

ICD

HIGH FIDELITY

AUGUST 1969 60¢

ANNOUNCING
High Fidelity's
Electronic-Music
Contest

**How to
Compose
Electronic Music
Via Your
Tape Recorder**



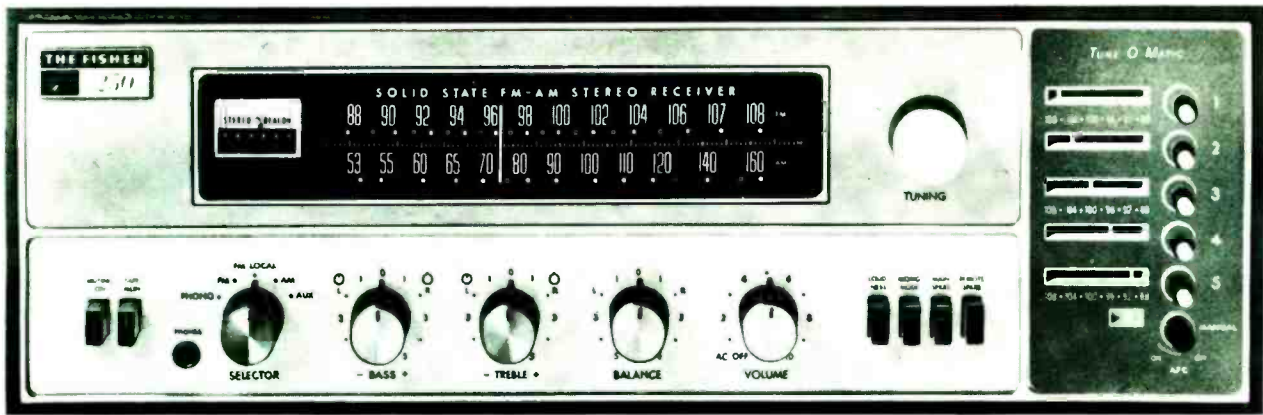
**What Makes a
Tape Recorder Work?**

**Does
Classical Music
Need Electronic
Salvation?**

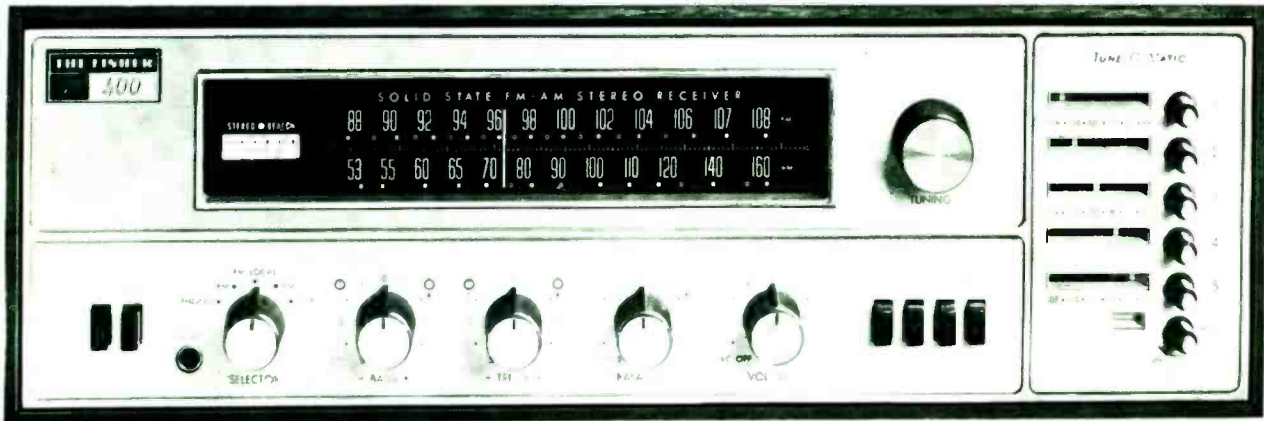


HFDNQINKEWHI*DZ640001H1089 02
DAVID J QUINLAN
KEWAUNEE HI SCH
KEWAUNEE WI

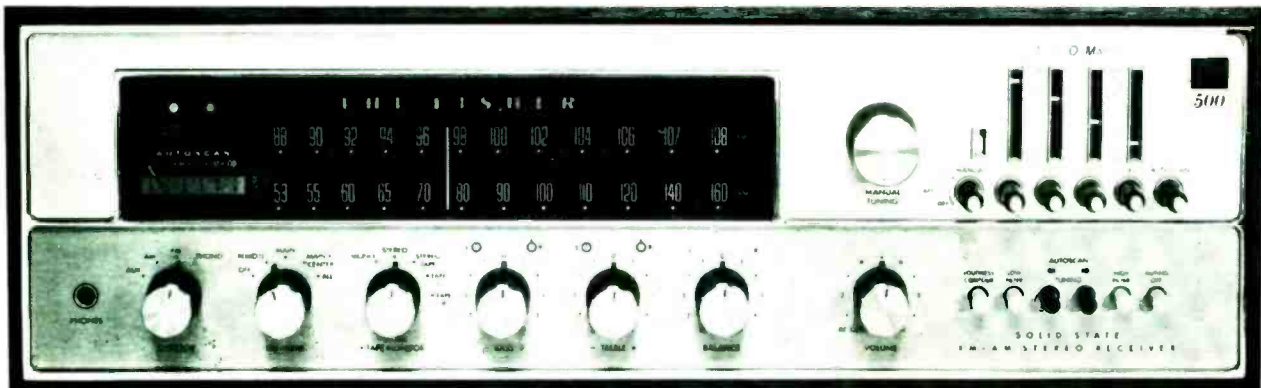
54216



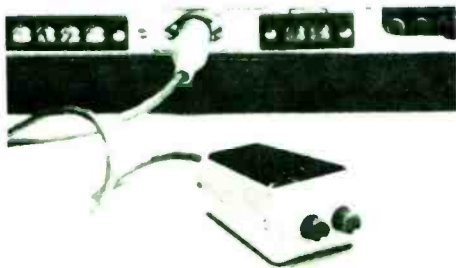
The Fisher 250-T



The Fisher 400-T



The Fisher 500-TX



The Fisher RK-30.
An optional accessory that
provides remote-control tuning
of the Fisher 500-TX. \$9.95.

\$299.95*

For \$299.95 this receiver offers all these Fisher features: Tune-O-Matic pushbutton memory tuning, Stereo Beacon® automatic stereo/mono switching, Baxandall tone controls, Fisher AM circuitry, FM sensitivity of 2.0 microvolts (IHF), and it delivers 100 clean watts into 8 ohms—enough power to drive any speakers at normal listening levels.

\$349.95**

For an extra \$50 this receiver has all the features of the 250-T, plus an extra fifty watts of power. That extra power will come in handy if you're going to drive very low efficiency speaker systems at very high levels.

\$449.95**

This is the most powerful, most versatile receiver we've ever made. 190 watts music power into 8 ohms. Dual-gate MOSFET RF and mixer stages in the FM-tuner section. (Usable sensitivity 1.7 microvolts, IHF.) A 4-pole crystal FM filter provides an unusually high degree of selectivity. And there is a total of four ways to tune the 500-TX. In addition to standard flywheel tuning and Tune-O-Matic, there's also AutoScan™. Touch one of two buttons and the next FM station up or down the dial is automatically tuned in. Hold down either button and every FM station up or down the dial comes in, one by one. Remote control AutoScan is an optional accessory.

Free



Mail this coupon for your free copy of The Fisher Handbook, 1969 edition. This 72-page full-color reference guide

to hi-fi and stereo also includes detailed information on all Fisher components.

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

Name _____

Address _____

City _____ State _____ Zip _____

0108691

You want power? We've got power. More clean power for your money than anybody else, as a matter of fact.

Fisher receivers deliver their rated output (± 1 dB) into 8 ohms, the impedance of practically all of today's speaker systems.

(Receivers rated at 4 ohms actually deliver less than their rated power into 8 ohm speaker systems.)

But power isn't everything. These Fisher receivers have a host of other features.

All three, for example, include special AM circuitry.

So AM broadcasts will sound almost as good as FM-mono.

The FM-stereo section of a Fisher will pull in stations other, comparably priced receivers can't. (Fisher receivers are extra-selective as well as sensitive.) Count stations. Prove it to yourself.

All these Fisher receivers include the convenience of Tune-O-Matic™ pushbutton memory tuning. So in addition to being able to tune across the dial in the regular way, you can preset several of your favorite FM

stations, then tune to them electronically at the touch of a button.

They all have Baxandall tone controls. So you can regulate the upper highs and the lower lows without touching the mid-range.

Of course, they all use the very latest electronics, including FET's and IC's.

And all have facilities for connecting and controlling two pairs of speaker systems.

(These Fisher receivers are quite powerful. Remember?)

**What
price
power?**

100 watts
into 8 ohms

150 watts
into 8 ohms

190 watts
into 8 ohms

100% MUSIC POWER

Words are inherently limited in stimulating the emotions aroused by music. This is especially so in describing how high fidelity components perform.

With cartridges, for example, we speak of flat frequency response, high compliance, low mass, stereo separation. Words like these enlighten the technically minded. But they do little or nothing for those who seek only the sheer pleasure of listening.

We kept both aspects in mind when developing the XV-15 series of cartridges. We made the technical measurements. And we listened.

We listened especially for the ability of these cartridges to reproduce the entire range

of every instrument. With no loss of power. That's what it takes for a cartridge to recreate the most subtle nuances that distinguish one musical instrument from another. An oboe from an English horn. A trumpet from a cornet.

We call this achievement "100% music power."

When you play your records with an XV-15, you won't be concerned with even that simple phrase.

Instead, you'll just feel and enjoy the renewed experience of what high fidelity is really all about.

PICKERING



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-15 CARTRIDGES FROM \$29.95. PICKERING & CO., PLAINVIEW, L.I., N.Y.

CIRCLE 49 ON READER-SERVICE CARD

HIGH FIDELITY

VOL. 19 NO. 8 AUGUST 1969

special in this issue

- Robert C. Ehle MAKE YOUR OWN ELECTRONIC MUSIC RECORDERS FOR TAPE COMPOSITION HIGH FIDELITY'S ELECTRONIC MUSIC CONTEST
- 50 Ways and means for the neophyte tape recordist
54 Over 30 top models compared
57 A call to creative tapists

music and musicians

- Leonard Marcus "CLASSICAL" VS. "POPULAR" 4 A letter from the Editor
- Edward Greenfield BEHIND THE SCENES: LONDON AND MADRID 16 Spring Laugh-in . . . DGG in Spain
- William Zakariasen SPEAKING OF RECORDS 24 Born Losers: ten discs that never made it
- John McClure THE CLASSICAL BAG 58 Is traditional music dead?
- Paul Henry Lang THE PERFORMING MUSICOLOGIST 82 Raymond Leppard touches up Couperin
- Gene Lees ANTIDISESTABLISHMENTARIANISM 102 Revolution—for a price

audio and video

- TOO HOT TO HANDLE 34 HF answers your more incisive questions
- NEWS AND VIEWS 36 High style comes on strong
- EQUIPMENT IN THE NEWS 40 The latest in audio gear
- Edward F. McIntyre THE MAGIC MACHINE 44 Tape recorder mysteries unmasked
- EQUIPMENT REPORTS 63 Sony 6120 receiver
Uher 10,000 tape recorder
Empire 7000 speaker system
Standard SR-606SU receiver

recordings

- FEATURE REVIEWS 71 Berio's Sinfonia—the sum of the Sixties
Markevitch conducts the Tchaikovsky symphonies
Charles Rosen and Bach's last keyboard works
- CLASSICAL REVIEWS 76 Bernstein's Haydn . . . Gerdes' Brahms
- IN BRIEF 98 A capsulized wrap-up of new releases
- Peter G. Davis REPEAT PERFORMANCE 100 Callas' first Norma . . . Lipatti's Bach
- POP REVIEWS 104 The versatile Peggy Lee . . . Dick Powell in Hollywood
- JAZZ REVIEWS 110 Ragtime classics . . . Wingy Manone revisited
- R. D. Darrell THE TAPE DECK 114 Shakespeare by Berlioz and Britten

etc.

- LETTERS TO THE EDITOR 6 Golden Age hacks . . . Infuriating discographies
- PRODUCT INFORMATION 31 An "at home" shopping service
- ADVERTISING INDEX 117

Published at Great Barrington, Mass. 01230 by Billboard Publications, Inc. Copyright © 1969 by Billboard Publications, Inc. The design and contents of High Fidelity Magazine are fully protected by copyright and must not be reproduced in any manner. Second-class postage paid at Great Barrington and at additional mailing offices. Authorized as second-class mail by the Post Office Department, Ottawa and for payment of postage in cash. High Fidelity/Musical America Edition is published monthly. Subscription in the U.S.A. and its Possessions, \$12; elsewhere, \$13. Subscription including Concert Artist Directory published in December, \$17. In the U.S.A. and its Possessions, elsewhere, \$18. Regular issues \$1.00 a copy. National and other editions published monthly. Subscription in the U.S.A. and its Possessions, \$7; elsewhere, \$8. Regular issues 60¢ a copy. Indexed in the Reader's Guide to Periodical Literature. Current and back copies of High Fidelity and High Fidelity/Musical America available on microfilm from University Microfilms, Ann Arbor, Michigan 48106. Change of address notices and undelivered copies (Form 3578) should be addressed to High Fidelity, Subscription Department, 2180 Patterson Street, Cincinnati, Ohio 45214. Please state both old and new addresses when requesting a change.

"Classical" vs. "Popular"

DEAR READER:

In his article "The Classical Bag," beginning on page 58, Columbia Records' Director of Masterworks John McClure wonders, "Why do we still use the term 'classical'. . . ?" when referring to *that* musical tradition. "Can we find a new name for classical music and make it flexible enough to include everything from . . . organum to tape manipulation?"

The music world, and especially its writers and editors, would be supremely grateful to anyone who could come up with a workable solution to distinguish the ambiguously named "classical" music from the inaccurately termed "popular" music. (Is *Mairzy Doats* more popular these days than the *1812 Overture*?) "Classical," to the "classical" musician, means the period between the rococo and the Romantic—roughly from Haydn through early Beethoven. But that is hardly its most common usage today, when the term refers as easily to Bach or Wagner or Stravinsky as to Mozart. The confusion itself is of comparatively recent vintage, the result of the widening split between the two musical cultures. That there is a difference, few will doubt; we feel it in our stapes. But what is the criterion? If we could answer that, perhaps we could come up with the proper words.

"Serious" and "light" music have had their vogues, but both are not only frightful but frightening. Is Mozart's *Musical Joke* more serious than the Cowsills' *Prophecy of Daniel and John the Divine*? Is the *Nutcracker* heavier than *Folsom Prison Blues*? "Cerebral," as opposed to "visceral," has also been suggested but, connotations aside, surely many a Schubert sonatina is both less cerebral *and* less visceral than some of Paul Desmond's or Lenny Tristano's jazz numbers.

"Formal" versus "informal" music almost seems to have possibilities at first, until you try to decide which category best describes which music: most "pop" tunes are tied down to an extremely rigid form, while Bach's fugues are formally so free that no two of the forty-eight in the *Well-Tempered Clavier* are built alike. (Incidentally, have you ever even tried to define a fugue? While Robert C. Ehle's brief comment on page 56 is as good a general description as I have yet come across, if you try to devise a more specific definition, you'll probably reach the conclusion that there's no such thing as a fugue.)

Until comparatively recently the best solution would have been to replace the "classical" category with "concert" or "concert/opera." Today, however, a "concert" is just as likely to be by Joan Baez or the Smothers Brothers as by the Boston Symphony Orchestra. One cynic proposed "art" music versus "commercial" music, but then what do we do with Beethoven's *Wellington's Victory*—or with Charlie Parker?

If any of you readers can come up with a practical solution, HIGH FIDELITY will be happy to adopt it in both our terminology and our record-review categories.

But I bet you can't.

In September we will reveal the plans the major record companies have made for next season in "PREVIEW OF FORTHCOMING RECORDINGS." And for those of you with Collector's Bane, better known as the Where-the-Devil-Did-I-Put-That-Franck-Sonata syndrome, there will be some detailed instructions in "HOW TO CATALOGUE YOUR RECORDS." We will also let you know the cheapest way to upgrade your stereo system (it doesn't cost you anything) by considering your room as an extra component in "USE YOUR ROOM TO ENHANCE YOUR STEREO." And composer Ned Rorem will bid a touching farewell to an old friend, pianist "JULIUS KATCHEN (1924-1969)."

Leonard Marcus

EDITOR

LEONARD MARCUS
Editor

NORMAN EISENBERG
Audio-Video Editor

PETER G. DAVIS
Music Editor

SHIRLEY FLEMING
Editor, Musical America Section

EDITH CARTER
ROBERT LONG
SHEILA SCHULTZ
Associate Editors

ROY LINDSTROM
Art Director

ROBERT MADDOCKS
Associate Art Director

RUTH W. DUNTON
Production Editor

MORGAN AMES
ROBERT ANGUS
R. D. DARRELL
ALFRED FRANKENSTEIN
HARRIS GOLDSMITH
BERNARD JACOBSON
PAUL HENRY LANG
GENE LEES
H. C. ROBBINS LANDON
CONRAD L. OSBORNE
Contributing Editors

MILTON GORBULEW
Circulation Director

CLAIRE N. EDDINGS
Assistant Publisher and
Director of Advertising Sales

WARREN B. SYER
Publisher

Cover photos by Roy Lindstrom

ADVERTISING

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

New York: 165 W. 46th St., New York, N. Y. 10036. Telephone: 212-757-2800. Seymour Resnick, Eastern Adv. Mgr.; Charlotte Gilbert; Leonard Levine.
Classified Adv. Dept.: James Flatley.

Chicago: Billboard Publications, Inc., 188 W. Randolph St., Chicago, Ill. 60601. Telephone: 312-236-9818. Leonard Levine.

Los Angeles: Billboard Publications, Inc., 9000 Sunset Blvd., Los Angeles, Calif. 90069. Telephone: 213-273-1555. Andrew Spanberger.

Nashville: Billboard Publications, Inc., Baker Building, 1905 Broadway, Nashville, Tenn. 37203. Telephone: 615-244-1836. Robert Kendall.






London: 7 Carnaby St., London W.1. Telephone: 437-8090. Andre de Vekey.

Tokyo: Japan Trade Service, Ltd., 2-1-408, 3-Chome Otsuka, Bunkyo-ku, Tokyo, Japan. Telephone: 944-0805. Kanji Suzuki.

West Germany: 10 Neuhaus Str., Frankfurt/Main. Telephone: 595172. Walter B. Rios.

CIRCLE 103 ON READER-SERVICE CARD →

ANNOUNCING GARRARD'S X-10 MODULE

A complete automatic turntable with diamond ceramic cartridge installed; pre-mounted on its coordinated base, with dust cover; ready to plug in and play through table radios  FM stereo radios  budget component systems  TV sets  tape recorders  and cassette machines... \$52.50 complete

Here, now, is Garrard's latest concept in convenience... The X-10 Module. It adds the finest record playing capabilities to your home entertainment center in minutes, with a surprisingly modest investment. The entire package is pre-wired, pre-assembled, ready to plug-in and play. The X-10 contains all of the advanced Garrard innovations and features you should require in a precision record playing unit.

■ Pencil-thin, ultra low-mass balanced tubular aluminum tone-arm of advanced design.

■ Finest quality, ceramic stereo cartridge with high compliance flip-over diamond stylus for stereo, LP or 78 rpm records. Stylus pressure pre-set for correct tracking and excellent record reproduction.

■ A convenient single lever cueing and pause control for both manual and automatic play.

■ "Swing-away" overarm moves out of the way for safety when playing single records.

■ Two interchangeable spindles: one long (for automatic play); one short (for manual play).

■ Oversize turntable with decorative mat.

■ Simplified speed and size controls. Two easy-to-use selectors. One lever sets speed and size... 33, 45, 78 rpm for 12", 10" and 7" records. The other lever selects automatic or manual play.

■ Coordinated base in simulated ebony pin-seal with sparkling silver trim. Covered compartments for storage of automatic and manual play spindles. Built-in provision for mounting drawer slides.

■ Versatile, three position dust cover beautifully formed of heavy, sparkling tinted styrene. Raises off; slides off from front; raises and locks into "up" position; use in place while playing a full stack of records.

For a complimentary Comparator Guide describing the X-10 and all the Garrard models (from \$37.50 to \$129.50, less base and cartridge), write Garrard, Dept. AK2-9, Westbury, N.Y. 11590.

Garrard[®]
World's Finest



THOUSANDS OF MUSIC LOVERS PAID THE DIFFERENCE TO OWN A CROWN

Maybe they know
something you don't



There's a reason why Crown recorders cost over \$900. Why nearly every critical home music recordist hopes some day to own one. The reason is Crown's TOTAL PERFORMANCE.

Semi-professional decks may shout about a single outstanding spec, but who wants low noise at the expense of high distortion or wow and flutter? Only Crown delivers unexcelled engineering achievement in all areas of performance. Not just flat response @ ± 2 db maximum, but bandwidth wider than the entire audible spectrum. Not just low noise, but wide dynamic range for flawless piano reproduction. Plus minimal wow and flutter and the industry's lowest distortion levels.

Now couple this with Crown's famous no-compromise workmanship: Only the very finest components available. Precision handcrafting with relentless inspection. Only nine or ten moving parts for reliability. Construction "rugged enough to withstand a parachute drop." (Audio 4/68) Individual proof-of-performance guarantee. Design engineered for ten years minimum continuous service. It's a lot of work—but the result is a professional deck unparalleled in the recording industry.

Yes, Crown does cost more than any semi-pro recorder. That's the price of no-compromise TOTAL PERFORMANCE. Send for our detailed spec sheets and compare Crown with any other deck—semi-pro or professional. After all, you deserve to know what a Crown owner knows. Write Crown, Dept. HF-8, Box 1000, Elkhart, Indiana, 46514.


MADE ONLY IN AMERICA

CIRCLE 14 ON READER-SERVICE CARD

Letters

Golden Age Hacks

This letter, written in the heat of passion, is directed at Stella Sherman, who so scathingly denounced Giovanni Martinelli's "god-awful, off-pitch, strained, ugly singing" in Victrola's reissue of the *Otello* excerpts ["Letters," May 1969]. Let me say that I have not heard the *Otello* recording; I am simply questioning the lady's wisdom in calling Martinelli a "hack." Judging by Miss Sherman's blanket condemnation of singers from past generations, I suppose that such highly regarded artists as Caruso, Gigli, Tamagno, Lauri-Volpi, and De Reszke would also qualify as hacks. If these tenors were all so awful, then they did an excellent job of deceiving countless people.

Miss Sherman, boo on you,
John Richmond
Topeka, Kan.

I am writing in response to a letter from Stella Sherman of San Francisco. I assume that Stella is an Opera Lover. I further assume that she is a tone-deaf, stereo-blinded masochist.

I am the last person to say that Martinelli was in best voice when the *Otello* highlights were recorded. Nevertheless, Martinelli is a *spinto*-dramatic tenor who rates in the same league as Caruso, Gigli, and Pertile. And yes, Stella, there once was a Real Wagnerian Tenor who didn't press and push as if six Nibelungs were beating on his lungs: the great, unique Lauritz Melchior. Today we find ourselves with the above description and a tenor to fit it: James King, who has a voice of such heroic dimensions that he is actually audible throughout a good quarter of the Metropolitan Opera House.

How old are you, Stella? I imagine, since you have heard of Martinelli and Melchior, that you must be at least twelve. I daresay you'll outgrow your down-with-the-golden-age phase. But if it lingers past your sixteenth birthday, Stella, you'd be well advised to consult a competent psychiatrist.

And who are your other great *Otello* voices? Vinay: a reprocessed baritone who made a stab at tenor roles, became a modestly winning Moor, and today sings bass. Kraus: a very light lyric tenor who could not even survive one *Otello* performance. Del Monaco: this tenor's work in the new *Norma* and *La Wally* recordings fits your ridiculous Martinelli description perfectly—god-awful, off-pitch, strained, and ugly. Corelli: today's finest tenor but one whose singing technique and style cannot match Martinelli's. Windgassen: a great Siegfried, but the voice itself was and is not of heroic proportions. Pavarotti: a good lyric tenor

who would throw away his voice if you talked him into *Otello*.

Now remember, Stella, the next time you hear a pre-1950 record: it was recorded under very primitive conditions; the masters were neglected for years; they were recorded in stretches of three minutes, often months apart, in different cities with different orchestras and conductors. Read some books about it, Stella. And when you grow up, you'll probably appreciate the old-timers better.

Shaun Greenleaf
Baltimore, Md.

Stella Sherman's comments regarding her distaste for Martinelli, Melchior, and other "hacks" of the past cannot and should not go unchallenged. In truth, Miss Sherman's comments reveal that it is the condition of her hearing apparatus and her incomplete knowledge of what constitutes good singing that we must question, rather than the sanity of your reviewer Peter G. Davis.

Yes, Martinelli's *Otello* performance is bad, with a steely, whining, strained (but not off-pitch) voice. Consider, however, that Martinelli, at the time of this recording, was at the end of a long career and his voice no longer had the bloom and ease of youth. Listen instead to some of the better recordings made in his prime. Miss Sherman would surely be more favorably impressed.

The same advice applies to Melchior. Listen to his discs from the mid-30s, where he reduces all but a few Wagnerian tenors to insignificance.

It will, thank the Lord, take more than Miss Sherman's unfavorable critique to relegate the "hacks" of the past to limbo. Appreciation of old recordings depends on how far one can listen beyond the mechanical imperfections and get at the heart of the performance; this takes a minimal effort from someone truly interested in great singing. In terms of voice production, beauty of tone, agility, and technique, the finest of the "hacks" such as Plançon, Battistini, Caruso, Ruffo, Schumann-Heink, Sembrich, and scores of others have left a recorded legacy that transcends technical deficiencies and puts many of today's singers to shame.

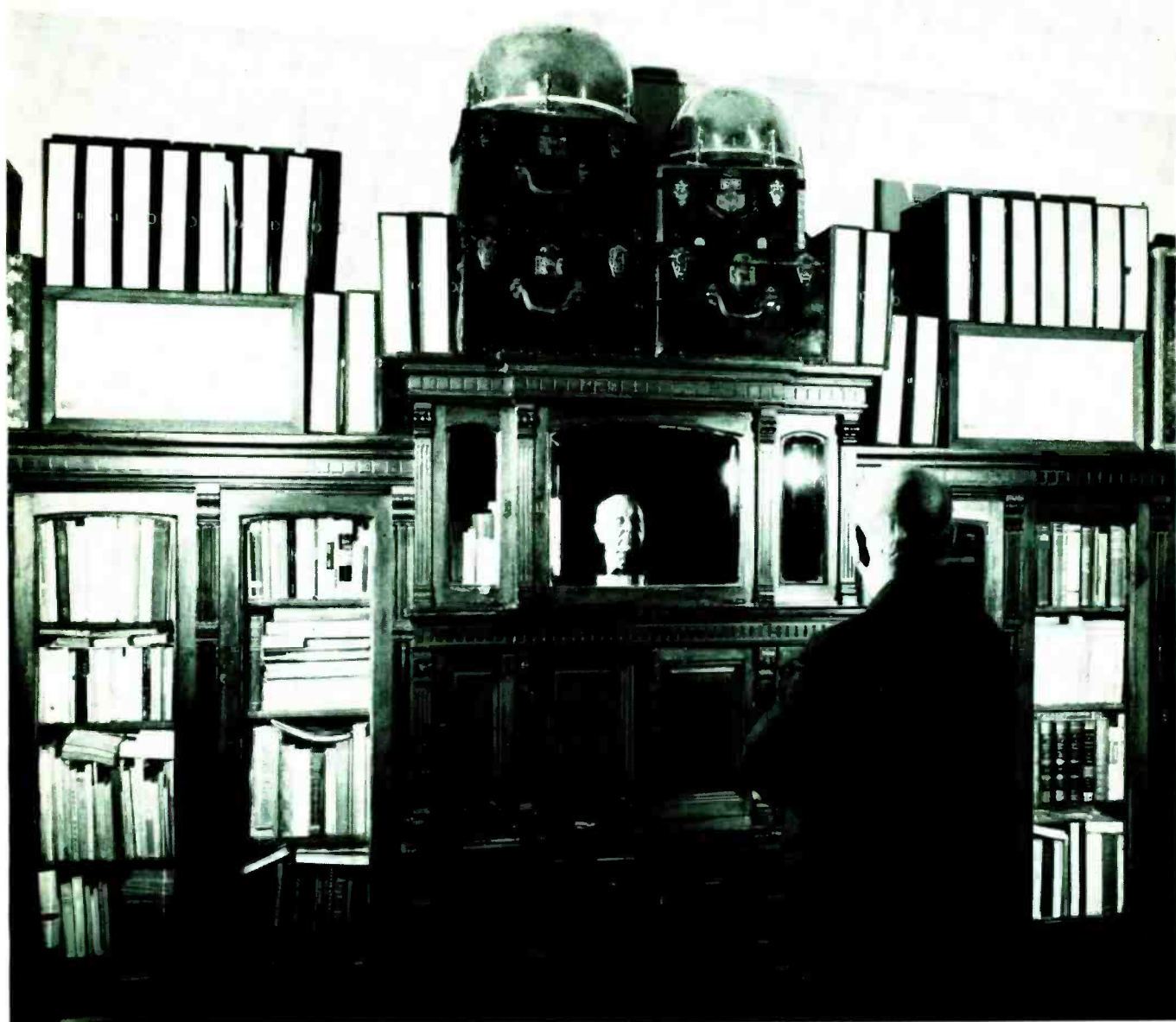
Leslie Blustein
St. Louis Park, Minn.

Those Infuriating Discographies

Of the fourteen letters printed in the May "Letters" column, six took several of your critics to task for one or more of their reviews. This kind of letter is fairly common, but it seems to me that

Continued on page 8

Because accuracy of reproduction is essential to him, Virgil Thomson listens to music using AR-3a speaker systems.



After many years of composing, listening and writing* about music, Virgil Thomson requires music reproduction which is accurate, reliable and convenient to use. Some years ago, he became the owner of a pair of AR-3s. He has recently changed these to AR-3a systems, and replaced his older amplifier with the new AR amplifier.

Mr. Thomson's system consists of: a Dual changer, KLH tuner, Ampex tape recorder, AR amplifier, and AR-3a speaker systems.

Acoustic Research makes AR speaker systems, amplifiers and turntables. All are described in our catalog, obtainable for the asking.

*Virgil Thomson, Mr. Thomson's autobiography, is an interesting and informative chronicle of music history during recent decades by a man who has helped make that history. It is published by Alfred A. Knopf.



Acoustic Research Inc.

24 Thorndike Street, Cambridge, Massachusetts 02141

Overseas Inquiries: Write to AR International at above address

CIRCLE 1 ON READER-SERVICE CARD

AUGUST 1969

7

Continued from page 6

it's been overdone recently, and I for one am getting tired of it.

Now, mind you, I'm not going to defend your reviewers simply by saying that they're "right" (whatever that means). A case in point is Harris Goldsmith's appraisal of the Sibelius Symphonies [May 1969]. Quite frankly, I agree with none of Mr. Goldsmith's evaluations as to the "best" recording of each symphony. But I'm not going to change my opinions simply because of what he says, and I seriously doubt that he would change his views on the basis of mine.

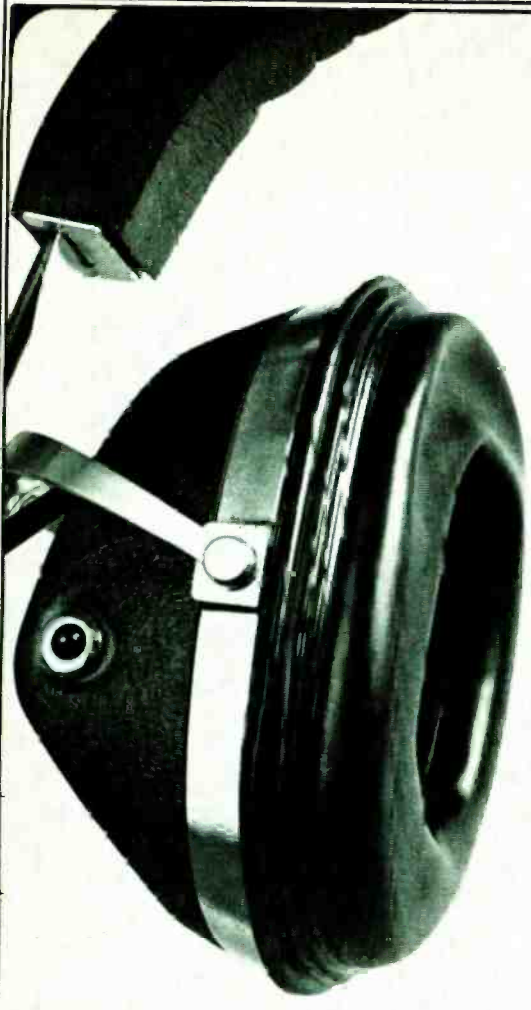
My whole point is this: record criticism is a *personal* thing and should be respected as such. For me, Akeo Watanabe's Sibelius Third is one of the most glorious recordings ever made because of its relaxed and genial ease. It is also the only one of the four recordings that I've heard in which the finale is a true finale—the entire reading builds logically and powerfully to this grand summation of musical events. No critic has, to my knowledge, ever said anything vaguely similar regarding that particular performance. The only advantage, then, that Mr. Goldsmith has over me as a critic is his vastly superior musical knowledge and background. He can judge a performance on its general *musical* worthiness as well as the *emotional* effect that it has on him. I am stuck with only this last criterion for judging music—and, I daresay, a majority of your readers are in the same boat. It's a definite handicap, true. But I have listened to (if not studied) Sibelius long enough to know the kind of performances that I like. So what if they don't agree with Mr. Goldsmith's choices? Why make a big fuss over it? If I don't like his judgments, I can ignore them and form my own. I am my own best music critic, but I am *not* about to insist that my opinions are the ones all others must follow. The reviews in your magazine are in general written on the same premise, and I'd suggest that people call this to mind before they lambast your critics for being out of *theirs!*

Harold G. Corwin, Jr.
Edwards, Calif.

There was a certain pleasure-pain principle involved for me in reading Harris Goldsmith's Sibelius symphony discography. The pleasure was in knowing that all the LP versions I own have been deleted and are now collectors' items. The pain was in not knowing how Mr. Goldsmith would rate them, although he gives a few clues in his introduction.

My Sibelius collection consists of Stokowski's No. 1 on RCA, Koussevitzky's No. 2 on RCA, Nos. 3, 4, 6, and 7 by Anthony Collins on London, and Tuxen's No. 5, also on London. My guess would be that Mr. Goldsmith does not care for the Stokowski or Koussevitzky interpretations, although for my

Continued on page 10



now
a
sound
in
koss
stereophones
that is
better
than
speakers

Only through electrostatics can so bright and crisp a sound be possible. Electrostatic elements in Koss Model ESP-6 Stereophones reproduce sound a full 3 octaves beyond the limits of ordinary voice coil and cone-type driver elements. Then, because this tiny electrostatic speaker is coupled directly to your ear, there is no loss of frequencies as when speaker sounds are disguised in a room. ESP-6 reproduction is independent of room acoustics.

There's no other sound quite like it. It's the sound you've always wanted, but couldn't really envision because it couldn't be produced until Koss invented Model ESP-6 Electrostatic Stereophones.

Each set of ESP-6 Stereophones comes complete with an individual machine run curve. But the curve is only a map of the real sound. You don't get the real thing until you hear it. And you can do that now at your nearest hi fi shop. Then you'll know what we mean.

KOSS

KOSS ELECTRONICS INC.
2227 N. 31st Street • Milwaukee, Wis. 53208

Export: Koss Electronics S.r.l.

Via Belfini 7, 20054 Nova Milanese, Italia

Export Cable: Stereofone



model esp-6
stereophones*
\$95.00

Complete with fitted,
portable carrying case
and individually
measured response curve.

*Patents applied for



CIRCLE 27 ON READER-SERVICE CARD

Why did over $\frac{3}{4}$ million record collectors pay \$5 to join Record Club of America

when other record or tape clubs would have accepted them free?

ANNOUNCING...
SPECIAL INTRODUCTORY
HALF-PRICE MEMBERSHIP
ONLY \$2.50
MAIL COUPON BELOW TODAY!

Compare Clubs and see

	Columbia Record Club (as advertised in Stereo Review April 1969)	Capitol Record Club (as advertised in Look Feb. 4, 1969)	RCA Victor Record Club (as advertised in N.Y. Times Feb. 16, 1969)	Columbia Stereo Tape Cartridge Service (as advertised in Playboy May 1969)	RECORD CLUB OF AMERICA
CAN YOU CHOOSE FROM ALL LABELS? LP'S OR TAPES, INCLUDING CARTRIDGE, CASSETTE AND REEL-TO-REEL TAPES?	NO	NO	NO	NO	YES! Choose any LP or tape on any label! No exceptions! Over 300 different manufacturers including Capitol, Columbia, RCA Victor, Angel, London, etc.
MUST YOU BUY A "MINIMUM" NUMBER OF RECORDS OR TAPES? HOW MANY?	11	10	4	3	NONE! No obligations! No yearly quota! Take as many, as few, or nothing at all if you so decide!
HOW MUCH MUST YOU SPEND TO FULFILL YOUR LEGAL OBLIGATION?	\$43.78 TO \$54.78	\$39.80 TO \$49.80	\$19.92 TO \$23.92	\$27.80	ZERO DOLLARS You don't have to spend a penny—because you're not "legally obligated" to buy even a single record or tape!
CAN YOU BUY ANY RECORD OR TAPE YOU WANT AT A DISCOUNT?	NO	NO	NO	NO	ALWAYS! Your discount up to 79% OFF. Guaranteed never less than a third! No exceptions!
DO YOU EVER RECEIVE UNORDERED RECORDS OR TAPES?	YES	YES	YES	YES	NEVER! There are no cards which you must return. Only the records and tapes you want are sent—and only when you ask us to send them.
HOW LONG MUST YOU WAIT FOR SELECTIONS TO ARRIVE?	5 to 6 weeks	5 to 6 weeks	5 to 6 weeks	5 to 6 weeks	NO LONG WAITS! Your order processed same day received. No shipping on cycle.

COMPLETE TAPE SERVICE AT NO EXTRA MEMBERSHIP FEE

LP DISCOUNTS TO 79%—PRICES AS LOW AS 99¢ PER RECORD!

Typical all-label "Extra Discount" sale
BUDGET SERIES AT ½ PRICE \$.99
Frank Sinatra • Petula Clark • Glen Campbell
Nat Cole • Dean Martin • Dave Brubeck
Jack Jones • John Gary and others...

BUDGET SERIES AT ½ PRICE \$1.25
Woodie Guthrie • Oistrakh • Richter • Callas
Rod McKuen • Tebaldi • Steinberg • Krips
Peter Seeger • Munch • Casals and others...

BEST SELLERS AT ½ PRICE \$2.49
Herb Alpert • Simon & Garfunkel • Ramsey Lewis
Belafonte • Supremes • Mamas & Papas
The Cream • Eddie Arnold • Monkees and others...
plus... from 50% to as high as 79% discount on famous labels: RCA Victor, Capitol, Columbia, Decca, Liberty, Motown, Elektra, Vanguard, and others.

TAPE DISCOUNTS—33 $\frac{1}{3}$ %—ALL LABELS
Cartridges, Cassettes and Reel-to-Reel

- ★ Choose any LP or tape on any label! No exceptions! Cartridges and cassettes included!
- ★ Every record and tape brand new, first quality, factory fresh—and guaranteed fully returnable!
- ★ No "quotas" to buy. Take 0 records or tapes or 100!
- ★ All orders shipped same day received—no long waits!
- ★ Save! Discounts up to 79%! Prices as low as 99¢ per LP!
- ★ No "hold back" on exciting new records and tapes!

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

This is the way you want it—the only record and tape club with no strings attached! Ordinary record or tape clubs make you choose from just a few labels—usually their own! They make you buy up to 12 records or tapes a year usually at full price—to fulfill your obligation. And if you forget to return their monthly card—they send you a record or tape you don't want and a bill for \$4.98, \$5.98 or \$6.95! In effect, you may be charged almost double for your records and tapes.

But Record Club of America Ends All That!

We're the largest and only all label record and tape club in the world. Choose any LP or tape, including cartridges and cassettes... on any label... including new releases. No exceptions! Take as many, or few, or no selections at all if you so decide. Discounts are **GUARANTEED AS HIGH AS 79% OFF!** You never pay full-price! You get best sellers for as low as 99¢, plus a small handling and mailing charge.

How Can We Break All Record and Tape Club Rules?

We are the only major record and tape club **NOT OWNED... NOT CONTROLLED... NOT SUBSIDIZED** by any record or tape manufacturer anywhere. Therefore, we are never obliged by company policy to push any one label, or honor the list price of any manufacturer. Nor are we prevented by distribution commitments, as are other major record or tape clubs, from offering the very newest records and tapes.

Join Record Club of America now and take advantage of this special **INTRODUCTORY HALF PRICE** membership offer. Mail coupon

BEWARE...

"Of imitation all-label" clubs. For example, Records Unlimited is secretly owned by... Columbia Records! They don't send a "master LP catalog" with all labels (we send one with over 15,000 listings on all labels). Their announcements stress Columbia products and they charge extra for many other labels. We have no "parent" company telling us what label to push and there is never an extra charge for any label! And, they don't offer any tape at all! So beware of imitators. We are still the only record and tape club **NOT OWNED OR CONTROLLED BY** any record or tape manufacturer.

pon with check or money order—**NOT** for regular \$5.00 fee—but only **HALF THAT PRICE**... just \$2.50. You **SAVE \$2.50**. This entitles you to **LIFETIME MEMBERSHIP**—and you never pay another club fee.

Look What You Get

Lifetime Membership Card—guarantees you brand new LP's and tapes at discounts up to 79%... Never less than 1/3 off.

Free Giant Master Catalog—lists available LP's of all labels! Over 15,000 listings! Also, **FREE** Master Catalog of Tapes sent on request.

Disc Guide—The Club's **FREE** Magazine, and special Club sales announcements which bring you news of just-issued new releases and **extra discount** specials.

Guaranteed Same-Day Service

Record Club of America's own computer system ships order same day received! Every record brand new, fully guaranteed.

Money Back Guarantee

If you aren't absolutely delighted with our discounts (up to 79%)—return items within 10 days and membership fee will be refunded **AT ONCE!** Join over one million budget wise record and tape collectors now. Mail coupon to: Record Club of America Club Headquarters, York, Pa. 17405

Your \$2.50 membership fee entitles you to buy or offer gift memberships to friends, relatives, neighbors for only \$1.00 each with full privileges. You can split the total between you—the more gift members you get—the more you save!



FREE! World's largest Master Catalog of available LP's to choose from when you join Record Club of America

Lists over 15,000 available LP's on all labels! Classical—Popular—Jazz—Folk—Broadway & Hollywood sound tracks—Spoken Word—Rock and Roll—Comedy—Rhythm & Blues—Country and Western—Dancing—Listening—Mood! No Exceptions!

FREE! Master Tape Catalog of available cartridge, cassette and reel-to-reel tapes sent on request at no extra membership fee.



RECORD CLUB OF AMERICA

Club Headquarters, York, Pa. 17405

X-910M

Yes—Rush me lifetime Membership Card, Free Giant Master Catalog(s) (check box below) and Disc Guide at this limited Special introductory Half Price membership offer. I enclose—**NOT** the regular \$5.00 membership fee—but only \$2.50. (Never another club fee for the rest of my life.) This entitles me to buy any LP's and Tapes at discounts up to 79% plus a small mailing and handling charge. I am not obligated to buy any records or tapes—no yearly quota. If not completely delighted I may return items above within 10 days for immediate refund of membership fee.

Send Master LP Catalog Send Master Tape Catalog
Also send _____ Gift Membership(s) at \$1.00 each to the names on attached sheet. Indicate master catalogs required.
I enclose Total of \$_____ covering one \$2.50 Lifetime Membership plus any Gift Memberships at \$1.00 each.

Print Name _____

Address _____

City _____ State _____ Zip _____

38 © 1969 RECORD CLUB OF AMERICA, INC.

CIRCLE 38 ON READER-SERVICE CARD

LETTERS

Continued from page 8

money no one has ever equaled Koussevitzky in the Second Symphony. He would probably approve heartily of the readings by Collins and Tuxen.

Sidney Marks
Brooklyn, N. Y.

If it were Bernard Jacobson's expressed purpose to infuriate me with his Berlioz discography, he has succeeded [March 1969]. His Mahler discography [September 1967] was equally outrageous. For the most part, I have the greatest admiration for Davis, Horenstein, Abravanel, Kubelik, and Bernstein; however, I have a greater respect for Bruno Walter when

it comes to Mahler performances and for Charles Munch in the music of Berlioz.

Mr. Jacobson, who obviously has no use for these conductors, is evidently afflicted with the same mistaken attitudes of our youth: it is better to extol the views of "the up and coming" at the expense of older artists who can call upon a lifetime of experience to back up their credentials. Why is the liberal always the hero and the conservative always out of tune with the times? This appears to be the indictment which has been leveled against Walter, Munch, and Monteux.

Joe C. Thiess
Morgantown, W.Va.

Your Berlioz issue [March 1969] was an uncommonly interesting one, due largely to the contributions of Colin Davis (who

not only walked away with the musical laurels for his *Roméo et Juliette*, but his article on the operas demonstrates that he also knows how to write as well!) and Bernard Jacobson for his appraisal of the available discs.

I do wish Mr Jacobson had made at least passing mention of the now deleted Munch/De los Angeles recording of *Nuits d'été* (LM 1907) which, for sheer beauty and musicality, outshines all the versions currently available. This disc, which also contains an equally lovely reading of Debussy's *La Damselle élue* (a work not even listed in Schwann), is long overdue for reissue on Victrola.

Stephen Casale
New York, N.Y.

A Sound Collection

With due respect to the intentions of Steve Keller, whose letter was printed in your May 1969 "Letters" column, I should like to point out that he erroneously suggests that the Association for Recorded Sound Collections is engaged in duplicating deleted disc recordings and offering them to our members. We have already received a number of letters asking for tapes.

While some individual members may in fact be dubbing (illegally in a few cases) deleted discs, the Association is not engaged in this activity. We are, however, attempting to acquaint both our members and the industry with this problem so that equitable adjustments can be made to preserve important material.

Paul T. Jackson
Corresponding Secretary
Association for Recorded
Sound Collections
Oakland University Library
Rochester, Mich. 48063

Nocturnal Omission?

"Certainly [Battistini's] legitimate competitors," writes Conrad L. Osborne in your April issue, "number no more than four: Ruffo, Stracciari, Amato, and Magini-Coletti."

Has Mr. Osborne never heard of a baritone named Giuseppe de Luca? I am sure he has and assume, therefore, that the omission was just one of those slips that pass in the night.

Henry Pleasants
London, England

Dick Hyman and Richard Hayman

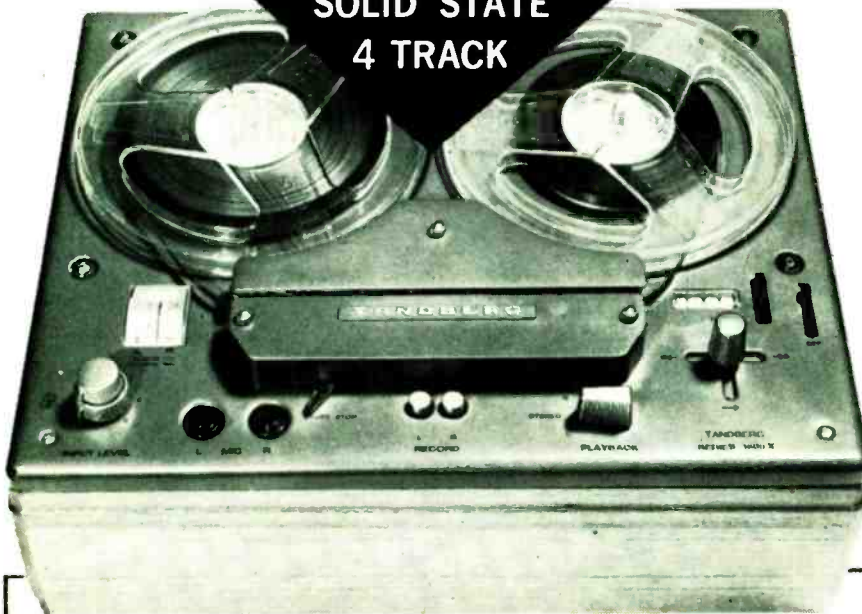
I was delighted by the article about me and the other studio men in your May issue ["Dick Hyman and the Studio Men"]. John Wilson shed some dazzling light on an obscure area of the music world, and I am grateful for the attention.

I think, however, that the review of my new album, which appears in another section of the same issue, ought to have listed the correct album title, which is *Moog—the Electric Eclectics of Dick Hyman* (never Richard Hyman). This is a good opportunity to dispel some confusion over the similarity of my name and that of Richard Hayman. I am the

Continued on page 12

HIGH FIDELITY MAGAZINE

A NEW
Tandberg[®]
STEREO TAPE DECK
FOR LESS THAN \$250 COMPLETE WITH
CROSSFIELD HEAD
3 SPEEDS
SOLID STATE
4 TRACK



Model 1600X, for the finest quality recording

- Crossfield head assures better frequency response and signal-to-noise ratio.
- Pushbutton record controls.
- Record level indicators corresponding to professional standards.
- Handsome walnut cabinet.

for better, clearer, more natural sound

List Price \$249.00

Tandberg OF AMERICA, INC. P.O. BOX 171, 8 THIRD AVE, PELHAM, N.Y. 10803

◀ CIRCLE 50 ON READER-SERVICE CARD

JVC Introduces the first automatic changers that give you a little more speaker system.

Connect any one of these three automatic changers to your stereo system and you're ready for some of the finest music listening you've ever heard.

Finest, because the amount of money you save on a JVC changer can go toward buying one of the better speaker systems. And no matter how much you spend on your components, you're always better over-spending on a good speaker system. (Like the JVC 5303 omnidirectional system.)

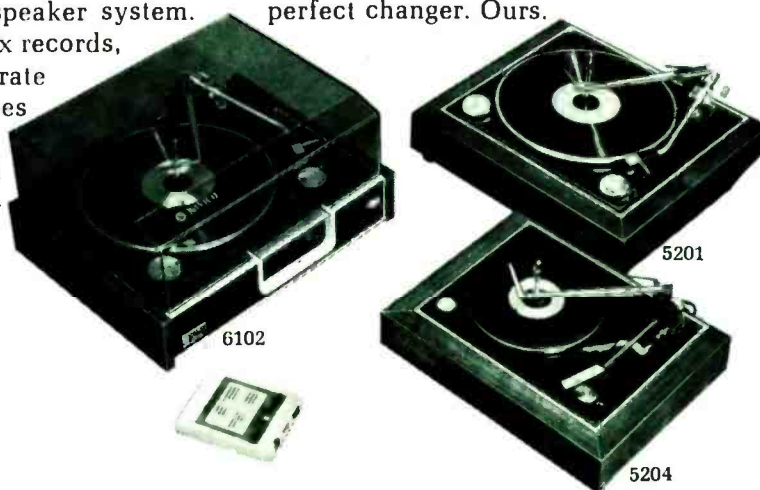
Nice thing about JVC changers is that they'll compare favorably up and down the specifications chart with changers costing much more. Go on and compare.

Model 5204 is a unique mini-changer that goes a long way toward getting a better speaker system. It handles up to six records, offers four accurate speeds and houses a long-wearing diamond stylus in a sensitive ceramic cartridge.

Model 5201 has a 4-pole outer rotor motor and die cast 11-inch turntable platter, a moving magnetic type cartridge and diamond stylus, plus four accurate speeds.

But for an even bigger bonus, choose Model 6102. You get your automatic changer, your diamond stylus, four speeds, and, an 8-track stereo cartridge tape player, too. This unit switches over automatically from phono to tape when a cartridge is inserted.

For a full range of home entertainment products that really are different, the man to see is the dealer handling the JVC line. He can show you portable television receivers, tape recorders, radios, a very complete line. He can even show you the perfect speaker system to match the perfect changer. Ours.



Catching On Fast

JVC

JVC America, Inc., 50-35, 56th Road, Maspeth, New York, N.Y. 11378 A Subsidiary of Victor Company of Japan, Limited, Tokyo, Japan
CIRCLE 24 ON READER-SERVICE CARD

LETTERS

Continued from page 10

fellow about whom you printed the article. Richard Hayman is a harmonica player, arranger for the Boston Pops, and a recording artist under his own name. Although we have gotten used to taking credit for each other's achievements, we do what we can to clear the air now and then.

Dick Hyman
Montclair, N.J.

The Philharmonic Acoustics

Milton Zapolski may have a perfectly legitimate grievance against the sound of Philharmonic Hall ["Letters," May 1969].

His taste may run to a large, spectacular, very reverberant acoustic and therefore Manhattan Center recordings please his palate more than the later Philharmonic Hall recordings.

But there are other facts to be considered. No New York recording hall is perfect. It is possible, due to temperature, humidity, and other uncontrollable factors, to make both superb and inadequate recordings in the same hall in the same week. Manhattan Center has its share of poor recordings where detail and rapid passage work are blurred by the relentless echo.

I'll also concede the vagaries of the Philharmonic Hall acoustic which has produced some rather harsh, less pleasing sounds. On the whole, I think the average there is just as high, although

the approach is admittedly different. Mr. Bernstein has been consistently more pleased with the results obtained in Philharmonic Hall than in Manhattan Center.

In addition to all this, a more thorough check of Mr. Zapolski's facts would be in order. We did not suddenly jump to Philharmonic Hall in 1965 but phased over during a period of several years, and two of the records that he mentions favorably, the Shostakovich *Leningrad* Symphony and Mahler's Ninth, were both recorded in Philharmonic Hall.

John McClure
Director of Masterworks
Columbia Records
New York, N.Y.

Manhattan Center, the previous site of the New York Philharmonic recordings, was noted for its spectacular reverberation; yet many times this same acoustical ambience added confusion to textural lines, giving an over-all blurred sound (Sibelius' Fifth Symphony, the Beethoven Ninth Symphony) to the reproduction. In addition, the musicians apparently had problems in hearing each other clearly (very important for performers in an orchestral ensemble). Closer miking had been tried to relieve the first situation, but evidently nothing much could be done regarding the latter.

The early recorded efforts at Philharmonic Hall produced, to a good many critics, a batch of sonic failures ("Opening Night at Lincoln Center," the Brahms Second Symphony). A few years later, when some changes were made in and around the stage area, an acoustical improvement could be heard, but it still retained that certain "dry" quality.

Recording sessions I attended in 1967 for the Hindemith Symphony in E flat and Copland's *Inscape* (both as yet unreleased), plus several others last year, revealed that a substantial improvement is possible with experimentation in microphone positioning, both inside and surrounding the orchestra. It remains to be seen whether or not this improvement will be reflected in the eventual pressings of these works and in future recordings.

Ronald Barnell
Latham, N.Y.

Somebody finally designed a speaker that's compatible with the human ear.

Speakers are shaped like cones, right?

The existing cone type speaker was invented by A. S. Sykes in 1919. Then it was refined by C. W. Rice and S. W. Kellogg. The enclosure and bass reflex enclosure happened between 1920 and 1930. The exponential horn was developed about 1919. By 1930, the fundamentals were perfected. And today, these fundamentals are still the same.

