the emotional tone of a song that the absence of an English text is scarcely a handicap; the gist of the words is there in the way she projects the musical notes. The concert concludes with that shamelessly sentimental hymn which became so popular in Israel during the Six-Day War. *Jerusalem of Gold*.

The Israeli audience goes wild for her treatment. Indeed, even an Arab heart might melt at the way this woman puts it over. P. K.

RECORDING OF SPECIAL MERIT

GORDON LIGHTFOOT: *Sunday Concert*. Gordon Lightfoot (vocals and instrumentals). *In a Windowpane; The Lost Children; Leaves of Grass; Medley: I'm Not Sayin'—Ribbon of Darkness; Apology; Bitter Green;* and five others. UNITED ARTISTS UAS 6714 \$4.98.

Performance: First a poet, always a musician
Recording: A much-needed rest from rock
Stereo Quality: Very good

Gordon Lightfoot is a "Sunday Concert." He's that day of rest once so cherished and now almost forgotten by our "liberated" and guiltily near-godless society. If you once lived in a city large enough to have a concert



ENRICO MACIAS
Great brio and audience rapport

hall, Sunday was most likely the day you went there. And you dressed up for the occasion. Carlos Montoya, Bidú Sayão, a string quartet, or maybe Burl Ives and his blue-tailed fly checked into town for one or two performances. They left everyone richer and rested, ready to face Monday's labors. It's not the good old days I miss. I happen to think today is great and groovy. But there seems to be a lack of dignity about a week where Sunday is just another business-as-usual day. So I take refuge in the quiet intelligent beauty of Gordon Lightfoot's poetry and music. He works diligently and carefully and speaks a plain honest language. He has a rich baritone cowboy's voice that sounds as if it were trained by singing above the sound of the wind and yet not too loud to disturb the horses. But his words are not the silly laments of the country-and-western singer. He is too wise. Gordon tells a tale filled with memories, images, and compassion. In his *Ballad of Yarmouth Castle*, he turns a tragic historical happening into a words-with-music epic as fascinating as each re-telling of the Titanic's sinking. In between the "story" songs, he offers beautiful love ballads. Only five of the songs have already been recorded on previous albums. These are like old friends, warmly received.

STEREO REVIEW

Solth, I'm Not Sayin', and *Ribbon of Darkness* are among them. Lightfoot's songs are like those friendly eager faces once seen at Sunday concerts, and the world is richer and more rested after his every visit. Even the recording is balanced. R. R.

ENRICO MACIAS: *The Best of Enrico Macias*. Enrico Macias (vocals); orchestra. *Ma patrie*; *El Porompompero*; *Enfants de tous pays*; *Adieu mon pays*; *La femme de mon ami*; and five others. VANGUARD VSD 6523 \$4.98.

Performance Excellent
Recording Good
Stereo Quality Okay

This is the first release by an American company of recordings made by Enrico Macias a few years ago in Paris. Again (and again and again) I wonder why no translation of the songs are provided. Vanguard did the same thing on the Jacques Brel albums, thus effectively limiting the potential audience. Though not nearly as cerebral a performer as Brel, Macias, for all his brio and audience rapport, could benefit from at least a brief resumé of his material. In any event, Macias does manage to break through at least a couple of times here, especially in his by now almost standard *El Porompompero* and *Enfants de tous pays*. These recordings are drawn from "live" appearances at the Olympia, the leading Paris vaudeville house, and the audience's reaction to Macias is as much a part of the album as his performances. It is nice to have him on the American record scene—but the next time a few translations, please! P. R.

MARGALIT: *Those Were the Days*. Margalit Ankory (vocals); orchestra, Yoel Sharr and Jerry Sappir cond. *Eyfo Hem* (*Where Are They?*); *Ze Lo Nora* (*It's Not That Terrible*); *The Water Is Wide*; *Hallelujah*; *Laila, Laila* (*Night, Night*); *Mytia* (*The Myrtle Tree*); *Hayu Yamin* (*Those Were the Days*); and five others. MONITOR MFS 704 \$4.98.

Performance Vigorous
Recording Good
Stereo Quality Alive

Margalit Ankory is a *batla* of the fifth generation who used to hitchhike from the *kibbutz* where she worked as a nurse to take part in singing contests in Haifa and Jerusalem and has since won international acclaim as a singer. A lusty, high-spirited singer she is, with a forthright, frank approach to a song that is the essence of the Israeli's way of meeting life in general. Margalit has been heard to advantage at the international-minded Café Feenjon in New York and on several of their records. Here she has a record of her own, and she fills it with no trouble at all, interspersing Scottish, Greek, and African items among the ballads in Hebrew. The Hebrew songs, understandably enough, are the most effective—the "slow rock" *Eyfo Hem*, in which the modern citizen of Israel longs for an Abraham, an Isaac, or a Jacob to come along and lend the modern world a bit of Biblical wisdom; a handclapping vigorous purveyor of good cheer called *Ze Lo Nora*—"It's not that terrible"; a gentle nocturne called *Laila, Laila*; and a heroic folk-rock tune about a modern "Joshua" fighting for the "Jericho" of today, which is supposed to have cheered Israeli

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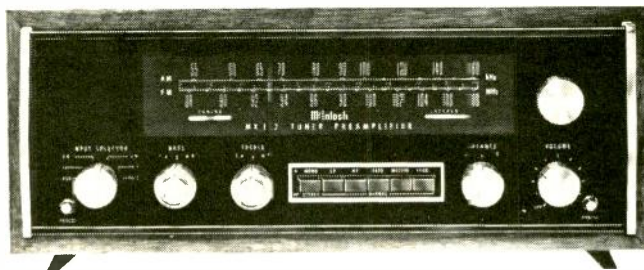
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troops in the Sinai during the Six-Day War, and is certainly martial enough. Miss Anory's big moment is her Hebrew version of *Those Were the Days*. Gene Raskin's adaptation of that old Russian gypsy song has been translated into a dozen languages, and the Hebrew one (*Hayu Yamin*) is a knock-out the way Margalit puts it over. This is followed by *Those Were the Nights* in which a girl on a *kibbutz* longs for her boy friend who is off to the war, but it comes as an anti-climax. And when this singer tries to do honor to Pete Seeger's arrangement of *The Water Is Wide* or *Where Have All the Flowers Gone?* she fares not at all well. Gentleness is not Margalit's long suit. P. K.

