

FORMERLY HI FI/STEREO REVIEW

Stereo Review

DECEMBER 1968 • 60 CENTS

Review of New Components: The Fall Audio Shows
An Opera Library * American Composer Roy Harris



The Casseiver!

IT'S AN FM STEREO RECEIVER!
IT'S A STEREO CASSETTE RECORDER!
IT'S THE NEWEST, MOST VERSATILE
COMPONENT ON THE MARKET!

What's a Casseiver? Just a quicker way of saying Cassette/Receiver. Scott's new 3600 is an ultra-sensitive 65-Watt FM stereo receiver. It's also a professional cassette recorder with digital counter and individual record and playback meters. And it's all in one beautiful long low cabinet.

The Casseiver is versatile. You can listen to FM or FM stereo. You can listen to pre-recorded cassettes. You can also record onto cassettes, either from voice or instruments (there are two microphone jacks on the front panel), or from records

(just connect a turntable), or directly from the Casseiver's own superlative FM stereo tuner. More? Add extra speakers or headphones. You can do a lot more with the Casseiver because it's a lot more than a receiver.

Inside, the Casseiver has a lot going for it. Scott's silver-plated FET front end brings in a raft of stations loud and clear . . . whether you live in the canyons of Manhattan or the Grand Canyon. Integrated Circuits, both in the IF strip and in the preamplifier, keep your favorite sound distortion-free and clear of

annoying interference. The cassette section is specially built to Scott's demanding specifications, including a precision synchronous AC motor, assuring you of absolutely constant speed, with no annoying flutter or wow. AC operation is inherently stable, and requires no additionally stabilized power supply.

That's the Casseiver . . . a great new idea from Scott . . . An idea you'll get used to very quickly once you've seen and heard it in action. At your Scott dealer's showroom . . . only \$399.95*.

3600 Casseiver Controls:

(Receiver section) Inertia Drive tuning control; Power on/off; Switching for Main, Remote, or both sets of speakers; Noise Filter; Mono/Stereo switch; Tape monitor control; Volume compensation control; Dual Bass and Treble controls; Balance control; Loudness control; Input selector; Center Tuning meter; and stereo headphone output. Balance right, balance left; Tape Selector, external or cassette. (Recorder section) Left and Right level controls; Dual microphone inputs; Left and Right Record level meters; Resettable digital counter; and individual controls for opening the cassette section, record, play, fast forward, rewind, and stop.

Specifications:

IHF Music Power @ 4 Ohms, 65 Watts; IHF Music Power @ 8 Ohms, 48 Watts; Frequency Response ± 1 dB, 20-20,000 Hz; Hum and noise, phono, -55 dB; Cross Modulation Rejection, 80 dB; Usable sensitivity, 2.5 μ V; Selectivity, 56 dB; Tuner Stereo Separation 30 dB; FM IF Limiting Stages, 9; Capture Ratio, 2.5 dB; Signal to Noise Ratio, 60 dB; Phono Sensitivity, 4mV.

SCOTT®

For complete details on the new 3600 Casseiver, write:
H.H. Scott, Inc., Dept. 245-12, Maynard, Mass. 01754
Export: Scott International, Maynard, Mass. 01754

*Recommended Audiophile Net.

© 1968, H.H. Scott, Inc.

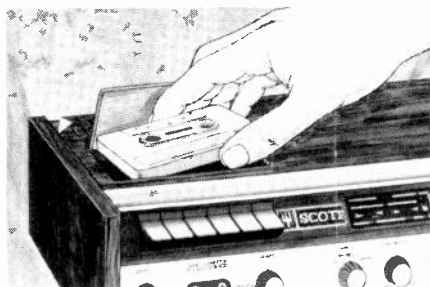


THE SCOTT 3600 CASSEIVER

A WORLD OF ENTERTAINMENT IN ONE HANDSOME CABINET



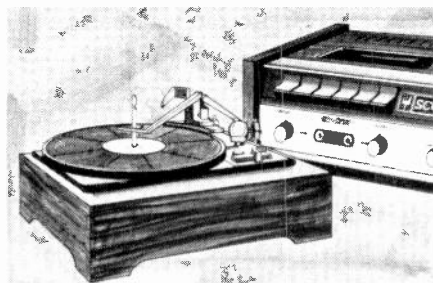
Listen to superb FM or FM stereo. The heart of the new 3600 Casseiver is a powerful 65-Watt Scott stereo receiver. You'll hear why Scott has been the choice of audio experts for over twenty years!



Listen to your favorite artists on pre-recorded stereo cassettes. You get up to two hours of listening enjoyment from each cassette.



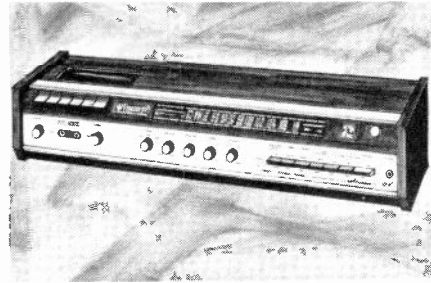
Make your own music! Connect stereo microphones and record your own combo, practice a foreign language, rehearse important business speeches, record Baby's first words!



Put your favorite records on tape. Just connect a turntable to the Casseiver, and build a great cassette library. No more worries about wearing out or damaging valuable records!

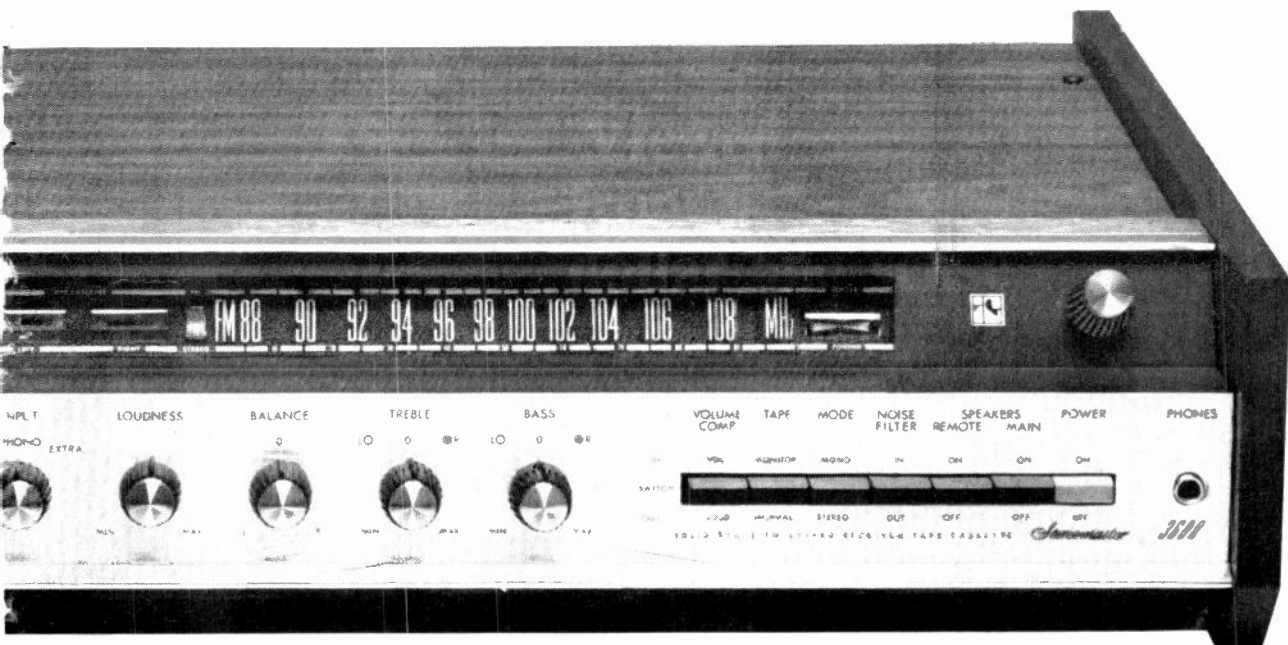


Connect a reel-to-reel tape recorder, convert ordinary tapes into a compact, space-saving cassette library.



Record from FM or FM stereo. You can record directly from the Casseiver's own superb FM tuner. Build a collection of the latest hits, the great classics . . . right off the air!

Scott
introduces
the **WHAT?**



Not yesterday's motor,
but tomorrow's.



The Invariable "Speed Control"

Garrard's Synchro-Lab Motor™

Within fractions of a second after you turn it on, it's *locked* in to the precise speed of the record you are playing and it *stays locked in* until you turn it off. No matter how your power line voltage fluctuates... how many records you pile on the turntable... or how long you've been playing it.

Because this motor operates in strict synchronization with the rigidly controlled 60-cycle frequency of your electric power line—reliable and accurate as an electric clock. However, unlike conventional "synchronous" motors, the Synchro-Lab Motor is powerful enough to bring the turntable up to its proper speed in an instant, as only "induction" motors (with far less accurate speed control) could do previously. And that's because Garrard's exclusive Synchro-Lab design combines both synchronous and induction windings on a single rotor.



In banishing yesterday's motor to the scrap heap, we have also banished yesterday's heavy, lumbering turntable platter. Not just because its flywheel effect was no longer needed for speed accuracy, but because its heavy weight caused rumble and accelerated wear on the important center bearing.

And naturally enough, our invariable speed motor has no variable speed control. Because no such control (even with the nuisance of a strobic disc and a special viewing lamp) allows you to set your turntable to the correct speed—and keep it there with the unflinching accuracy built into the Garrard motor.

There are seven Garrard models this year, priced from \$37.50 to \$129.50, less base and cartridge. Five of them incorporate the Synchro-Lab Motor. Send for a complimentary Comparator Guide with full feature-by-feature descriptions. Write Garrard, Dept. AX1-8, Westbury, N.Y. 11590.

Garrard®

World's Finest

FORMERLY HI-FI/STEREO REVIEW

Stereo Review

DECEMBER 1968 • VOLUME 21 • NUMBER 6

THE MUSIC

BOOK REVIEW	
<i>John Warrack's Carl Maria von Weber</i>	HENRY PLEASANTS..... 52
THE BASIC REPERTOIRE	
<i>Lalo's Symphonie espagnole</i>	MARTIN BOOKSPAN..... 57
ROY HARRIS	
<i>His music embodies a vision of a Whitmanesque America</i>	PATRICIA ASHLEY..... 63
ESSENTIALS OF AN OPERA LIBRARY	
<i>Albums to brighten an operaphile's Christmas</i>	GEORGE JELLINEK..... 79
BEETHOVEN AS SEEN BY HIS CONTEMPORARIES	
<i>Early critics did not fail to gauge his greatness</i>	HENRY PLEASANTS..... 84

THE EQUIPMENT

NEW PRODUCTS	
<i>A roundup of the latest high-fidelity equipment</i>	24
HI-FI QUESTIONS AND ANSWERS	
<i>Advice about readers' technical problems</i>	LARRY KLEIN..... 31
AUDIO BASICS	
<i>Stocking Stuffers</i>	HANS H. FANTEL..... 36
TECHNICAL TALK	
<i>Time and Tests; Hirsch-Houck laboratory reports on the Sherwood S-8800a receiver, the Acoustic Research AR-5 speaker system, and the Kenwood KA-6000 amplifier</i>	JULIAN D. HIRSCH..... 39
NEW AUDIO PRODUCTS: THE 1968-1969 SEASON	
<i>Surveying the fall high-fidelity shows</i>	WILLIAM WOLLHEIM AND LARRY KLEIN..... 74
TAPE HORIZONS	
<i>Christmas in the Dorm</i>	DRUMMOND MCINNIS..... 183

THE REVIEWS

BEST RECORDINGS OF THE MONTH.....	89
CLASSICAL.....	113
ENTERTAINMENT.....	159
STEREO TAPE.....	181

THE REGULARS

EDITORIALLY SPEAKING.....	WILLIAM ANDERSON..... 4
LETTERS TO THE EDITOR.....	6
GOING ON RECORD.....	JAMES GOODFRIEND..... 50
INTRODUCING THE STAFF: GEORGE JELLINEK.....	JAMES GOODFRIEND..... 156
ANNUAL EDITORIAL INDEX.....	184
ADVERTISERS' INDEX; PRODUCT INDEX.....	188

COVER: ILLUMINATED INITIAL FROM THE CODIX QUARCIALUPE; PHOTO BY PETER ADELBERG, EUROPEAN ART COLOR SLIDE, INC., NEW YORK

Copyright © 1968 by Ziff-Davis Publishing Company. All rights reserved. Stereo Review, December, 1968, Volume 21, Number 6. Published monthly at 307 North Michigan Ave., Chicago, Illinois 60601, by Ziff-Davis Publishing Company—also the publishers of Airline Management and Marketing, Boating, Business & Commercial Aviation, Car and Driver, Cycle, Electronics, World, Flying, Modern Bride, Popular Electronics, Popular Photography, Skiing, Skiing Area News, and Skiing Trade News (Travel Weekly is published by Robinson Publications, Inc., a subsidiary of Ziff-Davis Publishing Company.) One year subscription rate for U.S., U.S. Possessions and Canada, \$6.00; all other countries, \$7.00. Second class postage paid at Chicago, Illinois and at additional mailing offices. Authorized as second class mail by the Post Office Department, Ottawa, Canada, and for payment of postage in cash. SUBSCRIPTION SERVICE: Forms 3579 and all subscription correspondence should be addressed to Stereo Review, Circulation Department, Portland Place, Boulder, Colorado 80302. Please allow at least six weeks for change of address. Include your old address, as well as new—enclosing if possible an addressed label from a recent issue.

Stereo Review

FORMERLY HI FI/STEREO REVIEW

PUBLISHER
PHILLIP T. HEFFERNAN

EDITOR
WILLIAM ANDERSON

MANAGING EDITOR
WILLIAM LIVINGSTONE

MUSIC EDITOR
JAMES GOODFRIEND

TECHNICAL EDITOR
LARRY KLEIN

ASSOCIATE EDITOR
ROBERT S. CLARK

ART DIRECTOR
BORYS PATCHOWSKY

ASSISTANT TECHNICAL EDITOR
WILLIAM WOLLHEIM

CONTRIBUTING EDITORS

CLIVE BARNES
MARTIN BOOKSPAN
HANS H. FANTEL
WILLIAM FLANAGAN
DAVID HALL
DON HECKMAN
JULIAN D. HIRSCH
GEORGE JELLINEK
IGOR KIPNIS
PAUL KRESH
DRUMMOND McINNIS
REX REED
PETER REILLY
ERIC SALZMAN

EUROPEAN EDITOR
FREDERIC GRUNFELD

LONDON EDITOR
HENRY PLEASANTS

ADVERTISING MANAGER
JAMES J. SULLIVAN

ADVERTISING SERVICE MANAGER
ARDYS C. MORAN

ASSOCIATE PUBLISHER
LARRY SPORN

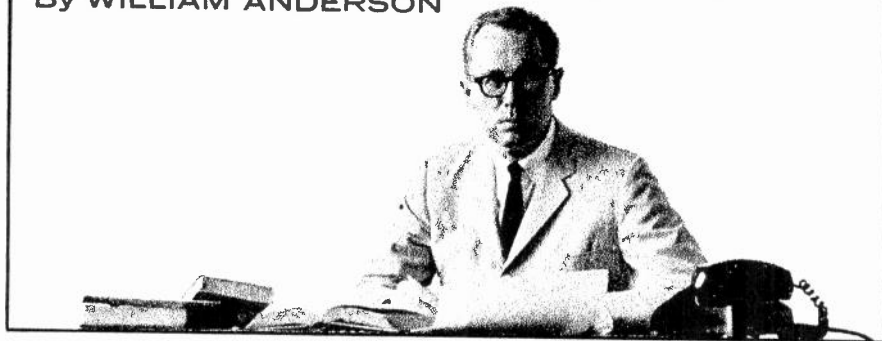
Editorial and Executive Offices
Ziff-Davis Publishing Company
One Park Avenue, New York, New York 10016
212 679-7200
Paul E. Geffman, Royce Richard
Midwestern Office
307 North Michigan Avenue, Chicago, Illinois 60601
312 726-0892
Midwestern Advertising Manager: Royce Richard
Western Office
9025 Wilshire Boulevard
Beverly Hills, California 90211
213 876-4025, Bladshaw 2-1161
Western Advertising Manager: Bud Dean
Japan: James Yagi
Ishikawa Mansion
4, Sakuragaoka, Shibuya-ku
Tokyo, Japan
Telephones: 362-2911-3
Circulation Office
Portland Place, Boulder, Colorado 80302
EDITORIAL CONTRIBUTIONS must be accompanied by return postage and will be handled with reasonable care; however, publisher assumes no responsibility for return or safety of art work, photography or manuscripts.

Member Audit Bureau of Circulations



ZIFF-DAVIS PUBLISHING COMPANY
William B. Ziff, Chairman of the Board (1946-1953)
William Ziff, President
W. Bradford Briggs, Executive Vice President
Hershel B. Sarbin, Senior Vice President
Philip Sims, Financial Vice President
Walter S. Mills, Jr., Vice President, Circulation
Stanley R. Greenfield, Vice President, Marketing
Phillip T. Heffernan, Vice President,
Electronics Division
Frank Pomerantz, Vice President, Creative Services
Arthur W. Butzow, Vice President, Production
Edward D. Muhlheid, Vice President, Aviation Division
Irwin Robinson, Vice President, Travel Division
Furman Hebb, Administrative Vice President
George Norrissey, Vice President
Sydney H. Rogers, Vice President

By WILLIAM ANDERSON



EDITORIALLY SPEAKING

GOD REST YE MERRY

I SUPPOSE I may be numbered among those who, in Dickens' words, "knew how to keep Christmas well." We were a large family, much given to stringing cranberries, popcorn, and wallpaper beads to decorate the tree, and to singing carols around the piano on Christmas Eve. But times and customs change; pop-corny Christmas trees have largely given way to the sleek, the chic, and the fire-proof, and the delightful chore of family caroling has been assigned, by those who think it worth doing, to the turntable. This is not altogether a bad thing, at least as far as quality of performance is concerned, but judging from this year's comparatively thin harvest of records, even the turntable Christmas is falling on hard times.

There are, to be sure, any number of seasonal discs on the market, but too few of them, for my taste, fall within the *aurora borealis* (as opposed to the neon) category. One that does is "Now Make We Merthe" (Argo © ZRG 526), a compendium of Christmas songs from the twelfth through the sixteenth centuries. They predate most of those we customarily lump together as "Christmas carols," but their attractively rough style is quite "accessible," particularly in *Lux hodie: Orientis partibus* (thirteenth century) and the wildly syncopated *Riu, riu, chiu: El lobo rabioso* (1556). Another is "What Child Is This" (Columbia © MS 7164, tape MQ 1028), a Christmas festival with E. Power Biggs, the Gregg Smith Singers, the Texas Boys Choir, and the New York Brass and Percussion Ensemble. The program is a standard carol one, except for the slightly non-standard *Patapan* and *Lo. How a Rose E'er Blooming*, with fresh, inventive, and original arrangements (by Robert De Cormier) that do not crowd the music. "The Joy of Christmas" (Capitol © SP 8693) also gets my vote, owing in large part to the beautiful singing of Anneliese Rothenberger on both the Schubert and the Bach-Gounod *Ave Maria's*. And still around from Christmases past, to my immense satisfaction, are the brilliant "A Festival of Carols in Brass" (Columbia © MS 7033) and Joan Sutherland's incandescent "Joy of Christmas" (London © OS 25943).

For closer, and perhaps more introspective, listening there is an unusual treat in Marc-Antoine Charpentier's *Midnight Mass for Christmas Eve* (Angel © S 36528), coupled with Purcell's *Te Deum*, both performed as beautifully as they deserve by the King's College Chapel Choir and the English Chamber Orchestra, David Willcocks conducting. And Deutsche Grammophon's Archive Division offers "Christmas in the Holy Land" (© 198421), a survey of the pre-Gregorian liturgies of the Eastern churches, sung in Latin, Ghez, Arabic, and ancient Greek, Syrian, and Armenian. Quite special, but quite fascinating.

As usual, popular stars have come forward with their offerings, and these will no doubt find their audiences among those who are already fans. Since they all sound just like themselves, you will know what to expect from such as Glen Campbell (Capitol © ST 2978), Homer & Jethro (RCA © LSP 4001), Buck Owens (Capitol © ST 2977), Perry Como (RCA © LSP 4016), and the Lennon Sisters (Mercury © SR 61180). I clocked in five different versions of that rage of two Christmases ago, *The Little Drummer Boy*, with Marlene Dietrich still way out in front in this event (Capitol © STBB 2979). And, last of all, I am sorry to have to report that there has been no word at all from Tiny Tim. Strange.

NOW—HAVE A DISCOUNT RECORD STORE IN YOUR OWN HOME AND SAVE

**UP TO 55% ON EVERY
RECORD YOU EVER
WANT TO BUY!**

No obligation to buy any records

The Longines Symphonette's new service, THE CITADEL RECORD CLUB gives you any record, any artist, any label at savings up to 55% off manufacturer's suggested price. No obligation to buy any records • Free Record Bonus Certificates • Jet Speed Service • See details below • Special Money-Back Membership—Just Like a Free Trial!

You've seen the ads: Get 10 records FREE, some say. Others offer 4, 5, 6, 7 or 8 "FREE" records. But then in smaller print, only if you agree to buy as many as 11 more records in just one year. They give you your choice of from 30 to 90 records... and that is not free choice, for the Schwann Catalog lists more than 30,000 long-play records now available to you. The extra records you have to buy no matter what choice is offered you are part of the offer. More records you may not want. And did you ever try to turn down a record club selection of the month? You have to move fast. This kind of club requires you to buy records you may not want.

THERE IS A BETTER WAY. The Longines Symphonette New Citadel Club gives you a huge "Discount Record Store" in your own home... acts like a "record buyers cooperative".

The honest sincere CITADEL CLUB way is quite simple. There are no complicated contracts to cost you money, no obligation to buy any records at all, and you have your FREE choice of any record available today at discounts of up to 55%, with a minimum of 35% guaranteed. Here's how easy it is to save on the records you buy:

- 1 ANY RECORD, ANY ARTIST, ANY LABEL, ANY KIND OF MUSIC!** What do you prefer? Popular? Classical? Broadway Show? Rock and roll? Movie or TV themes? Order Herb Alpert, Barbra Streisand, Robert Goulet, Dean Martin, Frank Sinatra, Herman's Hermits, any original Broadway Cast... you name it, if it's in print, you have it at a guaranteed 35% off manufacturer's list price... often as high as 55%. Even includes imported labels and hard-to-find specialties.
- 2 YOU ARE NOT REQUIRED TO BUY ANY RECORDS AT ALL!** Buy as many or as few records as you need—records of your choice!
- 3 IRON CLAD GUARANTEE: FACTORY-FRESH RECORDS, MOST SEALED IN PLASTIC.** Any record that passes our inspection team and is imperfect, is replaced without additional cost to you.
- 4 24 HOUR SERVICE IN MOST CASES!** Your orders mailed promptly... mostly within 24 hours of receipt of order. No faster service anywhere!

5 FREE MEMBERSHIP KIT INCLUDES 300-PAGE SCHWANN CATALOG PLUS TWO OTHER BIG BOOKS! As a member you get the famous SCHWANN catalog which lists more than 30,000 long-play records now available. Same book used by the biggest stores... tells you the manufacturers' suggested prices and other information. And you get two BONUS BIG BOOK CATALOGS listing special bargains and current top sellers. All FREE with trial membership.

6 "MONEY-BACK" MEMBERSHIP—JUST LIKE A FREE TRIAL! In order to introduce you to the tremendous advantages of membership in The Citadel Record Club, we invite you to accept a three-month trial for just \$1. And—we will even give you a Record Bonus Certificate worth \$1 toward your first purchase when you become a lifetime member... just like a FREE trial. Remember—every Citadel Club membership is for the entire family. Your children can order and save. Any member of your family can order records... and save. But—try us out. Mail the coupon today for the special Three-month trial for only \$1.

TYPICAL CITADEL RECORD CLUB SUPER-BARGAINS

Performer	Normal List Price	Citadel Special Price	Performer	Normal List Price	Citadel Special Price
FRANK SINATRA	4.75	2.29	HERB ALPERT AND	3.75	2.19
MANTOVANI	4.75	2.29	THE TIJUANA BRASS	3.75	2.19
CONNIE FRANCIS	4.75	2.29	BARBRA STREISAND	4.75	2.39
LAWRENCE WELK	4.75	2.29	THE MONKEES	4.75	2.29
AL HIRT	4.75	2.29	HARRY BELAFONTE	4.75	2.29
ERICH LEINSORF	5.75	2.89	LEONARD BERNSTEIN	5.75	2.99
RAMSEY LEWIS	4.75	2.29	NAT KING COLE	4.75	2.29
BOBBY DARIN	4.75	2.29	EDDY ARNOLD	4.75	2.29
TONY BENNETT	4.75	2.39	HENRY MANCINI	4.75	2.29
COUNT BASIE	4.75	2.29	GUY LOMBARDO	4.75	2.29
STAN GETZ	4.75	2.29	ROLLING STONES	4.75	2.29

SEND NO MONEY—MAIL COUPON TODAY!

CITADEL RECORD CLUB

Symphonette Square, Larchmont, N.Y. 10538

Enroll me in the club for all the privileges described in the advertisement. I get FREE kit including SCHWANN catalog plus two bonus big books. I AM NOT OBLIGATED TO BUY ANY RECORDS... but save up to 55% on those I really want, any artist, any label. Bill me for the \$1 trial membership and send the \$1 Record Bonus Certificate which I can use toward my first purchase when I become a lifetime member.

CHECK HERE FOR STEREO TAPE MEMBERSHIP includes FREE Kit plus famed Harrison Stereo Tape Catalog (just 50¢ additional)

Mr.
 Mrs.
 Miss
ADDRESS _____
CITY _____
STATE _____

775-018

CIRCLE NO. 23 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 NO. 79 ON READER SERVICE CARD



LETTERS TO THE EDITOR

Pleasants on Britten

● As an admirer of the Aldeburgh Festival, of Benjamin Britten, and of Henry Pleasants, may I say that Mr. Pleasants has done both Britten and Aldeburgh a disservice in his rather hasty summing up of the 1968 Aldeburgh Festival—the twenty-first, by the way—in your October issue.

Mr. Pleasants is, of course, entitled to his own opinion of the composer, and I would certainly not deny that Britten has frequently turned to older forms—Elizabethan and medieval—for his compositions, especially his vocal and operatic works. But surely Mr. Pleasants is oversimplifying and overgeneralizing when he characterizes the Aldeburgh Festival as a reflection of a Britten he chooses to describe as "bland, cozy, antiseptic, and curiously innocent."

Isn't it, furthermore, a little unfair to talk of only two works, and then to sum up the composer as a man whose music has virtues which "disguise the absence of compelling emotional involvement?" Does he find it also absent in such works as the *War Requiem*, the *Serenade for Tenor, Horn, and Strings*, and *Peter Grimes*?

Just as Britten has written widely, up and down the whole range of styles and emotions, so the Festival reflects his whole style, together with that of Imogen Holst and Peter Pears, and encompasses a great deal more music (and art, literature, and film) than Mr. Pleasants mentions. He leaves the reader with the impression that two decades of Aldeburgh Festivals have been very "antiseptic" affairs, indeed. That, I'm glad to say, is very far from true.

VINCENT C. BRANN
Amherst, Mass.

Mr. Pleasants replies: "Aldeburgh, as I wrote, is difficult to discuss critically without appearing churlish. Mr. Brann, by the time he reached the end of my article, seems to have forgotten my statement that in terms of the makeup of a three-week program and its presentation, Aldeburgh is pretty hard to fault, and my description of Britten's compositions as masterpieces of skill, ingenuity, taste, and discretion. I can think of few other composers of today of whom I would say as much. But the answer to the question Mr. Brann poses about the *War Requiem* and so forth is yes."

Gottschalk

● I have just finished reading the article "Louis Moreau Gottschalk" (September) by Robert Offergeld. What an enjoyable and informative piece this is! I am extremely glad that someone has finally done research on this American composer. When I read *Notes of a Pianist*, I found that Gottschalk was not only a famous pianist-composer, but also a fascinating individual—an American Liszt. Perhaps now that the door is opened, more music of Gottschalk will be published.

One thing bothers me: won't someone do something about Gottschalk's crumbling grave with its "all but indecipherable name"?

ALAN-CLARKE HUDSON
Williamstown, N. J.

Perhaps Mr. Hudson or another interested observer can provide the impetus for restoration by enlisting the aid of a foundation or public-spirited individual. For inspiration, we publish here an engraving of the original monument, which appears to have had a grandeur entirely suited to Gottschalk's status.

(Continued on page 8)



L. M. GOTTSCHALK (1829-1869)

NEW YORK PUBLIC LIBRARY

STEREO REVIEW

UNIQUE



Shown above and described below are just a few examples of the most unique and formidable line of stereo equipment in the world today. From powerful stereo systems, to all-in-one compacts, to breathtaking individual components, there is a model designed for everyone from the most ardent stereo enthusiast to the casual listener.

Model 5303—Powerful Spectrum Speaker System—Non-Directional Sound Total sound diffusion—a full 360 degrees. Four free edge woofers and four horn-type tweeters in hermetically sealed metal enclosures to handle up to 80 watts in input. Frequency response range from 20 to 20,000 Hz. May be pedestal-mounted or suspended from the ceiling. *Diameter: 13½" 26.4 lbs.*

Model 5003—140 Watt Solid State AM/FM-FM Stereo Receiver with exclusive "Sound Effect Amplifier" Tone Control System Full 140 watts power output. All solid state FET circuitry with five IF stages. Automatic stereo switching, two speaker system selector, stereo and fine tuning indicators. Full complement of inputs, jacks and terminals with matching controls. *5½" H, 20¾" W, 14¼" D 30.8 lbs. w/cabinet*

Model 1664—Solid State 4-Track Stereo Tape Deck—Built-in pre-amplifier for superb reproduction at 7½ and 3¾ ips. 7-inch reels. Automatic stop device, professional VU meters, 3-digit tape counter, DIN and pin jack connectors. Accessories include full and empty 7-inch reels, DIN cord, splicing tape, dust cover and two reel clamps. Oil-finished wooden cabinet. *12 transistors 15½" H, 13¾" W, 6¾" D 22 lbs.*

Model 6102—Deluxe Automatic 4-Speed Stereo Turntable and 8-Track Stereo Player—Large 11-inch platter for wow and flutter characteristics less than 0.3%. Tubular tonearm with moving magnetic cartridge and diamond stylus. 8-Track Stereo player features a 6 transistor preamplifier and wow and flutter characteristics of less than 0.3%. Fine furniture finished wood with molded acrylic dust cover. *9½" H, 17¼" W, 13¾" D 23.4 lbs.*

Model 5001—60 Watt Solid State AM/FM-FM Stereo Receiver with exclusive Sound Effect Amplifier—With built-in Sound Effect Amplifier (SEA), you have complete freedom and control of the total tonal spectrum in five different frequencies: 60, 250, 1,000, 5,000 and 15,000 Hz. New FET circuitry with four IF stages. Automatic stereo switching. *5½" H, 20¾" W, 14¼" D 30.8 lbs. w/cabinet*

JVC

Manufactured by Victor Company of Japan, Ltd.

For additional information and a copy of our new 28 pg. full color catalog, write: Dept. J,

JVC America, Inc., A Subsidiary of Victor Company of Japan, Ltd., c/o Delmonico International Corp., 50-35 56th Rd., Maspeth, N.Y. 11378, Subsidiary of TST Industries, Inc.

CIRCLE NO. 45 ON READER SERVICE CARD

ure. Our researchers, incidentally, have made a number of attempts to locate the grave in Green Wood Cemetery, Brooklyn—with a notable lack of cooperation on the part of the cemetery's attendants and without success in finding the site.

● Bravo to Robert Offergeld! Louis Moreau Gottschalk lives again! Actually, he never left us. A genius is above time and opinion. Mr. Offergeld has done us a long-needed service by writing his revelatory article.

JOSEPH P. KRENGEL
Seal Beach, Cal.

World's Greatest Composer

● Congrats to Robert L. Reid for his marvelous article on "The World's Greatest Composer" (October). I had a feeling most composers didn't meet certain standards of "accessibility, consistency, and modesty," but I

was appalled to learn that Beethoven wrote pornographic music, Mozart wrote too much for his own good, and Bach (the pious Christian and Cantor of a Church) did not know the correct order of the Gospels! Mr. Reid deserves our thanks for uncovering these musical imposters. May they be banned from the Schwann catalog forever!