Recently, manufacturers have tried to reproduce sound which they believe is comfortable to the human ear — thus, the advent of unreal booming bass and strident highs. And, a great many people like it that way because they think it's high fidelity (in a way it is), but it usually isn't NATURAL sound the way it was originally produced.

With full consideration of the human ear and with the desire to produce a speaker which faithfully reproduces sounds as they were originally created, Yamaha successfully developed the NATURAL SOUND SPEAKER. It's not based on the piston motion concept of conventional cone type speakers. It's based on the principles of acoustic instruments such as the piano, guitar or violin. The quality of sounds produced are directly correlated to the acoustical design of their sounding boards. The sounds are called BENDING MOTIONS of sound, and they are natural sounds.

Following the concept of acoustical bending motions of sound, Yamaha developed the Natural Sound Speaker. Its construction is entirely different from that of a conical type speaker. It has a rigid diaphragm constructed of a spe-

cially formulated polystyrene. The entire edge of the speaker is firmly fixed on a frame.

What about the unusual shape of our speaker? Well, a grand piano isn't exactly round. Like we said, the Natural Sound Speaker operates on the same concept as the sounding board of a grand piano, violin or guitar. They are shaped the way they are for a very good reason, and so is the Yamaha Natural Sound Speaker. Tests show that a symmetrical design (round, rectangular, square, triangular, etc.) gives rise to degeneration in the vibration mode at specific frequencies.

In summary: The tone quality of the Natural Sound Speaker is uniquely natural. The design of the speaker provides for a virtual omnidirectional effect (rather than having the sound blast with a tunnel effect—common with many conventional speaker systems) yet, a full and distinct stereophonic effect is retained.

The Yamaha Natural Sound Speaker brings more live and psychologically pleasing sounds to the human ear.

Listening fatigue is reduced to a minimum, if not

eliminated entirely.

The specifications:

NS-15	NS-10
Impedance — 8 ohms	8 ohms
Power capacity — 30 watts	20 watts
Tone control — Continuously Variable	Continuously Variable
Speakers — Natural Sound: 13 x 17"	Natural Sound: 11 x 15"
Cone: 2"	Cone: 2"
Cabinet — Removable grille	Removable grille
Straight-grain American Walnut	Straight-grain American Walnut
Open pore, oil finish	Open pore, oil finish
Dimensions — Height: 23½"	26"
Width: 16½"	14"
Depth: 7½"	7"
Weight: 22 lb	15½ lb

For more information write Audio Products Division

YAMAHA
INTERNATIONAL CORPORATION • SINCE 1887

7733 Telegraph Road, Montebello, California

Other Yamaha products include pianos, skis, motorcycles, guitars.

CIRCLE 52 ON READER-SERVICE CARD

High Fidelity, August 1969. Vol. 19, No. 8. Published monthly by Billboard Publications, Inc., publisher of Billboard, Vend, Amusement Business, Merchandising Week, American Artist, and Modern Photography.

High Fidelity/Musical America Edition published monthly. Member Audit Bureau of Circulations.

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

Subscriptions should be addressed to High Fidelity, 2160 Patterson St., Cincinnati, O. 45214. Subscription rates: High Fidelity/Musical America: In the U.S.A. and its Possessions, 1 year \$12; elsewhere, 1 year \$13. National and other editions published monthly: In the U.S.A. and its Possessions, 1 year \$7; elsewhere, 1 year \$8.

Change of address notices and undelivered copies (Form 3579) should be addressed to High Fidelity, Subscription Fulfillment Dept., 2160 Patterson St., Cincinnati, Ohio 45214.

Scott introduces AM high fidelity

POWERFUL NEW SCOTT 382C
AM/FM STEREO RECEIVER
MAKES BOTH FM AND AM
LISTENING A PLEASURE



Ready for an incredible listening experience? Then try the *AM* section of the new Scott 382C. It pulls in stations so strongly . . . eliminates interference and drift so thoroughly . . . delivers sound of such clarity . . . that you'll think you're listening to the FM section. The only difference is the programming!

Until now, the high fidelity fan has either had to miss out on programming available only on AM or he has had to forego good sound. Now, using all the latest FET and Integrated Circuit techniques, Scott engineers have designed a brilliant new AM section. The result . . . the new Scott 382C AM/FM Stereo Receiver, the first high fidelity AM ever available! In AM or FM stereo, the 382C receives both strong and weak stations perfectly. Weak stations burst forth loud and clear. Strong stations never distort.

Scott introduces 4 AM circuit innovations

- New Scott 4-pole LC filter improves selectivity.
- Use of IC's and FET's in the AM IF amplifier gives better signal/noise ratio, lower distortion, and better signal-handling capacity.
- New FET mixer gives improved cross modulation rejection and adjacent-station interference.
- New Scott transistor oscillator dramatically reduces drift and pulling.

Listen to the AM section of the new 382C at your dealer. You'll hear an incredible improvement in AM sound. Then switch to FM or records . . . the 382C is identical in design to the 342C FM stereo receiver introduced so successfully a few months back. In addition to the totally new AM section the 382C has all these advanced 342C features:

- (1) Perfectune . . . a light that snaps on automatically when you're perfectly tuned to an FM station.
- (2) Quartz crystal lattice filter IF section . . . your 382C will never need realignment.
- (3) "Wire-Wrap" . . . a permanent connection technique that eliminates solder joints.
- (4) New IC multiplex section . . . for better stereo performance and reliability.
- (5) Printed circuit modules . . . which snap into the main chassis.

382C SPECIFICATIONS:

Power (± 1 dB), 110 Watts; IHF Dynamic Power @ 4 Ohms, 45 Watts per channel; IHF Continuous Power @ 4 Ohms, 33 Watts per channel; IHF Continuous Power @ 8 Ohms, 25 Watts per channel; Selectivity, 40 dB; Frequency response ± 1 dB, 20-20,000 Hz; Hum and noise, phono, -55 dB; Cross modulation rejection, 80 dB; Usable sensitivity, 1.9 μ V; Tuner stereo separation, 30 dB; FM IF limiting stages, 9; Capture ratio, 2.5 dB; Signal to noise, 65 dB; Phono sensitivity, 3 mV; Dimensions: 15 $\frac{3}{4}$ " L x 5" H x 11 $\frac{1}{2}$ " D.

382C 110-Watt AM/FM Stereo Receiver . . . ONLY \$299.95.
342C 110-Watt FM Stereo Receiver . . . \$269.95.

Walnut finish case optional extra.

SCOTT®

H. H. Scott, Inc., Dept. 226-08, Maynard, Mass. 01754
Export: Scott International, Maynard, Mass. 01754
© 1969, H. H. Scott, Inc.

CIRCLE 100 ON READER-SERVICE CARD

behind the scenes

Reports from the International Recording Centers



Conductor Malcolm Arnold (left) and composer Sir William Walton (right) recording the musical score for *The Battle of Britain*, a UA film "epic" due in the fall.

LONDON

Spring Laugh-In

The London recording scene last spring took on the zany intensity of a Rowan and Martin "Laugh-In" with your HIGH FIDELITY correspondent popping his bespectacled head through one control room door after another. Boulez (CBS) and Berio (RCA) conducted recordings of their own music; Boulez again, this time with orchestral works by Debussy and Webern; Victoria de los Angeles re-recorded her popular Granados and Villa Lobos repertoire with Frühbeck de Burgos and the New Philharmonia (HMV); Sutherland with Richard Bonyngé and the New Philharmonia completed the sixteen sessions devoted to Meyerbeer's *Les Huguenots* amid scenes of general celebration (Decca/London); Barenboim and Rosen both continued their Beethoven piano sonata series for HMV and CBS respectively; and Pinchas Zukerman with Charles Mackerras and the London Symphony addressed themselves to a recital of violin-and-orchestra dazzlers by Wieniawski, Saint-Saëns, and Chausson (CBS).

Even this intensive schedule omits several important "fringe" activities: Decca/London has recorded Jean-Rodolphe Kars and the LSO under Alexander Gibson in Delius' Piano Concerto and *Fantasia*; the enterprising proprietor of a London record shop, John Goldsmith, has himself sponsored a new recording of Nielsen's Fifth Symphony with Jascha Horenstein conducting the New

Philharmonia; John Alden Carpenter's *Sea Drift* was taped by Dr. Karl Krueger and the Royal Philharmonic for the Society for the Preservation of the American Musical Heritage; and Menotti's ballet *Sebastian* has been recorded by José Serebrier and the London Symphony for the Harkness Ballet Company.

For me, the most fascinating of these fringe projects were the sessions devoted to Sir William Walton's film score for *The Battle of Britain*, a United Artists "epic" due for release in the autumn. In addition to recording the soundtrack, it was also decided to make an additional tape of some appropriate set pieces for a projected record—notably an extended allegro representing the film's climactic dogfight (tearfully exciting in the uninhibited manner of pre-war Walton) and an expansive patriotic march written to be played over the credits at the end. Malcolm Arnold conducted the film music proper, but when the time came to record the march ("a piece of cake" as Arnold described it), the conductor insisted that Walton should himself take charge. Twice through with Walton waving a businesslike baton and the "piece of cake" was in the can.

Berio's Chinese Puzzle. Walton's exuberant music, which deliberately turns its back on developments over the last fifty years, is a far cry from Boulez and Berio. When I saw RCA's producer Richard Mohr hard at work with Walter Trampler and the Juilliard Ensemble in Berio's *Chemins II*, my first question was whether plans were afoot to sponsor Berio as RCA's answer to Boulez. "There's no answer to Pierre," Mohr

said firmly—no disrespect for Berio, who, in his role of conductor, proved to be just as co-operative in recording sessions as Boulez.

The three Berio works—*Sequenza VI* and *Chemins II* and *III*—overlap like a Chinese puzzle. *Sequenza VI* for viola solo provided the initial inspiration for the other two works: first Berio added a chamber-ensemble accompaniment to the solo viola, and then composed yet another layer of accompaniment for full orchestra. I suggested that one might have saved some effort by using each recording as the basis for the next, using the tape of *Sequenza VI* for *Chemins II* and the tape of *Chemins II* for *Chemins III*, but apparently co-ordination problems ruled out this scheme.

I asked Berio why he always put a number after the title of his instrumental works. He answered by alluding to Goethe, who also conceived of each separate poem, play, or novel as a fragment from a bigger entity, a complete life work. And certainly the interrelation of Berio's three musical fragments was fascinating. I did not envy Richard Mohr the task of ensuring complete accuracy, but with the composer himself present and willing to listen to each take, the final responsibility of the producer was not quite so heavy. The Juilliard Ensemble, a brilliant group of young players, maintained a formidable pitch of intensity during the sessions, but balancing was exceptionally difficult even for the skilled EMI engineers working for RCA in their home EMI studio. At one tense point, the down-to-earth Richard

Continued on page 20



America's Top Rated Kits Now a Best Buy!*

TOP RATED BY POPULAR SCIENCE

"... How does it perform? In a word, flawlessly, stereo performance is superb, and the set's sensitivity will cope with the deepest fringe-area reception conditions. The tuner has no automatic frequency control, and doesn't need one, since drift is nonexistent. I rate the LT-112B as one of the finest FM tuners available — in or out of kit form."

TOP RATED BY HI FI/STEREO REVIEW

"We measured the IHF sensitivity of the Scott LT-112B tuner as 1.4 microvolts, which certainly makes it one of the most sensitive tuners we have encountered... The Scott LT-112B kit is a real buy at \$199.95* and it would be hard to surpass its performance at any price."

TOP RATED BY AMERICAN RECORD GUIDE

"I would recommend this kit for the beginner if only because of the manual's excellence and completeness... Let me summarize by saying that the Scott LT-112B tuner must be placed in the very top echelon of today's components. It is easy to build and even easier to listen to."

TOP RATED BY AUDIO

"Here's a stereo FM/AM receiver kit with a real hot front end, fairly high

power output, low distortion, and excellent operating flexibility. Besides that, it's a good-looking unit when assembled; no 'kit look' to this one. And assembling it yourself saves money. All in all, if kit building is your forte (or even if you've never tried it for fear of possible complexity), the Scott LR-88 offers a most competent design at a price well below that for an equivalent factory-assembled unit."

TOP RATED BY ELECTRONICS ILLUSTRATED

"One of the finest examples of solid-state integrated-amplifier kit design, packaging and performance we have seen is the Scott LK-60. The LK-60 has practically every operating feature you'd want... performance left little to be desired."

"In a nutshell, the manual is the most complete, fool-proof one we've seen in a long time. The only thing Scott didn't do is include a technician to build the kit."

TOP RATED BY HIGH FIDELITY

"... an unprecedented high sensitivity, one which surprised even us and which, incidentally, does make a difference in the number of stations received and the clarity with which they come in. This is certainly a tuner for use in the most difficult of reception areas; stations seem to pop in all across the tuner dial."

TOP RATED BY RADIO-TV EXPERIMENTER

"Assembling the Scott LK-60 is the next best thing to buying it wired as it's not really a kit — it's a semi-kit. The really critical, difficult, and notably boring chore of assembling the printed circuit boards used for the preamps, tone controls, and output drivers is done at the factory. All the user does is connect the appropriate connecting leads to the printed circuit boards. The heat sinks and their components, used for the output transistors, are also factory assembled."

* **New computerized design and assembly techniques now make possible the latest improvement in Scott kits... a lower price!**

LT-112B-1 FM Stereo
Monitor Tuner Kit:
Now \$149.95

LK-60B 160-Watt Stereo
Amplifier Kit:
Now \$149.95

LR-88 135-Watt AM/FM
Stereo Receiver Kit:
Now \$299.95

Write for complete details:

SCOTT®

H.H. Scott, Inc., Maynard, Massachusetts 01754 · Export: Scott International, Maynard, Mass. 01754 · ©1969, H. H. Scott, Inc.

CIRCLE 100 ON READER-SERVICE CARD

When you're number one in tape recorders you don't make the number-two tape.

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.



You never heard it so good.

©1968 SUPERSCOPE, INC.

SONY SUPERSCOPE®

Sun Valley, California 91352
CIRCLE 46 ON READER-SERVICE CARD

BEHIND THE SCENES *Continued from page 16*

Mohr commented quietly: "Why can't someone play softer?" And with vibraphones and marimbas pouring forth clouds of notes this seemed like a timely suggestion.

Walter Trampler, with his sporty sweater and longish hair looking every bit as "with-it" as the youngsters, had the most difficult assignment of all. After what seemed like hours of finger-breaking viola tremolos, one EMI engineer was provoked out of his usual reticence to remark: "Fancy treating an Amati like that!"

Boulez selon Boulez. Boulez recorded his complete *Pli selon Pli* with the BBC Symphony Orchestra and soprano Halina Lukomska in some seven sessions—a generous allowance, you might think, for a mere hour's worth of music, until one considers the complexity of the score. Three full sessions were crammed into one day, and, by the end of nine hours of avant-garde music, the strain was beginning to tell on everyone. Even so, everyone agreed that Boulez was drawing something unique from these players—a good augury for the future when, in 1971, Boulez takes over from Colin Davis as the BBC's principal conductor. The work will be contained on two sides, and the finished record should be available in the autumn.

CBS session schedules during April and May have been so crowded that for weeks on end Paul Myers, now the company's resident recording manager in London, found himself in the studios every day. Besides *Pli selon Pli*, Boulez recorded Debussy's early symphonic poem *Printemps* with the New Philharmonia. Ernest Fleischmann was present, then within days of leaving CBS for his new post as manager of the Los Angeles Philharmonic. "I didn't know you played tea-shop music," he quipped to Boulez. "Only at this time of day," retorted the conductor. Certainly it was strange to hear this most clinical conductor entering warmly into the spirit of *Printemps* with its overtones of Grieg, Franck, and Delius.

Sweetmeats. Another fascinating CBS session was the Zukerman/Mackerras potpourri of Wieniawski, Saint-Saëns, and Chausson violin sweetmeats. Young Mrs. Zukerman, herself a flutist, was present—a marvelous aide to any recording manager, shrewdly critical of every note her husband played but warmly encouraging as well. "Music for Olympic skating," she pronounced at one point during the Wieniawski *Polonaise*, but the easy flow of the first take was disturbed when dozens of errors were discovered in the parts of this rarely played work. During a break Zukerman was heard playing a strange, florid phrase over and over again—plainly not Wieniawski. "That's my flute exercise," explained Mrs. Zukerman. It's hard to realize that these assured artists are only just finish-

ing their formal training at Juilliard. But when Charles Rosen dropped by the studio for an informal visit, he had a sharp comment on violin technique as opposed to piano technique: "If you can't play like that at twenty," he remarked after Zukerman had executed a particularly difficult passage, "you never will."
EDWARD GREENFIELD

MADRID

DGG in Spain

A large gathering of musicians and journalists—half from Spain, half from the rest of Western Europe—met at Fonogram's Madrid studios this past spring. The occasion was a Deutsche Grammophon "international press conference" to inaugurate the German company's first "yellow label" recording sessions in Spain (DGG's Archive division had already invaded Spanish soil for its *Hispaniae Musica* series last year—see "Notes from Our Correspondents," June 1968). It was expected that we would all attend one of the six four-hour sessions devoted to guitarist Narciso Yepes' taping of the two popular Joaquin Rodrigo concertos: *Concierto de Aranjuez* and *Fantasia para un Gentilhombre*.

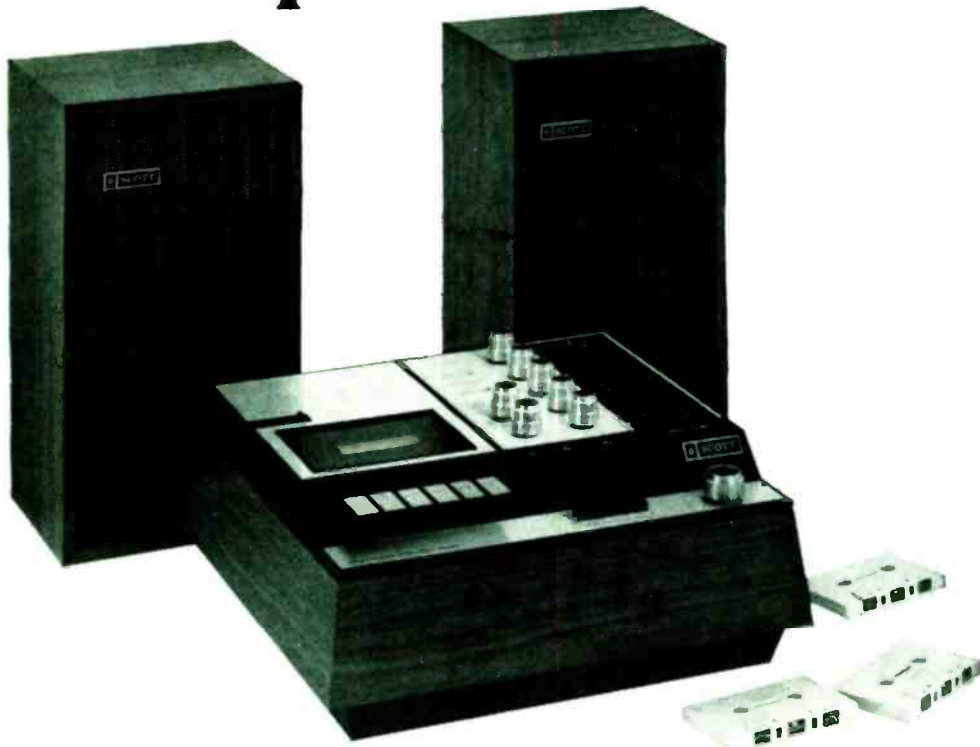
Alas for good intentions: the control room at Fonogram's compact studio (mainly intended for pop recording) may be larger and more luxurious than any I have seen in England, but it was not large enough for dozens of chattering journalists. A prolonged visit was quickly vetoed in favor of a brief tour of inspection, followed by much handshaking with Yepes, conductor Odon Alonso, the blind composer Rodrigo, and Señora Rodrigo. The ceremonies concluded with the playing of a take from the *Fantasia*.

Even with a prodding, energetic German company acting as host, life in Spain remains comparatively relaxed. An allotment of six four-hour sessions for these two works is generous by any standards, and the musicians of the Spanish Radio and Television Orchestra seemed to welcome the interruption. The music was, of course, thrice familiar to the orchestra, and DGG's recording team from Hamburg coped easily enough with the solo-ensemble balance problems.

The studio itself is part of Fonogram's factory and office building. The strict Spanish restrictions against imported luxury goods compels Deutsche Grammophon—which usually exports finished discs from parent plants—to manufacture in Spain. The Madrid factory produces Philips as well as Deutsche Grammophon discs. Fonogram is, in fact, one of the busiest record factories in the country, supplying pressings for numerous other companies, manufacturing sleeves and labels for still more rivals, and producing the only tape cassettes in Spain.
EDWARD GREENFIELD

CIRCLE 3 ON READER-SERVICE CARD ➤

New Scott 2560 Compact Casseiver..



IT'S A SCOTT AM/FM STEREO RECEIVER!
IT'S A SCOTT STEREO CASSETTE RECORDER!
IT'S A COMPLETE, VERSATILE,
READY-TO-PLAY HOME MUSIC SYSTEM!

Tape your favorite music while it's being broadcast, with Scott's new 2560 cassette-receiver. The 2560 will record AM, FM, or FM stereo, right from its own AM/FM stereo tuner. Make your own music with microphones and/or guitar plugged into the 2560's control panel. Or plug in a professional turntable, and transfer all your favorite records to compact, virtually indestructible cassettes. That's the kind of versatile performance you get with Scott's new 2560 Compact Casseiver system.

Best of all, the electronics are those of a Scott *component* . . . including FET front end for perfect AM and FM stereo reception . . . Integrated Circuits, in both IF and preamplifier, to cut interference and distortion to nearly unmeasurable levels . . . and a cassette section with constant-speed synchronous AC motor, so that what gets played back is virtually identical to what you've recorded.

The speakers? A pair of Scott air-suspension Controlled Impedance bookshelf systems (you can fit them where the records used to be). They deliver sound rivalling that of many speakers twice their size. And the price? Only \$339.95, including speakers!

New 2560 Compact Casseiver Features Include:

- Complete component controls
- Control panel headphone output
- Dual microphone inputs
- Dual record level meters
- Dual record level controls
- Resettable digital counter
- Automatic stereo indicator light
- Power indicator light
- Scott air-suspension speakers
- Scratch-proof, impact-proof case

SCOTT®

H. H. Scott, Inc., Maynard, Mass. 01754
Export: Scott International, Maynard, Mass. 01754

© 1969. H. H. Scott, Inc

CIRCLE 100 ON READER-SERVICE CARD

speaking of records



The author, a long-time serious record collector and a tenor in the Metropolitan Opera Chorus, is shown here as he appears in the Met's production of *Turandot*.

Perhaps in this neglected spot is laid
Some heart once pregnant with celestial
fire;

Hands, that the rod of empire might have
sway'd,

Or wak'd to ecstasy the living lyre.

These immortal lines by Thomas Gray stand as a fitting epitaph for the unmarked graves where, after a short and unhappy life, rest incalculable recordings of the long-playing era. Little did we suspect in 1948 that the first two decades of LP would yield so many rarely heard treasures from the repertoire; nor could we have foreseen how many of these compositions would be consigned to oblivion almost as quickly as they appeared.

Immortal performances of recognized masterpieces often return to the catalogue as budget reissues, but many recorded works of less universal appeal now exist in only a few collections—usually of connoisseurs who were crafty enough to snap them up when they were available or of collectors with enough cash to pay scalpers' prices. It would be impossible to enumerate all these works—some of them did not even live long enough to merit a listing in Schwann. All shared, however, a common mortal illness—complications brought about by public indifference and/or critical scorn. Limitations of space have cut my list to a microcosm of ten, which follow in alphabetical order.

Gilbert Bécaud: *Opéra d'Aran*. Rosanna Carteri, Alvino Misciano, Agnes Dis-

ney, et al.; Chorus and Orchestra of the Paris Conservatory, Georges Prêtre, cond. Angel 3637. Like Gershwin, Bécaud attempted to fuse grand opera with, as Angel's notes state, "melody of wider appeal" (whatever that is supposed to mean). *Aran*, written in 1962, is, in fact, startlingly reminiscent of *Porgy and Bess*. Deems Taylor said of Gershwin's work that the songs interfered with the opera's musical continuity, and perhaps the same can be said of Bécaud's score. It is full of good tunes, which at times *do* delay the dramatic development. Moreover, much of the score can only be called high camp—an overture that smacks of *Gypsy*, a few embarrassing attempts at French-accented Irish sea shanties, and a bass aria that must have inspired the composer of *Strangers in the Night*. Yet, heard on its own merits, minus the sarcastic side comments from friends, the opera can be strangely affecting, not only in spite of its imperfections but occasionally because of them. There are even scenes of first-class music drama—such as the death of the blind mother. Except for a rusty-voiced tenor, the performers, especially the electrifying Carteri, under Prêtre's galvanic beat literally leap from the grooves to you. The sound, moreover, boasts many exciting stereo effects, all executed in good taste.

Elmer Bernstein: *To Kill a Mockingbird*; music from the soundtrack. Ava AS 20. Most movie music, divorced from the screen, embarrasses rather than inspires. One usually looks in vain

Born Losers or ten records that never made it

by William Zakariasen

for another *Lieutenant Kije* or *Red Pony*, yet this little-known gem is in that class. The picture deserved the many honors it received, but Bernstein's music was unfortunately neglected when the awards were handed out. Written for piano, chamber orchestra, and wordless chorus, the score essentially consists of a haunting theme with ten variations. The Ava label is now defunct and so, unhappily, is the interesting record.

Alphons Diepenbrock: *Marsyas: Prelude and Entr'acte*. **Wilhelm Pijper:** *Symphony No. 3*. Amsterdam Concertgebouw Orchestra, Eduard van Beinum, cond. London LL 851. Dutch music has never really made it—even in Holland, where native compositions are at best merely tolerated. Lack of chauvinism *does* have its limits: this record disappeared from Dutch record stores even before it left ours over a dozen years ago. More's the pity, since it remains the most enjoyable two sides of Dutch music ever issued in America. The elegiac Diepenbrock and the energetic Pijper are definitively performed on this well-engineered disc.

Erich Wolfgang Korngold: "Music from the Golden Age of Motion Pictures" (*King's Row*, *Anthony Adverse*, *Robin Hood*, etc.); Studio Orchestra, Lionel Newman, cond. Warner Bros. WS 1438. The Nazis drove Korngold to America, where this most promising composer of the German neo-romantic school between the wars pursued the less

Continued on page 26

“The Harman-Kardon CAD4 has a very uniform and extended low end which, in fact, surpasses that of many far more expensive reel-to-reel tape recorders.”

(ELECTRONICS WORLD, June 1969)



In a recent ad, we stated that our CAD4 Cassette Tape Deck had the guts to talk specs.

Electronics World magazine obviously agrees.

In addition to the above, they also said:

“The flutter was in the vicinity of 0.2% for the Ampex and Sony and 0.3% for the Norelco, but an impressively low 0.12% for the Harman-Kardon.”

“... the Harman-Kardon CAD4 had uniform output to about 10,000-12,000 Hz but the other three began to roll off between 8,000 and 9,000 Hz.”

“The CAD4 had 20-12,000 Hz record/playback response with Harman-Kardon tape.”

A copy of the *Electronics World* review of the CAD4 is available upon request. It's a review worth reading. And a cassette deck worth hearing. The CAD4 is at your Harman-Kardon dealer

CIRCLE 8 ON READER-SERVICE CARD

now. Listen to it. Compare it to the competition. We think you'll agree with *Electronics World* that it is “the best of the group in performance . . .”

For more information, and the complete text of the review, write to Harman-Kardon, Inc., 55 Ames Court, Plainview, N.Y. 11803, Dept. HF8

harman kardon

A subsidiary of Jervis Corporation

Anyone who wants the best and is worried about spending an extra \$20 ought to have his ears examined.



Look at what you're getting for the extra \$20. Papst hysteresis motor. Cartridge insert with slotted lead screw for precise stylus overhang adjustment. Feathertouch pushbuttons. All Miracord 50H exclusives. You also get piston-damped cueing; effective anti-skate; dynamically-balanced

arm. Now consider what the leading experts say about the Miracord 50H. That \$20 bill looks pretty tiny now, doesn't it? Miracord 50H, \$159.50 at your favorite hi-fidelity dealer. Benjamin Electronic Sound Corp., Farmingdale, New York 11735. Available in Canada. **MIRACORD 50H**

CIRCLE 6 ON READER-SERVICE CARD

If the Rectilinear Mini-III, at \$89.50, is one of the four or five best-sounding speakers regardless of price, what could Rectilinear do for \$199? Find out next month.

Rectilinear Research Corporation, 30 Main Street, Brooklyn, N.Y. 11201

CIRCLE 39 ON READER-SERVICE CARD

SPEAKING OF RECORDS

Continued from page 24

artistic but more lucrative career of writing movie music for Warner Brothers. Korngold's first commission—*Anthony Adverse*—truly revolutionized the field. The composer eschewed the arrangements of Chopin and Tchaikovsky commonly ground out at the time, and instead wrote the entire two-and-one-half-hour picture in the manner of his great opera *Die tote Stadt*, including an extended operatic scene starring Olivia de Havilland (!). The first Academy Award granted to the composer of an original soundtrack went to Korngold in 1936, and movie scores have never been the same since. To hear this music again, even in such a form, brings back memories of the days when Bette Davis, Fredric March, Claude Rains, et al. held court to the lyrical accompaniment of the one composer Richard Strauss thought might eventually surpass him.

Gösta Nyström: *Songs at the Sea* and *The Merchant of Venice Suite*. Aulikki Rautawaara, mezzo; Stockholm Philharmonic Orchestra, Tor Mann, cond. Westminster WN 18147. One of Westminster's many ill-fated Discofil releases devoted to superb recordings of twentieth-century Swedish music, this disc features music by the virtually unknown composer Gösta Nyström. The once fresh soprano of Rautawaara is here a mezzo, more by necessity than by nature, but the songs are gorgeous indeed—a Nordic *Vier letzte Lieder*.

Otmar Nussio: *Folklore d'Engadine*. **Schönerr:** *Suite of Austrian Music*. Philharmonic Promenade Orchestra, Henry Krips, cond. Angel 35664. The polyglot title of the Nussio opus will probably always be a mystery to me due to a lack of data on this composer and his music. During this record's short life, I was only able to locate Angel's "thrift edition" which did not include the notes. Nevertheless, this engaging collection of Swiss folk melodies becomes an old friend upon first hearing. Schönerr's Suite makes a perfect disc mate, though the Nussio is the real find here.

Franz Schmidt: *Symphony No. 4*. Vienna Symphony Orchestra, Rudolf Moralt, cond.; Epic LC 3164. Schmidt is represented in Schwann only by his interlude from the opera *Notre Dame* on a Karajan potpourri of operatic intermezzos. The composer's stunning oratorio *Das Buch der sieben Siegel* is still available on imported Amadeo discs, but his large-scale orchestral works still repose in recorded limbo. This symphony, in one gigantic fifty-minute movement, has real individuality. Schmidt was truly the last of the Viennese Romantics, and his Symphony would surely appeal to collectors who thrive on the symphonic works of Mahler and Bruckner. Perhaps a sympathetic conductor like Bernstein could be persuaded to give it a chance.

Humphrey Searle: *Symphony No. 1*. **Matyas Seiber:** *3 Fragments from James*

Continued on page 30

DYNACO SYNERGISM*

or

how two units combine for even greater value



We have always tried to give outstanding value at Dynaco; and when we work on new designs, our primary objectives are quality and value—quality second to none, and prices far below the levels of competitive quality. Following this philosophy, we have designed our newest power amplifier, the transistorized Stereo 80, in the tradition of the famous Dynaco Stereo 70—extreme reliability, conservative operation and specifications, outstanding quality, and moderate price. The Stereo 80 is compact (it fits any remote space, but is handsome enough to keep on display), cool-running, simple, and elegant. It delivers 40 watts continuous power per channel, with both channels operating simultaneously, from 20 Hz to 20 KHz.

The Stereo 80 and our PAT-4 preamplifier create an outstanding combination which delivers crystal clear sound, free of noise and distortion, and with excellent flexibility as the control center for the most complete hi fi installation.

Further, we have combined these units into a single, transistorized integrated package, the SCA-80, and through careful design have achieved SYNERGISM*, the

combination giving even greater value than the sum of its parts. The SCA-80 has all the qualities of the Stereo 80 plus the performance and many of the features of the PAT-4—center-out tone controls, low noise, multiple input facilities, headphone output, center-speaker output without the need for a separate amplifier, and so on. It provides complete control facility and yet it is simple to operate with a basic two-knob control action for those who do not require sophisticated features such as loudness, filters, blending, and other subtle variations.

The SCA-80 gives quality plus compact flexibility. The Stereo 80 plus the PAT-4 gives quality, increased flexibility for installation, and greater range of control function. The Stereo 120 plus the PAT-4 gives all this plus extra power plus the benefits of a stabilized highly filtered power supply which makes performance independent of power line variations. In all these choices, quality and value are outstanding—and in the SCA-80, the synergistic benefit enhances the value of the unit.

*SYNERGISM—"Cooperative action of discrete agencies such that the total effect is greater than the sum of the two effects taken independently . . ."

DYNACO INC.

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

CIRCLE 20 ON READER-SERVICE CARD

QUICK-CHA



We call our new Marantz Model 25 AM-FM stereo receiver/compact the "quick-change artist" because it does just that—converts quickly and easily from a quality Marantz receiver to a space-saving record player/receiver combination.

The Marantz Model 25 starts out as a full-fledged AM-FM stereo receiver with 30 watts RMS per channel continuous power. (That's comparable to 90 watts IHF music power the way other manufacturers rate equipment.) Then, any time you're ready, you can add on *your* favorite-model Dual, Garrard, or Miracord record changer. (Unlike other manufacturers, we don't believe in saddling you with *our* choice.) And to make the conversion a cinch, the Model 25

mar

©Marantz Co., Inc., P.O. Box 99A, Sun Valley,

© MARANTZ CO., INC. 1969 MARANTZ IS

CIRCLE 37 ON REA

NGE ARTIST



comes complete with free do-it-yourself templates so you can cut out the cabinet top. Or, if you prefer, your Marantz dealer can supply you with a precut top. Either way, simply drop in your favorite record changer and...Voilà!

As in our most expensive stereo components, the Model 25 gives you a multitude of Marantz-quality sophisticated features throughout. For example, super-smooth Gyro-Touch* tuning—a marvel of design that lets you rotate the actual tuning flywheel. Circuits built to rigid military specifications—utilizing such state-of-the-art refinements as field-effect transistors and integrated circuits. And Variable-Overlap Drive

—a Marantz exclusive that reacts instantly to prevent overloads under any conditions, completely protecting both power amplifier and speakers at all times.

No wonder the sound and specs of the Marantz Model 25 are so impressive! But don't confuse masterful innovations with high prices. You are closer to owning a Marantz Model 25 than you think. Only \$329.00—extraordinarily little for an extraordinary instrument.

So see your franchised Marantz dealer soon and ask him about the new Marantz Model 25 receiver/compact. Listen for awhile. Then let your ears make up your mind.

*Patent Pending.

marantz®

California 91352. Send for free catalog.

A SUBSIDIARY OF SUPERSCOPE, INC.

DEALER-SERVICE CARD

STEP UP

to the finest automatic turntable in the world! ELPA'S

PE-2020

Your records are cut by a stylus with a 15° vertical tracking angle. Play them back the same way for optimum fidelity. The ELPA PE-2020 is the *only* automatic turntable especially designed to track a stack at 15°!

If you're settling for less than the PE-2020 you're making do with less than the best! ELPA PE-2020 \$129.95 less base



Endorsed by Elpa because it successfully meets the stringent standards of performance Elpa demands. Write for full PE details. Elpa Marketing Industries, Inc., New Hyde Park, N. Y. 11040

CIRCLE 21 ON READER-SERVICE CARD

How to listen to chamber music . . .

Portables you can take with you . . .

Lab Reports on record players . . .

STEREO Summer '69 is here!

Don't miss this lively summer issue of STEREO—packed with special features on Portables—tape gear and accessories; chamber music—and how you can enjoy it; new satisfaction from stereo sound styles. Plus lab test reports, tips for tapesters, reviews that really sound off, new products and trends . . .

Catch the sound way to enhance your listening pleasure and order STEREO Summer '69 now! Just \$1.

STEREO, 2160 Patterson St., Cincinnati, Ohio 45214

STEREO, please send my copy of STEREO Summer now!

STEREO Summer '69, _____ copy(ies) \$_____ (\$1 each)

I would like to receive _____ back copy(ies) of

STEREO Spring '69 for \$_____ (\$1 each).

total \$_____

My payment is enclosed*

name _____

address _____

city _____

state _____

zip _____

*please add 5% sales tax where applicable

#3178

SPEAKING OF RECORDS

Continued from page 26

Joyce and Elegy for Viola and Orchestra. London Philharmonic Orchestra, Sir Adrian Boult, cond. (in the Searle); Peter Pears, speaker, Melos Ensemble, Dorian Singers, Matyas Seiber, cond. (in the Seiber). London CS 6196. Searle's exciting and wholly accessible symphony proves that serial music need not be forbidding to the layman. Side 2 of this disc is almost equally important. Seiber's talent, though never completely realized, was genuine—the *Joyce* fragments are fascinating. This composer's premature death was perhaps the most bizarre of any musician—he was eaten by a lion.

Richard Strauss: *Parergon to the Symphonia Domestica*. Paul Wittgenstein, piano; orchestra, Erich Simon cond. Boston BST 1011. Strauss's "Left-hand" concerto is the only work by a truly famous composer on my list; even so, the piece has been almost universally condemned. Perhaps the title has frightened off potential listeners (after all, how many people know what *parergon* means, and how many of us have been told that we should despise the *Symphonia Domestica*?). Be that as it may, the *Parergon* strikes me as one of Strauss's most moving inspirations, performed here by the artist who commissioned it. Using the child's theme from the *Symphonia*, Strauss's unusually subdued writing creates an agonizing struggle of pianist versus orchestra, with the soloist emerging triumphantly at the end as the child reaches manhood. Not having access to a score, I cannot tell how many wrong notes Wittgenstein strikes; but the important point is that a work of unique beauty has vanished from circulation.

Federico Moreno Torroba: *The Song of Spain*. Consuelo Rubio, soprano; chamber orchestra, Federico Moreno Torroba, cond. Decca DL 9817. These marvelous arrangements of fourteen Spanish songs (each in a different dialect) recall Canteloube's *Songs of the Auvergne*. The rustic sound of Rubio's voice is admirably suited to the music, especially arranged for this singer by the famous zarzuela composer.

Indifference as well as adverse criticism killed off these ten records. Nothing less than a smash hit seems to be the necessary prerequisite for a record's survival nowadays—although most of these honest creations would happily reside in that honored plateau below Parnassus. Moreover, younger collectors show regrettable little interest in re-examining certain works unfavorably received upon their first fleeting issue. I belong to a generation that, through persistent correspondence with RCA and record magazines, helped bring about the reissue of what was, at the time, the only existing recording of Schoenberg's *Gurrelieder*—all fourteen 78s of it. Would it be asking too much of our younger counterparts to follow this example? A fascinating recorded repertoire, now deleted and forgotten, awaits rediscovery.

"Scotch" Brand Cassettes prevent tape hangups

Here's the inside story.

"Scotch" Brand builds in trouble-free performance with exclusive features:

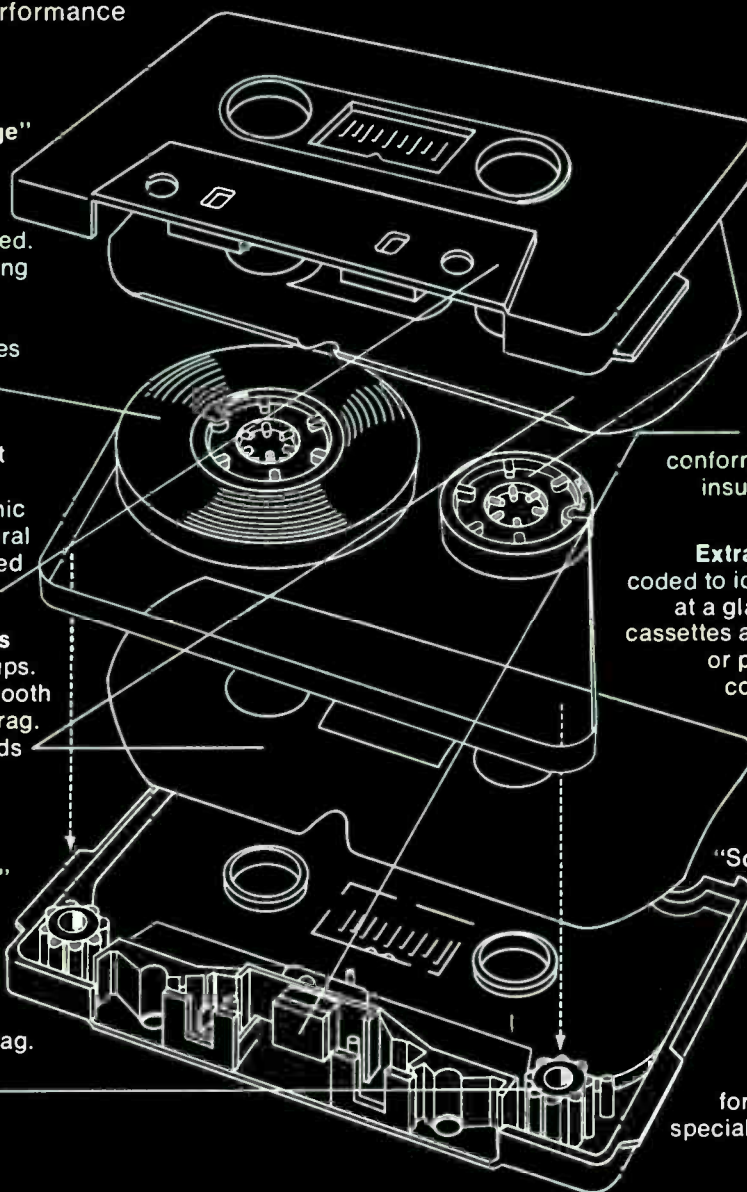
Famous "Dynamrange" Magnetic Tape

provides highest possible fidelity at slow recording speed. A slick, tough coating affords smooth tape travel, resists oxide ruboff, assures long tape life.

Precision-molded case is high-impact plastic, features permanent ultrasonic sealing, large integral window. Color coded for recording time.

Anti-friction shields combat tape hangups. Exclusive, ultra-smooth material reduces drag. Bowed shape guards against uneven tape wind.

Fixed tape guides help prevent "wow" and "flutter" often caused by imperfect roller guides. Splined design cuts friction and drag.



One-piece hub locks leader tape securely, eliminates "kerf" that can distort tape in winding.

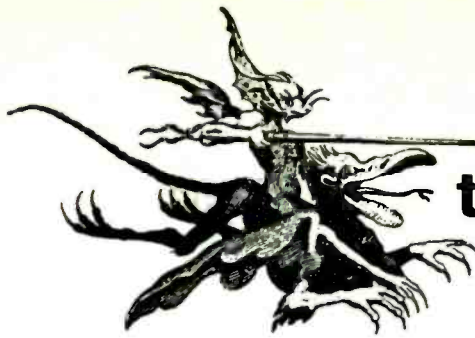
Unitized pressure pad conforms to recorder head to insure better tape contact.

Extras: Cassettes are color coded to identify recording times at a glance. 30, 60, 90-minute cassettes available in album-style or postal-approved plastic containers. Plus C-120 in album only.

Helpful booklet, "Recording Basics" is yours free with any "Scotch" Brand purchase from your nearest participating dealer. Or send 25¢ coin to cover handling to:
3M Company,
P.O. Box 3146
St. Paul, Minn. 55101.
Also ask your dealer for catalog of special premiums.



"SCOTCH" AND "DYNAMRANGE" ARE REGISTERED TRADEMARKS OF 3M COMPANY.



too
hot
to
handle

Which of the following amplifiers would be most compatible with a pair of Bose 901 speakers and the Bose equalizer: Heathkit AA-15 integrated amplifier kit, the AR integrated amplifier, or the Dynaco PAT-4 preamplifier kit plus the Stereo 120 basic amplifier kit?—Sanford S. Shapiro, Canoga Park, Calif. All three of the amplifiers you mention deliver enough power to drive the Bose system, even in rooms that are more demanding than average. Test data for all three were excellent when we measured them for our equipment reports—the Heath amplifier only as part of the AR-15 receiver. Largely, it boils down to a question of which controls and features on the three amplifiers are most important to you.

What 8-ohm loudspeaker systems selling for under \$125 will handle 50 watts RMS?—James Scheidt, Yakima, Wash. If you mean steady sine-wave power over several minutes, we know of no speaker that will fill the bill. But if you mean a system that can work well and safely when driven by an amplifier that can produce 50 watts RMS per channel, several that we have tested come to mind: the Dynaco A-25, the HK-50, the AR-2x series, the ADC 303-A, and the KLH-6 (in unfinished birch)—all based on the manufacturers' published power capacity figures.

I would like to purchase something I have long been scrimping for: a stereo tape deck. As I subscribe to your publication, I naturally assume you might be able to guide me. I should regret most seriously spending more than \$350 or \$400. Should you be able to recommend a worthy choice, I would be indebted to you for life—even to the extent of possibly renewing my subscription. How about the Ampex 1450, praised in your May equipment reports?—Burt Wolder, Bronx, N.Y.

Guess you'll just have to let the subscription lapse, Burt. You don't tell us enough about your requirements to make any recommendation possible. And the 1450 is out of the running. It's been replaced by the 1450A (at \$349.95) with similar features, plus a pause control. It does give you a lot of features and is within your price bracket. But perhaps you don't need some of the 1455's fancier extras. The best way to buy a tape recorder still begins with your particular needs. And once you've determined what they are, you need

only look for the features and price bracket you want among our published test reports.

I would like to add a second pair of speakers to my stereo system, but my receiver—a Pioneer SX-1000—has only one set of connections. Is there a switch on the market that will solve my problem?—Roger R. Roberts, APO, New York.

You apparently have one of the older models, since the current SX-1000TD includes switching for extension speakers. The outboard switches marketed for the purpose often are designed with output transformers in mind and are not suitable for attachment to the single set of connections offered for each speaker on solid-state amplifiers. And, since they put main and extension speakers in parallel for simultaneous use, thus lowering the impedance "seen" by the amplifier, they can be disastrous to some transistorized amplifiers unless you know what you are doing. Furthermore, some transistorized amplifiers cannot be used with the common ground system designed into many speaker switches. An example is the Switchcraft Model 670, which fits your setup but requires common ground unless grounds on both speakers in one channel are connected directly to the amplifier, rather than through the switch. According to Pioneer, however, your SX-1000 will handle common ground and parallel speaker connections as long as each speaker is rated at 8 or 16 ohms. Pioneer says that the output stage should not blow even with 4-ohm systems connected in parallel, although they will force the overload protection to work overtime, limiting output power.

Assuming that my home tapes are recorded at about the same levels as pre-recorded tapes and that they are stored under conditions of reasonable freedom from magnetic fields, extreme temperatures, humidity extremes, and so on, how long should they last? What effect will tape thickness have on their life expectancy? In any case, how does tape compare with discs, which will last forever if not mechanically damaged? And finally, can recorded tapes be safely shipped by air?—Kenneth Rothman, Chicago, Ill.

Theoretically, discs will last forever—but only if you never play them. Assuming that your recorder has been proper-

ly cleaned, demagnetized, and adjusted for the tape you are using, playing a tape probably subtracts less from its life expectancy than would be the case with a disc. Tape thickness affects longevity primarily in terms of the tape's susceptibility to mechanical damage, but it also affects recorder performance and head wear—many recorders today are optimized mechanically for tape with the approximate thickness and stiffness of 1-mil polyester. Polyester and polyvinyl chloride (PVC) are described as "indestructible" plastics, as opposed to acetate's inherent life expectancy of several decades—some manufacturers claim fifty years or more. Acetate, however, will soak up atmospheric moisture and swell, creating mechanical stresses in the tape that can damage it, particularly if the reel is wound unevenly or under excessive tension. There are two other considerations—overlooked in your letter—that influence tape longevity. One is the permanence of the binder used to hold the magnetic coating to the plastic backing. The other is "print-through." Both the amount of print-through you will get and the degree to which you will find it disturbing depend largely on the program material, but also on the level at which it is recorded, the type of tape you use, and the way it is wound on the reel. So one frequent recommendation—1-mil polyester low-print tape—is something of an oversimplification of the problem. Some of our readers who are tapespondents have complained repeatedly that tapes sometimes are erased in transit and blame postal X-ray machines that determine the contents of packages. Postal authorities tell us, however, that the X-ray equipment they use doesn't develop stray magnetic fields capable of damaging—let alone erasing—recorded signals. So, while some tapespondents wrap their tapes in aluminum foil and mark them "Do not X-ray," we can't tell whether the practice does any good.

Is the new Heathkit AS-48 speaker roughly equivalent to the JBL Lancer 99 system? The components seem very similar.—Dallan Halston, Chesapeake, Va.

Heath will say only that the components for the system come from JBL. Since we've never looked inside a Lancer 99, we can't tell how alike they are in all details. But you're right—they do seem similar.

The first serious cassette tape deck.

Of all the cassette tape players and decks around, only a handful make a serious claim to high-fidelity sound reproduction,

And the few that do claim they sound on a par with today's good stereo systems, are missing some extremely important features. Features included together for the first time in this Fisher stereo deck.

The RC-70, as it is called, records and plays back anything from 30 Hz to 12,000 Hz. Which is just about everything you can hear. Record and playback amplifier distortion are inaudible.

We specially selected the narrow-gap, high-resolution tape heads for their extremely wide frequency response on record and playback.

And the Fisher cassette deck has separate VU meters for left and right channels. Clutched record-level controls (they work together or separately). A digital counter with pushbutton reset. A pair of professional-quality microphones. Features you usually find only in expensive

reel-to-reel recorders.

Unlike the less serious decks, the Fisher has an electronically stabilized solid-state power supply, to eliminate wow and flutter caused by varying voltages. It operates steadily on anything from 105 to 130 volts (60 cycles, AC).

There are enough pushbutton controls, inputs and outputs to please any audiophile.

The unit is enclosed in a case made from the same high impact ABS plastic used in telephones.

And in keeping with the seriousness of this Fisher tape deck is the price: \$149.95.

So low it isn't funny.

(For more information, plus a free copy of the Fisher Handbook, 1969 edition, an authoritative 72-page reference guide to hi-fi and stereo, use coupon on magazine's front cover flap.)

The Fisher RC-70



PRICES SLIGHTLY HIGHER IN THE FAR WEST.

FISHER RAD CO CORPORATION, INC., 31 45TH ROAD, LONG ISLAND CITY, N.Y. 11101. OVERSEAS AND CANADIAN RESIDENTS PLEASE WRITE TO FISHER RADIO INTERNATIONAL, INC., LONG ISLAND CITY, N.Y. 11101.

CIRCLE 30 ON READER-SERVICE CARD

news and views

STEREO PAIRS: HIS AND HERS



In case you hadn't noticed, there seems to be a growing concern in many quarters for the reconciliation of high fidelity with decor—in a way, a reconciliation between the man and the lady of the household. High-style hi-fi is nothing new, of course, but we seem to note a greater concentration on the problem in recent years, particularly among manufacturers of those most obtrusive of components, large loudspeaker systems.

A case in point is the Electro-Voice line, recently given a face-lifting to afford a family resemblance to the bookshelf units and to add some new, furniture-style floor units: the Aries series. There are three Aries cabinets—traditional, contemporary, and Spanish—that offer a variety of styling, woods, and finishes to fit into many different decorative schemes.

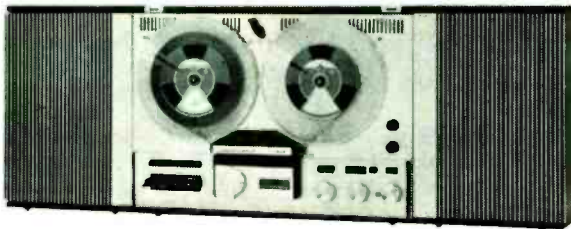
The reason E-V and other manufacturers have shown interest in the decor approach is not simply because they think a fine speaker system deserves a fine cabinet. Sure it does, but there was a time when furniture styling was looked on by the dedicated audiophile as a possible cover-up for less-than-ideal acoustic design.

Now things have changed. The men who sell high fidelity have told us over and over that husband-and-wife buying teams find the stylish system a way of keeping each other happy. Left to his own devices, the husband might have picked a quality bookshelf system—perhaps at a considerably lower price—or a big, unwieldy horn-loaded affair. Neither goes very far in pleasing a little woman who has her heart set on a six-foot distressed-pecan console.

You could say something about the relationship between high fidelity and domestic harmony. *You could.*

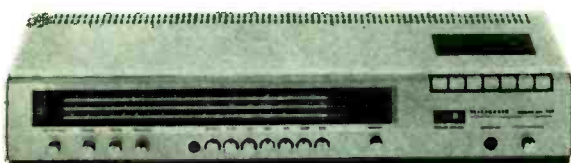
CIRCLE 145 ON READER-SERVICE CARD

OLD NAME, NEW APPROACH



Recent product announcements from Telefunken—the well-known German manufacturer—indicate that the company is continuing a trend toward ultrastyling that has struck visitors to Telefunken displays at trade shows over the last couple of years. The samples pictured here are among the new line that will, we are told, be offered for wider distribution in the months to come, particularly among stereo component dealers.

CIRCLE 147 ON READER-SERVICE CARD



A CLUE TO FUTURE CASSETTES?

About a year ago, we first heard of the cassette tape heads Nortronics was planning to produce, combining several gaps in a single head. Some had all four playback/record gaps in one head, others included erase as well. Why *four* gaps? The answer appeared to be that Nortronics was expecting cassette equipment manufacturers to introduce an automatic-reverse feature similar to that on some open-reel recorders.

If they did, they would need the special heads. Open-reel recorders use an extra set of heads—or sometimes a head mount that repositions itself automatically—to service the second tape direction. Cassettes are so small, however, that they leave no room for such techniques. By combining four gaps in one head, playback in both directions without flipping the cassette becomes possible. By adding erase gaps in the appropriate places on the same head, recordings also can be made in both directions without the need to flip the cassette.

So far, no manufacturer has marketed a unit utilizing this type of head, although several we queried do say: "We are looking into it." But there is one clue that automatic reversing may be just around the corner. Sony/Superscope has announced that metal foil is being inserted into the leader at both ends of its Auto-Sensor

Continued on page 40

What impressed the professionals most when they tested the new \$79.50 Dual?



Tonearm balance and design: "The arm is fully balanced ... just as it is on the other Duals." (American Record Guide)

"Arm friction, laterally and vertically, was negligible at less than 10 milligrams each. The arm needed less than 25 milligrams to trip the automatic change mechanism, which bespeaks excellent balance and design in this area." (High Fidelity)

Tracking settings: "The built-in stylus force adjustment proved absolutely accurate." (High Fidelity)

"... anti-skating force adjustment ... really works, as we verified by observing that the cartridge output waveform on high-velocity records was clipped symmetrically on both channels." (Stereo Review)

Cueing: "... you can use the cue control for a very gentle lowering of the pickup onto the record. You can also interrupt play at any portion of the record and resume play as you please." (High Fidelity)

Total Performance: "... compatible with the finest amplifiers and speakers, as well as the most compliant cartridges available today..." (Stereo Review)

You may be equally impressed when you read the complete test reports. Write to **United Audio**,

120 S. Columbus Ave.,
Mt. Vernon, N.Y. 10553.



Speed Accuracy: "It is quite immune to normal voltage changes affecting its speed..." (American Record Guide)

Variable pitch control: "... each speed is adjustable by means of a 'pitch control' knob so that you can get on-the-nose speed accuracy (or slight deviations from it for special purposes)." (High Fidelity)

Tracking ability: "Significantly, the Dual 1212 went through its paces fitted with the Shure V-15 Type II, and it proved perfectly capable of handling a cartridge of this high quality." (High Fidelity)

CIRCLE 19 ON READER-SERVICE CARD

cassettes. For the present, the foil will serve only to activate the "end-alarm" device on the company's Cassette-Corders. The device simply signals that the tape has run out. But it uses the same type of foil and sensors that trip many of the open-reel automatic-reverse units.