RECORDING OF SPECIAL MERIT

JAMES MOODY: *The Blues and Other Colors*. James Moody (flute); Johnny Coles, Tom McIntosh, Joe Farrell, Cecil Payne, Sam Brown, Kenny Baron, Ron Carter, Ben Tucker, Freddy Waitt, Britt Woodman, Jim Buffington, Alfred Viola, Charles McCracken, Kermit Moore, Dick Katz, Connie Kay (instrumentals); Linda November (vocals); James Moody arr. and cond. *Main Stem; Everyone Needs It; Savannah Calling; A Statement; Gone Are the Days; Feeling Low; You Got to Pay; Old Folks*. MILESTONE MSP 9023 \$5.98.

Performance: Moody's best blues

Recording: Okay

Stereo Quality: Okay

If the present is the living sum total of the past, James Moody is a rich and happy man. He's more likely happier than rich, for it isn't often a man is well paid to do the thing he does best. Especially when he's one of the best flutists of blues still around. In this, the day of rock, this record is a precious collection of old and new band arrangements that will nurse the starling fans of inventive blues styles on through the 1970's.

Moody pied-pipers his way through side two provocatively while a haunting female voice, piano, drum, brushes, French horn, and stringed trio weave gaily, madly behind him. The arrangements are seductive and will lure those whose hearts may be blasé to blues, right back to Moody's magic. It has become poison to a musician's reputation for his work to be called good background music. But today any music that can play on and allow its listeners to practice that lost art, conversation, is to be cherished. I found I could talk above these gentle sounds, but often I kept silent to listen. R. R.

LAURA NYRO: *New York Tendaberry* (see Best of the Month, page 86)

PROMENADE—Original-cast recording (see Best of the Month, page 85)

RAVEN. Raven (vocals and instrumentals). *Feelin' Good; Frumpy; Neighbor, Neighbor; Green Mountain Dream; No Turnin' Back; Let's Eat*; and three others. COLUMBIA CS 9903 \$4.98.

Performance: More well-played white blues

Recording: Very good

Stereo Quality: Very good

No, Raven doesn't have anything to do with Edgar Allan Poe. It *does* have something to do with the blues—not much, but something. The tunes, for example. Although most have

been composed by group members, their origin in various classic black blues styles is obvious. In the category of white blues performers who seem to turn on so many of my readers, Raven would rank, I would say somewhere in the upper third in quality. They play competently, sing well, and have a respectful regard for the styles that have influenced them. That's about it. D. H.

RECORDING OF SPECIAL MERIT

ROLLING STONES: *Through the Past Darkly*. Rolling Stones (vocals and instrumentals); various accompaniments. *Honk, Tonk Women; Ruby Tuesday; Jumpin' Jack Flash; Paint It, Black; Street Fighting Man* and six others. LONDON NPS 3 \$5.98, ⑥



JAMES MOODY

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(7½) X 70162 \$5.95, ④ X 17162 \$5.95,
⑧ M 72162 \$6.95, ⑥ X 57162 \$5.95.

Performance: Stones revisited

Recording: Varies from good to very good

Stereo Quality: Variable

A more apt title might have been "Greatest Hits . . ." etc. Some—but by no means all—of the Stones' best are included here, and the death of Brian Jones makes them all the more valuable for those of you who weren't tuned in when the recordings were first released.

The Stones, of course (as if you didn't know), are one of the two pre-eminent rock groups of the Sixties. Like Frank Sinatra and Bing Crosby in the dark decades of long ago, the Beatles and the Stones counter each other's appeal—one to sweetness and light, the other to darkness and acerbity—but it would be difficult to imagine one without the other. In the last year, the Stones' flirtation with violent confrontation (note songs like *Street Fighting Man*—included here—and *Sympathy for the Devil*—not included) has had a particularly strong appeal for young people who have become skeptical of the effectiveness of love and nonviolence.

Anyhow, these pieces are absolutely essential to a real understanding of the music and the life style of the Sixties. If you don't already have the original recordings you'd better get this reissue set. Oh yes, you'll probably enjoy it, too. D. H.

STEREO REVIEW

RECORDING OF SPECIAL MERIT

TOPOL. Topol (vocals); orchestra, Geoff Love cond. *On and On; When You Say No; Eli Eli; Wonderful Land; The Highway; Rags and Old Iron;* and five others. KAPP KRS 5510 \$1.98

Performance: Alive and energetic
Recording: Excellent
Stereo Quality: Excellent

Topol, the Israeli star who achieved international stardom as Teyve in the London production of *Fiddler on the Roof*, makes his stateside disc debut in this delightful album. He projects warmth, humor, and a big, flexible voice in a collection of excellent, mostly unfamiliar, songs. The best of the songs is probably *The Singing Lesson*, which he performs with a children's chorus. It is the story of an owl who hires a blackbird to teach him to sing. The blackbird does his best, but the owl will not, or cannot, sing. In the meantime all the other birds have been listening to the lesson and eventually all are singing enthusiastically together. Later, at night, the owl can be heard in the tree still trying to sing, and mourning that it was, after all, he who had footed the bill for all the others. Topol's performance of this is a model of lively, communicative joyousness, and this joyousness is one of the things that most enjoy about his work. Even something like *Are You Laughing or Crying*, which is about a father's advice to his son, is related in such an unpretentious and unpedagogic way that you know if the world had more Topols it wouldn't have so many generation gaps. The two other performers who come immediately to mind in this kind of repertoire—rather innocent, poetic songs that verge on folk—are Danny Kaye and Theodore Bikel. Topol is better than Kaye at his best: easier, less maudlin, and making no attempt at all to be cute. Topol is so far ahead of Bikel in every respect that comparison there isn't really necessary. P. R.

TOWNES VAN ZANDT. Townes Van Zandt (vocal and instrumental). *Lunge; I'll Be Here in the Morning; Fare Thee Well; Miss Carousel; (Quicksilver) Daydreams of Maria; None but the Rain; For the Sake of the Song; Don't Take it Too Bad; Columbine;* and two others. POPPY PVS 40007 \$4.98.