JOE SUTTON
New York, N. Y.

Certified Masterpieces Dept.

● Has William Flanagan ever listened to Beethoven's "Eroica" Symphony? His remark in his review of the Barbirolli tape (August) that it is "a masterpiece that, in sum, doesn't quite come off" seems to indicate that either he's never heard it before (highly doubtful), or that he knows little about music (more credible). I pity him if he cannot find Beethoven's work free of the

problems which he says Toscanini had to skirt. If he doesn't care for Beethoven, why doesn't he try Mendelssohn's *Spring Song*?

LINDA TIMMEL
Des Plaines, Ill.

● One way for a writer to lose a reader is for him to make gratuitous digressions about matters he is plainly ignorant of. A recent instance was Robert S. Clark's "smart" dismissal of Matthew Arnold's "Dover Beach" in his review of Samuel Barber's musical setting of the poem (October). He says, "I have thought the poem a schoolmasterish bore ever since it was first thrust upon me by a college literature syllabus." I don't think it would be overly humble of Mr. Clark to consider that the poem itself may not be responsible for his displeasure. I cautiously suggest that the failure in response may be due to the nature of introductory lit courses, the particular textbook, the ineptitude or belittling propensities of his instructor, and possibly Mr. Clark's own (at the time) relative immaturity, boredom, or disgruntlement. These are possibilities worth entertaining before making irresponsible judgments. "Dover Beach" is a very great poem, perhaps the most powerful short poem in the English language. This can be proven (as far as such things can be proven at all) by objective demonstration. It still might not grab Mr. Clark, but the reasons why it *should* can be shown. The loss, in any case, would be his, and Arnold would stand clear of the charges made against him.

JACK SHADOIAN
Centre Hall, Pa.

Mr. Clark replies: "My opinion of 'Dover Beach' was not given gratuitously; I cited it to explain in part my lukewarm reaction to Barber's setting. And I am not, as Mr. Shadoian says, 'plainly ignorant' of English literature; it was my major field of study in college, and I still read it closely and eagerly. So my failure to respond to 'Dover Beach' cannot be laid to an introductory lit course, a textbook, or an inept or belittling instructor (I studied with John Crowe Ransom, among others). Nor was I—very often—a bored or disgruntled student.

"What about the poem? I happen to think it possible to show that 'Dover Beach' suffers from grave weaknesses of language, thought, and structure. But I would never insist, like some commissar of culture, that on this account Mr. Shadoian should not find it powerful. I am no cultural relativist: there is bad, good, and great art. Perhaps 'Dover Beach' is a great poem; perhaps too the scales will fall from my eyes one day. But it will take something more than Mr. Shadoian's bullying to make them do so."

Basic Repertoire

● I have just re-examined Martin Bookspan's "The Basic Repertoire: Update and Second Thoughts" for 1968 (July), and have come to the conclusion that the listener who follows his advice in purchasing recordings will for the most part own a musical library consisting of dull, slow, and heavy-handed performances, overly subjective and Romanticized. Many of Mr. Bookspan's recommended versions are incorrectly and/or poorly played, for example the horrible Klemperer Brahms First and Bruno Walter's Mozart and Schubert discs. Jascha Heifetz performs

(Continued on page 14)

STEREO REVIEW

uniCLUB
saves you more
on more of what you want!

RECORDS TAPES STEREO GEAR BOOKS

Here are 10 facts about uniCLUB. They are 10 reasons to clip the coupon and join now!

1. Any LP or tape on every U.S. or foreign label available. Columbia—Capitol—RCA—London & 350 more. No exceptions.
2. You save a minimum of 35% on LP's; 33% on tapes and 25% on books.

LP's LIST	uniCLUB
\$1.98	\$1.35
2.98	1.95
3.79/98	2.49
4.79/98	3.09
5.79/98	3.79

3. You can save even more by taking advantage of the regular extra discount "Specials." Save up to 80% off list price. Right now, for example, the entire RCA Red-Seal catalog is \$2.75 mono; \$3.25 stereo. The Vox \$4.96 series is \$1.75 mono and stereo.

4. Never a requirement to buy. No monthly "stop-order" forms to return. You receive just what you order.

5. LIFETIME MEMBERSHIP

The club membership fee is \$5. This is for lifetime privileges which are increasing all the time.

6. FREE CLUB MAGAZINE

Members regularly receive "uniGUIDE" advising them of the latest releases, recommended best-buys and extra discount "Specials." When you join you receive a free 300-page Schwann record catalog listing every available record and its price. You receive a free Harrison tape catalog if you specify.

7. FASTEST SERVICE ANYWHERE

Your orders are not only processed but shipped the same day we receive them. This unique service is possible because your orders are picked from an inventory of over 250,000 LP's & tapes. You get factory-new sealed albums and tapes only. Defects are fully returnable at no charge.

8. SAVE UP TO 50% ON STEREO GEAR

Individual components or complete systems—

uniCLUB supplies hi-fidelity equipment of virtually every manufacturer at tremendous savings. This month's "Hi-Fi Special" is a Garrard SL95 turntable: List \$129.50, to members only \$83.00.

9. BOOKS OF ALL PUBLISHERS

The Book Division—only uniCLUB has it—offers members at least 25% off on any book in print.* You get only original publishers' editions. uniGUIDE lists best-sellers, just-published works and book "Specials." *Texts are reduced 10%.

10. FOUR CLUBS IN ONE

uniCLUB is really a time-saver. It makes joining many clubs unnecessary. Now you can buy all your records, tapes, auto-cartridges, books and stereo-gear from one convenient source. We hope you'll join today!

SAVE MONEY EVEN ON YOUR MEMBERSHIP FEE

Give gift memberships with full lifetime privileges for only \$2.50 each. Splitting the cost with one other person lowers cost to \$3.75; enrolling five at a time brings cost down to only \$3 each.

Send for free Schwann catalog; order blanks & uniGUIDE by return mail. \$5 enclosed guarantees me:

1. LIFETIME MEMBERSHIP in uniCLUB
2. 35%-80% savings on LP albums, 1/3 off on tapes, 25% on books.
3. No requirements ever to buy anything. Nothing will ever be sent until I order it.

I must be delighted with uniCLUB or within 30 days I will let you know and receive a full refund.

uniCLUB Inc.
255 West 42nd Street DEPT. HS 128
New York, N. Y. 10036

NAME _____

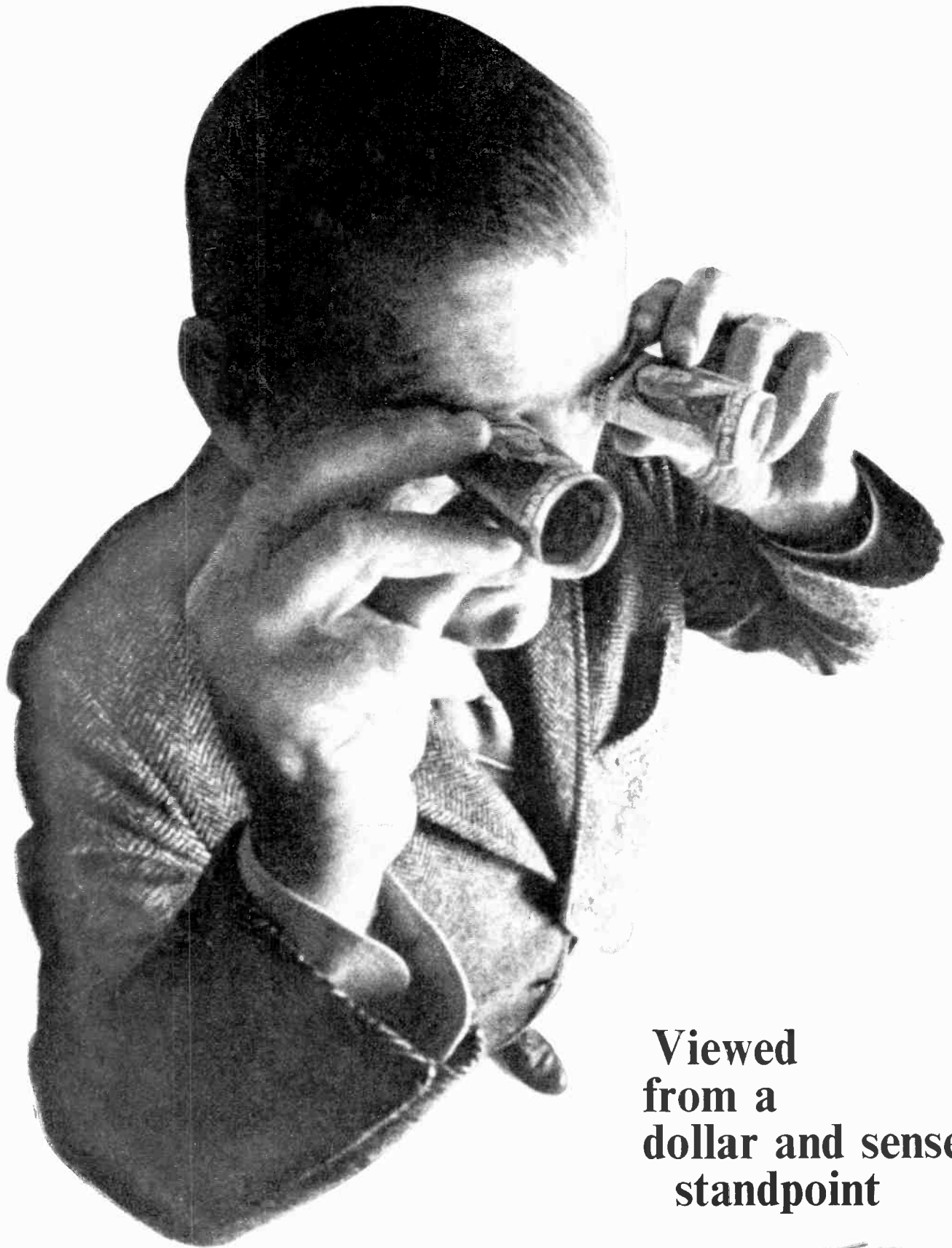
ADDRESS _____

CITY _____ STATE _____ ZIP _____

Send gift memberships at \$2.50 each to names and addresses listed on attached sheet.

I am also interested in pre-recorded tapes.

CIRCLE NO. 87 ON READER SERVICE CARD

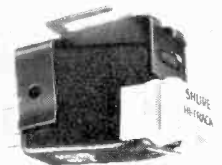


Viewed from a dollar and sense standpoint

You can't get a better buy for your new hi-fi system than a Shure cartridge, whether it's the renowned "Super Track" V-15 Type II at \$67.50 or the new M91E Easy-Mount "Hi-Track" at \$49.95, made in the tradition of all fine Shure cartridges. If you're new to hi-fi, benefit from the published opinions of experts the world over: the **Shure V-15 Type II** Super Track makes a decidedly hearable difference. If you want to spend less, the M91E is right for you. You can always "trade-up" to a V-15 Type II at a later date. Shure Brothers, Inc., 222 Hartrey Avenue, Evanston, Illinois 60204.

NEW! M91E Hi-Track Elliptical Cartridge with optimized design parameters for trackability second only to the incomparable V-15 Type II. Bi-radial .0002" x .0007" diamond stylus. 20-20,000 Hz. Channel Separation: more than 25 db @ 1 KHz. Tracking force range 3/4 to 1 1/2 grams. Trackability specifications @ 1 gram: 20 cm/sec @ 400 Hz.; 28 cm/sec @ 1 KHz.; 25 cm/sec @ 5 KHz.; 18 cm/sec @ 10 KHz. \$49.95.

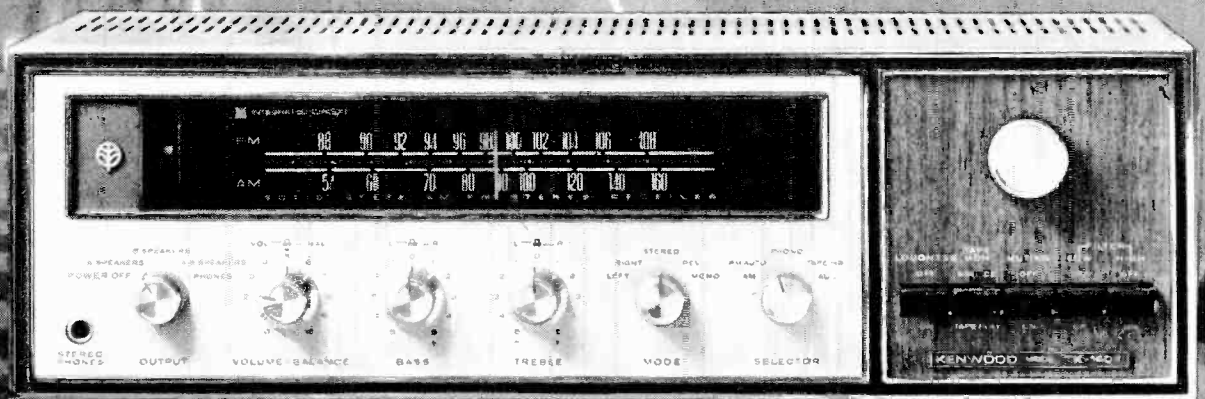
CIRCLE NO. 75 ON READER SERVICE CARD



© 1968 SHURE BROTHERS, INC.

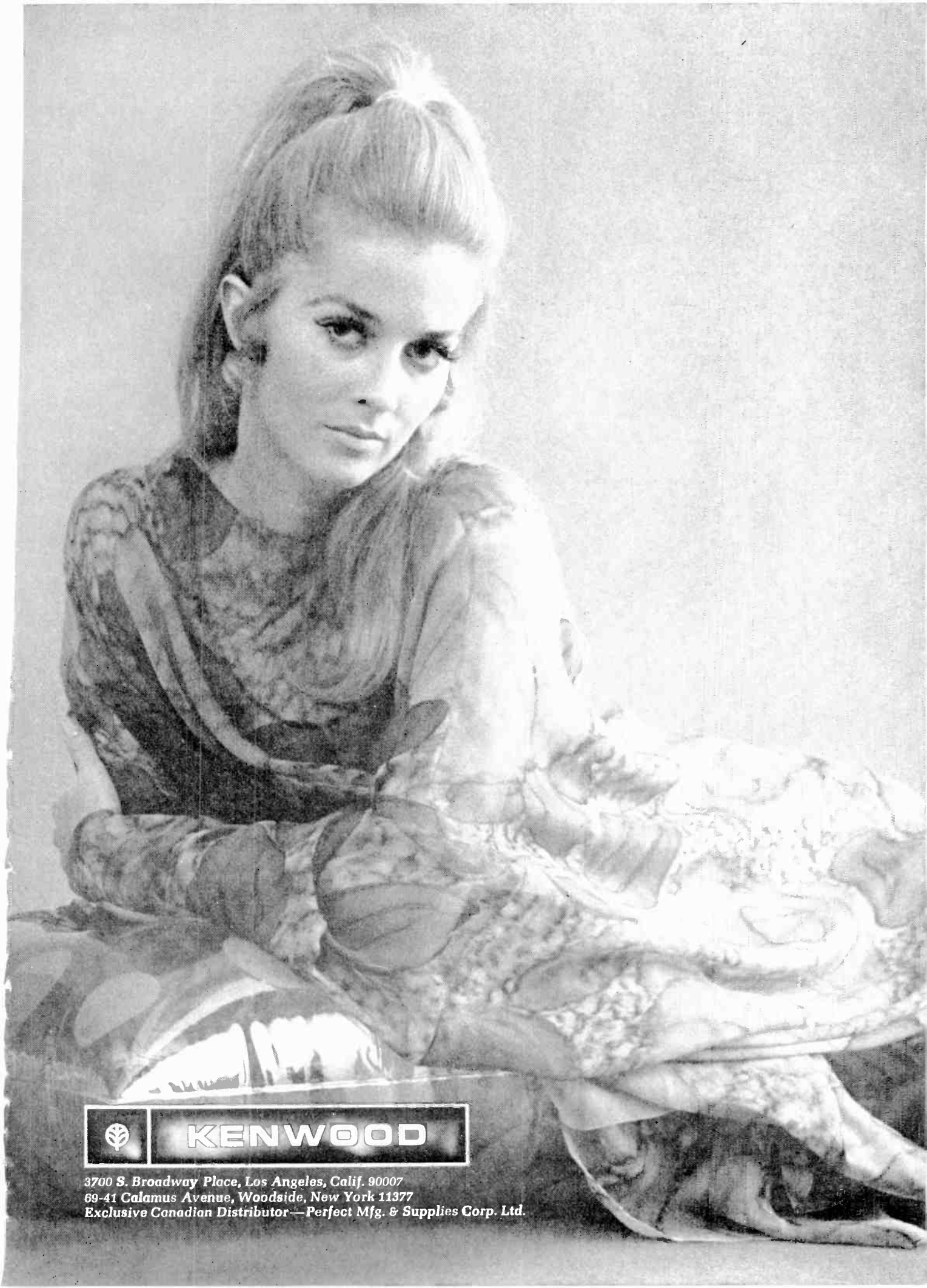
High Fashion by CARDINALI Hi Fi by KENWOOD

both are extraordinary creations



Shown:
TK-140x • RET • IC • Solid State
• FM/AM 200 watt • Automatic
Stereo Receiver \$349.95*

*includes cabinet



KENWOOD

3700 S. Broadway Place, Los Angeles, Calif. 90007
69-41 Calamus Avenue, Woodside, New York 11377
Exclusive Canadian Distributor—Perfect Mfg. & Supplies Corp. Ltd.

the standard violin repertoire in a manner far superior to that of other violinists mentioned by Mr. Bookspan, yet he chooses to ignore almost completely this greatest violinist of the twentieth century.

We are living in a dynamic and technological age. Therefore, why does one of our most eminent music critics want to transport us, at least musically, backward to the sentimental age of excessivism?

CHARLES MARGOLIS
Miami, Fla.

Mr. Bookspan replies: "Mr. Margolis has enunciated quite clearly what I believe is a fundamental malaise of our time—the tyranny of technology. The same frightening scientific ability to eradicate mankind is at large in the artistic marketplace and shows signs of exterminating the human element in creativity. Klemperer and Walter as bu-

manist interpreters offer far greater insight into the human condition than the jet-age performer types who are so lionized by certain segments of music's Establishment today.

"As to Heifetz, Mr. Margolis has either misread or completely ignored my great esteem for this supreme artist. In many instances the Heifetz recordings have won rapturous praise from me—for example, that of Lalo's Symphonie espagnole in the 'Basic Repertoire' column this month."

Rubinstein and Petrouchka

● In his September review of a Misha Dichter piano recital, Eric Salzman writes of Stravinsky's own piano transcription of three movements from *Petrouchka* that they were "originally written for Artur Rubinstein but, if I am not mistaken, never performed by him. . . ." Mr. Salzman is mistaken. Rubinstein's performances of *Pe-*

trouchka catapulted him from obscurity to fame in this country in the late 1930's. I recall having heard him play the transcription as late as 1961, but he may have performed it even more recently.

STEPHEN WIGLER
New York, N. Y.

Artur Rubinstein has indeed performed the piano version of *Petrouchka* many times, and did so during a Carnegie Hall recital in 1961. RCA recorded that recital, but has no present plans for releasing the *Petrouchka*. Perhaps the reason for this is that what Mr. Rubinstein plays departs in some respects from Stravinsky's score.

Princess Ida

● Paul Kresh's review of Gilbert and Sullivan's *Princess Ida* highlights on London (October) says that Martyn Green sings King Gama on a Richmond issue. It isn't so. The early mono LP has Peter Pratt in the comic role, and Henry Lytton is on an earlier 78-rpm, but never Martyn Green, who had left the D'Oyly Carte Company before *Princess Ida* (or *The Sorcerer*) was recorded by London.

JAY SCOTT
El Cajon, Cal.

Mr. Kresh replies: "Like the maidens at *Princess Ida*'s university when they are attacked, I lend the air with wailing and shed the shameful tear. Allow me, as in the case of *Lady Psyche's Darwinian Man*, to stammer an apology and make my 'escape' the picture of a disconcerted ape. If Martyn Green had played King Gama in the old mono set, I'm sure he would indeed have been inimitable in the role, but it was certainly Peter Pratt, as so many alert Savoyards have been quick to point out. 'On this atoning I will rely!'"

Reading Reed

● Is Rex Reed related to one of the editors of *STEREO REVIEW*? Is that why his worthless, insulting so-called "reviews" continue to be published in an otherwise respectable magazine?

Why not put him in another review section—anything but popular music, since he seems not to have any feeling or understanding at all for many artists, such as the Beatles and Pet Clark.

JON SKAALFEN
Trimont, Minn.

● Rex Reed has triumphed! Not only did he get away with a rave review (August) of *Spanky and Our Gang*, but he also managed to get them listed as a "Recording of Special Merit!"

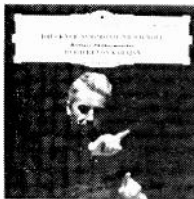
Lucky Rex Reed! He was able to earn his month's pay without venturing too far from the "symphonic" world into the rock empire (where he gets claustrophobia). He found a group that is really nowhere: clean-cut, unoriginal, dignified, far-sighted (nonmyopic), and all-knowing with a "soulful heart-beat" drenched in "pickle juice."

BRUCE D. BENDER
Wellesley, Mass.

● I have always enjoyed reading Rex Reed's record reviews, although I cannot always agree with what he says concerning various artists. I couldn't help but admire his
(Continued on page 18)

STEREO REVIEW

Another KING KAROL MAIL ORDER! NOW! The entire catalogs of SPECIAL



Deutsche
Grammophon
Gesellschaft

ARCHIVE PRODUCTION \$3.59 EACH
Reg. 5.79 only
SPECIAL—3 for \$10.00

CHECK ALBUMS DESIRED AND SEND NOW WITH REMITTANCE AND COUPON BELOW

NUMBER—STEREO ONLY	TITLES AND ARTISTS	PRICE
136 282	MOZART: "Don Giovanni" Highlights—Nilsson, Fischer-Dieskau, Schreier, others; Prague Nat'l Theatre/Boehm (Leaflet of texts)	<input type="checkbox"/>
136 433	WAGNER: "Tristan and Isolde" Highlights—Nilsson, Ludwig, Windgassen, Waechter; Bayreuth Festival/Boehm (Leaflet of texts)	<input type="checkbox"/>
139 014	STRAUSS: The Blue Danube: waltzes, polkas, marches by J. & J. Strauss—BPO/Karajan	<input type="checkbox"/>
139 016	SIBELIUS: Finlandia, Valse Triste, Tapiola, Swan of Tuonela—BPO/Karajan	<input type="checkbox"/>
139 029	TCHAIKOVSKY: 1812 Overture, Romeo and Juliet, Marche Slave—Don Cossack Choir (in 1812); BPO/Karajan	<input type="checkbox"/>
139 030	TCHAIKOVSKY: Nutcracker Suite No. 1; Serenade for Strings—BPO/Karajan	<input type="checkbox"/>
136 550	MOZART: Clarinet Concerto, K.622; WEBER: Clarinet Concerto No. 1—Leister, BPO/Kubelik	<input type="checkbox"/>
136 551	SITAR MUSIC OF INDIA—Kartick Kumar, Sitar w/Tabla & Tambura accomp.	<input type="checkbox"/>
136 454	CHOPIN: 24 Etudes—Tamas Vasary, Piano	<input type="checkbox"/>
136 544	DON COSSACK CHOIR: "Ave Maria" & 11 other Russian choral works—Serge Jaroff, Cond.	<input type="checkbox"/>
138 964	BERLIOZ: Symphonie Fantastique—BPO/Karajan	<input type="checkbox"/>
138 973	SIBELIUS: Symphony No. 5/Tapiola—BPO/Karajan	<input type="checkbox"/>
139 003	BARTOK: Concerto for Orchestra—BPO/Karajan	<input type="checkbox"/>
139 004	MOZART: Eine Kleine Nachtmusik/Divertimento No. 15 in B flat, K. 287—BPO/Karajan	<input type="checkbox"/>
139 009	STRAUSS: Don Quixote—Pierre Fournier, Cello; G. Cappone, Viola; BPO/Karajan	<input type="checkbox"/>
139 015	MUSSORGSKY: Pictures at an Exhibition/RAVEL: Bolero—BPO/Karajan	<input type="checkbox"/>
139 012	HANDEL: Concerti Grossi, Op. 6, Nos. 5, 10, 12—Berlin Philharmonic/Herbert von Karajan	<input type="checkbox"/>
139 017	TCHAIKOVSKY: Symphony No. 4 in F Minor—Berlin Philharmonic/Herbert von Karajan	<input type="checkbox"/>
139 022	RIMSKY-KORSAKOV: Scheherazade—Berlin Philharmonic/Herbert von Karajan	<input type="checkbox"/>
139 109	SCHUMANN: Dichterliebe & Liederkreis—Fischer-Dieskau, baritone; Joerg Demus, Piano	<input type="checkbox"/>
139 131	BRUCKNER: Symphony No. 1 in C minor ("Linz" version)—BPO/Jochum	<input type="checkbox"/>
139 181	DVORAK: Symphony No. 8 (old No. 4) in G—BPO/Kubelik	<input type="checkbox"/>
139 197	BEETHOVEN: Songs—"An die ferne Geliebte," "Adelaide," "In questa tomba oscura," 13 others—Dietrich Fischer-Dieskau; Joerg Demus, Piano (Leaflet of texts)	<input type="checkbox"/>
139 208/9	BEETHOVEN: Missa Solennis—Janowitz, Ludwig, Wunderlich; Vienna Singverein; BPO/Karajan	<input type="checkbox"/>
139 219/20	SCHUBERT: Die Schoene Muellerin; 7 Songs—Fritz Wunderlich, Tenor; Hubert Giesen, Piano (Boxed, w/leaflet of texts)—2 record set.	<input type="checkbox"/>
139 221/25	WAGNER: Tristan und Isolde—Nilsson, Windgassen, Talvela, Ludwig, Waechter; "Live" Bayreuth Festival recording/Boehm—5 record set.	<input type="checkbox"/>
139 229/33	WAGNER: Die Walkure—Crespin, Janowitz, Veasey, Vickers, Stewart, Talvela; BPO/Karajan	<input type="checkbox"/>
138 783	MOZART: Piano Concertos Nos. 17 & 21—Geza Ando, Pianist & Conductor—In the No. 1 spot over six months, on the sound track of the beautiful Swedish film, "Elvira Madigan," now showing nationally	<input type="checkbox"/>

STEREO ONLY

3 for \$10

TOTAL ORDER: \$

This only a partial listing—any DGG or ARCHIVE record available at this price

INSTANT SERVICE—ORDERS PROCESSED DAY RECEIVED

FREE

Shipping Anywhere in USA and APO & FPO Addresses! (Add 15% for Foreign Shipments—Minimum Charge \$1.50) Send check or M.O. with order.

KING KAROL RECORDS

Dept. SR12

P.O. Box 629, Times Sq. Station, New York, N.Y. 10036

Free Catalog Available

Enclosed find \$_____checked above. Send to:

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

OUR RETAIL STORES STOCK EVERYTHING!

WEST SIDE: 111 West 42 at 6th Ave. EAST SIDE: 940 3rd Ave. at 57th Street

*N.Y. State Residents please include local Sales Taxes

CIRCLE NO. 48 ON READER SERVICE CARD



the birth of the AR-5



This is a photograph taken immediately after our final test of the prototype of the AR-5. The speaker system was measured while buried in a flat, open field, facing upward, its front baffle flush with the ground. This technique provides more accurate information than indoor tests, especially at low frequencies, where the precision of such measurements is adversely affected by the limited size of an anechoic chamber.

Our standard of accuracy when measuring the AR-5 prototype was the sound of live music, that is, absolute accuracy of reproduction. At AR, the best response curve for a speaker system, like that for a microphone or amplifier, is the one which most closely matches the input.

The specifications which AR advertises are obtained from production units, not prototypes. All AR-5 systems must match the performance of the prototype within close tolerances. To see that this is true, every AR-5 is tested numerous times in ways which permit it to be compared to the prototype. Only in this way can we be certain of what we have made, and consumers certain of what they are being offered.

AR speaker systems have uniformly received favorable reviews in publications which carry test reports. But even more accurate and comprehensive tests than most of these magazines perform are made on the AR production line, of every AR speaker system which will go into a listener's home.

The AR-5 is priced from \$156 to \$175, depending on cabinet finish.

ACOUSTIC RESEARCH, INC., 24 Thorndike Street, Cambridge, Mass. 02141

Overseas Inquiries: Write to AR International at above address
CIRCLE NO. 2 ON READER SERVICE CARD

Should you be a nitpicker...

Should you be a nitpicker when it comes to selecting a stereo deck? Only if you want to get yourself a deck you'll be happy with for years to come.

Because every manufacturer *claims* to have the "guts" to make the best sound. But, if you had the opportunity to "tear apart" most of the tape recorders on the market, you'd find a lot of surprises inside.

Like flimsy looking little felt pressure pads to hold the tape against the heads which actually cause the heads to wear out six to eight times faster than Ampex heads.

Like stamped sheet metal and lots of other not-so-solid stuff that gets by but who knows how long? And all kinds of tiny springs and gadgets designed to do one thing or another. (If you didn't know better, you'd swear you were looking at the inside of a toy.)

Like heads that are only adequate. Heads that might work fine at first, but wear out sooner and diminish the quality of sound reproduction as they wear.

There are lots of other things, but that's basically what *not to get* in a deck.

Okay, now for a short course in what *to get*.

Exclusive Ampex dual capstan drive. No head-wearing pressure pads. Perfect tape tension control, recording or playing back.

Exclusive Ampex rigid block head suspension. Most accurate head and tape guidance system ever devised. Solid.

Exclusive Ampex deep gap heads. Far superior to any other heads on the market. Last as much as 10 times longer. There's simply no comparison.

So much for the "general" advantages of Ampex decks. Ready to nitpick about *specific* features on *specific* machines? Go ahead. Pick.

Pick the Ampex 755 for example. (This is the one for "professional" nitpickers.) Sound-on-sound, sound-with-sound, echo, pause control, tape monitor. Three separate Ampex deep gap heads.

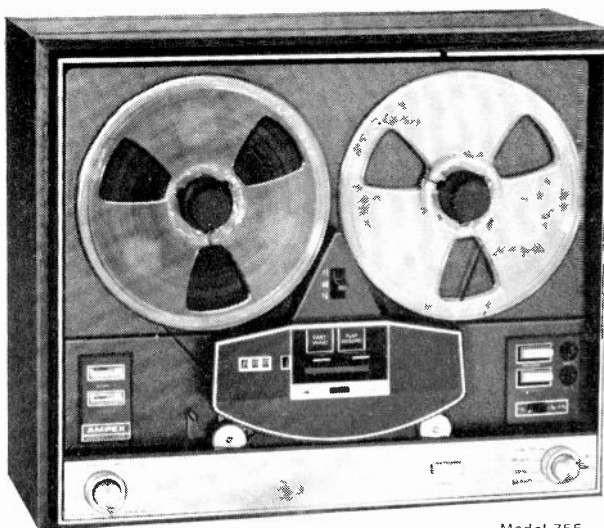
Or, pick the 1455. For lazier nitpickers, because it has automatic two-second threading and automatic reverse. Plus sound-with-sound, pause control and tape monitor. Four separate deep gap heads.

One more thing you should get on your next deck, whichever one you choose: the exclusive Ampex nameplate on the unit. Just big enough to let everybody know you've got the best. (Who says a nitpicker can't be a name-dropper too?)

So, pick, pick, pick. And you'll pick Ampex. Most straight-thinking nitpickers do, you know.

AMPEX

AMPEX CORPORATION
CONSUMER EQUIPMENT DIVISION
2201 LUNT AVENUE
ELK GROVE, ILLINOIS 60077



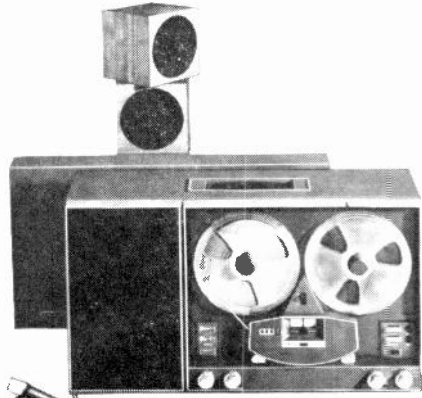
Model 755



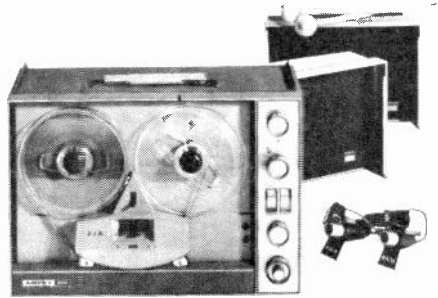
Model 1455

A deck for nitpickers.