Is it significant? We'll just have to wait and see.

CIRCLE 146 ON READER-SERVICE CARD

MAN FOR ALL SEASONS

A favorite annual parlor game among high fidelity people (that can be played when the Schwann Catalog issues its box score of composers and recordings for the previous year) is guessing who's where on the list this year. Is Wagner up or down? (He's down from 38 to 35 recordings, as a matter of fact.) I bet Schubert is up! (He's not—he slipped from sixth place in 1967 to seventh in 1968.) And so on.

One shocker is that Beethoven is down by twenty-seven recordings in 1968, in spite of new sets of the five piano concertos and the five cello sonatas—although Schwann doesn't say whether that counts as ten recordings or as two. The Beethoven score is sure to jump back up in 1970—if not in 1969—because it's a "Beethoven Year."

Verdi has posted gains. He was No. 9 in 1968, although he had not been among the top fifteen in the previous year. Chopin, Tchaikovsky, Mahler, Liszt, and Debussy also are up. But Ravel is down—as are Haydn, Brahms, and Schumann.

Way at the top of the list with 193 recordings—almost twice as many as Beethoven, who ranks No. 2—is the perennial Mozart, equaling his 1967 pre-eminence and increasing his count of recordings by nineteen.

Go get 'em, Wolfgang, baby!

SPEAKERS WHEN SPOKEN OF

We almost didn't print this item because the manufacturers involved are relatively new (we haven't even had the opportunity to hear their products yet) and we thought it unfair to give them a hard time solely on the basis of the way they abuse the English language. Instead, we will simply preserve their anonymity.

For instance, one stereo speaker system is said to eliminate "the weak center and sound loss gaps between frequency changes as well as the other inadequacies common to conventional speaker systems." Well, now! What, precisely, does the manufacturer mean? And if that's what he means, why doesn't he say it? We tried to ask him, but he has an unlisted phone!

Another nice-sounding but meaningless phrase in the same brochure was "tuned stereo." No hint of what was tuned or what it was tuned to—just the phrase.

An intriguing word we came across in another brochure was "excurding." ("Each [of the woofers] is capable of excurding more than one inch.") While we've heard of speakers capable of a one-inch excursion, we got nowhere when we tried to look up the verb "to excurde" in our Funk & Wagnalls. Oh well, at least we can figure out what's meant. Another phrase in the same paragraph gave up its meaning more reluctantly: "positive negative anulus." Maybe the company could make up a sales contest based on that phrase: write a logical-sounding explanation in twenty-five words or less and send it, together with the price tag from —

The proper denouement to this orgy of words is to be found in a third brochure, one paragraph of which we quote: "The [brand name] speaker provides power and performance hand in hand. To re-create the shattering blast of today's percussion-oriented bands—then to spill those pulsating waves of sound over a roomful of jammed, but sound-absorbent, bodies, you need power."

You bet your sweet bippy!

equipment in the news



Unusual speaker system

IMF Products is importing from England limited quantities of the TLS Monitor speaker system. Its woofer is a 9- by 12-inch rectangular flat plastic diaphragm, rear-loaded into a 12-foot "acoustic path length transmission line" described as an inverted horn terminating in a slot. The midrange driver is a 5-inch plastic diaphragm, likewise rear-loaded into its own acoustic passageway. Highs are handled by a ¾-inch plastic diaphragm. It requires 30 watts peak input, handles up to 150 watts. Price is \$600 in rosewood formica or \$575 in utility gray formica.

CIRCLE 148 ON READER-SERVICE CARD

Panasonic unveils receiver

The newest receiver from Matsushita is the Panasonic SA-40, an AM/FM unit with a blackout tuning dial. The receiver follows the current trend toward slide-fader controls—in this case for treble, bass, volume, and balance. Other controls follow standard patterns. Speaker switching allows you to choose main, remote, both, or headphone. Output is rated at 55 watts (IHF) into 4 ohms, 40 watts into 8 ohms. The \$229.95 price includes a walnut case.

CIRCLE 152 ON READER-SERVICE CARD



Continued on page 42

How to recognize a stacked deck.

The Choice of Experts. This is the famous Sony Model 355 selected as a "best buy" by the nation's leading consumer reporting service.

Unprecedented Specifications & Features. Achieves true high-fidelity performance even at slower speeds: (20-22,000 Hz @ 7½ ips, 20-17,000 Hz @ 3¾ ips, 20-9,000 Hz @ 1⅞ ips). Three speeds, 4-track stereo and mono recording and playback, 7-inch reels, Automatic Sentinel Shut-off, two VU meters, stereo headphone jack, pause control, four-digit tape counter, record interlock, vertical or horizontal operation.

Instant Tape Threading & Vibration-Free Motor. Exclusive Sony Retractable pinch roller permits simple, one-hand tape threading. Automatic tape lifter protects heads from wear during fast-forward and reverse. Vibration-free motor is completely isolated from tape mechanism by exclusive Sony "floating" shock-absorber action.

Three Heads. Three-head design permits such professional features as tape/source monitoring and sound-on-sound. Exclusive Sony circuit eliminates record-head magnetization build-up, the most common cause of tape hiss.

Noise-Suppressor Switch. Special filter eliminates undesirable hiss that may exist on older recorded tapes.

Scrape Flutter Filter. Special precision idler mechanism located between erase and record heads eliminates tape modulation distortion. Formerly found only on professional studio equipment.



Sony Model 355. Priced under \$229.50.

For a free copy of our latest catalog, write to Mr. Phillips, Sony/Superscope, Inc., 8144 Vineland Avenue, Sun Valley, California 91352.

SONY SUPERSCOPE The Supreme in Stereo

You never heard it so good.

EQUIPMENT IN THE NEWS

Continued from page 40



Eight-track deck records

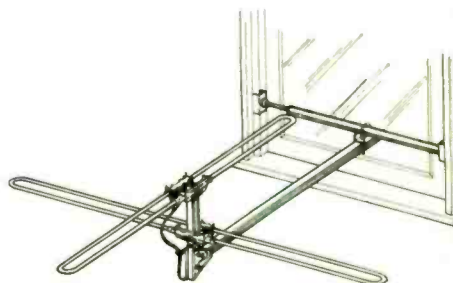
Telex has announced a new line of Viking 8-track cartridge equipment, ranging from a playback deck (Model 811, \$99.95) to a recorder/player for use with component systems (Model 811R, \$189.95). The 811R is one of the few models available for recording on 8-track. In the play mode it can be set to stop at the end of each track, stop only after all four pairs of track are played, or provide continuous music. It is delivered in a walnut case.

CIRCLE 150 ON READER-SERVICE CARD

A turnstile for your window

For apartment dwellers or other FM listeners who can't put up a rooftop antenna, Finco has introduced a turnstile omnidirectional design for window mounting, the Model FM-WT. The mounting will fit any window opening, either horizontal or vertical, up to 42 inches. Accessory mounting extensions for larger windows are available. The FM-WT is aluminum with gold finish and sells for \$16.95.

CIRCLE 154 ON READER-SERVICE CARD



Sherwood calls it a sound center



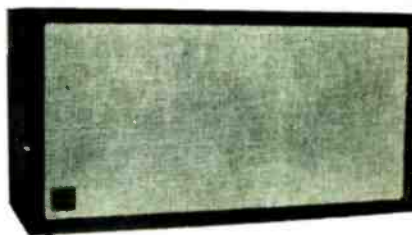
The Sherwood 6000 is a receiver engineered to accept any of several models of Dual and Garrard changers mounted above it in the same case. Used in this way, it constitutes the electronics section of a compact system with more than the minimum features typical of many compacts. Sherwood rates the receiver's output at 120 watts music power into 4 ohms, 80 into 8 ohms. Jacks for headphones and for tape recording are both included in the front panel. Price is \$419.50.

CIRCLE 149 ON READER-SERVICE CARD

New company, new speaker

Epicure Products, a company formed recently in Cambridge, Mass., is offering a bookshelf speaker system, the Model 100. It is a two-way air-suspension system (eight-inch woofer and one-inch tweeter), designed for use with amplifiers delivering between 18 and 60 watts RMS. Claimed frequency response is 40 to 18,000 Hz. Price in an oiled walnut enclosure is expected to be in the neighborhood of \$109.

CIRCLE 151 ON READER-SERVICE CARD



Tiny Turner, little lavalier

The Turner Co. has added the Mini-mike, Model 35, to its line. The omnidirectional dynamic element produces a signal whose response characteristics are tailored to the speech range. The case, 3 inches long and $\frac{3}{4}$ inch in diameter, is gold with a chromium grill. A 25-foot shielded cable is included. The standard model has low impedance, weighs 41 grams, and costs \$65. Model 35A has a nominal impedance of 150 ohms, weighs 29 grams, and costs \$75.

CIRCLE 153 ON READER-SERVICE CARD

Although Acoustic Research components were designed for home use, they are often chosen for critical professional applications.



Despite decades of experimentation, the manner in which ear and brain process auditory data to sense the direction of a source of sound is still unknown. A new and comprehensive series of experiments now being carried out by researchers at Columbia University may bring us closer to the answer. Under the supervision of Professor Eugene Galanter of the university's Department of Psychology, John Molino and other workers are using elaborate instrumentation to generate precisely controlled signals to synthesize spatial sensations for listeners.

Tests are carried out both indoors and outdoors, necessitating the attachment of wheels to much of the equipment. Part of the apparatus used consists of a "mobilized" AR-3a at lower left in the photograph above, two AR amplifiers (at the bottom of the racks on the table at right), and fifteen mid-range speakers of the type used in the AR-3a. The AR-3a is especially suited to applications of this kind since the uniformity of radiation provides very smooth frequency response on-axis, off-axis, outdoors or in a reverberant room.

Write for a free catalog listing AR speaker systems, turntables, amplifiers and accessories.



Acoustic Research Inc.

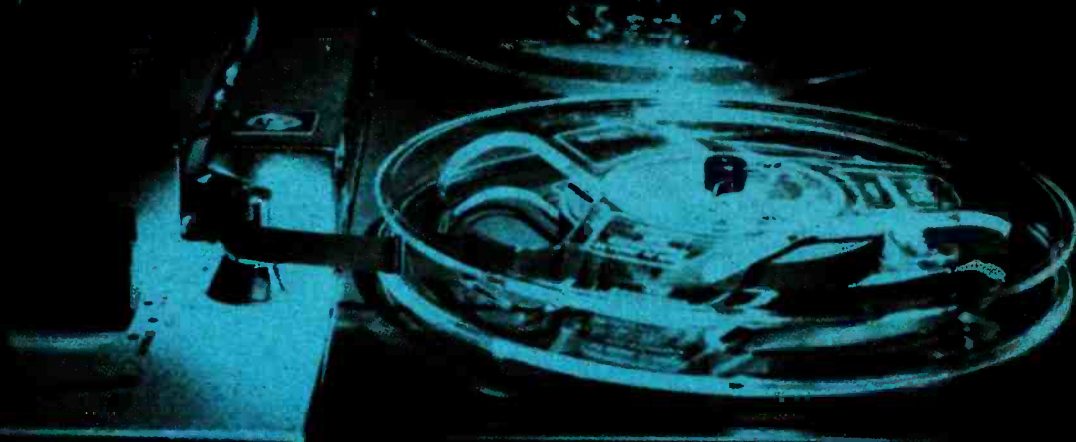
24 Thorndike Street, Cambridge, Massachusetts 02141

Overseas Inquiries: Write to AR International at above address

CIRCLE 1 ON READER-SERVICE CARD

The Magic Machine

by Edward F. McIntyre



How a tape recorder works

TAPE RECORDING STARTS, of course, with the magnetic tape—a plastic ribbon coated on one side with billions of microscopically small needles of, generally, iron oxide. This coating can be turned into a long, thin carpet of permanent magnetism by passing the tape through a strong magnetic field, such as that generated by a tape head—which is essentially a specially made magnet.

It's the job of the tape machine, in recording mode, to lay out along the tape a magnetic pattern that represents the sound being captured. On playback, the machine performs the converse of this job: it translates the magnetized pattern on the tape into an electrical signal. Both jobs require two basic elements: mechanical action and electrical transformation.

The action starts with the tape wound on the supply reel, normally at the left as you face the deck. The preferred system for pulling it off the supply reel is by a turning capstan; it is held against the capstan by a pinch roller (Fig. 1). En route from

supply reel to capstan, the tape may pass over one or more guides before it slides over the tape heads: erase head, record head, and playback in a three-head machine; erase head and combined record/playback head in a two-head machine.

The take-up reel moves just fast enough to spool up the tape as it passes the capstan; the reel doesn't pull the tape over the heads—that's the capstan's job. The supply reel actually holds back somewhat against the capstan's pull, so that the tape will have the correct amount of tension as it passes the heads. With inadequate tension, the tape will not maintain intimate contact with the heads; with too much tension, the friction between tape and heads rises excessively, causing irregular tape motion and possibly stretching or breaking the tape.

Obviously, since the tape moves at a steady pace past the capstan, the reels themselves must vary their turning speed, running comparatively slowly when nearly full of tape, and much faster when nearly

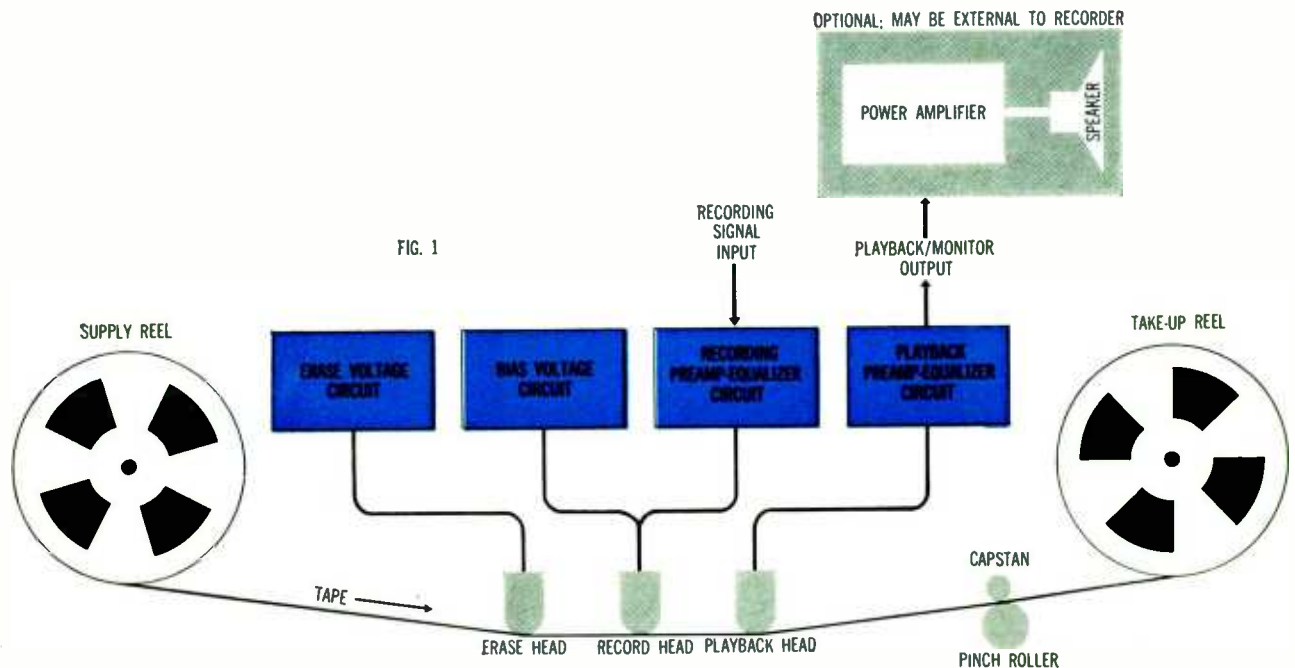
empty. These variations in reel speed, as well as the necessary tension against the pull of the tape, are allowed for on *one-motor* tape machines by some variety of slipping friction clutch on the supply- and take-up-reel drive systems. On *three-motor* machines, each reel and the capstan has its own motor; during recording and playback, the reel motors get reduced electrical power of just the right strength to provide the correct pull, forward or back, that will co-operate properly with the capstan.

In addition to recording and playback motion, there are two other tape motions: fast-forward and rewind, useful for skipping over large portions of the tape and getting to a desired spot quickly. Incidentally, tape should not be stored after being run in the fast modes; the tension on the tape after such a run may deform it, making it incapable of running smoothly at a later date.

For these high-speed motions, the reels take over from the capstan, the take-up reel being driven fast for the fast-forward, the supply reel being driven at similar speed in reverse for rewind. During these motions, the pinch roller stays away from the capstan so that the tape can run past it freely. In a one-motor machine, ingenious belt, gear, or lever systems transfer the motor drive from the capstan to the reels for fast-forward and rewind. On a three-motor machine, the power is transferred among the capstan and the two reels by electrical switching. Often, push-

button-operated solenoids (strong electromagnets acting as switches) are employed; these switches can do the job more efficiently and quietly than can the mechanical systems. That's one of the refinements—not necessary, but very nice to have—of the higher-priced models.

The tape's motion past the heads has to be extraordinarily steady to avoid distortion of the sound. As in disc recording and playback, the problem of wow and flutter must be overcome. Wow is an over-the-waves effect of a slow speed variation; flutter is the sourness or harshness given the sound by a fast wobble in speed. If revolving parts are not made with high precision, or if the motor runs "roughly," the tape will suffer from wow and flutter. A decade ago, a distressing amount of flutter was almost certain in any tape machine that cost less than about \$350. Since then, the industry has made admirable advances in this area. Many machines in the medium-price range now have wow and flutter low enough in value to cause no trouble at all. Some machines, however, still exhibit "scrape flutter," produced by a rapid move/hesitate motion of the tape as it sticks momentarily to the head, jumps free, sticks, jumps, and so on. This erratic motion can produce a harsh noise that rises and falls with the music in the higher frequencies. Ironically, while this noise is usually masked by other noises common to low-quality machines, it can become fairly audible on very high-



Basic block diagram of a tape recorder. During recording, the erase voltage is fed to the erase head; bias voltage and the signal to be recorded are fed to the recording head. On a two-head machine the combined record/playback head can be used for only one purpose at a time. Note that the speed of the recorder is determined by the capstan's rotation, not by the speeds of either the supply or take-up reel. See text for details.

grade machines. It is usually controlled by careful adjustment of tape tension and by keeping tape friction as low as possible.

SIGNAL TRANSFER

Two interrelated acoustic-electronic-magnetic chains put signals on the tape and read them off. The recording chain starts with a signal source: microphone, radio tuner, "tape out" connections on a system amplifier or receiver, or another tape machine. The signal passes through the tape recorder's electronic section and into the recording head. For playback, a reverse process is used: the playback head produces a small electrical signal which is fed to a playback amplifier. Not unlike the playback electronics needed for disc reproduction, those for tape-head playback require preamplification and equalization before the signal can be fed to a basic amplifier. This last unit may be built right into the tape machine; in most high fidelity component systems, it is the same power amplifier used for all other program sources—connections to it from the tape machine are made by the same kinds of cables into appropriate receptacles on the unit. At the end of the chain, of course, is the loudspeaker (or headset) that turns the electrical signals into a simulation of the original sound.

For me, the drama of tape recording centers around the signal transfers through the recording head to the tape, and from the recorded tape through the playback head. Fig. 2 shows essentials of the recording head. It is a ring-shaped electromagnet; that is, the ring is magnetized only when a current flows in its coil. The strength of the magnetism depends on the strength of the current.

There is a tiny gap in the ring just where the tape slides over the head; the flow or "flux" of magnetism going around the ring detours *into the tape* at the recording gap. The magnetism much "prefers" the iron on the tape, rather than the gap itself, as a pathway.

The result of this intimate meeting between tape and head is that any pulse of electrical current through the coil will leave a tiny strip of permanent magnetism on the tape. It is permanent because the iron on the tape is "hard," in magnetic terms, in contrast with the "soft" iron of the recording head.

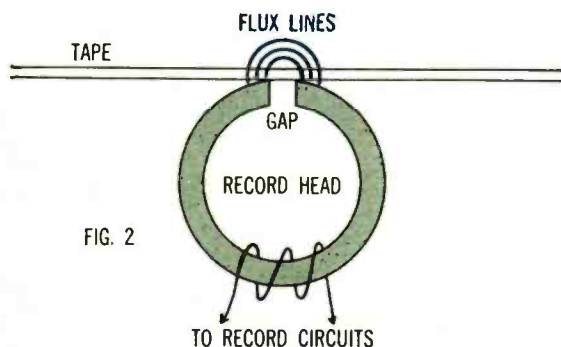


FIG. 2

The recording head is basically an electromagnet. Note: the gap shown has been enlarged for clarity.

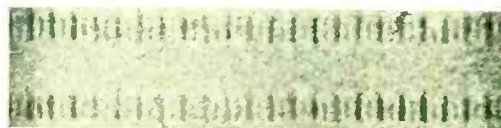
If the tape moves steadily while a signal is fed to the head, a magnetic pattern is laid out along the tape. The pattern shown in Fig. 3 represents about a quarter of a second's worth of a tone from a violin playing the open A string (440 Hz, or cycles per second). Ordinarily, of course, the pattern on tape is invisible. To make a picture of this recording, we coated the tape with oil in which tiny iron filings were mixed. The filings clump together at the points of high magnetic strength on the tape, and thus reveal the recorded pattern.

That pattern lets us see, literally, some of the most important facts about magnetic recording. The strip of tape is about four inches long, and the recording on it was made at 15 inches per second. Each set of two dark stripes represents one cycle of the recorded tone—there is a stripe for the "up" half of the cycle and a stripe for the "down" half. Here, in other words, we can actually see a "wave" and measure its length—not a wave of sound (that would be about two and a half feet long, in air, for 440 Hz), but of the *representation of that sound* on the tape. The length of each wave, as indicated in the photograph, is about .034 inch—there are 440 waves in each second, or 15 inches of tape.

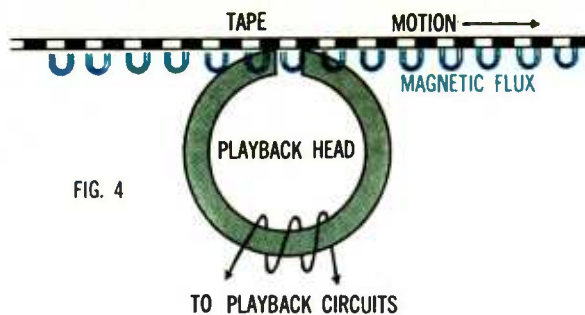
That makes it ultraclear that if the tape speed is halved, every wavelength will be halved; and if the tape speed is doubled, every wavelength will be doubled. We see, too, that the wavelength varies over an enormous range, from about a third of an inch, for 40 Hz at 15 ips, down to about seven ten-thousandths of an inch, for 20,000 Hz at 15 ips. The very short wavelengths may give the tape machine designer some problems, as we shall see in a moment.

Presented with this pattern of tiny magnetic stripes, the playback head (Fig. 4) responds with a complete up-and-down cycle of electrical voltage for each pair of stripes passing the gap. The magnetic flux produced by the permanent magnetism on the tape flows around the playback head ring, and as the strength of this flux changes, it produces electrical voltage in the coil. Note carefully that the electricity-to-magnetism conversion depends only on the strength of the electricity in the coil, whereas the magnetism-to-electricity conversion depends on how fast the magnetism *changes*.

Two other electromagnetic actions occur simultaneously with the main action just outlined: the erase and bias operations. Whenever tape is recorded, it is wiped clean of all magnetism by the erase head, just before it reaches the recording head. The erase head



Pattern of recorded signal on tape. Alternate stripes represent "up" and "down" halves of each cycle of sound. Stripes actually are portions of oxide coating on tape that have been magnetized by specific signals.



Playback head reverses process of recording head: tape's magnetic pattern induces voltage in the coil.

does its job with a very strong (two to four watts of power), steady sine-wave signal at some high frequency, 30 kHz or higher.

How does this powerful signal clear the tape? The first half-cycle of the erase signal to hit the tape—call it the “up” cycle—completely saturates the section of tape in the erase gap at that instant, magnetizing it with the “up” polarity to the limit of its magnetic capacity. It is somewhat like wiping out a message on a blackboard by making the whole blackboard white. The original recording is gone for good.

The next half-cycle of erase signal has the opposite polarity, and pushes the magnetism on the tape through zero and strongly in the other direction, but not quite to the same strength as the first half-cycle because the tape is moving out of the gap. This process continues, with the magnetism being pushed back and forth across zero, reaching a lower strength each time, until the tape ends up at zero magnetism as it leaves the gap. The whole process, for any point on the tape, takes a fraction of a second.

The ability to wipe a tape clean so easily is, of course, one of the greatest advantages of magnetic recording. We remove an old recording and put on a new one in a single operation. The erase operation also lowers the hiss level of unrecorded tape by reducing stray magnetism.

This powerful erase system has to be controlled carefully; we don't want it in operation when we play a tape, because it will wipe out a recording we may want to keep. Thus, although the erase signal is automatically switched on when a machine is set for recording, it goes off when the machine is set for playback. If the erase voltage were not completely switched off during playback, you never would hear any recording; the erase voltage would wipe it out before the tape reached the playback head. As a safeguard against such accidental erasure, by the way, every machine has some control arrangement—usually interlocking switches—designed to remind you *not* to try to play a tape with the machine set for recording. If you put on a recorded tape and the sound doesn't start when it should, turn the machine off quickly and check the controls: you may be erasing your recording.

If the erase voltage “cleans” a tape just before it is impressed with a signal, the bias voltage prepares the tape in yet another way. Bias, another steady, high-frequency signal fed to the recording head together with the main signal during recording, is necessary to keep distortion low. Essentially, the bias keeps the signal out of an uneven or nonlinear part of the tape's magnetic response, the section of response charted between A and B in Figure 5. Adding the bias forces the signal to occupy the section of the tape's magnetic response charted from B to C in the drawing. Since this part of the tape's response is much more linear, distortion will be lower.

Bias is a sine-wave signal at some frequency well above 30 kHz (the frequency varies among models). In many machines, one oscillator does double duty in that it produces both the bias and the erase signals. The oscillator output is amplified strongly for the erase, much less so for the bias.

The stronger the bias, the lower the distortion, up to a point. If pushed too high, the bias starts to become another erase signal. Since the top highest frequencies are erased first, a drop in high-frequency response can indicate that bias is too strong. It has long been standard practice to set the bias on professional machines so that the highs drop about 1 dB; this ensures applying the practical maximum of bias. On professional machines, the bias is adjusted by the user, who needs a test tape and a meter to get it right. On home machines, the bias has been set by the manufacturers, hopefully at the optimum level for a particular kind of tape—a point which many firms have been reluctant to clarify, at least in the past.

FREQUENCY RESPONSE

The nature of magnetic tape is such that with a “flat” electrical signal fed in, the signal on playback will fall off sharply in the bass and in the treble, un-

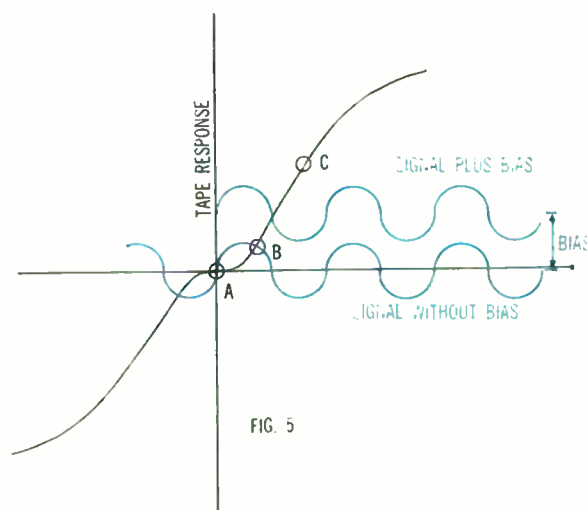


FIG. 5

Bias on the tape keeps the recorded signal within the most linear portion of response of a particular tape.

less both ends of the spectrum are strongly boosted, or "equalized."

The fall-off in the bass results from the fact noted above, that the magnetic-to-electric conversion depends on *how fast* the magnetism in the playback head *changes*. The conversion at the playback head, in other words, is *not* the exact reverse of the conversion at the record head. As we go down the scale into the bass, the wavelength gets longer and the change of flux is slower, with a flat signal on the tape. The fall-off is offset by a circuit boost in the bass. On professional and high-grade home machines, a little of the boost is in recording, but most of it is in the playback electronics.

The fall-off in the highs results from the fact that as the wavelength on the tape begins to approach in size the distance across the gap, self-canceling, simultaneous "up" and "down" pulses of magnetism arise within the gap. As the three sketches in Figure 6 show, with a wavelength very long compared to the gap width (sketch A), there is virtually only one polarity of magnetism within the gap at any instant and thus a strong net magnetic pulse. As the wavelength begins to approach the gap width (sketch B), there is enough *variation* in magnetism at any instant within the gap to reduce the total effect considerably. When the wavelength is exactly equal to the distance across the gap, there is always the same amount of "up" magnetism as of "down" magnetism in the gap, and the total magnetism is *zero*. (Note that we have shown the signal as being *inside* the tape here only to make the drawing simpler; in reality, the signal is near the surface of the tape and its magnetism extends *above* the surface.) Above the frequency at which output is zero, the output rises again, then falls to zero at twice that frequency, where there are exactly *two* wavelengths in the gap; and so on up the

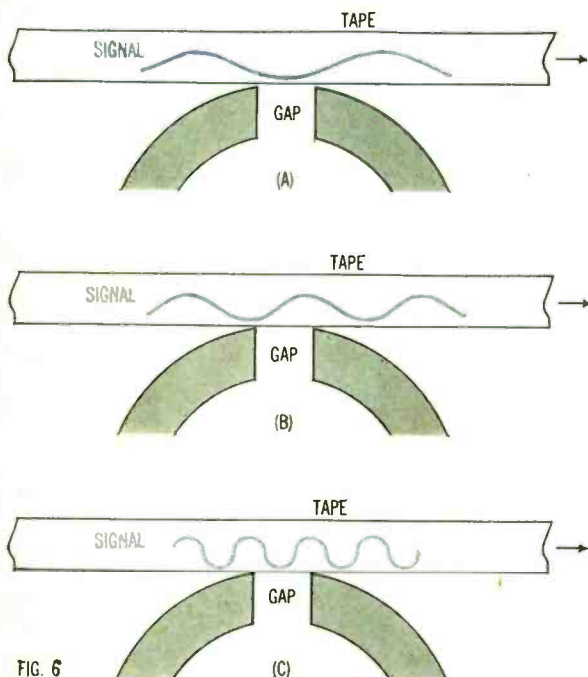


FIG. 6

scale. We can chart this generalized high-frequency response of magnetic tape recording as shown in Fig. 7: the frequency at A, when the output first falls to zero, we can call the "first zero output frequency."

In practical terms, only those frequencies can be used which fall approximately near the dotted line in the drawing; the shaded area then represents the amount of equalization, or boost, needed to get linear response in the highs. The whole pattern can be pushed higher on the scale by making the gap smaller, or running the tape faster, or both.

Beyond a certain point, though, making the gap smaller is not an attractive design move because it weakens the already weak signals from the playback head: an extremely small gap greatly reduces the efficiency of the playback head. Seeking a reasonable balance of all factors, the industry has standardized pretty much on a gap of about one-quarter mil—.00025 of an inch. Nearly all high-grade machines now use such a gap, or one fairly near it in size.

It is very instructive to tabulate the first "zero output frequency" at different tape speeds, with a head gap of .00025:

Tape Speed	First zero output frequency
30 ips	120,000 Hz
15 ips	60,000 Hz
7½ ips	30,000 Hz
3¾ ips	15,000 Hz
1¾ ips	7,500 Hz

We see that at 30 ips and 15 ips, there is plenty of room for flat response to 20,000 Hz, the top of the audio spectrum, with small equalization at 30 ips and moderate equalization at 15 ips. We can still make it at 7½ ips, but the equalization has to be very sharp and must be controlled most carefully to avoid distortion.

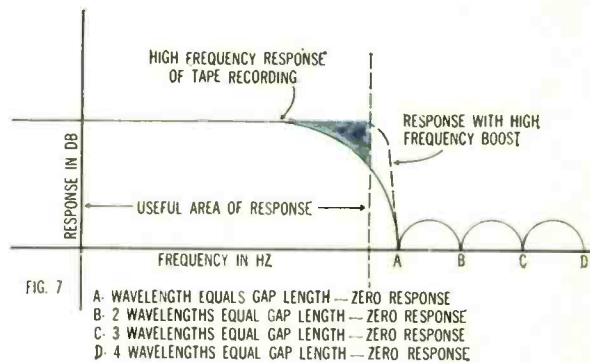


FIG. 7

- A. WAVELENGTH EQUALS GAP LENGTH — ZERO RESPONSE
- B. 2 WAVELENGTHS EQUAL GAP LENGTH — ZERO RESPONSE
- C. 3 WAVELENGTHS EQUAL GAP LENGTH — ZERO RESPONSE
- D. 4 WAVELENGTHS EQUAL GAP LENGTH — ZERO RESPONSE

Generalized graph showing comparative high-frequency limits of response for a particular tape if head-gap is made smaller, or its equalization varied, or both.

High-frequency response depends in great part on relationship between signal wavelengths on the tape and the actual dimension of the tiny gap in the head.

A 3¾ ips, we can't get to 15,000 Hz—the best we can reach is a rather shaky 12,000 Hz or so. The slower speeds, of course, do not furnish extended high-frequency response—manufacturers don't pretend they do. A few specialized machines, like the Revere/3M cartridge system of a few years back, have used smaller gaps (albeit with resulting low head efficiency). The Revere system is reputed to have had a head gap of about .0001, which allowed it to get reasonable highs at tape speed of 1⅞ ips.

High-frequency equalization, or boost, has to be handled very carefully. If the highs are boosted strongly before they go on to the tape, they will very likely overload the tape in loud passages and cause serious distortion. On the other hand, if a strong high boost is built into the playback amplifier, tape hiss will be strongly accentuated.

The solution adopted by the industry is to split the high boost between recording and playback. The degree of the split must, of course, be standardized; a tape made on a machine with less recording boost (and thus more in playback) would be weak in highs when played on a different machine that had more boost in recording (and less in playback).

The limits and linearity of a tape recorder's frequency response are largely in the hands of the machine's designer. But the amount of distortion in a tape recording is, to a considerably greater extent, in the hands of the user. Given competent electronics, and a bias signal that is itself low in distortion and properly adjusted for a particular tape, the average tape user can produce a tape recording that will be quite low in distortion. The big determinant will be the strength of the signal put on the tape: as a rule, the stronger the signal, the higher the distortion.

Yet the signal must be strong enough to override the tape's inherent hiss. You set the signal at the right level, in recording, by adjusting the recording volume control. You are aided in finding the right level by the recording volume indicator, which may be a meter or an electronic-eye tube.

The meter, used on all professional machines, has the advantage of being able to *measure* the increases or decreases in signal level. The electronic eye's advantage is that it responds more quickly than the meter, and thus follows very short, sharp peaks in the music that a meter tends to slide through. But with either indicator, the user can learn to put a proper signal onto the tape. Developing that skill may take considerable practice, not unlike that developed by experienced photographers. Most instruction manuals, however, do provide helpful hints on this subject.

Two other important operational features are the monitoring circuit and the edit or pause control. On three-head machines, a monitoring circuit lets you switch instantly from the signal in the recording amplifier (which is going onto the tape) to the recording itself, as sensed by the playback head just after the tape leaves the recording head. You can listen with headphones, or, if you are not recording "live" with a microphone, you can listen over a loudspeaker.

The instant comparison between what you are recording and what you have recorded makes it easy to hear serious imbalance, distortion, or noise in the recording.

Many machines have features that make it easy to edit tape, an activity that can enhance one's enjoyment of the medium. The main problem in editing is to find and mark the exact spot on the tape where a particular sound starts or stops. The way it's done is to play to that point, stop the tape immediately, and work the tape a few inches back and forth over the playback head (with a hand on each reel) until the exact spot is over the playback gap. Then you can mark the back of the tape with a grease pencil.

But when you push the "stop" control on most machines, the brakes lock, making the two reels hard to turn by hand; and the playback head may also be inactivated. An edit or pause control stops the tape with the reel brakes off and the playback head in operation.

There is a final major topic under the how-it-works rubric: the various track configurations now in use. The examples so far illustrated are all of one-track recordings. For stereo, the tape is "divided"—in half or in quarters. The track arrangements for each are shown in Fig. 8. Note that for such division, both the record head and the playback head are "double"; in effect, two heads each. The four-track configuration—now universal on home machines—gives us double use of the tape because there is a stereo recording in each direction. On some machines you can, if you want, record each track separately in mono to get *four* recordings on one width of tape.

The two-way recording uses half the tape, but it has two disadvantages: you can't edit, and the margin of signal over noise is reduced. So if you want to edit your tape, you must first record in one direction only, placing only one stereo recording on the tape. Later, if you have access to another machine, you can dub your edited recordings into the four-track configuration.

No general, and necessarily brief, account can possibly detail all there is to know about tape recorders. Most of what you should know about your own machine can invariably be found in the instruction manual that came with it. Indeed, the most important single bit of advice I can give to the neophyte recordist would be simply: read the manual.

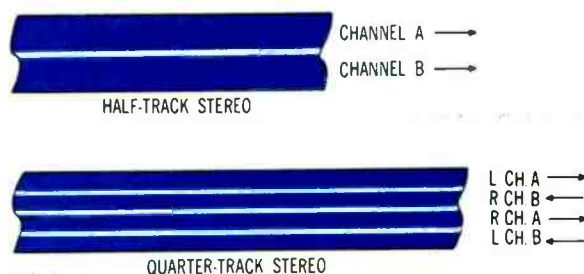


FIG. 8

Track arrangements for stereo in the half-track and quarter-track configurations. Latter method provides double the playing time but needs tinier head gaps.



BY ROBERT EHLE

**A Plain
and Easy Guide
to Practical
Electronic
Music**

...being an instruction whereby each beginner may partake of the mysteries of that art in his own home and with no previous training and at little expense

MOST INSTRUCTIONS FOR composing electronic music imply expensive and elaborate equipment. For professionals and rich amateurs, this is fine. But what about the neophyte?

The first electronic music to use the tape medium was known as *musique concrète*; its basic raw material consisting of ordinary sounds, including music, which were recorded and manipulated to produce new aesthetic combinations. Later, composers devised "pure" electronic music in which all of the sounds came from electronic generators. Adherents of this approach claimed greater control and precision. Today, however, there are applications of electronic music, from commercials and station breaks to "electronic rock" and serious concert fare, when the purity of control does not matter at all. The appeal is in the vitality and spirit of the sound. This sound can be produced in many different ways, but tape techniques and the basic methods of *musique concrète* are as valid as ever.

As I implied previously, a lack of professional equipment is no obstacle to creating electronic music. As in any art, the most important element is imagination; and with it you can produce some fascinating sounds, have a creative experience, and perhaps even use your creation: to liven up an otherwise dull party; to rent to your local Go-Go club; to make a soundtrack for your home movies or slides. You can be serious, humorous, or even absurd, depending on your approach. Of course, you may shoot for a great work of art if you wish, but overseriousness can take all the fun out of electronic music.

Basic Concepts

If you play a tape backwards, not only will the sounds occur in reverse but each sound will occur backwards. Also, bear in mind that a tape played at 7½ inches-per-second produces sounds not only twice as fast as the same tape played at 3¾ ips but frequencies which sound one octave higher.

We can also collect individual sounds on small snippets of tape simply by cutting them out of larger tape segments. They can then be copied and spliced together—in any order: forwards or backwards, twice (or four times, depending on your machine) as fast or as slow as the originals. By recopying them several times with a speed change between each successive recording and playback, the pitch can be increased or decreased many octaves.

Even the most common sounds, including music and speech, can be drastically altered by reversing their direction or changing their speed. Experiment with them, and you'll soon get the idea.

Putting Sounds on Tape

First, we want to get all of our needed sounds on tape so that we can work with them. Sounds can be recorded either directly with microphones, or secondhand from other media, such as FM broadcasts or phonograph records. Any method may of course be used, but you will probably find microphones the most useful, primarily because, like cameras, they are flexible and can be aimed at any desired sound. There are two basic types of microphones: those that record sounds from the air and those that pick up sounds directly by contact with a vibrating body.

Contact mikes are best for traditional musical vibrators such as piano sounding boards, bells, chimes, sounding boxes of violins and cellos, as well as for other vibrating bodies like boards with springs or taut rubber bands attached, washtub basses, cuckoo clocks, watches, jugs, tuned glasses, large bottles—in fact any objects that produce interesting sounds when tapped, scratched, beaten, bent, or broken.

Air-pickup mikes must be used to record most natural sounds: thunder, bird calls, crickets, katydids, rain, surf, and so forth. With air-pickup mikes, you might also accumulate a bank of repetitious or continuous man-made sounds: trains, airplanes, factory sounds, automobiles, etc.

You can also use a microphone to produce feedback by placing it close to the speaker. This is the sort of thing recordists normally try to avoid. Still, it can produce some fascinating sounds if handled correctly. For example, attach a contact microphone to a piano sounding board (place the speaker close to the piano), turn the volume control on the recorder almost to the point of feedback, and then depress the sustaining pedal on the piano. The feedback will excite the piano strings, causing them to resonate and excite the frequencies of the feed-

Both a musician and an electronics technician, Mr. Ehle is a technical adviser at the Electronic Music Composition Laboratory at North Texas State University, where he also teaches music theory. Additionally, Mr. Ehle is a writer for Scientific Control Corporation.

back. If you then play the piano, the feedback will reinforce those notes on the piano with resonances near those in the microphone. More varied results can be had by using different types of contact microphones at different places on the piano's sounding board.

What Type of Tape Recorder?

The best tape recorder to get, for ease in composing electronic music, has three heads (record, playback, and erase) and separate record and playback amplifiers for each channel. Many of the recorders available today have this arrangement. The recorder can be either half- or quarter-track, but the greater the number of tracks on quarter-inch tape, the more noise problems you are likely to encounter in dubbing and redubbing the material. A few recorders have space for extra heads, and a third head may be added to two-head machines by a good service technician—if you are willing to risk a voided warranty as a result of the modification. (An extra head can also be used to combine two-track playback with four-track record, thus permitting backward replay of the inner tracks—normally impossible on most multiple-track recorders.)

If you are purchasing a recorder expressly for electronic-music composition, here are the characteristics to look for:

1. Three heads (record, playback, and erase);
2. Four amplifiers (record and play for each channel);
3. Two-track stereo (the simplest means of achieving backward playback of quarter-inch stereo tapes);

4. At least two speeds (7½ and 15 ips are preferred for sound quality and ease of editing);
5. Facilities for putting each channel into record or play mode independently of the other;
6. Facility to use either the record head or the playback head for playback ("Sel-sync," "Sync Mode," or some similar designation, depending on the manufacturer);
7. Removable head cover for easy editing access;
8. Editing mode where tape lifters are lowered without engaging the tape drive mechanism;
9. Good frequency response, low flutter, and all the other criteria of a high fidelity recorder.

Some of the above features are available on any number of medium-priced home tape recorders. It must be stressed that not all of the features are absolutely necessary; they help, but good results can be had with even very simple equipment. A separate tape transport or deck—which need not have a record head or amplifiers—will permit you to copy from tape to tape. (It will also provide a means to play a tape backward—if it is two-track, while your recorder is four-track, or vice versa.) If this deck has editing features not included on the recorder, you may also use it for editing. If the deck has no playback preamp, feed the output from the playback head directly into a high fidelity preamp.

For the utmost flexibility, buy a tape deck with the desired head configuration, then as many record/playback preamplifiers as you have channels (separate record and playback amps may be obtained from some manufacturers).

Working with the Tape

There are two basic types of tape splices, both of which are useful for specific effects: diagonal and butt. The diagonal splice can have any angle: the narrower the angle, the longer the splice, and the smoother the transition. A foot-long splice would require almost two seconds to traverse the entire width of a tape traveling at 7½ ips, and more than three seconds at 3¾ ips.

The butt splice, cut at 90° to the edge of the tape, produces an abrupt audible change at the splice. Get a splicer that has grooves for both diagonal (most commonly 45°) and butt. Also be sure to use nonmagnetic splicing tools, since magnetized tools produce noisy splices and can even erase the tape.

Next, consider the method you intend to use for combining two or more separate sounds on a tape. There are several methods:

A) The erase head may be disabled, and superimpositions made directly by successive recordings. This method can present many difficulties, not the least of which is the problem of synchronizing the successive recordings.

B) In a method similar to the above, a piece of celluloid may be placed over the erase head during a subsequent recording so that the previous sounds are not erased.

C) A recording on one track (or tape) may be

Publicity Photo of the Month



Philco-Ford Corporation

"... and in my right hand, the portable version with push buttons."

played back and mixed with new material as it is recorded on another. The primary difficulty of this method, called *sound-on-sound*, is that the first material will be copied in the second recording. Since noise increases with each copy, the number of copies should be limited to two or three (and tape speeds to the highest available). Still, many good pieces have been assembled using this procedure.

D) The best method for superimposing several sounds on tape with synchronization is the one that requires either a three-head recorder with a sync mode, or a two-head machine having a "*sound-with-sound*" mode. Here, the first sound is initially recorded on one track. Then, a second sound is recorded on the second track while you listen to the first track. Since the two head gaps are in line, there is no problem in synchronizing the two tracks.

Note that after the two tracks have been filled, the pair can be copied onto a single track of a new tape and then a new second track added by the same method. With a two-track machine that has this capability, two materials can be mixed with no dubbing (copying), and three with only one copy process. Four runs can be mixed with only one dub if two recordings are made on each of two tapes and then the two are mixed. (This last procedure can be difficult to synchronize, however.)

You will also want to consider using reverberation. In this technique, you mix output signals from the playback amplifier with the original incoming signal, and feed the resultant blend back into the recording input with a wye connector. Signals recorded on the tape by the record head are played back by the playback head a fraction of a second later as the tape moves from the record head to the playback head. These signals are fed back and recorded again by the feedback connection. The cycle continues until the signals lose amplitude and become inaudible. If the feedback volume is increased, the sounds will become louder with each repetition and will "run away." This effect, with the sound inundated in its own reverberation, is popular with today's electronic music composers.

Another method of adding reverberation or echo is to use one of the spring-type reverb units sold for use in autos or with electronic music instruments. Several other devices for altering the sound of a signal are available as kits or wired accessories. You may want to try "fuzz-tone," electronic tremolo, or similar devices to alter the tonal quality of the sounds you have recorded. Or you may want to use simpler electronic devices—oscillators, sirens, metronomes, and so on—as primary sound generators.

Making a Composition

Instead of talking in generalities about the principles of composition, let's see what happens if we compose something ourselves. We will start by splicing two pieces of tape together using a butt splice. Let's say that the first piece of tape is seven

inches long with a low, quiet sound recorded on it. With a butt splice, attach a tape two inches long that has been recorded with a loud, higher pitched tone on it. Play the tape. The quiet sound establishes a mild atmosphere and the loud sound produces a definite contrast to it. Here, two sounds are combined, and the result is more interesting than either one taken separately. Expand the principle: repeat the effect with different levels of sounds and with different lengths of tape. By this means, you can construct a section of tape of up to about thirty seconds' duration that might hold one's interest even in repeated hearings. The degree of interest will be directly related to your power of imagination in assembling a variety of different patterns with a similarity of shape.

Next, devise a contrasting section (also lasting about thirty seconds). You might, for example, overlay many different recordings of rubber bands being plucked (tie the bands to nails in a board and pick up the sound with one or more contact microphones). The more bands, the better. Keep the total sound level soft to contrast with the louder portions of the first section. Play on ten or more rubber bands at a time and then re-record a second track over the first (using one of the methods discussed earlier) but run the tape recorder at a different speed the second time. This will create a difference of one octave between the pitches on playback. Play more material onto the tape than you need and lift out the most interesting spots for your compositions.

Splice the second section onto the first and then devise a third part that implies what has gone before. You might try making a copy of the first part and splicing it backwards onto the end of the second. Since this part has already been heard once, you will probably not want to use the whole thing (only a Schubert might get away with that). Instead, tailor the repeat so that it is about half as long as it was the first time it was played. The form of the piece we have just constructed is fundamentally the common three-part form and is based entirely on the principles of unity and contrast.

Next, let's try the arch form. Start with the quietest, simplest, and lowest frequencies and sounds, and gradually increase the loudness, complexity, and pitch to a climax. Then reverse the process and return to the original quiet starting point.

The rondo form alternates the opening material with contrasting sections. Here, we can best explain with letters, each one representing a separate section. If a three-part form is A-B-A, the rondo might be A-B-A-C-A-B-A, or A-B-A-C-A-D-A, or expansions of this idea. You will note that the first example contains two *identical* three-part forms with a new part inserted between them; the second example contains two *similar* three-part forms that have different middle sections, again with a new part inserted in between.

The binary form involves two parts, as you might expect, but with a new twist. While both parts are es-

RECORDERS FOR

Manufacturer	Model	Tracks	Monitor Head	Extra Playback Head	Sound on Sound	Sound with Sound	Sync Mode	Echo	Cue/Edit	Speeds (IPS)	Price
Aiwa (Selectron)	TP-1006W	4	X		X			X	X	7 ¹ / ₂ , 3 ³ / ₄ , 1 ⁷ / ₈	\$ 379.95
Ampex (Cons. Div.)	755	4	X		X	X	X	X	X	7 ¹ / ₂ , 3 ³ / ₄ , 1 ⁷ / ₈	\$ 229.00
Ampex (Prof. Div.)	AG-500-2	2	X	4-tr.	— professional type —				X	15, 7 ¹ / ₂ , or 7 ¹ / ₂ , 3 ³ / ₄	\$1,432.00
	AG-500-4	4	X	2-tr.	— professional type —				X	15, 7 ¹ / ₂ , or 7 ¹ / ₂ , 3 ³ / ₄	\$1,432.00
Concertone	3400	4			X	X			X	7 ¹ / ₂ , 3 ³ / ₄ , 1 ⁷ / ₈	under \$ 400.00
Concord	Mark II	4	X		X			X	X	7 ¹ / ₂ , 3 ³ / ₄ , 1 ⁷ / ₈	n.a.
	Mark III	4	X		X			X	X	7 ¹ / ₂ , 3 ³ / ₄ , 1 ⁷ / ₈	n.a.
Crown Int'l.	SX-722	2	X	4-tr. opt.	— professional type —				X	7 ¹ / ₂ , 3 ³ / ₄	\$1,054.00
	SX-724	4	X	2-tr. opt.	— professional type —				X	7 ¹ / ₂ , 3 ³ / ₄	\$1,054.00
Ferrograph	702-W	2	X		X			X	X	7 ¹ / ₂ , 3 ³ / ₄ , 1 ⁷ / ₈	\$ 599.00
	704A-W	4	X		X			X	X	7 ¹ / ₂ , 3 ³ / ₄ , 1 ⁷ / ₈	\$ 599.00
Grundig	TS 340 U	4	X		X			X		7 ¹ / ₂ , 3 ³ / ₄ , 1 ⁷ / ₈	\$ 349.95
Harman-Kardon	TD-3	4	X		X				X	7 ¹ / ₂ , 3 ³ / ₄ , 1 ⁷ / ₈	\$ 219.50
JVC Nivico (Delmonico Int'l.)	1224	4			X	X			X	7 ¹ / ₂ , 3 ³ / ₄ , 1 ⁷ / ₈	\$ 349.95
Knight-Kit (Allied)	KG-415	4	X		X			X	X	7 ¹ / ₂ , 3 ³ / ₄	\$ 249.95
Magnecord (Telex)	1022	2 (or 4)	X	4-tr. opt.	— professional type —				X	15, 7 ¹ / ₂ (others opt)	\$ 949.00
	1024	4 (or 2)	X	2-tr. opt.	— professional type —				X	7 ¹ / ₂ , 3 ³ / ₄	\$ 795.00

All the models listed here are stereo units having basic record and playback electronics and capable of recording on one channel independently of the other. This autonomy of each channel is, of course, standard in professional stereo equipment, where the special effects desirable for tape composition (multidubbing, tape echo, and so on) normally are achieved by "patching" inputs and outputs into each other in various configurations, with or without the use of mixers, line amplifiers, and similar outboard equipment. Models designed for use in this way are indicated as "professional type" in our table.

Most home machines are, on the other hand, designed primarily for use in combination with

component stereo systems or as self-contained recorders. Consequently, any special switching or mixing arrangements for sound-on-sound, sound-with-sound, or echo must be provided in the recorder itself. These facilities are shown on our chart where the "professional type" designation does not appear. Additional configurations often can be added to home equipment with outboard units similar to those for professional use.

Where "sound-with-sound" is checked, it means that the two resulting tracks will be in precise synchronization—possible only with combined record/playback heads or in designs that permit heads normally used for recording to double as playback heads, as explained in the accompanying

TAPE COMPOSITION

Manufacturer	Model	Tracks	Monitor Head	Extra Playback Head	Sound on Sound	Sound with Sound	Sync Mode	Echo	Cue/Edit	Speeds (IPS)	Price
NordMende (Sterling Hi-Fidelity)	8001/T	4	X		X			X	X	7 $\frac{1}{2}$, 3 $\frac{3}{4}$, 1 $\frac{7}{8}$	\$ 429.95
				(multi-channel mixer built in)							
Panasonic	RS-1000S	4	X		X			X	X	7 $\frac{1}{2}$, 3 $\frac{3}{4}$	\$ 699.95
Revox	A-77	4	X		X			X	X	7 $\frac{1}{2}$, 3 $\frac{3}{4}$	\$ 499.00
Roberts	420XD	4			X	X		X	X	15, 7 $\frac{1}{2}$, 3 $\frac{3}{4}$, 1 $\frac{7}{8}$	\$699.95
	5050X	4	X		— professional type —				X	7 $\frac{1}{2}$, 3 $\frac{3}{4}$, 1 $\frac{7}{8}$	n.a.
Sony/Superscope	540	4			X	X			X	7 $\frac{1}{2}$, 3 $\frac{3}{4}$, 1 $\frac{7}{8}$	\$ 299.50
	630D	4	X		X			X	X	7 $\frac{1}{2}$, 3 $\frac{3}{4}$, 1 $\frac{7}{8}$	\$ 279.50
	770	4 (or 2)	X	2- or 4-tr.	— professional type —				X	7 $\frac{1}{2}$, 3 $\frac{3}{4}$, 1 $\frac{7}{8}$	\$ 750.00
				(playback speed can be varied from nominal settings)							
Tandberg	64x	4	X		X			X	X	7 $\frac{1}{2}$, 3 $\frac{3}{4}$, 1 $\frac{7}{8}$	\$ 549.00
Teac	A-1200	4 (or 2)	X		X			X		7 $\frac{1}{2}$, 3 $\frac{3}{4}$	\$ 299.50
	A-7030	2	X	4-tr.	— professional type —				X	15, 7 $\frac{1}{2}$	\$ 749.50
	R-310 series	2 (or 4)	X	4- or 2-tr.	— professional type —				X	15, 7 $\frac{1}{2}$, 3 $\frac{3}{4}$	\$1,575.00
Telefunken	M-244U	4			X	X		opt.	X	7 $\frac{1}{2}$, 3 $\frac{3}{4}$, 1 $\frac{7}{8}$	\$ 349.95
	M-250	4 (or 2)	X		X	X	X	opt.	X	7 $\frac{1}{2}$, 3 $\frac{3}{4}$	\$ 379.95
Uher (Martel)	9500	4	X		X	X	X	X	X	7 $\frac{1}{2}$, 3 $\frac{3}{4}$, 1 $\frac{7}{8}$, 15/16	\$ 450.00
				(optional 2-track stereo head assembly interchangeable by user)							
Viking (Telex)	433-W	4	X		X			X	X	7 $\frac{1}{2}$, 3 $\frac{3}{4}$, 1 $\frac{7}{8}$	\$ 394.95

article. Some manufacturers list sound-with-sound for machines having separate record and playback heads even though it results in a slight time lag in playing back both tracks simultaneously. The lag is negligible for language or similar use, and may not be a serious defect in some types of tape composition though we have ruled it out in these listings.