Performance: Dismally bucolic
Recording: Yawn
Stereo Quality: Okay

Townes Van Zandt is the perfect prop to place next to a campfire. Add a guitar, a jug of hard cider, a sack of gingersnaps. Now take a snapshot of this countrified scene and nail it back home to the folks as you skip off to the nearest rock festival and turn on. Unless what you want is a good night's sleep under the stars. If so, then bed right down. Van Zandt's perfectly dismal country-western lyrics and guitar will deliver you safely to Snoresville. You may stir briefly when you hear him sing "Won't you lend me your arms, mine are collapsing," but with luck, you'll just think it was a bad dream and turn over. Take your first hint of the effectiveness of Townes' music from the photo on the cover. There he sits, leaning on a table, in a smartly appointed provincial kitchen . . . fast asleep! Now, about that rock festival. . . . R. R.

JAZZ



RECORDING OF SPECIAL MERIT

ART BLAKEY AND THE JAZZ MESSENGERS: *The Witch Doctor.* Art Blakey and the Jazz Messengers (instrumentals). *The Witch Doctor; Afrique; Joelle; Lost and Found; A Little Busy; Those Who Sit and Wait.* BLUE NOTE BST 81258 \$5.98.

Performance: Excellent
Recording: Good
Stereo Quality: Okay

This album, recorded nearly ten years ago and only now released, is an excellent sampling of the work of Art Blakey and his jazz Messengers at their height. Blakey and the Messengers have always been a favorite group of mine, and his film score for Roger Vadim's *Les Liaisons Dangereuses* was, in my opinion, one of the best jazz scores ever done for film. As Nat Hentoff so neatly points out in his liner notes, Blakey and the Messengers are a brisk and forceful playing unit: "There's no waste of time or motion, no pretentious preludes. These are men taking care of business."

That urgency is clearly reflected here particularly in such a virtuoso piece as *Afrique*, in which first Wayne Shorter on tenor sax, and then Blakey on drums, offer a really stunning session. This is the kind of jazz I wish were around in greater supply. There is about all of Blakey's work a certain stylishness, both in conception and performance. Most of it probably stems from the absolute technical assurance and superior musicianship not only of Blakey but also of his colleagues, Lee Morgan, Bobby Timmons, Wayne Shorter, and Jymie Merrit. Style and excitement are two things that seem to have gone out of jazz while it has retreated into its analytical shell. The best recommendation for this album, I think, is that the listener can feel he is participating in the music-making and is not reduced to figuring out musical and emotional anagrams.

There is nothing on the album I did not like, but the aforementioned *Afrique* and the joyous *Lost and Found* are my first choices. Vain though it may be to mourn times past, it seems that 1961 was a very good year indeed for Blakey and the Jazz Messengers, and as a consequence for jazz itself. P. R.

FREE MUSIC ONE AND TWO. Peter van der Loht (saxophones), Boy Raaymakers (trumpets), Erwin Somer (vibes), Pierre Coubois (drums), Ferdy Rikkers (bass). *Free Music One; Free Music Two.* ESP-DISK 1083 \$4.98.

Performance: Dullingly hypnotic
Recording: Good
Stereo Quality: Good

Let's get our terminology straight: free jazz (that's what's really meant by "free music" here) is, quite simply, a playing procedure

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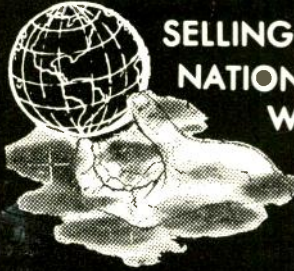
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in which few, if any, of the traditional points of reference apply; no chord sequences, no melodic framework—just pure, nonspecific improvisation. Obviously, there can be variations. Ornette Coleman has spoken of improvising on a "feeling," and other players improvise in reference to a vaguely formulated melody, but for the most part, free jazz is pretty much what it says—unstructured, un-specific, rhythmic improvisation.

Okay. Having said that, I must also say that most free jazz is a drag to hear—fun to play, but a drag to hear. With no aural points of reference, the mind tends to drift off into its own picture-making, and the music becomes little more than accompaniment for a personal trance. Nothing wrong with that? Perhaps not, but I prefer to get something more from music.

This particular assembly of European musicians might as well be anonymous. Certainly, they are capable of producing intriguing sounds; anyone with the fortitude to sit through both sides of this freely improvised (I assume) recording will find moments worth hearing. But whether the long stretches of dull background sound are worth tolerating for a few pinpoints of beauty is another question. I know that for me, they aren't.

D. H.

BARNEY KESSEL: *Feeling Free* Barney Kessel (guitar); Bobby Hutcherson (vibes); Chuck Domanico (bass); Elvin Jones (drums). *Moving Up, Blue Grass, This Guy's in Love with You, Blues Up, Down & All Around, The Sounds of Silence, Two Note Samba*. CONTEMPORARY S7618 \$5.98.

Performance: Groovy rhythm-section jazz
Recording: Very good
Stereo Quality: Very good

Barney Kessel has been the jazz guitar player's guitar player for years now, but he has been so active in the Los Angeles recording studios that opportunities for him to stretch out have been few and far between. Apparently, he finally has decided to make the break. After twenty-six years in the L.A. studios, Kessel has packed up and moved to London where he hopes to work more as a "live" performer.

Before leaving, Kessel recorded this collection, presumably in an effort to prove that his playing credentials are still of the first order. Well, I'm convinced. But Kessel impresses me, as he always has, as a better section player than soloist; he is at his best here when he lays down a stunning series of short, comping chops and feints behind vibist Bobby Hutcherson's solos—the kind of crisp accompaniment that makes all soloists sound good. And, of course, he is assisted by a rhythm team that matches his every move. But the final impression is that of a superb rhythm section churning out a powerful flow of contemporary jazz rhythms. Hutcherson responds well to that flow, but even he seems intimidated by its power. Too bad somebody like Sonny Rollins wasn't around to take advantage of it. The sonics are very good.