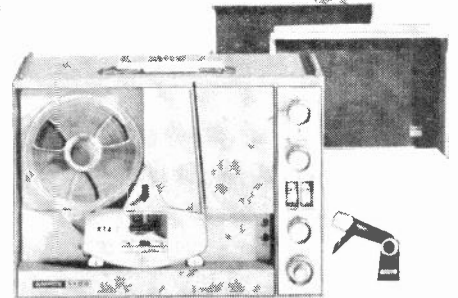
And a deck for lazy nitpickers.



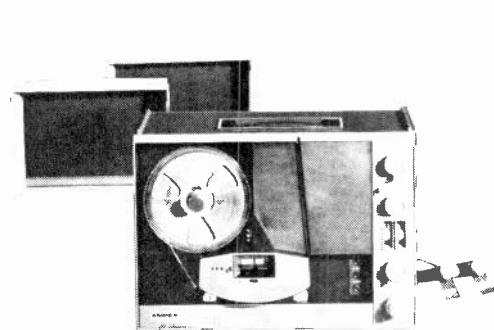
AMPEX MODEL 761
Three-head stereo portable tape recorder. With monitor, echo, sound-on-sound, sound-with-sound.



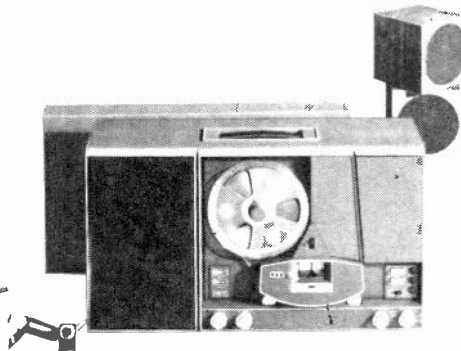
AMPEX MODEL 861
Two-head stereo portable tape recorder. With slide-on speakers.



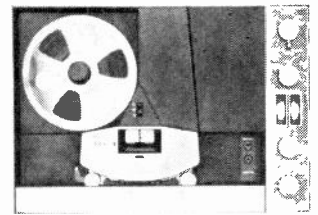
AMPEX MODEL 1161
Three-head stereo portable tape recorder. With automatic threading and reverse, slide-on speakers.



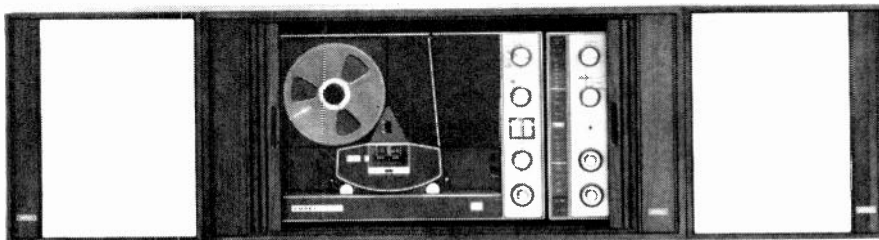
AMPEX MODEL 2161
Four-head stereo portable tape recorder. With automatic threading and reverse, bi-directional recording, and mixer.



AMPEX MODEL 1461
Four-head stereo portable tape recorder. With automatic threading and reverse, monitor, sound-with-sound.



AMPEX MODEL 2150
Four-head stereo tape deck. With automatic threading and reverse, bi-directional recording, and mixer.



AMPEX MODEL 985A
Three-head stereo music center. With automatic threading and reverse, built-in FM stereo, FM/AM receiver, and two dynamic microphones.

**Go ahead.
Nitpick to your
heart's delight.**

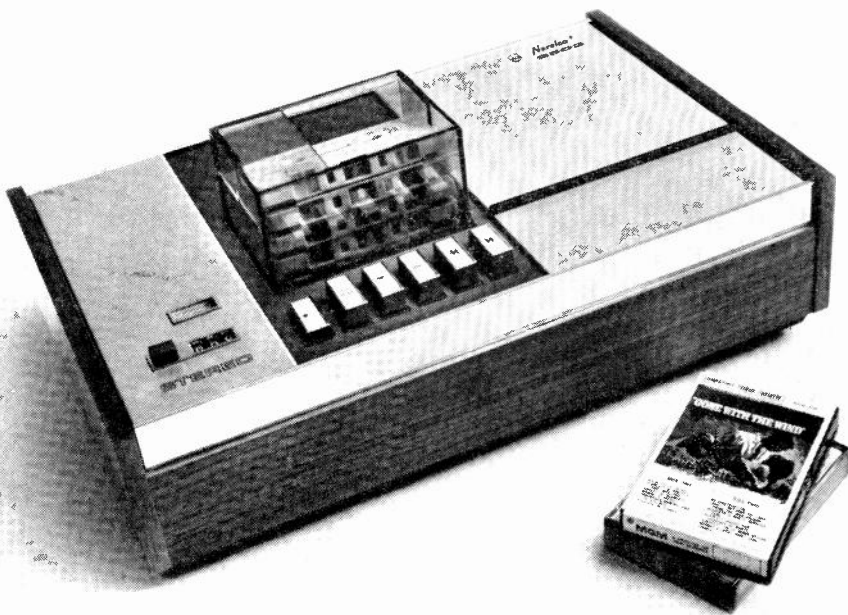
There's an Ampex Tape Recorder or Tape Deck for every kind of nitpicker. All with the following features:
Exclusive Deep Gap Heads . . . Solid-State Circuitry
. . . Dual Capstan Drive . . . Rigid-Block Head Suspension . . . Die-Cast Aluminum Construction . . . Interlocked Tape Controls . . . Precision VU Meters.

AMPEX

AMPEX CORPORATION
CONSUMER EQUIPMENT DIVISION
2201 LUNT AVENUE
ELK GROVE, ILLINOIS 60077

6 hours non-stop

The first stereo cassette non-stop playback deck.



The new Norelco '2502' automatic stereo changer holds 6 cassettes at one time so you can play up to 6 hours of continuous music.* Flip them over and there are 6 more.

Now just plug the Norelco Cassette Changer into any existing system—console or component—and you can enjoy prerecorded cassettes along with everything else.

See your Norelco dealer and put the convenience of the stereo cassette sound into your stereo system.

*Using the new
Norelco C-120 cassette.

Norelco[®] 

The Re-inventor of Tape Recording

North American Philips Company, Inc., High Fidelity Products Department,
100 East 42nd Street, New York, N.Y. 10017

CIRCLE NO. 58 ON READER SERVICE CARD

splendid review of Spanky and Our Gang's second disc, "Like to Get to Know You" (August). At last here is a group that shines with versatility but unfortunately hasn't been given the credit it deserves until now.

WILLIAM PHIPPS
Jackson Heights, N. Y.

● Thanks to Rex Reed for the continuing kind things he writes about Spanky and Our Gang discs. I was with Mercury Records before getting a grant to write a play, and I was an ardent enthusiast of the group from the day they first were brought into the offices in Chicago for what was a very impromptu audition.

Mr. Reed has no doubt heard the old Riverside LP by Little Brother Montgomery (issued about 1961, I believe), which has a single vocal by Elaine "Spanky" McFarland—she does *Oh, Daddy*. She's in great form. The disc was in Riverside's series "Chicago: The Living Legends."

I also appreciate the succinct wit (and the occasional bitchiness) he incorporates into what for me are—invariably—delightful reviews.

JERF REAL
Charlottesville, Va.

Heckman

● I should have written sooner in appreciation of your good judgment in signing Don Heckman as a record reviewer. I had read Don's reviews for some time in the *American Record Guide*, and am pleased he now has a wider audience. He deserves it. His knowledge as a musician makes him particularly useful, he is a man of discernment and balanced judgment, and he gives you the feel of the record album he is reviewing.

C. E. FOX
Azusa, Cal.

Glenn Gould

● As a Canadian, I suppose I ought to be indignant about Mr. William Flanagan's review (September) of Glenn Gould's recording of the Liszt piano transcription of Beethoven's Fifth Symphony, but I am not. I agree with Mr. Flanagan, not about this recording specifically, for I've not heard it, but about the recent development of Mr. Gould. I can speak only for myself, of course, not for all Canadians. However, we were once all very proud of Mr. Gould. Here was one of the most original talents ever to hit the concert stage: we could forgive his eccentricities as those of a genius so absorbed in what he was doing as to forget his audience. Now his forgetfulness has become disdain, if not outright contempt, for the audience, and his eccentricities seem to be stagey posturings. Worse than that, his playing, so eloquent and fluid in his early performances and recordings, is now so often harsh, percussive, mathematical, and clinical, or else exaggerated. It is to be hoped that the Glenn Gould of the *Goldberg Variations* is still around and some day will reappear.

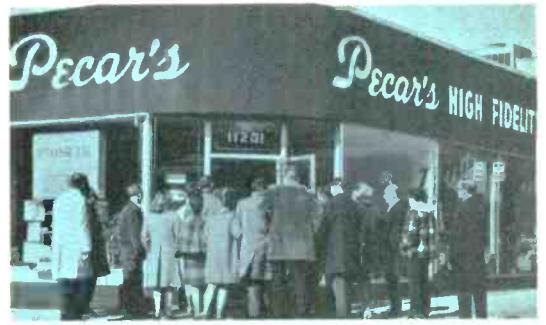
REV. JOHN E. MARRIOTT
Winnipeg, Man.

Vic and Sade

● Mr. James B. Greer of Greeley, Colorado, isn't quite correct (Letters to the Editor, October). The theme of radio's great "Vic and Sade Show" was not from *Bluebird of* (Continued on page 21)

STEREO REVIEW

the crowd pleaser...



In hundreds of Pioneer franchised high fidelity dealers across the country, the SX-1500T is drawing enthusiastic attention because it is a no-compromise receiver. Its highly sensitive front end pulls in the most difficult stations . . . and is consequently pulling in the crowds. The SX-1500T was made for the thousands who wanted the finest receiver possible . . . at a reasonable price.*

The specifications and quality of the SX-1500T are substantiated by its performance and, more importantly, its sound. It boasts an output of 170 watts of music power, an extraordinary capture ratio of 1 dB, a signal-to-noise ratio of 65 dB, and harmonic distortion actually below 0.1% at half rated power (0.5% at full rated power). FM sensitivity is outstanding at 1.7 uv. Frequency response is 20 to 70,000 Hz \pm 1 dB.

If you want a better receiver, *don't be misled* — pick the one with the honest price. You owe it to yourself to compare the SX-1500T with any other receiver on the market regardless of price.

See and hear the SX-1500T now. Or write for literature and name of nearest dealer. PIONEER ELECTRONICS U.S.A. CORP., 140 Smith Street, Farmingdale, L. I., New York 11735

PIONEER'S NEW SX-1500T AM-FM STEREO RECEIVER 170 WATTS, FET FRONT END, AND 4 IC's



* (The SX-1500T Price, only: \$360.) Showa with PIONEER CS-88 Speaker Systems at \$115. each.

PIONEER More Value All-Ways! 

CIRCLE NO. 68 ON READER SERVICE CARD

Seagram's ^{VO}
The Smooth Canadian



**A perfectly proper introduction
to the Smooth Canadian.**

There's no reason to be shy when you first meet Seagram's V.O. It's such a smooth, light whisky, it tastes comfortable right from the start. Try V.O. It could be the start of a beautiful friendship.



CANADIAN WHISKY—
A BLEND OF SELECTED WHISKIES.
SIX YEARS OLD. 86.8 PROOF.
SEAGRAM DISTILLERS CO., N.Y.C.

Happiness. It was an equally gooey affair called *Chanson Bobémienne*, a fact I happen to know because it was I who suggested it to Don Marcotte, then librarian of NBC in Chicago. Until that time, we had used *Shine On, Harvest Moon*, but copyright difficulties were looming, and the *Bobémienne* thing was the easiest way out.

HARRY L. MONROE
Chicago, Ill.

Festival Shoo-In

● After reading Paul Kresh's article on the "Music Festival Runaround" (July), it was with fear and trembling, not to mention heavy hearts, that we set off for Europe, expecting to be denied access to any but the smallest European festivals. But either Mr. Kresh is awfully picky about what he goes to see, or he is lacking in either imagination or fortitude—or both. With a great deal of trepidation we approached our first box-office, in Brussels, for the National Opera's *Die Fledermaus*. Not only were we able to obtain tickets, but darned good ones at that, and for a very small price. Thus heartened, we made attempts at every theater we had planned on attending. At each one we were gloriously successful. We saw Verdi's *Macbeth* at the Holland Festival, a glorious production of *Covi fan tutte* at Covent Garden. In Paris it was *Faust* at the Opéra, in Rome *Aida*, in Vienna Rossini's *Signor Bruschino*. In Germany we saw the centennial production of *Die Meistersinger* in Munich, and wonder of wonders, we got good seats for *Das Rheingold* at the holy of holies, Bayreuth.

Tell Mr. Kresh that if he wants advice on how to see festivals in Europe next time, let us know. We'll be glad to supply him with suggestions.

LARRY J. WHITSON
Seal Beach, Cal.

Milanov

● What a delight it was to see Mr. Jellinek's favorable review on the Victrola reissue of the Zinka Milanov aria recital (September)! I have been an ardent devotee of Mme. Milanov for many years, and I have regretted the disappearance of her many excellent recordings from the RCA catalog. I am glad to see that Victrola is adding a few of them to its listings. I would also call for the restoration of the superb 1955 recording of *Aida*, in the title role of which Mme. Milanov was second to none. And does RCA have any unreleased Milanov material? I know she recorded a complete "Casta diva" in Rome in the mid-Fifties. This (and any other unreleased vault treasures) should be issued by RCA.

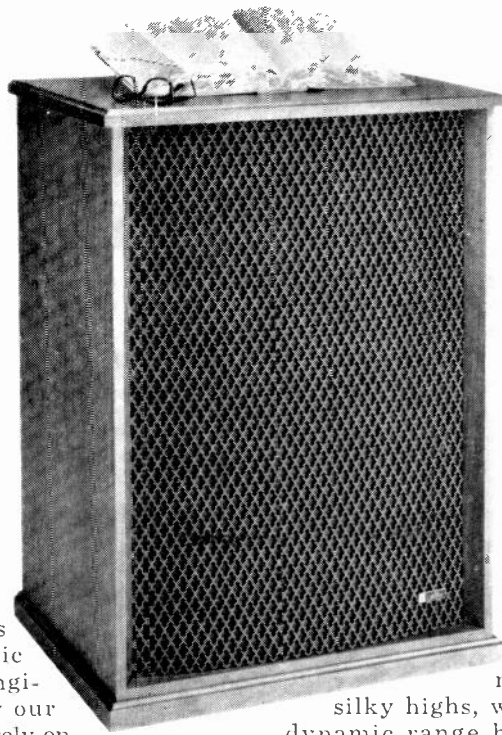
EDWIN K. EINSTEIN, JR.
Baltimore, Md.

Monocide

● I appreciate the modern sounds of stereo and the Dolby and even Dynagroove processes, but I'd like to ask you to keep hammering away at the criminal boobism of removing mono recordings from availability. I for one just can't buy up these treasures fast enough (there are so many, and my finances don't stretch that far so quickly). Anyone responsible for closing off these avenues to musical greatness just *has* to be a clot-head of the first chuck.

GEORGE COLE
Portland, Ore.

Our speaker is now a household word.



Around recording and motion picture studios, our name is almost a generic term. Audio engineers swear by our equipment and rely on it for realistic sound reproduction and playback.

But we're just as much at home around people who want studio quality sound in their living rooms.

One reason is our full-sized A7-500W-II Magnificent speaker system you see above.

Its hand-crafted, oiled walnut cabinet and wood fretwork grille handsomely houses our famous A7-500 "The Voice of the Theatre"®: a hefty 15" LF speaker with cast aluminum frame and 10-lb. magnetic structure in a front-loaded exponential horn; a HF driver that works from the lower mid-ranges to beyond audibility without distortion or the need for another crossover; a 25" cast aluminum horn that smoothly distributes frequencies above 500 Hz over a wide, room-filling angle at all frequencies; a precision, two-section 500 Hz crossover network that permits this combination of components to perform at peak efficiency.

Another reason is that we don't let a Magnificent out of our sight until all these components are mounted, tested and tuned to perfection.

This way, the perfectionist can be sure of getting full bass, clean mid-range and

silky highs, with the greatest dynamic range heard anywhere today. From anyone.

If the Magnificent's measurements of 44-32-25 are a bit much for your home, it has two smaller brothers named Valencia and Flamenco (left and right below).

Though they're just half the size of the Magnificent, there's no sibling rivalry here.

Full-sized systems in themselves, their 800 Hz "The Voice of the Theatre" components make beautiful sounds from behind contemporary or Spanish styled grilles and oak or walnut cabinetry.

(Their price is a little smaller than the Magnificent, too.)

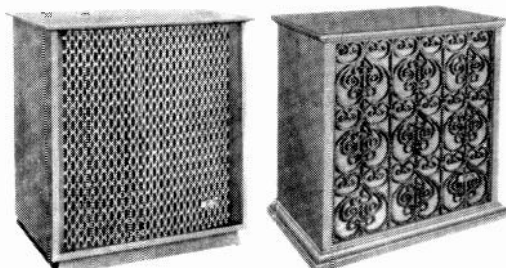
Whichever one you choose to take into your home is fine by us. The Magnificent, Valencia or Flamenco.

All three are the last word in speakers for the home — just like the name Altec is among professionals.



A Division of *Victrola* Inc., Altec, Inc.
1515 So. Manchester Ave., Anaheim, Calif. 92803

Want the last word in speakers? See your nearest Altec Dealer, or write us for a free 1968-69 catalog.



CIRCLE NO. 5 ON READER SERVICE CARD

Two of most outstanding have nothing

Well, hardly. It's a matter of relativity. Whether you want a compact with all the attributes for great listening. Or a big impressive unit that gives you serious listening with the grace of a master-crafted piece of furniture. You have the choice. Just as when you buy a car. Will it be a Cougar or a Rolls Royce.

The Speaker Systems shown here are made to appeal to different tastes, fit different situations, serve different attitudes, fill different music rooms. The choice is yours. But perhaps we can offer you a little help.

Take the ADC 404. It's top-rated by the leading independent consumer study. An ideal bookshelf system. One that accommodates itself practically anywhere.

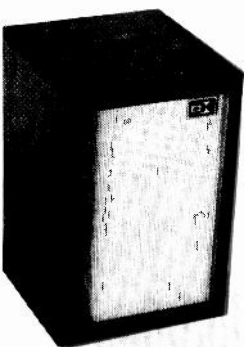
On the other side, the ADC 18A. It's not a bookshelf operator. It's a floor sitter. Made that way. Big. Imposing. Majestic.

With the ADC 404, you can make your own little ivory tower music room. It's designed for that. The room needn't be big. And the sound will fill the room superbly with maximum performance. Even in minimum space, the horizon for listening pleasure is expanded, delimited...with great sound.

With the ADC 18A, you have true sound that will fill any size room. It gives you just what you would ideally expect from a great speaker. No loss...whatever the area. A beautiful combination of extremely smooth response, low distortion. It's a master of accurate musical reproduction.

Back to the ADC 404. You have the adaptability of its use as an auxiliary quality system for bedroom, den, patio. With the ADC 18A you want to give it its rightful place since it's a master and top of the class.

Now for the nitty-gritties.



ADC 404
*The compact
that baffles the experts.*

today's speaker systems in common.

ADC 404 combines a high flux mylar dome tweeter with a high compliance 6" linear travel piston cone to provide firm extended bass performance out of all proportion to its compact size. The versatility is limitless. And it will match the capabilities of the newest in amplifiers.

ADC 18A is something else again. Its unique rectangular polystyrene woofer presents the extreme bass in perfect proportion, with a flat radiating surface more than double the area of the average 12" woofer. A high linearity 5 1/4" driver carries the upper bass and midrange, while the treble is handled by the exclusive ADC wider dispersion high flux mylar dome tweeter. No coloration, unwanted resonances, boom, distortion or any of the sound annoyances that result in listener fatigue.

You may want to go with the power packed compact model that charms with easy accommo-

dation. Or you may choose the graceful floor speaker that is the ultimate in musical entertainment. With either one you have the common quality and uncommon sound of ADC. That's the payoff. Some of you will want both, for the same reasons that some of you own a compact car and another as well.

See and listen to the ADC story at any of our authorized dealers. While you're there ask them for a copy of our free 'Play it Safe' brochure. Or write to Audio Dynamics Corporation: Pickett District Road, New Milford, Connecticut 06776.

 AUDIO DYNAMICS CORPORATION
("The uncommon speaker systems.")

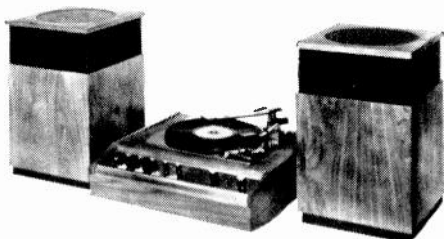


ADC 18A
*The bigger than life
speaker system.*

NEW PRODUCTS

A ROUNDUP OF THE LATEST HIGH-FIDELITY EQUIPMENT

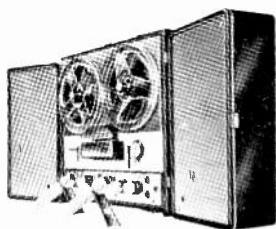
● **Harman-Kardon's** Model SC2350 stereo compact music system has 50 watts IHF music power output and comes with two HK-50 omnidirectional speaker systems. The control center incorporates an AM/stereo FM receiver and a four-speed Garrard record changer. Specifications include a frequency response of 18 to 30,000 Hz ± 1.5 dB at 1 watt output, less than 1 per cent harmonic distortion, and 0.25 per cent intermodulation distortion at 1 watt. The FM tuner has a sensitivity of 2.9 microvolts IHF and better than 40 dB image rejection. The controls include knobs for input selection, AM and FM tuning, volume,



balance, bass, and treble. Four rocker switches control two pairs of speakers, loudness compensation, and automatic shutoff at the end of the last record. Also provided are a front-panel headphone jack and a center-of-channel tuning meter.

The speaker systems have a frequency response of 35 to 18,000 Hz, using an upward-facing 8-inch acoustic-suspension woofer and a 2 $\frac{1}{4}$ -inch tweeter. The crossover frequency is 2,000 Hz. The enclosures are of oiled walnut with a simulated slate insert in the top. The speakers measure 10 $\frac{3}{4}$ x 10 $\frac{3}{4}$ x 18 inches. Price: \$399.50. The speakers will also be available separately for \$95 each.

Circle 147 on reader service card

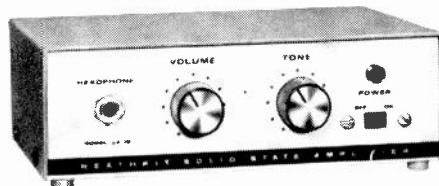


● **Radio Shack's** Realistic 909 is a solid-state, quarter-track stereo tape recorder with detachable speakers that form a cover when closed. The three-speed transport, controlled by a single large lever, has a 7-inch reel capacity. The specifications include a frequency response of 50 to 18,000 Hz at 7 $\frac{1}{2}$ ips, less than 0.25 per cent wow and flutter, a signal-to-noise ratio of 50 dB, and a total power output of 7 watts. The controls include power on/off, left- and right-channel record pushbuttons and level controls, speakers on/off, mono or stereo mode, and tone. There are front-panel jacks for microphone inputs and headphones, a three-digit, pushbutton-reset counter, and two record-level meters. Price, including two dynamic microphones with stands: \$159.95.

Circle 148 on reader service card

● **3M** is offering free copies of *Sound Talk*, a technical bulletin on recording tape published quarterly. The first of the series deals with the intrinsic magnetic properties of recording tape, such as coercivity and remanence. Future issues will deal with other aspects of tape, including backing materials and related physical properties. Copies are obtainable on request from 3M Company, Magnetic Products Division, Marketing Services Department, 3M Center, St. Paul, Minnesota 55101.

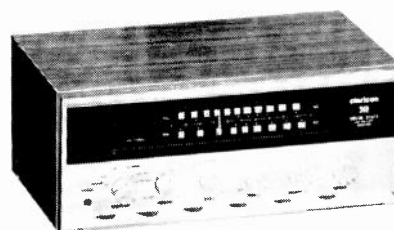
● **Heathkit's** Model AA-18 is a solid-state, monophonic amplifier kit with 4 watts music-power output and a frequency response of 23 to 100,000 Hz ± 3 dB. At a power output of 1 watt, harmonic distortion is 0.7 per cent and intermodulation distortion is under 1.5 per cent. The AA-18



has a single high-level input suitable for use with a tuner or ceramic cartridge. Controls include volume, tone, and power on/off. A headphone jack is mounted on the front panel. Price for the kit, including a metal cabinet: \$20.

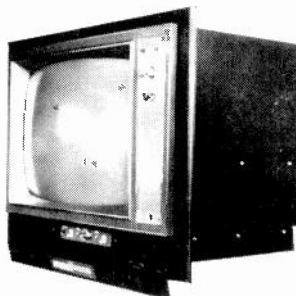
Circle 149 on reader service card

● **Claricon** has introduced the Model 36-240 solid-state AM/stereo FM receiver. The unit is rated at 30 watts music power at 1 per cent harmonic distortion. Frequency response is 25 to 25,000 Hz and stereo separation is 40 dB. The FM sensitivity is 4 microvolts, and stereo separation is over 30 dB. The AM section has a built-in antenna and a sensitivity of 200 microvolts. Jacks are provided for mag-



netic phono cartridge, auxiliary inputs, and a low-impedance headphone output. The controls include a six-position selector switch, volume/power, bass, treble, balance, and tuning. An indicator lights when the receiver is tuned to a stereo FM broadcast. Overall dimensions of the unit are 13 $\frac{3}{4}$ x 7 $\frac{1}{2}$ x 5 $\frac{1}{2}$ inches. Price, including an oiled walnut cabinet: \$124.95.

Circle 150 on reader service card



● **Packard Bell** has introduced the Model CC-9000, a color television set intended for installation as part of a component hi-fi system or as a self-contained receiver with its own amplifier and 4-inch speaker. When used as part of a component audio system, the set provides a 0.75-volt, low-impedance output signal suitable for feeding into the high-level auxiliary input on an amplifier. Audio-output jacks are provided on both the front and rear of the set. Built-in connectors permit plugging in an external video tape recorder or television camera. The set is designed for either cabinet or wall installation. A fan is built in to assure adequate ventilation. Mounting depth required is 22 inches, width is 29 inches.

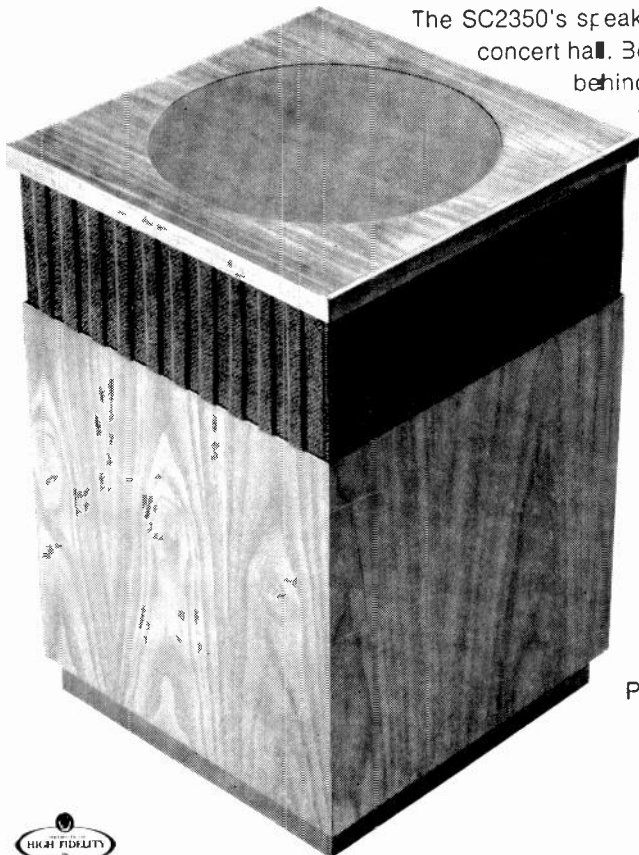
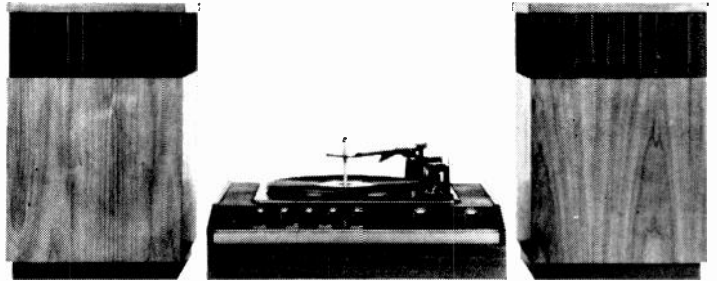
(Continued on page 26)

(Continued on page 26)

The Sit-Where-You-Want, Put-It-Where-You-Want Omnidirectional Music System from Harman-Kardon.

You are looking at the *first* high performance omnidirectional compact music system. It's called the SC2350. And it sounds quite different from any compact you've ever heard. In fact, it sounds quite different from any component system you've ever heard.

The difference is in the speakers.



The SC2350's speakers are designed to more faithfully recreate the conditions in the concert hall. Because of their omnidirectional "scatter" design, you can put them behind chairs or draperies, use them as end tables or place them anywhere in the room where they look best and still hear the full effect of the music. Hot spots, pinpointed directionality, gritty, ear-shattering highs are eliminated by diffusing the sound over the entire room. You hear 360° of sound. The walls of the listening room seem to disappear and you get the feeling that the music extends beyond the room without any sensation of discontinuity.

The SC2350's control center has a Garrard record changer with a specially designed high compliance, low-tip mass phono pick-up, an ultra-wideband solid state 50 watt AM/FM stereo receiver which includes newly developed integrated micro-circuits, defeatable contour, tuning meter, speaker selector switches for stereo in two rooms, plus many other truly outstanding features.

No matter what your orientation—compact or component—you owe it to yourself to hear the SC2350. We think you'll agree that it represents an entirely new and totally refreshing approach to music listening.

See it soon. It's at your Harman-Kardon dealer now.

For more information write Harman-Kardon, Inc., 55 Ames Court, Plainview, N.Y. 11803. Box No. HFSR12.



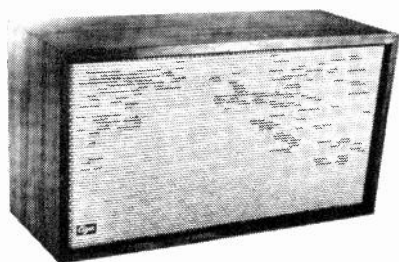
NEW PRODUCTS

A ROUNDUP OF THE LATEST HIGH-FIDELITY EQUIPMENT

height is 22.5 inches. Total weight is 155 pounds. The picture tube measures 23 inches (diagonally) and uses rare-earth phosphors for enhanced brightness and color fidelity. Vacuum tubes, transistors, and integrated circuits (IC's) are used in the set, which has a built-in degausser. Price: \$750. A ten-function wireless remote-control is available for \$125.

Circle 151 on reader service card

● **Cizek Enterprises** has introduced the Model 205 two-way speaker system, with a frequency response of 35 to 20,000 Hz ± 3 dB. A 10¼-inch high-compliance woofer with a butyl-rubber surround is crossed over to a 2½-inch tweeter at 1,000 Hz. The woofer cone is treated with a



rubber coating to prevent air leakage through the pores of the cone material. The system has an input impedance of 4 ohms and a peak power-handling capacity of 60 watts. The enclosure measures 26 x 14 x 10 inches and is available in cherry or walnut. Price: \$78 finished, \$71 unfinished.

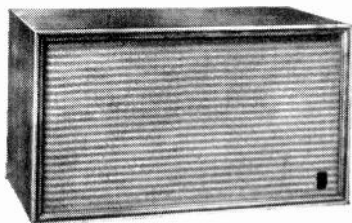
Circle 152 on reader service card



● **Telex** has introduced the Encore, a new, low-cost set of stereo headphones. Frequency response of the phones is 50 to 18,000 Hz. The ear pieces are made of molded plastic and have foam-filled cushions that can be removed for cleaning. The headphones come with an 8-foot cord that is terminated with a standard three-conductor phone plug. The headphones are brown, with avocado-green trim. Price: \$9.95.