Wherever possible, we have listed basic deck models—those including preamps, but without power amplifiers, speakers, or other duplication of functions normally found in a component stereo system and without such convenience features as automatic reversing. Prices on those models available as "chassis-only" decks include the cost of an

accessory case. In some models, of course, it is necessary to buy features that are unimportant for tape composition in order to get the special features desirable for this purpose.

There are many other units, not sold through normal consumer distribution channels, that have desirable special features—multitrack recording, special head arrangements, and the like. Generally speaking, though, they are not for the novice, even if he can obtain them. Because they have been designed for special purposes and professional use, they require experience and expertise for proper installation and operation. We have, therefore, omitted them from our table.

entially the same—that is, they do not contrast—in the second part the music is varied, expanded, or developed. In conventional music, the second half might use another key; in electronic music, different means can be devised to vary the second go-around. One method would be to play it at a different speed on the tape recorder; others would be to play the first section twice as fast *and* backwards, or with something new superimposed. The canon form superimposes music on itself, but starting at a different point in time. Although two heads may be installed for canon effects, you may simply place two tape recorders side by side and thread the tape from the feed reel of one, through both head assemblies, and finally to the take-up reel of the second machine. Set the first machine—which should have three heads—to record, and monitor from the tape (using the third head); set the second machine to playback. The two outputs from the two recorders are the two parts of a canon formed from material recorded by the first machine.

There are many variations to this technique: you can, for instance, feed both outputs back to the record input of the first machine (this produces a series of canonic overlays that become gradually more complex). If you run the second machine at half the speed of the first, the effect is a canon “in augmentation” (the tape will pile up between the two machines, of course). You can create a canon “in diminution”—if you make a pile of tape first—by allowing the recording machine to get several seconds’ head start. Then run the second machine at twice the speed of the first until all the slack tape is used up. The tape speed of the second machine must then be reduced, or the process stopped. Of course, you might even want to use three recorders . . . or four. . . .

Tape loops provide another possible technique. Here the two ends of the tape are spliced together to produce a continuing repetition of a musical passage—an ostinato, in classical terms. Again, there are many possible variations. A tape loop may be run consecutively through several tape recorders or players thus producing ostinatos in canon. Very long tape loops may be made with the tape hanging down into a storage box. (If the tape is dropped very lightly into the box with several feet of slack left between the box and the tape machine, gravity will straighten out the tape before it reaches the heads.)

Most of the forms we have considered are small. They rarely exceed five or six minutes and usually last two or three. The beginner is advised to try them first. He might also try a simple theme-and-variations form. Later he can advance to the larger forms: the sonata-allegro (the three-part form with contrasting elements within each A section, sandwiching a B section that develops these elements), the fugue (a single element that is shown in all its possibilities, with extended use of canonic devices, and with statements of it interspersed with comments on it), an extended theme-and-variation, and of course, the multimovement forms. He might also experiment with original

forms (which indeed might be more appropriate for electronic music than some of those discussed).

No essay on form in electronic music composition would be complete without a consideration of the collage. The collage, a technique adapted from the graphic arts, makes a point of the *meanings* attached to the sounds used. In creating a collage, you should generally use recognizable sounds. For example, you might construct a collage from recordings of a variety of horns, from bicycle to taxi to fog. Again, the use of contrast is the secret to success. A collage could be made with animal sounds, talking sounds, running sounds, water sounds, laughing sounds—you name it. Collages can be fun; they can make a point or a protest; and they can even be ugly (on purpose, presumably). Remember that in the collage, sounds are used not for themselves but for what they represent. Thus, complex juxtapositions of related sounds give larger meanings. Still, even impressive symbolic meanings do not guarantee great art (let alone great music) any more than an exciting libretto or philosophic program ensures a great opera or tone poem.

Notice that in the collage (as in happenings and other peculiarities of the new art) an element of chance becomes allowable, if not required. For example, in putting together a tape collage of sounds, there are times when precision is neither necessary nor desirable. You may just want to “pile up” a lot of related sounds to achieve a crescendo effect.

This sort of chance (aleatory) approach allows you to use techniques that you probably can’t handle precisely—but, after all, here you don’t care about precision; you may simply want to try the same thing many times and pick the particular version you happen to like best.

The aleatory techniques even work well on sounds recorded from musical instruments. If you record musical instruments and overlay portions of the recorded sounds backwards, at various speeds and with reverberation, you will find that although you don’t really know what you are doing (in the sense of being able to predict what the result will sound like), it often will be effective. If you make ten chance experiments, you may very well find that you actually like one or two well enough to keep. If you make a hundred, and select the five best and compile them into a piece (use one of the small forms discussed), you may, through selection, end up with a pretty good composition. It is a peculiar, and a completely different working technique from that used in creating traditional music, to compose by selecting preferences from a large number of more or less random results. But the best choices may be quite good. They are also exciting to try, and the decision-making can sharpen your perceptions, enlarge your horizons, and increase the power of your imagination.

A great deal of fun and satisfaction can be had by the electronic music experimenter. And the techniques of artistic creation are available to anyone with a tape recorder.

High Fidelity's Electronic Music Contest

Are you a frustrated creative genius?

Perhaps a hidden Haydn waiting to be discovered?
A blocked Bloch?
A listless Liszt? Well....
Don't be a modest Mussorgsky.

Enter High Fidelity's Electronic Music Contest (what have you got to lose?) and get a chance to

- a) have your music considered for immortalization on Columbia Records
- b) have your name considered for immortalization in the Schwann Catalog
- c) choose between either ASCAP membership or BMI affiliation
- d) have your masterpiece performed at the 1970 audio shows
- e) win \$100 worth of raw tape of your choice

RULES

- I. Send us an original tape of your own electronic music.
- II. The tape must be recorded at 7½ ips in quarter-track (stereo or mono).
- III. The piece must last no longer than 7 minutes.
- IV. The piece must be preceded by an announcement, on the tape itself, of the title of the work and a pseudonym (or, as we call it, "nom de magnétophone").
- V. The tape must be accompanied by a typed essay containing the following:
 - the title of the piece and your pseudonym as announced on the tape, followed by
 - a detailed explanation of how you went about recording and altering the sounds and how you organized them into the composition, followed by
- VI. Your tape must be in our New York office (send to Electronic Music Contest, High Fidelity, 165 West 46th Street, New York, N.Y. 10036) by November 1, 1969.
- VII. All entries, including your explanations, become the property of High Fidelity. You, of course, will retain any copyright you might have in the work. (If you don't win, and you send enough return postage, we'll probably do our best to return your tape anyway.)
- VIII. There will be no more than five winners (unless we simply can't help ourselves due to the sheer brilliance of more entries).
- IX. The entertainment of the judges will determine the final decisions.

WHAT YOU WIN

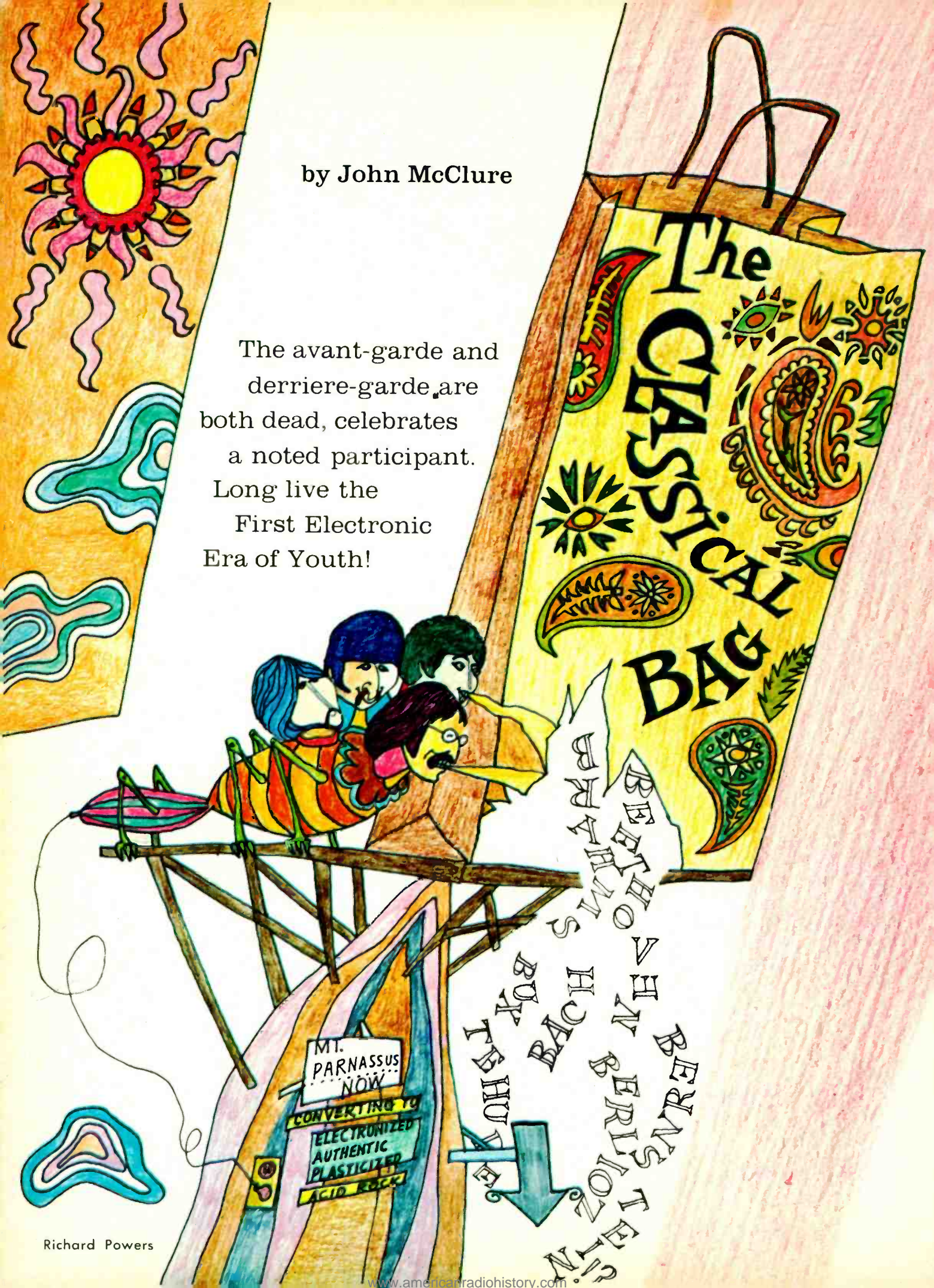
1. The 1st Prize winner will receive \$100 worth of raw tapes of his choice.
2. All winners will have their tapes auditioned by top executives of Columbia Records' Masterworks Department.
3. All winners, whether their works get recorded or not, will be offered the option either to join the American Society of Composers, Authors, and Publishers (ASCAP) or to affiliate with Broadcast Music, Inc. (BMI), unless they already are associated with the one or the other.
4. All winners will be announced in a forthcoming issue of High Fidelity; at the discretion of the editors, their explanations will be published in these pages.
5. All winning tapes will be performed in High Fidelity's exhibits at the 1970 audio shows.

Who knows, you may even get discovered by some rich foundation.

This contest void where prohibited.

by John McClure

The avant-garde and
derriere-garde are
both dead, celebrates
a noted participant.
Long live the
First Electronic
Era of Youth!



DO YOU REMEMBER how it was? Prosperity was real, and the war was a fading memory. The number of symphony orchestras and opera companies was growing. Music education was improving and would be aided by the new media, FM and TV. In the Sixties, the New Leisure would create the New Culture. Our kids would share with us the glory of Bach, the power of Beethoven, the anguish of Mahler. When our war babies grew up we would have Lincoln Centers all ready for them. And for their wilder moments, there was always Good Jazz (in 7/4 with liberal quotes from the classics).

Ah, how carefully we prepared their new world. There came rumors of a plague of Beatles that some adults were taking seriously, but after all the National Endowment for the Arts had the approval of . . . Congress! Weren't Igor Stravinsky and Leonard Bernstein dinner guests at the White House? The magic line called "disposable income" was steadily rising and more of it was in the hands of kids. We were ready for them. Even, please God, the classical record business could finally make a little profit?

Then the cracks began to appear. The plague became an epidemic. Slowly, the dimensions of the generation gap . . . CHASM . . . became clearer. We couldn't understand them and they weren't listening to us. The bitter truth: they didn't *want* the world we had prepared for them and they didn't *need* our music; they were too busy making their own.

Right under our noses, a vast communications web had been formed out of millions of transistor radios, TV sets, and phonographs. The first world-wide grapevine. Not only did they have a new language, but a new *Identity*. One that only Marshall McLuhan seemed to understand. Nothing was working out the way we planned it. Record sales were booming, but *theirs* not *ours*. Their music was growing so fast it threatened to swallow all that had gone before. It was even chewing on many of us. Where did we go wrong? Every classical musician asked himself that.

There is no sense in minimizing the crisis that faces classical music and, by extension, classical recordings, as we close this decade. To be sure, the "glamour" subscription series are sold out, as are recitals by a handful of top artists, but it is getting increasingly difficult to fill a hall for a routine concert. In other words, the need for innovation has increased just when the margin for error has vanished.

Another straw in the wind: over-all sales of classical records have dropped from 20% of the total record market a decade ago to roughly 5% at the present. To make it even clearer: from 1958 to 1968 classical retail sales have dropped from around sixty million to fifty million dollars, a decline of 17%. Over the same period, popular record sales have increased from around two hundred and fifty million to one billion dollars, an increase of 300%. It takes no brains to draw stern conclusions from this. Digging deeper, one discovers that the explosion in record sales is among the young and as old classical record buyers die, they are not replaced by their children.

But why? Why should the crisis in music be more severe than in the other arts? Why is our world a

more rigid and conservative one? Why do we still use the term "classical" which passed so long ago into the histories of painting and literature? Could it have anything to do with the ambiguous role of our permanent house guest, the performer? That mediator and sometimes filter between the composer's sharp intent and the vulnerable ears of the Friday Afternoon Ladies?

Given the rather divergent outlook of the two fields today, music took a calculated risk in the nineteenth century when it encouraged the composer/performer to become separate people. Ever since the possibility of a choice, the public has increasingly preferred the glamour and predictability of the performer to the prickliness and progressive tendencies of the composer. The process has so accelerated in this century that today's average music lover can identify half a dozen living performers for every contemporary composer he can name.

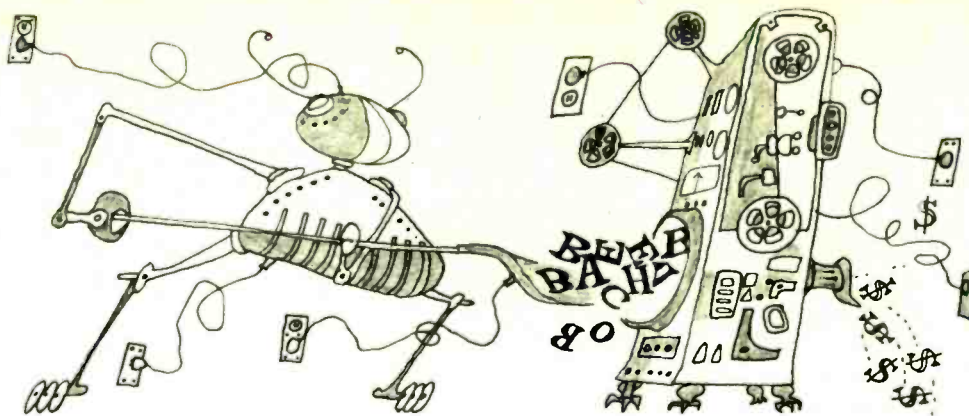
Thus, glorifying the re-creator at the expense of the creator may have reaped good results in technique, but, in the long term, it has created an unhealthy division: a large audience/performer majority, interested in music of the past, and a contrasting minority of progressive composers and their camp followers. As the *derriere-garde* settled back comfortably into their reclining Brahms cycles and vibrating Bellini revivals, their most important contemporary music events became the discovery of a new digital whiz from Russia or Texas and the debut of a sensational new *Musetta* from Portugal.

Meanwhile, back at the university, the forgotten composer with his small but ever-shrinking audience turned gradually inward in self-defense, creating a hard-core *avant-garde* with the schizoid symptoms of talking to itself and living in the head. The composer would create one page of dense, cerebral, superserial composition which then produced seventeen pages of analysis (with graphs) in the house medical journal *Perspectives of New Music*, and, in so doing, fulfilled its intended function and self-destructed. With no audience expected—or, ultimately, needed—when the patient died of cerebral aneurysm some time ago, it was simple to prevent any word ever getting out to the public. During the quiet funeral ceremonies, the real culprits in various concert halls of the world played (in rather poor taste, it is felt) the two-hundred-and-twenty-six-thousandth performance of the Tchaikovsky B flat Concerto to rather riotous applause.

If the performer was moved by the passing of the *avant-garde*, he did not betray it. At most, it meant fewer unplayable scores to reject each season. But he was pensive. As a professional musician of a certain age he knew, even though his datebook for next season was chock-full, that he was witnessing the twilight of an era and, to varying degrees, was depressed and apprehensive.

How to explain the contrasting mood of another musician, not that much younger in appearance, staring at the same horizon as if it were a sunrise? His datebook may not be full, but he is at ease in an

The author, who has supervised many of the recording sessions of Bruno Walter, Igor Stravinsky, and Leonard Bernstein, is now Director of Columbia Masterworks.



electronic world that has dramatically extended his powers and senses and he is eager to GO.

One is watching the sun set on the era of Great Art and Great Philosophy and the Dominance of the Wise Elders. The other sees the sun rising on the First Electronic Era of youth and communication, which has already set off the most rapid and convulsive revolution in life-style that Man has ever experienced. (Excedrin Headache No. 2001.)

Fade up on beach scene . . . sun reflecting on ocean . . . two figures, father and son, in silhouette, staring out to sea. . . .

Son: It may be the end of an era to you, Dad, but it's socket to me. *Splash! Cut to Dad dripping wet. . . .*

If it's any comfort to the bereft, we *do* know one thing about the music of the next decade. It will involve electricity in one form or another. When the first piece of electronic music was released on records and found an audience, when four kids with electric guitars, electric organ, and drums filled a big hall with both sound and audience, a thought flashed by. They realized they not only didn't need us, they also didn't need: 1) our old-time music publishers; 2) our stuffy concert managements; 3) our jazz hierarchy; 4) our Tin Pan Alley. What they couldn't create through the power of talent and electronics they took over, revamped, or circumvented. Their hegemony was virtually complete.

Gentlemen, salute The Contemporary Pop Music Business, the first wholly owned subsidiary of Youth, Inc. (with a little help from their friends).

The situation is different in the classical corner. This record buyer (may his tribe increase) is the most spoiled, verbal, intelligent consumer in the world. He has a dozen versions of any work to choose from, magazines devoted to his enrichment and protection—and still he grumbles. He reads and buys and compares, but if he is not firmly into one classical area or another, he is restless. He toys with opera, with baroque, with the three Bs, even occasionally with serial music.

If he is below middle age, he casts an envious eye at the creativity and enthusiasm of the pop/rock scene. He's tired of eating spinach and having his muscles feel just the same. He wants the kind of connection between creator and audience that Godard, Pinter, and the Beatles have with their audiences:

a feeling of direct contact, of belonging to something alive and growing. From our musical elite he gets only the same old concerts in the same old format, remote and often unfulfilling.

To stimulate the gastric juices of our uncommitted young buyer, to rescue the "classical bag," we must step outside the domain of the music establishment. Our doubts that concertgoers and record buyers were necessarily the same people are reinforced by *Billboard's* weekly chart of Classical Best Sellers. The top selling records of 1968 and 1969 received their impetus from every source *except* concerts. *Elvira Madigan's* Mozart Concerto, Bernstein's Mahler Eighth, Stanley Kubrick's *2001* soundtrack, Horowitz on television, Menuhin with Shankar, and, above them all, J. S. Bach played on a synthesizer. A motley collection, whose common features were either novelty or appearance on mass media.

There are several lessons to be learned here. The majority of these records were bought by young people (under thirty-five) who were perfectly ready to love Mozart if he came in a medium they could connect with. They would accept both R. and J. Strauss and György Ligeti in a movie like *2001* that captured their imagination, and then buy not only the soundtrack but the straight stuff it came from as well. They would buy a classical violinist like a pop star when he appeared with their own Ravi Shankar. They would buy Bach as fast as Dylan if he were played on an intriguing instrument like a synthesizer.

Conclusion: a classical musician wrapped up in his art is often ineffective in turning young people on to music. (Exception: Leonard Bernstein.) A movie maker can apparently do a better job of selling music than a conductor, concert manager, or professor. Proposition: to save classical music, give it to professionals in other media who have kept lines open to the young.

Saving the classical bag will not be simple. It goes without saying that the needs of the loyal hard-core classical buyer must be met, his artist rosters and his repertoire protected and nourished. Beyond this, the equivocal future directs our attention to the goal of intriguing and disarming the younger record buyer who is often too diffident to buy a classical record. He is put off by the air of superiority that we assume to compensate for our tiny numbers.

Why not begin by altering the traditional stuffiness

of concert presentation to bring about an easier, more spontaneous relationship between performer and audience? ("Look at those two! They started to applaud after the first movement! Haven't they ever been to a concert before?") What contemporary teen-agers need this kind of uptight atmosphere? Peter Serkin and Lorin Hollander have already made innovational strides in this area and, with some support, will go further and deeper. Glenn Gould has diverted his attention from the concert format altogether and is exploring the broader media of recording, television, and radio.

Another sore point is the increasing boorishness of many concert subscription audiences whose noisy, indifferent behavior confirms the social or Pavlovian motives behind their weekly attendance and serves to remind many listeners how rewarding listening to music at home can be. Habit is deadening. We need the shock of encountering music in places we don't expect it. (Not elevators.) The increasing number of concerts in art museums, the enterprising series in a New York discothèque, the Electric Circus, the New York Philharmonic in Central Park, all these stimulate both performer and listener.

The classical music invasion of new media needs active encouragement. If Clouzot, Kubrick, and Wilderberg can use classical scores to good effect, let's help other young film and TV producers to do likewise; they can seemingly do more to broaden our base than a dozen impresarios. We must continue to search for the offbeat composers that young ears are now ready to appreciate, like Erik Satie, Edgard Varèse, and Harry Partch. The discovery and development of young performers with whom this audience can identify is also crucial. But I feel our main task in the Seventies will be to re-establish the direct relationship of audience with composer as the world of rock has done. This is what will save us in the long run. Re-creation is not enough.

During the past decade, there has been a strange and penetrating light shed on classical music and its traditions by a man whose name is still anathema to the American musical establishment. With humor and grace, John Cage has revealed to us how small and tight our musical imaginations have remained even as we entered a new landscape of boundless possibilities. In his antidogmatic fashion, he has eased the strangling collar of our musical aesthetic so that the sounds of our time, of so-called silence, of electronics, of Eastern music, and of our very environment all come to us through new ears.

Not as a proselytizer or critic, but as a catalyst, Cage has softened the stiff boundaries between music and the other arts through his friendships with choreographer Merce Cunningham, artist Robert Rauschenberg, author Marshall McLuhan, and architect Buckminster Fuller, all of whom, in one way or another, have eased our transition into this uneasy new era. Through his receptiveness and confidence, he has given a whole generation of young composers a place to stand and a way to communicate.

But there are many needs to be met. The young composer must have new kinds of space, not with

rows of seats and proscenium arch and stage, but with surfaces for lights and projections, with reliable multichannel playback systems. He needs new instruments and new synthesizers interfaced for performance. What he is in fact inheriting from the comatose culture-mongers is a string of vast Stonehenges across the country, designed to every whim and comfort of the performer. Everything has been thought of except who will compose what they will perform when the present repertory grows stale. And how and where it will be presented. New stage equipment costing three million dollars may be useless to the composer, but it will, through the miracle of automation, trim eight minutes from the running time of *Rigoletto*.

The composer needs not only new technology, but new personnel: more Seiji Ozawas, Paul Zukofskys, Gerhard Samuels, Yuji Takahashis, flexible and though and willing to grapple with new technical or theatrical requests. He needs an entirely new breed who can cut across the lines of the old disciplines, who can play, dance, improvise, and maybe change a fuse. The age of the narrow specialist has run out, yet our conservatories still produce too many musicians who are most comfortable in Schubert's chamber music. In industry, yesterday's skills mean menial work or unemployment today. In music, they are winked at, since they serve to demonstrate the unreasonableness of the composer.

The number of conservatory drop-outs who are playing in rock groups is rising and will accelerate until the schools switch their attention from architecture to contemporary creativity. Even the Forest Lawn styling of the typical Culture Acropolis must be softened and made more personal in a way that will invite our young to visit, not coldly remind them that they are aliens in the presence of Great Art. Time has caught up with the churches. Who's next? How long can the ostrich trick work?

The next few years must be given over to obliterating old boundaries, welcoming fresh influences, and nurturing a new synthesis of musics. Can we find a new name for classical music and make it flexible enough to include everything from synthesized Bach to Cage's silences, from the flute to Partch's bass marimba, from organum to tape manipulation, from the lute to the electric guitar, and instruments not yet invented? Most hard-core classical listeners shake their heads and reach for their pens and, from their vantage point, they are right to do so.

Nonetheless, I feel deeply that rather than deploy ABM systems against the barbarian without, classical music needs to contemplate the thinness of its ranks and its increasing estrangement from the young music lover. It is a time for empiricism, for experiment, for receptivity, even for joining hands with those young rock musicians who are serious and interested, in the hope that their vitality is contagious and that with luck and patience we may join the young creative mainstream that is now sweeping all before it.

I can't rid myself of this odd feeling that we are embarked on the richest era in the history of music.



TODAY'S TAPES, TOMORROW'S TREASURES

WHY IMMORTALIZE ECHOES, DISTORTION, AND ROOM REVERBERATIONS? Whether you're building an audio chronology of your children, practicing speech, using tapes to develop vocal or instrumental technique, or compiling tapes of live lectures and concerts—your microphone is the vital link between you and distortion-free, professional sounding tapes. It is a fact that microphones supplied with tape recorders (even on relatively expensive models) are significantly below the performance capabilities of the recorder itself. Further, with a

good unidirectional microphone that picks up sound from the front while suppressing sound entering from the back and sides (such as the incomparable Shure Unidyne® III shown above) you can control objectionable background noise, room echoes and reverberations, and the "hollow" sound common to most amateur tapes. The Shure Unidyne microphone actually represents the lowest cost investment you can make in upgrading your entire tape system, yet, the difference in sound is astounding!

SHURE

MICROPHONES FOR TAPE RECORDING

© 1967 Shure Brothers, Inc.



SEND FOR
COMPLETE
MICROPHONE
CATALOG

listing dozens of tape
recorder improvement
microphones, in every
price range.

SHURE BROTHERS, INC.
222 Hartrey Ave., Evanston, Illinois 60204, Attn: Dept. 63
Please send me your catalog of microphones for
tape recording. (No. AL 314)

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

CIRCLE 44 ON READER-SERVICE CARD

new equipment reports

THE CONSUMER'S GUIDE
TO HIGH FIDELITY EQUIPMENT

SONY'S TOP-END RECEIVER SCORES HIGH



EQUIPMENT: Sony STR 6120, a stereo FM receiver. Dimensions: front panel, 18 15/16 by 5 9/16 inches; chassis depth, 14 1/2 inches. Price: \$699.50. Manufacturer: Sony Corp. of America, 47-47 Van Dam St., Long Island City, N. Y. 11101.

COMMENT: Having scored very impressively with its separate tuner and amplifier line, Sony now is offering a top-end receiver which combines a high-sensitivity tuner with a high-powered control amplifier. FM sensitivity measures 1.8 microvolts; full limiting (-46.5 dB) is reached with only 25 microvolts input signal. The set logged, in our cable FM test, no less than 55 stations, of which 43 were deemed suitable for long-term listening or off-the-air taping (the others were mostly stations that many lower-quality sets don't even hint at receiving). Harmonic distortion was low; IM, extremely low. Signal-to-noise ratio was unusually good; capture ratio, excellent. Frequency response, on mono and for each channel on stereo, remained very linear and smooth across the audio band. Stereo channels were amply separated and nearly perfectly balanced. The set is equipped with both an interstation muting control and a high-frequency separation adjustment. The former control cuts the noise between stations but lets normally strong stations come through; the latter control reduces some of the high-frequency hash on weaker stereo signals without appreciably lessening stereo quality.

The Sony's amplifier section furnishes better than 50 watts RMS power per channel at very low distortion. The power bandwidth, for a mere 0.2 per cent distortion, spans the range from below 20 Hz to 70 kHz—prodigious for any amplifier, more so for one included as part of a receiver. At normal to loud listening levels, harmonic distortion remains less than one-

tenth of a per cent across most of the audible spectrum. Note that on our harmonic distortion chart, we had to expand the percentage scale by ten to be able to accurately depict the very low amounts of distortion measured for 30 watts output from each channel. IM distortion measures no more than three-tenths of a per cent (at any load impedance) up to the set's rated output. Evidence of a slight roll-off in the extreme bass is seen in the response curves and in the 50-Hz square-wave response; it is, in sum, less of a roll-off than found in most receivers.

A generous array of man-sized controls dresses up the front panel and makes the set easy to use. The tuning dial, to begin with, measures nearly 7 3/4 inches long and has equal spaces between all channel markings. So, although no logging scale is provided, precise tuning is fairly easy. It's made easier, of course, by the set's two meters—one for maximum signal strength, the other for center-of-channel—and the red stereo indicator. The large tuning knob at the right is visually complemented by a same-sized knob at the left for volume and channel balance (actually the left control is a dual-concentric type with the two functions). To its right is a mode control with positions for normal stereo, reverse channels, full mono (left plus right), left input only through both channels, right input only through both channels, left speaker



Square-wave response.

REPORT POLICY

Equipment reports are based on laboratory measurements and controlled listening tests. Unless otherwise noted, test data and measurements are obtained by CBS Laboratories, Stamford, Connecticut, a division of Columbia Broadcasting System, Inc., one of the nation's leading research organizations. The choice of equipment to be tested rests with the editors of HIGH FIDELITY. Manufacturers are not permitted to read reports in advance of publication, and no report, or portion thereof, may be reproduced for any purpose or in any form without written permission of the publisher. All reports should be construed as applying to the specific samples tested; neither HIGH FIDELITY nor CBS Laboratories assumes responsibility for product performance or quality.

only, right speaker only (the last two positions helpful in getting precise aural balance).

The power off/on switch is a separate toggle, as are the switches for low and high filters, loudness contour, tape monitor, FM mode (automatic stereo or stereo only), and the high blend and muting features mentioned above. Input signal selection is shared by a knob and three-position toggle. The toggle chooses FM, phono 1, or a position that switches over to the knob which then selects tape head, phono 2, auxiliary 1, or auxiliary 2. This last, by the way, is available as a front-panel connection that accepts a stereo phone jack—useful for making a quick patch-in of a tape recorder on playback or any other high-level signal source. For recording, also from the front panel, there's a line-out jack. A headphone jack is live at all times. Three more controls complete the front panel: a speaker selector knob (remote, main, both, or all off); treble control; bass control. The last two regulate both channels simultaneously.

At the rear are the inputs corresponding to the front panel selector, plus a duplicate set of auxiliary 2 jacks, tape inputs and outputs, and an additional tape recorder receptacle for 5-pin (European type) connections. There's also a "center-channel" (mixed left and right signal) phono jack for driving a separate mono amplifier—useful for piping sound to another room or perhaps to enhance the stereo panorama in the same room. The eight speaker terminals (four stereo pairs) are heavy-duty binding posts, as are the antenna connectors—the latter accommodating both 75-ohm and 300-ohm lead-in. Three AC convenience outlets—two of them switched, one always live—are provided.

Construction of the STR 6120 boasts the same superior workmanship and careful attention to detailing found in earlier Sony models. The set is clearly a quality product in every respect. Supplied in a metal case with four feet, it may be installed "as is" or fitted into a custom cut-out. Alternately, it may be housed in a walnut cabinet offered as an accessory.

CIRCLE 143 ON READER-SERVICE CARD

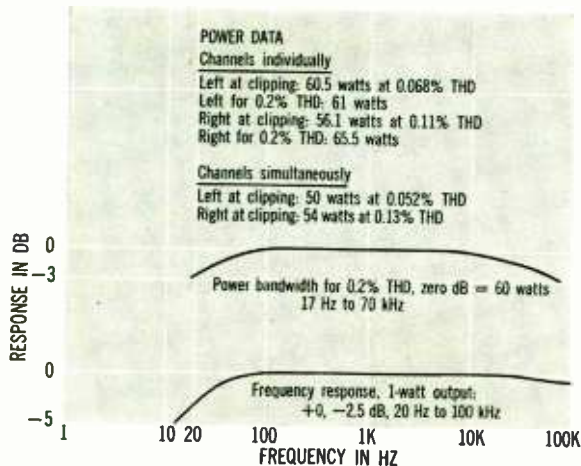
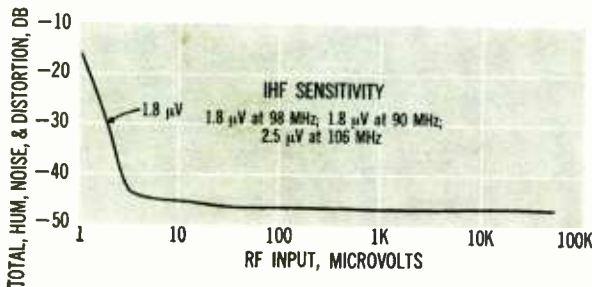
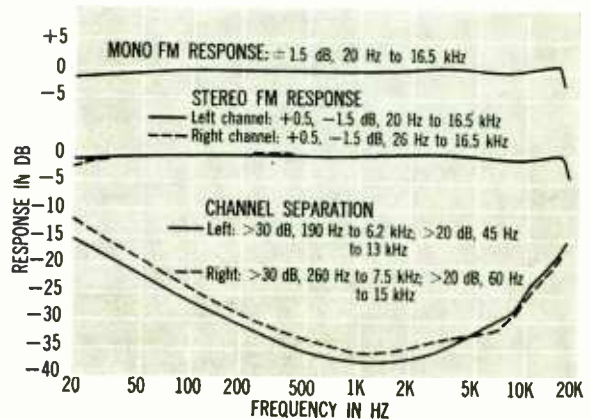
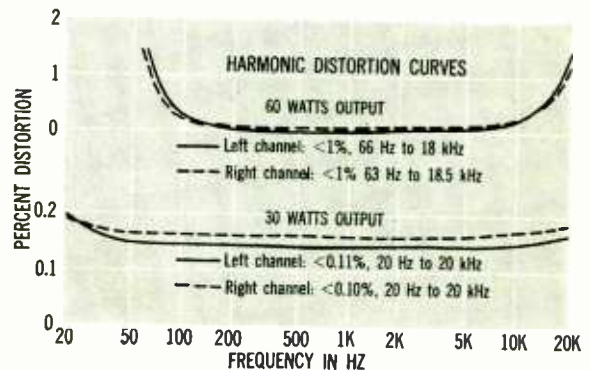
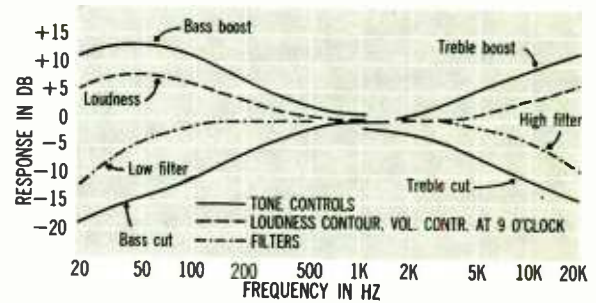
Sony STR 6120 Additional Data

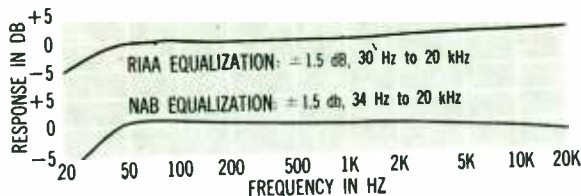
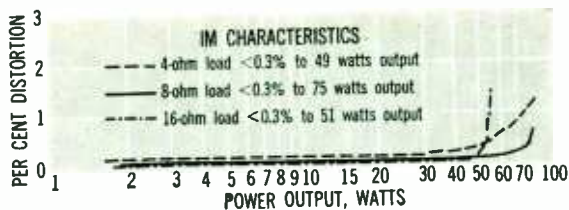
Tuner Section

Capture ratio	1.5 dB		
S/N ratio	> 77 dB		
IM distortion	0.3%		
THD	mono	1 ch	r ch
40 Hz	0.42%	0.82%	1.1%
400 Hz	0.48%	0.96%	0.99%
1 kHz	0.42%	0.94%	0.88%
19-kHz pilot	> 64 dB		
38-kHz subcarrier	> 64 dB		

Amplifier Section

Damping factor	53	
Input characteristics for 60 watts output)	Sensitivity	S/N
phono 1, 2	1.3 mV	56 dB
tape head	1.4 mV	51 dB
aux. 1, 2	133 mV	85 dB
tape (amp)	140 mV	84 dB
rec/pb	148 mV	81 dB





A DO-EVERYTHING TAPE RECORDER?

EQUIPMENT: Uher 10,000, a quarter-track stereo tape recorder with built-in record/playback amplifiers and speakers. Dimensions: 14¾ by 11¼ by 5¼ inches plus mounting feet and carrying handle. Price: \$550. Manufacturer: Uher of West Germany; U.S. importer: Martel Electronics, 2339 S. Cotner Ave., Los Angeles, Calif. 90064.

COMMENT: The 10,000, the most elaborate (and highest priced) recorder in the Uher line, has obviously been designed with maximum versatility in mind. It is a full recorder—that is, it includes a built-in stereo monitor system consisting of amplifier, speakers, and outputs for extension speakers or headphones. A deck version—less the monitor system—is available as the Model 9,500 at \$100 less. In either version, the design is truly impressive in the number of functions it can perform.

Even the most cursory glance at the top plate reveals that the 10,000 is a complex piece of equipment—a natural concomitant of its versatility. A careful reading of the instruction manual and a few hours of practice work with the recorder proved to our satisfaction that its design is well thought out and its operation efficient. Actually, some functions proved significantly simpler to master in the 10,000's switching system than comparable functions on machines with simpler-looking controls.

Beginning at the left of the top plate, there are two DIN (European-type) microphone jacks (adapter plugs can be bought to mate them with U.S.-style connectors). Two input level controls (both ganged for independent control of stereo signals) allow mixing of signals. When the button at the extreme left is depressed, the first level control handles the mikes;

when the button is up, the control can be used for an extra pair of signal inputs on the back. The second level normally is used for the input from a component stereo system.

Next to the level controls are two more button-type switches. The upper one adds a cueing pulse (called Dia-Pilot by Uher) to tapes for use in slide shows. It also serves as an extra fader, used to control the level of feedback in the echo mode, and the signal from a previously recorded track in the multiplay mode. The lower button is the source/output monitor switch. The next two faders (both of them ganged, like the input level controls) influence only the monitor system. The first is the tone control, the upper section of which alters treble response in both channels and the lower section bass response. The second is a ganged two-channel volume control.

Next in order is the record interlock button, then the mode switch—an eleven position affair that is the key to the 10,000's special qualities. At the top are the three usual positions: stereo, mono 1, and mono 2. To the left are "syn-play" (sound-with-sound) 1, syn-play 2, echo 1, and echo 2. To the right of center are "multiplay" (sound-on-sound) 1, multiplay 2, Dia-Pilot mono, and Dia-Pilot stereo. Syn-play (or synchro-play, as the instruction manual has it) involves switching to allow you to use the record head of track 1 as a playback head. For syn-play, the first track is recorded like any mono track, using the syn-play 1 position. Then the mode selector is moved to syn-play 2. In this position, the second mono track can be recorded. But the first track can be monitored simultaneously for precise sync since the signal is picked up from the record head of that channel, making alignment between channels automatic. Then both tracks can be played back together by using the stereo mode.

Unlike the syn-play mode, the multiplay mode allows adding parts in either direction: from track 1 to track 2 or vice versa. During each multiplay operation, the first track is played back, mixed with the new signal, and the combination recorded on the other track. The process can, therefore, be repeated as many times as you want, building up layer upon layer of sound—although signal quality of the recordings will, of course, be degraded to a certain extent with each copying.

The most unusual feature of the Dia-Pilot system is that it permits sound tracks for use with automatic slide shows to be recorded in stereo. Usually, one track of the stereo pair holds the audio, the other the cueing signal. The Dia-Pilot cueing tone, however, is recorded on track 4 of the tape, leaving both tracks 1 and 3 free for audio. The audio is recorded first. Then it is played back using the mono or stereo Dia-Pilot position, with the record interlock pressed down. Instead of erasing the audio material, the record button in this case activates the separate Dia-Pilot head, recording a tone whenever the echo/multiplay level control is pressed in.

Four other top-plate features remain to be men-

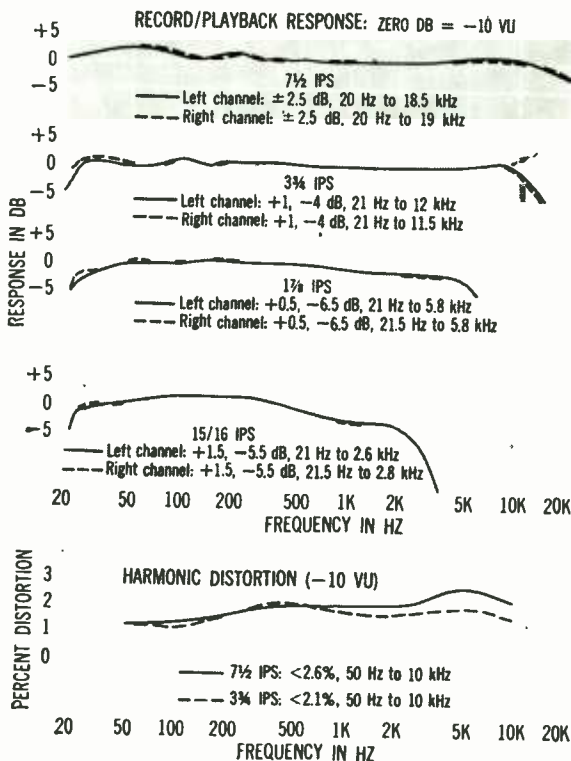


With head covers removed, bias and playback level adjustments on Uher 10,000 are visible as pairs of screw-driver controls on head mount. Heads are for erase (at left), Dia-Pilot, record, playback.

tioned: the speed switch, off/pause/start control, fast wind and rewind key, and digital counter—all at the extreme right of the unit. To monitor recording levels preparatory to recording itself, the record button must be pressed and the transport put into the pause position.

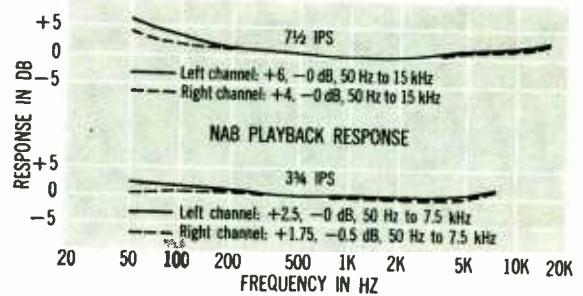
Editing is relatively simple with the 10,000, since the lower head cover slips off without the use of a screw driver. The upper head cover, housing the head assembly itself, can be removed by taking out two screws. Underneath, two more mounting screws hold the head assembly in place. It can be removed as a unit and replaced with an accessory two-track stereo head assembly by the owner. On the head assembly are screw-driver adjustments for bias and playback level of each channel. The 10,000 is delivered with bias set for Scotch 150 tape. Playback levels are matched to input levels for easy comparison of input to output during recording, using the Uher's monitor switch.

There are still more features that ought to be mentioned: the automatic stop, provision for remote start, the playback head azimuth alignment screw, and the



multiple inputs and outputs are among the most significant. Some features, however, struck us as less than ideal during in-use tests. For instance, the bias controls (which are intended primarily for adjustment by a service technician) are small and require separate equipment for calibration. Further hindering the job is the lack of any instructions in the manual.

The manual posed several problems, in fact, although most were exceedingly minor. Originally, we were supplied with a four-language European edition using some terminology confusing to American users and ignoring minor changes to the recorder for the American market. Since then, an American manual has been printed. Unfortunately, it is not always as ac-



Uher 10,000

Additional Data

Speed accuracy, 7 1/2 ips	105 VAC: 0.1% fast 120 VAC: 0.1% fast 127 VAC: 0.2% fast
3 3/4 ips	105 VAC: 0.4% slow 120 VAC: 0.4% slow 127 VAC: 0.4% slow
1 7/8 ips	105 VAC: 0.13% slow 120 VAC: 0.13% slow 127 VAC: 0.13% slow

Wow and flutter, 7 1/2 ips	playback: 0.04% record/playback: 0.05%
3 3/4 ips	playback: 0.07% record/playback: 0.07%
1 7/8 ips	record/playback: 0.10%

Rewind time, 7-in., 1,200-ft. reel	2 min. 5 sec.
---------------------------------------	---------------

Fast forward time, same reel	1 min. 59 sec.
---------------------------------	----------------

S/N ratio (ref. 0 VU, test tape)	playback	l ch: 54 dB	r ch: 48.5 dB
	record/playback	l ch: 41 dB	r ch: 35 dB

Erase (400 Hz at normal level)	51 dB
-----------------------------------	-------

Crosstalk (400 Hz)	
record left, playback right	44.5 dB
record right, playback left	42.0 dB

Sensitivity (for 0 VU recording level)	phono II input	l ch: 120 mV	r ch: 100 mV
	mike input	l ch: 0.4 mV	r ch: 0.35 mV

Accuracy, built-in meters	left: 3 dB low right: 5 dB low
---------------------------	-----------------------------------

IM distortion (record/play) 7 1/2 ips, -10 VU record level	l ch: 5.5%	r ch: 4.0%
	3 3/4 ips, -10 VU	l ch: 7.0%

Maximum output, preamp or line	l ch: 1.45 V	r ch: 1.55 V
-----------------------------------	--------------	--------------

Power output, built-in amplifier	l ch: 12 watts	r ch: 12 watts
-------------------------------------	----------------	----------------

curate or complete as the European edition and neither contains much really technical information or any sort of schematic drawings of the circuitry. If you want more information, you must obtain a service manual.

Other considerations that were judged to be minor shortcomings during our in-use tests were: the automatic shutoff did not trip in the fast-wind modes; the fader knobs are small, making them somewhat awkward to use at times; the German-style connectors and labelings throughout, combined with vague or ambiguous terminology in the manual, pose some problems in wiring the 10,000 into American systems if maximum use is to be made of its many features; fast

wind and rewind speeds are noticeably slower than on some machines, though the action of these functions is extremely gentle on the tape.

In a report on a recorder with fewer special features, obviously, there would be no occasion to mention many of these considerations since the features to which they refer probably would be missing altogether. Indeed, these comments indicate the singular versatility of the 10,000 which—combined with its competent performance (see accompanying lab data)—adds up to a tape machine that merits the careful consideration of the serious hobbyist.

CIRCLE 144 ON READER-SERVICE CARD

EMPIRE'S NEW SOUND IN THE ROUND



EQUIPMENT: Empire 7000M, a full-range speaker system in cylindrical enclosure. Dimensions: 26½ inches high, 19 inches in diameter. Price: \$209.95. Manufacturer: Empire Scientific Corp., 1055 Stewart Ave., Garden City, N.Y. 11530.

COMMENT: The 7000M (M for marble top; the system also comes with a walnut top) is a recent model in Empire's Grenadier series of cylindrical speaker systems. A seven-sided figure, the enclosure houses a 12-inch woofer, dividing network, and midrange and tweeter units. The woofer faces downward within the enclosure, radiating into a circular slot. The midrange unit and the small dome tweeter above it radiate through acoustical lenses on a brushed-gold escutcheon fitted into one of the seven sides. Crossover from woofer to midrange is at 450 Hz; from midrange to tweeter, at 5,000 Hz. Near the bottom of the enclosure, on two sides opposite the escutcheon, are four wooden plugs which may be removed to adjust the bass level. Protective screened inserts are provided to replace the wooden plugs, if the latter are removed. For controlling the high-frequency level, there's a three-position switch under the enclosure, where the input connectors—heavy-duty binding posts marked for polarity—also are found. Input impedance is 8 ohms. Efficiency is moderate, and the Model 7000—rated to handle up to 90-watts-power per channel—can be driven by any amplifier providing at least 10 clean watts per channel.

The bass response of a 7000 is ample and clean down to just below 30 Hz. Some doubling begins at about 60 Hz if the system is driven abnormally hard; this effect increases at 30 Hz although fundamental bass still can be heard at this low frequency. Below 30 Hz, the response is mostly doubling. There's a

slight peak at 70 Hz and another at 100 Hz. The mid-bass and lower midrange up to 1 kHz sound exemplary. From 1 kHz to about 4 kHz there's an audible rise in output level; upward from here and into the extreme highs response remains quite smooth with better-than-average dispersion of those important overtones that help define musical timbres. Tones as high as 12 kHz can be heard more than 90 degrees off axis; at 14 kHz the response is thinner and mostly on axis; from here it slopes toward inaudibility. Response to white noise is smooth, with a trace of midrange emphasis which varies according to the setting of the tweeter level control. In our tests we finally set this control to its "decrease" position for what sounded most satisfactory in our room. Doubtless, other listeners in other rooms will opt for alternate settings. We also experimented with the bass plugs: we found that while they did not change the character of the bass or its frequency response, they did—when all were removed—boost it in volume somewhat. Again, this is a listener's choice: in a fairly large room, or one that is acoustically "dead," you probably will want to remove the plugs.

A pair of 7000 systems can be positioned to provide a very satisfying stereo spread; the design itself obviates the conventional notion of putting the speakers smack against a wall. Their sound over-all is full-bodied and clean with fine transient response, but with a slight midrange prominence that lends the system a sense of "forwardness"—which some listeners might in fact prefer. The 7000s certainly can fill a larger-than-average room with sound, and we suspect too that many decor-minded users will appreciate their double-duty fillip: with those marble tops they can also serve as occasional tables.

CIRCLE 142 ON READER-SERVICE CARD



Wooden plugs may be removed from rear panels to augment bass response of Empire speaker system.

UNIQUE STYLING SETS OFF NEW RECEIVER



EQUIPMENT: Standard SR-606SU, a stereo FM/AM receiver. Dimensions: 17 by 4½ by 12 inches. Price: \$299.95. Manufacturer: Standard Radio Corp. of Kanagawa, Japan; U.S. address, 60-09 39th Ave., Woodside, N.Y. 11377.

COMMENT: This recent entry in the popular-priced class of stereo receivers is something of an eye-catcher with its unusual styling built around an apparent eschewing of control knobs in favor of sliding controls and similar-looking toggle switches. The result is a set that offers all the usual controls and features—but with only one knob, for station tuning. The controls for volume, channel balance, bass, and treble are four sliding pots (to the left of the tuning dial) which work very smoothly and suggest the kind of control panel found on studio consoles. The little switch to their left is for power off/on. Under the tuning dial (which “disappears” when the set is turned off) are the switches for speaker selection, loudness contour, tape monitor, stereo/mono mode, automatic frequency control off/on, auxiliary input, tape head input, phono input, AM, and FM. The last five—color-banded blue, to distinguish them from the others, which are color-banded white—are interdependently spring-loaded so that you cannot press one without releasing whichever other was previously engaged; this keeps input signals from interfering with one another. The remaining switches can be engaged or disengaged as you choose. The bass and treble controls regulate both channels simultaneously. The speaker selector can choose one of two stereo speaker systems (not both at the same time) connected to the set’s rear terminals. There’s also a front-panel headphone jack; plugging in headphones automatically mutes the speakers. The tuning dial has the normal channel markings, a signal strength meter, and a stereo indicator that lights up whenever a stereo signal is tuned in.

Inputs at the rear correspond to the front-panel selectors. In addition, there’s a stereo pair of phono jacks for feeding signals into a tape recorder, plus a five-pin (DIN type) socket for the combined record/playback connectors found on many European tape machines. A slide switch permits the phono input to accept either magnetic or crystal (and ceramic) pickups. FM antenna terminals accommodate 300-ohm lead-in; for AM, the set has a built-in loopstick, plus connections for a long-wire antenna and ground. Two AC convenience outlets, one switched, are provided. Instead of a power-line fuse, the set has an overload protector which you can reset by pressing a small red button located just above the speaker terminals.

The tuner section of the SR-606SU showed 13 microvolts IHF-FM sensitivity, with maximum quieting

of 35 dB reached for an input signal of 100 microvolts. Although these figures are statistically below average, the set’s actual performance is better than they seem to indicate. In our cable FM test, the receiver logged forty-three stations, of which thirty-seven were considered suitable for long-term listening or off-the-air taping. The chief limitation in sensitivity, from a practical use standpoint, would seem to be in the set’s ability to receive stereo from relatively weak or distant stations. On normally strong local signals, sensitivity is adequate from a high fidelity standpoint. While the tuner’s THD is somewhat higher than average, its IM is distinctly lower, and its S/N is excellent. Capture ratio is good; frequency response—on mono and stereo—is excellent. The stereo channels are balanced to within 1 dB of each other and are fairly well separated.