D. H.



SPOKEN WORD



ROBERT SCHEER: *A Night at Santa Rita* Rosko (narrator); Nat Hentoff (commentator); James Spaulding (flute); Ron Carter (bass). FLYING DUTCHMAN FDS 111 \$5.98

Performance: Terrifying
Recording: Good
Stereo Quality: Good

Robert Scheer, the editor of the anti-Establishment but relatively temperate magazine *Ramparts*, was in downtown Berkeley, California, covering a peace demonstration on the evening of May 20, 1969 when the National Guard closed off a section of the town trapping shoppers and protesters alike in a ring of bayonets. Scheer had a press card given to him that day by the Berkeley police but the authorities refused to let him leave the area. Angered, he joined the sit-down and soon afterwards was arrested and shipped off for "booking" to a prison farm in Santa Rita. The recording is a reading backed by somber, brooding music, of an article he wrote describing the treatment of those held at Santa Rita that night. It was clearly a harrowing experience, rivaling in kind if not in degree the sort of terror recalled by concentration-camp victims. The guards at Santa Rita, evidently proud of their nickname "The Blue Meanies," went out of their way, according to Scheer, to bully and demean their charges. The detainees, he says, were forced to run gauntlets of billy clubs, lie still on the ground, go hungry, and endure every sort of baiting and humiliation. He describes the deliberate beating and clubbing of some, while the rest were taunted, threatened, harassed, and generally pushed around. So nightmarish were those hours that Mr. Scheer found himself wondering the next day, after his release, whether the whole thing had been a "paranoid fantasy." But an eye-witness account in the *San Francisco Chronicle* by a reporter who also had been taken into custody that night confirmed the reality of the *Ramparts* editor's recollections. Later, charges against all those incarcerated at Santa Rita on that occasion were dismissed for lack of evidence. Mr. Scheer's graphic testimony is read with clarity and force by "Rosko" (his off-the-air name is Bill Mercer), the disc-jockey and commentator who has gained a wide reputation, especially among the young, for his unusual radio programs over WNEW in New York and on the NBC network. He does not allow rage to color the objectivity of Scheer's deliberately cool prose, but wisely leaves emotion to the listener. The music flows unobtrusively to create an appropriate atmosphere and, for once, enforces rather than distracts attention. This is not exactly the sort of album to enliven a party, or entertainment in the usual sense, but, as Nat Hentoff puts it in his ominous liner notes, it is "an educational manifesto" assuredly worth both hearing and pondering.

P. K.

STEREO REVIEW

FOLK



RECORDING OF SPECIAL MERIT

THE MUSIC OF GREECE. Various instrumentalists and vocalists. *Meghlo Kangelli; Zeibekiko; Byzantine Church Liturgy; Anevika sti Karasia; Hassapo-Serviko; Cretan Song; Gaïda;* and eight others. NATIONAL GEOGRAPHIC SOCIETY 2875 \$4.95 including postage and handling. Obtainable only from the National Geographic Society, Dept. 100, Washington, D.C. 20036.

TED ALEVIZOS: Greek Folksongs. Ted Alevizos (vocals), flute, guitar, mandolin, and santouri accompaniment. *Kato Sto Yiallo; Peraitianos; Psaropoula; To Dokanaki; Pan Ta Koritsa; Nato To Daktilidi; Karavi Ena Apo Tin Chio; Kalanda; Ai Yiorgi; Sarakatsauko;* and nine others. PATHWAYS OF SOUND POS 1041 \$3.98.

Performance: **The real thing**
Recording: **Superb**
Stereo Quality: **Splendid**

For those who may have developed an allergic reaction to the mere idea of Greek music through overexposure to *Never on Sunday*, *Illya Darling*, and that pest who bouzoukis his way aboard a Greece-bound airliner, here are a couple of sure-fire antidotes. First, there is "The Music of Greece," the National Geographic Society's own bid for a place in the sunny climes of the record business. The album launches what is going to be a series featuring "sounds of the world," and a beautiful job it is. Nobody has ever reproduced color photography like the *National Geographic*, and they have brought the secret of the process with them in the photos that decorate the pages of the booklet that comes tucked into a pocket of the record-jacket. Here are stunning layouts of the Acropolis and the Aegean; a full page of illustrations of Greek instruments, and color shots of the singers and dancers who perform the real endemic music of their country. The record is accompanied by one of those comforting, informative texts which make a reader of the *Geographic* feel that all nations are timeless, all their inhabitants pacific and charming, and no government even existing—let alone oppressive—in the pretty lands that make up the Society's picture of our world. And the disc lives up to its literature. The *santouri*, which looks like a zither and sounds like an invitation to an exotic voyage, joins with the guitar in a plangent melody; a vocalist sings of the lure of music; spoons beat out the pulse of a dance like clacking castanets. Bouzoukis, Cretan lyras, laoutos, and other stringed instruments all are heard. Indeed, the winds that have blown good fortune and bad to Greece are echoed in this music—the Neapolitan sentimentality that affects a love song; the gypsy rhythms discernible in a folk dance from Thessaly; the Turkish influence in a Zeibek war dance; the Serbian and East-

ern European spirit in the popular "butcher's" dances; even a Hebraic overtone in the Byzantine chants of the Orthodox Greek Church. Everything in the album is authentic—recorded on location by expert engineers using marvelous equipment—and the listener emerges from the experience with a new respect for the variety and subtlety of real Greek music.

Listeners who want more of the same, or are simply too lazy to send for things in the mail, will find plenty of other authentic Greek folksongs on the release from Pathways of Sound, the people who have done so well with children's material from the pens of such authors as James Thurber and Kenneth Grahame. There is only one singer here—a virtuosic chap named Ted Alevizos—but he sings up a storm, touching on almost

every style of his country as he does so: circle and line dances, love songs, lullabies, children's street songs, and even Christmas carols called *kalandras* sung by groups of boys who serenade house after house on Christmas Eve in the hope of being rewarded with gifts. Most ironical of all, in view of the plight of the Greek people at the moment, is the inclusion of the *Ksanthoula*, an early work by Dionysius Solomos, who wrote the *Hymn to Liberty* that became the Greek National Anthem in 1863. Like the anonymous performers in the *National Geographic* album, Mr. Alevizos is accompanied by such typical instruments as the flute, guitar, mandolin, and *santouri*. Lovely stuff, all of it. And even though you get no lavish full-color booklets free with this one, it's a bargain at \$3.98. P. K.