Circle 153 on reader service card

● **Allied** has introduced the Model 2300CK, a three-way acoustic-suspension speaker-system kit with a frequency response of 25 to 20,000 Hz. The woofer is a 12-inch cone speaker with a 6¾-pound ceramic magnet. The mid-range is handled by a compression horn driver, and the tweeter is a compression-type ring radiator. Crossover frequencies



are 1,000 Hz and 5,000 Hz. The system has an input impedance of 8 ohms and a power-handling capacity of 30 watts. Minimum required amplifier power is 10 watts. The enclosure is made of ¾-inch walnut-veneered panels. Oil is supplied for finishing the enclosure. The only tool required to assemble the system is a screwdriver. Overall

dimensions of the system are 14 x 25 x 13½ inches. Price: \$79.95. Assembled, the system costs \$99.95.

Circle 154 on reader service card

● **Transcriber Company** has introduced the Model TSR-1500 AM/stereo FM receiver, rated at 70 watts music power, 45 watts continuous output per channel at less than 1 per cent distortion. The specifications include a frequency response of 20 to 30,000 Hz ± 1 dB, and signal-to-noise ratios of 50 dB at the magnetic phono inputs and 70 dB at the auxiliary inputs. The FM-tuner section has a sensitivity of 1.8 microvolts for 20 dB quieting, image rejection of over 80 dB, and stereo separation of 36 dB. The receiver has inputs for both magnetic and crystal phono cart-



ridges. The controls include a six-position input selector plus mode, volume, balance, bass, treble, and tuning controls. Switches control interstation noise, tape monitor, loudness, high- and low-frequency filters, AFC, speakers on/off, and power. There is a front-panel headphone jack, an illuminated signal-strength tuning meter, and a stereo-broadcast indicator light. Overall dimensions of the receiver are 18 x 5½ x 14½ inches. Price: \$329.95.

Circle 155 on reader service card

● **Bogen** has introduced the "Row 10" series of speaker systems. All three systems in the line use acoustic-suspension woofers and have oiled walnut enclosures with brushed aluminum trim. The LS-10 (shown) has a 6-inch woofer and a 3-inch cone tweeter. The crossover frequency is 1,100 Hz, and the overall frequency response is 40 to 20,000 Hz. Power-handling capacity is 30 watts and



the rated impedance is 8 ohms. Overall dimensions are 15 x 8 x 7 inches. Price: \$49.95.

The LS-20 uses the same tweeter as the LS-10 and has an 8-inch woofer. Frequency response is 30 to 20,000 Hz, and the power-handling capacity is 40 watts. A tweeter-level control is mounted on the back of the enclosure, which measures 19 x 10 x 9 inches. Price: \$59.95.

The LS-30 is a three-way system with a 10-inch woofer, a 5-inch mid-range, and a 3-inch tweeter. Both the mid-range and the tweeter have level controls. The system has a frequency response of 28 to 20,000 Hz and a power-handling capacity of 50 watts. Overall dimensions are 22 x 14 x 11 inches. Price: \$99.95.

Circle 156 on reader service card



The \$50 misunderstanding.

Everything today is judged
by its price tag.
Sad but true.

So when it comes to comparing
economy speakers, it might seem reasonable
to match our new \$80 Rectilinear
with others in the \$80 range.

Please don't. Because we'll win too easily.
Make it a little tougher.

Test our new Rectilinear
with a speaker costing \$50 more.

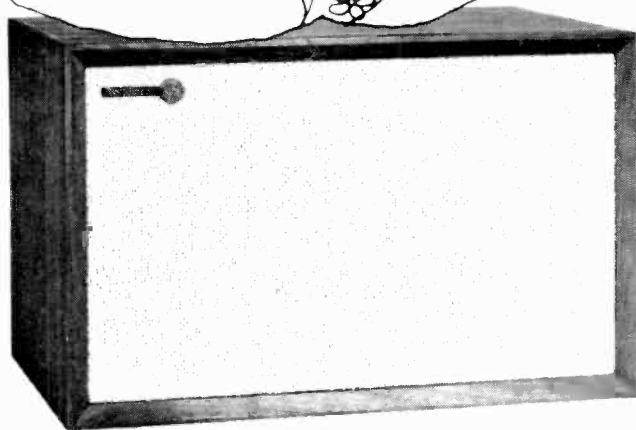
The same designers who created
the Rectilinear III[®]
have sweated over this baby speaker
for two years.

They wanted the kind of excellent
frequency range and clarity of sound
that you can't find
in another small speaker.

They got it.
And named it the Mini-III.

The speaker that sounds
like it costs \$50 more
than it does.

Don't let the mini-price fool you.



 **Rectilinear**

Sold at better audio dealers

RECTILINEAR MINI-III — \$79.50. Size: 12" x 19" x 9½"D. Hand Rubbed Oiled Walnut. Frequency Response: +4db from 50 to 18,500 Hz.
* Rectilinear III test reports available on request. All Rectilinear speaker systems fully warranted, parts and labor for five years!

A Development of Rectilinear Research Corporation, 30 Main Street, Brooklyn, New York 11201

CIRCLE NO. 71 ON READER SERVICE CARD

The KLH Advertisement

Maybe audio jargon can never be very precise, any more than an attempt to describe the taste of a wine or evaluate a painting can be. But there is a difference between a nice try and a deliberate attempt to mislead.

Take for example the statement by some manufacturers that their speakers "respond" from 30 or 45 Hz up to whatever. What does this mean? How do they respond? A shrug or a shudder is a "response." So is screaming and passing out.

Frequency response in a speaker is a complicated matter which must be further complicated, if it is to have any meaning, by such things as room acoustics,

octave-to-octave balance, and the way people hear things. A discussion of it could only attempt to translate into words what you would hear if you went out and listened to a particular speaker.

Still, we'll be happy to discuss frequency response sometime when we've a few dozen pages. In the meantime we present our speakers below (in the order we designed them) with the knowledge that it would be nice to have a definitive standard for comparing speakers.

Fortunately there is, just such a standard. As we've suggested above, it is you.

MODEL SIX:

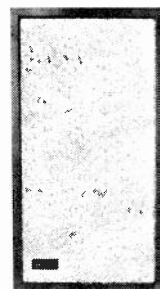
This was the first full-range loudspeaker designed and built entirely by KLH. It probably sounds better on a wider variety of program material than any other speaker.

A year and a half's thoroughgoing analysis of recorded sound went into it: Analysis not only of what speakers do, but of how they actually sound to real people in real rooms.

It reproduces enough high frequencies to give definition to every instrument (the higher frequencies define even the lower instruments), enough to give "air" or "roominess" to overall sound quality, but not enough to reveal the nastier forms of distortion that are present in many kinds of program material.

The Model Six reproduces enough bass for almost anything, deepest organ pedal notes included. Its bass harmonic distortion is very low, just a shade higher than that of the Model Five and Model Twelve.

12 5/8" W x 23 1/2" H x 11 7/8" D. 12" woofer, 1 5/8" tweeter. 3-position switch in crossover network allows adjustment of high-frequency balance over a range of 5 db. Impedance: 8 ohms. See power note. † Suggested price: \$134. Slightly higher in the West.



MODEL NINE:

Probably the most accurate reproducer of sound ever made. Naturally, such accuracy will show up poor program material or mediocre equipment mercilessly.

Instead of cones and moving coils, the Model Nine uses electrostatic attraction and repulsion to push and pull a practically weightless sheet of mylar. Its vast area and the front-and-back radiation of sound give a very spacious quality and free it from many of the usual room-acoustic limitations.

It is not the most practical speaker in the world. Note that it is some six feet tall, that it should not be placed closer than three feet from the wall, and that it requires a fantastic amount of amplifier power. There is an upper limit to its ability to handle power, as well. It is unlikely that you would want to listen at that upper limit in any dwelling-type room, but the volume can be turned up to where the Model Nine begins to distort. And when electrostatic speakers distort they really distort.

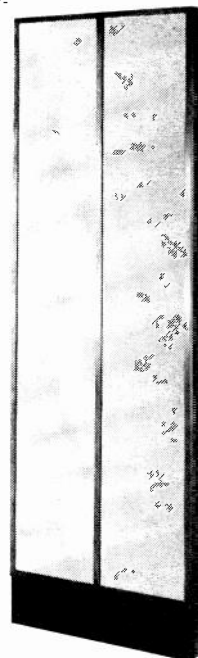
Each section: 23 1/2" W x 70" H x 2 7/8" D. Nominal impedance: 16 ohms. Minimum power requirement: 35 W r.m.s. per section, into 16 ohms. (This is not a typographical error.) Suggested price (pairs only): \$1,140 the pair. (The Model Nine is the only big speaker we know of now on the market. Every other "big" speaker, including our own Model Twelve, is just a bunch of little speakers in a big box. Having said that, let us point out that there is no relationship between the size of a speaker and the size of the sound it reproduces. Trust us.)

MODEL SEVENTEEN:



Uses same tweeter as the Model Six, to which it is very similar in sound quality except for a slightly less solemn bass. Among moderately-priced speakers it is unmatched, in sound quality, in real efficiency (the percentage of electrical energy it converts into acoustic energy) and in power-handling (the amount of power it can handle without exceeding its rated distortion). Its bass distortion is much lower than anybody's speaker near its price, and only slightly higher than our Model Six's.

11 3/4" W x 23 1/4" H x 9" D. 10" woofer, 1 3/4" tweeter. Impedance: 8 ohms. See power note. † Suggested price: \$69.95. Slightly higher in the West.

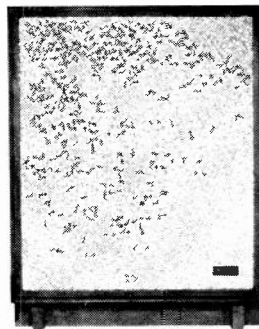


MODEL TWELVE:

Designed with the same fine disregard for the limitations of program material as our Model Nine (the *rationale* in both cases being that program material will improve), but with much more practicality. On the best material it sounds very much like the Model Nine. However, its power requirements are well within the limits of high-power amplifiers, and it can be driven to a level that will satisfy the stormiest—short of overturning furniture. Also includes remote "Contour" control.

Don't expect the Model Twelve to have that over-ripe boom-bass many big speakers have, by the way. That is phoney. The Model Twelve is real.

22 1/4" W x 29" H x 15" D. 12" woofer, two 3" mid-range speakers, 1 3/4" tweeter. Four 3-position switches in remote box allow adjustment of 300-800 c.p.s., 800-2500 c.p.s., 2500-7000 c.p.s. and 7000-20,000 c.p.s. ranges respectively. Impedance: 8 ohms. See power note.† Suggested price: \$275. Slightly higher in the West.

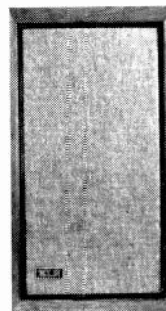


MODEL FIVE:

Very much like the Model Twelve, but with a little more mid-bass—in case it is not used on the floor—and a little less power-handling capability—which you would never notice except perhaps in one of our larger auditoriums.

Note: Of all KLH speakers only the Models Five and Twelve use mid-range speakers. These are not necessary for faithful sound quality. Rather, they are for increased power-handling and more precise contouring of musical balance.

13 3/4" W x 26" H x 11 1/2" D. 12" woofer, two 3" mid-range speakers, 1 1/2" tweeter. Two 3-position switches on back allow adjustment of 2500-7000 c.p.s. and 7000-20,000 c.p.s. ranges respectively. Impedance: 8 ohms. See power note.† Suggested price: \$179.95. Slightly higher in the West.



MODEL TWENTY-TWO:

For the great majority of modern homes and apartments, this is probably the size a speaker ought to be. It offers excellent balance and high-frequency definition, but not as much bass reach or power-handling as our Model Seventeen. Specifically, it would take four of these to produce the same unstrained sound level as two Model Seventeens.

More efficient than other low-priced speakers, which means it is better suited to low-priced amplifiers than most low-priced speakers are.

10 1/4" W x 18" H x 7 5/16" D. 8" woofer, 2" tweeter. Impedance: 8 ohms. See power note.† Suggested price: \$54.95. Slightly higher in the West.



†POWER NOTE: All our speakers, like any good speakers, will profit from as much power as you can afford to give them. Not for sheer loudness (which you can get from a 3-watt amplifier), but for handling the dynamic range of music.

Our Models Seventeen and Twenty-Two were specifically designed to go well with the moderate-powered, moderate-priced amplifiers you would think of buying with them. Still, the foregoing statement applies to them as well.

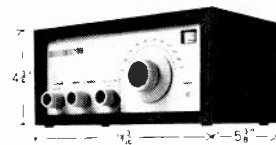
(advertisement)

OTHER PEOPLE'S SPEAKERS

Space will not permit a very thorough treatment of other people's speakers here, but on the chance you may be listening to some of them along with ours, here is a rough guide:

Compare our Model Twenty-Two to any speaker at or near its price, our Model Seventeen to those costing twice or three times as much as it does, and our Models Five, Six and Twelve to anything on the market, regardless of size or price.

Compare the Model Nine to a more expensive speaker, too, if you can find one.



Obviously this tuner is too small and low-priced to be any good. It's our Model Eighteen. Suggested price: \$129.95. Slightly higher in the West.

We know of two hideously expensive tuners that, under some circumstances, will bring in more stations than this one, with as little noise or other interference. Try and find them.



KLH Research and Development Corp., 30 Cross Street, Cambridge, Mass. 02139

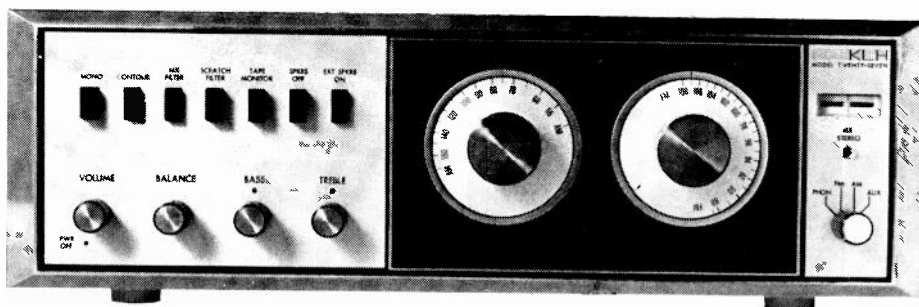
We (KLH) wouldn't hesitate to sell you our less expensive Model Six Loudspeaker instead of our more expensive Model Five, if you listened to both of them and heard no difference.

It doesn't make sense, your paying for a difference you can't hear. Even if we're the ones you're paying.

So why should we hesitate to suggest that, if you listen to every stereo receiver on the market, you may find the KLH* Model Twenty-Seven every bit as good as other people's bigger, nominally more powerful and much more expensive models?

The fact is, we don't hesitate to suggest it:

We suggest that,
if you listen to all of them,
you may find the KLH*
Model Twenty-Seven Receiver
every bit as good as other
people's bigger, nominally
more powerful and much
more expensive ones.



Our only receiver. Suggested price: \$319.95. Slightly higher in the West. We suggest that you compare it to those bigger ones, not only for AM and FM reception and sound quality, but for flexibility and useable controls as well.

KLH Research and Development Corp., 30 Cross Street, Cambridge, Mass. 02139



*A TRADEMARK OF KLH RESEARCH AND DEVELOPMENT CORP.



By LARRY KLEIN

HIFI QUESTIONS & ANSWERS

Test-Report Tone

Q. Why is it that the test reports that appear in your magazine seldom either particularly damn or praise any specific piece of equipment? Is all the equipment mediocre, or are you trying to preserve some sort of political neutralism?

CHARLES SULLIVAN
Hopewell Junction, N.Y.

A. *The more or less neutral tone of most of our test reports comes about not because we are trying to avoid extremism of the right or left, but simply because of the nature of hi-fi products these days. The vast majority of the products today are far superior to those available four or five years ago at comparable prices. For example, it is not uncommon to find tuner sections in moderate-cost receivers that equal or surpass the best separate tuners of several years back. However, when today's very good components are compared with each other, one seldom finds substantial breakthroughs in either performance or cost. In other words, most of today's equipment is seldom substantially better or worse than its competition of equivalent cost. This presents a problem for the reviewer, who is forced into such clichés as "when shopping for a component in this price range be sure to consider this one." I realize that this sort of statement is not very satisfying to the reader who wants to be told that certain equipment is good, better, or best, but it is rare that one can validly make that sort of judgment these days because of the technical excellence of so many inexpensive units.*

What is important, it seems to Julian Hirsch and myself, is not 0.5 microvolt more sensitivity, 0.5 per cent less distortion, or even 10 per cent more power. What is significant is the overall "feel" of the unit and the presence or absence of specific features that a particular user may require. Julian Hirsch, when it is appropriate, does write about his admittedly subjective reaction to the handling of the component, but in respect to the features, all he can do is list them (and tell how well they work)

since he has no way of knowing which are of particular concern to a potential user.

Speaker Repairs

Q. I've just damaged my two Racon 15-inch woofers. There are slight tears in the cones, the voice coil of one is open, and the other has a slight rattle. Is it possible to have them repaired?

B. J. KROIER
Jacksonville, Fla.

A. *The repair of high-fidelity drivers can be a trickier business than is evident at first glance.*

Let's take the simplest problem first. Torn cones can be repaired easily. Join the torn edges with a very thin line of some non-contracting cement such as Elmer's white glue. (If you are in doubt about a glue or cement, spread some on a sheet of typing paper and see if it wrinkles the paper as it dries). No patching material is necessary. If the tear extends up to the rim corrugations (the "surround") that support the speaker cone at the outer edge of its frame, do not place any glue there since it may interfere with the free movement of the cone. Instead, very carefully trim away the edges of the tear so that the edges don't rub against each other when the speaker cone is in movement. Put a spot of glue at the point where the torn surround meets the cone proper to prevent the tear from extending into the cone. A number of the more expensive speakers use various plastic and rubberoid materials in the surround that will not affect the sound if slightly punctured or torn.

In the case of an intermittent or open voice coil, a visual inspection may reveal the trouble. The thin flexible wire leads that extend from the back of the cone to the terminals on the speaker may not be making good contact. You may be able to resolder the bad spot; however, at all cost avoid stiffening the leads by using excessive solder or by shortening them.

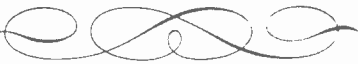
If your speaker has an exposed voice-coil gap and you suspect that somehow dirt has gotten into it, you can sometimes clean it out by extending a piece of Scotch cellophane tape into the gap and

LET THE BUYER BEWARE!

CAVEAT EMPTOR

The Roman phrase "Caveat Emptor" cautions the purchaser to examine the article he is buying, and act on his own judgment, and at his own risk! We print it here as a reminder to you, hopefully a happy owner of a Shure Stereo Dynetic® cartridge, that the superior performance of all Shure cartridges depends upon the Shure Stereo Dynetic Stylus assembly—and alas, there are indeed imitators.

May we caution you that an inferior replacement stylus can audibly detract from and significantly reduce the cartridge's performance, and increase record wear. Obviously, if an imitation Stereo Dynetic stylus is used, we cannot guarantee that the cartridge will perform to published specifications. Accept no substitute.



LOOK FOR THIS WORDING ON THE BACK OF PACKAGE

THIS DYNETIC
STYLUS IS PRECISION
MANUFACTURED BY
SHURE BROTHERS, INC.

It is your assurance that the stylus you buy will enable your cartridge to perform up to Shure standards . . . incompatible Shure standards, that is.

INSIST ON

SHURE

REPLACEMENT STYLUS

SHURE BROTHERS, INC.
222 Hartrey Ave., Evanston, Illinois 60204

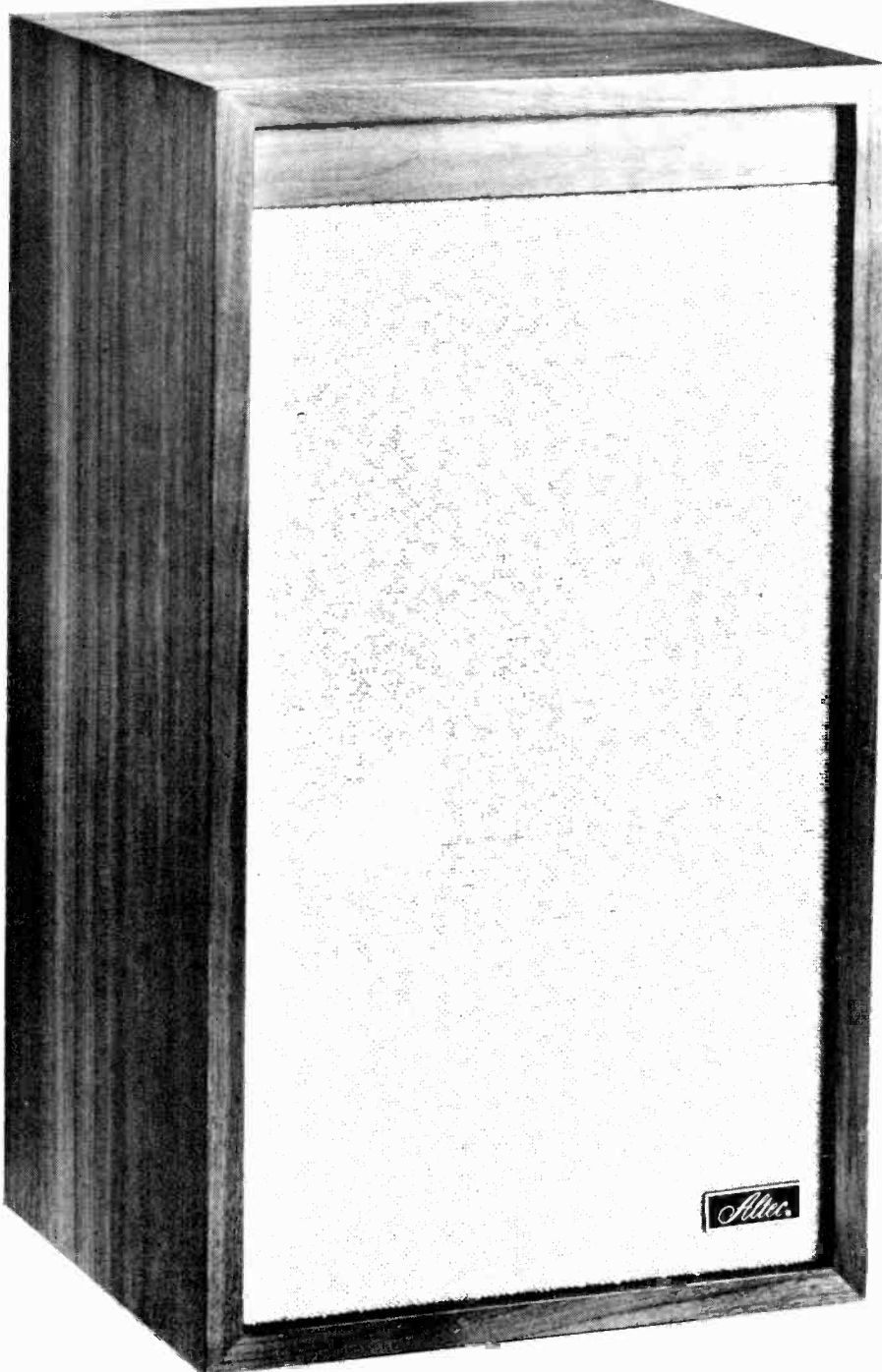
Manufactured Under One or More of the Following U. S. Patents and Other Patents Pending.
2,983,516, 3,055,988, 3,077,521, 3,077,522,
D 183,366, D 185,168, D 187,229, D 187,230,
D 189,144, D 193,006, D 193,007, D 193,854,
D 193,434.

POWER PLAY.

50 watts of it. That's the power handling capacity of Altec's latest bookshelf speaker. And that's just the beginning of the power play you get. For example, the LF speaker is powered by a massive 10-lb. magnetic structure. (No other speaker this size can boast such strength. Except the Bolero. And that's made by Altec, too.) The high frequency end includes a compression-driven horn of cast aluminum. The sound is clear and brilliant over the entire range: from 45-18,000 Hz. It's all yours in an attractively-styled cabinet of hand-rubbed walnut with snap-on grille. Ask for the Madera (style 892A) at your Altec dealer's. Just \$149.50. Or ask us for your free Hi-Fi catalog.



A Division of *LSV* Ling Altec, Inc., 1515 So. Manchester Ave., Anaheim, Calif. 92803



CIRCLE NO. 6 ON READER SERVICE CARD

rotating it. The idea is to get the adhesive on the tape to pick up the particles that are causing the rubbing. Most of the time, however, rubbing results from an off-center or warped voice coil, and this requires replacement, not repair. These are the simplest kinds of repairs and ones that you can easily do yourself, but for any other kinds of speaker problems such as rattles, buzzes, intermittents, and so forth, there is not much you can do.

Which brings us to the question of professional repairs on the speaker. Since a great many, if not most, of the audible characteristics of a speaker are determined by the physical characteristics of the voice coil, the cone material, and the inner and outer suspensions of the cone, these must be replaced with identical parts if the speaker's characteristics are to be retained. Replacement of a voice coil, cone, and surround assembly is not a difficult job, but if original factory parts are not used, you are not going to end up with a speaker of the same quality that you started with. For this reason, I would suggest strongly that you use repair services that are approved by the manufacturer of your speaker—meaning that the manufacturer has made replacement cone assemblies available to them.

In the above discussion, I have been referring to speakers that are accessible for repair. If you own a sealed-back bookshelf speaker and it seems to be running into difficulties, do not attempt to open the cabinet, as this will void the manufacturer's warranty. Write directly to the manufacturer, describe your difficulties, and ask for his suggestions.

IHF Standards

Q. Radio advertisements for the recent New York Hi-Fi Show stated that only those manufacturers were represented whose equipment met the rigid standards set up by the Institute of High Fidelity. Can you tell me more about these standards?

STEVEN BROWN
New York, N.Y.

A. The Institute of High Fidelity (IHF) has two published standards. One deals with the testing of FM tuners and the other with the testing of amplifiers. Incidentally, the standards do not, as the ads implied, make any statement about minimum standards that high-fidelity equipment must meet; they simply establish standard methods for testing. In other words, the IHF standards, for example, tell how to measure power and distortion in an amplifier, but do not establish a minimum figure for the distortion at the rated power. Not only does the IHF not have "rigid standards" in the sense of minimum standards of fidelity, but I have found that most of the major hi-fi manufacturers are not even following the IHF standards in rating output power.

All turntables are not created equal.

(This is a public service message from Marantz.)

There are two ways to build a turntable. The ordinary way. And the Marantz straight-line tracking way.

Straight-line tracking makes a home turntable system reproduce the sound on a phonograph record exactly as it was originally etched by the studio cutting head. And only Marantz has straight-line tracking. Straight-line tracking keeps the tone-arm precisely tangent to the grooves — not sloshing around in them.

That's why it is the *only known* way to give you absolutely uniform stereo separation and frequency response from the outermost groove to the innermost (where distortion is greatest). In addition, straight-line tracking eliminates tracking error distortion, uneven stylus wear, and skating force.

Another Marantz feature, positive cueing control, ends accidental record scratching forever. One simple control knob lets you set the stylus in any groove you desire.

The Marantz Model SLT-12U turntable is equipped with a universal pick-up head which is adaptable to a broad selection of popular cartridges. No wonder — feature for feature — it is the ideal instrument to enable you to enjoy perfect stereo sound in your home — exactly as heard in the finest recording studios. And best of all, it is priced at just \$295.

There is so much that goes into making a Marantz a Marantz, that your local franchised Marantz dealer will be pleased to give you a demonstration. Then let your ears make up your mind.



marantz®

Designed to be number one in performance... not sales.

By HANS H. FANTEL



AUDIO BASICS

STOCKING STUFFERS

MY THOUGHTS this month have seasonably come to dwell on Christmas and the picking of suitable gifts for my audiophile friends. Audio accessories make excellent stocking stuffers by virtue of being both useful and cheap. Often these seemingly trifling but eminently helpful items are overlooked in the flurry of acquiring a sound system, which makes them all the more welcome as gifts.

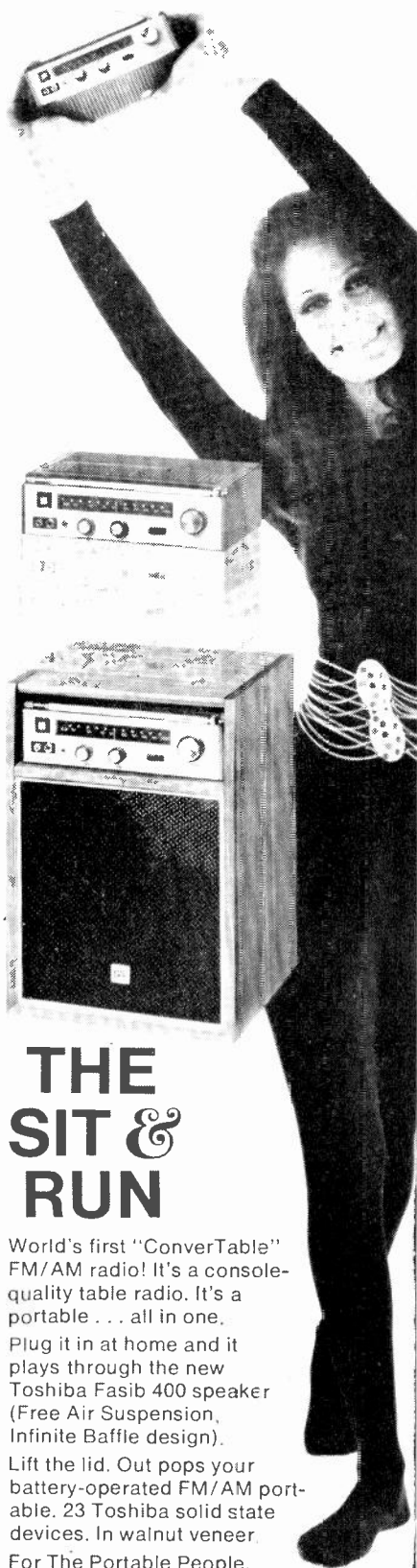
No audio fan, for example, should be without a stylus-pressure gauge to make sure that the tracking force of his tone arm conforms to the requirements of his cartridge. Even if the tone arm comes with a calibrated stylus force adjustment, it's a good idea to check that calibration with a reliable external gauge. Acoustic Research offers an excellent tracking-force gauge that is both simple and accurate, and it sells for \$1.

High on my own gift list are several record-cleaning devices designed by the late British audio expert C. E. Watts. For example, the Record Preener (\$3.50), a roll of dust-lifting velvet with a moist wick at the center, prevents the build-up of electrostatic charges that would attract more dust. It is highly effective and an invaluable aid to preserving a record collection. A more elaborate and expensive approach to record hygiene is the Watts Parastat (\$15), whose specially shaped nylon bristles reach down into the twistiest wiggles of the record groove and coax imbedded dust from the very bottom, thereby restoring tonal luster to neglected discs and preventing further damage. Casual audiophiles who don't brush before every play appreciate the Dust Bug (\$6), a fuzzy-headed dust-eater that "plays" the record at the end of its own thin plastic arm. It sweeps the record grooves just before the stylus traverses them. All these items are widely available at audio shops and large electronic-parts stores.

Tape fans might be delighted with Elpa's Editall kit (\$3.50), which contains everything needed to face the challenges and reap the joys of creative tape editing. Professional (and more expensive) Editall splicers are also available. Those who prefer splicers with a certain amount of mechanical automation may find one of the Robins "Gibson Girl" splicers (\$5.99, or \$7.69 for the deluxe version) to their liking. I personally prefer the metal one to the more expensive plastic unit.

To help your favorite tapeworm (the audio equivalent of bookworm) keep his heads in top trim, you might give him a head demagnetizer, choosing among those made by Microtran, Audiotex, Robins, and Lafayette. One sold by Lafayette costs a mere \$2.49. Or you might consider such diverse paraphernalia as pickups for recording phone conversations (Microtran and others), silent-running fans to help components keep their cool (such as Delwyn's Whisper Fan, about \$14), or maybe a Euphonics Teleswitch, a wireless remote control to turn the whole system on or off from a distance. Lafayette also has a wireless remote control; it can turn two different units on or off and sells for about \$30.