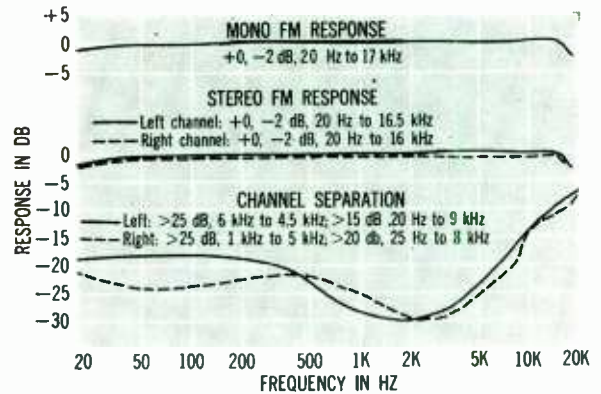
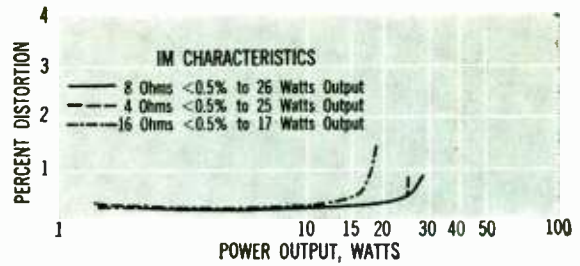
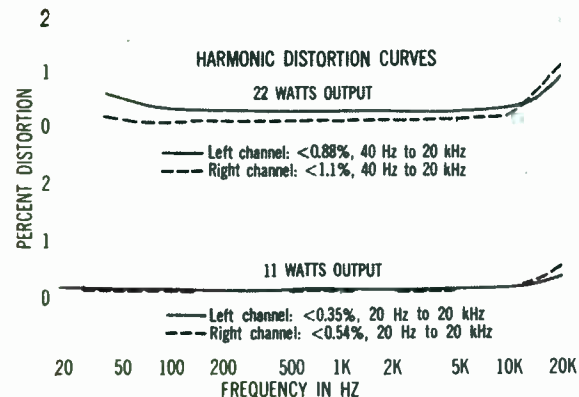
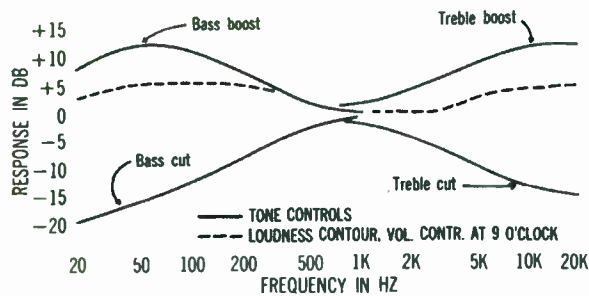
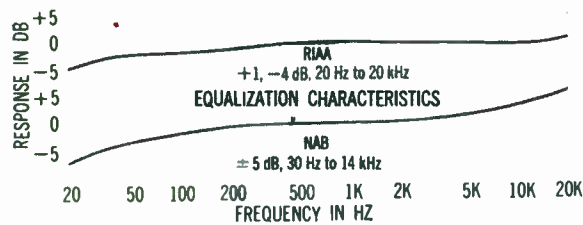
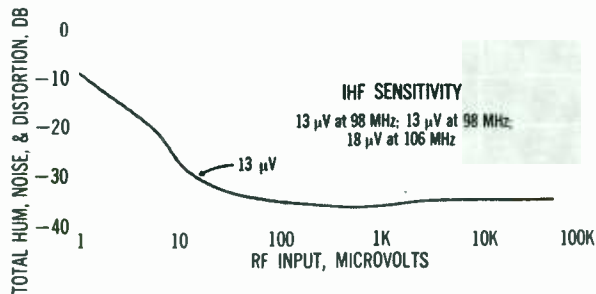
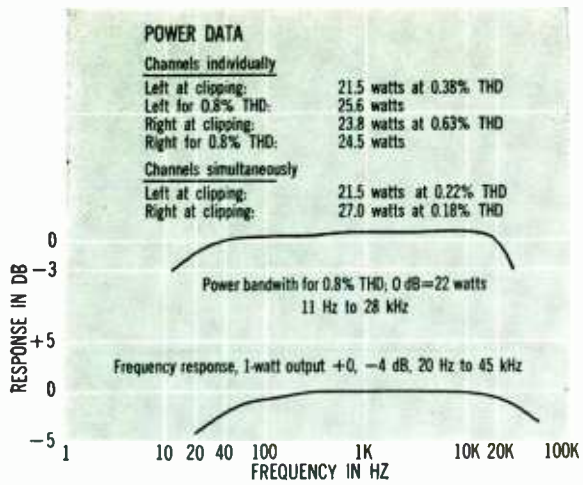
The amplifier portion of this set, which furnishes medium power at low distortion, can be used as the control and power center for a modest installation using high-efficiency speakers. At normal output levels up to its tested power of over 20-watts-RMS per channel it provides clean performance, accurate disc equalization, and effective control action. Stylish and compact, the SR-606SU is supplied in a metal case and may be installed “as is” or fitted into a custom cut-out.

CIRCLE 141 ON READER-SERVICE CARD



Unique sliding controls regulate volume, balance, bass, and treble. Below, square-wave response.





Standard SR-606SU

Additional Data

Tuner Section

Capture ratio	5.5 dB
S/N ratio	> 63 dB
IM distortion	0.53%
THD	mono 1 ch r ch
40 Hz	1.9% 5.1% 2.1%
400 Hz	1.7% 2.9% 4.6%
1 kHz	1.3% 2.4% 3.8%
19-kHz pilot	-44 dB
38-kHz subcarrier	-37.5 dB

Amplifier Section

Damping factor	36	
Input characteristics (for 22 watts output)	Sensitivity	S/N
mag phono	5.5 mV	51 dB
xtal phono	94 mV	59 dB
tape head	1.3 mV	32 dB
tape pb (amp)	890 mV	62 dB
aux	42 mV	62 dB

REPORTS IN PROGRESS

Fisher 500 TX Receiver
 Koss ESP-6 Headphones
 Thorens TD-125 Turntable

Jacqueline du Pré met Daniel Barenboim And they married and played happily ever after.

On Angel.

She was a brilliant young cellist, a former student of Rostropovich, and internationally acclaimed. He was a turbulent talent who had survived being a child prodigy to go on to fame as a pianist/conductor.

On July 15, 1967, these two young geniuses – she from England, he from Israel – married, becoming the world's most celebrated music lovers since Clara and Robert Schumann. Their honeymoon? "We spent it in camps playing for Israeli soldiers."

Today the Barenboims are at home on Angel. Where else would they live?





Sinfonia—an arresting musical mirror of life in the sixties.

The Magic Theater of Luciano Berio

by Donal Henahan

GOD IS A SHOUT in the street, says Joyce's Stephen Dedalus to the opaque Mr. Deasy in *Ulysses*, thus anticipating what has become, half a century later, the twentieth-century artist's flight from the Sublime and his almost desperate embrace of the Commonplace as the true source and fountain of creative insight. No living composer more enthusiastically or more imaginatively follows Joyce in this elevation of the prosaic than Luciano Berio, and no Berio work demonstrates its validity better than his four-movement *Sinfonia*, a twenty-six-minute masterpiece that was foreshadowed a decade ago by the forty-four-year-old Italian's *Omaggio à Joyce*. The new piece, composed in 1968 and performed and recorded last October by the New York Philharmonic with the composer conducting, is a startlingly lovely thing, a large-scale success that gathers together and sums up most of the problematical musical ideas current in the Sixties: reuse of the past, collage, duplication and repetition, simultaneity, antiserialism, fragmentation, theatricality, and—Joyce would approve—deification of what musicians once called mere noise.

With his usual keen eye for the potentialities in mingling classical and popular strains in music, Berio

wrote his *Sinfonia* with the talents of the Swingle Singers in mind, and gives them a bit of swinging *solfège* to deliver in their patented style. Mostly, however, the voices are put to deeper, more thoughtful uses, interweaving quotes from Claude Levi-Strauss' *Le Cru et le cuit* in movement one; inventions on the name of Dr. Martin Luther King in the second movement; and in the astonishing third, chunks from Samuel Beckett's *The Unnamable*, *trouvé* prose and slogans borrowed from Harvard students, bits of Joyce, graffiti from the May 1968 Paris insurrection, and the *pensées* of Berio himself. For a genuinely *Finnegan's Wake*-ish finale, there is a coda that stirs all previous elements into one murky mélange of words and ineffable noises. There is, certainly, nothing in this that many a modern composer has not tried before—think only of Ives, or Cage, or Stockhausen. But, as Schoenberg asked in his Zennish way, "A Chinese poet speaks Chinese, but what does he say?" What Berio has said in his *Sinfonia* is that old rigid separations—sounds versus music, poetry versus prose, and so on—are dead and should be buried.

By all odds, the most compelling movement of the four (which are prodigally spread across both sides of

Berio *Continued*

one disc) is the third, an extraordinarily allusive pastiche whose musical base is the Scherzo of Mahler's *Resurrection* Symphony. One hears also, however, echoes of *Façade*, Bach, Richard Strauss, and many others (Berio names Debussy, Ives, Schoenberg, Ravel, Berlioz, Brahms, Berg, Beethoven, Wagner, Stockhausen, Stravinsky, Boulez, Vinko Globokar, Pousseur, Hindemith, and himself among those quoted). Mirrors within mirrors, boxes within boxes: what could be more Mahlerian and Joycean than such wholesale quotation? The effect is strangely touching, as in the best of Mahler itself, and illustrates Berio's continuing attachment to an older humanistic mode of thinking as well as his search for the newest sonic techniques. As always in Berio's scores, there is a stage implied in *Sinfonia*, and not merely the one inhabited by the orchestra and the Swingle Singers. We are present at a vaudeville show about the past becoming the now, a Magic Theater in which, as voices point out, "the unexpected is always upon us, in our rooms, in the streets, at the door, on a stage. . ."

What *Sinfonia* most powerfully suggests in this expertly played and brilliantly recorded performance, is the tone and quality of life in 1969, its complications, its flux, its dizzying changes, its chance encounters, its raw, uncontrollable surges. Most importantly, Berio manages to bring a sense of momentary order to the expanding universe he puts before us in sound. But that order, if it can be called that, is the imposed, tentatively accepted order of the theater, the penny show. "Well, well, so there *is* an audience," comments the ironic voice in movement three. "It's a public show. You buy your seat and you wait for it—perhaps it's free, a free show. You take your seat and you wait for it to begin. Or perhaps it's compulsory, a compulsory show. You wait for the compulsory show to begin. You can barely hear it—that's the show. . . . Waiting, waiting, that is the show, waiting for something to begin." The hand is Berio's, but the voice is Beckett's, reaffirming his faith in Godot.

So, throughout the movement, while Mahler's Scherzo rolls and waltzes forward, the admonition is heard: "Keep going! Keep going!" We are the show, and words, however hollow and ultimately meaningless, are all we have. The Word was made flesh, and dwells amongst us. Keep talking, keep talking, Berio advises us, or shout like a god if you can. For, as the voice says, "If the noise would stop, there would be nothing more to say."

After the exultations and Epiphanies of the roiling third movement, the fourth, just two minutes and fifty-eight seconds long, brings us up short. In the third, words, sentences, and whole paragraphs of fun and philosophy can be easily picked out of the aural melee, but the finale is dense, mystifying, often barely heard. There is a solemnity, a depression about it that might be compared to the elegiac endings of the Mahler Ninth or Third symphonies, compressed into a quick sob.

Throughout *Sinfonia*, Berio's incredible command of English prosody and his knowledge of the expressive possibilities of the human voice are continually evident. And it is human voices and humanly bowed and blown and banged instruments that carry the message. Except for amplification of voices, Berio's now-familiar preoccupation with electronic sound is absent from the score. Perhaps he is telling us that, even though it is late, God may still be a shout in the street, and not a computer-generated whimper.

BERIO: Sinfonia. The Swingle Singers; New York Philharmonic, Luciano Berio, cond. Columbia MS 7268, \$5.98.

A Tchaikovsky Surprise Package

by Harris Goldsmith



Igor Markevitch offers many surprises.

Igor Markevitch takes a fresh, individual view of the six symphonies.

IGOR MARKEVITCH JOINS Dorati, Svetlanov, and Maazel as the fourth conductor to record all six Tchaikovsky symphonies, and in many respects his set is the most engaging. Like Dorati, Markevitch comes to the symphonic podium with a great deal of ballet experience behind him; and as with both Dorati and Svetlanov, he has composed extensively. The conductor's compositional background is evident in the rock-steady, granitelike pulse of his work here: even when he goes in for fancy effects and theatrical idiosyncracies, one is always conscious of an underlying intellectuality and an unflinching grasp of musical structure. One is also aware of a vast knowledge of how the orchestra works: textures are clear and detailed, climaxes are always prepared and executed with absolute mastery. Even when Markevitch is most severe, however, his ballet experience is very much in evidence: the music is invariably paced and inflected in such a way that it breathes freely. Not every tempo that the conductor chooses can be danced to, of course. But while the performances are often patently stylized and "symphonically" oriented, the combination of a rigorous pulse with a flexible approach to rubato is one which produces some stimulating effects.

Markevitch offers many musical surprises in his fresh, individualistic approach to each of the symphonies, and since the discs are being made available individually, the most helpful approach would be to summarize each performance on its own terms.

Symphony No. 1 is a rather naïve work, and Markevitch accordingly refrains from an oversophisticated treatment. He does, however, obtain some marvelously fleet playing from the London Symphony, and sets racy tempos. You certainly won't go wrong by choosing his edition, which is the equal—if not the superior—of any now available.

Symphony No. 2, the most popular of the three early works, receives a reading with a pungent Russian flavor: strongly accented, a bit sober-sided, and splendidly un-sentimental. This performance is similar to Svetlanov's (Melodiya/Angel) in terms of meaty orchestral weight; but for its polished execution and sheer temperament, the LSO's work rivals the preferred versions by Abbado (DGG), Giulini (Angel), and Dorati (Mercury). Markevitch gives the work uncut, while Giulini, Previn, and Dorati make small excisions (Tchaikovsky himself revised this symphony several times, so some of the expunging might well be his). It is difficult to make a choice here, but I think that Markevitch and Abbado hold the edge.

Markevitch's quick tempo for the *alla tedesca* of No. 3 made me a bit uncomfortable, but the approach has its provocative fascination. Certainly, the crystalline clarity and finesse of the orchestral playing is a joy, and his tenderly imaginative re-creation of the slow movement is one of the high spots of this set. With due respect to Dorati and Maazel, this performance is an absolute winner.

In No. 4, we find Markevitch at his most willful and arbitrary. As on his earlier Angel recording of this work with the French National Orchestra, there are some very free tempo alterations in the first movement's second subject: Markevitch holds back the string statements and pushes ahead with a different faster pace on the subsequent woodwind responses. He once again inserts two *ritenutos*, one in the second movement and one in the

third, just before the da capo of the scherzo. All of these mannerisms, however, are much more effective on this newer edition, and though the French orchestra played with incisive virtuosity on the older disc, the LSO is even better. Indeed, some details, such as the spanking articulation of the *détaché* violin runs in the Finale or the crystalline clarity of the woodwind octet in the third movement, verge on the fantastic. For all its mildly capricious touches, Markevitch's cultured musical mind saves the day: this is a great performance.

The Symphony No. 5 is, if anything, even better. Here Markevitch gives the most straightforward reading I have ever encountered. After a broad, well-delineated introduction, his first movement, for once, is *allegro con anima*, pure and simple. The basic tempo is adhered to with iron-clad discipline, and there are none of those *accelerando/ritardando* fluctuations that most conductors insert whenever the mood changes. Markevitch refuses to loosen his grip even with the arrival of the waltzlike third theme, and on first hearing you might find that effect curiously matter of fact. On the other hand, Markevitch scores over Klemperer's very similar interpretation in that he always secures supple, plastic, and idiomatic playing from his orchestra. You may also be surprised by what seems like a most deliberate tempo for the march coda of the finale; but what breadth and strength comes from this touch of welcome discipline. One is ultimately left with the impression that Markevitch has gone straight to the score and thoroughly purged away nearly a century's worth of interpretive barnacles. I, for one, applaud the results: this is the finest Tchaikovsky Fifth I have ever heard.

The *Pathétique* emerges midway between the editorialized No. 4 and the severe No. 5. Markevitch's tempos tend to be rather rapid; even so, the phrasing is always involved yet devoid of indulgent self-pity. The first movement is full of bite and attack, and the climaxes have wonderful rhythmic certitude: Markevitch calculatedly slows the coda of this movement to half tempo, but the underlying beat remains so clear that the excitement is never dissipated. The 5/4 Waltz has beguiling lightness here, while the March/Scherzo positively sizzles. The Finale is a very potent brew—full of magnificent weeping and wailing but without sentimental tears.

Philips has given Markevitch generally good reproduction, with Symphony No. 3 possibly a bit deeper and more lustrous than its companion works. Occasionally the brass recedes a bit too far and a few climaxes (particularly in No. 5) seem a bit boxy and constricted. Also, some of the discs tend to be rather noisy, a defect due, I think, more to processing than to flaws in the original tapes. Don't be put off by any of these mechanical difficulties, however: Markevitch's Tchaikovsky is a splendid achievement.

TCHAIKOVSKY: Symphonies (complete): No. 1, in G minor, Op. 13 ("Winter Dreams"); No. 2, in C minor, Op. 17 ("Little Russian"); No. 3, in D, Op. 29 ("Polish"); No. 4, in F minor, Op. 36; No. 5, in E minor, Op. 64; No. 6, in B minor, Op. 74 ("Pathétique"). London Symphony Orchestra, Igor Markevitch, cond. Philips PHS 900223 (No. 1), PHS 900205 (No. 2), PHS 900224 (No. 3), PHS 900206 (No. 4), PHS 900207 (No. 5), PHS 900225 (No. 6), \$5.98 each.

Charles Rosen
propounds a stimulating
musical argument.

Bach's Last Keyboard Works

by David Hamilton

Epic Records



CHARLES ROSEN, in his new Bach album, attempts to make a point—in fact, several points. Not surprisingly, the “argument” of this important set is nothing quite as simple as the traditional piano-versus-harpsichord question; Rosen’s musical mind works at a somewhat more sophisticated level—in fact, his is one of the clearest, most informed, and most articulate intellects in the musical world today (his forthcoming book on the music of the Viennese classics is something to look forward to). Since he also happens to be one of the great keyboard performers of our day, one who ranges with authority over the literature from Bach to Carter and Boulez, what he has to say, both verbally and pianistically, commands our attention.

Lest the intellectual-verbal aspect of this album might appear to take precedence—and this is a danger with a performer so persuasively literate—let me emphasize at once that the musical qualities of these performances are really extraordinary. Rosen’s ability to project contrapuntal texture on the piano presupposes a degree of musical comprehension and digital control that is as absolute as it is unspectacular. The playing is never showy (although equal to the demands of the most explicitly virtuosic variations of the *Goldberg* set), never of the “look-at-the-interesting-inner-voices-I-can-bring-out” school. It is completely at the service of Bach’s thought, and at no point does the pianism make itself felt as a separate element.

The works included here belong to that last period in Bach’s career when he was preoccupied with a series of great summary publications and compilations, pri-

marily of keyboard music. The importance of this phase of Bach’s later activity has become more pronounced with the discovery that the composition of church cantatas, instead of being rather evenly spread out over most of the Leipzig years, was pretty well concentrated before 1730. Even the major vocal work of the later years, the Mass, represents for the most part an assemblage of earlier compositions, a kind of “anthology,” while the sequence of instrumental works from 1739 to 1750 encompasses the so-called “German Organ Mass,” the second book of *The Well-Tempered Clavier*, the *Goldberg Variations*, and the three final *tours de force*: the modestly titled “few canonic variations” on *Vom Himmel hoch*, the *Musical Offering* on Frederick the Great’s theme, and the unfinished *Art of Fugue*. Charles Rosen’s album offers the *Goldberg Variations*, the two portions of the *Musical Offering* intended for keyboard, and a complete performance of *The Art of Fugue*—thus, a substantial portion of Bach’s later music.

All of these works set out to be exhaustive in some way, to serve both as didactic models and demonstrations of craftsmanship—showing not merely “how to do it,” but also “how well it can be done.” It may also be observed that the possibility of performing most of these works straight through was probably not in the minds of Bach and his contemporaries (I will avoid the question of the Mass in this connection, for the arguments there are quite complex).

Rosen makes this latter point quite explicit in relation to the *Goldberg Variations*—probably the one piece whose performance as a unit few of us have ever

questioned—citing the famous story told by Forkel of its origin, according to which the insomniac Count Keyserling would call out to his harpsichordist, “Dear Goldberg, do play me one of my variations.” (Poor Goldberg—one hopes he didn’t have to play the day shift as well.) In fact, most of these pieces are at once both anthologies and unified works, simply because principles of order and proportion were essential to Bach’s conception of a summary work; he would not have seen any point in merely throwing together last year’s fugues, say, and publishing them in a volume. Obviously, the unity of these collections is not that of the nineteenth century, of stages in a cumulative process, but a more external one of balances, contrasts, and systems (as the cycle of canons that runs through the *Goldberg Variations*), and it permits separate performances of the parts. (Rosalyne Tureck used to play an odd *Goldberg* as an encore, whereas one would hardly expect to encounter one lone *Diabelli* variation under such circumstances.)

Since Glenn Gould’s famous recording, the propriety of playing the variations on the piano has been more or less accepted, despite the number of variations specified as two-manual pieces. Something is doubtless lost thereby, but I would not want to be without either the illumination of Rosen’s performance or the virtuosity of Gould’s. In fact, it is difficult to imagine two more highly contrasted performances than these: the volatile, almost breezy reading of the Canadian pianist, with its featherweight textures and dashing tempos throwing the very slow Twenty-fifth Variation into high relief—and the sinewy logic of the American pianist’s traversal; its more consistently distributed variety of tempo, concentrating the weight more evenly throughout the piece. One simple fact makes an enormous difference: Gould plays no repeats, Rosen plays all; and this produces a major discrepancy of scale between the two. It also means that Rosen gives us a second look at everything, thus exposing multiple facets of each passage—not merely in the way he “re-voices” the parts on repetition to cast another light on Bach’s textures, but in his reinterpretation of the function of each sixteen-measure section of the binary form. Instead of the A-B form of each variation as played by Gould (A going from tonic to dominant, B proceeding in the opposite direction), we hear A-A-B-B, so that two additional interfaces occur, two additional (and different) juxtapositions of cadence against opening.

There is no question of pussyfooting harpsichord-imitation style in Rosen’s performance, but neither is there any fundamentally unstylistic element; to be sure, he uses the articulative resources of the modern piano, but never in a way that distracts from the music’s substance. Over the years, we have had several memorable performances of the *Goldberg Variations* on records—Landowska (whose eccentricities still do not obscure her magisterial rhythmic impulse), Gould, and Leonhardt (the Telefunken version, with its fantastically subtle agogic control)—and Rosen’s reading makes a worthy addition to this company.

In a practical sense, the remainder of this album is *hors concours*, for there are no alternative piano recordings of the other works. Decisions about “which recording should I buy” will have to be based on juggling questions of instrumentation and interpretation; if you find there is merit in Rosen’s arguments in favor of the piano, I am sure you will find the performances more than satisfactory.

The two *ricercars* from the *Musical Offering* have their origin, of course, in Bach’s famous 1747 visit to

the court of Frederick the Great, and the three-voice *ricercar* is generally assumed to derive from the fugue Bach improvised on the royal theme in the King’s presence. He is said to have demurred at improvising a fugue in six voices on this complex melody, but took it home and produced the work that Rosen describes (and I would not take issue with him) as “the greatest fugue ever written”—plus, of course, the numerous canons and the trio sonata that comprise the complete work. Bach did not specify any instrumentation for most of the *Offering*, but the appropriation of the *ricercars* to the keyboard repertory seems soundly based on the fact that they fall easily within the compass of the hands—which can hardly be a coincidence in the case of the six-voice piece.

Since the same circumstance applies to the *Art of Fugue* (except for Contrapunctus XIII, which Bach himself arranged for two keyboards and which Rosen plays as a duet with himself), there is a strong prima facie case for performing it on a keyboard instrument. To these discussions Charles Rosen brings a fresh point of view, and one that his performance makes thoroughly convincing. Since the work “does not often exploit a particular instrumental sonority,” he suggests that “it is paradoxically the modern piano of all instruments that best suits one important quality of the *Art of Fugue*: its demand to speak directly to us on what is most familiar to us, on an instrument that calls the least attention to itself, and whose tone color is almost too much a part of everyday musical life to distract from the music.”

Perhaps this argument would not hold water for a listener thoroughly conditioned to the sound of, say, the harpsichord or the organ—but, for many of us, I am sure it is true that the very commonplaceness of the piano sound has much to be said for it. In hands other than Rosen’s the argument might have less point if the performance managed to obtrude on the music through the exploitation of irrelevant pianistic devices. But here, as in the *Goldbergs*, Rosen is the unobtrusive expounder of Bach’s thought; everything he does serves the clearer articulation of counterpoint and structure. Later I found myself thinking back and realizing what extraordinary finger technique is at work here in clarifying the voices, what a superb sense of pacing governs the gradations of tempo and dynamics, what careful musical planning stands at the basis of all of the decisions taken to produce such a convincing result (Bach’s score is quite devoid of any tempo, dynamic, or articulative markings). Each fugue and canon is projected with a distinct and convincing character and stands up on its own as well as in the total sequence (and there are enough bands provided to encourage dipping in, if you choose to take seriously the dual nature of the work as discussed above).

The recorded sound is generally satisfactory, although it seems to me that a couple of fugues (including the last, unfinished one) sound less well than the rest of the album—perhaps from a different session, even a different piano. A generous leaflet presents the pianist’s extensive notes, and the reasonable price makes this an altogether irresistible introduction to the music and an indispensable supplement to other performances.

✓ **BACH: Musical Offering, S. 1079: Ricercar in 6 voices; Ricercar in 3 voices; The Art of Fugue, S. 1080; Aria with 30 Variations, in G (“Goldberg Variations”), S. 988.** Charles Rosen, piano. Odyssey 32 36 0020, \$8.94 (three discs).

classical

reviewed by
 ROYAL S. BROWN
 R. D. DARRELL
 PETER G. DAVIS
 SHIRLEY FLEMING
 ALFRED FRANKENSTEIN
 CLIFFORD F. GILMORE
 HARRIS GOLDSMITH
 DAVID HAMILTON
 PHILIP HART
 BERNARD JACOBSON
 PAUL HENRY LANG
 STEVEN LOWE
 ROBERT P. MORGAN
 GEORGE MOVSHON
 CONRAD L. OSBORNE
 H. C. ROBBINS LANDON
 SUSAN THIEHMANN SOMMER

BACH: Cantatas: No. 4, Christ lag in Todesbanden; No. 1, Wie schön leuchtet der Morgenstern. Edith Mathis, soprano; Ernst Häfliger, tenor; Dietrich Fischer-Dieskau, baritone; Munich Bach Choir and Orchestra, Karl Richter, cond. Archive 198465, \$5.98.

Christ lag in Todesbanden is unique in Bach's entire *oeuvre*. After a short, somber five-part opening *sinfonia* for strings, the seven verses of Luther's hymn are set in the form of seven choral variations on the ancient tune which gives the music an archaic, almost medieval flavor. The structure is intentionally symmetrical, with the first, last, and middle verses assigned to four-part chorus, the second and sixth verses to two parts, and the third and fifth each to one part. The accompaniment is for strings and continuo alone, with the voices supported by trumpets and trombones.

Richter's performance is, as always, predictably unpredictable. The hallmarks are all there: chorus and orchestra perform with precision, vigor, and excellent tone, and Richter doesn't miss an interpretative detail. His tempos are generally agreeably fast; however, the first chorus is taken at such a brisk pace that when we come to the "Hallelujah" section at the end, marked *alla breve*, it is impossible for him to double the tempo as Bach intended. Another of Richter's decisions seems ill-advised: the fifth verse for basses and strings is sung here by Fischer-Dieskau alone. This not only upsets Bach's symmetrical construction but the change of texture from chorus to solo also disturbs the close unity of the work (Archive's earlier recording of this cantata also had Fischer-Dieskau soloing at this point, but at least a semblance of balance was maintained by assigning the third verse to a solo tenor rather than the choir tenors as here). Even given a soloist at this point, the choice of Fischer-Dieskau is far from ideal. To be sure, he sings beautifully and with maximum expression, but he is a baritone and the part requires a low bass: the three cadences on low E below the staff must perforce be taken an octave higher.

Cantata No. 1, *Wie schön leuchtet der Morgenstern*, is a joyous and festive work—a perfect foil to the darker hued *Christ lag*—and Richter's account of it is superb. An infectiously jubilant opening chorus, somewhat in the Pachelbel style, is accompanied by an orchestra consisting of two oboes *di caccia* (played here by English horns), two horns, two solo violins, strings, and continuo. The arias, one each for soprano and tenor, are handled exquisitely, though the rapid tempo of the tenor aria sometimes sounds like a race between Richter and Häfliger, with the soloist breathlessly finishing second best.

In spite of several serious reservations concerning this production, I can still confidently recommend both performances as among the best available. Mention must be made of Hedwig Bilgram's creative, appropriate, and altogether delightful organ continuo realizations in both cantatas. Complete texts and translations are included and the clean, natural recorded sound is first-rate. C.F.G.

BACH: Musical Offering, S. 1079; Ricercar in 6 voices; Ricercar in 3 voices; The Art of Fugue, S. 1080; Aria with 30 Variations, in G ("Goldberg Variations"), S. 988. Charles Rosen, piano. For a feature review of this recording, see page 74.

BARTOK: Music for Strings, Percussion, and Celesta; Sonata for Two Pianos and Percussion. Geza Frid and Luctor Ponce, pianos (in the Sonata); London Symphony Orchestra, Antal Dorati, cond. Mercury SR 90515, \$5.98.

Strictly speaking, this is the only current recording of this coupling (Bernstein's *Music* is also backed by the two-piano sonata but in the concerto version for soloists and orchestra). It is an interesting pairing, for the pieces are contiguous in Bartók's catalogue, both were commissioned by Paul Sacher, and both, of course, make original and resourceful use of percussion.

In the *Music*, Dorati's tempos are on the relaxed side, similar to those of Boulez although slower in the last movement; even so, the playing is sometimes scrappy, and rarely as profiled as that of Boulez' fundamentally less expert orchestra. Ultimately, my preference would still be for the old Reiner version on RCA: its tempos are closer to Bartók's timings, and the superior precision of the Chicago orchestra more than compensates for the less-than-ideal stereo separation.

Conducted performances of the Sonata are not unknown (Stokowski recorded one for Victor, and Harold Farberman's version on Cambridge CRS 1803 is still listed in the Schwann supplementary catalogue); that tactic certainly facilitates ensemble precision. Dorati's team does a very accurate job if, somehow, a rather impersonal one. I miss the wit of the phrasing that Farberman's pianists (Luise Vosgerchian and Ralph Votapek) achieve, as well as the wonderful niceties of percussion detail—doubtless the result of Farberman's years as percussionist of the Boston Symphony.

Particularly in the *Music*, the timpani sound is somewhat diffuse, the pitches not as clear as they might be; otherwise, the recording is clean and well separated, the surfaces about at the usual level for Mercury/Philips—which is to say, on the noisy side. D.H.

BEETHOVEN: Concerto for Violin and Orchestra, in D, Op. 61. Arthur Grumiaux, violin; New Philharmonia Orchestra, Alceo Galliera, cond. Philips PHS 900222, \$5.98.

This is a performance cleansed of in-

TAPE FORMAT KEY	
The following symbols indicate the format of new releases available on prerecorded tape.	
●	OPEN REEL
Ⓜ	4-TRACK CARTRIDGE
Ⓢ	8-TRACK CARTRIDGE
Ⓢ	CASSETTE

LONDON'S new era in sound

Maazel's spectacular Berlin production recorded with vivid performance-like realism and a brilliant cast.

Verdi: LA TRAVIATA

Pilar Lorengar, Giacomo Aragall, Dietrich Fischer-Dieskau, The Deutsche Oper, Berlin—Lorin Maazel
OSA-1279

If you don't believe orchestral sound can be improved, you must hear this record. A milestone in recording history. Scintillating performances.

VIENNA SPECTACULAR

Overtures to Die Fledermaus (Strauss);
The Merry Wives of Windsor (Nicolai);
Donna Diana (Reznicsek); Prinz Methusalem (Strauss); Der Opernball (Heuberger)
The Vienna Philharmonic Orchestra—
Willi Boskovsky
CS-6605

London proudly salutes the superb orchestra of a valiant country. Recorded for the first time with its internationally acclaimed conductor.

A SALUTE TO THE ISRAEL PHILHARMONIC ORCHESTRA AND ZUBIN MEHTA

Tchaikovsky: SYMPHONY NO. 5 IN E MINOR (Op. 64)
Dvořák: SYMPHONY NO. 7 IN D MINOR (Op. 70)
CSA-2224

A recording of unbelievable realism and stupendous musical excitement. The Hungarian opera for Hungarians of all nationalities. Kertesz surpasses himself, Ustinov is genius.

Kodály: HÁRY JÁNOS

Peter Ustinov (Narrator)—Soloists of the Hungarian State Opera—The London Symphony Orchestra—Istvan Kertesz
OSA-1278

Exciting and unusual repertoire featuring two melodic concertos by a much neglected composer. Sutherland is stupendous!

RUSSIAN JEWELS

Glière: Concerto for Coloratura and Orchestra; Concerto for Harp and Orchestra.
Stravinsky: Pastorale. Cui: Ici bas.
Gretchaninov: Lullaby. Joan Sutherland—
Ossian Ellis (Harp)—The London Symphony Orchestra—Richard Bonyngé
OS-26110

Released by popular demand, a brilliant analysis of Wagner's Ring with examples from London's historic recording plus specially recorded selections.

AN INTRODUCTION TO THE RING

Deryck Cooke (Narrator)—The Vienna Philharmonic Orchestra—Georg Solti
RDN S-1

A Spectacular Summer Release

LONDON[®]
RECORDS

terpretive eccentricities, and perhaps that gives a clue to its greatness. Grumiaux's wondrously exact intonation and his rich, luscious tone are a joy to the ear. But more important than the basic tone itself is the artful manner in which the violinist uses it to express the wonderful things happening in the music. The performance possesses an aristocratic classical poise that becomes positively airborne as each elegantly shaped phrase falls logically and beautifully into place.

The tempos, for once, seem just right. The first movement—often mishapen by excessive lyricism or overly rushed in an attempt to suggest classical decorum—proceeds steadily, but with a strong basic pulse that allows the music to breathe freely. The *Larghetto* is paced rather briskly, but one soon realizes that Grumiaux's intent is to suggest the true *semplique* character of the theme itself. How lovely it sounds phrased with such continence and flow. The Rondo, too, moves with a wonderful lilt and ebullience as Galliera gives fine, full-bodied assistance. The conductor's support throughout, for that matter, is strong, sympathetic, punctiliously *en rapport* with his soloist, and wonderfully well played. The Kreisler cadenzas are played here (has the one for the third movement been slightly revised?), and Philips has supplied a velvety, felicitously balanced recording.

In sum, one of the finest versions of this masterpiece it has ever been my pleasure to review. H.G.

BEETHOVEN: Sonatas for Piano: No. 9, in E, Op. 14, No. 1; No. 11, in B flat, Op. 22; No. 20, in G, Op. 49, No. 2 (on CS 6584); No. 2, in A, Op. 2, No. 2; No. 10, in G, Op. 14, No. 2; No. 19, in G minor, Op. 49, No. 1 (on CS 6585). Wilhelm Backhaus, piano. London CS 6584 and CS 6585, \$5.98 each.

It now appears that Wilhelm Backhaus may well complete his task of re-recording all thirty-two Beethoven piano sonatas for stereo: twenty-five sonatas have already been published in the new series. At eighty-five, the venerable master is still capable of pearly, even finger work, and he still commands a great deal of expressive nuance. Here and there, there are certain telltale signs that the erstwhile granite is beginning to erode; but paradoxically, the decline in poise often tends to reveal a vein of rich humanity that was by no means apparent in Backhaus' earlier, more perfectly played yet rather remote mono performances.

Op. 2, No. 2, with its treacherously difficult first movement, tends to highlight the present assets and debits of Backhaus' equipment. He sometimes seems a bit hard pressed to include all the notes at his chosen tempo, and momentum is consequently lost at peak bravura moments. The first movement development, for example, is a trifle desperate. I personally would like a more measured approach to the *Largo appassionato*, but in his own way, Backhaus makes this movement mobile and interesting: it certainly holds together in his interpretation. Furthermore, the *Scherzo* is full of high spirits and much of the requisite *grazioso* flavor is captured in the Rondo.

I find Backhaus' performance of Op. 14, No. 1 rather disturbing. The first movement is marred by the lack of an even pulse as Backhaus picks up the tempo when the music becomes more active: a fatal temptation in Beethoven interpretation where ironclad control is a *ne plus ultra*. Backhaus' rubato in the *allegretto* second movement is also a bit worrisome: why must he always hurry those eighth notes in the principal theme? Similarly, there is some tempo hanky-panky in the Rondo that I don't much care for. Op. 14, No. 2, on the other hand, moves with a fine momentum. This

is an excellent performance from start to finish. Op. 22 is a bit unstable during the first movement, but thereafter settles down.

Backhaus is enormously impressive with the first movement of the little G minor Sonata, Op. 49, No. 1—a subtle piece that is by no means as easy as it first appears. The Rondo of this work too is bright-eyed and delightful. Unfortunately, the pianist's hand seems to sit a bit heavily on the less interesting G major companion piece, Op. 49, No. 2. Certainly the Menuetto is hauled about rather clumsily.

One further observation: Backhaus appears dead set against first movement repeats, even when they are absolutely necessary as in Op. 49, No. 2. Of course, he *does* observe repeats and *da capos* in the *Scherzos*, and also plays the repeats in the variation movement of Op. 14, No. 2. London's sonics are rich and clear; it sounds as if Backhaus were using a superb instrument. H.G.

BERIO: Sinfonia. The Swingle Singers; New York Philharmonic, Luciano Berio, cond. For a feature review of this recording, see page 71.

BERLIOZ: Harold in Italy, Op. 16. Walter Trampler, viola; London Symphony Orchestra, George Pretre, cond. RCA Red Seal LSC 3075, \$5.98.

Paganini was not happy with *Harold in Italy*, the work Berlioz wrote to demonstrate the virtuoso's newly acquired Stradivarius viola. "This is not at all what I want," said he; "I am silent a great deal too long. I must be playing all the time." Berlioz, with understandable ennui, suggested that if the Maestro wanted a concerto, he should compose it himself. With that, Berlioz followed his own fancy in setting Lord Byron's *Childe Harold* as a symphony with a viola obbligato and ceased pandering to Paganini.

The producers of nearly every recorded *Harold in Italy* violate the basic nature of this elusive music by repeatedly making amends to Paganini: the viola invariably looms larger than life, at times swallowing up the whole orchestra like some voracious whale. RCA's new version is no exception. At least, Walter Trampler exercises his thoughtful musical sensitivity by keeping the arpeggiated chords in the *Canto religioso* section of the "Pilgrim's March" quiet and light, making partial amends for the absurd recorded balance. Despite the glaring "Box Office" spotlight thrown on his instrument, he plays with fine-grained line, taste, sophistication, and with a willingness to subordinate his part to other instruments when required to do so by Berlioz' score. The extreme prominence, however, is not flattering to the violist's tone, which sounds a shade light in hue here and tends to thin out unpleasantly in the uppermost reaches. On the whole, though, I prefer Trampler's lithe and silvery contribution to the sturdier, less sensitive playing of Barshai (Melodiya/Angel); to the tepid, monochromatic, and utterly unviolinistic work of Menuhin (Angel); and to the tonally mushy, rhythmically sloppy, and utterly self-indulgent fiddling of Primrose (RCA).

Late Beethoven, Subtly Nuanced

by Robert P. Morgan

ALTHOUGH THIS QUARTET, the first of the five "late quartets" written in Beethoven's last years, is one of the composer's most beautiful creations, it is one of his most neglected chamber works. The reason seems clear: whereas all of the last five are "difficult" from the listener's point of view, Op. 127 is perhaps the least approachable because it reveals the least external drama. The work contains the most subtle contrasts, achieving musical effects through extremely fine shades of nuance. It also manifests unconventional formal relationships of a most tenuous nature; phrases and sections (and eventually even movements) seem to melt into one another. This music demands the utmost concentration simply to be heard, let alone to be understood. But the rewards are incomparable—the second movement alone, one of Beethoven's greatest (and most complex) sets of variations, is more than worth the effort.

This recording is the first stereo version of the quartet to be made available outside of the complete quartet sets. The Yale Quartet plays quite beautifully and also offers a highly original conception. No attempt has been made to enhance the surface appeal of the work; in fact, if anything, there seems to have been an attempt to underplay what contrasts Beethoven has written into the music. But the performance is so carefully thought out and exhibits such perfectly controlled playing (both the ensemble and the intonation are beyond fault), that I am ultimately won over. The Yale Quartet conjures up a rare and undoubtedly rather special kind of musical experience, but for patient and thoughtful listeners, this disc is highly recommended.

BEETHOVEN: Quartet for Strings, No. 12, in E flat, Op. 127. The Yale Quartet. Cardinal VCS 10054, \$3.50.



KARL GOLDMARK
RUSTIC WEDDING SYMPHONY
LEONARD BERNSTEIN
NEW YORK PHILHARMONIC



LEONARD BERNSTEIN
BEETHOVEN NINTH SYMPHONY
ARROYO, SARFATY, DIVIRGILIO, SCOTT
THE JULLIARD CHORUS
THE CHORAL FANTASY
RUDOLF SERKIN
THE WESTMINSTER CHOIR
THE NEW YORK PHILHARMONIC

NEW RECORDING PLUS 7 BONUS RECORD
"BERLIOZ
TAKES A
TRIP"
LEONARD
BERNSTEIN.
BERLIOZ.
SYMPHONIE
FANTASTIQUE.
NEW YORK
PHILHARMONIC

POMP AND CIRCUMSTANCE
THE GREAT SYMPHONIC MARCHES
LEONARD BERNSTEIN
NEW YORK PHILHARMONIC
MARCH OF THE FOREA 2005
GRAND MARCH FROM "IDA
CORONATION MARCH "KAROCZ" MARCH,
AND FOUR MORE

Bernstein and the Philharmonic Live On!

On the final night of this past season, Bernstein said in a New York *Times* interview: "I just couldn't find a word. I was too moved. But I could have said something—should

have said something—about that magnificent, that truly great orchestra."
Here are four new albums from Columbia that say it magnificently.

On Columbia Records

B- { Trampler's fine work places him a close second, in fact, to the incomparable Carlton Cooley whose effort in the withdrawn Toscanini version boasted an equally refined classicism, a considerably darker, more appropriate sonority, and benefited, for once on records, from the proper kind of obbligato perspective.

But what of Prêtre's way with Berlioz? Even allowing for the vague resonance and poster-background treatment of the orchestra in this recording (as opposed to the crystal-clear, razor-sharp viola line), it is a strange conception that the conductor offers. He appears far more concerned with nuance than achieving any kind of cohesive rhythmic shape. Whenever poetry and yielding introspection are in order, Prêtre's touch is lucid and imaginative: the start of the second movement—with its quadruple pianissimo horns—is utterly enchanting. I must also cite some fortunate exceptions to Prêtre's prevailing flaccid approach—the very opening of the work, for instance, which is cogent and firmly built, or the "Orgy of the Brigands," which begins with a considerable wallop. And then too even some of Prêtre's most rhythmically untidy moments manage to provide considerable thrust and excitement: the first movement's conclusion works up to an effective frenzy, though a firmer hand might have made it more exciting still.

The performance as a whole, though, hangs together rather limply instead of building with incisive thrust. Those important (indeed, crucial) forte pizzicatos in the strings (on page 144 and following, in the Eulenberg score) are miserably feeble, and the numerous triplet figurations in the fourth movement are as scrambled as breakfast eggs. The coda, whose effectiveness depends solely upon steady metric control, is permitted to drift hither and thither until the two final chords hit the finish line with the soggy thud of two water bombs.

Harold in Italy is a score too dependent upon good rhythm to allow Prêtre's sensitive but misguided statement to have more than passing interest. Nor am I really happy with any of the available recordings. Davis (Angel) and Beecham (Columbia) both display solid musicianship, but the former is rather too "arty" and solemn, while the latter is just plain stodgy. The tempos are right in the David Oistrakh version on Melodiya/Angel, but the performance is a shade brusque and lustily played. Bernstein (Columbia) and Munch (RCA) are disjointed and overwrought. The Davis, then—which at least has a well-balanced recording and finely considered orchestral performance in its favor—is my reluctant recommendation. RCA Victrola should reinstate the Toscanini edition of this work which ranks among the best (and best-sounding) performances he ever gave us. H.G.

BERNAT: In Memoriam John F. Kennedy—See Schuman: Symphony No. 4.

✓ **BRAHMS:** Symphony No. 4, in E minor, Op. 98. **WAGNER:** Die Meistersinger: Prelude. Berlin Philharmonic, Otto



From control booth to podium: a stunning Brahms Fourth from Otto Gerdes.

Gerdes, cond. Deutsche Grammophon 139423, \$5.98.

Performance fashions, like clothing styles, often veer from one extreme of the pendulum to another: if you hold on to that knee-length skirt for a few years, gals, it will surely be back in vogue again. The same holds true for the overly romantic interpretation of Brahms's Fourth Symphony. Thirty or forty years ago, virtually every conductor from Adendroth to Toscanini (at least judging from the Maestro's 1935 BBC Symphony performance on unreleased HMV test pressings) favored just such an expansive approach to Brahms. Fifteen years ago, however, a severe classicism held sway, and anyone engaging in this sort of "freewheeling monkey business" would have been laughed out of court. Now once again a personal, romantic view of this music, though still rather infrequent, stands a chance of being heard with sympathetic ears. B-

Any performance with such a free interpretive outlook has its inherent pitfalls: the conductor must know every detail of the score, and time his effects with the utmost precision—if not, the music will fall apart into disjunct little fragments. Gerdes, to his great credit, never loses sight of the whole: for all the liberties he allows his players, one is conscious of a strong over-all pulse. Perhaps the final Passacaglia movement is a trifle less successful than the rest, but it, too, seizes and holds the listener's attention, while the opening movement is marvelous with its strong, glowing sonority and sturdy bass line. The Andante moderato very nearly has the potency of a Mahler adagio: one rarely hears Brahms so filled with yearning autumnal melancholy. The Scherzo is dashing and vigorous (and thankfully, devoid of that little hiccup that marred Klemperer's performance and the earlier New York Philharmonic recording under Walter).

The Wagner Overture, too, benefits from forward propulsion, and both scores are marvelously well played by the Berlin Orchestra. Gerdes obtains some wonderfully committed, expressive

playing—and I don't mean the phony, slick kind of "expressiveness" that seems to hold sway all the way from Berlin (Karajan) to L. A. (Mehta). Gerdes allows his strings to dig in, and is not afraid of letting trombones sound like trombones and timpani thwacks like timpani thwacks. In every sense, then, these are full-bodied, probing readings.

Gerdes, by the way, is one of DGG's senior producers. I am glad to see that his company is encouraging him to step out of the control booth: he is quite obviously a conductor of skill and, even more, a musician of integrity and powerful temperament. In fact, I found this a stunning disc from first moment to last, and the sound is superb. H.G.

BRUCKNER: Symphony No. 3, in D minor (1889 version). Vienna Philharmonic Orchestra, Carl Schuricht, cond. Seraphim S 60090, \$2.49.

Originally issued in Europe nearly three years ago, this performance by the late Carl Schuricht neatly takes possession of the middle ground between the two existing recordings of the Bruckner Third in its 1889 edition. Schuricht skillfully steers a course between the fervent sensitivity of Jochum (with its attendant liability of occasional preciousness) and the no-nonsense, "Bruckner-really-isn't-that-sentimental-you-know" approach of Szell, whose breeziness in this music I find unlikable.

In any case, the 1889 version (which, though sanctioned by Bruckner himself, probably owed much to the influence of Frank Schalk) is a badly mutilated one, with vagaries extending from small modifications to what Deryck Cooke has referred to as "wholesale butchery" in the Finale. Fortunately, the record buyer's choice is simplified by the fact that the one available version of the far better 1878 revision—Haitink's on Philips—is also, by and large, the best and most natural performance. B-

Schuricht has an edge in the Scherzo, where he is more relaxed and danceful. But Haitink's sane simplicity brings equal rewards in the first two movements. And though there are again beautiful touches in Schuricht's handling of the Finale, they are largely nullified by the formal ineptitude of the edition he uses.

If possible, I would recommend a sampling of the Haitink version before purchase, since some of the early pressings were extremely noisy. But even with that disadvantage, I would still opt for Haitink, and I believe some technical improvements have subsequently been made. B.J.

CHARPENTIER, M.-A.: Médée: Suite—See Couperin, Francois: Apothéose de Lully.

DVORAK: Trio for Violin, Cello, and Piano, in E minor, Op. 90 ("Dumky")—See Spohr: Double Quartet for Strings, in D minor, Op. 65.

Continued on page 84

CIRCLE 4 ON READER-SERVICE CARD →

Have a heart-to-heart with your ears.

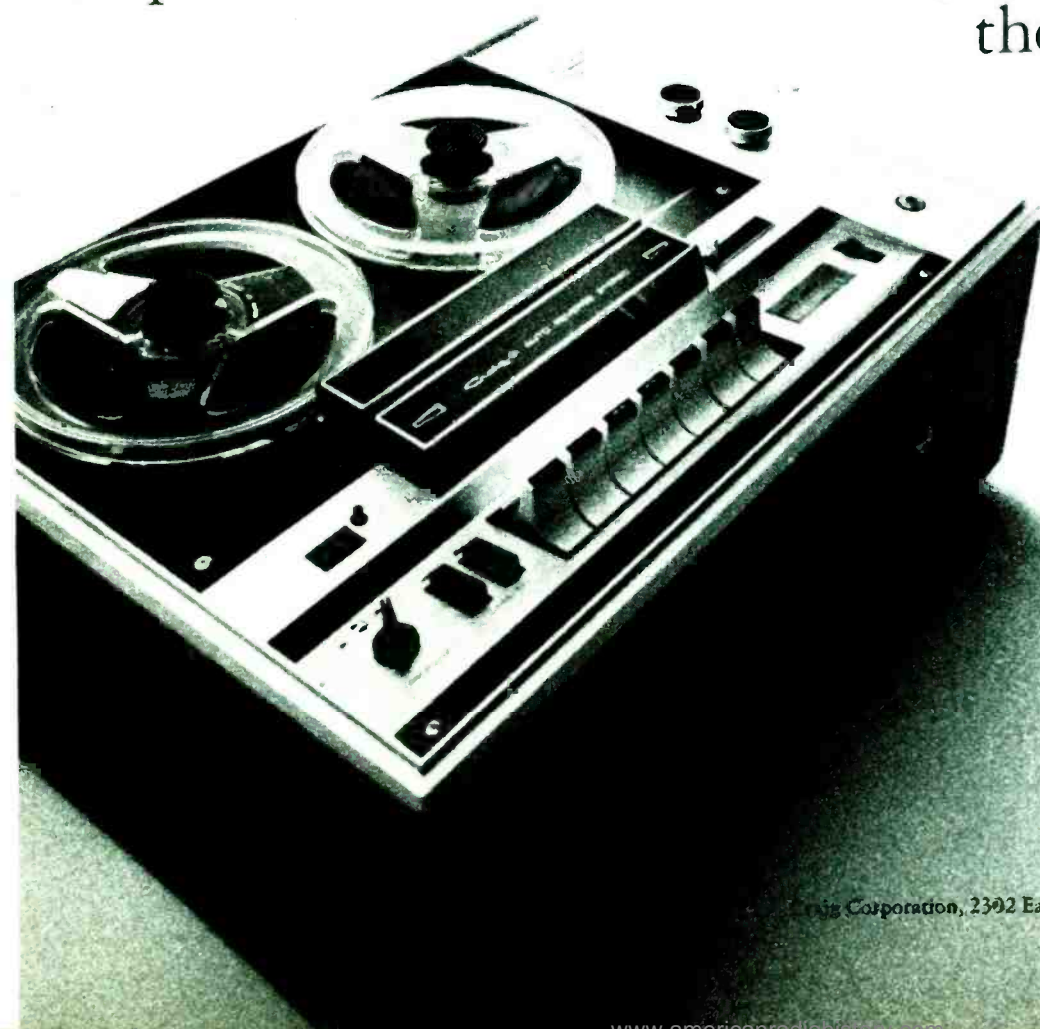
They'll probably tell you a lot of things you'll like to hear. Like how they can't tell the difference—the difference between the Craig 2405 Stereo Tape Deck with auto-reverse and the \$400 super deck with auto reverse.

That's nice.

Because in addition to having lots of power and a wide, wide frequency response,

the Craig 2405 is \$110 less than the super deck.

Music to your ears. The 2405 from **CRAIG**. \$290.



Craig Corporation, 2302 East 15th Street, Los Angeles, California 90021

Performing Musicologist—a New Breed

by Paul Henry Lang

INCREASED AWARENESS of the nature and original quality of "old" music put an end to the popularity of such editor/transcribers as Busoni, Stradal, or Stokowski. The new tendency has been to be letter-perfect and to follow the old tracts and treatises on performance practice. We must indeed try to do justice to scores that require an approach quite different from today's practices by faithfulness to the spirit of their own times. But a too literal application of old theories and principles can be as unsatisfactory as ignorance of them; we must make certain allowances, use modern "spelling," so to speak, as we do with Chaucer or Shakespeare. Modern musicology has disposed of many long-held beliefs and taboos, and we are beginning to realize that Western man's musical instincts have always been pretty nearly the same as ours. To cite one example, it is generally believed that the crescendo was "invented" as recently as the eighteenth century; but how could a singer, any singer, whether a troubadour or Maria Callas, sing a melodic line without dynamic shadings? We have also learned that contrary to an even more widespread belief, performances under Lully, Gluck, Spontini, Weber, and many others, were accurate, homogeneous, and vivacious. Nevertheless, the *musical text* itself remains sacrosanct, and only where something is missing, as in the case of unrealized figured bass, is the editor and performer called upon to intervene.

A new breed of performing musicians is presently coming to the fore, superbly well equipped to offer dazzling performances. They also possess considerable musicological *savoir-faire*, but, like Busoni and Stokowski, they are only too ready to play fast and loose with the original score in order to achieve what I can only characterize as slick brilliance.

Raymond Leppard, who edited and conducted Couperin's famous *Apothéose de Lully* for this recording, is an eminent representative of the new breed of editor/performers. The playing here is of a very high order indeed, the sound is lovely, and the total effect beautiful; at the same time,

it is also slick and contrived. Unfortunately, Leppard intrudes into the composer's domain to a degree that amounts to unlawful trespassing. In the first place, Couperin's trio sonata (or two-harpsichord) setting has been enlarged to chamber orchestra proportions. This alone could be justified by contemporary practice, but Leppard has made of it a concerto grosso affair with wind and violin solos versus tutti—an altogether Italian concept that does not agree with Couperin's quintessentially French spirit. Then he composed and added a viola part, rewrote some spots, romanticized the dynamics, and uses octave transpositions wherever he can create certain desired (by him, not Couperin) effects. That he knows what it is all about can be seen from the attention he gives to the "uneven notes," which he executes with real musical flair. On the other hand, he is just as ready to jettison ornaments where this suits his purpose. The tempo, too, usually depends on ulterior motives. No. 5 is played so fantastically fast that it becomes a travesty; though the well-calculated effect so obtained is extraordinary, it is a stylistic light-year from Couperin's world. If you want to hear delightful music exceedingly well played, by all means listen to this recording—but I recommend changing the title to read "Leppard-Couperin."

The orchestral suite drawn from Marc-Antoine Charpentier's opera *Médée* is equally well performed. Unlike the Couperin piece, I do not know the work and a score was unavailable. This sort of "suite," or stringing together of the instrumental numbers from an opera, was already a custom in Lully's time, and since Charpentier's score is fully orchestrated by the composer, and he uses a rich five-part construction, Leppard's creative ardor was restrained. At any rate, this fine music demonstrates why Lully considered Charpentier a rival.

COUPERIN, FRANCOIS: *Apothéose de Lully*. **CHARPENTIER, M.-A.:** *Médée: Suite*. English Chamber Orchestra, Raymond Leppard, cond. Oiseau-Lyre SOL 300, \$5.95.

Angel Records



Raymond Leppard—editor-performer-conductor

Herbert von Karajan has led the world's great orchestras and opera companies in their own halls and theatres. At home, he listens to them with Acoustic Research equipment.