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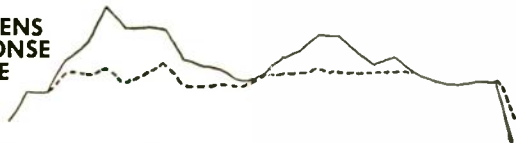
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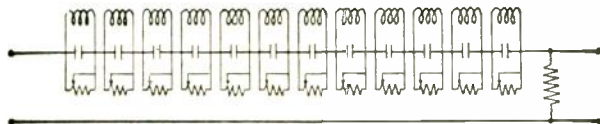
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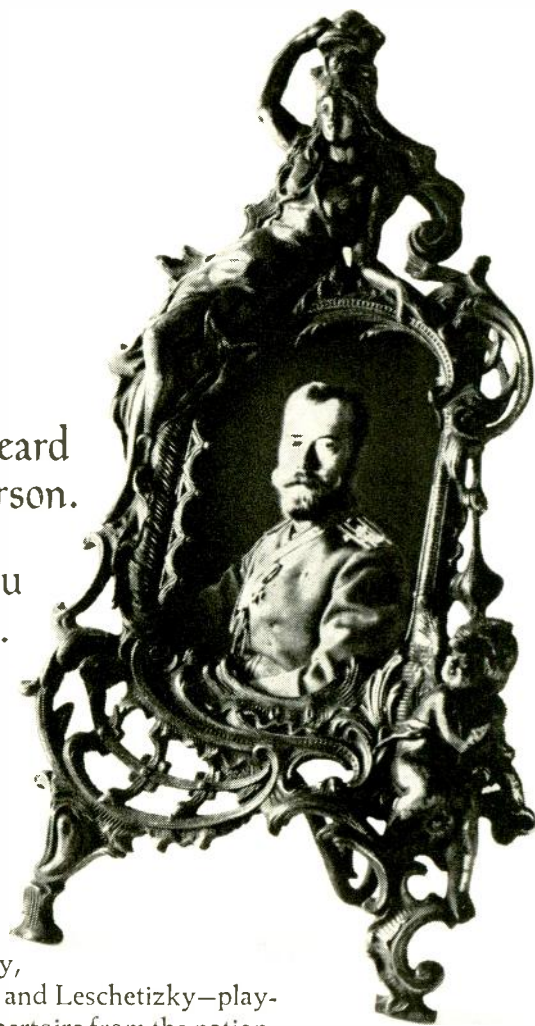
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STEREO TAPE

Reviewed by DAVID HALL • DON HECKMAN
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CHOPIN: *Polonaises: C-sharp Minor, Op. 26, No. 1; E-flat Minor, Op. 26, No. 2; F-sharp Minor, Op. 44; A Major, Op. 40, No. 1 ("Military"); C Minor, Op. 40, No. 2; A-flat Major, Op. 53.* György Cziffra (piano). WORLD SERIES ® X 9052 (3¾) \$5.95.

Performance: **Sturdy**
Recording: **Passable**
Stereo Quality: **Adequate**
Playing Time: 46'12"

The RCA 7½-ips tape (\$14.95) offering Artur Schnabel in eight of Chopin's polonaises, plus the four impromptus, is the chief competition for Cziffra here, and very formidable at that. But if you're willing to settle for only the "big" polonaises—plus a fair amount of pre-echo—this tape represents a good buy. Cziffra is a bit stodgy in the opening of the famous "Military" Polonaise, but does himself proud with the somber and powerful Op. 40, No. 2, in C Minor. The recorded sound, save for the pre-echo, is perfectly satisfactory. *D. H.*

RECORDING OF SPECIAL MERIT

HENZE: *Fantasia for Strings (1966); Sonata for Strings (1957); Double Concerto for Oboe, Harp, and Strings (1966).* Heinz Holliger (oboe); Ursula Holliger (harp); Zürich Collegium Musicum, Paul Sacher cond. DEUTSCHE GRAMMOPHON ® DGC 9386 (7½) \$7.95.

Performance: **Superb**
Recording: **Flawless**
Stereo Quality: **Excellent**
Playing Time: 59'27"

This tape, in my opinion, is an excellent introduction for the uninitiated to the music of Hans Werner Henze (b. 1926), a prolific and immensely talented German composer, whose highly effective eclectic style might be described as middle-European post-Britten. The String Fantasia, based on music written for a film of Robert Musil's novel *Young Törless*, is skillfully written but thin in substance. The Sonata for Strings is sterner stuff, relatively high in its dissonance quotient, but highly dramatic in its initial pages and brilliantly fascinating throughout the complex course of the thirty-two variations

that make up the second, and concluding, movement.

The Double Concerto, like the Sonata, was composed for Paul Sacher (whose name also graces the dedicatory pages of major works by Bartók, Stravinsky, and Hindemith). Henze had in mind the exceptional abilities of the specific recording soloists here, Heinz and Ursula Holliger, and the music is a singularly fascinating and colorful display of the composer's highly sophisticated variation technique, of his endlessly ingenious instrumentation, and of solo oboe virtuosity that is quite literally breath-tak-



HANS WERNER HENZE
An immensely talented eclectic

ing. Glissandos, microtones, and other special effects on the part of oboe soloist and ensemble alike endow the score with a piquancy very much its own. Whereas the String Sonata is rather rigorous, Henze's Double Concerto is poetic and elegant, and a thoroughly enjoyable piece all the way.

As I have already indicated, the performances are beyond criticism, and the recording is altogether superb. *D. H.*

PROKOFIEV: *Piano Sonatas: No. 7, in B-flat Major, Op. 83; No. 8, in B-flat Major, Op. 84; Romeo and Juliet, Op. 75; No. 10—Romeo and Juliet before Parting; No. 5—Masks.* Vladimir Ashkenazy (piano). LONDON ® L 80213 (7½) \$7.95.

Performance: **Hard to beat in No. 8**
Recording: **Full and resonant**
Stereo Quality: **All right**
Playing Time: 57'18"

There is no other currently available four-track representation either of the Prokofiev sonatas or of the composer's piano arrangements from the *Romeo and Juliet* ballet score. All are couched in the composer's mature, lyrical-heroic manner, leavened by such sportive episodes as the *Masks* from *Romeo and Juliet* and the finale of the Eighth Sonata. No. 7, the tauter and more violently contrasted of the two sonatas, here lacks something of the ferocity brought to it by Horowitz in his 1943 mono recording, still available on disc. The rather reverberant, though very rich, recorded sound also may contribute to this impression. The almost Schubertian expanse of the Eighth Sonata seems much more to Ashkenazy's taste, and here the performance is altogether convincing. His playing of the *Romeo and Juliet* excerpts is also beautiful, and together these items redeem the disc. *D. H.*

COLLECTIONS

MARILYN HORNE: *Bach and Handel Arias.* Bach: *Magnificat: Et exultavit; Esurientes.* Christmas Oratorio: *Schlafe, mein Liebster. St. Matthew Passion: Erbarme dich. Bist du bei mir (arr. Smith).* Handel: *Messiah: O thou that tellest; I know that my Redeemer liveth. Rodelinda: Scacciata dal suo nido; Dove sei; Vivi tiranno.* Marilyn Horne (mezzo-soprano); Alfred Staar (violin, in *Erbarme dich*); Vienna Cantata Orchestra, Henry Lewis cond. LONDON ® L 90157 (7½) \$7.95.