There is not room, of course, for me to mention *all* of the accessories available. If none of the items I've referred to above seems to be just what you are looking for, try browsing through one of the catalogs from Allied Radio, Lafayette, Olson, or Radio Shack. They all have large sections devoted to hi-fi accessories. Let this be a merry and properly accessorized Yuletide.



THE SIT & RUN

World's first "ConverTable" FM/AM radio! It's a console-quality table radio. It's a portable . . . all in one.

Plug it in at home and it plays through the new Toshiba Fasib 400 speaker (Free Air Suspension, Infinite Baffle design).

Lift the lid. Out pops your battery-operated FM/AM portable. 23 Toshiba solid state devices. In walnut veneer.

For The Portable People. ConverTable 885W.

Mfrs. sugg. retail price \$94.50

Toshiba®

THE INTERNATIONAL ONE

CIRCLE NO. 86 ON READER SERVICE CARD

How to flip over the sound without flipping over the reel.

For years you've flipped over a little thing called a reel. You flipped because the tape would run out at inconvenient times like 30 seconds into the Minute Waltz, or three and a half movements of your favorite symphony.

Something had to be done about it.

Panasonic, the world's leading manufacturer of tape recorders, did something. That something is the Panasonic Symposium. It's a Solid-State 4-track stereo deck that's unflippable.

Unflippable because of continuous Automatic Reverse. You'll never flip over another reel again. And the turn around is so quick you'll hardly miss a beat.

And the beat is steady. That's because there's Dual Capstan drive on all three speeds. That way the Tijuana Brass won't sound like 76 Trombones and vice versa.

Of course, if you don't want it to run forever, use the automatic shutoff.

Will the Symposium match your rig at home? Yes. It has 30-20,000 CPS response, and the signal-to-noise ratio is more than 52 db's plus a recording system that has an AC bias of 90 kc. For sound-on-sound or sound-with-sound that's plenty of fidelity.

You'll be crazy about our control panel features, too. Like headphone output

and Pause Control for easy editing. Then there are two big VU meters, each sensitive enough to catch the difference between a wheeze and a whisper. Plus a 4-place digital tape counter for some of that long-distance taping you might get involved in.

Top it all off with a smoked-glass dust cover that doesn't cost extra—and everything's beautiful.

So why not go down to any dealer we permit to carry the Panasonic line. We think that once you hook up our Model RS-796, you can stop flipping over its reel and really start flipping over what you hear.



PANASONIC®

200 PARK AVENUE NEW YORK 10017

For your nearest Panasonic dealer, call (800) 243-0355. In Conn., 853-3600. We pay for the call.

Tape Deck, Model RS-796

sansui 2000



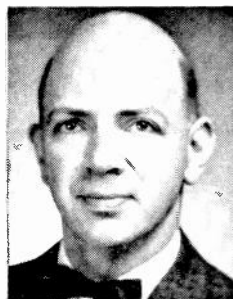
in a class by itself

Sansui[®]

Sansui Electronics Corporation • 34-43 56th Street • Woodside, N.Y. 11377 • Phone: (212) 446-6300
Sansui Electric Company, Ltd. Tokyo, Japan • Electronic Distributors (Canada) British Columbia

TECHNICAL TALK

By JULIAN D. HIRSCH



● **TIME AND TESTS:** I recently received a letter from a reader who observed that I waxed most enthusiastic about a certain high-powered amplifier, yet was much more restrained in my comments on another unit of comparable performance that appeared a couple of years later. He asks, with some apparent insight into my nature, whether this was because the earlier amplifier was the first of its category that I had encountered.

Yes, I am sure that this was the basic reason for my reaction. In those early days, most solid-state amplifiers had serious deficiencies, and upon encountering one that actually surpassed the best vacuum-tube amplifiers of the time, I naturally expressed my enthusiasm. Of course, other manufacturers were subsequently to produce amplifiers of equal or better performance, but I could not at that time allow the expectation to dampen my immediate reaction. I have responded in the same way to truly outstanding products of all types, and I expect to continue to do so. As a result of the constant advances in technology, the very best of today's products will be run-of-the-mill tomorrow. My unbridled admiration goes out to the product that represents a true breakthrough. Those that follow will receive an equally fair, but doubtless more restrained appraisal from me.

I realize that this puts me in the position where I refer to a product as the "best I have ever tested" in one regard or another, and then somewhat later, I either come across a new "best I have ever tested" or make no special fuss about a unit that is the equal of some past "best." But this sort of thing is inevitable, and I really don't understand why some readers (and manufacturers) get disturbed by what is surely only a normal occurrence.

The reader whose letter prompted my opening remarks also raised some other questions that invite clarification. He observes that, while both amplifiers were rated at 200 watts output, one actually delivered 275 watts and the other only 190 watts. Yet the less powerful one was advertised as delivering over 500 watts of peak power output. Which is better, he asks, and what good is 500 watts output if the clipping level is only 190 watts?

All our power measurements are made with continuous sine-wave test signals, both channels being driven simul-

taneously, and for a substantial period of time. Our tests merely showed that one amplifier was rated somewhat more conservatively than the other. This does not mean that the 190-watt unit was misrepresented as a 200-watt amplifier. Even using the greatest care, it is difficult to keep power-measurement error as small as 5 per cent. The actual power, read by our meters as 190 watts, could easily have been 200 watts or more (or perhaps only 180 watts).

The important point is that these are almost insignificant differences. A power of 275 watts is only 1.5 dB greater than 190 watts, absolutely undetectable by a listener under most conditions of use. The rationale for using very powerful amplifiers is that brief music peaks may call for power outputs of ten to one hundred times the average level. Few people would operate an amplifier at more than a couple of watts average output, but the ability to deliver 50 to 100 watts of undistorted power during very loud orchestral passages can sometimes distinguish a superb sound system from a merely good one. The benefits are real, but they have their price.

The "peak power" rating, fortunately now used only rarely among stereo-component manufacturers, is mostly a mathematical ploy. An output of one hundred watts of steady-state sine-wave power is equal to 200 watts of peak power. No additional information is imparted by the peak-power rating, although it certainly looks impressive on a specification sheet. By extension, this rating can be applied to dynamic or "music-power" figures. These may be substantially greater than the continuous output power, and therefore a 200-watt amplifier might carry a 250-watt "music power" rating. Doubling this gives the advertising department their 500-watt peak power, perhaps an honest if not a particularly useful figure.

Although I have dealt here with amplifiers, the same reasoning applies to other components. It matters not a whit whether a tuner has a 1.5-microvolt or 1.6-microvolt sensitivity, or whether a turntable has a wow of 0.04 per cent or 0.07 per cent. Don't be too carried away by numbers that may not be meaningful in respect to accuracy of reproduction and are not likely to have any effect at all on your listening enjoyment.

REVIEWED THIS MONTH



Sherwood S-8800a Receiver
Acoustic Research AR-5 Speaker
Kenwood KA-6000 Amplifier

EQUIPMENT TEST REPORTS

By Hirsch-Houck Laboratories

SHERWOOD S-8800a RECEIVER



● The Sherwood S-8800a is the latest version of this popular receiver, which has undergone a series of design modifications over the years. The previous Model S-8800FET (see October 1967 Tech Talk) incorporated field-effect transistors in its front-end tuning section. In the S-8800a, the FET's have been retained, and integrated circuits (Sherwood prefers the term "micro-circuits") are used in the i.f. section.

The automatic overload-protection circuit first used in the S-8800FET appears also in the S-8800a, but it works better. Whereas the earlier model sometimes shut down when being tested at full-power output, or even when playing rather loud, we did not activate the protective circuits of the S-8800a at any time during the tests or in use. To convince ourselves that they really were there, we shorted the speaker-output terminals while playing the receiver at high volume and it immediately went silent. Shutting off the receiver for a few seconds and turning it back on again restored normal operation. This is one of the most effective protective systems we have seen, and it frees the user from the bother of replacing fuses.

A few physical changes are evident in the S-8800a when viewed from the front. The basic format, with the large slide-rule dial, smooth tuning action, and low profile, is unchanged. The phono-level control and interstation-noise muting threshold control remain at the lower left of the panel. The input selector has PHONO, FM, and AUX positions; the tape-head input has been eliminated. The tone, balance, volume, and tuning controls and the stereo head-phone jack are as before.

The four rocker switches of the older models have been replaced by six pushbutton switches of the push-on, push-off type. Two of them control the two pairs of stereo speaker terminals. One switches the tape-monitor function and another the high-frequency filter. In previous models, the balance control had to be pulled out to switch to mono; a separate pushbutton does the job in the S-8800a. Finally, one of our criticisms of the previous S-8800 units has been answered in the S-8800a: the loudness compensation can be cut out by the last pushbutton switch.

A new front-panel tape jack is present on the S-8800a. Using a standard three-circuit phone plug, one can record and play back from an external tape recorder through this jack. The usual tape input and output jacks are in the rear of the receiver, but the new jack permits a second recorder to be connected without disturbing the permanent system wiring. One can also dub tapes from one recorder

to another with the two sets of jacks while monitoring the program through the receiver.

The front-panel tape jack is wired into the tape monitor switch in a novel manner. Normally, the selected program appears both at this point and at the rear jacks. However, if the playback amplifiers of a recorder are connected to the front-panel jack and the tape-monitor button is depressed, the external recorder plays through the S-8800a.

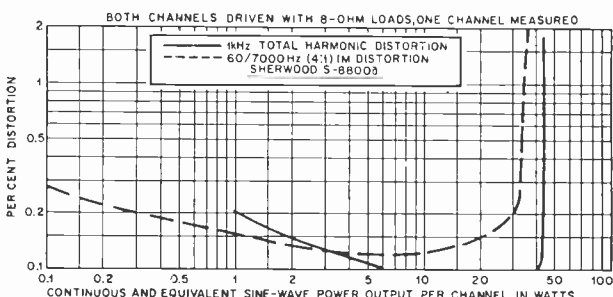
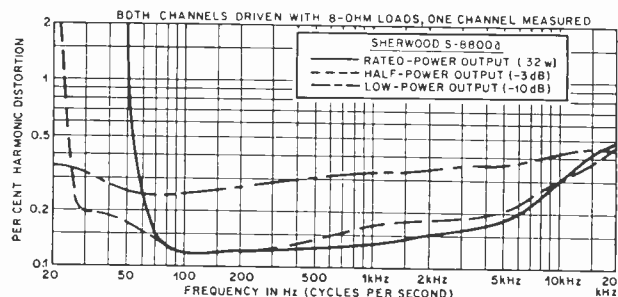
The Sherwood S-8800a is advertised as a 160-watt receiver. This is the total music power into 4-ohm loads, a measurement that we do not attempt to make. Sherwood also specifies a continuous-power rating (with one channel driven) of 60 watts per channel into 4 ohms, or 40 watts into 8 ohms, at 0.6 per cent distortion. With both channels driven, a 32-watt rating appears to be realistic, and we used it as the reference power level in our power-vs.-distortion tests.

At 32 watts per channel (both channels driven), harmonic distortion was under 1 per cent from 50 to 20,000 Hz, and less than 0.5 per cent over most of that range. At very low frequencies, the power-supply regulation was inadequate to maintain full power output at low distortion. However, at half power, the distortion was under 0.2 per cent from 30 to 5,000 Hz and did not exceed 0.5 per cent from 30 to 20,000 Hz. At 4 watts output, the distortion was under 0.5 per cent from 20 to 20,000 Hz.

A plot of harmonic distortion versus power output shows the distortion falling from 0.2 per cent at 1 watt to less than 0.1 per cent between 6 watts and 40 watts, and breaking sharply to very high levels at slightly over 40 watts (measured at 1,000 Hz). The intermodulation distortion followed a similar pattern, varying from 0.25 per cent at 0.1 watt to 0.12 per cent at most higher power levels, and increasing sharply above 35 watts. Into 4-ohm loads, the power was about 56 watts at the clipping level and into 16 ohms it was 22.5 watts.

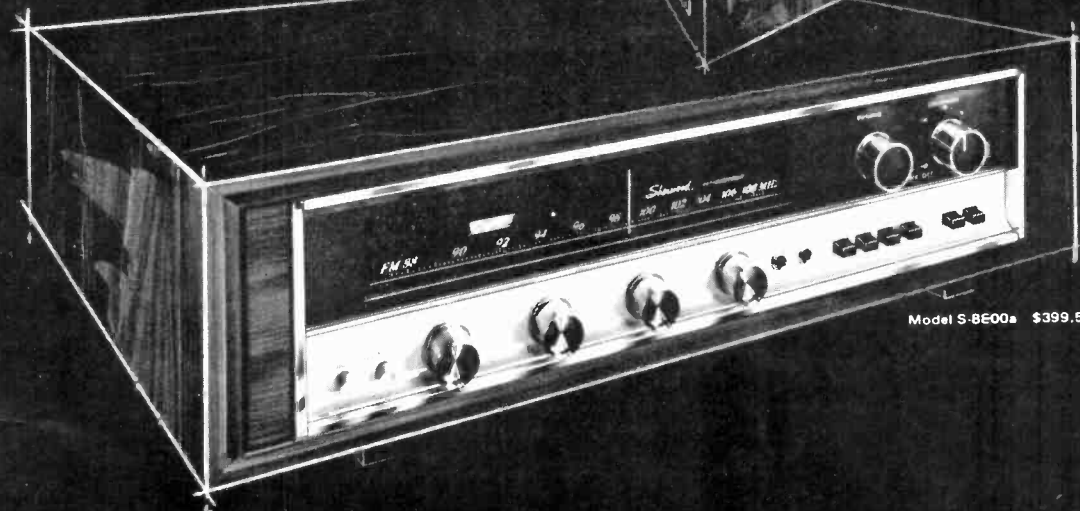
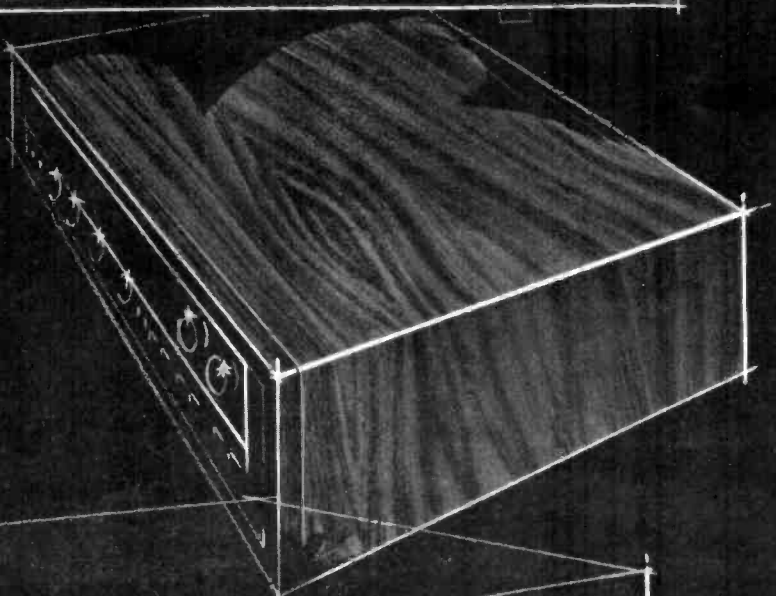
The RIAA phono equalization was well-nigh perfect, within ± 0.5 dB from 30 to 15,000 Hz. The tone controls had unusual but very effective characteristics, particularly at high frequencies. Over much of the control range, the *shape* of the curve was affected more than the amount of boost or cut. This made it possible to modify the upper-middle response with little effect on extreme highs, and vice versa. The high-cut filter ranks among the better ones we have seen, with a 12-dB-per-octave slope above 8,000 Hz. We found the S-8800a's switchable loudness compensation to be rather good, producing a minimum of boominess, and with little or no effect over the upper third of the volume-control range.

(Continued on page 44)



**First of a
new breed
—from
Sherwood**

This is what high performance is all about. A bold and beautiful new FM Stereo Receiver bred to leave the others behind. 160 crisp, clean watts—power in reserve. Up-front, ultra-now circuitry featuring Field-Effect Transistors and microcircuitry. Front-panel, push-button command of main, remote, or mono extension speakers and loudness contour. Sherwood high-fidelity—where the action is—long on reliability with a three-year warranty.



Model S-8E00 • \$399.50

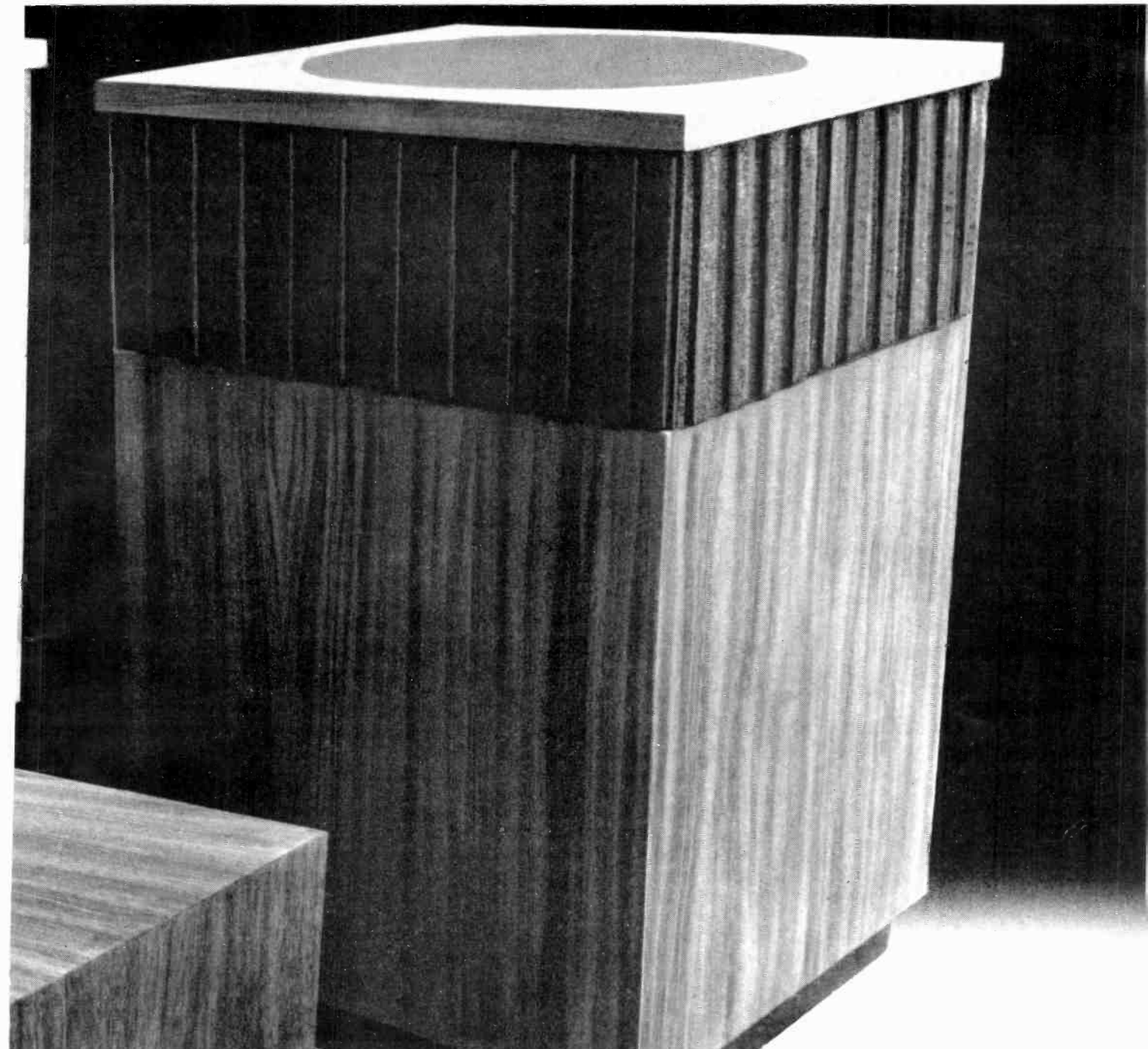
Sherwood

Sherwood Electronic Laboratories, Inc. 4300 North California Avenue, Chicago, Illinois 60618 Write Dept. R12

CIRCLE NO. 74 ON READER SERVICE CARD

The Magnificent Match from Harman-Kardon





We realize that half the fun of buying a high fidelity system is the mixing and matching of components. And certainly you can buy our new HK50 omnidirectional speakers or our wideband Nocturne Five Twenty stereo receiver separately.

But we urge you strongly to first listen to them together. Then break them up—if you have the heart.

Never before have two design concepts been so perfectly matched. Our wideband Nocturne receiver (response well beyond 20 and 20,000 Hz) was recently described by *HiFi/Stereo Review* as one of the "cleanest, cleanest sounding receivers" they had ever heard. This extraordinary airiness, coupled with the spaciousness and depth of our omnidirectional HK50 speakers, creates a sound that is without precedent in the high fidelity industry. Hot spots, pinpointed directivity, gritty, ear-shattering highs are eliminated as the system diffuses the sound over the entire room. As in the concert hall, each instrument is clearly defined and the source surrounds you from many different paths. The walls of the listening room seem to disappear as you get the feeling that the music extends beyond the room without any sensation of discontinuity.

The Nocturne Five Twenty and HK50 speakers are at your Harman-Kardon dealer now. He'll be happy to give you a complete demonstration of the "magnificent match." He'll even break them up if you insist. (Have you ever seen a grown high fidelity dealer cry?)

For more information write: Harman-Kardon, Inc., 55 Ames Court, Plainview, N.Y. 11803, Dept. HFSR12A.

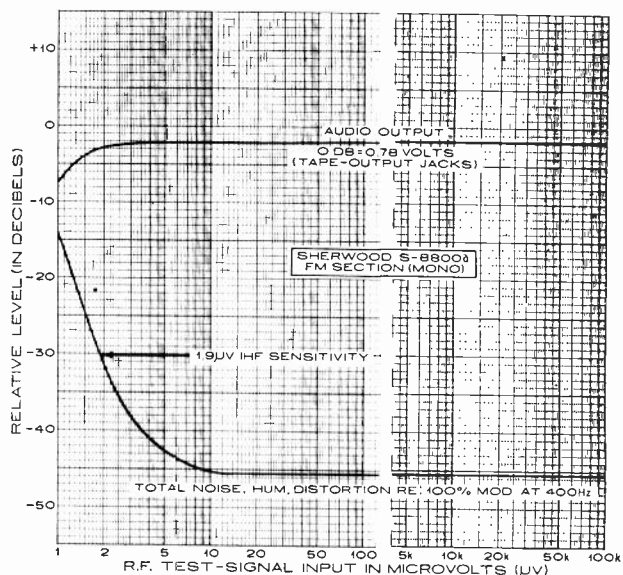
harman kardon

We want you to hear more music
CIRCLE NO. 39 ON READER SERVICE CARD

Phono sensitivity was adjustable from 1.35 to 5.7 millivolts for 10 watts output. We were amazed at the exceptionally low noise level of the S-8800a, which was 82 dB below 10 watts even on the phono input! On the AUX input it was -85 dB. This receiver establishes a new record in our experience for low noise through a high-gain, equalized input.

The FM tuner section was also excellent, with an IHF sensitivity of 1.9 microvolts and stereo separation of 30 dB over much of the audio range. It was easy and noncritical to tune, and the muting circuit operated without irritating thumps or noise bursts. As for the sound, it was first rate. It tuned easily, with good quality and sensitivity, and we liked it without reservation.

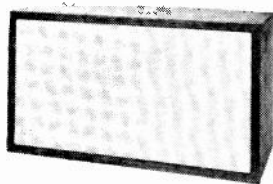
The Sherwood S-8800a proved to be a wholly satisfactory unit, as easy on the ears as on the eyes. A review of our earlier reports on Sherwood products will show that we have found them to be good, though often plagued by irritating design idiosyncrasies. We are happy to report that, in the S-8800a, Sherwood engineers have improved an already fine product, and have eliminated all the factors that inspired our earlier criticisms. It is a well-done job, one of the more powerful and sensitive receivers available, yet priced very competitively. The S-8800a sells for \$399.50, and Sherwood offers a three-year



warranty. Optional metal or wooden cabinets are available for the unit.

For more information, circle 157 on reader service card

ACOUSTIC RESEARCH AR-5 SPEAKER SYSTEM



● Most loudspeaker manufacturers offer a diversity of products at different price levels. The Acoustic Research line contains what is certainly one of the all-time values in low-cost speakers, the AR-1x; a superb and time-proven middle-priced system, the AR-2ax; and a top-of-the-line system, the AR-3a, which is considered by many to be a standard for music reproduction in the home.

To fill the large gap between the \$125 AR-2 family of speakers and the \$250 AR-3a, AR has now introduced the AR-5. It is the same size as the AR-2 series, its cabinet measuring 13½ inches high, 24 inches wide, and 11½ inches deep. It might be described as an 8-ohm version of the AR-3a, except that a newly designed 10-inch woofer is used instead of the 12-inch woofer of the AR-3a. The AR-3a system resonance is at 44 Hz; the AR-5 system resonance is 56 Hz. By sacrificing perhaps a third of an octave of the very low bass, AR has made available the fine performance of the AR-3a speaker system at a substantial (\$75) saving.

The AR-5 woofer is smoother, handles more power, and has less distortion than that of the AR-2 type, which was and is an outstanding performer in these respects. The crossover to the mid-range speaker occurs at 650 Hz in the AR-5 (as compared with 575 Hz in the AR-3a) and the crossover to the tweeter is at 5,000 Hz (exactly as in the AR-3a). The mid-range and tweeter units are

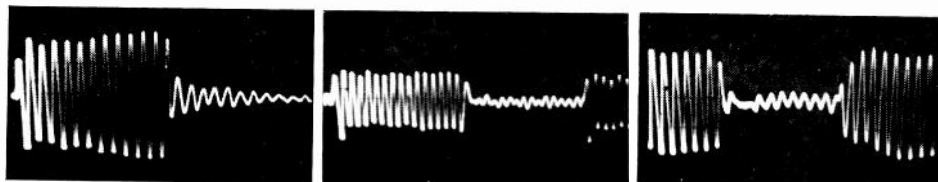
dome radiators, identical to those in the AR-3a except for their 8-ohm voice coils. Each has its own level control.

We listened to the AR-5 for some time before making any measurements on it. Its sound was unquestionably "AR"—which is to say that it had very clean, extended, low bass, exceptional dispersion of the higher frequencies, and an effortless, undistorted overall sound. With the mid-range speaker level set to the dot at the center of the control range we sensed a lack of upper middle-range output. This impression was confirmed with a white-noise test signal. However, with the mid-range level advanced nearly to its maximum setting, the white noise sounded well balanced, as did instrumental and vocal program material. In fact, the sound quality of the AR-5 could then only be described as superb. We doubt that one could spot the differences between the AR-3a and the AR-5 on most program material.

We made one series of frequency-response tests with the mid-range and tweeter level controls set at the dots, the position that AR states provides normal balance in most rooms. We averaged the system output from nine microphone positions to develop a single response curve for our test room. The low and low-middle frequency response was very smooth; however, the centered mid-range control setting resulted in a depression in the area around 2,000 Hz, corresponding to what we had detected by ear. We re-ran portions of our response measurements with both of the level controls at higher settings, and found the flattest overall response to occur with the mid-range level at maximum. The highs were good with the tweeter level set to the dot, although in listening in our room we preferred to advance this control setting as well. The overall response was within ± 7.5 dB from 30 to 15,000

(Continued on page 46)

The overall excellence of the AR-5's tone-burst response is illustrated by representative bursts at frequencies of (left to right) 270, 800, and 5,000 Hz. The small ripples following the bursts are caused by room noise.



What price power?

150 watts, \$349.95.

150 watts into 8 ohms is a lot of power for a receiver that sells for under \$350.

But power is only part of the Fisher 400-T story.

See the line of buttons and slots running down the right side of the 400-T? That's Fisher's Tune-O-Matic™ pushbutton memory tuning. It lets you tune in any of five preselected stations electronically, at the touch of a button. Of course, you can also tune across the dial in the conventional way.

The Fisher 400-T has AM in addition to sensitive FM-stereo. (FM sensitivity, 2 microvolts, 1HF.) Special circuitry makes AM sound almost the same as FM-mono.

Baxandall tone controls let you vary the upper highs, and lower lows, without affecting the midrange.

And there are jacks and switches galore. You can even set up and control a second pair of speaker systems with your Fisher 400-T.

The 400-T is part of a complete line of Fisher receivers, each with more power and more features for its price than anyone else offers.

To find out about any of them, go to your nearest Fisher dealer, point to the Fisher receiver of your choice, and ask: "What price power?"

(For more information, plus a free copy of The Fisher Handbook, 1969 edition, an authoritative reference guide to hi-fi and stereo, use coupon on page 53.)



The Fisher 400-T

CIRCLE NO. 36 ON READER SERVICE CARD

PRICES SLIGHTLY HIGHER IN THE FAR WEST.

Hz, which, with our test technique, is very good for an indoor, "live-room" measurement.

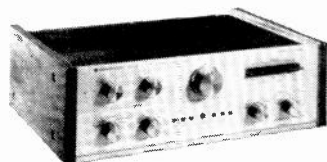
The low-frequency harmonic distortion, at a room-shaking 10-watt drive level, was also typically "AR," which means just about as low as that of the very best of the comparably priced speaker systems and considerably lower than most. It was 3 per cent at 40 Hz, and did not exceed 10 per cent all the way down to nearly 20 Hz. At 60 Hz and above, distortion was less than 1 per cent. At lower power levels (at which we test most speakers) the AR-5 showed even lower harmonic-distortion figures. The tone-

burst response was very good at all frequencies tested, confirming the audible smoothness of the system. When the mid-range level is advanced well beyond its centered setting, the sound of the system leaves little to be desired. It is an excellent speaker, a worthy companion for the other AR systems. According to AR, at least 20 watts per channel is required for best results from the system.

The Acoustic Research AR-5 sells for \$175 in walnut, cherry, or teak finishes; \$168 in mahogany or birch; and \$156 in unfinished pine.

For more information, circle 158 on reader service card

KENWOOD MODEL KA-6000 INTEGRATED AMPLIFIER



● SUPPLEMENTING its broad line of stereo receivers, Kenwood recently introduced a pair of deluxe separate components—a stereo FM tuner and an integrated amplifier. The Model KA-6000 amplifier features high power (a very conservatively rated 45 watts per channel) with low distortion, considerable control flexibility, and, to my taste, handsome styling.

The dominant feature of the KA-6000 front panel is, logically enough, the large volume control knob, with a concentric outer ring for channel balancing. The switch-

type bass and treble tone controls provide five 2-dB steps of cut or boost at 100 and 10,000 Hz, respectively. A novel TONE MODE switch can bypass both tone controls or activate either bass or treble controls alone.

The input selector offers a choice of high-level auxiliary and tuner inputs, two magnetic phono-cartridge inputs, a tape-head input, and unequaled microphone inputs. The selected program source is shown by one of a row of six blue indicator lights on the panel. A single control selects operating mode or tape-monitoring functions. In three of its positions, it provides normal stereo, reversed-channel stereo, or mixed (mono) operation. It has three more positions, for monitoring from a three-head tape recorder (or playing back previously recorded tapes) and for playing back either the right or the left channel through both speakers. These last two positions are particularly useful with four-track mono recordings.

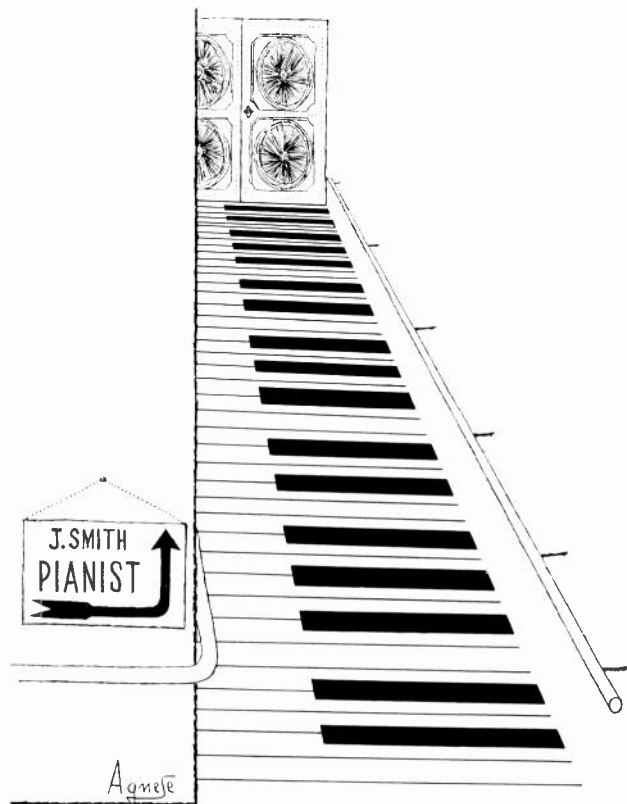
The speaker-output selector, which also controls the a.c. power to the amplifier, connects either or both of two pairs of speakers, or silences all speakers for headphone listening via the front-panel headphone jack. The remaining front-panel controls are a row of five "piano-key" switches. One reduces the volume by about 20 dB, a convenience when one's listening is interrupted by a phone call or a visitor. Another switches in the loudness compensation, which affects both low and high frequencies and is sufficiently mild in effect to be quite listenable. Two low-frequency filter switches introduce cut-offs below 40 or 80 Hz, and a high-cut filter operates above 8,000 Hz. All filters are rated for 12-dB-per-octave slopes.