Few musicians have achieved the international distinction accorded Herbert von Karajan. His performances of Wagner's *Der Ring des Nibelungen* cycle at The Metropolitan Opera parallel his remarkable series of recordings of the same cycle, released by Deutsche Grammophon. These recordings, together with a large number of others of the classical symphonic literature, stand as a musical landmark to the world's listeners.

Herr von Karajan is also a man of unusual technical proficiency, being thoroughly familiar with the engineering aspects of recording and sound reproduction. His technical understanding is not limited to books, either; he is an adept jet airplane pilot, for example.

At his home in St. Moritz and in his Essex House suite in New York, he uses a high-fidelity system consisting of an AR turntable, AR amplifier, two AR-3a speaker systems, a Sony TAH-10 headphone adapter and Sennheiser MDH-414 headphones.

Write for a free catalog listing AR speaker systems, turntables, amplifiers and accessories.



Acoustic Research Inc.

24 Thorndike Street, Cambridge, Massachusetts 02141

Overseas Inquiries: Write to **AR International** at above address.

CIRCLE 1 ON READER-SERVICE CARD

GLAZUNOV: The Seasons, Op. 67. Moscow Radio Symphony Orchestra, Boris Khaikin, cond. Melodiya/Angel SR 40088, \$5.98.

Born to wealth and comfort, a protégé of Rimsky-Korsakov and Balakirev at the age of fifteen, an established success as a composer at the age of sixteen—despite all these advantages Alexander Glazunov (1865-1936) never became more than a brilliant and eclectic imitator of the conservative Russian masters of his youth. Perhaps he even sensed this himself, for he wrote very little after the age of forty. When he conducted in this country in 1929, he was described as "a weary and lethargic sage, colossal of bulk, who, with a flutter of pudgy hands, placed on exhibition in the year 1929 music as antiquated as that of Mendelssohn."

Glazunov composed *The Seasons*, the

last of his ballets, for Petipa of the Russian Imperial Ballet in 1900. The score evokes the style, if not the spirit or radiant genius, of the great scores that Tchaikovsky penned for the same choreographer. To the best of my knowledge, the full ballet is seldom performed outside Russia today, although the *Bacchanale* portion of the final "Autumn" section appears occasionally on pops programs.

The listener who desires an idiomatic reading of the complete score will find it on this record—less supple and refined than Ansermet's performance on London perhaps, but conducted with rhythmic verve and warmth by Khaikin. Both the orchestra and the reproduction sound rather forward—almost brash in fact. The brass is quite strong, and the strings are rather harsh in comparison with the suave sound of Ernest Ansermet's *Orchestre de la Suisse Romande*.

P.H.

LEONCAVALLO: I Pagliacci. Pilar Loren-gar (s), Nedda; James McCracken (t), Canio; Ugo Benelli (t), Beppe; Robert Merrill (b), Tonio; Tom Krause (b), Silvio. Chorus and Orchestra of the Accademia di Santa Cecilia, Lamberto Gardelli, cond.

JAMES MCCRACKEN: "Opera Arias." **GIORDANO: Andrea Chénier: Un di all'azzurro spazio.** **MASCAGNI: Cavalleria rusticana: Mamma, quel vino è generoso.** **PUCCINI: Tosca: Recondita armonia; E lucevan le stelle.** **Turandot: Non piangere, Liù Nessun dorma.** James McCracken, tenor; Chorus and orchestra of the Accademia di Santa Cecilia, Lamberto Gardelli, cond. London OSA 1280, \$11.96 (two discs).

On the whole, this is just another middlin' *Pagliacci* to add to an already crowded field. If the conducting, choral and orchestral work, and engineering were all of a scrupulous excellence, it would be as good a buy as most; but, as things stand, it's hard to make a very persuasive case for it.

Such real interest as the performance has attaches to the work of McCracken. The sound he produces, while substantial and possessed of a visceral quality that can be exciting in certain contexts, is not of the juicy, freely ringing sort that one thinks of as ideal for the role. He is in very good form here, but at times his voice tends to turn cloudy or dry, and thus disappoints one's expectations. Nevertheless, he knows how to turn on a Canio. There isn't a moment that isn't alive, that isn't colored by an emotional hue of some sort, and there is a continuing line of intensity that is enormously compelling, culminating in some really terrifying screams of "Il nome!" just before the murders. And the musicality is never in question—he is constantly aiming for the line of the music. The honesty and fullness of the interpretation make the vocal questions small in importance; if the rest of the performance reflected McCracken's projection of the drama's tension and explosiveness, this would unquestionably be the *Pagliacci* of the decade.

But the only other outstanding element is a relatively unimportant one—the Beppe of Ugo Benelli, which is competitive with Piero de Palma's as the best on records. Robert Merrill seems to have some interesting ideas about the Prologue, quite different from his old way of singing it, but he doesn't really follow through with them. The vocalism is still rich-sounding most of the time, though not as easy or problem-free as of yore, but as the performance goes along he falls into his old habit of punching out the strong beats as a substitute for dramatic emphasis and meaning, and he is pretty unconvincing in the *commedia* scene.

Tom Krause here sings a role much more congenial to his basic timbre than some of the dramatic ones he has recorded in the past, and his Silvio has some lovely moments. But it is not a very idiomatic performance—the phrasing tends to be square and sharp-edged, and the Italian is lazily, and sometimes mistakenly, projected. And the voice just isn't quite settled, for though the role is

A Treasure for Haydn Seekers

by Steven Lowe

WITH THIS RELEASE Bernstein reaffirms his status as a distinguished Haydn conductor and enters the great "88" sweepstakes. This Symphony, with its gloriously expressive Largo and syncopated Trio, has long been a favorite of Haydn connoisseurs. Bernstein's essay takes a lofty place amidst some heavyweight competition: Walter, Klemperer, and Furtwängler to mention only the most auspicious. After many rehearsals and comparisons, I find myself cautiously opting for the Bernstein as my current favorite, though each conductor has had something important to say.

Walter's performance is by far the most personal and introspective; his slow unfolding of the Largo, at the outer limits of subjectivity, can be quite moving if one is in the mood to tolerate such self-indulgence. Bernstein takes this movement a shade faster (though noticeably slower than either Furtwängler or Klemperer) and achieves what may be a more durable performance than Walter's. The glorious obbligato solos that weave around the elegant main theme of the Largo are sublimely sculpted by Bernstein—indeed, the movement as a whole is beautifully wrought.

Bernstein's tempos—the Largo aside—are generally on the quick side, imparting a healthy energetic élan to the music. Without ever sounding excessively massive, the conductor creates an impression of tremendous strength. Furtwängler's No. 88 fails on precisely

these grounds: his forcefulness is achieved at the expense of lithe-ness.

Klemperer is best in the Minuet, creating a stately elegance that contrasts nicely with the rustic joviality of the Trio. But here too Bernstein cannot be discounted; he takes a more vigorous view of the Minuet and his Trio is more openly humorous. In the Finale, Bernstein's mercurial and refreshing performance leaves all competition in the dust.

No. 102 is simply magnificent here: under Bernstein's masterful hand, the heavenly Largo becomes an ethereal and mystical musical experience—all other performances of this section sound positively crude in comparison. The rest of the Symphony proceeds on a similar plane of excellence. The Adagio moves quite slowly, radiating a glowing, reverent, almost religious quality that perfectly reflects Haydn's own feelings toward this section of the Symphony (the composer inscribed the words *In Nomine Domini* on the score).

Both the Minuet and Finale are characterized by a great deal of dashing wit, lean and muscular energy, and effervescent spirits. Columbia's sound is bright and airy in No. 102, slightly metallic (though not objectionably so) in No. 88.

HAYDN: Symphonies: No. 88, in G; No. 102, in B flat. New York Philharmonic, Leonard Bernstein, cond. Columbia MS 7259, \$5.98.

Make Music Not War.

RCA's Red Seal Tape ends the conflict between the real and the reel.

Sometimes a music tape you make at home sounds like there's a battle going on in the background.

Banging and clunking and popping like machine-gun fire.

But leave the recording of battles to newsmen.

When you want music you don't want war.

So the first thing you should do is check out your equipment.

If everything checks out it might be your tape.

To record beautiful music you have to use a tape that doesn't cut off the highs or the lows.

Like RCA's Red Seal.

It's made under white room conditions so it won't distort or blur or fight with whatever you record.

Red Seal is formulated with

special lubricants that make it track easier—with less friction.

Which means your guides and heads last longer.

Even if you're making a demonstration tape or whatever, you'll be pleased to find out

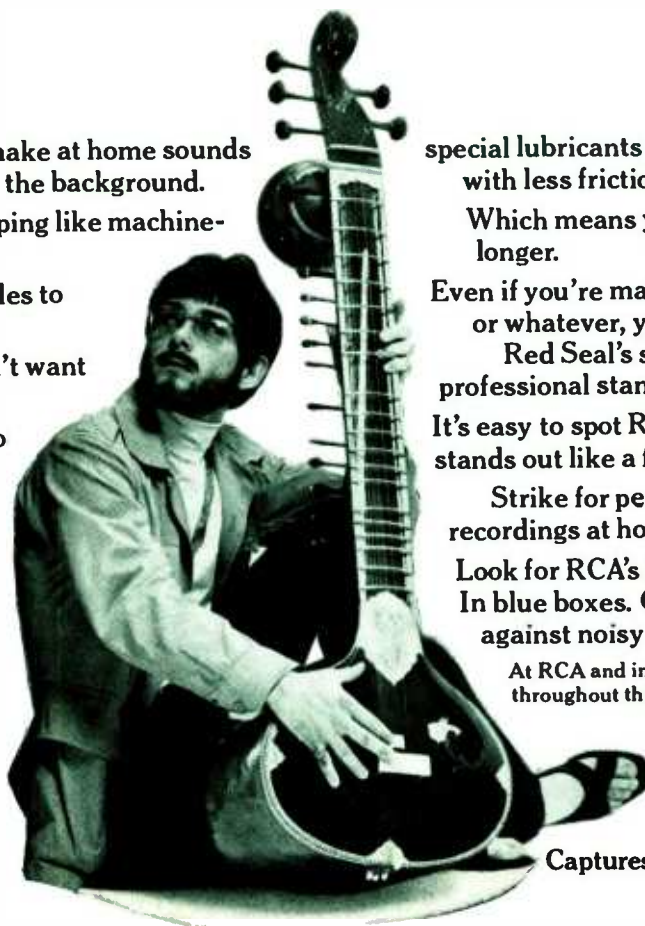
Red Seal's signal-to-noise ratio meets professional standards, too.

It's easy to spot Red Seal. Its bright red box stands out like a flare.

Strike for peace. Use Red Seal for your recordings at home.

Look for RCA's Regular Line of tapes, too. In blue boxes. Our second line of defense against noisy tapes.

At RCA and independent dealers throughout the country.



RCA

Captures the greatest Sound around.

the proper weight for him, the tessitura proves rough at several points.

To the lady last, since this is one of Miss Lorengar's less effective recordings. I have always enjoyed her, but there is no question that, both temperamentally and vocally, she is at her best with the gentler, warmer, more lyrical roles. There isn't much bite or strength to her Nedda, and the music plays against her strengths, forcing her into a great deal of fluttery and diffuse sound in the middle and low areas of her voice. The top is lush and pretty, as is nearly always true of her singing, but the gutsier side of the music isn't served.

I was amazed at the slackness and neutrality of Gardelli's reading, for in the past, I have found him an excellent conductor of just such repertory as this. The chorus is especially blameworthy, offering singing that is often sloppy in attack and intonation, and mechanical in tone. The engineering is of the sort that I dislike intensely, with the solo voices hither and yon for this or that distinctly unimportant effect, and the elements often so isolated and diffused that unity and balance are thrown completely out the window.

The arias on the filler side are not very successful, largely because these pieces do not seem to have been chosen with an eye to Mr. McCracken's strengths. An aria like "*Recondita armonia*" simply needs more ease and liquid tone, less pressure and beefiness, if it is to make its point. There is an impressive enough "*Improviso*" to start things off, but the remaining pieces are pretty much on the lyrical side, and while McCracken brings his usual dramatic sense and musicality to bear, he more or less conquers the music, rather than merely sings it. C.L.O.

MAHLER: Symphony No. 3. Helen Watts, contralto; Ambrosian Chorus; Wandsworth School Boys' Chorus; London Symphony Orchestra, Georg Solti, cond. London CSA 2223, \$11.58 (two discs).

Solti's conception of the gigantic first movement, alias Part I, of this once neglected symphony is a powerful and individual one. Aided by finely detailed playing from the London Symphony and one of London's best recordings, he secures an exceptionally wide dynamic range, and the result emphasizes not so much the massive aspects of the score as the delicacy that sets it off. There are many pages of playing so quiet yet so firmly controlled that one is brought vividly face to face with a less than familiar characteristic in the music: a sense that all this multifarious activity rises out of a universal silence that was there before, will be there after, and is never far away.

In most other respects, I find myself regretfully in agreement with the bulk of critical opinion in England, where the recording was issued a short time ago. The posthorn solo in the third movement is much too close to achieve the far-distance effect required by the composer. Apart from this, the middle movements are well done—the Minuet is shaped with

attractive simplicity, though it is not as sensitive as Bernstein's; the beginning of the Scherzo is beautifully pointed; and the vocal movements, with Helen Watts singing as intelligently as ever, are among the best on record.

But the final Adagio, as far as I am concerned, puts the interpretation as a whole out of court. It is played so fast as to lose all dignity. And paradoxically or not, it sounds much more sentimental at this pace than at Bernstein's much slower and more genuinely emotional tempo. Yet again, this sounds like a case of a conductor's saying, "Here is a movement which we must at all costs prevent from dragging"; and as always happens, the lack of conviction makes the music seem twice as long drawn out as usual.

B- I continue to recommend Bernstein, with Kubelik as the choice if you prefer a cooler, more straightforward approach. B.J.

MOZART: Concertos for Piano and Orchestra: No. 15, in B flat, K. 450; No. 17, in G, K. 453. Robert Casadesus, piano; members of the Cleveland Orchestra, George Szell, cond. Columbia MS 7245, \$5.98.

MOZART: Concertos for Piano and Orchestra: No. 11, in F, K. 413; No. 15, in B flat, K. 450. Geza Anda, piano and cond.; Camerata Academica of the Salzburg Mozarteums. Deutsche Grammophon 139393, \$5.98.

For years I have awaited the arrival of a really airy, elegant account of Mozart's grand and spirited K. 450 Piano Concerto. Barenboim's recent version (on Angel) marked a slight improvement over Bernstein's rather fussy and self-indulgent London recording, but the mysterious ruminating and neo-Furtwänglerian philosophizing that Barenboim favors is inappropriate to this overtly festive concerto.



Robert Casadesus in a reflective mood.

The well-matched team of Casadesus/Szell is triumphantly successful. Casadesus' pianism is remarkably elegant here—the glistening sparkle of his tone is a sheer aural delight—while Szell, of course, is a master Mozart accompanist. The conductor's sharply focused and sympathetic partnership combines faultlessly with his colleague's articulate approach. The result is a unified performance of scintillant spirits and high humor—a virtual marriage of taste and *élan*.

Anda, for his part, presents the music in a spacious, openhearted manner. His is a strong and propulsive reading, relatively inelegant but undeniably effective in its forcefulness. I am somewhat put off by the pianist's lack of finesse as conductor; his energetic keyboard approach emerges as pushy and heavy-handed when translated into orchestral sonorities: it is precisely this incompleteness as a conductor that has tended to mar Anda's Mozart recordings in general.

The "flip" sides of both recordings are consistent with each artist's K. 450 performances. Casadesus' reading of K. 453 is characterized by an attractive verve and liveliness. In this oft-played work he shares honors with Rubinstein's freely romantic, round-toned account (RCA), and Serkin's incisive and thrustful performance (Columbia). Anda's foray into the seldom-heard K. 413 is bold and clear-cut, more exciting than Serkin's deleted version (Columbia).

Both discs are excellently recorded, boasting utterly transparent sound and high impact. For my taste, however, the balances on the Anda disc are far too heavily weighted in favor of the piano. S.L.

PROKOFIEV: Symphony No. 3, in C minor, Op. 44. Moscow Radio Symphony Orchestra, Gennady Rozhdestvensky cond. Melodiya/Angel SR 40092, \$5.98.

With this performance of the Third Symphony, Rozhdestvensky approaches the conclusion of his notable Prokofiev symphony series for Melodiya/Angel: only the Second and the Fifth remain. Again, it should be noted that this record, like other Melodiya/Angel releases, should not be confused with earlier, far inferior recordings by the same conductor offered on other labels.

The composer explicitly stated in his autobiography that, though based on thematic material from his opera *The Flying Angel*, the Third Symphony should be taken on its own terms as pure symphonic music. The same holds true of his Fourth Symphony, based on material from the ballet *The Prodigal Son*. In the case of the Third, however, Prokofiev's later revisions removed it even further from its theatrical context. Even so, this work is probably the composer's weakest symphonic effort. Of its four movements, only the third—a superbly original Scherzo—can claim real distinction. One might say that the Third Symphony's bombastic theatrical rhetoric was eventually refined into a genuinely symphonic statement in the far more successful Fifth Symphony. The slow move-

Pioneer Outperformers

OUTPERFORM THE COMPETITION ... LISTEN AND BELIEVE!

You can spend months listening to all the hi-fi components on the market ... or an hour with your Pioneer dealer and the new **OUTPERFORMERS**. The true test is in the hearing. Product for product, you'll hear it better with Pioneer.

Here are just three of the new **OUTPERFORMERS** — the **SX-770**, an all silicon transistorized AM-FM multiplex stereo receiver ... the **SX-440** AM-FM stereo receiver, using field effect in the FM circuit and ... the **CS-86**, 3-way air suspension speaker system. They indicate the wide range of the entire Pioneer line at a price suited to the budget-minded, as well as the most discriminating audiophile.

Become a believer! Ask your Pioneer dealer to demonstrate the **OUTPERFORMERS** against competitive makes. You'll find it an ear-opening experience. And while you're there ask him to show you the entire dazzling new collection of Pioneer **OUTPERFORMERS**: compacts, tape decks, stereo receivers, tuners, amplifiers, speaker systems, turntables and headsets.



CS-86 3-WAY SPEAKER SYSTEM
Enclosure: air suspension
Speakers: 10 inch woofer, 6½ inch midrange, 3 inch cone tweeter with three-position tonal compensator
Crossover Freq.: 1830 Hz; 6850 Hz
Dimensions: 12½" x 22" x 11½"
Oiled walnut cabinet. \$109.00

SX-440 AM-FM STEREO RECEIVER
Audio Output: 40 watts (1HF)
FM Tuner Sensitivity: 2.5 uv (1HF)
Walnut cabinet included \$189.95

SX-770 AM-FM MULTIPLEX STEREO RECEIVER
Audio Output: 70 watts (1HF)
FM Tuner Sensitivity: 1.8 uv (1HF)
Walnut cabinet included \$249.95



PIONEER

PIONEER ELECTRONICS U.S.A. CORPORATION 140 Smith St., Farmingdale, L.I., New York 11735 • (516) 694-7720

West Coast Regional Office and Warehouse: 1335 West 134th St., Gardena, Calif. 90249 • (213) 323-2374 and 321-1076 In Canada: S. H. Parker Co., Ontario

CIRCLE 34 ON READER-SERVICE CARD

ment, for instance, begins with a warm lyrical idea which is inflated out of all proportion: at this point, Prokofiev seemed unable to sustain lyrical sentiments on a symphonic scale.

Much as I admire Rozhdestvensky's sensitive reading here, I find that Leinsdorf's superior orchestra makes a choice between the two versions very difficult. In the more rhetorical passages, the Boston Symphony sounds less effortful than the Moscow Radio Symphony Orchestra, and the technical difficulties of the third movement are solved to far better advantage by the American ensemble. Rozhdestvensky, on the other hand, offers niceties of expression, texture, and phrasing that are noticeably absent in Leinsdorf's rather insensitive handling of the score. To make the choice even more difficult, the Boston/Leinsdorf record also offers a rousing performance of the *Scythian Suite*, while the Melodiya/Angel disc spaces the thirty-three-minute Symphony over two full sides. P.H.

RANDALL: Lyric Variations for Violin and Computer—See Sahl: A Mitzvah for the Dead.

SAHL: A Mitzvah for the Dead. RANDALL: Lyric Variations for Violin and Computer. Paul Zukofsky, violin. Cardinal VCS 10057, \$3.50.

Michael Sahl uses the Hebrew word *mitzvah* to mean an act of benevolence; in this work he is doing a "favor" for the dead in reviving the old-time, flamboyant, virtuoso style of writing for the violin. The work actually began as incidental music for the play *East Wind*, wherein Polish folk characters recall the delights of their native town. Sahl says he started the piece in a satiric spirit, but, as it progressed, he became more and more absorbed in the subject he was satirizing and wound up with great respect for it.

Zukofsky, one of the best virtuoso fiddlers since Heifetz, makes the most of his extravagant part, which sounds for about two thirds of the way like a slightly intoxicated mixture of Sarasate and Wieniawski. The tape doesn't really add much until, toward the end, it breaks out into a mad piece of brass-band music; then the violin concludes the proceedings with variations on *The Last Rose of Summer*. Please, Mr. Zukofsky, give us a record of Vieuxtemps' variations on *Yankee Doodle*.

The *Lyric Variations* by the Princeton composer J. K. Randall add up to a very serious work, a bit repetitious and overlong, but, nevertheless, full of interesting ideas, and very powerful in its cumulative final statement. A.F.

SCHUMAN: Symphony No. 4. BERNAT: In Memoriam John F. Kennedy. Louisville Orchestra, Jorge Mester, cond. Louisville LS 692, \$8.45.

The American symphony of the Thirties and Forties constitutes a very special and very important branch of the orchestral repertoire. Its heyday seems to

be over—more's the pity—but it is due for a second round. William Schuman's Fourth Symphony has always been somewhat overshadowed by the ingenuity and brilliance of his Third (both were written in 1941), but Mester's revival of the Fourth reveals a work of magnificent strength, breadth, lyricism, and dramatic appeal. The music has the overwhelming momentum so typical of Schuman, but it also has a deeply inspired slow movement; every page, indeed, is richly communicative. So positive an effect, obviously, could not be produced with a mediocre performance or recording.

Innumerable orchestral threnodies for President Kennedy were composed at the time of his death, but few can be so well worth reviving as the one by Robert Bernat contained on the other side of this record. The work is a passacaglia with themes invented by Bernat himself as well as the *Dies Irae* and the round by William Billings entitled *When Jesus Wept*. All this is handled with great sensitivity, expressiveness, and structural skill, and it provides the perfect companion piece to the Schuman. A.F.

SHOSTAKOVICH: Symphony No. 7, Op. 60 ("Leningrad"). U.S.S.R. Symphony Orchestra, Yevgeny Svetlanov, cond. Melodiya/Angel SRB 4107, \$11.96 (two discs). Tape ●● Y25 4107, 3¾ ips, \$9.98.

Like a film with an erotic scene, Shostakovich's Seventh Symphony has acquired a distorted reputation built around a single episode that hardly represents the work as a whole. The central section of the first movement consists of a deliberately banal march theme repeated eleven times in ever-increasing dynamic levels and instrumentation. This episode presents an interesting aesthetic problem—can real vulgarity be used directly to create artistic vulgarity (as Shostakovich intended), or must the commonplace in a work of art remain on the level of illusion? Considered as a whole, the *Leningrad* Symphony is a surprisingly lyrical work—much more so than most of Shostakovich's other symphonies—and it seems to me that, given these surroundings, a case can be made for the "shock value" of the march theme. Although I must admit to having been driven up the wall on more than one occasion, could it be that this is precisely what the composer intended?

The first thing to be mentioned about this particular recording is its superb engineering. The sound here is not spectacular—it is realistic; in fact, one of the most realistic orchestral recordings I have ever heard, with stereo effect used for its ability to create concert-hall depth and clarity rather than phony directionality. Not only do the tutti passages take on an added richness in this recording, but such characteristically "Shostakovich" instrumental nuances as a clarinet playing in unison with harp harmonics (second movement) can also be fully appreciated. It is a shame then, that the interpretation is not worthy of the recorded sound. Compare, for instance, Svetlanov's cut-and-dried second movement with the

performance by Bernstein, who is one of the few conductors who really understands the "intermezzo" quality of this movement. Or compare Svetlanov's handling of the march theme with Toscanini's white-hot interpretation.

The Russians do currently possess a truly outstanding interpreter of Shostakovich's music—none other than the composer's son, Maxim. Why Melodiya/Angel has not taken full advantage of this unique situation is a mystery (at present, we only have Maxim conducting two ballet suites, *The Bolt* and *The Golden Age*). Svetlanov's Shostakovich is not bad—it is just not particularly interesting. R.S.B.

SHOSTAKOVICH: Trio for Violin, Cello, and Piano, No. 2, in E minor, Op. 67—See Tishchenko: Concerto for Cello, 17 Wind Instruments, and Organ.

SPOHR: Double Quartet for Strings, in D minor, Op. 65. DVORAK: Trio for Violin, Cello, and Piano, in E minor, Op. 90 ("Dumky"). Jascha Heifetz, Israel Baker, Pierre Amoyal, and Paul Rosenthal, violins; Milton Thomas and Allen Harshman, violas; Gregor Piatigorsky and Laurence Lesser, cellos (in the Spohr); Jascha Heifetz, violin; Gregor Piatigorsky, cello; Jacob Lateiner, piano (in the Dvorak). RCA Red Seal LSC 3068, \$5.98.

When Heifetz/Piatigorsky & Co. gave a series of chamber recitals several years ago in New York, they came under a good bit of critical fire, I recall, for not presenting more profound works in the course of their three programs. Yet the criticism can cut both ways: the solid masterpieces of the chamber literature are most often for conventional groups (not for double quartets, for example), and presumably Heifetz and Piatigorsky were in a mood for unusual media; and the best piano trios, let us not forget, are the ones most often played. Therefore, why not take the path less trodden? So



Jascha Heifetz and Gregor Piatigorsky.

CIRCLE 51 ON READER-SERVICE CARD →

A-1200U • Exclusive triple-motored drive system • 3 precision heads for instant off-the-tape monitoring • Mike-line mixing
• 4 independent amplifiers • Automatic tape lifter • All-pushbutton controls, automatic shutoff • Stereo echo for special sound effects

Ever see a sonic boom?

You're looking at our A-1200U tape deck. Most people would rather listen to it. Even though it's already started its own sonic boom. And no wonder: the A-1200U is our standard four-track model, with all the famous TEAC craftsmanship at an ear-boggling low cost. And plenty of unique features, like the popular ADD recording for simultaneous playback and recording on separate tracks. This is the machine that breaks the price barrier to your sound investment. Without breaking you.



TEAC

TEAC Corporation of America • 2000 Colorado Avenue • Santa Monica, California 90404



Revox is impossible.

Impossible to describe that is. There is nothing we can say about the Revox that hasn't been said before, by some other manufacturer about his tape recorder.

Every machine from \$60 to \$6000 promises distortion free performance, from the sub-sonic to the ultra-sonic, with undetectable wow and flutter.

So what do we say . . . after they say they're perfect? Simply this:

Revox delivers what all the rest only promise.

If you would like the true facts on this remarkable machine, mail the coupon along with \$1 for the 64 page owners manual. It not only describes the Revox in detail, but amounts to a home study course in tape recording.

P.S. Your \$1 may be applied to the purchase price of your first Revox.



Revox Corporation
212 Mineola Avenue
Roslyn Heights, N.Y. 11577

Gentlemen:
Enclosed please find \$1 for the 64-page owners manual.

Name _____
Address _____
City _____
State _____ Zip _____

HF-8

CIRCLE 40 ON READER-SERVICE CARD

much by way of justification for the present recording of two less-than-earth-shaking works which were part of the New York program.

Spohr was possibly at his best in the double quartets (he wrote five of them): his enthusiasm for this grouping, which he seems to have evolved at the suggestion of a friend, spurred him to well-turned efforts that are both tender and sprightly, laying emphasis on Violin I of the dominating first quartet but giving others a chance as well. Spohr's great pitfall was a tendency to relax and mark time. There is thankfully little of that business here—due, in part, to the sympathetic performance, which never rushes matters and at the same time injects a great deal of rhythmic vitality. Perhaps this quality makes the music sound better than it really is.

The *Dumky* Trio is handsomely played, and though a couple of its six movements always strike me as trying to go somewhere they never get, the vitality of this performance makes one overlook the essentially static layout of the piece. The *Dumky* in particular irked some of those New York critics, but it deserves to be heard now and again, so why not in these skillful hands? S.F.

STOCKHAUSEN: Hymnen for Electronic and Concrete Sounds. Deutsche Grammophon 139421/2, \$11.96 (two discs).

Stockhausen's most recent electronic composition, *Hymnen*, was begun in 1966 and has to date reached a duration of approximately two hours. In its present form, *Hymnen* may be considered as an entity in itself, although I understand that the composer plans to add new sections at some point in the future. The work may be performed in conjunction with a live instrumental ensemble (as it was at its premiere) or separately, as a purely electronic piece. DGG presents the latter version on these two discs.

Various national anthems (or hymns) form the basic source material of the composition. Stockhausen puts these anthems through a variety of electronic paces: they are fragmented, combined, intermodulated (so that, for example, the rhythm of one anthem is combined with the harmony of another), and distorted in a number of different ways. These "concrete" sounds are also used in conjunction with purely electronic sounds (which in some cases are also given characteristics borrowed from the anthems) and with other "found objects" such as crowd noises, recorded conversations, short-wave signals, etc. The total composition, then, is a continuous mixture and development of many sound sources.

The over-all form of *Hymnen* is controlled by the dominance of certain anthems in each of the work's four movements—or "regions" as Stockhausen calls them. Each region has specific anthems as "centers": the first region, for instance, is dominated by the *Internationale* and then the *Marseillaise* which act as the focal hymns. Other hymns do appear in the section, but they are altered and brought into closer association with the principal anthem. In the last region the center is, in Stockhausen's

words, "an anthem belonging to the utopian realm of *Hymnion* in *Harmonie* ruled by *Pluramon*," i.e., a sort of total montage of all the anthems. Here is revealed what I take to be the basic "metaphysical" content of the work: the union of all hymns and thus all nations under a "one-world" banner.

However naïve and utopian this message may seem, there is certainly nothing artless about the way Stockhausen manipulates his material. He proceeds with dazzling virtuosity, controlling the large-scale direction of the piece with a compositional sureness that one finds all too rarely in the electronic field. Whatever one's thoughts about the ultimate value of the piece itself, there is no denying that Stockhausen brings off his effects with an unerring hand. The sheer length of the work (by far the longest electronic piece I have yet heard) makes enormous demands upon the composer's ingenuity, invention, and sense of continuity—demands which I feel are largely met in this instance. That one does not become hopelessly bored is a remarkable achievement in itself (although I do not deny that there are moments of tedium).

Still, the work does raise certain fundamental aesthetic questions which cannot be ignored. These mainly concern the use of the hymns themselves. Why, in fact, national anthems? Stockhausen states that their great advantage is their familiarity: "The more self-evident the *what*, the more attentive the listener becomes to the *how*." In other words, the emphasis here is on the process of the composition and not on its content. At one point, a conversation between Stockhausen and his assistant concerning the editing of the tape is blended into the piece itself: here the composing process actually *becomes* the composition. (During the conversation, incidentally, Stockhausen defends his use of the *Horst Wessel Lied*, which functions as a temporary center in the second region: the Nazi march hymn was not included here to create "bad blood," he states, but "only a memory.") National anthems are, of course, more than just well-known tunes: they are also, as Stockhausen himself is well aware, loaded with connotations that essentially symbolize (militant) nationalism. The hymns do not, then, represent simply neutral material comparable to banalities employed by pop artists. Whether or not the composer has successfully achieved his intent through these means must remain a very real aesthetic question.

I leave the question purposely unanswered, mainly because I have not yet formulated a definite answer for myself. In any case Stockhausen has once again illustrated his power to challenge our most basic musical beliefs, causing us to think about problems whose existence we had previously only vaguely acknowledged. R.P.M.

TCHAIKOVSKY: Concerto for Piano and Orchestra No. 1, in B flat minor, Op. 23. John Browning, piano; London Symphony Orchestra, Seiji Ozawa, cond. RCA Red Seal LSC 3069, \$5.98.

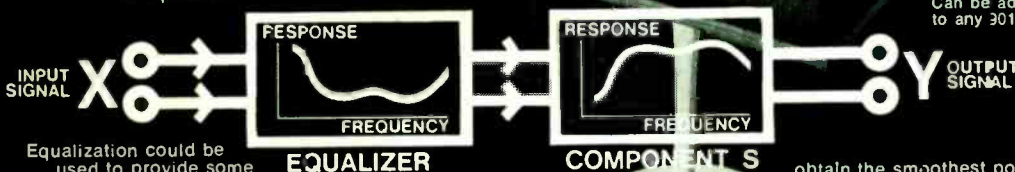
This is a poised, intelligent reading

Why doesn't every speaker system have an EQUALIZER?

If you have heard the BOSE DIRECT/REFLECTING™ speaker system, or if you have read the unprecedented series of rave reviews in the high fidelity magazines, you already know that the 901 is the onestep forward in speaker design in perhaps two decades. The superiority of the 901 derives from an *interrelated group of advances* (covered by patent rights issued and pending) that are the result of a 12-year intensive research program on sound reproduction. In each issue we discuss one aspect of this research, with the hope that you will be as interested to learn about these new concepts as we were in developing them. In this issue we examine EQUALIZATION.

The principle of equalization is depicted in the accompanying block diagram. An input signal X passes first through an equalizer and then component S (a speaker, for example) to reach the output Y. Component S is said to be equalized when the response of the equalizer is complementary to that of component S, to create the desired uniform response of the overall system from input X to output Y. When we consider that this concept is used throughout engineering from (all) phonographs and tape recorders to complicated television and communication systems, we naturally wonder why every speaker doesn't have an equalizer.

CONCEPT OF EQUALIZATION



Equalization could be used to provide some improvements in conventional speakers.

But the results would fall far short of realizing the full potential of equalization. The possible benefits would be restricted, even negated, by a number of practical constraints. There would be a high probability of introducing more sound coloration than was removed.

PROBLEMS IN EQUALIZATION OF CONVENTIONAL SPEAKERS

1. Any mechanically vibrating membrane manifests many irregularities (normal modes) which are individually too complex to equalize.
2. No satisfactory solution has ever been obtained for the equalization of a speaker system over the crossover region where two speakers of grossly different amplitude, phase and spatial radiation characteristics are attempting to make an acoustical transition.

3. The fundamental resonance of conventional speakers lies in a low frequency range (below 100 Hz) for which the ear is very critical of both amplitude and phase irregularities. Despite many attempts over the past decades, no really successful solutions have been found for the equalization of conventional speakers through the frequency range of their fundamental resonance.

We can now ask: HOW DOES THE 901 USE THE FULL POTENTIAL OF EQUALIZATION?

1. By using a large number of acoustically coupled full-range speakers, we take advantage of 'resonance-splitting' (See our issue on RESONANCES).

Equalization is required for only the smooth average curve rather than for the complicated individual speaker characteristics.

2. The crossover problem is eliminated by the use of nine full-range speakers.

3. In the 901, the fundamental resonance is designed upward to near 200 Hz in order to

Walnut grille modification extra. Can be added to any 901.

obtain the smoothest possible phase and amplitude response (ideal for equalization) in the critical region below 200 Hz (See our issue on BASS).

If you'd like to hear what equalization can mean in sheer clarity and smoothness of response, along with a number of other major (audible) improvements,

ask your franchised BOSE dealer for an A-B comparison of the 901 with the best conventional speakers — regardless of their size or price.

*See 'ON THE DESIGN, MEASUREMENT AND EVALUATION OF LOUDSPEAKERS', Dr. A. G. Bose, a paper presented at the 1968 convention of the Audio Engineering Society. Copies of the complete paper are available from the Bose Corp. for fifty cents.

You can hear the difference now.

THE **BOSE** CORP.

East Natick Industrial Park, Natick, Massachusetts 01760

BOSE 901 DIRECT/REFLECTING™ Speaker System — \$476 the Stereo Pair, including Active Equalizer. Slightly higher in the west and southwest. Pedestal base extra. **CIRCLE 7 ON READER-SERVICE CARD**

Plunking
down
\$600 or so
for a
Tape-
Recorder
you're not
familiar with
seems a lot
to expect,
even if you
do know
other people
have compared it
very favorably
with a
\$3500 machine.



Hence this
50¢ offer:

(Clip and Mail to:)
KLH Research and Development
Corp., 30 Cross St., Cambridge,
Mass. 02139

Dear KLH:
I enclose 50¢. Not toward one of
your Model Forty Tape Recorders
(with Dolby System), you
understand, but for the 26-page
Owner's Instruction Manual.
This way I can familiarize myself
with it first and buy it later.
Maybe.

Name _____
Address _____
City _____
State _____ Zip _____



CIRCLE 26 ON READER-SERVICE CARD

of the Tchaikovsky warhorse, with spacious, orthodox tempos and impeccable tone and technique from both pianist and orchestra. Yet, somehow, the whole rings hollow. Neither Ozawa's saki nor Browning's rye quite coincides with my idea of Tchaikovsky's vodka. The pianist is wonderfully assured, and in quiet passages his glossy, evenly weighted execution of chordal figures is an aural delight. But the tone becomes ice cold, tinkly, and rather thin in the octave roulades. Nor is there the kind of superabandon and hypertension that Horowitz brought to such passages. There is nothing detectably wrong with Ozawa's detailed support, though it, too, could stand a bit more tonal weight.

If you like the kind of reading I have described, this one is undeniably very fine. Both Curzon/Solti (London) and Richter/Ančerl (Parliament) offer similar approaches, and bring it off even more successfully. For a conventional recommendation, the Horowitz/Toscanini and Rubinstein/Leinsdorf head a list which is, by now, too long to be quoted in full.

RCA's sound is airy and spacious, though, like the performance, it might have had more impact. H.G.

TCHAIKOVSKY: Symphonies (complete). London Symphony Orchestra, Igor Markevitch, cond. For a feature review of these recordings, see page 72.

TISHCHENKO: Concerto for Cello, 17 Wind Instruments, and Organ. SHOSTAKOVICH: Trio for Violin, Cello, and Piano, No. 2, in E minor, Op. 67. Mstislav Rostropovich, cello; Anastasia Tishchenko, organ; members of the Leningrad Philharmonic Orchestra, Igor Blazhkov, cond. (in the Tishchenko); Mikhail Vaiman, violin; Mstislav Rostropovich, cello; Pavel Serebryakov, piano (in the Shostakovich). Melodiya/Angel SR 40091, \$5.98.

At last a recording of a work by a nonestablishment Russian. Boris Tishchenko is a young composer-pianist with a fair number of works to his credit, including at least three symphonies. If the Concerto recorded here is hardly avant-garde (evidently some of Tishchenko's most recent music does merit this designation), it is nonetheless an unusual composition, both in its structure and instrumental timbre. The work opens with an extended exposition on the solo cello, which introduces the main theme of the work plus a large number of fragments that later germinate into themes, all of which are interrelated. Throughout the work, the cello rarely pauses for more than a measure or two, thus providing a center of gravity around which the winds and percussion elaborate various rhythmic and melodic motives that spiral into a series of climaxes. The Concerto concludes with an extended coda that begins, thematically, where the opening cello solo concluded and works back to the initial theme. Only during the coda does the organ put in an appearance, providing little more than an atmos-

pheric accompaniment for the cello and a few scattered entrances from the winds.

It is difficult to pinpoint the style of Tishchenko's Concerto. Some of the woodwind writing smacks of Shostakovich, with whom Tishchenko did some postgraduate study, and there is more than a hint of Benjamin Britten in the over-all "sound" of the work, particularly in its central section. But Tishchenko organizes a number of fairly standard contemporary devices and a quasi-modal melodic language into an intriguing, fluid architecture that never goes quite where you expect it to, and in the process, he manages to create a tremendous amount of atmosphere and mood. As recorded here, the Concerto centers around the uncannily rich tone that Mstislav Rostropovich commands from his cello, and this has been captured to perfection by the engineering, barring a few spots of rather cavernous reverberation. The ensemble is expertly directed by one of Russia's leading conductors of "new music," Igor Blazhkov, who also provides a bit of impromptu humming from time to time.

Neither Shostakovich's Quintet nor his Second Trio strike me as being musically on the level of the composer's string quartets—principally, I think, because of the rather superficial piano writing. This performance is badly marred by the violinist's shoddy technique, faulty intonation and thinnish tone, and the pianist's barely adequate playing. At least the reading is spirited and, as in the Tishchenko, it greatly benefits from the fine recorded sound. It is regrettable that Melodiya could not have found two instrumentalists closer to the caliber of Rostropovich: here is a cellist who can get more tone from a single pizzicato than most of his colleagues manage to elicit from an extended cantabile passage.

R.S.B.

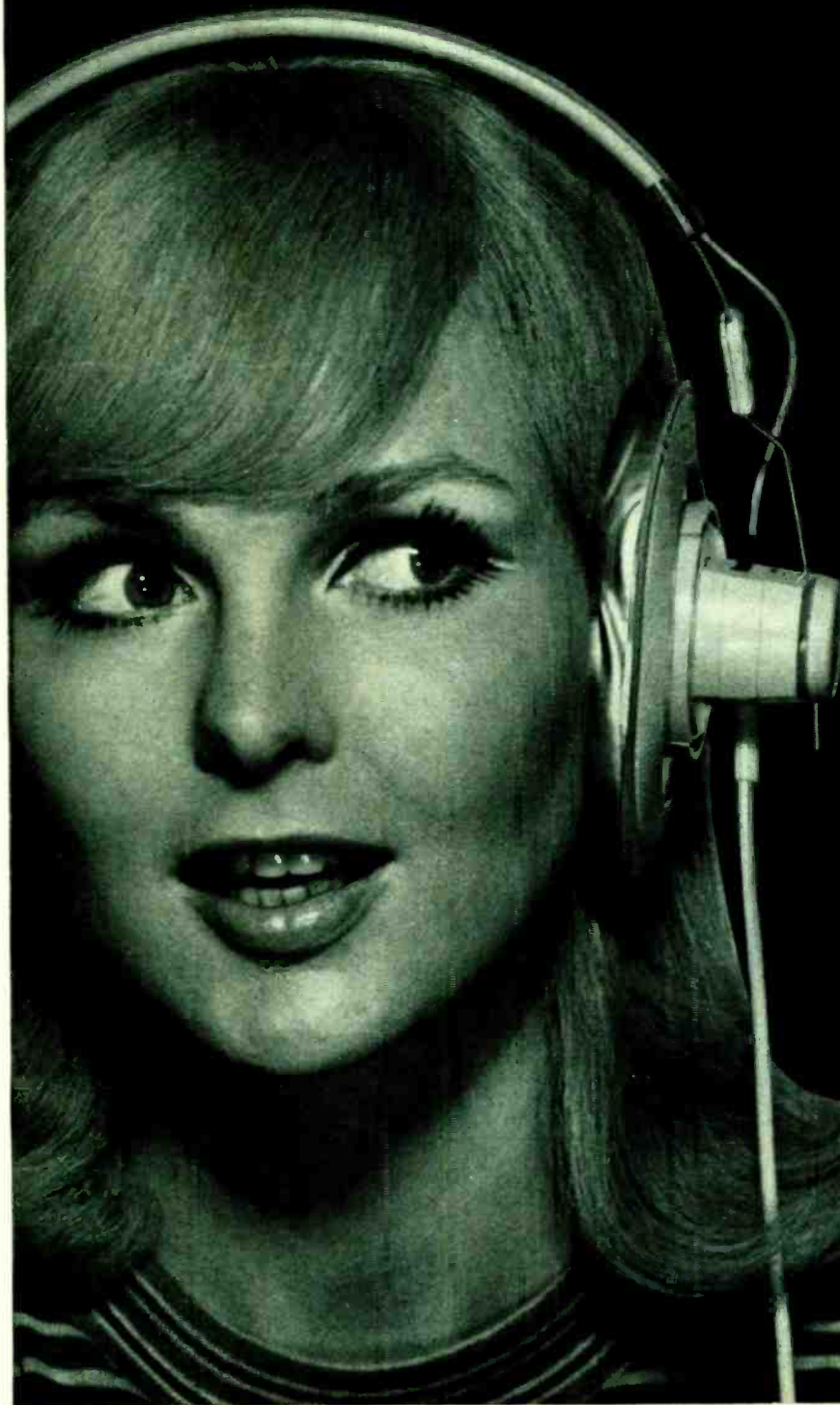
WAGNER: Die Meistersinger: Prelude—See Brahms: Symphony No. 4, in E Minor, Op. 98.

WAGNER: Tristan und Isolde: Prelude and Love Death; Der fliegende Holländer: Overture; Die Meistersinger von Nürnberg: Prelude. New Philharmonia Orchestra, Carlos Paita, cond. London Phase 4 SPC 21035, \$5.98.

What with all the instrumental spotlighting, swooning dynamics, and stop-and-go tempos, it's pretty hard to take these performances very seriously. Only the *Holländer* Overture comes near to being straightforward, and the vagaries of rhythm, tempo, balance, phrasing, and articulation elsewhere are totally destructive of continuity. The climaxes are brave noises, to be sure, but they are not well paced: at least twice in the *Meistersinger* Prelude, the sound level is pulled back, contrary to Wagner's instructions, in order to keep something in reserve for the climax.

Considering that one can have these three pieces plus half a dozen other Wagner orchestral selections in Furtwängler's magisterial performances (Sera-

AKG "HUMANIZED" HEADPHONES



Humanized because . . .

research on the physiological reaction of the human ear to sound pressure led to the development of a headphone driver which functions with the human ear as a unit, and is capable of generating full fidelity sound at close proximity to the entrance of the ear.

Humanized because . . .

of their seeming weightlessness.

Humanized because . . .

of their comfortable fit which allows you to enjoy hours of listening pleasure without discomfort.

Humanized because . . .

it permits you to enjoy transparent reproduction of music and voice and still remain in partial contact with your surroundings.

TYPICAL CUSTOMER COMMENTS

"Unbelievably fantastic."

"Superior musically to six other types tested."

"Best sound yet."

"Best headphone at any price."

"Very comfortable to wear."

"Pleasure is now mine."

"Excellent sound and comfort."

"The Best!!"

"Prefer it to speakers."

"Very realistic sound."

Listen to the AKG K-20 or K-60 at your dealer and convince yourself.

AKG-99



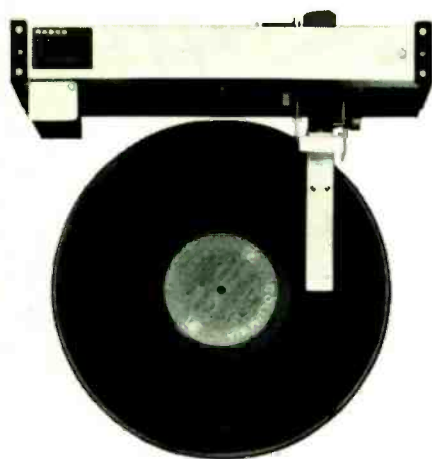
MICROPHONES • HEADPHONES

A DIVISION OF
NORTH AMERICAN PHILIPS CORPORATION

300 EAST 42ND STREET, NEW YORK, NEW YORK 10017

AKG CANADA • DIVISION OF BOULEVARD DUMAS, LTD. • SCARBOROUGH, ONTARIO

Why a Servo-Driven straight-line arm?



Because the record is cut along a straight line.

Because the stylus of the modern pickup is too compliant to cope with the inertia and the friction of prior straight line arms.

Because the Rabco SL-8 does not "skate" and needs no anti-skating gadgets.

Why not write for the complete story on the Rabco SL-8, the ONLY CORRECT ARM.

RABCO

11937 TECH ROAD,
SILVER SPRING, MARYLAND 20904
CIRCLE 35 ON READER-SERVICE CARD

94

phim IB 6024, mono only) for less than the price of this record, or excellent modern stereo versions by Klemperer, Walter, and others, it is relatively painless to relegate the Païta readings to the sonic bath salts counter, where they belong. You also might look into Leinsdorf's similar coupling on Victor LSC 3011, which contains the first modern recording of the *Tristan* Prelude with Wagner's own concert ending—ininitely preferable to the idiotic Prelude/Love Death sequence. D.H.

recitals & miscellany

HISTORICAL ANTHOLOGY OF MUSIC: DUNSTABLE: *O rosa bella*; *Sancta Maria*. POWER: *Sanctus*. DAMETT: *Beata Dei genetrix*. DUFAY: *Alma redemptoris mater*; *Missa L'homme armé*; *Kyrie*, *Agnus Dei*; *Mon chier amy*; *Adieu m'amour*. BINCHOIS: *De plus en plus*; *Filles à marier*. A. DE LANTINS: *Puisque je voy*. H. DE LANTINS: *Ce ieusse fait*. OCKEGHEM: *Missa L'homme armé*; *Kyrie*, *Agnus Dei*; *Ma maitresse*; *Ma bouche rit*. OBRECHT: *O beate Basili*; *Missa sine nomine*; *Kyrie I*, *Agnus Dei II*; *Tsaat een meskin*. COMPERE: *O vos omnes*; *Royne du ciel*. FINCK: *Veni sancte spiritus*. PAUMANN: *Mit ganzem Willen*. University of Chicago Collegium Musicum, Howard M. Brown, dir.; Southern Illinois University Collegium Musicum, Wesley K. Morgan, dir. Pleiades P 251, \$5.79 (available from Southern Illinois University Press, Carbondale, Ill.).

A generation of musicians, musicologists, and music lovers have been raised on HAM (the *Historical Anthology of Music*, edited by Archibald T. Davison and Willi Apel). This two-volume set of miniature masterpieces arranged in chronological order from early Greek fragments to C.P.E. Bach has probably been the most popular anthology of music history for college and university use since its appearance in 1946. How many budding critics and scholars have pounded out its medieval dances on old practice pianos? How many earnest groups have groped through the close-packed notation, each singer trying to unravel his line from the other parts sharing the same staff in a complicated Renaissance motet? At one time or another, I'm sure that they have all longed for a recorded version of their trusty HAM, and here at last it is. Or will be, for so far the Southern Illinois University Press has issued only one disc of a projected set covering the music of both volumes (two more discs are scheduled for release this fall).

This first taste of HAM comes from the middle of the joint, including music from the fifteenth century to Dunstable and Obrecht. Many of these pieces have virtually become repertory numbers in the last two decades: *O rosa bella*, *Alma redemptoris mater*, *Adieu m'amour*, *De*

plus en plus, *Ma maitresse*, and *Tsaat een meskin* show up regularly on concert programs and recordings. The other motets and Masses, however, are not so familiar and their inclusion is doubly welcome.

The performances are thoroughly professional, occasionally matching if not surpassing other recorded examples of the Dufay and Ockeghem works. Except for a wobbly tenor who shows up now and then, Mr. Brown's ensemble carries the brunt of the work with ease and skill.

Now, unfortunately, a few criticisms. I take it that the primary use of the record—although it does afford good listening pleasure—will be to supplement the student's text of HAM. How then can Mr. Brown justify transpositions of as much as a fourth from the printed version? Clearly he wanted to use his very talented soprano, Judith Nelson, to best advantage, and she is most comfortable in registers higher than either Dunstable or Dufay employ. Fine—I have nothing against transposition for aesthetic reasons; but is this the place for it? Even without "perfect pitch," a musically literate listener will have trouble following such extreme variance in the printed and sounding notes. Even more disquieting is Brown's placement of the *Agnus* in Obrecht's *Missa sine nomine* a half tone lower than the *Kyrie*, a practice analogous to playing the last movement of Beethoven's Fifth Symphony in B major. Even if this was unintentionally a fault in the recording process, someone should have caught it before the pressing was made.

For a recording intended for the student market, \$5.79 seems a little stiff—are students today really so rich? The sound can't compare with other high-priced labels, and even the jacket copy (you would expect a publishing house to get this right) omits the titles of the instrumental works. I should add, however, that subscribers to the complete series are being offered a 20% discount.

S.T.S.

THE HISTORIC ORGAN: "Switzerland." BACH: *Fuga sopra "Vom Himmel hoch," S. 700*; *Fuga sopra il Magnificat, S. 733*. FROBERGER: *Fantasia in F*. KERLL: *Canzona in C*. KOLB: *Praeludium Quintum*. MUFFAT: *Apparatus musico-organisticus*; *Toccata XII*. PACHELBEL: *Allein Gott in der Höh' sei Ehr'*; *Chaconne in D*; *Chorale Partitas on "Was Gott tut, das ist wohlgetan."* Siegfried Hildenbrand organ (Epistle and Gospel Organs of the Monastery Church at Muri, and the Great Organ of the Monastery Church at Rheinau). Telefunken SAWT 9526, \$5.95.

THE HISTORIC ORGAN: "Austria." FISCHER: *Prelude, Fugues, and Finale in C*. FROBERGER: *Ricercare in G minor*; *Capriccio in G*. KERLL: *Canzona in D minor*. MUFFAT: *Nova Cyclopeas Harmonica*. MURSCHHAUSER: *Prelude, Fugue, and Finale in A minor*. PACHELBEL: *Nun komm der Heiden Heiland*; *Komm, Gott, Schöpfer, Heiliger Geist*; *Toccata in E minor*; *Fugue in C*. SPETH:

Toccatina quinta in C. Herbert Tachezi, organ (Great Festival Organ in the Basilica of the Collegiate Church of Klosterneuburg near Vienna). Telefunken SAWT 9520, \$5.95.

THE HISTORIC ORGAN: "Holland." BACH, C.P.E.: Sonata in G minor. COUPERIN, FRANCOIS: Parish Mass: Offertoire sur les Grands Jeux. DE GRIGNY: Cromorne en taille a deux parties. REINKEN: An Wasserflüssen Babylon. SCHEIDEMANN: Prelude in D minor. ANON.: Resonet in laudibus. Gustav Leonhardt, organ (Arp Schnitger Organ of the Hervormde Kerk at Noordbroek and the Cristiaan Müller Organ of the Waalse Kerk in Amsterdam). Telefunken SAWT 9521, \$5.95.

With these releases, Telefunken's enterprising "Historic Organ" series now totals fifteen discs. Six records are devoted to historic German instruments played by Karl Richter, Albert de Klerk, Piet Kee, and others; five feature famous old Swiss instruments all played by Siegfried Hildenbrand; three organs from the Netherlands present Gustav Leonhardt and Albert de Klerk as soloists; and the first disc to be recorded in Austria also serves as Herbert Tachezi's debut in the series. For the most part the project has presented small works from the immense pre-Bach baroque repertoire, although a few major Bach works have been included. The predominance of musical vignettes has no doubt been dictated by the fact that the instruments' small manual and pedal compass are unable to accommodate more demanding works.

The Swiss record begins with a number of brief works played on the two choir organs in Muri. The Pachelbel partitas highlight many of the soft, evenly voiced and articulate stops, either alone or in small combinations. Side 2 includes several works on a larger scale performed on the more imposing and more impressive sounding three-manual instrument in Rheinau. This organ has been constructed in a typically south German fashion utilizing multiple pitches: the *Hauptwerk* is based on an 8-foot principal, the *Rückpositiv* on a 4-foot principal, and the *Oberwerk* on a 2-foot principal. All three manuals extend the chorus to a stop of 1-foot pitch, and of the fifty-five ranks, twenty-four are contained in light silvery mixtures. Hildenbrand's playing is careful and accurate if not terribly exciting (probably due to the rather dry and pedantic music).