Performance: **Great voice**
Recording: **Excellent**
Stereo Quality: **Good**
Playing Time: 57'34"

There is so much to admire in Marilyn Horne's performances here, especially her extraordinary range and her technical agility—most remarkably displayed in the Handel *Rodelinda* arias—that it seems slightly churlish to mention a number of less satisfying aspects of the performances. The voice is without question a beautiful instrument, but, interpretively, "affect" is sometimes missing; so, too, is variety of color and of dynamic shading—in short, what makes an interpretation come to life and speak to the listener. Two stylistic problems bothered me: an unusually large number of missing cadential trills (Miss Horne sings those that are written, but surely she knows that she ought to add the ones that are required but are not in the score), and the impressive *da capo* embellishments, which, in the *Rodelinda* excerpts (she does little in the *Messiah* arias), are not always Handelian in character but of a later time. The Bach selections are coolly but expertly sung, although I

Explanation of symbols:

- Ⓜ = reel-to-reel tape
- ⓐ = four-track cartridge
- ⓑ = eight-track cartridge
- ⓒ = cassette

Monophonic recordings are indicated by the symbol Ⓜ; all others are stereo

thought "*Bist du bei mir*" rather too slow and sentimental in its unnecessary orchestral garb. The sound accorded Miss Horne and the orchestra is warm, and the direction most capable, but the harpsichord continuo is much too reticent. A text leaflet is provided. The reel, contrary to the information supplied on the tape box, begins with the Handel selections.

I. K.

ENTERTAINMENT

RECORDING OF SPECIAL MERIT

RAY CHARLES: *Doing His Thing*. Ray Charles (piano and vocals); with various accompaniments. *The Same Thing that Can Make You Laugh (Can Make You Cry)*; *Finders Keepers*; *Lovers Weepers*; *You Ought to Change Your Ways*; *Baby Please*; *Come and Get It*; *We Can Make It*; and four others. TANGERINE ® X 695 (3¾) \$5.95, ® M 8695 \$6.95, © X 5695 \$5.95.

Performance: Top-notch contemporary blues

Recording: Very good

Stereo Quality: Very good

Playing Time: 32'18"

Like most blues performers, Ray Charles is at his best when he works with material that is close to fundamentals. Composer Jimmy Lewis has provided just that—a panorama of contemporary blues—and Charles responds brilliantly. No country-&-western, no pop standards, no rock tunes—just one of the consummate blues performers of the day working with new material and sympathetic backing. A must for Ray Charles freaks; a joy for anyone else.

Don H.

ISAAC HAYES: *Hot Buttered Soul*. Isaac Hayes (vocals); the Bar-Kays (instrumentals). *One Woman*; *By the Time I Get to Phoenix*; *Walk On By*; and *Hyperboliclyllabie-sequedalyimistic*. ENTERPRISE ® X 1001 (3¾) \$5.95, ④ X 41001 \$5.95.

Performance: Explicative

Recording: Good

Stereo Quality: Balanced

Playing Time: 45'40"

Isaac Hayes is a unique exponent of the style called soul. He is not a shouter, but achieves a tense emotional pitch through a kind of introspective use of his husky, soft-toned vocal resources to probe for the essence any number he undertakes. He likes to talk as much as to sing—to tell you all about it. "There's a deep meaning to this tune," he drawls, before launching into the lyrics of a vague little item called *One Woman*. He makes a sermon, a narrative, and a prayer out of *By the Time I Get to Phoenix*, inventing a complete biography of the "I" in the title who, according to Mr. Hayes, undoubtedly is a Tennessee-born boy who goes out West and falls in love with a girl who "is out of sight." But the hero tires of her, and the details of their relationship are recounted at novelette length by the singer. When he finally gets around to the compressed storytelling of the ballad itself, he intones it with as much ornamentation as an operatic aria—yet, for all that, skillfully and lovably. The same is true of the two extended production numbers on side two, both movingly performed and stunningly backed by the Bar-Kays, whose refreshing arrangements never fail the vocalist even during his most garrulous and discursive stretches.

P. K.

CHAD MITCHELL: *Chad*. Chad Mitchell (vocals); orchestra. *Bar Song*; *Goodbye and Hello*; *Follow*; *Both Sides Now*; *The White Ship*; and four others. BELL ® X 6028 (3¾) \$5.95, ④ A 6028 \$5.98, ® X 6028 \$5.95, © 513-6028 \$6.98.

Performance: Agreeable

Recording: Good

Stereo Quality: Good

Playing Time: 38'56"

Chad Mitchell, who first came to attention as a member of the Chad Mitchell Trio, has been trying for a career as a solo performer of late. He's good enough but hardly startling in any respect. His material is well chosen, but Mitchell's soft-edged folk style makes for a certain monotony after a few bands. Performers as low-pressure as Mitchell often need straight commercial songs to make any strong impact, and I'm afraid noth-

to pad the backgrounds of their songs with entirely too much plush. Once in a while, when the slickness relents, the fun of their approach returns—as in *I'm Livin' in Shame*, a ditty about a sloppy female ("No matter how she dress, she always looks a mess") and in an effective treatment of the Burt Bacharach ballad *Let the Music Play*. And turnabout is fair play as this group, so expertly lampooned in *Hair*, sings a medley of numbers from it with just the right trace of spoofery in their tone, and a thorough grasp of the show's athletic style.

P. K.

SPOKEN WORD

RECORDING OF SPECIAL MERIT

P. L. TRAVERS: *Mary Poppins*. Stories from the book. Robert Stephens (narrator); Maggie Smith (Mary Poppins), others; Howard Sackler, director. Orchestra, Leslie Pearson cond. CAEDMON ® CDA 1246 (3¾) \$8.95, © M 51246 \$6.95.