At the rear of the KA-6000, in addition to all the inputs and outputs, is a center-channel mixed output suitable for driving a separate mono power amplifier and speaker. The tape-recorder input and output jacks are duplicated in a DIN (European type) five-pin connector, simplifying direct connection to tape recorders that are similarly equipped.

The signal path is interrupted between the preamplifier outputs and the power-amplifier inputs, with jumper plugs normally installed across the jacks in the rear. This feature permits electronic crossovers, reverberation units, and similar signal-processing accessories to be connected easily into the system.

One of the two phono inputs has adjustable sensitivity, accomplished by means of a three-position switch located near the input connectors. It normally has a nominal sensitivity of 2 millivolts for full output (as does the second phono input) with a 100,000-ohm impedance. The other sensitivities are 0.5 and 0.05 millivolts, with a 200-ohm input impedance. These permit the use of low-output moving-coil cartridges such as the Ortofon SL-15T or Grado Model A without the step-up transformers usually required with these cartridges. Incidentally, the phono-sensitivity switch has a tendency to pick up hum, so it is necessary to keep the a.c. line cord well away from it during use. In keeping with current good practice, the Kenwood KA-6000

(Continued on page 48)



To some ultraconservative audiophiles we at Fisher have always been the "amplifier-receiver people."

But times have changed.

For nine years now we've also been "speaker people." And in case you didn't know, a pair of speaker systems like our XP-7's can do as much toward upgrading most sound systems as can any amplifier or tuner we've ever made.

The XP-7 is a speaker system

within a speaker system. Each of its two mid-range speakers is housed in a separate, tightly sealed box to prevent interaction with the massive bass driver.

The treble speaker is of an exclusive soft-cloth construction, with a special dome shape that allows smooth, well dispersed response.

One long listen to the XP-7, with its solid bass...clean mid-range...and smooth treble, should be enough to

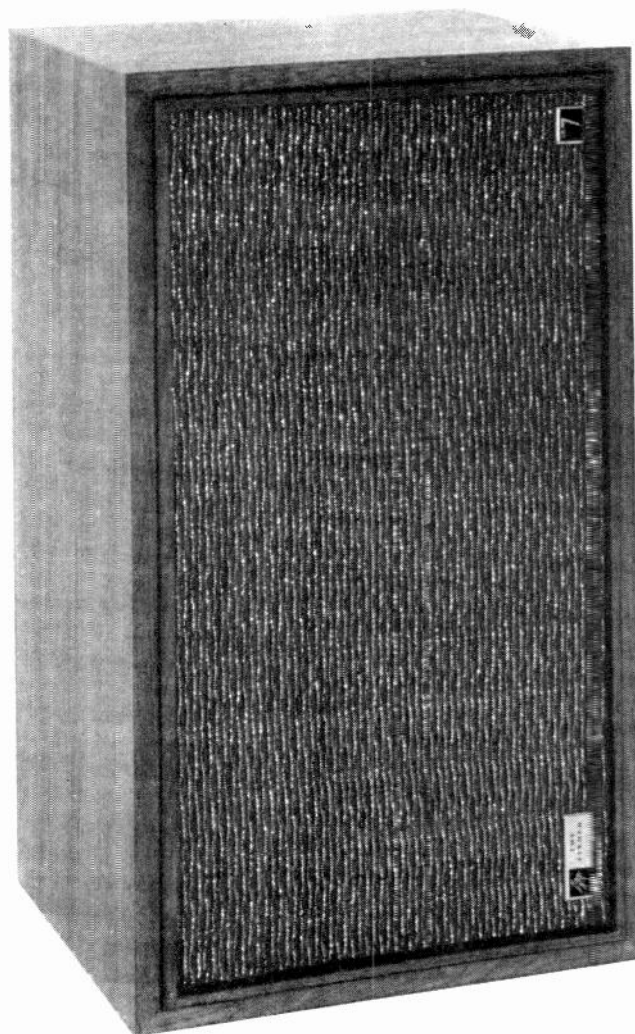
shake up anyone's preconceived notions about what Fisher does.

And what a \$139.95 bookshelf speaker system can do.

(For more information, plus a free copy of The Fisher Handbook, 1969 edition, an authoritative reference guide to hi-fi and stereo, use coupon on page 53.)

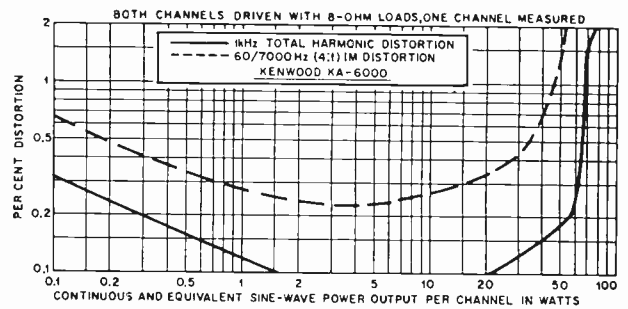
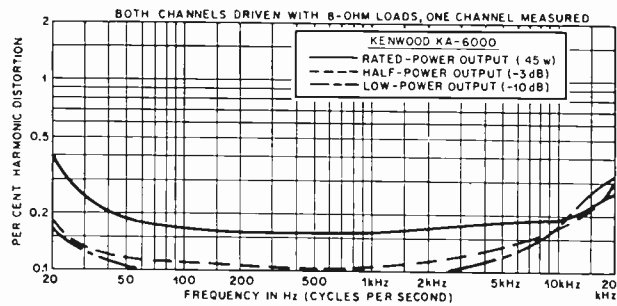
The Fisher®

How to upgrade your system without adding a Fisher amplifier.



PRINTED IN GREAT BRITAIN BY THE FISHERS.

FISHER RADIO CORPORATION, 1150 WEST 115TH STREET, NEW YORK, N.Y. 10026
CIRCLE NO. 36 ON READER SERVICE CARD



output transistors are electronically protected against damage from speaker-line short circuits or from overdriving. Additional protection is provided by a 5-ampere fuse in each speaker line.

Our lab measurements showed the Kenwood KA-6000 to be most conservatively rated. At 1,000 Hz, it delivered more than 60 watts per channel, with both channels driven into 8-ohm loads. Into 4-ohm loads, its output was about 72 watts per channel, and into 16 ohms it was about 37 watts. The 1,000-Hz harmonic distortion was under 0.1 per cent from 1.5 watts to 20 watts output, increasing to 0.2 per cent at 0.3 watt and 60 watts. IM distortion was under 0.5 per cent from 0.2 watt to 30 watts, increasing to 1 per cent between 45 and 50 watts.

At the rated 45-watts-per-channel output, the harmonic distortion was about 0.16 per cent over most of the audible frequency range, rising to 0.3 per cent at 27 Hz and 20,000 Hz. At half power or less, the distortion was under 0.2 per cent from 20 to 10,000 Hz, and about 0.1 per cent over most of that range. Hum and noise were extremely low, 64 dB below 10 watts on phono inputs and 80 dB below 10

watts on high-level inputs. At the "normal" phono sensitivity, only 0.83 millivolt was needed to develop a 10-watt output, yet overload did not occur until the signal reached 64 millivolts. The KA-6000 obviously offers a remarkable combination of extremely high gain, low noise, and wide dynamic range on its phono inputs.

The filters and tone controls were highly effective in performing their intended functions. The RIAA equalization was accurate to within +2, -0 dB, and the NAB tape-head equalization was within +3.5, -2 dB over its frequency range.

The controls of the Kenwood KA-6000 operate with a smoothness and positive "feel" that testify to its careful construction. Its sound is as good as the test results imply, which is to say that it has no sound of its own at all. This is, after all, *the* characteristic of an ideal amplifier.

The Kenwood KA-6000 is supplied complete with a metal cabinet with walnut end panels. It is a handsomely styled, conservatively rated, and highly flexible unit, and an altogether excellent value at its price of \$249.95.

For more information, circle 159 on reader service card

Norman Eisenberg said in 'HIGH FIDELITY':

"SURROUND AND CONQUER. . . the Bose 901 strikes me as the best-sounding speaker system in its size and price class I have yet auditioned. Indeed, it rivals many systems built to larger dimensions and/or costing considerably more. In its midrange and highs—for clarity, full range, wide dispersion, open and natural sound—it is unsurpassed by anything I've heard. . . the 901 system is the closest approach to the concept of "sound conditioning" of a listening room yet encountered in a commercially available, competitively priced product. . . Add to these virtues the utterly clean wide-range response of a 901, its neutral, well-balanced, transparent quality on all program material, and you feel you've made some sort of stereo discovery. And it doesn't pall, either: you can listen to this system for hours on end without getting listener fatigue—if your own response to it is like ours, you'll be reluctant to turn it off and go to bed."

Julian Hirsch said in 'Stereo Review':

"After a couple of months of living with a BOSE 901 system, I am convinced that it ranks with a handful of the finest home speakers of all time. . . The BOSE 901 had an utterly clean, transparent, and effortless sound. Its clarity and definition when reproducing complex orchestral passages were, in the writer's opinion, unsurpassed by any other speakers he has heard. . . Its low-bass response was difficult to credit to such a compact system. It had all the room-filling potency of the best acoustic-suspension systems, combined with the tautness and clarity of a full-range electrostatic speaker. The spatial distribution, which brings an entire wall alive with sound, contributes greatly to the sense of realism. . . I must say that I have never heard a speaker system in my own home which could surpass or even equal, the BOSE 901 for overall 'realism' of sound."

Out of 12 years of research has come a deeper understanding of what a loudspeaker is trying to accomplish in reproducing a musical performance in your living room . . . and a better technology to accomplish it.

The Direct/Reflecting BOSE 901 incorporates four major advances in speaker design, covered by patents issued and pending.

- The proper balance of direct and reflected sound, as measured in the concert hall.
- The use of multiple, same-size, full-range speakers, internally coupled, to eliminate audible resonances and distortions inherent in woofers, tweeters and crossover networks.
- Active equalization for utterly smooth power output throughout the spectrum.
- A new and different scale of measurement for a new and better concept of speaker function. The 901 radiates a flat total power output into the room, whereas the conventional speaker is limited to flat frequency response on axis.

You can hear the difference now.

THE **BOSE** CORP.

East Natick Industrial Park
Natick, Mass. 01760

CIRCLE NO. 18 ON READER SERVICE CARD

There's nothing unusual about paying \$370, \$400 or \$450 for a Fisher compact stereo system. We've sold thousands at those prices.

But the new Fisher 120 FM stereo radio phono system costs much less than that. It sells for only \$299.95.* It's the first compact Fisher stereo system ever priced under \$300.

And it contains the same features that made more expensive Fisher compacts worth their price.

The receiver is solid-state and delivers 40 watts music power (IHF). It's virtually free of distortion.

The 4-speed automatic turntable comes with a magnetic cartridge and diamond stylus.

And the system includes a pair of Fisher's new XP-55B 2-way speaker systems, which reproduce the audio spectrum from 37 Hz to 20,000 Hz. (The speakers alone sell for \$49.95 each.)

By now you may be wondering how we are able to manufacture this stereo compact for such a low price.

Manufacturers are also wondering.

(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 page 53.)

The first Fisher compact under \$300.



The Fisher 120

*ALSO AVAILABLE, THE FISHER 125, IDENTICAL TO ABOVE BUT ALSO INCLUDING AM, \$329.95.

FISHER RADIO CORPORATION, INC., 11 35 45TH ROAD, LONG ISLAND CITY, N. Y. 11101 OVERSEAS AND CANADIAN RESIDENTS PLEASE WRITE TO: FISHER RADIO INTERNATIONAL, INC., P.O. BOX 71, PLANO CITY, N. Y. 11101.

CIRCLE NO. 36 ON READER SERVICE CARD

By JAMES GOODFRIEND



GOING ON RECORD

THE MUSIC GOES 'ROUND AND 'ROUND

OF ALL the obstacles to be faced by one interested in contemporary music, I am most impressed and bewildered today by how difficult it is getting to be to tell the good from the bad. I am not referring to the uncovering of masterpieces; any critic, amateur or professional, who has had engraved on his soul the miracles of Mozart's "Jupiter" Symphony, Schubert's String Quintet, Debussy's *La Mer*, and other such peaks of musical creation is not going to be quick about slapping a similar encomium on a once-heard piece of contemporary music. Nor will he be terribly sanguine about his chances of hearing a work that might, in the long run, turn out to be a masterpiece in every sixth concert of modern music he goes to.

But there have been, up to now, certain sensible and intellectual standards by which one could judge a piece of music on its own terms and come out with the decision that the composer had something going for him, or that he didn't—that he was consciously or unconsciously faking it. In other words, one could tell whether a piece of music was good, and therefore worth pursuing further, or not. One made errors, but not all that often.

In saying that this is getting not to be so, I do not have the intention of condemning today's music or the techniques of composing it. But what might very well be open to criticism are the grounds on which we are often asked to accept it. It will not outrage me if, for example, I am told that such and such a piece was composed through the medium of an ordered set of monkeys throwing dice for the harmonies—but I am damned if I will assign a value to that piece *because* it was composed through the medium of an ordered set of monkeys throwing dice for the harmonies. That a piece of music has been written with strict serial techniques is no indication to me of its quality (and not much of its nature), and the fact is of marginal interest to me. What concerns me is whether I can hear musical events and relationships in it, and if I can, *then* I might want to

know, in a more technical way, how the composer did it. If a composer tells me that his music is meant neither to express his feelings nor to affect mine, that I am not to listen to it for melody as such, or for harmony as such, that it is pointless to look in it for a shape drawn of heightening and decreasing tensions because that might imply an emotional content and the tensions are incidental anyway, that the relationships of one note to another are all worked out mathematically and that it doesn't matter whether I can hear them or not because they are correct, and that he isn't trying to be funny—then what *am* I supposed to listen to it for? How am I supposed to judge it? It is all very well to look upon a composition as an "event" in time, but events, whatever they may mean scientifically, have no meaning aesthetically unless they have intellectual and sensible content.

The point has been intensified for me recently by a couple of concerts and a couple of records of contemporary music; I will be intentionally unspecific and not say which ones. Some of the music I could evaluate: it was pretentious nonsense, and had I been reviewing it, I would have seen nothing amiss in saying so. But a good deal of it left me in a quandary. It wasn't that I had heard nothing like it before; I had heard a good deal of each of the various styles before, and when I first heard them, I had been intrigued by the new sounds and new techniques. But new sounds and techniques serve only to distinguish a piece from other, presumably older, pieces that do not use them. When one has heard the same sounds in half a dozen pieces, what serves to distinguish one from the other? What enables one to make meaningful comparative value judgments?

In the past one could turn to those qualities that seemed common to all music: that the piece was emotionally affecting; that it had an audible shape which was both intellectually and aesthetically satisfying; that it was melodic, if not in the orthodox, then in an un-

orthodox sense; that it had a dramatic point to make or construction to achieve; and so on. And one could make up one's mind from this, without ever knowing or caring whether the piece was twelve-tone, computerized, or a product of simian probability construction, whether or not there was any music there and if it was any good. The more music one listened to, the more one was convinced that the same forces that were at work in Bach and Beethoven were at work in Berg and Boulez.

But if one denies the applicability of such qualities and standards, then one must either discover a more fundamental plane for aesthetic meaning and critical judgment, or one has aesthetic anarchy, and every piece is only as good or as bad as every other piece. And it is this that contemporary composers and their apologists have so far failed to do; instead they explicate technique.

AGAIN, I wish to affirm that I am decidedly not against contemporary music. If I believe that two-thirds of it is garbage, I also believe that two-thirds (more or less) of the music of Mozart's time is garbage. It is not so much a matter of understanding that in the eighteenth century not everybody was Mozart, but of pointing out that in that century not everybody was Sammartini. And the problem we face today, standing at the beginning of this music's posterity, is not of deciding who is our Mozart, but of determining at least who are our Sammartinis. This has become difficult to the point of impossibility.

One of the things making it so difficult is that almost everybody, particularly almost every composer, is terribly smart and has learned his craft or his own subdivision of his craft supremely well. One cannot, as an eighteenth-century amateur could, look for cracks in the technique as a sign of musical fallibility, nor does a superb compositional and orchestration technique any longer connote musical mastery, except in the narrowest sense. Today almost every composer has the technique to get down exactly what he wants to get down. But techniques are only media (*pace*, McLuhan); the music has to come through them.

It is an old saw among musicians that if a composer "has it," it will eventually come through, no matter what the techniques, what the style he uses. I believe it. The gift of having something to say is largely independent of the acquired skill of being *able* to say something. Some composers lean toward one technique, some toward another. Some find all available techniques inadequate and set themselves the task of inventing a new one. But "the music goes 'round and 'round . . . and it comes out. . . ." It has always come out, and it probably always will. The question today is "where?"

The amazing concert hall illusion (and other tricks), \$69.95.

If you have \$69.95, and a Fisher amplifier or receiver*, you can experience the amazing concert hall illusion in your own home, tonight.

Simply do this.

Bring your \$69.95 to your nearest Fisher dealer and ask him for a Fisher K-10 Dynamic Spacexpander.

Take the Spacexpander home, plug it into your stereo system.

Take a deep breath. And listen.

You'll hear a sound you've never heard before in your home. The sound of a concert hall.

The Fisher K-10 is a sophisticated electronic device that lets you control the degree of reverberation, so you can get other effects in addition to the amazing concert hall illusion.

For a whole new set of tricks, plug the Fisher Spacexpander into a guitar amplifier.

And if you have a good set of headphones, use the Spacexpander with that. If you don't have a good set of headphones, ask your Fisher dealer about the other Fisher accessories he sells.

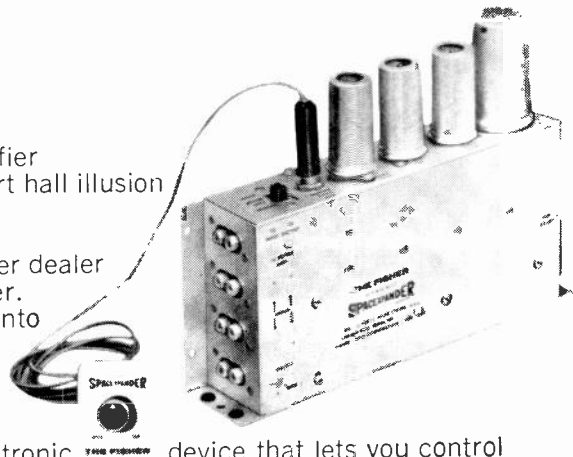
He'll let you listen to a pair of Fisher HP-50 stereo headphones. HP-50's are designed to reproduce natural sound with no compromise in comfort or convenience. The foam-cushioned ear cups are made of high-impact Cyclolac plastic; the headband is fully adjustable. \$29.95.

Another Fisher accessory, the Fisher PR-6, is a basic single-channel pre-amplifier that makes it possible for you to plug a microphone or an extremely low-output magnetic cartridge into a low-gain amplifier. It increases the volume without adding any characteristic of its own. \$17.95.

(For more information, plus a free copy of The Fisher Handbook, 1969 edition, an authoritative reference guide to hi-fi and stereo, use coupon on page 53.)

The Fisher

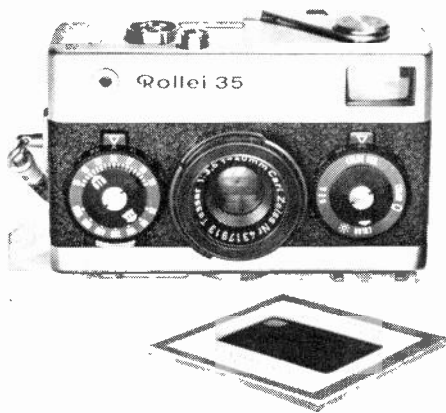
*You'll need an amplifier or receiver with a recorder output and monitor input. All Fishers have them. Fisher 250-T, 400-T and 500-TX receivers also have special jacks for the Spacexpander.



PHOTOGRAPH BY JOHN W. WEST

Pocket the
world's
smallest
35mm camera!

ROLLEI 35 FROM HONEYWELL



You'll carry it everywhere! Not much bigger than a pack of cigarettes, the great little Rollei 35 fits pocket or purse, yet it takes full-sized, full frame 35mm pictures. The results are magnificent—razor-sharp color slides or sparkling prints—because this is a Rollei, built in the famous Rollei quality tradition.

Big-camera features include a superb f/3.5 Zeiss Tessar lens, a highly accurate exposure meter by Gossen, and a Compur shutter with 9 speeds up to an action-stopping 1/500 second. It's easy to use, too, even for beginners.

Beautifully made and meticulously finished, the jewel-like Rollei 35 costs about \$190, depending upon accessories. See it at your Honeywell dealer's soon, or mail the coupon for free literature.

Honeywell takes the guesswork out of fine photography

Honeywell Photographic 350
Mail Station 209, Denver, Colo. 80217
Please send Rollei 35 literature to:

Name _____

Address _____

City/State/Zip _____

Honeywell

CIRCLE NO. 43 ON READER SERVICE CARD
52



Detail from a painting by Caroline Bardua

BOOK REVIEW

John Warrack's CARL MARIA VON WEBER

By HENRY PLEASANTS

By fortunate coincidence, Herbert Weinstock's *Rossini* has been followed within a matter of months by John Warrack's *Carl Maria von Weber* (Macmillan). Both books do much to illuminate that murky era of opera history separating *opera seria* from grand opera.

What makes the era—covering roughly the first three decades of the nineteenth century—so difficult for today's student and opera enthusiast is the obscurity of most of the transitional operas and of the composers—excluding Beethoven and Rossini—who wrote them: Auber, Boieldieu, Cherubini, Dalayrac, Halévy, Isouard, Méhul, Meyerbeer, Spontini, and Weber.

Conspicuous in this listing are both the predominance of Frenchmen and the fact that the two Italians and one of the Germans made their mark as composers of French operas. Even Rossini's last operas were French, and Donizetti and Bellini, who come at the end of the transition era, were both eventually drawn to Paris.

John Warrack, music critic of the

Carl Maria von Weber, by John Warrack, Macmillan, New York (1968) \$7.95.

London *Sunday Telegraph*, underlines the evidence of both French and Italian influence in Weber's operas. For those to whom Weber has always represented an early epitome of German Romanticism and nationalism, this may be as surprising as Weinstock's emphasis on the German influence evident in Rossini's operas. But Warrack's narrative puts it all in perspective.

When Weber's mature career began as director of the opera in Prague in 1813, the German repertoire offered nothing of any substance beyond two German operas by Mozart and one by Beethoven, which was not yet the popular success it was to become when Schröder-Devrient assumed the title role in Vienna in 1822. And since an end to the dominion of Italian court opera was a prerequisite for German operatic growth, Weber turned to the more bourgeois French, including French operas by Cherubini and Spontini, as the next best thing.

He was still dependent upon French resources when he moved to Dresden four years later to contend with an Italian wing under Morlacchi. The confrontation was symbolic. To the German-

(Continued on page 54)

STEREO REVIEW



It's also a tape recorder.

At a glance you can see that this Fisher compact stereo system will play records and receive FM-stereo broadcasts. (FM sensitivity: 2.0 microvolts, IHF.) But look again. Built into the Fisher 127 you'll find our RC-70 cassette deck. So this system will also let you tape records and FM-stereo broadcasts on a tiny cassette. And it'll also play them back anytime through the XP-55B speaker systems.

Also, the cassette deck in the Fisher 127 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, and many other professional features. The price of the Fisher stereo system that's also a tape recorder is just \$449.95. And if you already own a record changer, receiver and speakers, you can still own the new Fisher cassette tape deck.

It's also available separately for just \$149.95.

Tandberg® 64X

the
ultimate
in tape
recorders

**NOW AVAILABLE WITH
SEPARATE BIAS HEAD**

*for remarkably better, clearer, more natural
sound... even at 3¾ & 1⅞ speeds!*



Model 64X—available in 2 & 4 tracks; includes 4 magnetic heads for record, playback, erase, bias; FM stereo multiplex, sound-on-sound, echo effects, add-a-track, direct monitor, remote control.

\$549.00

Tandberg leadership continues to grow! This outstanding stereo tape deck just recently tabbed "the highest caliber" includes its own proven crossfield (separate bias) head.

opera nationalist, Italian opera was a sweet-voiced enchantress whose destruction was essential to German musical health. With *Der Freischütz*, first performed in Berlin in 1821, Weber fashioned the weapon that could do the job.

Against this background it is easy to see why Meyerbeer's sojourn and success in Italy during precisely those difficult and critical years were regarded by Weber—and subsequently by Schumann, Mendelssohn, Bülow, and Wagner—as a defection to the enemy. And one can understand their pangs of conscience whenever they succumbed to Italian charms. Warrack's description of Weber storming out of the Kärntnerter Theater in Vienna, furious with himself for his enjoyment of the Dandini-Magnifico duet in *La Cenerentola*, reminds one of Florestan's remorse over his pleasure in a Donizetti aria in one of Schumann's fanciful essays.

Warrack is brilliant in his projection of this drama of opera in transition, and he is brilliant, too, in his projection of the background of political and social upheaval in the wake of revolution and Napoleonic invasion against which it took place and from which it drew much of its tension.

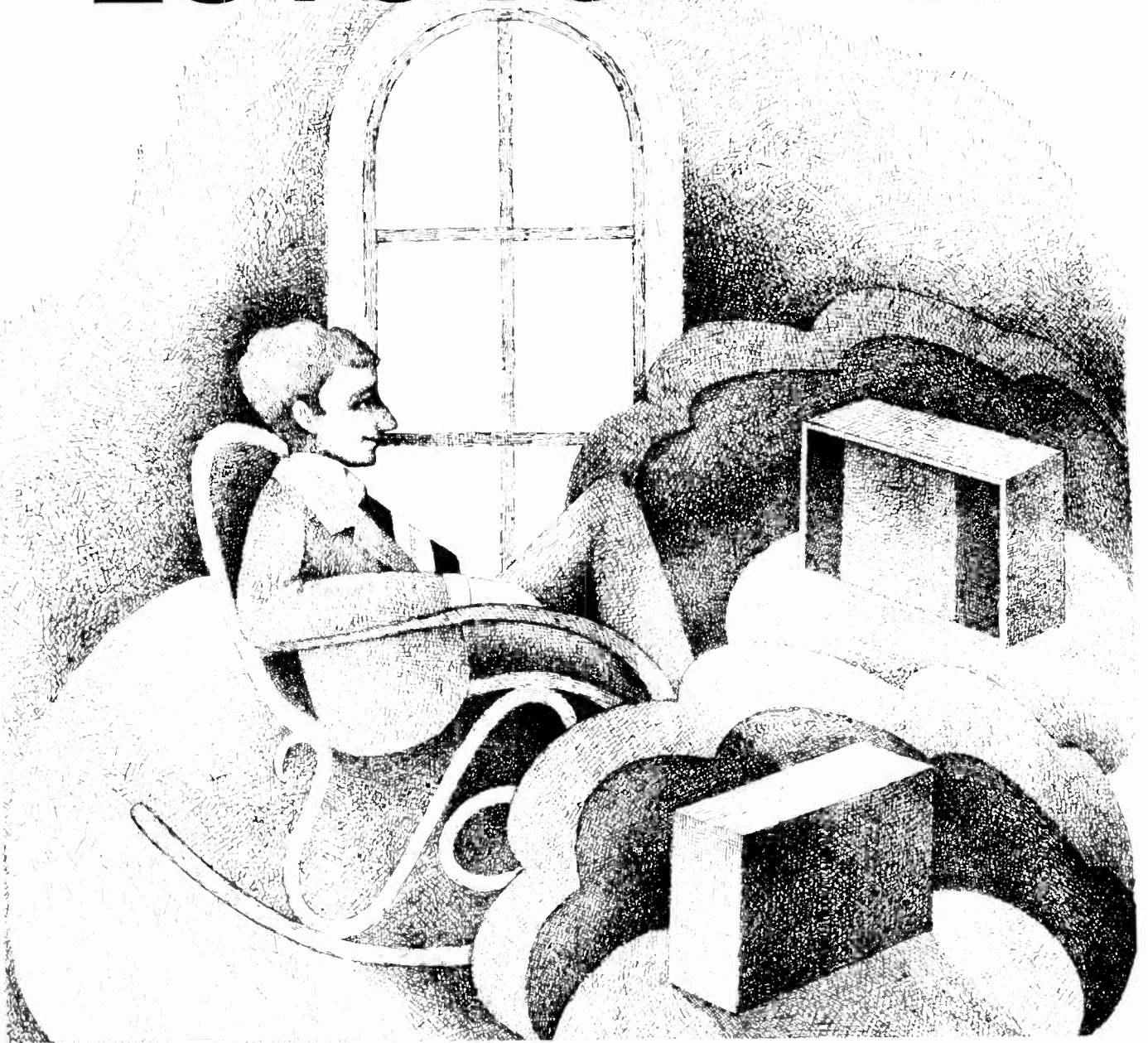
If he is less successful in his portrait of Weber as a central figure, this is due largely, I think, to his decision to integrate the life and the works. He has, of course, seen the works as inseparable from the life, a theoretically sound assumption. But in a biography, integration is sought at the risk of disruption. Time and again Warrack interrupts his narrative for digressive and minute analyses of compositions, most of them unfamiliar to even the well-informed lay music-lover.

It is all perfectly relevant to a study of Weber, and when directed at such seminal works as *Der Freischütz* or the *Konzertstück*, the integration is acceptable. But more often the analyses would better have been relegated to appendices or to a separate section of the book dealing consecutively with the works.

Warrack's principal emphases come through despite the digressions, especially his point that Weber was a far more significant figure in the evolution of European music than is suggested by the small fraction of his output that survives. As a theater composer he paved the way for Wagner. As a pianist-com-

both Liszt and
chestral colorist
vocative charac-
l timbres that
c technical re-

Love for sale



Jensen Mfg. Div., The Muter Co., 5655 W. 73rd St., Chicago, Ill. 60638

Like a lot of guys, you're probably having a passionate affair with your pet stereo album. And some groovy 45's. Right.

You keep them in top shape. No dust. No static. Not one little scratch. And they sound great. That's beautiful.

And if you were rich, you'd probably buy the most expensive speaker system you could.

But you're not. So what do you do?

That's where we come in. We've built two completely new speakers. The TF-25. And the smaller TF-15.

We put a ten-inch FLEXAIR® woofer plus a horn-loaded tweeter in the

TF-25. And in the TF-15, we put a special eight-inch woofer and a dynamic cone tweeter.

We built them to sound like a million bucks. And they do.

No distortion. No break-up. No coloration. The brass sounds like brass. And the strings like strings. True fidelity. That's beautiful.

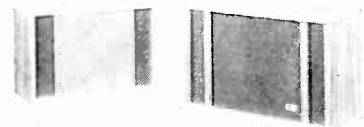
This weekend. Take your favorite side to anyone of our dealers. Listen to it through the TF-25. Or the TF-15. You'll hear exactly what we mean.

There's something else that's beautiful about our two new speakers. The price.

CIRCLE NO. 46 ON READER SERVICE CARD

The TF-25 sells for only 89.50. And the smaller TF-15 for 44.40. That's beautiful. Right.

Who knows. This could be the start of another love affair.



jensen
for people concerned
about the way life sounds.



When a Pioneer speaks... it's time to listen.

From the compact budget-priced CS-5 to the magnificent custom-designed CS-88, PIONEER brings forth two masterpieces capable of reproducing all the subtleties of sound that characterize a 'living' performance.