Most of Tachezi's repertoire on the Austrian disc is also of the uncomplicated early baroque variety, but there are at least two works here which give him an opportunity to "show off" a bit. The Great Festival Organ is a most impressive instrument, again a typical example of south German organ building. Among its thirty-five stops is a two-rank cymbal and a mixture of fourteen ranks(!) on the *Hauptwerk*. The fully independent pedal division is similarly capped by two mixtures of three and seven ranks respectively. When Tachezi throws them into play along with the full principal choruses (in the Pachelbel and Speth Toccatas), the sound is something like an audible spring shower of quicksilver.

Herein, of course, lies part of the secret of the early German organ builder's art: mixtures of many high-pitched but extremely soft-toned pipes can create a uniquely euphonious but majestic blend that never becomes shrill—unlike many less soft-voiced modern mixtures with fewer pitch duplications.

The Müller organ in the Waalse Kerk on the Dutch disc is also a fine and striking instrument, built along French lines with more and larger reeds, quints, and a Tertian. This organ has very recently been thoroughly restored to its original condition—the twenty-six stops on its two manuals and pedal are in excellent shape as recorded here. The Schnitger instrument on Side 2, despite many years of

extensive alterations, has also been fairly well restored. Leonhardt's disc, furthermore, offers some really substantial musical fare, and he easily turns in the best performances of the three organists. Of particular interest is the Chorale Fantasy on *An Wasserflüssen Babylon* by J.A. Reinken. Forkel and Schweitzer both relate the story of how Bach journeyed to Hamburg in 1720 to play for the ninety-seven-year-old Reinken. Bach greatly impressed the old master with a half-hour improvisation on this same tune (Reinken's 335-measure effort runs to only about eighteen minutes on this recording). Schweitzer thought the piece long and dull, but I find it quite absorbing in Leonhardt's superb performance. I also

Help stamp out heavy music.

Great music to be taken lightly. Anywhere.



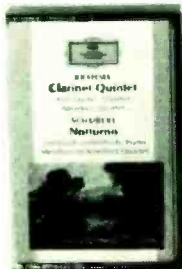
923 031



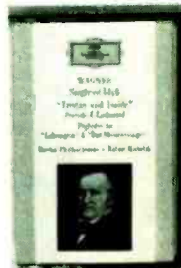
923 068



923 067



923 071



922 028

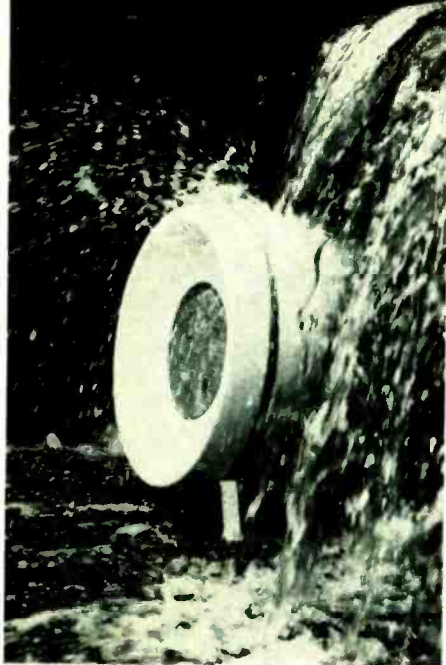


Deutsche Grammophon Musicassettes are distributed in the USA by Polydor Inc.; In Canada by Polydor Records Canada Ltd.

CIRCLE 15 ON READER-SERVICE CARD

The First Outdoor Speaker

Still the Finest The BARD by Bozak



Nearly a decade after its introduction, Bozak's BARD outdoor speaker system remains distinctly superior to its many imitators.

Distinguished in Reproduction. BARD's bass is rich and full; there's none of the "tinny" or "one-note" bass which plagues so many "outdoor" speakers. BARD's reproduction qualities stem from the fact that every component — from driver to enclosure — is specifically designed for natural listening outdoors.

Distinguished in Appearance. BARD's hemispheric enclosure adds a quiet accent to the outdoor setting. Its versatility permits it to stand or be hung from a ceiling.

Distinguished in Ruggedness. Despite its high level of reproduction quality, despite its attractive appearance, the BARD is totally weatherproof. Once you install it, you never need move it. If you're looking for an outdoor speaker this summer, get the one that will give you pleasure all year-round, year after year — Bozak's BARD.

Bozak

Darien, Connecticut

®Registered

must note that his playing of the Couperin *Offertoire* is as exciting and accurate as Chapuis' spectacular recording of the two complete Masses on Victoria.

All three records are handsomely packaged with an insert relating the history of the instruments, their complete specifications, and the registrations used for each piece. Even though all the instruments are probably too closely miked to give an accurate account of their actual sound, the engineering on all three discs is most effective. C.F.G.

DOROTHY MAYNOR: "Songs and Arias." **BACH:** Now Let Every Tongue Adore Thee. **HANDEL:** Semele: Oh, Sleep! Why Dost Thou Leave Me. **MOZART:** Die Zauberflöte: Ach, ich fühl's; Exultate jubilate, K. 165: Alleluja. **DVORAK:** Rusalka: O Lovely Moon. **CHARPEN-TIER:** Louise: Depuis le jour. **DEBUSSY:** L'Enfant prodigue: Air de Lia. **DUPARC:** Phidyle: L'Invitation au voyage. **SCHUBERT:** Liebesbotschaft: Der Hirt auf dem Felsen. **TRADITIONAL:** Nobody Knows the Trouble I've Seen; In Dat Great Gittin' Up Morning. Dorothy Maynor, soprano, various orchestras, conductors and accompanists (from originals recorded 1939-49). RCA Red Seal LM 3086, \$5.98 (mono only).

I hear these re-releases with mixed feelings. Several of the discs were considered great in their day, and on the basis of reputation deserve perpetuation. I have certainly more than once been under the spell of, at least, the wonderful *Semele* aria. And the sale of the disc, at the regular Red Seal price rather than at the Victrola bargain tariff usually accorded historical material, will benefit Miss Maynor's Harlem School of the Arts, a cause whose credentials for support are hard to beat.

Yet I must admit that I find the performances only intermittently compelling. Part of this feeling is traceable to hindsight, or rather hindtaste: the orchestrated versions of the Duparc songs are just ruinous, and not many contemporary ears are going to be charmed by the O'Connell orchestration of the Bach. I admit to pure bias in the case of *Der Hirt auf dem Felsen*: the sensation of queasiness this overextended hunk of salon pastoralia has always invoked in me has finally resolved itself in a comfortable, unashamed loathing, and I find even the finest performances of it barely endurable.

But the truth is that I seldom feel at ease with the vocalism. About the musicianship and the sense of phrasing, the elevated taste and intelligence that are always at work, there is no question. And the feeling for line displayed in, for example, the *Semele* and *Louise* arias, is of the object lesson variety as an *idea* of the music. Still, the technique falls short of precisely the sort of effect the singer is most often trying to create—that of a truly free, suspended line, the genuine soprano float. The basic quality is beautiful; all the tones are there, but most often with a slight tug and stickiness that inhibits the singing. It is more

apparent on the late records than on the early ones, but is never entirely absent.

This problem undoubtedly accounts to some extent for a sense of reserve, an emotional coolness, and the lack of a wide color span in the singing. Of course, I know that some listeners value precisely these qualities, which they describe as "purity." It doesn't happen to be the sort of thing that grips me. I regret never having heard Miss Maynor in person. Few singers have had such a devoted following, and there must have been a communicative quality to her live singing that, I regret to say, is largely absent here, at least to my ear. The sound is good enough in view of the dates, and always listenable. C.L.O.

JAMES McCracken: "Opera Arias"—See Leoncavallo: I Pagliacci.

BARRY MORELL: "Opera Arias." **VERDI:** La Forza del destino: La vita è inferno . . . O tu che in seno; Aida: Celeste Aida; Il Trovatore: Ah si, ben mio. **LEONCAVALLO:** Pagliacci: No, Pagliaccio non son! **GIORDANO:** Andrea Chénier: Improvviso; Si, fui soldato. **PUCCINI:** Tosca: Recondita armonia; E lucevan le stelle; *Madama Butterfly*: Addio, fiorito asil; *Turandot*: Non piangere, Liù; *Nes-sun dorma*; *La Fanciulla del West*: Ch'ella mi creda. Barry Morell, tenor; Vienna Akademie Chorus, Vienna Volk-soper Orchestra, Argeo Quadri, cond. Westminster WST 17158, \$4.79.

Barry Morell, as a born and bred New Yorker, has found a logical artistic home at the Metropolitan Opera, where he sings a number of Italian and French roles. His is a well-schooled tenor voice with a bold and ringing top; if it lacks a little in volume, it is nonetheless thoroughly reliable and unfailingly musical.

On records, there is of course no problem with volume: the sound here is full, even, and manly—an ideal timbral instrument for the repertoire catalogued above. There are many tenors who might envy him his high C, and others who could profit from his assurance and musical finish.

However, Mr. Morell is an unimaginative singer and no singing actor at all. Every one of these arias is treated in exactly the same way: as a singing exercise. There is little light and shade, no attempt at projection of character or situation, no deft or characterful touch to assure you that it is Radames who is singing and not Manrico. Chénier is given exactly the same intensity and musical weight as Cavaradossi and, for that matter, Calaf.

Now this shows a want of imagination, a lack of temperament, an insensitivity to all aspects of the craft save those that concern singing. (Morell is, therefore, the symmetrical opposite of a musical personality like Norman Treigle, a basso who will sometimes forgo a musical effect in exchange for a dramatic truth.) Nor has much imagination been expended upon the selection of

items in the program, for there is nothing here that is not absolutely standard. Despite his impressive top notes and his musical style, Mr. Morell has not the wherewithal to compete in this repertoire with every great tenor from Caruso to Bjoerling, to say nothing of the living competition. He could better have helped his cause, and ours too, by seeking out some novel and relatively unexplored musical territory for attention.

Maestro Quadri provides craftsmanlike accompaniments, though his tempos are decidedly slow and do not compensate for the singer's inability to generate tension. The recording is adequate, but the surfaces of the review copy were rather noisy. G.M.

✓ GERARD SOUZAY: "Serenade." RACHMANINOFF: Oh Stay, My Love; When Yesterday We Met. TCHAIKOVSKY: At the Ball; Don Juan's Serenade. HAHN: Infidélité; Le Rossignol des lilas. FAURE: Sérénade toscane. DEBUSSY: Noel des enfants qui n'ont plus de maisons. LISZT: Oh! Quand je dors; Nimm' einen Strahl der Sonne; Ihr Glocken von Marling. VILLA LOBOS: Serenata. BRAGA: Engenho novo. GUARNIERI: Declaracao. BUCHARDO: Jujena. Gérard Souzay, baritone; Dalton Baldwin, piano. RCA Red Seal LSC 3082, \$5.98.

Some eight or nine years ago, Capitol released a Souzay album entitled "World of Song," in which the baritone sang folk and folk-based pieces of German, Swedish, Canadian, Auvergnese, Czech, Russian, Norwegian, Finnish, Brazilian, American, Irish, Italian, Greek, and Andalusian origin with such a marvelous feel for the languages and styles (test bands: two astonishingly idiomatic American songs) that I'm not sure it isn't the best thing that he has ever done for records.

The present disc, programmed a little along the same lines but entirely with composed material, is not consistently on that same level (and in any case, the Souzay instrument is not quite so lovely in timbre and consistent in its handling as it was then), but there are moments when that same instinct flashes, and they are enough to make the disc impossible to bypass.

First off, there is the most satisfactory recording I know of one of Debussy's greatest songs, the *Noël des enfants qui n'ont plus de maisons*. It is more often sung by women than men, presumably because the female voice can more easily simulate a child's. But the bite and strength of the song are well served by a masculine sound, and Souzay captures the flatness and purity of the child's utterances, the simplicity and directness of the feelings, in an entirely natural and spontaneous way. The result is powerful and moving. Baldwin's piano contribution is also a positive factor: regrettably, the voice is a shade underrecorded in relation to the piano—something that is not true of the recital as a whole.

Then there is a bright item called *Engenho novo*, a Brazilian popular song arranged by Ernani Braga. Here Souzay's sharp rhythmic ability and his facility

with articulation come into play, and again he gets the song to us in an entirely direct, simple way.

When one hears this sort of thing from an artist, one is all the more impatient with anything that smacks of artifice, of consciously applied color and effect. The Russian group is, by most objective standards, quite expert, but the dark coloration assumed is so obviously "put on" that it is bothersome, and the keys are too low for a lyric baritone to create any excitement with. Again, in the Hahn, Fauré, and Liszt songs, there are moments of applied breathlessness, a playing with delicacy that call attention to means rather than ends. It is the equivalent of what actors call "indicating"—the

performer telling us he knows what the feeling ought to be, rather than truly re-creating the emotional state for us. There's a lot of it going around in the world of the Aht Song.

Needless to add, there are fine things in most of the songs. *Oh! Quand je dors* is impeccably phrased, and its general mood well evoked; *Ihr Glocken von Marling*, a haunting song, is beautifully built and shaped. Baldwin is, as usual, first-rate throughout. And the repertory is fresh and varied enough to command attention in its own right.

But a back of the hand to Victor who, with this of all programs, has failed to provide texts and/or translations—only synoptic notes on the sleeve. C.L.O.

Introducing!

PHILIPS CLASSICAL IMPORTS

- INSTANT WORLDWIDE RELEASE OF LATEST RECORDINGS
- SUPERB EUROPEAN RECORDING TECHNIQUE
- FINEST QUALITY SOUND
- WORLD-RENOWNED ARTISTS
Gerard Souzay • Stephen Bishop • Colin Davis • Wolfgang Sawallisch • Quartetto Italiano • Bernard Haitink • Rafael Puyana • I Musici • Claudio Arrau • Arthur Grumiaux • Henryk Szeryng • Concertgebouw Orchestra of Amsterdam • Eugen Jochum • Maurice Gendron • Igor Markevitch • and others
- VARIED, EXCITING REPERTOIRE
Wolf: Italian Liederbuch • Brahms: Handel Variations • Mendelssohn: Elijah • Mozart: Idomeneo • Couperin: Recital • Schumann: Carnaval and Fantasy • Mahler: Symphony No. 2

The First Release features Colin Davis continuing his Berlioz Cycle with the Te Deum.



SAL 3724

Previously released—
BERLIOZ:
SYMPHONIE FANTASTIQUE
PHS 900-101

BERLIOZ: OVERTURES
PHS 900-138

BERLIOZ:
ROMEO ET JULIETTE
PHS 2-909



A Product of Mercury Record Productions, Inc. • 35 E. Wacker Drive • Chicago, Ill. 60601
CIRCLE 32 ON READER-SERVICE CARD

in brief

DEBUSSY: Nocturnes; *La Mer*. Young Girls' Chorus of the French National Radio (in Nocturnes); Orchestre de Paris, Sir John Barbirolli, cond. Angel S 36583, \$5.98.

GLIERE: *The Red Poppy*, Op. 70. S. Kalinovsky, violin; Bolshoi Theater Orchestra, Yuri Fayer, cond. Melodiya/Angel SR 40089, \$5.98.

PAGANINI: Trio for Violin, Cello, and Guitar, in D.
HAYDN: Quartet for Violin, Viola, Cello, and Guitar, in E, Op. 2, No. 2. John Williams, guitar; Alan Loveday, violin; Cecil Aronowitz, viola; Amaryllis Fleming, cello. Columbia MS 7163, \$5.98.

RAMEAU: *Pièces de clavecin en Concert*, for Flute, Cello, and Harpsichord: *Première Concert*; *Troisième Concert*. **BLAVET:** Sonatas for Flute and Harpsichord: No. 1 ("L'Henriette"); No. 4 ("La Lumagne"). Tipton Trio. Westminster WST 17157, \$4.79.

RAVEL: Sonata for Violin and Cello. **HONEGGER:** Sonatine for Violin and Cello. **VILLA LOBOS:** Choros No. 2, for Violin and Cello. Alice Schoenfeld, violin; Eleonore Schoenfeld, cello. Everest 3243, \$4.98.

TCHAIKOVSKY: Symphony No. 6, in B minor, Op. 74 ("Pathétique"). Royal Philharmonic Orchestra, Henry Lewis, cond. London Phase 4 SPC 21034, \$5.98.

VIVALDI: Concerto for Bassoon and Orchestra, in A minor. **WEBER:** Concerto for Bassoon and Orchestra, in F, Op. 75. **HUMMEL:** Concerto for Trumpet and Orchestra, in E. flat. **MOZART,** **LEOPOLD:** Concerto for Trumpet and Orchestra, in D. Henri Helaerts, bassoon; Michel Cuvit, trumpet; Orchestre de la Suisse Romande, Ernest Ansermet, cond. London CS 6603, \$5.98.

This particular coupling is already rather well represented in the catalogues and Barbirolli has very little to offer by comparison with the best of them (Boulez in *La Mer*, for instance, or Monteux in *Nocturnes*). True, his orchestra is very well recorded, with special clarity in the lowest bass regions, and there is some nice wind playing. But the tempos are erratic and often sluggish, and the textures of *La Mer* are not well realized. The "Young Girls' Choir" doesn't do badly, but given the prevailing lassitude, perhaps the "Old Girls' Choir" would have been more at home. D.H.

This recording can be recommended only to the American fans (if any) of either the conductor or the crudely propagandistic ballet itself. Fayer's 1953 version of the Suite (on Vanguard) is here augmented by the addition of three extra movements; but the coarsely emotional readings hardly make this appallingly schmaltzy music palatable. For bad measure, the harsh sonics and rough disc surfaces are quite inferior to the current Russian recording and Melodiya/Angel pressing standards. R.D.D.

Sorry to be an old grouch, but this disc is a waste of everybody's time, not the least that of the fine artists who spent good hours making it. There isn't enough musical marrow in this transcribed, early-early Haydn quartet for lute and strings (of doubtful origin, at that) or in Paganini's moonlight-and-roses sentimentality to hold the listener for five minutes, much less forty. S.F.

The Tipton Trio has a nice way with these pieces—a sense of style and pacing, and a determination to give the harpsichord its due share of the recorded sound. The flute parts are attractive enough, generally, but they remain essentially the usual baroque bill of fare, and the harpsichord's contributions lend welcome dimension. The cello plays a fairly prominent role in the Rameau works, which are decidedly the more interesting on this disc. But you won't be depressed by any of it. S.F.

The Schoenfeld sisters play with a unity of tone and purpose that almost symbolizes the blood relationship. They dig into the music with a virtuosic aggressiveness that almost takes one's breath away, yet at no time is there a hint of coarseness or lack of sensitivity in their playing. They fly through Ravel's impetuous Sonata, play up Honegger's witty Gallicisms, and toss off Villa Lobos' three-and-a-half-minute diversion enthusiastically and deftly. Everest's sound is satisfactory—rather dry in the Ravel, but otherwise OK. S.L.

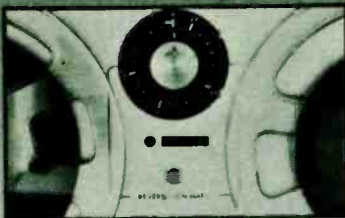
For the most part, Lewis' Tchaikovsky Sixth is a musicianly, somewhat reserved account, discreetly reproduced by Phase 4. Lewis opts for tempos that are broad, elastic, and easygoing. Moments of delicate, precise, urbane woodwind playing far outnumber those of frenzied, highstrung emotionalism from the strings, or near-raucous assaults in the brass and timpani departments. In sum, it all adds up to one of the better recorded *Pathétiques*, and one especially recommended to those who favor a cool (but not cold), mildly intellectualized, and expansively songful view of Tchaikovsky. H.G.

What London offers us here is less a memorial tribute to Ansermet than the late maestro's own tribute to two of his first-desk men. The Ansermet personality is discreetly suppressed as Messrs. Helaerts and Cuvit take the spotlight. Both musicians are competent symphonic journeymen, but without the panache of star soloists—consequently the Weber and Papa Mozart concertos suffer a bit from anemia here. The less spectacular Hummel "Holiday for Trumpet" and the engaging Vivaldi Bassoon Concerto, however, add up to disarmingly appealing performances, reinforced by deft accompaniments and a clean, un gimmicked recording. R.D.D.



ROBERTS 420XD

"COMPUTERIZED" FOR
24-HOUR PROGRAMMING



AUTOMATIC CONTROLS REVERSE (REVERSE-O-MAT) This device automatically reverses tape motion under timed sequential control.



AUTOMATIC VOLUME CONTROL (COMPUT-O-MATIC) Provides automatically adjusted sound level for perfect high fidelity recording.

PROFESSIONAL STEREO TAPE DECK

- **CROSS FIELD HEAD**... Exclusive ROBERTS feature offers amazing frequency response and perfect recording even at low-tape speeds
- **4 TAPE SPEEDS STANDARD**... 7½, 3¾ and 1⅞ ips via 3-speed electrically switched motor. 15 ips via built-in pinchwheel/capstan change
- **MAGNETIC BRAKE CONTROL**... Engineered to bring tape to an immediate stop without sag or pull. Adjusts brakes to thickness of tape
- **ALTOOMATIC DUST MINDER**... Indicates automatically dust deposits on heads with indicator lamp. Prevents loss of high-end frequency response
- **PLUS**... 4-Track Stereo/Monaural Record/Playback • Sensing Tape Reverse • Solid State • Fully Shielded Play Head for Superior S/N Ratio • Electrical Track Selector • Automatic Stop and Shut-off • Automatic Pinchwheel Release • Sound on Sound • Fine Oil-finished Walnut Cabinet • Rack Mountable • Price \$699.95

ROBERTS 420XD also available as FULL STEREO TAPE RECORDER, Model 420X • Price \$799.95

For complete specifications, write ...



The Pro Line

ROBERTS

Div. of Rheem Manufacturing Co.
Los Angeles, California 90016

repeat performance

A SELECTIVE GUIDE TO THE MONTH'S REISSUES

BACH: *Jesu, Joy of Man's Desiring; Partita No. 1, in B flat.* **BACH-KEMPF:** *Sonata for Flute and Harpsichord, in E flat: Siciliana.* **BACH-BUSONI:** *Nun komm' der Heiden Heiland; Ich ruf' zu dir, Herr Jesu Christ.* **MOZART:** *Sonata for Piano, No. 8, in A minor, K. 310.* Dinu Lipatti, piano. Odyssey 32 16 0320, \$2.98 (rechanneled stereo only) [from Columbia ML 4633, re-released in 1953].

The pathetically brief list of Dinu Lipatti recordings should always remain available, even if only in this label's mediocre rechanneled sound. (By the way, now that Odyssey no longer bothers to emblazon its jackets with the magic word "stereo," electronic or otherwise—presumably a marketing device to attract the browser who must have *ersatz* stereo—it seems rather pointless to continue this sonic defiguration.) Few other pianists play Bach on the piano with such delicate, jewellike, *détaché* precision and still maintain a poised, even singing line. The Mozart Sonata is also beautifully lyrical and proportioned, dignified and tragic. A treasurable disc despite its sonic flaws.

BELLINI: *Norma.* Maria Callas (s), Ebe Stignani (ms), Mario Filippeschi (t), Nicola Rossi-Lemeni (bs), et al.; Chorus and Orchestra of La Scala, Milan, Tullio Serafin, cond. Seraphim IC 6037, \$7.47 (three discs, mono only) [from Angel 3517, 1954].

Maria Callas' complete opera recordings have been slipping out of the catalogue one by one in recent months. Eventually, one hopes Seraphim will be able to recirculate all of them—surely Callas is among the handful of recording artists whose work should always be on hand. As with her first Lucia performance, the soprano's early Norma shows her in peak vocal condition, if not without hints of the technical problems that were to magnify over the years. So be it. Other singers have taken up the challenge of this exacting role during the past twenty years but none of them even begins to suggest the tragic hauteur, blazing intensity, and musical rightness of Callas. She was the Norma for our generation and every note she sings in this recording is an eloquent testimony to the fact.

Aside from Serafin's poised conducting, the other elements of the performance are sadly below Callas' standards, and here the stereo remake is far and away superior. Stignani was well past her prime, Filippeschi blusters through Pollione's music, and Rossi-Lemeni's woolly approximation of the pitches is

completely inadequate. The heroine's the thing here, and her less accomplished colleagues will simply have to be tolerated. This recording was reissued on Italian Odeon several years ago but Seraphim's remastering of the original fine mono sound is even cleaner and brighter.

BRITTEN: *The Prince of the Pagodas, Op. 57.* Orchestra of the Royal Opera House, Covent Garden, Benjamin Britten, cond. Stereo Treasury STS 15081/2, \$4.98 (two discs) [from London LL 1690/91, 1957].

Britten's only full-length ballet has never had much currency despite its colorful production possibilities and numerous distinctive musical passages (one wonders why the composer never bothered to excerpt a concert suite from the score). The ballet was written in 1956 after Britten had returned from a world tour, and many of the exotic instrumental touches were no doubt partially inspired by his exposure to eastern music. Lavish invention and wide-ranging stylistic diversity function as both an asset and a liability here: the ear is constantly engaged by the score's musical variety and compositional ingenuity, although the quality of the writing is sometimes wildly inconsistent and Britten's characteristic unifying devices do not seem to work as effectively here as they do in his operas. Given a properly spectacular staging though, I imagine these drawbacks would be less worrisome than on a recording—and even here the composer's theatrical flair and creative imagination at least insure a lively listening experience.

Britten's virtues as a conductor are well known: his insistence on textural clarity, springy rhythms, and supple phrasing brings the music bounding to life. The stereo version herewith makes a belated debut and its exceptionally vivid sonic properties belie the 1957 recording date.

DELIBES: *Coppelia.* Minneapolis Symphony Orchestra, Antal Dorati, cond. Wing SRW 2-19500, \$5.78 (two discs) [from Mercury OLS 9005, 1958].

DELIBES: *Sylvia.* London Symphony Orchestra, Anatole Fistoulari, cond. Wing SRW 2-19501, \$5.78 (two discs) [from Mercury OLS 9006, 1958].

Both these ballets rarely get such distinguished musical treatment in the theater from run-of-the-mill pit orchestras. Dorati's *Coppelia* has been a classic since its first release over ten years ago. Without ever being coarse or insensi-

tive, the conductor leads a performance of infectious ebullience that rids the score of all its sugary Second-Empire encrustations. It's an impressive showcase for the Minneapolis Symphony too—this orchestra truly developed into a virtuoso ensemble in Dorati's hands.

Fistoulari's *Sylvia* is a trifle less vital, but never less than elegant, graceful, and purposeful—fully in keeping with the classical period charm of the ballet itself, which is rather more subdued than its buoyant predecessor. The sound on both sets is still full and vibrant, while the pressings, unlike so many recent Philips/Mercury efforts, are flawless.

MOZART: *Arias from Le Nozze di Figaro, Don Giovanni, Die Zauberflöte, Così fan tutte, Mass in C minor, K. 427; Exsultate, jubilate, K. 165; Miserere, dove son?, K. 369.* Anna Moffo, soprano; Philharmonia Orchestra, Alceo Galliera, cond. Seraphim S 60110, \$2.49 [from Angel S 35716, 1959].

Anna Moffo has never been particularly identified with Mozart: we know her primarily in the lighter Verdi and Puccini repertoire. Not that her interests have been misdirected, but judging from this collection of Mozart arias recorded over a decade ago, here was promising territory that deserved further cultivation. I can't quite imagine how a Moffo Cherubino would turn out on stage, but on disc her singing of the two arias is fresh, musical, and well characterized. Susanna and Zerlina are more familiar quantities, and these engaging performances stand up with the best. Pamina's "*Ach, ich fühl's*" is even better—tender, feminine, and most sensitively articulated.

The nonoperatic arias on Side 2 are somewhat marred by a few thin tones up top and the music occasionally dips a bit too low for vocal comfort. Even so, Moffo's warm, lyrical, unaffected interpretations and her expert negotiation of coloratura help negate these minor flaws. Galliera's accompaniments tend to be a trifle stodgy in the operatic material but not disastrously so. On the whole, an attractive, stylish, and highly recommendable recital.

RACHMANINOFF: *Concerto for Piano and Orchestra, No. 2, in C minor, Op. 18.* **BALAKIREV:** *Islamey.* Julius Katchen, piano; London Symphony Orchestra, Georg Solti, cond. Stereo Treasury STS 15086, \$2.49 [from London CS 6064, 1958].

If your concerto collection is still without this basic item, you can hardly go wrong with Stereo Treasury's sumptuously recorded reissue. The late Julius Katchen gives a finely balanced account of the solo part: while there is plenty of passion in his gorgeously phrased presentation of the big tunes, he never indulges in weepy sentimentality. This is honest, straightforward, large-scaled, yet sensitive pianism, coupled with a bravura technique that pays off handsomely. Solti's expansive, expertly controlled accompaniment, with its glowing orchestral sonorities, also contributes to the quality of this disc. PETER G. DAVIS

These magnificent stereo receivers have one thing in common...Unbeatable Value!

75 watts*
LR-500TA
\$179.95

150 watts*
LR-1000T
\$239.95

220 watts*
LR-1500T
\$299.95

LR-1500T

"High performance and an abundance of features . . . an excellent buy on today's market."

"HIGH FIDELITY"

LR-1000T

" . . . it offers most of the refinements (and performance) typical of receivers selling for twice its price . . . clearly one of the best buys in audio."

"HI-FI STEREO REVIEW"

LR-500TA

" . . . a unit with excellent tuner characteristics . . . I suspect that Lafayette will have a great many satisfied customers."

"MODERN HI-FI & STEREO GUIDE"

If you can believe the advertising, unequalled values in stereo receivers abound everywhere. Almost every receiver ad claims to offer more of everything for the money — more power, more features, more sophisticated circuitry, better performance . . . and so on. Not that we don't do the same ourselves. But with all these claims, it's becoming harder than

ever to decide on a receiver. Who *can* you believe then? Well, we took our receivers to the experts to find out what *they* had to say. Their unbiased findings are summed up in the comments above.

Now, who do you think offers the finest value in stereo receivers?

*IHF - 1db (in accordance with the high fidelity industry's latest test procedures for rating power outputs.)

LAFAYETTE®

FREE!
1969 Catalog 690
Over 500 Pages



Featuring Everything in Electronics for

- HOME • INDUSTRY
 - LABORATORY
- from the "World's Hi-Fi & Electronics Center"

LAFAYETTE RADIO ELECTRONICS CORP.
Dept. 19089 Box 10, Syosset, N.Y. 11791

Send Me The FREE Lafayette Catalog 690 19089

Name

Address

City State Zip

CIRCLE 28 ON READER-SERVICE CARD

the lees side



Antidisestablishmentarianism

IT WOULD AMUSE me, if only it didn't make my blood run cold, to observe the way in which American industry, particularly the advertising agencies, manipulate the young. One of the denizens of Madison Avenue, a woman who still apparently retains a vestige of moral instinct, said to me: "If you only knew the half of it, it would scare you to death."

The cynicism of the entrenched old is exceeded only by the naïveté of the young, who shift direction at their elders' hidden behest with the mindless unanimity of a flock of birds.

When occasionally I turn on television, the commercials give me the creeps. It is eerie to see how quickly and surely Madison Avenue probes every new American neurosis and then exploits it. You're a young revolutionary—or think you are? Fine. They have ads for you, commercials about revolution and individualism that will make you hurry en masse—that's the significant thing, your reactions are still *mass* reactions—to the appropriate stores to buy the products.

Recently, I attended the automobile show in New York City. It was largely aimed at the young. The spiels were scattered with words like "dig" and "groovy," the thirty-year-old slang of

jazz (listen to some old Cab Calloway records) that passes for a new language among the kids today. It embarrassed me, as things terribly transparent and obvious usually do. And more: as Mark Twain said of his wife's profanity when she tried to shame him into giving it up: "You've got the words right, but the tune is wrong." The slang at the auto show was used in a way that was all awkward and crooked, and the eleven-year-old boy who was with me (or was it vice versa?) said: "Hey, that's corny." (I think it's far harder to deceive young children than adolescents.)

Everybody's into the youth thing. The *New York Times* Sunday arts section is having its fling at it. Obviously, somebody in command issued orders that they must print things of interest to the young—how about something on that, whaddya call it, rock music? And, obviously, somebody in middle management shrugged and obeyed, opening the pages of the paper to some of the most abysmal idiots ever to be paid good money for bad opinions. Even young rock fans of my acquaintance find the rock articles in the *Times* preposterous; meantime, some adults I know have given up reading the section as a result of its altered tone.

Recently, another magazine for which I occasionally write, suggested an article on a certain public figure. He's a man whose career interests me, so I said I'd do it. Then one of the editors, as if having second thoughts, said: "Yes, but will it interest our young readers?" I said: "Who gives a good goddamn?"

The manager of a radio station said to me recently: "Do you realize that half the population of the United States is under twenty-five?"

I said what should have been obvious to him: "And do you realize that if it's true, then half the population is *over* twenty-five? And of the half that's under twenty-five, probably half of those are under ten?" That's such a silly statistic—and, incidentally, not accurate. It's a projection of what is supposed to be true by 1970 or '71 or some such, and even that is now doubtful. Some demographers say that with the lowering birth rate, there is actually danger that the United States will become a land of old people.

There is a generation gap—and there always was. If left alone, it is not only healthy and normal but utterly vital to human progress. But lately, it has been calculatedly exacerbated by Madison Avenue and the media of communications, particularly the record industry. Why? It's that instinct for the jugular vein those people have. If they can convince the young that their parents are insidious squares and thereby isolate them from the influence of the experienced, they can exploit them more easily and effectively. And all too many parents, blandly and blindly pursuing material things, leave their kids to wander the intellectual streets, a prey to merchandisers who sell them material things in the guise of the spiritual.

And the kids simply don't see through it. Record companies sell them protests against war and the powers that be while at the same time, they manufacture electronic equipment for the military.

I read supposedly learned pieces in the newspapers and magazines in which "authorities" speculate on the widespread use of drugs among the young. Why has this happened? They overlook the real reason for it: those record companies and culture heroes who *told* them to use drugs. Look at the number of albums and album covers that have featured marijuana. "Tee-hee, gee-whiz, kids, look what you and we are putting over on your parents, we all smoke grass and we even put it right on the cover of our album and your square parents don't even know what's happening." The record companies' decisions were made consciously, deliberately, and for the sake of profit.

The Establishment makes money on the revolution against it. The implications hidden in this fact are awesome. The Establishment sells crowbars to the young as weapons to wreck the structure of society. They also supply night sticks to the cops with which to club the kids to the ground.

GENE LEES

Some people say Ampex recorders are heavy. They're right.

We build them that way. We have to because of our *deep-gap* heads. Our heads deliver a higher frequency response much, much longer than the others.* So we have to make *machines* that work accurately for just as long as our heads. Machines that move the tape across the heads at an exact azimuth angle for years. And keep the tape moving at an exact speed. And, to do all that, we have to build our machines *heavier*.

To keep the tape moving at an exact angle across the heads, we have to keep the heads absolutely rigid. If they move even a fraction, the angle is destroyed and you lose maximum frequency response. To keep this exact angle, we have to *die-cast* our base plate and head bridge. We can't make them out of cut metal or plastic. Die-casting gives us a rigid framework to mount the *deep-gap* heads on—so they'll stay rigid for years.

To keep the tape moving at an exact speed longer we begin with the hysteresis synchronous motor. We die-cast the

flywheel/fan to make it heavier and more perfectly balanced.

Then, we install a dual capstan drive system to insure perfectly smooth head-to-tape contact. It means we use *two* hard steel capstans—one in front of the heads and the other behind—rather than just one. Some people call this a "gimmick." But it's not. Because, our dual capstan drive eliminates the need for pressure pads. Pressure pads not only wear out your heads, but they wear on tapes too!

Then we match the dual capstan drive system with die-cast dynamically-balanced flywheels. It all works to reduce wow and flutter even more—and it works much longer.

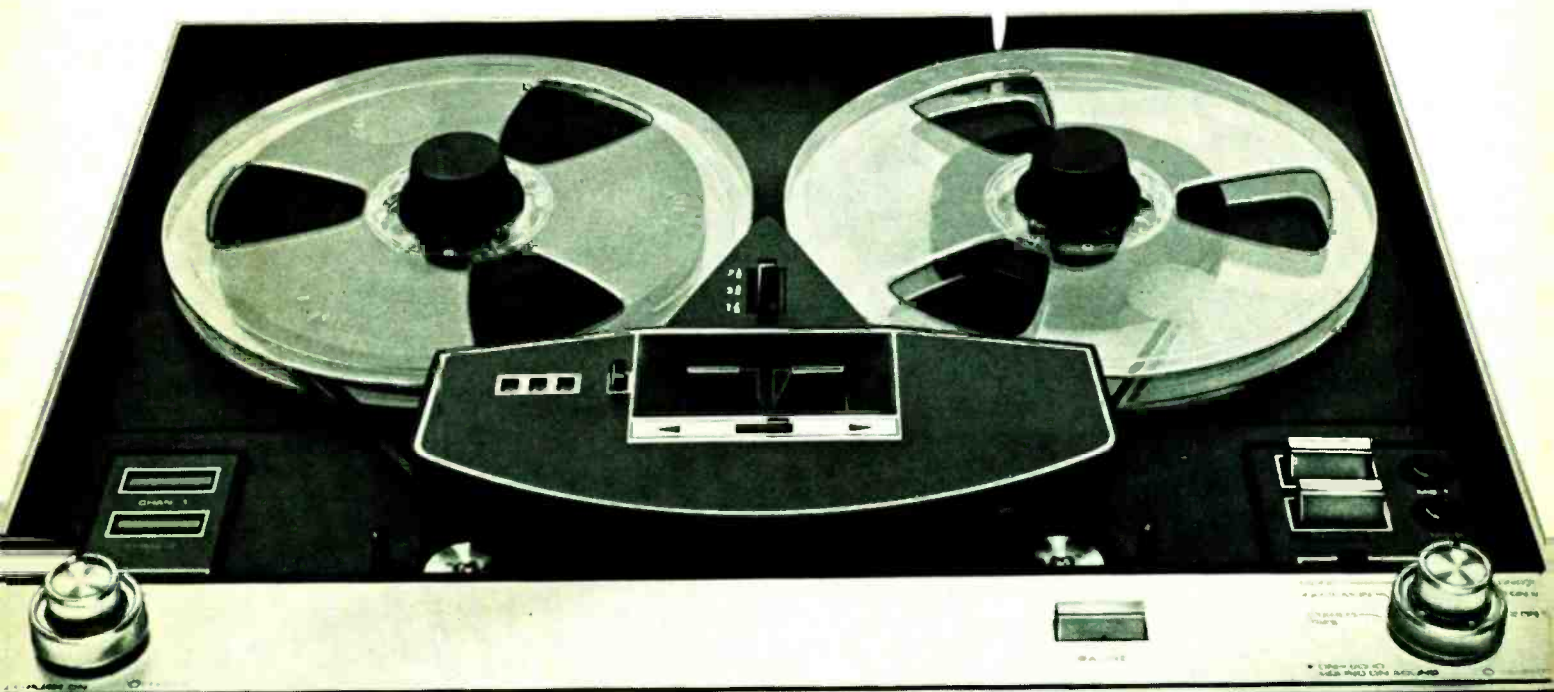
All in all, we die-cast over 1/3 of each Ampex unit's weight to make sure critical parts stay precisely aligned. Sure, it adds weight. But with heads so good, you need whole *machines* just as good. That's one reason Ampex is the *heavyweight* in the industry.

A case in point: the new Ampex 755A Stereo Deck. Handle it and hear it. We think it's the best buy on the market. You get Sound-on-Sound, Sound-with-Sound, Echo Effect, Monitor, Pause Control, 3 Deep-Gap Heads, Rigid Block Head Suspension, Dual Capstan Drive, and honest performance specs. Suggested list price \$249.95 (base included).

Write Ampex Corporation, Consumer Equipment Division, Dept. HF8, 2201 Lunt Ave., Elk Grove Village, Ill. 60007, for full-color spec sheet on the 755A and a brochure on the entire Ampex line.

AMPEX

**While warranted for three years, Ampex heads have been known to last well over twelve years, based on an average of two hours use per night, every night. See "A Message from the Heads of Ampex," in March, 1969 audio magazines.*



the lighter side

reviewed by

MORGAN AMES

CHRIS CURTIS

R. D. DARRELL

JOHN GABREE

GENE LEES

JOHN S. WILSON



symbol denotes
an exceptional recording



PEGGY LEE: *Natural Woman*. Peggy Lee, vocals; Mike Melvoin and Bobby Bryant, arr. and cond. (Everyday People; Lean On Me; Please Send Me Someone to Love; eight more.) Capitol ST 183, \$4.98.

Peggy Lee can work with any vocal fashion and flatter it without betraying herself. What other white singer, for instance, can get into Ray Charles' material on his terms as well as her own? The question, in relation to changing trends, is what kind of singer does Miss Lee feel like being? I was wondering if she would care to interpret the latest fashion, and if so, how she would define it. Now we know.


As usual, Miss Lee takes over once she decides to, singing market hits with more natural instinct than any other of our classic pop singers, including Frank Sinatra. A prime example is *Spinning Wheel* from the hit album by Blood, Sweat, and Tears (excitingly arranged here by Mike Melvoin) or Otis Redding's *Sittin' on the Dock of the Bay*. On ballads such as *Living Is Dying Without You* and Billie Holiday's classic, *Don't Explain*, Miss Lee manages by who-knows-what means to be new as well as her traditional, hypnotizing self.

Much of the album's in-the-air flavor rests on the knowing arrangements of Mike Melvoin and Bobby Bryant, both studio musician arrangers, who handle these charts with enthusiasm and craft.

There are moments in the album when Miss Lee seems to be phoning it in. Perhaps she is sighing over other days and other styles. But over-all, this supremely graced singer does her job. She always has. M.A.

DICK POWELL: *In Hollywood, 1933-1935*. Dick Powell, vocals; orchestra. (The Gold Diggers Song; Flirtation Walk; Lullaby of Broadway; twenty-six more.) Columbia C2L 44, \$9.96 (two discs, mono only).

FRANK SINATRA: *In Hollywood, 1943-1949*. Frank Sinatra, vocals; orchestra. (I Couldn't Sleep a Wink Last Night; The House I Live In; Time After Time; thirteen more.) Columbia CL 2913, \$4.98 (mono only).

FRANK SINATRA: *My Way*. Frank Sinatra, vocals; orchestra, Don Costa, arr. and cond. (Didn't We; Mrs. Robinson; If You Go Away; seven more.) Reprise 1029, \$4.98. Tape:  X 1029, \$5.95.


There is no point in getting involved with the singing on the Powell- or Sinatra-in-Hollywood discs. Powell represents the relatively vacant manner of those Thirties' vocalists who veered between "legitimate" singers and microphone stylists. He was good in the sense that he diluted the chilling formalities of the legit types and had more expression than the early mike-fed crooners. Sinatra, at the time of these recordings (1943-1949), was still essentially a band singer even though he performed prima-

rily on his own. He was, in most cases, trapped in dance band tempos and was only beginning to discover the uses of the microphone.

Otherwise, in listening to Powell versus Sinatra, one finds that movie songs in the Thirties were just as ghastly as movie songs in the Forties, but Powell got slightly better material than Sinatra. In general, Powell's backing is superior to Sinatra's simply because it is looser. The Sinatra disc starts out with three selections recorded during J. Caesar Petrillo's great contribution to American culture (the two-year ban on instrumental recording during World War II): here Sinatra is accompanied by several girls going dooby-doo-doo. Dismal. After that, some of Axel Stordahl's backings suggest a Tommy Dorsey setting, but the studio strings become stickily predominant. Powell's records, on the other hand, are leavened by some bright trumpet and saxophone solos and the bands behind him don't seem to be suffering to such an extent from hardening of the artistry.

The contemporary Sinatra on *My Way* is serviced by Don Costa, who sets up entirely different arrangements from those offered to Dick Powell or early Sinatra. This is no longer a singer trying to surface through a dreadful song or an awkward tempo. The focus now is on a singer who, knowingly and intelligently, reads a lyric. But, with the notable exception of *Yesterday*, Sinatra is plagued by voice problems. He and Costa get in each other's way sometimes—on the title song, for instance, because Sinatra can't make the big parts and Costa overwrites them. Sinatra's herky-jerk beat does not help rhythmic songs like *For Once in My Life*, although there is always the expectation that he may carry it off. He doesn't—which is not surprising. But he also misses on the more relaxed pieces—*Watch What Happens, If You Go Away*—and that is surprising. This is basically because a cold, shriveled quality coats his voice, a quality which, at faster tempos, is part of the arrogance that once contributed to his appeal. Now, however, it seems to have dried up and turned to ashes in his mouth. J.S.W.



JONI MITCHELL: *Clouds*. Joni Mitchell, vocals and guitar. (Tin Angel; I Don't Know Where I Stand; Roses Blue; seven more.) Reprise RS 6341, \$4.98. Tape:  X 6341, \$5.95.

For a self-contained artist such as young Canadian Joni Mitchell—that is, one who carries the full weight of writing, singing, and playing—a second album is particularly crucial. People who have recognized the promise of the first album wait to see what happens the second time out. In most such cases, the second try is disappointing, such as with Leonard Cohen's recent set.

Miss Mitchell's second album is, in

Incomparable...



Heathkit® AR-15 AM-FM Stereo Receiver

Dozens of new stereo receivers debut every year and all claim simultaneous occupation of that singular pinnacle — perfection. Admittedly, some of the very expensive receivers are good . . . at the time of their introduction. Few manufacturers would have the confidence to suggest that the same product still retains its grasp on perfection two years later.

We do.

Heath introduced the AR-15 almost two years ago, and we still advertise it as "Incomparable" . . . for the simple reason that it still is. It is so undeniably advanced that others have just recently begun to adopt some of the features Heath innovated two years ago . . . the crystal filter/integrated circuit combinations that deliver ideal selectivity and never require alignment . . . the massive 150 watt amplifier with its superb frequency response and ultra-low IM and harmonic distortion . . . the use of *two* accurate tuning meters for exact station selection . . . the readily accessible, but hidden secondary controls . . . the elaborate noise-operated squelch circuit that quiets between-station noise before you hear it. Many have tried, but no one has succeeded in designing a receiver with all the performance, features and value of the Heathkit AR-15.

In the next column are some of the specifications that have made the Heathkit AR-15 the world's fastest selling, most highly praised AM-FM Stereo Receiver in the history of the industry. Every leading audio critic, every major electronics editor, leading consumer testing labs and thousands of owners agree that the AR-15 represents the ultimate available today in a solid-state receiver. Compare these specifications with those of other receivers — compare the prices — compare the critical analyses made by the experts. You'll find that the Heathkit AR-15 is, in a word, incomparable.

Kit AR-15, (less cabinet), 34 lbs. \$339.95*
 Assembled ARW-15, (less cabinet), 34 lbs. \$525.00*
 Assembled AE-16, optional walnut cabinet, 10 lbs. \$24.95*

FREE! Heathkit Catalog

Now with more kits, more color. Fully describes these along with over 300 kits for stereo/hi-fi, color TV, electronic organs, guitar amplifiers, amateur radio, marine, educational, CB, home & hobby. Mail coupon or write Heath Company, Benton Harbor, Michigan 49022.

AR-15 SPECIFICATIONS

AMPLIFIER:

Continuous Power Output 100 watts into 8 ohms (50 watts/channel)
IHF power output 150 watts into 8 ohms (75 watts/channel)
Frequency Response +0, -1 dB, 6 Hz to 50 kHz
THD (full power output on both channels) Less than .5% from 20 Hz - 20 kHz
 Less than .2% @ 1 kHz
IM Distortion Less than .5% (full output, both channels)
 Less than .2% (1 watt output)
Phono Input Sensitivity 2.2 mV (overload 155 mV)

FM:

Sensitivity Less than 1.8 uV
Volume Sensitivity Below measurable level
Selectivity Better than 70 dB
Image Rejection Better than 90 dB
IF Rejection Better than 90 dB
Capture Ratio Better than 1.5 dB
THD .5% or less
IM Distortion .5% or less
Spurious Rejection Better than 100 dB

FM Stereo:

Separation 40 dB or greater @ middle frequencies
 30 dB or greater @ 50 Hz
 25 dB or greater @ 10 kHz
 20 dB or greater @ 15 kHz
Frequency Response ± 1 dB 20 Hz to 15 kHz
THD 1% or less @ 1 kHz with 100% modulation
19 kHz & 38 kHz Suppression 55 dB or greater
SCA Suppression 50 dB



HEATH COMPANY, Dept. 8-18
 Benton Harbor, Michigan 49022

a Schlumberger subsidiary

Enclosed is \$ _____ plus shipping charges.

Please send _____ (quantity & model)

Please send FREE Heathkit Catalog.

Name _____

Address _____

City _____

State _____

Zip _____

Prices & specifications subject to change without notice.
 *Mail order prices; F.O.B. factory.

HF-223R

CIRCLE 22 ON READER-SERVICE CARD

every way, a shining extension of the first. She made her task even more treacherous by using the same format: working unaccompanied, so that songs, voice, and guitar playing must stand or fall on their own merits, unsupported. In all cases, she stands.

Miss Mitchell's wide-ranged voice is pure and ethereal, but warm as summer earth. Her unorthodox guitar tunings and intricate arrangements complement the intensity of her voice.

While all of this is enough to denote profound talent, for Miss Mitchell it is only the platform from which she expresses the most fine-grained of her talents: her songs. As with the first album, each is the product of an inquisitive mind, each is filled with jeweled lines and thoughts. Miss Mitchell succeeds, where so many of her contemporaries fail, in weaving imageries into songs instead of fragments that pretend to be songs. It is not quite an optimistic talent; neither is it completely dark.

Miss Mitchell has included a definitive reading of her hit, *Both Sides Now*, with these memorable lines: "I've looked at love from both sides now/From give and take and still somehow/It's love's illusions I recall/I really don't know love at all."

Joni Mitchell reminds us what the music industry should be all about. Such reminders are pitifully rare, and dear. Buy the album. M.A.

THE ILLINOIS SPEED PRESS. Vocal group with rhythm accompaniment. (Be a Woman; Free Ride; Pay the Price; Beauty; six more.) Columbia CS 9792, \$4.98.

AORTA: Vocal group with rhythm accompaniment. (Strange; Heart Attack; What's in My Mind's Eye; eleven more.) Columbia CS 9785, \$4.98.

Somehow, everything wrong with rock music today has been carefully represented on these two albums. The clumsy musicianship, the tired chord progressions, the slipshod and out-of-tune singing, the threadbare vocal harmony, the cliché guitar riffs, bad lyrics that usually manage to allude self-consciously to fornication or getting high, the corny use of electronic distortion, the boring pretentiousness—it's all amazingly here, complete with contrived names and gim-crack record jackets. It all must have taken a lot of time, effort, and money.

The Illinois Speed Press is a perfect example of a burgeoning phenomenon called "ego-rock" (the phrase was coined by folksinger Tim Buckley). The listener can distinguish ego-rock from other types of rock mainly by the lead singer, who sings meaningless lyrics in an involved, meaningful way, and by the lead guitarist, who enjoys his own playing so much he wants to hear it at top volume, modified by all the stale Clapton/Hendrix distortion effects. Fans of ego-rock like to call it "underground music."

At best, The Illinois Speed Press sound

like a cheap imitation of Moby Grape or the now defunct Buffalo Springfield. They have the raw energy, but they lack the musicianship—and also the life and warmth—of these other groups. Save perhaps for one song, the album is monotonous and annoying.

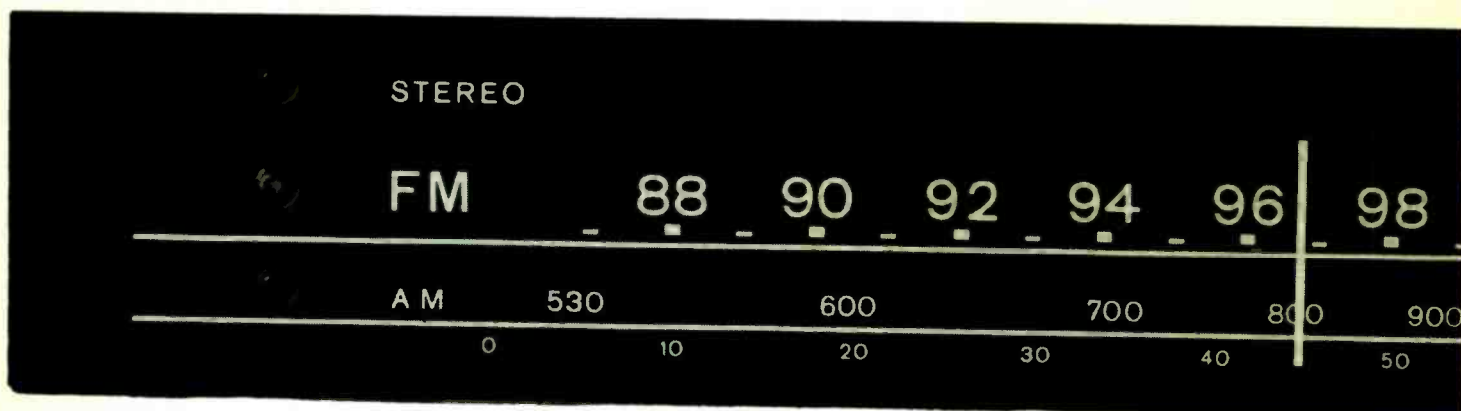
The Illinois Speed Press is bad, but I'm afraid Aorta gets the booby prize. It's trivial nonsense of the lowest order. The "theme" of the album—"it's your main vein"—is set forth on four separate tracks, *Main Vein I*, *Main Vein II*, *Main Vein III*, and *Main Vein IV*. Between them, "it's your main vein" is sung thirty-six times, regardless of the fact that the aorta is not the main vein but the main artery. But why should that stop them? After all, main artery doesn't even rhyme. C.C.



LALO SCHIFRIN: *Mannix*. Music from the score of the television series. Orchestra, Lalo Schifrin, cond. ABC Paramount PAS 5004, \$4.98.

It is not because Lalo Schifrin is a friend that I like his music. He's a friend because I like his music. A few years ago, I had misgivings about him as a composer. A lot of his music seemed needlessly complex, busy.

Hollywood ruins a lot of talent. It seems to have purified Lalo's. His tech-



Try the Sony station countdown test

CIRCLE 45 ON READER-SERVICE CARD

nique as an orchestrator, always formidable, has grown. But his melodic thinking has become simpler, more direct. Combine sophistication with simplicity, and you get formidable results.

This recording, drawn from music he wrote for the *Mannix* television series, is built on that combination. Not pinned in anyway to its TV origins (all the material was recorded afresh), it is a jazz-pop album full of little delights—the title theme of the show, for example, which swings happily in three; a lovely rock-rooted ballad (Lalo calls this kind of rhythm “bossa rock”) titled *Beyond the Shadow of Today*; an amusing, rhythmically eccentric track called *The Girl Who Came in With the Tide*.

This is one of the most listenable and enjoyable albums of recent months. G.L.

JOHN HARTFORD. John Hartford, vocals and rhythm accompaniments; Al Capps, arr. (*The Collector*; *The Wart*; *Railroad Street*; eleven more.) RCA Victor LSP 4156, \$4.98.

Though *Gentle On My Mind* is still my favorite John Hartford song, there are several in his new album to rival it. Among them are *I've Heard That Tear-stained Monologue You Do There by the Door Before You Go*, in which Hartford captures in detail that “I’ve been here before” feeling familiar to anyone who keeps falling in love with the wrong people. *The Poor Old Prurient*

Interest Blues humorously begs for mercy from the aggressive onslaught of sensuality presently going on in the arts. “I’m just an ‘Orphan of World War Two,’ a parent of World War Three” is a scathing protest song. Included is one of Hartford’s more successful love songs, with the pretty lines: “I Didn’t Know the World Would Last This Long/I didn’t know I’d ever sing this song/I didn’t know how right I could be wrong. . .”