Performance: Superb

Recording: Excellent

Stereo Quality: Excellent

Playing Time: 54'48"

Walt Disney's *Mary Poppins* was never my *Mary Poppins*. P. L. Travers' invincible heroine was a very special part of my childhood, and none of the film's songs, Technicolor, special effects, and the like could convince me that Julie Andrews in any way resembled her. (Odd that, several years later, Miss Andrews got closer to that character in her portrayal of Gertrude Lawrence.) Poppins, *my* Poppins, had never once tried to be lovable in any conscious way, any more than Beatrice Lillie tries (or *seems* to try) to be funny in any conscious way.

I was convinced that Poppins was one of those fictional characters who can only really exist on the printed page—that is, until Maggie Smith. Her performance on this tape is little short of miraculous. Under the direction of Howard Sackler, and with the help of a large supporting cast, Miss Smith etches a portrait of Poppins so exactly right that I often had the feeling I was eavesdropping outside my own nursery. She catches precisely the slightly mad quality of Poppins, who, though grown up, never let that stand in her way when fantasy beckoned. It is the palpable sense of fantasy Miss Smith gets into her lines that I find most appealing, for I have never been sure whether or not Poppins, as a governess, was the answer to the bored child's dream or the dream itself. When Poppins takes her final leave, it is with great good sense, no sentimentality, and a certain impatience—rather like the ideal way to leave one's childhood.

If you feel inclined to recapture your childhood, then you can with this tape. But if you wish to present Poppins to a child—and I guess I mean only up to about the age of ten—then I suggest you get the disc version, for no matter how clever the little monsters are these days, I don't really see them threading a reel-to-reel tape without doing damage either to the machine or the tape. This comment, I am sure, will occasion a letter from some baby Steinmetz, or parent thereof, assuring me that he has been running a nuclear reactor since the age of three. But then maybe this *Mary Poppins* wouldn't be his *Mary Poppins* anyway. He has grown up already.

P. R.



MAGGIE SMITH

Little short of miraculous as *Mary Poppins*

ing included here (although several of the songs are high-grade) allows him to impress the listener in any way beyond his obvious intelligent way with a lyric and his low-key charm. Worth your time only if you have lots of it.

P. R.

DIANA ROSS AND THE SUPREMES: *Let the Sunshine In*. Diana Ross and the Supremes (vocals and instrumentals). *The Composer: Everyday People*; *No Matter What Size You Are*; *Hey Western Union Man*; *What Becomes of the Brokenhearted?*; and seven others. MOTOWN ® X 689 (3¾) \$5.95, ④ A 689 \$6.95.

Performance: Slick but spicy

Recording: Good

Stereo Quality: Good

Playing Time: 36'40"

As Diana and her pals have scurried up the ramp of success, they have mewed and wriggled their way into the country's heart as irresistibly as kittens in a pet-shop window. Yet now that the Supremes have reached the supremacy of a practically permanent niche on the Ed Sullivan program, although they still display the same energy, they seem to be losing something of their earlier capacity for feline mischief. They have polished their method to a high gloss, but at the same time are getting a bit set and predictable in their ways, and their arrangers are being allowed

By CRAIG STARK



TAPE HORIZONS

THE BASICS OF TAPE EDITING

A GOOD tape splice or "edit" must be inaudible as well as permanent, and it must stay that way for the life of the tape. The use of proper equipment (as discussed last month), practice, and a knowledge of basic techniques will ensure success in the vast majority of edits an audiophile will normally have to make. Let's look at the simplest type of splice first and then go on to the complex procedures.

Mending a cleanly broken tape (*i.e.*, where the tape has not stretched before snapping or become crinkled) is the easiest kind of splice. One has merely to butt the broken ends together in the splicing jig and apply the patch, trimming off any excess splicing tape if you are not using preformed splices. Three basic points should be made here. (1) Any overlap, gap, or misalignment between the joined ends will be audible, either as a momentary drop in signal level, a "click," or a loss of high frequencies as the splice goes through. (2) To ensure long life for the splice, squeeze out any little air bubbles between the splicing and recording tape by pressing down on the splice with a rubber pencil eraser. (3) Any splice may become slightly sticky in time. If this happens, the resulting adhesion to adjacent tape layers may cause a momentary waver of pitch. This can be cured by rubbing the splice with a cotton swab touched in talcum powder, making sure to wipe away any excess (which would foul the heads) with a clean swab.

Attaching leaders, repairing tapes which stretched before breaking (you can save the tape, but not the recording on the stretched part), or making any edit that requires removing some of the tape—all these bring two additional splicing principles into play. (1) Whenever possible, place the two layers of tape (or leader) on top of each other so that you cut through the two ends to be joined simultaneously. This helps ensure that they will be cut at exactly the same angle, preventing some of the problems discussed above. (2) Before splicing the ends together, remove the unwanted layers from the splicing jig, or they may interfere with the accuracy of the splice.

Real editing, whether it involves merely the removal of a commercial on a tape dubbed from an FM broadcast or putting together different "takes" of a live recording, brings in additional considerations. (1) To minimize the chance of an editing cut's being audible, one should usually make the splice at the very onset of the next desired sound. To find this point, as well as the start of the unwanted portion, one must be able to rock the tape reels slowly back and forth manually while the tape is against the heads. Recorders with a "cue" facility provide for this. If your machine does not have this feature, you may be able to thread the tape so that it does not pass between the capstan and pressure roller, and put the recorder in PLAY position. (2) While most people mark the points at which the tape is to be cut directly against the playback head, this is not the best method, for it involves removing head covers, sometimes fighting with pressure pads, and possibly fouling the head with the wax pencil. A more viable system—offset marking—entails marking the tape at some point outside the head covers that is a known distance from the playback-head gap. I'll take up this system next month, together with several other more advanced editing techniques.

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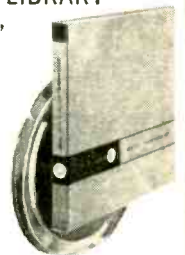
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BECOME A COLLECTOR—25¢ catalog earns 50¢ discount on first film. **SPORTLITE FILMS**, Dept. SR, 20 North Wacker Drive, Chicago, Illinois 60606.

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FREE Hypnotism, Self-Hypnosis, Sleep Learning Catalog! Drawer H400, Ruidoso, New Mexico 88345.

HYPNOTIC Sleep Learning recordings produce fabulous results. Details free. ASR Foundation, Box 7021eg Henry Clay Station, Lexington, Ky. 40502.

AMAZING self-hypnosis record releases fantastic mental power. Instant results! Facts free. Write: Forum (AAI), 333 North Michigan Avenue, Chicago 60601.