PIONEER, the world's largest manufacturer of speakers and the only company that creates, develops and manufactures all of its own products, even to the craftsmanship in the cabinetry, invites you to A-B test these two new speaker systems against any other brand or private label speaker system on the dealer's

shelf today! Prove to yourself what Pioneer's complete engineering and total manufacturing can mean to you.

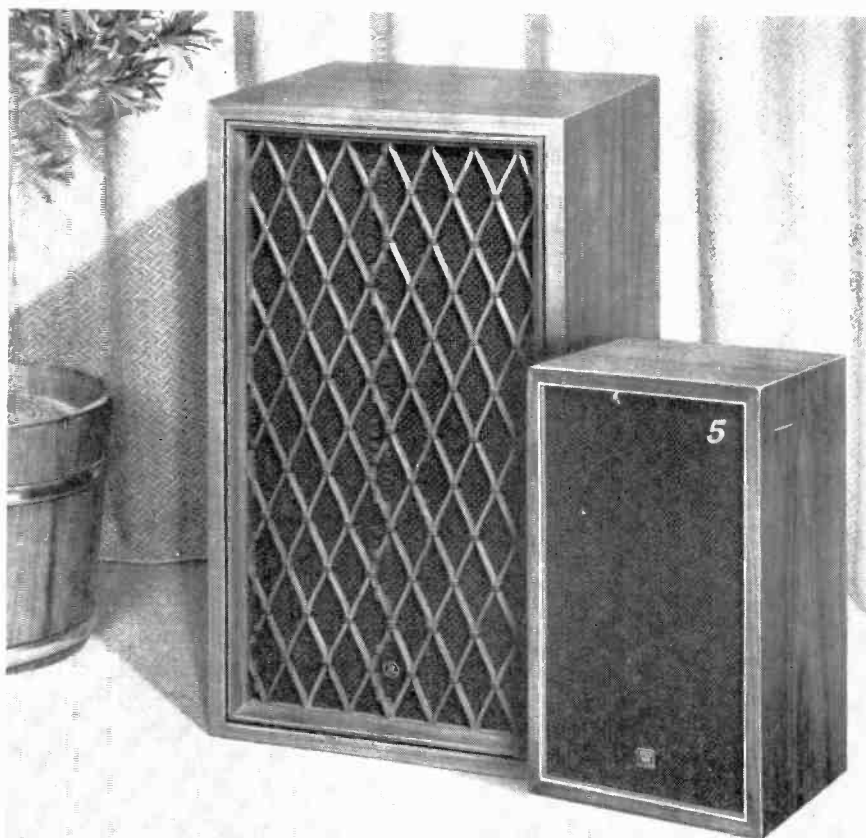
STOP EXPLORING . . . PIONEER . . . Keep ahead with Hi-Fi's technically advanced leader!

See and listen to Pioneer quality products at any authorized Dealer, or write for literature and list of franchised dealers in your area!

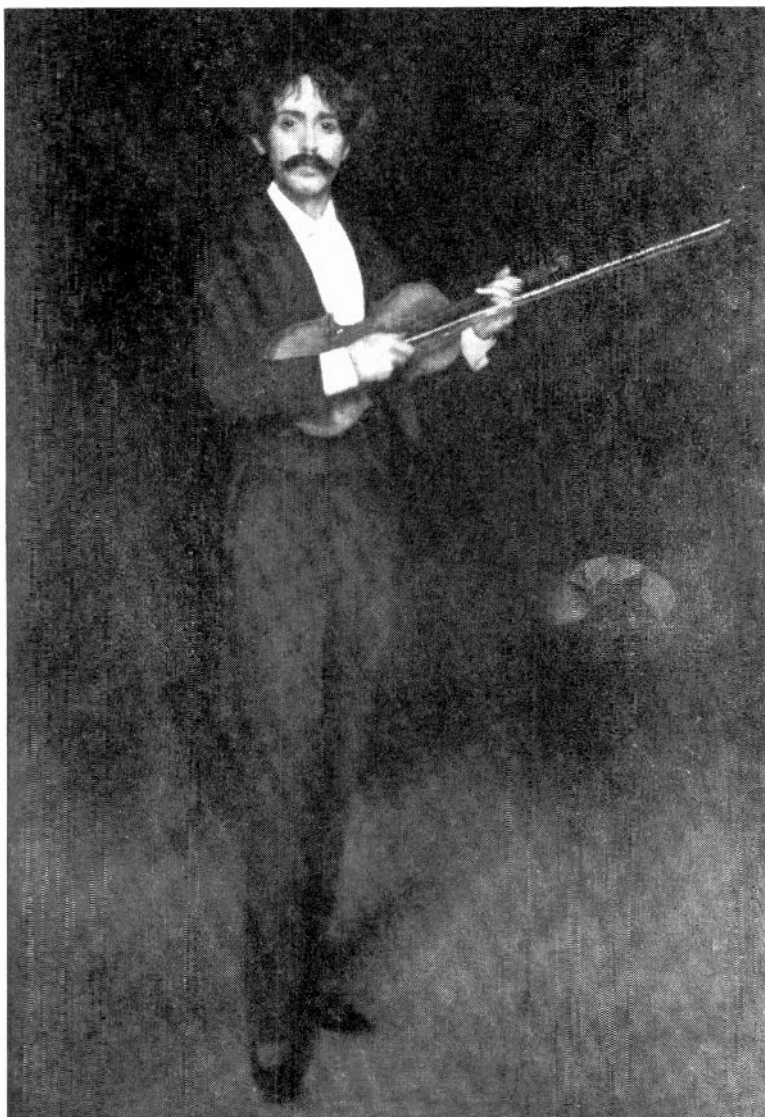
PIONEER ELECTRONICS U.S.A. CORP. 140 Smith Street Farmingdale, L.I., New York 11735 • (516) 694-7720

PIONEER CS-88 — Bookshelf 3-way Speaker System featuring a 12" woofer, 5" mid-range, 1 horn tweeter and 2 cone tweeters. Covers 25 — 20,000 Hz. 60 watts peak power input. Elegant walnut enclosure. Exclusive hand-crafted wood lattice grille. 24¼" x 14¼" x 13" deep. Price: \$175.00

PIONEER CS-5 — Bookshelf 2-way air-suspension Speaker System featuring 8-inch high compliance woofer and 2½ inch tweeter. Covers range of 35 — 20,000 Hz. 25 watts peak power input. 19" x 11" x 9" deep. Price: \$59.00



PIONEER 
... More Value All-Ways!



Lalo's
Symphonie
espagnole

The Spanish virtuoso violinist Pablo de Sarasate introduced Lalo's Symphonie espagnole at the Concert Populaire in Paris on February 7, 1875. Portrait is by James McNeil Whistler.

IN a letter written to his benefactress, Madame Nadejda von Meck, in 1878, Peter Ilyich Tchaikovsky described a new work for violin and orchestra that he had just heard played by the brilliant Spanish virtuoso Pablo de Sarasate. "The work has given me the greatest pleasure. It is so delightfully fresh and light, with piquant rhythms and beautifully harmonized melodies. It resembles closely other works of the French school to which Lalo belongs, works with which I am acquainted. Like Léo Delibes and Bizet he shuns carefully all that is *sentimental*, seeks new forms without wishing to be profound, and is more concerned with *musical* beauty than with the old traditions, as the Germans are. The young generation of French composers," Tchaikovsky concluded, "is truly very promising."

The music that inspired Tchaikovsky to such enthusiastic praise was the *Symphonie espagnole* for violin and orchestra by Édouard Lalo. Far from being among the "younger generation" of French composers, Lalo was seventeen years older than Tchaikovsky himself. That Tchaikovsky knew virtually nothing about Lalo at the time of his letter is not surprising, however, for it was only after the composition of the *Symphonie espagnole*

that Lalo came to be known and respected beyond the small circle of his friends and colleagues. The list of music Lalo composed before the *Symphonie espagnole* is short; for the most part, he earned his livelihood as the viola player in a string quartet. In 1872, in his fiftieth year, he composed a violin concerto, and with this score he seems to have tapped the springs of latent invention. Three years later came the first sketches for the opera *Le Roi d'Ys* as well as the *Symphonie espagnole*; the Cello Concerto followed the next year, and during the subsequent thirteen years he composed the purely orchestral version of the *Norwegian Rhapsody* (1881), the ballet *Namouna* (1882), the Symphony in G Minor (1886), and the Piano Concerto (1889). All the important orchestral music by a composer who is remembered chiefly as an instrumental colorist came into being when its creator was in his fifties and sixties.

It was fully in character for Lalo to have composed a "Spanish Symphony." Though he himself was born in Lille, France, the family came from Spain, and an interest in all things Spanish was one of the pervading influences in the French cultural life of Lalo's time. Perhaps the decisive impetus was the brilliantly successful premiere

(Continued on page 60)

“High performance and an abundance of features . . . an excellent buy on today’s market.”

“HIGH FIDELITY” ON THE LAFAYETTE LR-1500T

“... 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” ON THE LAFAYETTE LR-1000T

“... a unit with excellent tuner characteristics . . . I suspect that Lafayette will have a great many satisfied customers.”

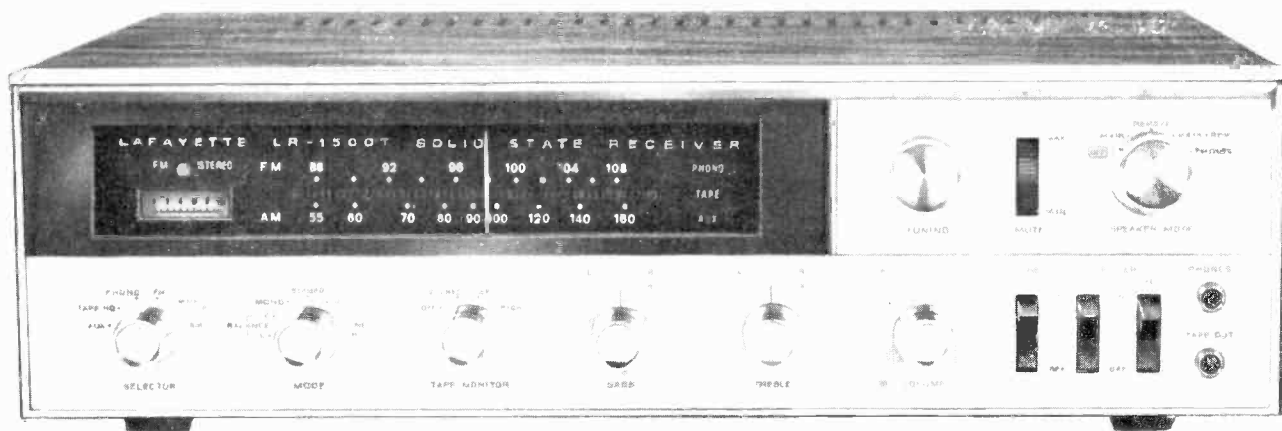
“MODERN HI-FI & STEREO GUIDE” ON THE LAFAYETTE LR-500T

Now, three leading audio magazines have confirmed what thousands of owners have been telling us all along—that these Lafayette receivers are “best buys” on today’s market. Of course, it’s not surprising that all three receivers should be so highly acclaimed by the experts. They share the same basic design and include the same advanced circuit features . . . integrated circuits, field-effect transistors, automatic FM stereo switching, transistor overload protection, and many more. Small wonder, then, that all three offer the same high level of FM stereo performance and audio quality. The only substantial difference is in power output. You will find no serious performance compromises—even in the least expensive model.

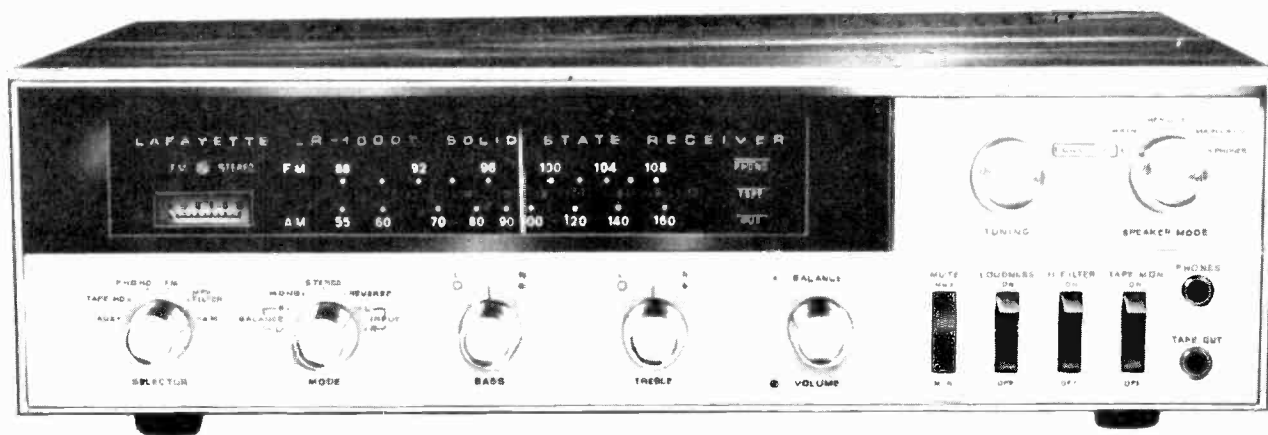
So if you’re looking for a really fine receiver in any price range, stop in at your nearest Lafayette audio showroom soon and hear these highly-rated receivers for yourself.



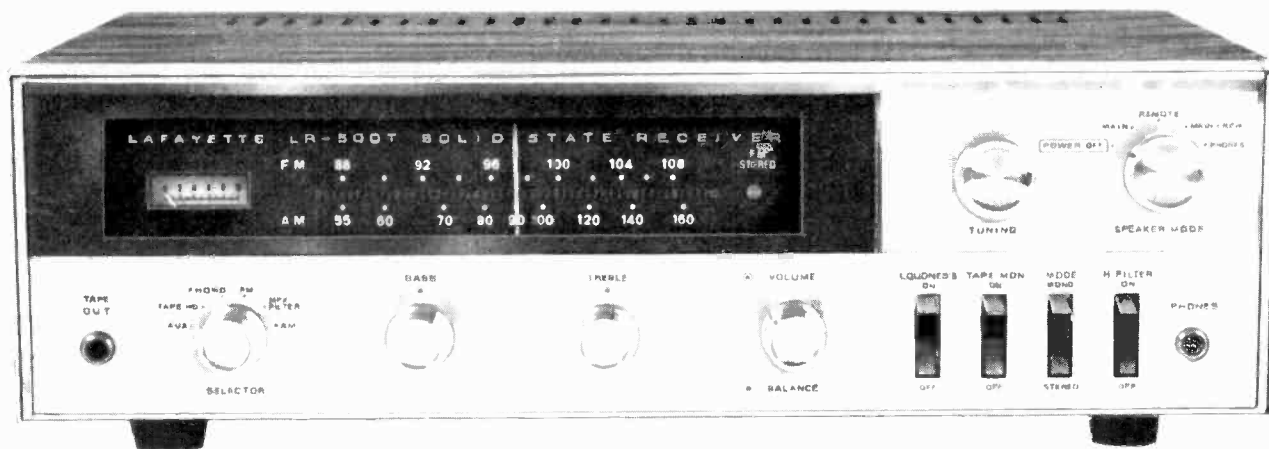
For free 512-page 1969 Catalog No. 690, write to:
LAFAYETTE RADIO ELECTRONICS Dept. 11128
P.O. Box 10, Syosset, L.I., New York 11791.



LR-1500T 175-Watt Solid-State AM/FM Automatic Stereo Receiver 299⁹⁵




LR-1000T 120-Watt Solid-State AM/FM Automatic Stereo Receiver 239⁹⁵



LR-500T 60-Watt Solid-State AM/FM Automatic Stereo Receiver 179⁹⁵

4 Integrated Circuits
and
2 Field Effect Transistors



LAFAYETTE

RADIO ELECTRONICS

CIRCLE NO. 50 ON READER SERVICE CARD

SYOSSET, L.I., N.Y. 11791



Edouard Lalo's popular *Symphonie espagnole* has fared well in the recording studio, the variety of approaches taken to it notwithstanding. Ricci's (London stereo) is small-scaled but totally committed; Heifetz's (RCA mono only) is astonishingly virtuosic; and Stern's (Columbia stereo) is flamboyant, with expert backing by Ormandy's Philadelphians.

of Lalo's Violin Concerto at the hands of Sarasate. The confluence of these factors may have produced the inspiration for this richly melodic and inventive score, dedicated to Sarasate and first played by him. In the near-century since it was composed, Lalo's *Symphonie espagnole* has remained close to the top in popularity among works for violin and orchestra.

The opening movement is marked *Allegro non troppo*, and it begins with flourishes in the orchestra and the solo instrument that anticipate the rhythmic outline of the main theme. The principal theme, heavily accented, is stated forcefully by the orchestra and is afterwards repeated by the solo violin and then elaborated. The second subject is first heard from the solo violin, and in the recapitulation the themes are heard in reverse order. The second movement, *Scherzando: Allegro molto*, is in fast triple time, with the first principal theme again introduced by the orchestra and then taken up by the violin. There is a middle section with unexpected tempo changes, and then the material of the first part of the movement returns, and there is a pianissimo close. The third movement, *Allegretto non troppo*, was often omitted in performance until recent times. Its chief material is a long and lyrical melody for the solo violin, first heard after a lengthy and solemn orchestral introduction. The principal theme has a strongly syncopated rhythm and real virtuosic flair. The fourth movement, *Andante*, deals mainly with another long-breathed theme for the solo violin, lyrical and rhapsodic in its development, with the orchestra serving as background and punctuation. The concluding movement, *Allegro*, is a whirring rondo with an ostinato-like theme running through most of the movement. The principal theme, again first assigned to the soloist, is a gay romp. There is a soft and slower episode that has a sensuous quality, and the conclusion is a brilliant treatment of the main subject.

AMONG the ten available recordings of the *Symphonie espagnole* listed in the current Schwann catalog, there is a fairly even division between those that present the full five-movement score and those that omit the intermezzo third movement. The best of the full-score versions, in

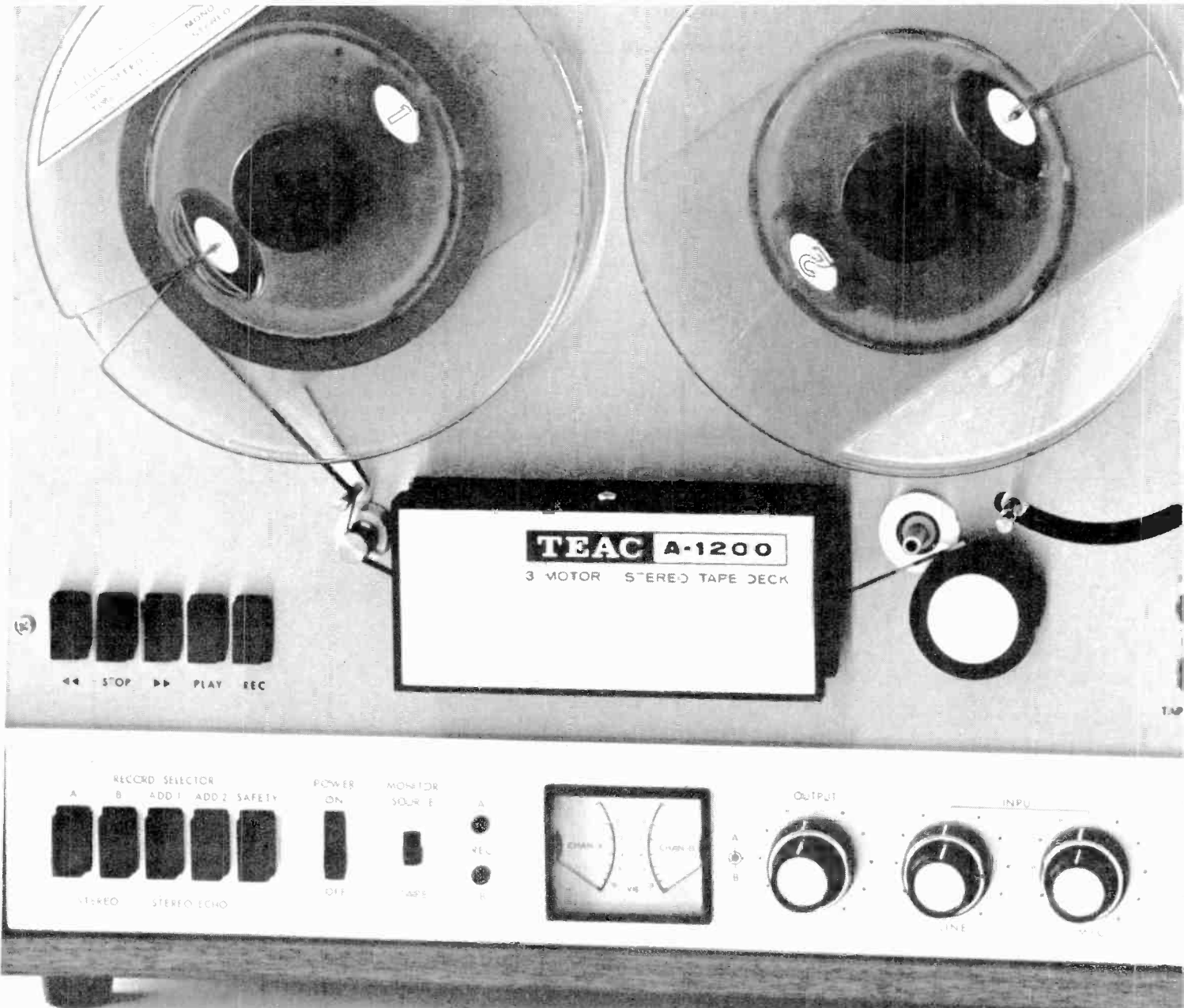
my estimation, are those by Leonid Kogan (Angel S 35721, 35721), Ruggiero Ricci (London CS 6134), Isaac Stern (Columbia MS 7003), and Henryk Szeryng (RCA Victrola VICS/VIC 1064). Of the four-movement versions, the performances I prefer are those by Zino Francescatti (Columbia MS 6201) and Jascha Heifetz (RCA 1782, mono only).

Kogan and Ricci take what is basically the same temperamental approach to the music: they deliver cleanly phrased, meticulously articulated readings that may be somewhat short on fireworks but which impress one because of the commitment of the artists. Stern and Szeryng bring more flamboyant personalities to their performances, and they are partnered by vivid recorded sound and expert collaborations from, respectively, Eugene Ormandy and the Philadelphia Orchestra and Walter Hendl and the Chicago Symphony. Stern's performance is contained on a single side of a disc, permitting the other side to be used for an equally persuasive Stern-Ormandy account of the Bruch G Minor Concerto. Szeryng's performance is rather extravagantly spread over both sides of a twelve-inch disc; but on the other hand, the Szeryng release is on RCA's budget-price Victrola label.

Of the two outstanding versions that omit the intermezzo, the Heifetz is another of that artist's astonishingly virtuosic performances. The tempos are generally on the brisk side, and the difficulties of the solo violin part are tossed off with supreme nonchalance. As for Francescatti, he is also extremely convincing in the virtuosic manner, even if his performance does not quite light up the sky the way Heifetz's does. One area in which Francescatti is superior to Heifetz's is in recorded sound: Francescatti receives a warm, well-balanced acoustical environment, whereas Heifetz is handicapped by reproduction that is somewhat coarse, the solo violin being unduly prominent in the overall acoustical texture.

Tape fanciers have only one version available—Ricci's (London K 80046, coupled with his performance of the Sibelius Concerto). As I said, Ricci delivers a neat, albeit small-scaled, account of the music. On tape the sound is full-bodied and well-balanced.

REPRINTS of the latest review of the complete "Basic Repertoire" are available without charge. Circle number 160 on reader service card.



TEAC has a sound effect on Christmas shoppers.

And this tape deck is a sound value, too. Maybe that's why so many Christmas shoppers are buying it for themselves. It's our standard four-track model, with all the famous TEAC quality at a happy holiday price. And plenty of unique features, like the popular ADD

recording for simultaneous playback and recording on separate tracks. (Now you can harmonize with yourself.) Two exclusive eddy-current outer rotor motors drive the reels; a dual-speed hysteresis synchronous motor drives the capstan. And this machine

drives our competitors crazy — especially since it was recommended by the leading report to consumers. There's a lot more happening under that handsome walnut styling, too ...

• All-pushbutton controls — touch and go! • Automatic shutoff • Independent LINE and M.C. input controls • Stereo echo for special sound effects
And a merry Christmas to you!

(Now you're really hearing things.)

TEAC

TEAC Corporation of America • 2000 Colorado Avenue • Santa Monica, California 90401



LASTING QUALITY

In the evolution of high fidelity, there have been some "revolutions"—the stereo record, FM multiplex, and transistorization, to give some examples. Each of those changes left its trail of obsolete equipment, frequently replaced with much higher priced models. Through these periods of change, Dynaco has maintained a level of quality so high that our equipment is always current, never obsolete, and always adaptable to the newest useful innovations.

Dynaco's underlying philosophy is to deliver exceptional performance from designs so carefully and progressively engineered that they defy obsolescence. We add new products only when we feel that they can make a contribution of value to music reproduction. In each Dynaco high fidelity component the total value of the separate parts is greater than what you pay for the finished product, and you can save even more by buying the kit.

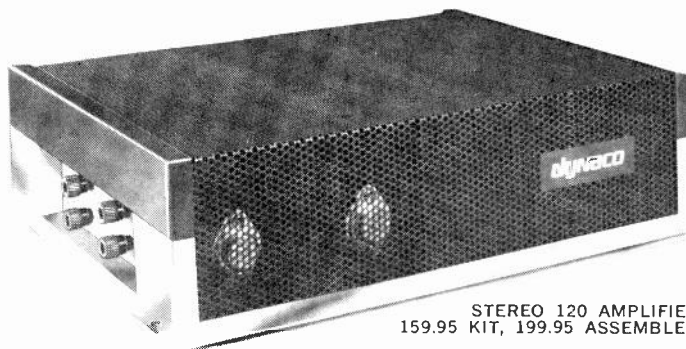
Dynaco's separate components give you the ultimate in flexibility and ease of installation. They can be interchanged with full compatibility, not only with Dynaco units, but with any other similar designs which are generally accepted as being of the finest quality. No industry innovation can make your **system** obsolete, and future changes, such as an

increase in amplifier power, can be easily and economically accomplished.

The quality of performance obtained with the FM-3 tuner, PAT-4 preamplifier, and the Stereo 120 power amplifier cannot be matched in any single package regardless of promotional claims. Other Dynaco units which can interchange with this system will also give similar results at lower power, or with a bit less control flexibility at still lower cost, depending on the units chosen.

Whether you compare Dynaco with others by listening or by laboratory test, you will find that Dynaco gives sound closest to the original—with lucid clarity, without murkiness, noise or distortion. Every unit—whether purchased as a kit or factory assembled, is assured of delivering the same specified quality, for our reputation has grown through directing our design efforts towards perfection rather than to the planned obsolescence of yearly model "face-lifts."

You may find that your dealer does not have some Dynaco equipment in stock, however, for the demand greatly exceeds our ability to produce for a rapidly growing audience. Quality is our first consideration, so we must ask your patience. We believe you will find it is worth the wait.

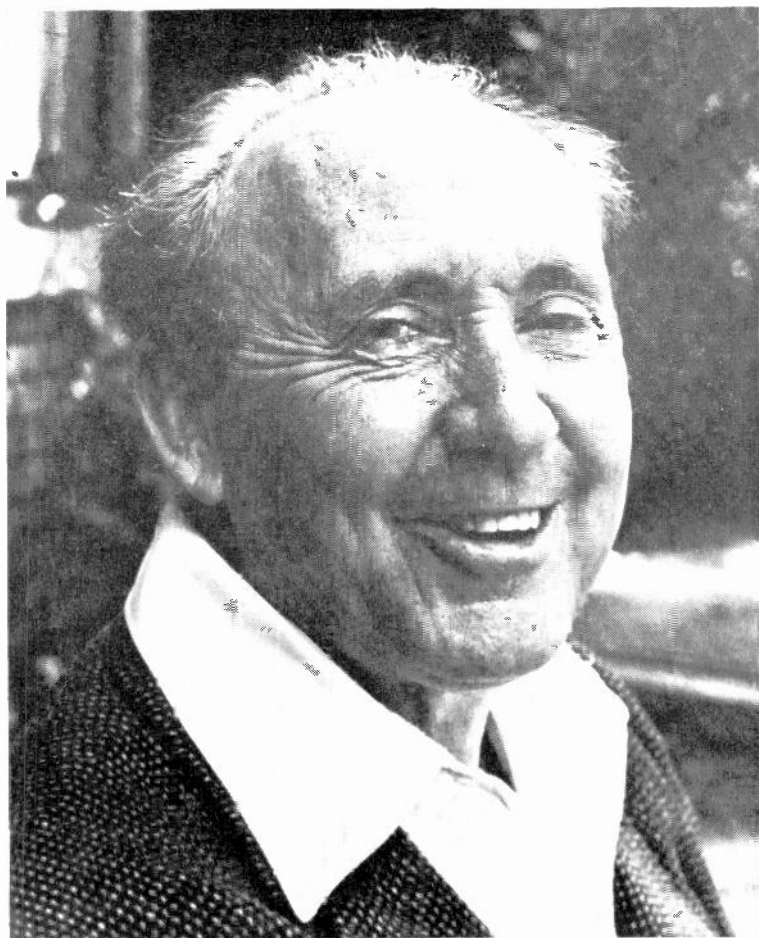


STEREO 120 AMPLIFIER
159.95 KIT, 199.95 ASSEMBLED

Write for descriptive literature and complete specifications.

DYNACO INC.

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



Stereo Review presents the fourteenth article in the series
THE GREAT AMERICAN COMPOSERS

ROY HARRIS

*"...he was the first of our composers to bridge the gap
between modern music and the general public."*

—Joseph Machlis, *American Composers of Our Time*

By PATRICIA ASHLEY

THERE MUST have been an America once such as was seen by Walt Whitman and, later, by Carl Sandburg. And if Whitman's and Sandburg's America did not exist before Whitman and Sandburg existed, then surely it existed afterward in imitation. For the two poets took it upon themselves to show America—and the world—just what America was; and, for a while, America was in fact what they said it was. Walt Whitman heard America singing, and Carl Sandburg heard the people, yes, and Vachel Lindsay heard Abraham Lincoln walking at midnight. And Roy Harris was born in a log cabin on Lincoln's birthday in 1898, and Roy Harris heard Walt Whitman's America and Carl

Sandburg's people and Vachel Lindsay's Lincoln walking at midnight and at noon.

The philosophers of India say that their music always goes on, that a performance is merely a sort of cutting-in on what is already in the air. Perhaps music does this in parts of North America too, for Roy Harris says he always hears music during his quiet hours. Perhaps, then, when he has his pen in hand, he merely cuts in on what is already in the air, and when he has heard enough and written enough he cuts out again. For his music tends to give a feeling of leisurely motion through time, a motion that is so gradual that one must listen for a long time to observe what the direction is. Roy Harris' music is



LeRoy Ellsworth Harris was born in Lincoln County, Oklahoma, on Lincoln's birthday, 1898.

never in a hurry; if it is the music of America, as has so often been said, then his muse's America is of an earlier time, from before the jetliner and the direct-dial telephone.

When Harris talks about himself, he always starts with his immediate forebears, with a footnote about the na-

tionality of his various ancestors. The Harris ancestors came to this country from Ireland and Scotland around the turn of the seventeenth and eighteenth centuries; his mother's parents, on the other hand, had been immigrants from Wales. By the old genetic arithmetic, this would make Harris "half Welsh, a quarter Scottish, a quarter Irish," but he adds that it seems to be the Irish that keeps asserting itself: "I have a son with a very noticeable Irish brogue inflection," Harris writes. (Though it might be argued that heredity cannot produce a brogue, I am not going to antagonize the "little people" with such hair-splitting.)

Neither of Harris' grandfathers was a farmer, though his father was and expected Roy to be. Both grandfathers were adventurous and independent, minor leaders among men. Grandfather Harris, a Union captain from Kentucky, married a religious girl from Ohio and so turned his gifts toward religion, becoming a Protestant circuit rider. He could sing or talk the birds out of the trees, as well as the ladies into religion, and—from an imposing height of 6'3"—win against all comers in wrestling or rail-splitting contests. Grandfather Boddle, on the

ROY HARRIS: AN AMERICAN BACKGROUND

FATHER was a powerful, big-boned, heavy-set man; handsome with a square jaw, mild blue eyes, a broad forehead and large cranium; patient; taciturn; benevolent in his attitudes. He was a hard worker, and found pleasure in nearly everything. He was devoted to his wife and tolerant of his children. (His wife was devoted to the children and tolerant of her husband.) He had little education, but was an inveterate reader; he could quote the Bible and Virgil in Latin. He knew the history of great statesmen extremely well. He loved music, especially the guitar playing and folk singing of his wife. He was skeptical of politicians, preachers, and professors of all persuasions and magnitudes. He had high respect for physicians, mechanics, nurses, inventors, and captains of industry. He believed in what could be measured—he was a pragmatist.