Hartford simply cannot write a melody line. His apologists insist that he wouldn’t be who he is if he wrote differently. Right, but also wrong. Not one of his songs would lose a thing through more musical interest instead of the same dull one-note strings. Fortunately, charm is maintained without tunefulness.

Nor is Hartford much of a singer or instrumentalist. Of the several instruments he plays here (sitar, guitar, fiddle), the only one for which he has a genuine flair is the banjo.

In the end, the thing that makes Hartford’s talent touching is his poetic, grass-roots ability to boil complex ideas and situations down to their simplest, often saddest common denominators. This may be his best album yet. M.A.

THE CHICAGO TRANSIT AUTHORITY. The Chicago Transit Authority, rock septet. (*Questions 67 and 68*; *Free Form Guitar*; *South California Purples*; *I’m A Man*; seven more.) Columbia GP 8,

\$5.98 (two discs). Tape: ●● HC 1203/4 3 3/4 ips, \$6.98 each; ● 1810 0726/28, \$6.98 each.

JULIE DRISCOLL WITH BRIAN AUGER AND THE TRINITY: Jools and Brian. Julie Driscoll, vocals; Brian Auger, vocals and organ; rhythm accompaniment. (*I Know You Love Me Not*; *Kiko*; *I Didn’t Want to Have to Do It*; *Fool Killer*; *Don’t Do It No More*; six more.) Capitol DT 136, \$4.98.

FORD THEATRE: Presents “*Time Changes*.” Rock quintet with instrumental assistance. (*That’s My Girl*; *Wake Up in the Morning*; *Crash*; *Back to Philadelphia (Again)*; *Clifford’s Dilemma*; *I Feel Uncertain*; nine more.) ABC S 681, \$4.98.

Rock’s strengths are immediacy, honesty, and directness, both in medium and in message. But since the release of *Sgt. Pepper*, rock has had to bear the heavy burden of being art as well as entertainment, and the air has since been filled with attendant bullfeathers. The draggiest experiments have tried to fuse rock with “serious” music (jazz and classical); not that this isn’t basically a good idea, but there are so few groups with the proficiency to handle it that most of the results come over like lukewarm Muzak.

The three groups at hand are all into serious rock, but fortunately not to the point where they lose their sense of humor or forget that they are primarily entertainers. For example, *Time Changes*,



Start at 88 MHz on the nine-inch long dial of the Sony 6060 and tune your way slowly to 108 MHz. Stations you were never able to enjoy before will pop out all along the dial. And when you tune to 96.3, you'll hear the station that is broadcasting on 96.3. That's how precisely the dial is calibrated.

But there's more to the 6060 than just logging stations. It's how they sound once you get them. If it's a stereo station, the music is rich and full. Strong stations won't overpower weak ones. Adjacent stations don't overlap. And the same magnificent FM reception you hear today, you'll hear years from now. Sony solid-state i.f. filters make sure of this. They never need to be realigned.

The Sony 6060 is a superb performer: FM stereo, FM and AM broadcasts, records and tapes. Here's why: 110 watts IHF power into 8 ohms; distortion, less than 0.2% at rated output; sensitivity, 1.8 μ V; selectivity, 80 dB; capture ratio, 1.5 dB and spurious signal rejection, 90 dB.

A host of conveniences enhance your pleasure: automatic stereo reception; zero-center tuning meter; front panel headphone jack; switches for tape monitoring, muting, speaker selection, tape or aux. input, loudness that works.

Next time you visit your Hi-Fi dealer, take a trip from 88 MHz to 108 MHz. You'll make some delightful discoveries along the way. Sony 6060, \$399.50 suggested list. Other Sony receivers from \$279.50 to \$699.50. Sony Corporation of America, 47-47 Van Dam St., Long Island City, N.Y. 11101.

SONY® 6060 STEREO RECEIVER

CIRCLE 45 ON READER-SERVICE CARD

get the
**NEWS
FREE!**



McIntosh
MC 2505

Solid State Power Amplifier

The new McIntosh 36 page catalog gives you all the details on the new McIntosh solid state equipment. In addition, you'll receive absolutely free a complete up-to-date FM Station Directory.

SEND TODAY

McIntosh

McIntosh Lab. Inc.
2 Chambers St. Dept. A-8
Binghamton, N. Y. 13903

Send **FREE CATALOG** and **DIRECTORY**

NAME _____

ADDRESS _____

CITY _____

STATE _____ ZIP _____

CIRCLE 31 ON READER-SERVICE CARD

Ford Theatre's second excursion into symphonic rock (I don't know what else to call it), is subtitled "A New Musical." *Hair* it isn't, need I say (it isn't any kind of musical at all—just some pleasant little songs strung together by a tenuous plot line); but the LP does feature some good old-fashioned rock-and-rolling set off against passages of woolly strings. Ford Theatre comes across as a bunch of kids fooling around with musical forms, and there are moments when it is charming. To tell the truth, though, I hope they get off this kick and that their next album presents them just playing, unassisted, a dozen good songs. Who knows, it might start a trend.

The Chicago Transit Authority occasionally sounds like the Rascals singing with Blood, Sweat, and Tears, but the CTA is a much better group than either of its progenitors. In the first place, unlike Blood, Sweat, and Tears, the septet is not shackled by pseudo big-band arrangements, and the soloists are allowed to stretch out (it's a good band all around, but guitarist Terry Kath and trombonist James Pankow are tops). As vocalists, though r & b derived, they are far less imitative than the Rascals. Pankow's arrangements and the compositions of Kath, Pankow, and especially keyboardist Robert Lamm provide the proper scaffolding for the group's explorations. The CTA is a group to watch.

Brian Auger has a name among British pop fans as a jazz-oriented organist whose work is based more on fury than sound. Julie Driscoll is Britain's pop personality of the year—not only for her unusual Vogue-model looks, weird manner, and freaky clothes, but also because she can really sing. Auger and the Trinity (a trio) have been together for some time and Capitol has chosen to release some old tapes of the group alone and, on five cuts with Miss Driscoll, to celebrate the signing of the whole crowd by Atlantic. There is a two-LP set due soon from Atlantic, but in the meantime there are some nice things happening on *Jools and Brian*, especially when Miss Driscoll is cooking. Auger and his group can be heard to best advantage on the instrumentals, especially *Green Onions*; but since rock is pre-eminently music for vocalists, the instrumental tracks don't really stand up all that well. *Jools and Brian* runs interesting if not very deep—what I have heard on an advance pressing of the Atlantic set indicates that it will be much better. I should add that if they come your way for concerts, see them: they are the best and most stylish new stage act in years. J.G.

ERIC BURDON AND THE ANIMALS: *Love Is*. Eric Burdon, lead vocals; Zoot Money, keyboard, bass guitar, and vocals; John Weider and Andy Summers, guitars and vocals; Barry Jenkins, percussion and vocals. (River Deep Mountain High; I'm an Animal; Ring of Fire; To Love Somebody; five more.) M-G-M SE 4591/2, \$9.58 (two discs). Tape: 4591, 3 3/4 ips, \$9.95 (double-play); 84591, \$9.95 (double-play); 54591/2, \$5.95 each.

The Animals rode in on the first wave

of the British invasion. They are one of the few groups to have lasted down to the present, in large measure because of Eric Burdon's fine work as lead singer. In the early days, Burdon brought a healthy respect for urban blues singing to his popularizations and plagiarisms. Somehow, Burdon was seduced by the rock-as-art high pressuring of the last few seasons and much of his recent work has been paradigmatic of the worst tendencies in rock—some of it so bad that I'm tempted to say that he had it *Ar&S*-backward. Be that as it may, it is a pleasure to report that Burdon and the Animals are back in their groove on *Love Is*, a two-LP set that Burdon has since announced marks his retirement from rock in favor of the movies.

There are only eight or nine cuts (depending on how you count), giving the band plenty of room to stretch out. Three tunes—*River Deep Mountain High*, *Colored Rain*, and *To Love Somebody*—are, or shortly will become, rock classics. Burdon offers a painfully expressive re-evaluation of Johnny Cash's *Ring of Fire*, and his own *I'm Dying (Or Am I)*, despite somewhat silly lyrics, is a good rock song and is well performed here. *Madman/Gemini* is a medley (twenty-eight minutes and forty-five seconds' worth) that gives these five polished rock musicians a chance to show off (the performance disintegrates at one point into an electronic mishmash, but considering the bogs Burdon has led us through lately, we can be grateful it is only a momentary lapse). It is sometimes argued that Burdon can't carry a tune. Actually, his voice has a wooden quality that sometimes gives him pitch problems, but he has so overcome these handicaps that he often produces extremely evocative performances (such as his version here of a harsh blues ballad, *As the Years Go Passing By*). The only failure on the set is *I'm an Animal*, a lousy song.

The Animals gain from the addition of Zoot Money, a musician of some underground renown, and both guitarists are as good as they have ever been. The band handled its own producing, mixing, etc., to good effect. This is a relaxed collection of hard rock by some people who are masters at it. J.G.

SAMMY DAVIS, Jr.: *I've Gotta Be Me*. Sammy Davis, Jr., vocals; Richard Wess, H. B. Barnum, and J. J. Johnson, arr. (Here I'll Stay; Sweet November; I'm a Brass Band; seven more.) Reprise RS 6324, \$4.79.

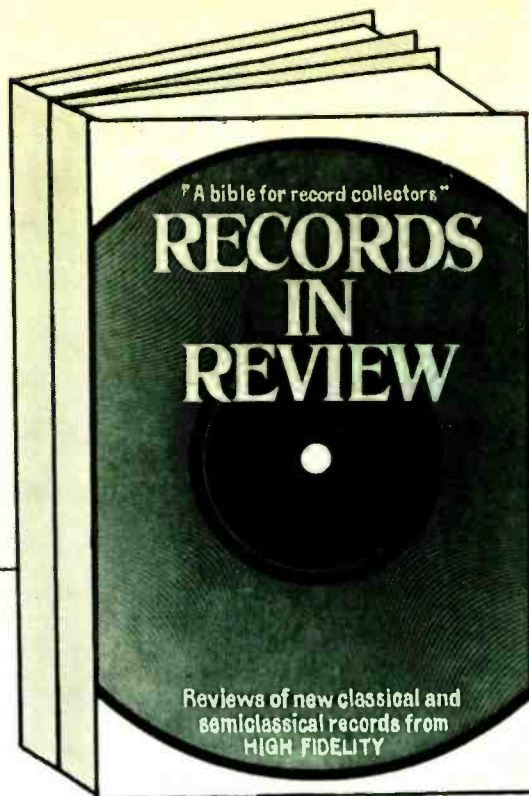
Sammy Davis, Jr. seems to have a hit on *I've Gotta Be Me*, the single for which this album is titled. The song itself, by Walter Marks from *Golden Rainbow*, isn't bad. The arrangement is commercial (that means deliberately bad), complete with deafening drums and cymbals.

It's always depressing when an artist like Davis has a hit of this sort. It means we'll have to put up with a lot of similar trash from him for awhile. With a couple of exceptions, the album is all trivia and dull, brassy orchestrations. It hurts to hear Davis give it his all, but then, he rarely gives less than that.

Eventually, Davis will make a return to musicality. Until then, forget it. M.A.

HIGH FIDELITY MAGAZINE

THIS YEAR, RECORDS IN REVIEW MAKES A DOUBLE DEBUT



Coming August 10: two handsome volumes of reviews from HIGH FIDELITY.

In each convenient book you'll find hundreds of current reviews of stereo and mono records, reviews of classical and semi-classical music exclusively, to help you build a truly distinguished collection of the music you enjoy most.

Complete and authoritative, the kind of standard reference work that gains in value with the passage of time, RECORDS IN REVIEW includes such noted critics as Nathan Broder, Alfred Frankenstein, and Harris Goldsmith—reviewers who stand high in their fields. Composition, performance, fidelity are discussed in detail; new recordings compared with earlier releases.

To best aid you in record selection, reviews are

organized alphabetically by composer, for quick, easy reference. Frequently recorded composers are further sub-divided by such categories as Chamber Music and Vocal Music. And, there is a special section on Recitals and Miscellany, followed by an Index of Performers.

With so many records being issued each year, a reliable source of information is a necessity. What better source than reviews from the magazine that has been called "a bible for record collectors"!

Reserve your copies of RECORDS IN REVIEW today. Use coupon below, or write:

Wyeth Press, 2160 Patterson Street, Cincinnati, Ohio 45214

1489

Wyeth Press
2160 Patterson Street
Cincinnati, Ohio 45214

Please reserve the following copies of
RECORDS IN REVIEW:

- Thirteenth Annual @ \$9.95
- Fourteenth Annual @ \$9.95
- Bill when shipped, plus mailing charges.
- I enclose payment (check or M.O. only). Publisher pays mailing costs. Include sales tax where applicable.

Name _____

Address _____

City _____

State _____ Zip _____

WE CAN SELL FOR LESS

Nationally Advertised Brands

- Hi-Fi Stereo Components
- Tape Recorders
- Record Changers
- Home & Car Stereo Tapes
- Speaker Systems
- Radio & TV Sets
- Electronic Equipment

BRAND NEW AND FULLY GUARANTEED

WE CAN SAVE YOU MONEY

SEND: for FREE Listing
of 1000's of items ...

LOWEST PRICES ANYWHERE!

• Factory Sealed Units • Fast Service

AUDIO Sales

2745 ERIE BLVD. EAST
SYRACUSE, NEW YORK 13224

CIRCLE 5 ON READER-SERVICE CARD

DISCOUNTS



SELLING HI-FI
NATION-WIDE
WORLD
WIDE
SINCE
1948

COMPONENTS • RECORDERS
KITS • SPEAKER SYSTEMS • TAPE

- New Lower Prices
- Same Day Reply To Your Inquiry
- Mfrs. Sealed Cartons
- Double Boxed Where Possible
- Fast, Insured Shipments
- Package Deals Save You More
- Franchised Distributors for Over 50 Mfrs.
- Open Monday thru Saturday
- Free Parking at Door
- Phones: N.Y.C. (212) 369-6212
Danbury, Conn. (203) 775-2562

WRITE FOR SPECIALS VISIT
OUR SHOWROOM/WAREHOUSE

CARSTON Studios

R.F.D. #3 — ROUTE 7
BROOKFIELD, CONN. 06804

CIRCLE 9 ON READER-SERVICE CARD

jazz

LOIS DELANO: *The Music of Joe Jordan.* Lois Delano, piano. (Double Fudge; Nappy Lee; Pekin Rag; ten more.) Arpeggio 1205, \$5.00 (Arpeggio Records, P.O. Box 125, Weston, Ontario, Canada).

THE NEW ORLEANS RAGTIME ORCHESTRA. (Original Rags; Grace and Beauty; Creole Belles; seven more.) Pearl 7, \$5.00 (Pearl Records, 821 Maple Ave., Salisbury, N.C.).

TONY PARENTI: *Ragtime.* Ragtimers: Wild Bill Davison, cornet; Jimmy Archey, trombone; Tony Parenti, clarinet; Ralph Sutton, piano; Danny Barker, banjo; Cyrus St. Clair, tuba; Baby Dodds, drums. (Sunflower Slow Drag; Grace and Beauty; Swipsey Cakewalk; three more.) Ragpickers: Tony Parenti, clarinet; Ralph Sutton, piano; George Wettling, drums. (Entertainers Rag; Cataract Rag; four more.) Jazzology 15, \$5.98 (P.O. Box 748, Columbia, S.C.).

THEY ALL PLAY RAGTIME. Max Morath, Donald Ashwander, Tom Shea, John Arpin, Joseph F. Lamb, Peter Lundberg, and Trebor Jay Tichenor. (Pan-Am Rag; Calliope Rag; Silver Rocket, nine more.) Jazzology 52, \$5.98 (P.O. Box 748, Columbia, S.C.).

These four discs represent an unusually broad range of approaches to ragtime—quite a feast for rag enthusiasts. Not *haute cuisine*, to be sure, but good family-style cooking.

The Lois Delano set offers a contemporary pianist playing the works of a composer from the classic rag era, Joe Jordan. *They All Play Ragtime* features several different contemporary pianists, playing both their own compositions and a few from the ragtime era. Tony

Parenti's disc is divided between Parenti's jazz band versions of rags and his trio treatments. And the New Orleans Ragtime Orchestra plays orchestrations of piano rags from the library of the late John Robichaux, the New Orleans violinist and band leader.

The performances by the New Orleans Ragtime Orchestra are easily the most fascinating of the four sets. Although the annotation is rather vague, it is implied that the orchestrations used by the Ragtime Orchestra are the stock arrangements from the famous "red back book of rags"—arrangements which Bunk Johnson insisted should be played as written because, he said, "they are hot as written." To the contemporary ear, these performances—with violin or violin-and-clarinet playing the lead backed by cello, trombone, cornet, and rhythm section (again, the annotation is vague)—may not seem "hot." But they do swing with a stately grace that has a strong period charm.

The orchestra was organized in New Orleans by Lars Edegran, a young Swedish pianist, but again, the exasperating annotation gives us no information on the other musicians. I have no idea how closely these contemporary musicians convey the feeling of the bands that originally played these orchestrations. I imagine that a group of contemporary musicians playing stock arrangements from the Swing Era would miss quite a bit of the flavor. Certainly, records by such groups as A. J. Piron's Orchestra in 1923 and the more recent Love-Jiles Ragtime Band in 1960 are more openly jazz-oriented than the New Orleans Ragtime Orchestra. But barring these quibbles about authenticity (and an occasional clam), the set is delightful. Oddly enough, in view of the fact that this music became dated more than fifty years ago, it has a remarkably fresh sound.

Tony Parenti's seven-piece Ragtimers, recording in 1947, give several classic rags an orchestral treatment closer to the vein of the Original Dixieland Jazz Band and other small groups of that period when jazz was emerging from ragtime. These performances are further removed from ragtime by the highly individual sound of Wild Bill Davison's cornet. Parenti's bubbling clarinet gets closer to the real ragtime idiom in his trio selections recorded in 1949 with Ralph Sutton (piano) and George Wettling (drums).

Joe Jordan was a prolific composer, arranger, and band leader in the first two decades of this century; he also was musical director of the Pekin Theater in Chicago, arranger and assistant conductor for Jim Europe's band, and a composer for Florenz Ziegfeld. The Jordan pieces that Miss Delano plays—a mixture of piano rags and pieces that were originally band compositions or songs—are notably melodic and lively. The best known is *That Teasin' Rag* which the Original Dixieland Jazz Band played as *Original Dixieland One Step*. Miss Delano, a pupil of Jordan, has an enthusiastic and positive approach which suits most of the pieces quite well, although a more judicious use of dynamics might have helped.

"Ragtime redivivus!" Rudi Blesh hope-

Classified Advertising

Classified Rates: 60¢ per word per insertion; \$6 minimum per ad, noncommissionable, payable in advance. Initials, street address and city and state must be counted. No charge for zip codes. No dealer or manufacturer advertising allowed. Deadline: 5th of 2nd month preceding date of issue. Mail classified advertisements to: Classified Advertising Dept., High Fidelity, 165 West 46th Street, New York, N.Y. 10036.

Duo-Art Pipe Organ Rolls sought for Aeolian residence organ. C. Ross, 1069 Beach, Victoria, B. C., Canada.

WANTED: E.V. Marquis of Aristocrat enclosure. Walnut. Factory Assembled. Will pay \$100 plus express. J.E. Smaltz, 15030 Westover Rd., Elm Grove, Wisconsin 53122.

fully cries in the notes for his collection, *They All Play Ragtime*, by six contemporary rag men and one recent one (the late Joseph Lamb). The emphasis is on original works by the performers, although James Scott, Tom Turpin, and Arthur Marshall are also represented. The playing varies—some of it is rather static, but John Arpin is dependably light and airy, Max Morath has the assurance of an old pro, and Donald Ashwander, whose work is new to me, is most impressive, particularly on his own lilting *Friday Night*. J.S.W.

WINGY MANONE: Volume One. (Limehouse Blues; Sweet Lorraine; Blue Lou; twelve more.) RCA Victor LPV 563, \$4.98 (mono only).

If brashness were all, Wingy Manone would be one of the greatest of jazzmen. Singing and playing trumpet in a manner patterned on Louis Armstrong—but with much more limited skills—Manone has left his mark on jazz more as a comedian than as a musician. Yet he had his moments. His biggest moment, his recording of *Ile of Capri*, was made for Vocalion and consequently does not figure in this Victor collection. But in the wake of *Capri* and during the late Thirties when these recordings were made, he played some good rough-and-tumble jazz, helped by several excellent sidemen (Chu Berry, Matty Matlock, Joe Marsala, Eddie Miller), despite some unprepossessing material. This is a lively, jivey set with some strong Chu Berry solos and good glimpses of Matlock and Joe Marsala (playing tenor). Wingy was at his best pushing an ensemble along, and the ensemble sections on these pieces invariably have a lot of punch. J.S.W.

HOT PIANOS: 1926-1940. Jelly Roll Morton (Climax Rag; Finger Buster; Creepy Feeling; Honky Tonk Music; Winin' Boy.) Montana Taylor (Whoop and Holler Stomp; Hayride Stomp). Fats Waller (with Carolina Johnson: Ain't Got Nobody to Grind My Coffee; Mama's Losin' a Mighty Good Chance; with Maude Mills: Anything That Happens Ju t Pleases Me; My Old Daddy's Got a Brand New Way to Love; with Alberta Hunter: I'm Goin' to See My Ma). Cow Cow Davenport (Back in the

Alley; Mooch Piddle). Historical 29, \$4.98 (Historical Records Inc., Box 4204, Bergen Station, Jersey City, N.J. 07304).

Its always a pleasure to hear well-recorded Jelly Roll Morton. This delightful collection includes an unissued take of Morton's Bluebird *Climax Rag* with a strong Morton piano solo: three relatively obscure piano solos recorded for the Jazz Man label in 1938, when Jelly's fingers were functioning well (brilliantly on *Finger Buster*); and a 1940 air shot of Jelly doing *Winin' Boy*. The five Waller selections are all accompaniments, four on piano and one on pipe organ. The latter actually focuses more on Waller (he opens with a solo chorus) than on the singer, Alberta Hunter; it shows what Fats could do with this unwieldy instrument when he had the opportunity. J.S.W.



JAMES TAYLOR. James Taylor, vocals and guitars; rhythm accompaniment; Richard Hewson, arr. (Don't Talk Now; Sunshine Sunshine; Something in the Way She Moves; Carolina in My Mind; Night Owl; Rainy Day Man; six more.) Apple SKAO 3352, \$4.79.

This is an exceptional album, and I'm glad I didn't get around to reviewing it last month when I'd planned to. If I had I would only have said it was good, but several weeks of additional listening time have increased my affection; familiarity, needless to say, usually has the opposite effect.

James Taylor is one of the early releases from the Beatles' Apple Records. It features the American singer/songwriter backed up by the excellent support of producer Peter Asher (formerly of Peter and Gordon) and arranger Richard Hewson. Taylor has contributed all the songs but one, and most of them are excellent in a sort of urban folk mode that reminds me of both Joni Mitchell and Steve Gillette. Both Taylor and Hewson seem like very gentle men and the album is so mild that it takes several listenings to discover how much is going on. The tunes vary considerably in mood and musical complexity and Asher has chosen settings ranging from

ARE YOU CURIOUS (YELLOW)?

Import heads cost the OEM from 25¢ to \$3.00, and with enough equalization boost can make them sound at least mediocre — if you don't mind hiss.

Notice that the quality decks and recorders have American-made heads installed.

Wonder why?

Ask the leading manufacturers. Chances are they are using Michigan Magnetics heads. Curiously enough, they have a reason.

MICHIGAN MAGNETICS

CIRCLE 33 ON READER-SERVICE CARD

HI-FI COMPONENTS TAPE RECORDERS

TAPES, ACCESSORIES
SLEEP LEARN KITS
MERITAPE

SAVE MONEY

- LOWEST PRICES
- INTEGRITY • SERVICE
- FRANCHISED DISTRIBUTORS

WRITE FOR OUR VERY LOW PACKAGE QUOTATIONS
Nationally Advertised Brands
Factory Sealed Cartons

Write for **FREE CATALOG**
Visit Our Showrooms

DRESSNER

1523-K JERICHO TPKE.
NEW HYDE PARK, N. Y.
11040

CIRCLE 18 ON READER-SERVICE CARD

LOW PRICES

Stereo Corporation is one of America's largest wholesale franchised distributors. All merchandise shipped same day from our warehouse, fully insured in factory sealed cartons. Our one aim is your complete satisfaction, — merchandise-wise, price-wise! From HI-FI components to complete stereo systems, if it's nationally advertised, We have it! Discounts of course! Right now, write now . . . for your special quote. Savings are bigger than ever in honor of our recent expansion.

STEREO

CORPORATION OF AMERICA

2122 Utica Ave., Bklyn., N.Y. 11234 (212) 338-8555



CIRCLE 53 ON READER-SERVICE CARD



DIXIE

**CUTS
PRICES**

On

Stereo Components Tape Recorders

DIXIE IS the Largest discount High Fidelity component distributor in the South. Wholesale prices on package or individual components. Latest models in factory sealed cartons shipped immediately from our warehouse. Now complete CB and PA departments. Special attention given to Audio Clubs, Churches and Schools. **FOR SPECIAL PRICE QUOTE - WRITE**

**DIXIE HI FIDELITY
WHOLESALE**

Our New Warehouse
10530 DETRICK AVENUE
Kensington, Maryland 20795
Phone: 301-933-7600

CIRCLE 16 ON READER-SERVICE CARD

HEAR HERE

FOR THE UTMOST IN

DISCOUNTS

ON NATIONALLY
ADVERTISED

**HI-FI STEREO
COMPONENTS**

WRITE FOR OUR QUOTE

All Merchandise Shipped
Promptly Fully Insured From
Our Warehouse.

**DOWNTOWN
AUDIO, INC.**

17 WARREN ST.
NEW YORK, N.Y. 10007
267-3670-1-2

CIRCLE 17 ON READER-SERVICE CARD

Taylor's voice and guitar alone through folk rock bands to full orchestras and the Aeolian and Amici String Quartets (between cuts there are also several brief instrumental interludes that are quite nice). Asher has assembled some excellent sidemen, especially bassist Louis Cennamo and drummer Bishop O'Brien (and on one cut, bassist Paul McCartney).

This an album that I like better every time I hear it, and that's what I'd call a recommendation. J.G.

LONNIE SMITH: Think! Lee Morgan, trumpet; David Newman, tenor saxophone, and flute; Melvin Sparks, guitar; Lonnie Smith, organ; Willie Bivins, and Norberto Apellaniz, congas; Pucho, timbales; Marion Booker, Jr., drums. (Son of Ice Bag; The Call of the Wild; Think; Three Blind Mice; Slouchin!) Blue Note 84290, \$5.79.

The organ has become a lethal weapon in jazz, an instrument of arrogant assault. Lonnie Smith's concept of the organ on this disc is thoroughly disarming. As organist and leader, he is a member of an ensemble and gets his share of solo space, but he makes no issue of taking over through pride of place. And when he does solo, he proves to be a musician of sensitivity who works his awkward instrument with subtlety and a listening ear for dynamics.

Smith is a rhythmic soloist who favors spare, prodding phrases. He has gathered a fine group around him and, because he allows his colleagues to be heard, has come up with an album that actually makes viable use of an organ. Lee Morgan's crisp trumpet and Melvin Sparks's guitar add rich colors to the pieces while Marion Booker is a purposeful and strong drummer. J.S.W.

OSCAR PETERSON: Oscars. Oscar Peterson, bass; Ray Brown, bass; Edmund Thigpen, drums; Herb Ellis, guitar. (Something's Coming; The Continental; Days of Wine and Roses; eight more.) Verve 6-8775, \$5.79. Tape: ●● C 8775, 7½ ips, \$7.95; ●● M 88775, \$6.95; ●● X 58775, \$5.95.

Most reissue packages aren't worth

reviewing. This one is. Dick Lamb, who supervised the production of this album, is clearly a big Oscar Peterson buff, and in picking tracks from movies to justify the arbitrary subtitle, "Oscar Peterson Plays the Academy Awards," he has managed to put together a package that isn't a gimmick at all. On the contrary, he has mined up some genuine gems of Peterson playing.

Oscar hasn't been with Verve for some years, of course. Lamb went into the vaults and dug up material not only by the old Oscar Peterson trio (with Ray Brown on bass and Ed Thigpen on drums), but by the *old* old Oscar Peterson Trio, the one with Herb Ellis on guitar. Neither group exists now, of course.

Some of these tracks aren't currently available, and a few I'd never heard before. For Peterson fans, of which group I am a member, this is a must. G.L.



HERB HALL QUARTET: Old Tyme Modern. Herb Hall, clarinet; Claude Hopkins, piano; Arvell Shaw, bass; Buzzy Drootin, drums. (All of Me; Beale Street Blues; Willow Weep for Me; seven more.) Sackville 3003, \$5.00 (Sackville Distributors, 719 Yonge St., Suite 5, Toronto 5, Ontario, Canada).

While Edmond Hall was alive, his brother Herb invariably walked in his shadow. They both played clarinet and, to a degree, they had some of the same musical mannerisms. But Ed Hall was a strong, forceful musical personality and the less assertive Herb wound up sounding like a pale copy of his more famous brother. This wan quality was further emphasized on Herb's occasional records by a tentative approach that may well have been aggravated by the situation in which he found himself relative to his brother.

This record, then, amounts to something of a debut. Here Herb Hall is no longer a mere imitative shadow but a well-defined musician playing on his own. It is still quite easy to catch Ed Hall's licks and lifts in his playing. There is a bit of Ed's growl here, too. But they appear as naturally as any other

**1,000,000
WATTS IN STOCK!**

SEND FOR LOW PRICES

COST PLUS AUDIO

10-8 OXFORD DR., LATHAM, N.Y. 12110

CIRCLE 12 ON READER-SERVICE CARD

family traits that might occur between two brothers: the resemblance is there, but the personality is Herb Hall's. He is a warm, rhythmic musician who has a rich, mellow tone in both upper and lower registers. There is a sense of gentleness—as opposed to Ed's sharp, cutting quality—but a mailed fist lurks in this soft velvet glove and Herb calls on that power whenever he needs it.

The quartet he leads is topdrawer. Buzzy Drootin is in a class by himself with this type of small-group swing and Arvell Shaw has learned to temper his earlier boisterousness. But the prime joy of the disc—along with the emergence of Herb Hall—is Claude Hopkins, who plays chorus after chorus of his rhythmic, neatly stated piano solos. J.S.W.

in brief

JERRY REED: Better Things in Life. RCA Victor LSP 4147, \$4.98.

Guitarist/vocalist Jerry Reed is the most entertaining of RCA's new breed of country performer. The label continues to constrain him within its Nashville formula, but he often makes it anyway. J.G.

ARETHA FRANKLIN. Columbia CS 9776, \$4.98. Tape: 1810 0168, \$6.98.

On such unlikely material as *Friendly Persuasion*, *People*, and *When the World Was Young*. Miss Franklin sounds warm, graceful, magnificently right. M.A.

THE YOUNGBLOODS: Elephant Mountain. RCA Victor LSP 4150, \$4.98. Tape: P8S 1444, \$6.95.

Elephant Mountain is the third and probably the final album by one of the most professional, original, and least-known folk-rock bands, the recently defunct Youngbloods. This is a nice album, but get it only if you already have the other two. J.G.

MARK SPOELSTRA: Mark Spoelstra. Columbia CS 9793, \$4.98.

Mark Spoelstra had several albums during the folk revival of the early '60s. We seem to be coming around to his

kind of music again, which means that this new album sounds like his old ones and very up-to-date at the same time. May the circle be unbroken. J.G.

MASON WILLIAMS. Warner Bros./7 Arts WS 1788, \$4.98.

The album goes after too many markets at once: hillbilly (*Cowboy Buckaroo*), muzak (*Theme from the Smothers Brothers Show*), fans of *Classical Gas* (*Greensleeves*). One gorgeous ballad is included, Williams' *Sunflower*. You may like Williams in one bag and hate him in another. M.A.

NAT STUCKEY: Keep 'Em Country. Nat Stuckey, vocals; rhythm accompaniment and chorus. RCA Victor LSP 4123, \$4.98.

Nat Stuckey has perhaps the best voice of any young singer in country-and-western music. The album is an amalgam of the realism and the weepy Gay Nineties sentimentality that have for so long characterized c & w. Best track is *The House of the Rising Sun*. G.L.

BOBBY SCOTT: Star. Columbia CS 9779, \$4.98.

Scott is best known as a composer (*Taste of Honey*) and a superb arranger. He's equally gifted as a singer (this is his second vocal album) of versatility and almost startling warmth. He knocks me out. M.A.

NANCY SINATRA. Reprise RS 6333, \$4.98. Tape: RST 6333-B, 3¼ ips, \$6.95.

Miss Sinatra flags a little in the hands of producer Billy Strange. The drab, countrified arrangements are apparently market-oriented. One wonderful track: *Just Bein' Plain Old Me*. Otherwise, skip it. M.A.

THE 1969 WARNER/REPRISE SONGBOOK: Warner Bros./7 Arts 331, \$9.58 (two discs).

So far as it's possible to feel affection for a record company, so far do I feel for WB/7A. Parks, Tim, Fugs, Newman, Mitchell, Guthrie, Everly, Sweetwater, Andersen, Makeba, Family, Morrison, Kinks, Prunes, Mothers, Fischer, Pentangle, Young, Valentino, Brummels, Tull, Northcott, and Hendrix. No other label can make that claim. J.G.

WRITE FOR QUOTATION

FACTORY SEALED CARTONS
FRANCHISED DISTRIBUTOR
QUICK SHIPMENT

WE GIVE DISCOUNTS ON HI-FI COMPONENTS

SOUND REPRODUCTION INC.

460 CENTRAL AVENUE
East Orange, New Jersey 07018
(201) 673-0600

CIRCLE 48 ON READER-SERVICE CARD

THIS

OVER 62 YEARS
OF RELIABILITY

IS WHY STEREO & HI-FI BUYERS CAN BE SURE OF SAVINGS AT RABSONS

At Rabsons Competitive Prices, Reliability and Personal Service have been bywords for over 62 years.

It's so EASY and SAFE to deal with Rabsons. Up to 36 months to pay on Easy Pay Plan - As close as your telephone - as near as your mailbox - Fast Air Mail Response on Quotation Requests - Franchised Distributor for Hi Fi Lines - All merchandise brand new in factory sealed cartons, shipped double-packed, fully insured promptly from our warehouse - Greater savings on complete systems - Export packing - 220 Volts, 50 Cycle merchandise a specialty - Free list of monthly specials.

BEFORE YOU BUY GET A RABSONS QUOTE... YOU'LL BE GLAD YOU DID!

RABSONS 57 ST. INC.
119 West 57th Street, New York, N. Y. 10019
Tel. Area Code 212-247-0070

CIRCLE 36 ON READER-SERVICE CARD

We Own The Sharpest Pencils In Town!



YOU SAVE MORE ON HI-FI COMPONENTS & TAPE RECORDERS

WE INVITE YOUR TEST OF OUR "WE WILL NOT BE UNDERSOLD POLICY."

- 15-day money-back guarantee.
- 2-yr. unconditional guarantee parts & labor no charge.. at local warranty station or factory.
- Trade-ins—highest allow. Send your list.
- Items shipped promptly from our inventory, fully insured.
- Our specialty—APO & Export.
- 23rd yr. dependable service—world wide.
- Rated #1 service—satisfaction according to nationwide survey.

Write for Our Price First! You'll Be Glad You did!



239-H East 149th St., New York, N.Y. 10451

CIRCLE 23 ON READER-SERVICE CARD

the tape deck

BY R.D. DARRELL

Let There Be Light! For sheer "electrifying" excitement, few moments in music can top that apocalyptic command in Haydn's *Creation*, announcing the dawn on a world of primordial darkness. And the full majesty of the occasion has been thrillingly realized in the new, well-nigh ideal taping conducted by Karl Münchinger (London/Ampex EX+ LOD 90149, 2 reels, approx. 56 and 52 min., \$14.95). Admired in the past for the poetic warmth of his interpretations, Münchinger leads a performance that crackles with tautly controlled energy. Soloists Elly Ameling, Tom Krause, and Werner Krenn sing like angels, while the Vienna State Opera Chorus and the Vienna Philharmonic achieve a spacious symphonic grandeur, all framed by the superbly robust, solid, and honest stereo recording. Not the least of this set's attractions are the illuminating historical annotations by H. C. Robbins Landon, included with full German and English texts in the accompanying booklet. Admirers of *Die Schöpfung* no longer are forced to settle for last year's Vanguard/Everyman 3¾ ips "interim" version conducted by Günther Wand—a set not without its own modest merits (including a bargain price of only \$8.95), but no match at all for the new release.

Berlioz' Shakespeare . . . and Britten's. Another thrilling large-scale work for soloists, chorus, and orchestra—Berlioz' "dramatic symphony" *Roméo et Juliette*, Op. 17—also appears in the first tape edition to do full sonic justice to one of the composer's most imaginative scores (Philips/Ampex PTF 909, 3¾ ips, double-play, \$9.95; French and English texts supplied). Both Monteux' 1963 version for Westminster and Munch's 1962 RCA version made many fine musical points; but the Monteux taping betrayed technical weaknesses and the more satisfactorily engineered Munch performance is unfortunately now out of print in its reel edition. In any case, the new release boasts excellent work from the London Symphony Chorus and Orchestra as well as Colin Davis' superb leadership. I am less enthusiastic about the soloists (Patricia Kern, John Shirley-Quirk, and Robert Tear), but they are at least competent. Special honors go to the engineers who have further heightened the work's dramatic conviction by the enormous power, presence, and lucidity of the stereo recording—a formidable example of slow-speed technology. I can't praise the non-EX+ processing as highly, however, since there is rather more surface noise (in my review copy at least) than we've been accustomed to hearing even in run-of-the-mill 3¾-ips tapings.

Romanticists such as Berlioz probably found it less difficult to enter the world of Shakespearean fantasy than composers

living in today's cold-blooded age. Even Benjamin Britten's considerable genius may not be persuasive enough for many contemporary listeners, despite all the compositional art lavished on his evocation of *A Midsummer Night's Dream* (London/Ampex EX+ LOG 90148, 2 reels, approx. 95 and 49 min., \$19.95; notes and text supplied). The distinguished British soloists (including Peter Pears, Josephine Veasey, and Alfred Deller as a countertenor Oberon) may strike some opera buffs as embarrassingly mannered. But others, more susceptible to the genuinely magical moments here—especially Britten's dazzlingly imaginative orchestral writing, sensitively played by the London Symphony Orchestra under the composer's direction—may well be enchanted. These connoisseurs will scarcely object to the enthusiastic exploitation of stereoisitic, echo, and other sound effects in the otherwise immaculately pure recording.

En Garde! While I have vigorously complained in the past about the paucity of really new contemporary music in the tape catalogues, I'm afraid that only a very few tape buyers are seriously interested in far-out, experimental works. Consequently, I hardly expect lively sales for Deutsche Grammophon's brave new "avant-garde" venture (a valuable companion series to DGG's explorations of the musical past on Archive). But for anyone willing to take a chance on some of the most substantial achievements in present-day music making, I vigorously recommend these new releases for their staggeringly skillful performances and the powerful, un gimmicked recordings, as well as for the music itself.

Perhaps only tough-eared modern-music specialists will completely relish the ingenious, if often aurally trying, string quartets by Lutoslawski, Penderecki, and Mayuzumi, authoritatively realized by the LaSalle Quartet (Deutsche Grammophon/Ampex EX+ DGC 7001, 42 min., \$7.95). And only the most turned-on contemporary enthusiasts may fully savor the extraordinary combinations of solo trombone with vocal tones in the singular pieces by Globokar, Berio, Alsinà, and Stockhausen played by the fabulous virtuoso Vinko Globokar (DGC 7005, 49 min., \$7.95). The sheer ingenuity displayed here by Globokar could well convert unbelievers as well as listeners who, like me, are especially susceptible to the trombone's tonal nobility.

The major release in this series (DGC 7002, 54 min., \$7.95), Karlheinz Stockhausen's *Carré* for four orchestras and choirs (1960) and *Gruppen* for three orchestras (1955-57), is sure to attract a wider audience through its sheer aural eloquence. Like masterpieces of literature printed in an unknown foreign lan-

guage, these works may be unintelligible in the strict sense, yet there can be no mistaking the presence of genuine meaning and drama. Presumably, a good deal is lost in the two-channel reductions of the original four- and three-channel recordings of these performances by (respectively) the Symphony and Chorus of the North German Radio, Hamburg, and the Cologne Radio Symphony Orchestra under the direction of the composer and several assistant conductors. And the 1960 recording of *Carré* is somewhat dryer and less effective than the 1965 recording of *Gruppen*. But with its triple-orchestra format, the latter work provides a gripping listening experience of uncommon dramatic force no matter how alien the tonal idiom may seem at first encounter.

More conservative "modernists" who find Stravinsky and Bartók their limit will discover more palatable attractions in the belated tape debut of Pierre Boulez conducting the BBC Symphony. His remarkably brisk and piquant reading of the 1910 *Firebird Suite* (with the original large-orchestra scoring, ending with the *Infernal Dance*, and omitting the *Berceuse*) is perhaps less exciting and valuable than his beautifully restrained yet powerful performance of Bartók's *Music for Strings, Percussion, and Celesta* (Columbia MQ 1063, 54 min., \$7.98). The latter work is particularly welcome since my earlier preferred taping, that by Reinier for RCA, now is out of print.

Cassette Capitolizations. Further classical cassette releases under the allied Angel, Melodiya/Angel, and Capitol labels confirm the technical progress noted last month in Angel's impressively processed *Carmina burana*. Although a 1½-ips taping of such a stereo showpiece as the Bizet-Shchedrin *Carmen* Ballet, conducted by Rozhdestvensky, can hardly offer sonic competition to the 3¾-ips open-reel edition I praised so highly last April, the cassette version (4XS 40067, \$5.98) is surprisingly brilliant when judged by the standards of current cassette technology. It is perhaps less surprising to find cassette transfers of older and/or less sensational recordings more acceptable—the Gershwin *Rhapsody in Blue*; the first movement of Rachmaninoff's Second Piano Concerto as anthologized from 1956-59-61 masters in "The Best of Leonard Pennario" (4XP 8675), or the 1960-64 "Viennese Operetta Masters" excerpts starring the late Fritz Wunderlich at his best (4XP 8688). Despite Capitol/Angel's present processing superiority, musical leadership in the classical field remains with Deutsche Grammophon and its impressively substantial catalogue. The imported DGC cassettes are priced at a premium \$6.95 (as will be the forthcoming Columbia and RCA releases in this format), but they do provide brief notes. Among the latest releases—still unavailable in open-reel editions—I recommend, in particular, Karl Richter's Bach organ recital (923055); Mozart's Symphonies No. 40 and No. 41 conducted by Karl Böhm (923056); and the magnificent Fournier/Szell Dvořák Cello Concerto newly coupled with the Fournier/Martinson Bruch *Kol Nidrei* (923060).

The new Sony savings plan: \$119.50

A Really Spectacular Buy. The new solid-state stereophonic Sony model 252-D is loaded with exciting quality features including sound-with-sound! Hand-somely mounted in a low profile walnut wood cabinet. Here is the most tape deck recorder for the money. And it's a Sony!

Scrape Flutter Filter. Special precision idler mechanism located between erase and record/playback heads eliminates tape modulation distortion. This feature formerly found only on professional studio equipment.

Sound-with-Sound. A versatile feature that enables you to record on one channel while listening to the other. Ideal for learning or teaching foreign languages as well as perfecting diction, singing and instrumental music.

Vibration-Free Motor. An important new Sony development utilizing "floating" shock absorber action to isolate completely any motor vibration from the tape mechanism.

Four-Track Stereophonic and Monophonic Recording and Playback. Seven-inch reel capacity provides hours and hours of stereo enjoyment. Stereo headphone jack for private listening. Automatic sentinel shut-off. Two VU meters. Pause control. Three-digit tape counter. Record interlock. Separate record selector buttons. Vertical or horizontal operation.

Non-Magnetizing Record Head. Head magnetization build-up—the most common cause of tape hiss—has been eliminated by an exclusive Sony circuit which prevents any transient surge of bias current to the record head.

Instant Tape Threading. Exclusive Sony Retractable pinch roller permits simple one-hand tape threading. An automatic tape lifter protects heads from wear during fast forward and rewind.



Sony Model 252-D. Just \$119.50! For your free copy of our latest tape recorder catalog, please write to Mr. Phillips, Sony/Superscope, Inc., 8144 Vineland Avenue, Sun Valley, California 91352.

SONY SUPERSCOPE The Authority in Stereo

You never heard it so good.

Why?

DO THOUSANDS OF HI-FI ENTHUSIASTS BUY FROM AUDIO UNLIMITED

It's Obvious!

- LOWEST PRICES
- FAST SERVICE
- FACTORY SEALED UNITS
- FULLY INSURED SHIPMENTS
- PACKAGE DEALS—SAVE MORE
- FRANCHISED DISTRIBUTORS

Write for **FREE Listing** today

SEND US YOUR LIST FOR OUR AIR MAIL QUOTE TODAY

Visit Our Store Warehouse
Closed Mondays

 **AUDIO** unlimited, inc.
396-F Third Ave. (Nr. 28) N.Y., N.Y. 10016

SUBSCRIBERS—PLEASE NOTE:

Please include a HIGH FIDELITY label to insure prompt service whenever you write us about your subscription. The numbers and letters on the label are essential in helping our Subscription Department quickly identify your records.

Use this form for CHANGE OF ADDRESS:

Please let us know at least 6 weeks before you plan to move. For faster, more accurate service, attach magazine address label in space provided, fill in your name and new address, and mail to:

HIGH FIDELITY
Subscription Service
Department
2160 Patterson Street
Cincinnati, Ohio 45214

ATTACH LABEL HERE

OLD ADDRESS

New Address:

name _____

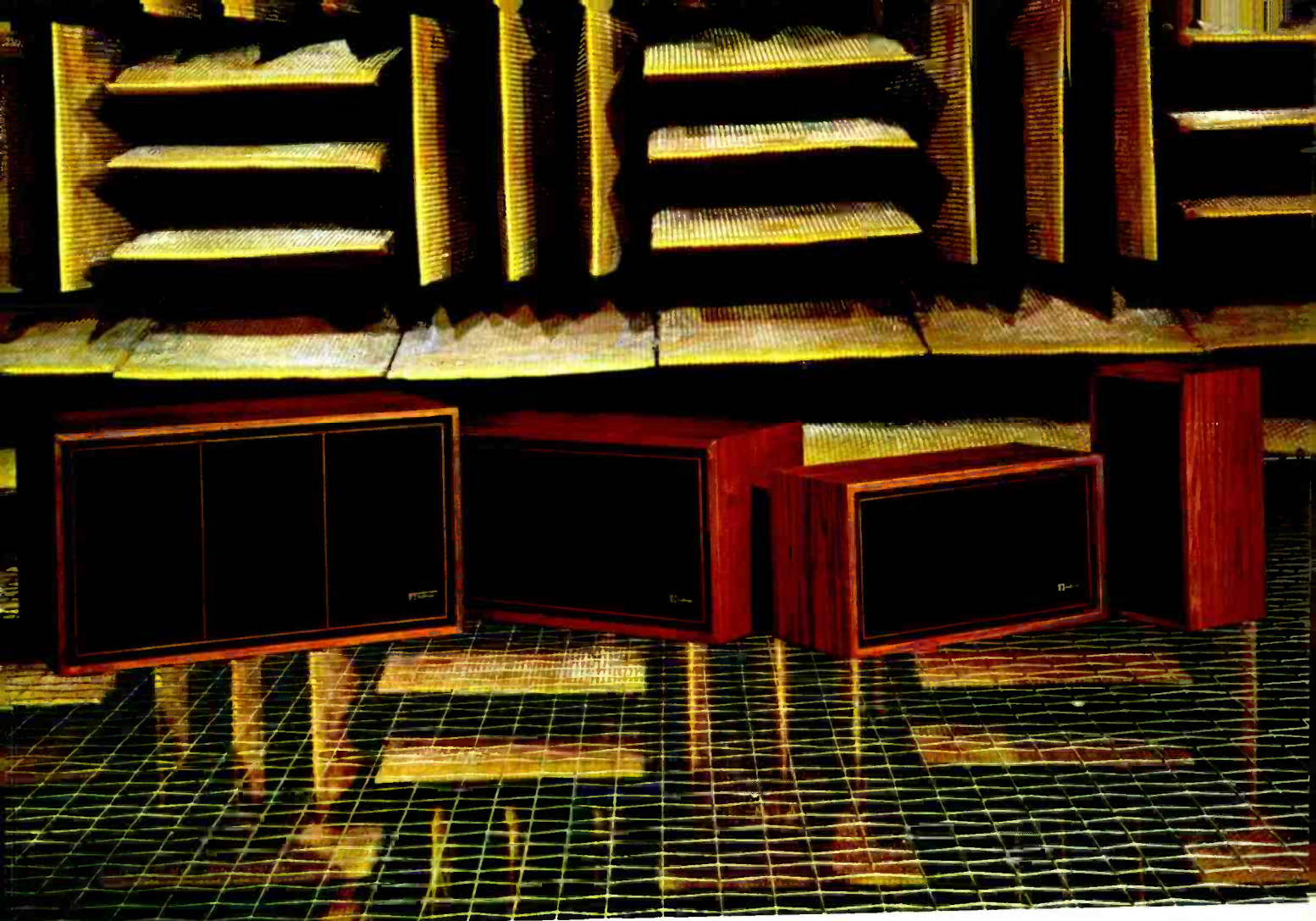
address _____

city _____

state _____ zip _____

ADVERTISING INDEX

Key No.		Page No.	Key No.	Page No.	
1	Acoustic Research, Inc.	7, 43, 83	27	Koss Electronics, Inc.	8
2	AKG	93	28	Lafayette Radio Electronics	101
3	Allied Radio	21, 22	29	London Records	77
13	Ampex Corp.	103	37	Marantz Co., Inc.	28, 29
	Angel Records	70	31	McIntosh	108
5	Audio Sales	110	32	Mercury/Philips	97
	Audio Unlimited, Inc.	116	33	Michigan Magnetics	111
6	Benjamin Electronic Sound Corp.	26		Minnesota Mining and Mfg. Co.	33
7	Bose Corp.	91	21	Perpetuum Ebner	30
	Bozak	96	49	Pickering & Co.	2
103	British Industries Corp.	5	34	Pioneer Electronics U.S.A. Corp.	87
9	Carston Studios	110	15	Polydor, Inc.	95
	Classified Ads	110	35	Rabco	94
10	Columbia Records	79	36	Rabsons-57 St., Inc.	113
11	Concord Electronics Corp.	14, 15	56	RCA Magnetic Tape	85
12	Cost Plus Audio	112	38	Record Club of America	9
4	Craig Corp.	81	39	Rectilinear Research Corp.	26
14	Crown International	6	40	Revox Corp.	90
15	Deutsche Grammophon Gesellschaft	95	41	Rheem Roberts	99
16	Dixie Hi Fidelity Wholesalers	112	42	Sansui Electronics Corp.	38, 39
17	Downtown Audio, Inc.	112	100	Scott, H.H., Inc.	13, 17, 23
18	Dressner	111	55	Sherwood Electronic Laboratories, Inc.	Cover IV
19	Dual	37	44	Shure Brothers, Inc.	62
20	Dynaco, Inc.	27	45	Sony Corp. of America	106, 107
25	Electro-Voice, Inc.	Cover III	46	Sony/Superscope, Inc.	20
21	Elpa Marketing Industries, Inc.	30	47	Sony/Superscope, Inc.	41, 115
30	Fisher Radio Corp.	Cover II, 1, 35	48	Sound Reproduction, Inc.	113
103	Garrard	5	53	Stereo Corp. of America	111
8	Harman-Kardon, Inc.	25		Stereo Quarterly	30
22	Heath Co.	105	50	Tandberg of America, Inc.	10
23	Hi-Fidelity Center	113	51	Teac Corp. of America	89
24	JVC America, Inc.	11	19	United Audio Products, Inc.	37
54	Kenwood	18, 19		Wyeth Press	109
26	KLH Research and Development Corp.	92	52	Yamaha International Corp.	12



E-V FOUR-A
12" 3-way \$199.95

E-V FIVE-C
10" 2-way \$99.95

E-V SEVEN-B
8" 2-way \$66.50

E-V EIGHT-A
6" 2-way \$47.00

Any similarity between these four Electro-Voice bookshelf speaker systems is strictly scientific!

Ey These four speaker systems share a surface beauty. But don't be misled. Underneath — where it counts — there are scores of important differences. There have to be.

Because what's right for a small system may be all wrong for a big one. And what works well in a 2-way system may be poison for a 3-way. (Even a little change, like just 1" more cabinet, can upset the design of every component inside.)

Of course not everybody can afford

to design every speaker in their line from scratch, the way Electro-Voice does. But then, not everybody has a scientific computer that pre-tests hundreds of ideas on paper to find the few good enough to build.

And not everybody has a huge anechoic chamber (like the one above) to prove the superiority of each design. Nor the staggering array of test equipment that goes with the chamber. Or — most important — the engineering talent and

musical sensitivity to take full advantage of these unique laboratory facilities.

When you select an E-V speaker system — regardless of size or price — you can be certain it truly represents the state of the art... and good value to boot.

Anything less would be a cop-out.

But don't take our word for it. Listen. Compare. The difference you see and hear is what high fidelity is all about.

ELECTRO-VOICE, INC., Dept. 894H,
619 Cecil Street, Buchanan, Michigan 49107

For name of nearest dealer, call TOLL-FREE: (800) 243-0355 ANY HOUR, ANY DAY.
In Connecticut call collect: 853-3600

high fidelity systems • tuners, amplifiers, receivers • public address loudspeakers
microphones • phono needles and cartridges • space and defense electronics

CIRCLE 25 ON READER-SERVICE CARD

www.americanradiohistory.com



Electro-Voice®

A SUBSIDIARY OF GULTON INDUSTRIES, INC.

match your auto-turntable to the quality of a Sherwood 6000

The No-Compromise "Sound Center" for Limited Space.

Now get maximum performance in a mini-space! Sherwood's new 6000 is the full-feature, 120-watt music power AM/FM "STEREO SOUND CENTER" that provides unlimited choice of matching components. Choose *any* automatic turntable*—*any* magnetic cartridge. Mount perfectly on the pre-cut oiled walnut cabinet. Choose *any* speaker. Big or little, low or high efficiency. Your Sherwood 6000 has the power to spare for clean, pure, wall-to-wall sound. Compare features. FET FM tuner for ultra-sensitivity. Front-panel tape dubbing and headphone jacks. Stereo *and* mono extension speakers. As the high-performance heart of the finest component system, the Sherwood 6000 takes no more space than "compromise compacts." It's the modern solution to big sound in small space. Features: 120 watts music power, 1.8 μ v IHF sensitivity, -95 db crossmodulation rejection, automatic FM stereo switching, zero-center tuning meter, front and rear panel tape inputs/outputs, mono speaker output. Perfect match for your 6000—Sherwood's new Berkshire II speaker system: slim 9" deep cabinet with 12" woofer, 5" mid range, 160° "omni-polar" tweeter, 28-22,000 Hz response.

Sherwood



INNOVATORS IN FINEST QUALITY TUNERS / AMPLIFIERS / RECEIVERS / SPEAKERS
4300 North California Avenue, Chicago, Illinois 60618
Write Dept. 8H.

*Any of the Dual (current models) or Garrard SL55 or SL65.



CIRCLE 55 ON READER-SERVICE CARD

www.americanradiohistory.com