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MISCELLANEOUS

WINEMAKERS. Free illustrated catalog of yeasts, equipment. Simplex, Box 12276, Minneapolis, Minn. 55412.

AS YOU SCAN THESE COLUMNS, more than 300,000 monthly buyers of **STEREO REVIEW** Magazine are doing the same. These readers share with each other the satisfaction derived from active involvement in the enjoyment of recorded music. **STEREO REVIEW** readers look to the pages of the **CLASSIFIED** each month for prime sources of products and services of interest to them—Components, Accessories, Tape, Records, Special Services—everything they need to make their favorite special interest even more enjoyable. Are they buying from you? They will, you know, if your classified advertising appears regularly in these columns. To appear in the next available issue, April, on sale March 19th, forward copy and payment before February 1st closing deadline to: Hal Cymes, Classified Advertising Manager, **STEREO REVIEW**, One Park Avenue, New York, N. Y. 10016.

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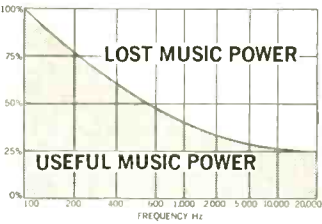
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STEREO REVIEW PRODUCT INDEX

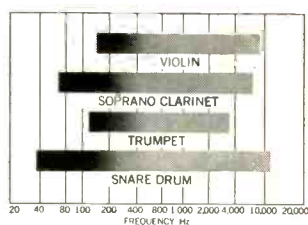
As an additional reader service, we list below, by classifications, the products advertised in this issue. If there is a specific product you are shopping for, look for its listing and turn to the pages indicated for the advertisements of manufacturers supplying that equipment.

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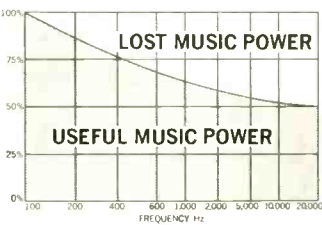
A new concept **100% MUSIC POWER**[®]



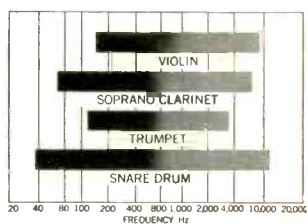
CARTRIDGE "C"
at 25% Music Power



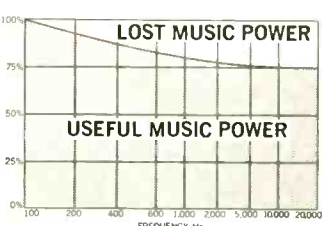
... a serious loss of definition occurs: because cartridge "C" has completely lost 75% of the Music Power at the higher frequencies.



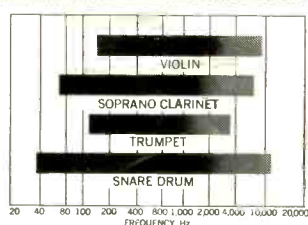
CARTRIDGE "B"
at 50% Music Power



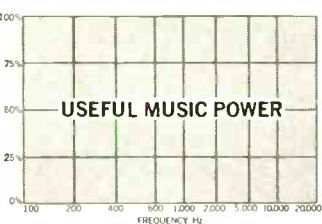
... in this case you lose definition of tone and instruments: because cartridge "B" loses as much as 50% at higher frequencies.



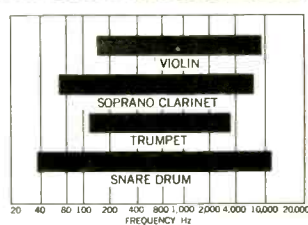
CARTRIDGE "A"
at 75% Music Power



... the instruments seem a little faded in the upper frequencies: because cartridge "A" attenuates higher frequencies as much as 25%.



XV-15
at 100% Music Power



... the instruments, all of them, are distinct and clear throughout the entire fundamental frequency range.

With the Pickering XV-15 Cartridge You Get **100% Music Power**—You Hear It All!

Only Pickering's XV-15 series of cartridges features 100% Music Power. With the Pickering, a harp sounds like a harp, a trumpet has the biting sound that you expect from a brass instrument, the flute has a rich romantic tone, the orchestra is the full-throated instrument the composer called for. So choose Pickering — and make the enjoyment of 100% Music Power a part of your life.

PICKERING

For those who can **HEAR** the difference



THE NEW PICKERING XV-15/750E. PREMIER MODEL OF THE XV-15 SERIES. TRACKS AT 1/2 TO 1 GRAM. DYNAMIC COUPLING FACTOR OF 750 FOR USE IN FINEST TONEARMS. \$60.00. OTHER XV-115 CARTRIDGES FROM \$29.95. PICKERING & CO., PLAINVIEW, L.I., N.Y.
CIRCLE NO. 41 ON READER SERVICE CARD

MAR 17 1970

Low-noise thick-film hybrid circuit phono preamp module plugs in.

Conservatively rated power supply module for stable performance plugs in.

Wide separation stereo multiplex circuit with automatic stereo switching plugs in.

Complete, accurate stereo control center module plugs in.

Exclusive E-V "mother" board replaces hand wiring and hand soldering of most signal circuits with uniform, precise, etched circuit. Pre-tested modules simply plug in. Insures laboratory standard performance. Simplifies and speeds maintenance if needed.

AM tuner module (AM models) plugs in.

All-silicon transistor stereo power amplifier module plugs in. Choice of 50 or 105 watts IHF (43 or 51 watts continuous sine wave).

Sensitive, low distortion Field Effect Transistor (FET) tuner and selective, full bandwidth Integrated Circuit (IC) IF module plugs in.

Electro-Voice invents the wireless!

JUN 23 1970



Model E-V 1282 shown with CWR1 walnut case, \$22.00 extra

- E-V 1181 65 watt stereo FM modular receiver – \$210.00**
- E-V 1182 65 watt AM/stereo FM modular receiver – \$233.00**
- E-V 1281 130 watt stereo FM modular receiver – \$255.00**
- E-V 1282 130 watt AM/stereo FM modular receiver – \$277.00**

All power ratings are music power ± 1 db. (65 watt units equal 50 watts IHF power. 130 watt units equal 105 watts IHF power.)

ELECTRO-VOICE, INC., Dept. 204F, 616 Cecil St., Buchanan, Michigan 49107



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CIRCLE NO. 19 ON READER SERVICE CARD