Some of his aphorisms which I have found durable are: "Don't be too proud to do your best." "He has a wishbone where his backbone ought to be." "Every man has the weaknesses of his own strengths." "Man lives in four worlds: (1) when he has something to buy; (2) when he has something to sell; (3) when he has something to give away; and (4) when he has something to beg."

Mother had been a beautiful girl, but her ten pioneer years of illness had stolen her beauty. She was neat, clean, orderly, a good cook and baker and maker of preserves. She made most of her own clothes as well as her children's. She was ambitious about small matters, such as gardening and housekeeping. She painted quite well, in a Grandma Moses sort of way. She rarely read a book, but she knew all the gossip in the whole neighborhood. She was a hard-bitten fundamentalist dedicated to always doing the right thing at the right

time. She had little affection, but was extremely effective. Her demands were few; but God help anybody who stood in the way of anything she had set her mind to. She never seemed to have a good time, yet rarely complained. In her mind, the farm was her husband's domain, and the house was hers. She was tougher than a boiled owl! Never will I forget the day when I came home and triumphantly told her that I had won second prize in a national essay contest for grammar-school students. After a prolonged silence, I asked her if she didn't think that was wonderful. Her reply: "Well, somebody had to win it, didn't they?" Her favorite saying, concerning judgment of other women, was: "Well, any woman who'll smoke will drink; and any woman who'll drink will do anything!" After she passed eighty, she practically lived on port! But, by God, she lived alone. None of this "gallivanting around" from one child's home to another.

WHEN I spent my last week in America before leaving to go to the U.S.S.R., we had a wonderful time together. Day after day of memories of my childhood had been etched on her mind deeply and clearly, something I had never dreamed of. She would relate incidents of my youth by the hour (between glasses of port), while I rubbed her bony old feet and loved her in a way I never dreamed I could. She died just before I conducted my Fifth Symphony in Tchaikovsky Hall in Moscow. I received news of her death just a few hours before the concert, and when the Moscow Radio Symphony Orchestra played the second movement so beautifully, I wept until I couldn't see the orchestra at all. All I could do was continue keeping the rhythm.

other hand, was an enterprising hay-and-grain man in the Chicago suburbs, and ran his own private "pony express" circuit out West, where—a practical man—he would gallop away and desert his merchandise at the first sign of an Indian.

The Reverend Harris' wife, having given her husband fourteen children, died when the youngest was thirteen. The Reverend solved his problem by disbanding his household—which could be why the youngest later wanted his own son to be an "honest-to-God farmer" instead of "chasing the rainbow and piddling around with music." But in his own youth Elmer Harris had gone to work at thirteen. He was in California when he met and married eighteen-year-old Laura Boddle. Laura's father later helped the young husband stake out a 640-acre government claim in the "Cimarron rush" in Oklahoma, and Elmer Harris built himself and his wife the Lincoln County log cabin where his Lincoln's-birthday child was to be born.

The composer Roy Harris was christened LeRoy Ellsworth Harris by an itinerant preacher, and thus officially his life began. But although some sixty-two years later

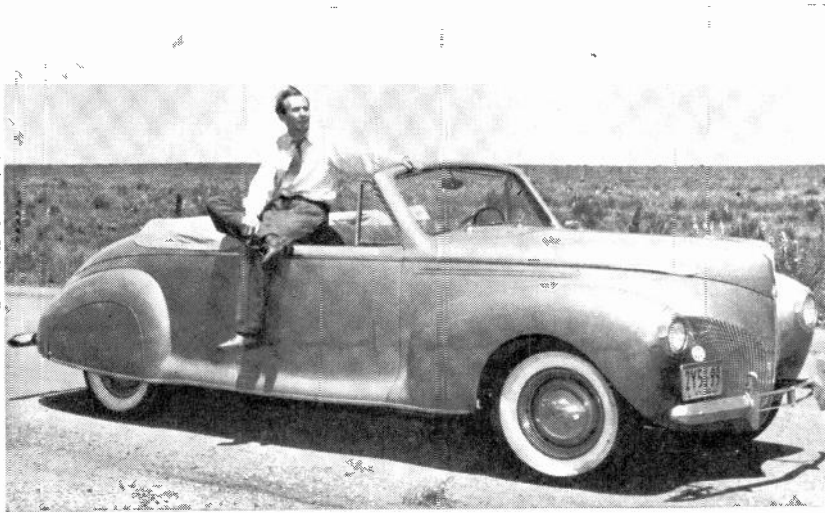
he was both elected to the Oklahoma Hall of Fame and inducted into the Ponca Indian Nation (as Big Chief Music Maker), Harris' memories of his frontier days are sparse, for he spent only his first five years in Jesse James country. His memories of Oklahoma are limited largely to recollections of a strong father, a singing mother, and a protective shepherd dog, but Oklahoma residence did leave an exciting mark on the Harris family, tales of the period being told and retold in later years. There was a pride involved, a pride in having been early settlers in a new territory, tillers of virgin soil, killers of rattlesnakes—and the stories grew into a crude art-form in the telling and retelling.

When Roy Harris was five years old, his mother's health made a change of climate desirable. The family moved back to California, and Roy had all his schooling there. His tales of his public-school years are almost all related to the problems of being a smart, piano-playing boy in the United States of America. Add to this the fact that, though he weighed twelve pounds at birth, his body forgot to get on with its growing fast enough until the year in high school when he grew eight inches in one

CULVER PICTURES



LOYDE KNUTSON, COLORADO SPRINGS



NEW YORK PUBLIC LIBRARY



Composer Arthur Farwell (above left) was Harris' teacher and early champion. Harris has a thoroughly American passion for the automobile; the racy Lincoln he drove in Colorado in 1941 (above) has given way to a Toronado. Far left is a rare photo of Harris with his mother, and near left is a snapshot taken in 1934 when the composer was at the Westminster Choir School, Princeton, N.J.

spurt. His father (a "pragmatic" Latin scholar) alternated between understanding and demanding, between silent sympathy and teasing. The man who repeatedly said to his undersized son, "My God, did I squire you? It looks like the breed is running out," was the same man who challenged his son to "two out of three" games of checkers when the son came home battered and bleeding from losing a playground fight to a bully.

The checker challenge was aimed at giving the boy a chance to win at something he was good at, but it was preceded by a caution that the next time the son came to him complaining of losing a fight, his father would give him "a damned good licking." The lesson being taught was one of resourcefulness, for it reminded the son of his father's dictum that if you have to do something, it's best to find a way of liking it. Roy Harris found a way of liking physical competition by going out for sports, and distinguished himself in baseball, football, tennis, and track. Harris writes:

Meanwhile, my two worlds of growing up continued. I became a solo clarinet player, and learned to dance well. With great pride I boasted that I was not at the top of my class in my studies.

But there was another hidden world which few knew about: the "Bachelor's Club." There were six of us, headed by a young Scotchman who was the best organist in town and a first-class certified public accountant. He liked the way I played the piano and the clarinet, and that I was not a sissy, that I went to dances with the girls. In this group I learned to play chess, and I learned about philosophy. Most important of all, I heard great virtuoso performances (on His Master's Voice records). On Sunday nights we would congregate to hear Caruso, Chaliapin, John McCormack, Galli-Curci, Schumann-Heink, Kreisler, Ysaye, Paderewski, de Pachmann. We went to see and hear operas and symphonies on tour in Los Angeles.

THUS far, the Harris biography does not sound particularly like that of a musician. True, the boy played the piano and the clarinet; but these abilities, and the process of their learning, take up a minimum of time and space in Harris' recollections today. One would guess that those who taught him music may not have known music well themselves—perhaps the teaching was uninspired and the literature circumscribed—but surely the listening ear and the personality were there. The composer's most unvarying recollections of his early years are those that came in through his ears, producing for him a "secret world" which he did not even realize, at first, was secret. His feeling for the passage of time, too, was and still is a very private affair—so private that his adult attempts at verbalizing it set up a barricade, sometimes, between himself and those who are either not so time-sensitive or not so word-bent as he.

The young man who emerged from this introspective childhood could have no choice but to leave farming in favor of "chasing the rainbow." No one has a choice, who



This 1940 oil portrait of Roy Harris by Franz Rederer was inspired by the fugue subject in the composer's Third Symphony.

has heard a rainbow. The "Old Man" provided ten dollars, saying (over the mother's tears), "Don't come sucking around here for a square meal," and at that the son departed.

Musicians, particularly those with a degree of proficiency in performance, generally make good drivers, so it is not surprising that the young Roy Harris chose to support himself as a Los Angeles truck driver during the next few years. (A lingering fondness for this type of control-of-power-in-time evidences itself even today, when the seventy-year-old Harris will drive nothing less than a Toronado and, according to his wife, "hates to be passed!" "Are you a virtuoso driver?" I asked him: Harris lifted his head proudly and said, "Yes! I believe I could say I am!")

The way the story is told, one is never quite sure whether Harris considered himself in those years to be a truck driver who incidentally went to school or a student who incidentally drove a truck. One suspects that he was chiefly a thinker who figured he could think at least as well driving a truck as doing nothing, and could earn his keep at the same time. While driving he thought, while driving he heard his secret music, and while driving he developed his feeling for a type of rhythm and a type of form which he has held to consistently for more than half a century.

For city driving is a way of life in which what you do next is determined by where you are rather than by where you have been, by where you want to be ten seconds from now more than by your ultimate destination. The driver of a delivery truck is given his "form"—*i.e.*, his route, or at least a list of the necessary stops—and thus is spared the necessity for long-term planning. He will get in trouble with the law if he tries to fit his route

into too short a period of time; it is better to work from the inside out and fit the time to the exigencies of any given moment. Roy Harris' musical rhythms and forms also work from the inside out rather than the outside in.

He drove a truck in the daytime; at night he ushered at concerts, studied the pipe organ, played clarinet in a chamber orchestra, and studied music theory on his own. When he had saved enough money he enrolled in the music department of Los Angeles Normal School . . . and cringed with disappointment at the course of study. The truck driver told the department chairman, Miss Frances Wright, what he thought of her curriculum, and that he wanted to compose. At seventy, the truck driver still remembers her answer: "Well, what in the hell are you doing here then?"

The First World War found Harris (after an examination that showed "proficiency in mathematics") enlisting in the Student Army Training Corps at Berkeley. Upon his honorable discharge he returned to Berkeley, where he enrolled as a special student:

There I wrote a large work for chorus and orchestra in the fullness of my ignorance. The philosophy professor got hold of it and showed it to Alfred Hertz, the great Wagnerian conductor, who sent me a telegram requesting that I come to his home at an appointed hour, which I did in fear and trepidation. He inspired me to believe that I might become a composer and suggested that I leave anything faintly resembling a university as quickly as possible. He suggested that I study privately with Albert Elkus, whom he considered the best composer in the Bay region. Elkus advised me to forget it! He told me that at my age the European students already had their full technique, and that I would never catch up to them. His judgment aroused all my Irish ire, and so I left that area immediately and began to study in Los Angeles with Arthur Farwell, who was himself a great Wagnerian. He had lived with Humperdinck in the castle, and knew the whole Wagnerian entourage personally. Farwell was also the nephew of Emerson,

and was consequently steeped in the New England Transcendentalism, which he taught me from the inside out.

"This was an extremely intense period in my life," Harris says of his time at Berkeley. He read all the plays of Ibsen, Shakespeare, and Shaw, and saw many of them produced; he read Tolstoy and Dostoyevsky. He developed an interest in sociology and in the labor movements around San Francisco; he read philosophy, including the Hindus, and political and economic history. He was part of a concentrated study group which related history and the social sciences to philosophy; he was given a seminar room for private study. "Only one conviction saved me from becoming a highly trained worker in the field of labor administration—this conviction has been strengthened as the years accumulated: that mankind is essentially an emotional organism, not a rational one; and that all progress is achieved out of the distress of necessity, not out of the obvious logic of reason. This conviction guided me ever more deeply into music. . . ."

Under Farwell's tutelage, Roy Harris wrote, among other things, an *Andante* for orchestra. This he submitted in a contest in which the prize was performance by the New York Philharmonic at the Stadium Concerts in the summer of 1926. The young man, who had not been out of California since the age of five, won the contest—but he had to borrow \$100 and quit his truck-driving job in order to go to New York to hear the piece in performance.

He expected to be back in California in two weeks. It was four years instead. For, after the performance, Aaron Copland advised him to go immediately to Paris to study with Nadia Boulanger. Harris went, taking his wife Sylvia along. In Paris he studied, he heard music, he composed at a house just outside Paris. This life went on, partly with the aid of a Guggenheim grant, for nearly four years.

Harris' life during this long sojourn in France must



During the Fifties, Harris appeared with his pianist-wife on Pittsburgh TV (left) and also represented the U. S. on a cultural mission to Russia (right).

Harris, holder of two honorary Doctorates and a Knight Commander in the Military Order of Saint Saviour and of Saint Bridget of Sweden, is teasingly addressed by his children as "Dr. Dad" and "Sir Dad." The composer is shown in a 1958 photo with his wife Johana and the Harris young: left to right, Daniel, Patricia, Shaun, Maureen, and baby Lane.



PITTSBURGH POST-GAZETTE

have been one of idyllic introspection and creativity, for there are no reminiscences of actual occurrences during the stay. But even before leaving for France, the composer had gone through an introspective rebirth, in which he says, "my concepts of time changed. The dimension of each day became enlarged, while the dimension of each year seemed to diminish."

Who knows how long the composer might have stayed in Europe, oblivious of the passage of larger time units, had he not fallen down the stone steps of his house and broken his back? After a period in a French hospital, Harris was brought home for New York surgery and California recovery. For six months he could not play the piano, so he learned to compose without it—an accomplishment which broadened his compositional technique and incidentally produced a string quartet.

He was becoming known. He was being played. He was receiving commissions. Upon his recovery he was offered two alternatives for the immediate future: a teaching position at Western Reserve University in Cleveland, or a no-strings-attached composing fellowship from the Pasadena Music and Arts Association. There is never a choice if one has heard a rainbow—he stayed in California and composed.

Hilda, a niece of George Bernard Shaw, joined him. She had met Harris in France; she married him in Pasadena. But she disliked almost everything about the United States—excepting her husband, whose difference merely "proved the rule." Back in Great Britain, her family had a conference and decided they could afford a composer, as they might have afforded a vicar. Harris relates that Hilda's father then came to America to induce him to bring his bride "home" to Britain. Harris

found him charming, but explained that he *had* to live in the United States; Hilda, who could not see herself as an American housewife, returned to England.

To the American musical romantics of the late Twenties and the Thirties, Roy Harris not only represented America, he *was* America. The United States' artistic community had been in a pre-messianic fervor for more than a generation as the neo-nationalist movement held sway in those European countries that had historical folk styles to draw on. Nationalism, according to the evolution-of-the-arts philosophers, was the newest and therefore the best of the compositional schools; recognizable national moods and styles were felt to be scientifically inevitable phenomena. The soil and the "race" combined to produce a nation's True Music, and only a genius was needed to find it and to write it down.

In 1931, after Arthur Farwell had (in a paraphrase of Schumann's hailing of Chopin) announced of Roy Harris in public print, "Gentlemen, a genius—but keep your hats on!" and John Tasker Howard had (also in print) referred to Harris as the "white hope of the [American] nationalists," Walter Piston congratulated the Californian on "surviving the trying experience of having been hailed as a genius." Harris survived more easily than many might have, largely because he had fortified himself in his Berkeley years with the philosophical basis from which all his small decisions could be made, the big ones being implicit in the philosophy itself.

What happened was that, having been told that his music was like America, Harris worked this idea into his mystique until he was able to believe that America was like his music. His rhythms and forms, based on irregular

increments rather than subdivisions of the whole, may have had their origins in (besides truck driving) a study of Hindu philosophy, Gregorian chant, and very likely the music of Igor Stravinsky, but now he became convinced that these were the natural rhythms and forms of America. The assumption was not hard to make, for he was told often enough that it was true. Another generation has since discarded the idea of *naturalness* in a "national style," but Harris—who has frequently been an internationalist in other respects—is loyal to nationalism in the arts. His muse believes in it, and muses are as touchy as the "little people."

Harris does not speak of either muses or little people. He refers to his "luck." And while he defines luck as being "circumstantial evidence that one happened to be in the right place at the right time to do that which he can do best with the least effort," Harris acknowledges that his feeling about it goes farther, a little closer to the "guardian angel" principle. "As I became aware that luck was one of my *endowments*," he says (the italics are mine), "I became less apprehensive about the future and more deeply devoted to the present."

What with a rainbow, a guardian angel, and luck, Harris says "I have known over the years when I was right." He adds, "I am so grateful for this, because it takes the weight of personal responsibility off my shoulders—now isn't that crazy?" Thus, regardless of consequences, he has been able to stick to his decisions because his decisions have stuck to him. And if this characteristic sounds, to some, amusingly naïve in an era dominated by the philosophy of the absurd, so be it—Joan of Arc was not known for her sense of humor either.

IT was a long-term project to get Roy Harris to supply data on the second thirty-five of his seventy years. The rhythm and the form having been set in the first thirty-five, he apparently feels that the rest follows automatically and needs no explanation—and besides, he is a composer and assumes (with some justification) that his composing should be considered his life, that specific biographical data are relatively unimportant. Nonetheless, the data are part of the story, part of the story of America as well as of Roy Harris in the second third of the twentieth century.

Harris, who says he has "taught in many institutions with varying degrees of pleasure and success," prefaces his remarks about his teaching years with some comments he calls his "convictions about teaching":

1. People should not teach something which they have not themselves done. Why? Because they are apt to become unreasonable task masters—requiring and expecting too much—even that which is not practical or possible.

2. It is a great handicap for teachers to rely solely on teaching for a livelihood. Why? Because their dependence puts them at the mercy of those they teach; which would

make their teaching an act of fear rather than of sharing.

3. Everybody does not possess the capacity to learn at a certain given time in his life; and many can never learn certain workable principles for a great variety of reasons; one of the strongest being *desire*; another *interest*; another concentration; another enthusiasm; *etc. etc.*

No society is ever blessed with a superfluity of either "born" or "dedicated" teachers. While nobody expects these qualities from, say, every graduating engineer, musicians are supposed to have them because—as our society is set up—it is teaching that usually earns a musician his bed and board. It is also teaching, incidentally, that frequently keeps a musician from having enough time to spend being a musician. Harris has had more "creative grant" and "composer in residence" posts than he has regular professorships, but even in these he has generally been expected to do some teaching, and also to organize broadcasts, concerts, and festivals. It has been said of him that he is "wonderful at getting new activities started," but these activities have not, apparently, been permitted to interfere with his composing. Among those who, in life or in art, work best under pressure, he is fortunate who is given enough pressure to keep working to capacity. Some 80 per cent of Harris' 130-odd works have been done on commission, and at present writing he is busily composing a Concerto for Amplified Piano, Brasses, Percussion, and String Basses, commissioned by the Baldwin Piano Company for the 100th Anniversary of the University of California. The premiere will be on December 9, with his wife, Johana Harris, as soloist.

Listed below, after the manner of the "Roy Harris" entry in *Grove's Dictionary* (but more completely), is the record of posts and responsibilities held by Harris while he was doing all that composing:

1927-1929: Guggenheim awards while in France, composing

1930-1932: Pasadena Music and Arts Association, creative grant

1932-1940: Juilliard School of Music, composition summer school

1934-1938: Westminster Choir School (Princeton, New Jersey), Director of Festivals and Composition

1940-1942: Cornell University, Carnegie Creative Grant

1940-1948: Colorado College, El Pomar Creative Grant, also professorship

1945: Director of Music, United States Office of War Information

1948-1949: Utah State College, Composer in Residence

1949-1951: Peabody College (Nashville, Tennessee), Composer in Residence and professorship

1951-1956: Pennsylvania College for Women, five-year creative grant from Mellon Educational Trust

1952: Executive Director, Pittsburgh International Contemporary Music Festival

1956-1958: Indiana University

1958-1961: Founder-Director, International String Congress

1961-present: University of California at Los Angeles, Composer in Residence

While he was at Westminster, Harris met and married (in 1936) his present wife, a lady he refers to as having been "The Queen of Juilliard"—a really gorgeous genius at the piano." The twenty-one-year-old bride, born Beula Duffey, changed *both* her names when she married, and is now known as Johana Harris. They have five children, some of whom are still at home—home being a house and garden outside Los Angeles—yet Mrs. Harris has never ceased being a performing artist.

By the early Forties, Harris' name was so much associated with American music that *Time* spoke of his "Folk-Song" Symphony (the Fourth) as being "like the American continent rising up and saying Hello." Even though most listeners of today would prefer the Third or the Fifth Symphony, which are more Roy Harris and less folk song, Harris' very name had become so important that everything he wrote was news. One of our allies in the war against Hitler, as a gesture of friendliness toward the United States, telegraphed Harris—but let the composer explain it:

The Fifth Symphony came about in a strange way. We were deep in World War II. Koussevitzky had commissioned me to write it for the Boston Symphony's 1942-1943 season. One day I received a telegram from the Russian Embassy requesting a greeting to the twenty-fifth anniversary of the U.S.S.R.'s Committee for Cultural Relations. As an ally, the United States was sending war material and clothing and musical instruments to the Russians, and I consequently dedicated my Fifth Symphony to the peoples of the U.S.S.R. Koussevitzky performed and broadcast the work on the Red Army's twenty-fifth anniversary. It was relayed to the world eleven times in one week, and ultimately won world acclaim.

We shall hear about this symphony and its dedication again, for it was to receive attention of quite a different sort in the city of Pittsburgh years later.

Harris' recollections of his years of wandering contain repeated references to his homes and his personal contacts. He likes to live in a big house with a garden, and to entertain friends within. He likes small-town friendliness, and writes even his business letters informally—though his sense of artistic proportion sometimes makes him cross out and reword passages that were already quite adequate. Since Harris is so dependent on his environment, it is interesting to note how differently the people of different environments reacted to him. And since the printed word is frequently more a record of the *reaction* to action than it is a description of the action itself, the printed records from Colorado and Pennsylvania are of great interest in the story of Roy Harris. In 1948, on Harris' fiftieth birthday, Governor Lee Knous of Colorado honored him with a "Citation for Distinguished Citizenship" which reads:

- As a citizen of Colorado, you have brought honor to our state and recognition to our nation;
- As a composer, you have given our schools, churches,

and concert halls American music which characterizes our people and our time;

- As a teacher, you have spoken to the teachers and students throughout America of the worth and dignity of American culture, and you have, by your example, given encouragement to them to create and play the vital new music of this free and democratic land.

The record of Pittsburgh's reaction, just three years later, is best seen in the collage of clippings extracted from that city's newspapers, and in the cartoon that appeared in the *Post-Gazette* when all was over but the infinitely lingering aftertaste. The Harrises had in 1949 for the first time gone South to live, but, unhappy with segregation, they had seized the opportunity to return to the Northeast—where the stake was being readied for the witch-burning. Pittsburgh, long known for the dirt from its steel-mill fires, has spent at least two decades making itself over into a city of beauty and cleanliness; in 1951, to add to its beauty, the Mellon Trust granted \$100,000 for the purpose of bringing the Harris family to the city and to the Pennsylvania College for Women (now called Chatham College) for a period of five years.

Musically, it was a highly productive five years for the Harrises. Much composing and performing were done, and there were many premieres. There were radio and television broadcasts; there were recording series under the auspices of the State Department. There were compositions written for the Pittsburgh Symphony and the Pittsburgh schools. And there was an International Festival of Contemporary Music, of which Roy Harris was the executive director. But even today, after sixteen years, Harris still bears the scars of being cast as the central figure in a Greek tragedy played out in the newspapers of Pittsburgh in 1952 and 1953. To explain why, it is necessary to call to mind the facts of life in the cold-war countries during the era of the Other McCarthy.

"The Persistent Sniper" was Pittsburgh Post-Gazette cartoonist Cyrus Hungerford's March 3, 1953, comment on the Harris "case."





Signs of the times, Pittsburgh, 1953: the newspapers got several weeks of headlines out of the beleaguered composer and his critics.

In 1948, Joseph Stalin decided he disliked the then-modern Soviet music, and the famous Decree of 1948 denounced the so-called "formalist movement" (as opposed to "Socialist realism") of Shostakovich, Prokofiev, Khachaturian, and several others. To get back into good graces, the offending composers were tacitly expected (1) to confess the errors of their bourgeois ways, with specific examples; (2) to write a few patriotic songs and marches; and (3) to produce program music, ballets, operas, and cantatas on patriotic themes.

On this side of the world, around that time, the United States had heads of state who were more inclined to think of music as an abstract art, and therefore politically (if not personally) inoffensive. But there was a Red-baiting Senator with a Following: Joseph McCarthy and his cohorts considered artists fair game—fairer than most, because you get more points if you bag a celebrity.

The trick of McCarthyism was not one of *proving* a man a "subversive"—*i.e.*, a Communist—or even of casting reasonable doubt on his patriotism. The idea was to make a victim's associates so afraid of becoming targets themselves that they would find it easier to drop contact with the victim than to run the risk of personal ruin. *A* says *B* is infected; *B* may deny it all he likes, but *C* is afraid to risk contagion and soothes his own conscience by muttering (as he flees the scene), "Where there's smoke there must be fire." Whose smoke? Whose fire? Don't be silly; this is no time for a philosophical discussion—RUN!

Why and how was a target chosen? Some accusers actually saw Red every place they looked; they accused even General Eisenhower of being a Communist, or at least of being a "fellow traveler." Others were perhaps more aware, more subtle, more consciously self-serving: the name of the game was Red-baiting; the goal may have been power, riches, publicity; and the victim chosen was the man most likely to further the personal cause of the accuser. The best victim would be a man with unyielding

convictions, one who "knows" when he is "right," for if the fellow confesses his sins *as sins*, the thing is over before it begins.

Perhaps the only way to make any sense at all out of the Roy Harris witch-trial is to think of the sordid story as a melodrama. In Act I, on August 7, 1952, the accuser (Matt Cvetic), a former FBI informer, makes allegations before a state convention of the American Legion against the patriotism of a composer (Roy Harris), basing some of his accusations on misinformation, some on Harris' preferences in the Spanish Civil War (he endowed an ambulance not for Franco's side but for Hemingway's), some on actions taken by the composer as part of an obligation to a Federal agency (Harris, during the last months of World War II the Music Director of the State Department's Office of War Information, had been—like everyone—friendly toward a then-ally, the U.S.S.R.). In a second speech, before the Optimist Club of Pittsburgh, Cvetic spends paragraphs on Harris' having sent a well-wishing telegram to a visiting foreign composer (Shostakovich), and more paragraphs on his having appointed, to the program committee for a music festival, a musicologist (Nicolas Slonimsky) who was a specialist not only on the foreign composer (Shostakovich) but on the foreign composer's colleagues (Prokofiev, Kabalevsky, *et al.*), and who, though a United States citizen, had had the poor judgment to have been born in the wrong country (Czarist Russia). When looked at in this light, the whole unbearable story becomes incredibly funny, particularly when—in sonorous Greek prosody—Cvetic tells the Pittsburgh Optimists: "The infected tree of Communism has been cut down in Western Pennsylvania but some of the roots remain. There is more to be done." (Enter Legionnaires, in a mournful Sarabande. Curtain.)

Act II is not quite so comic. A Justice of the Pennsylvania Supreme Court, the late Michael A. Musmanno, observes the number of headlines granted the Cvetic-Harris story. He does a little research himself, and dis-

covers that Harris had dedicated his wartime Fifth Symphony to "the peoples of the U.S.S.R."—except that Musmanno consistently tells the story in such a way that the dedication is understood to be "to the Red Army." While Harris is in Washington asking the FBI flatly whether they have something against him, and receiving a negative answer, Musmanno is in Pittsburgh demanding that the dedication be revoked in time for a November 26 performance by the Pittsburgh Symphony. The dedication, made in good faith, is not revoked, and Musmanno—in a brilliant show of subtle logic—says the absence of revocation is equivalent to a re-dedication, and this time *without* exoneration derived from World War II conditions. Musmanno demands that the performance audience refuse to applaud; the audience, however, supports Harris and applauds long and loud. Musmanno, undeterred, gets himself named an American Legion regional delegate. (Curtain.)

There is so much confusion at this point in the plot that it becomes necessary to stage an *entr'acte* recitative to explain it all. Cvetic, it seems, is demanding revocation of Slonimsky's 1931 citizenship papers and an investigation of the Mellon and Guggenheim foundations for supporting Harris, the Guggenheims having made their error way back in the Twenties. No one is talking to Harris except one clergyman and Harris' employer at the Pennsylvania College for Women (Dr. Paul Anderson) who stands by him openly to the press while the Disabled American Veterans demand that Harris be fired. Meanwhile somebody comes up with twenty-eight "counts" against the loyalty of Aaron Copland, who isn't even involved.

As the curtain rises on Act III, the stage is set for a court session. Let's make it clear: the FBI had nothing against Harris, the State of Pennsylvania had nothing against Harris, the Mayor of Pittsburgh said later that he'd never had anything against Harris. Even Senator Joseph McCarthy did not subpoena Harris, though the Pittsburgh *Post-Gazette* said, on March 10, "Usually persons who have been accused, however irresponsibly, of disloyalty are subpoenaed to appear." The trial in Act III is being argued, then, by Musmanno for the prosecution and Harris himself for the defense, before—yes—the American Legion!

The Legion acquits him. The Pittsburgh Junior Chamber of Commerce honors him as Pittsburgh's leader in the field of music. Enter mayor with letter of sympathy. Enter favorable editorials. Enter chorus, singing: "We knew it all along! We said it all along! Roy Harris is a patriot musician!" Composer is seen at desk stage right, putting finishing touches to a "West Point Symphony" for band. (Curtain.)

Epilogue recitative: In 1958 the United States Department of State sent four American composers to be cultural ambassadors for a month in the Soviet Union. The

four were Roger Sessions, Peter Mennin, Ulysses Kay, and Roy Harris.

Roy Harris has been back home in California since 1961, as Composer in Residence at the University of California, Los Angeles. In February of this year he visited New York to conduct the world premiere of his Eleventh Symphony, commissioned and performed by the New York Philharmonic in celebration of its 125th season, and it was in February that our acquaintance began. It was a week of harassment for Harris, starting with a three-hour change in time and running through two rehearsals, three performances, a series of interviews, and a seventieth birthday party. And it was to be followed immediately by a spell in Milwaukee, where he was to conduct the premiere of his Twelfth Symphony just days after the premiere of the Eleventh.

During our interviews, he sometimes seemed perfectly open with me—but sometimes he looked at me the way he looked at the photographer in his baby picture, as though he weren't quite sure whether he could trust me. By August I could tell him, by long-distance telephone, that I recognized this expression in the picture, and by August he could laugh when I said it. By September it was even possible to raise a chuckle about the nightmare in Pittsburgh.

WHEN Harris was younger, critics either rhapsodized over his music or said, "Let us wait until we have absorbed his idiom." And by the time I myself was first exposed to his work, he had had so many imitators that I was unaware of his originality. I have been listening to his music again lately, and have come to some new conclusions about it. It seems to me that, in order to *hear* what Roy Harris writes, one must first forget the whole mystique of "Americana" which has surrounded it from the start, for the urban America which most of us know is not the America in which Harris feels at home. The America he would celebrate is the one of which he had a vision perhaps sixty-five years ago. Whether it even then existed in actuality is not the point—it did in Roy Harris' vision, and the vision is behind the music.

Perhaps his music *is* the vision, for his vision was surely associated with the pace of the passage of time. His music is of long days and short years, and it starts when it starts and stops when it stops. It is a measurement of time from behind the wheel of a truck or of a Toronado, where Harris sits alone, enclosed, and pulls the road toward him. One must listen as one would *think* if one were behind the wheel oneself. It is a special kind of listening and a special kind of thinking, for the form is set by circumstance. It has no beginning and no end.

Patricia Ashley, who has been both teacher and critic, writes on music for a number of publications. Her American Composers Series article on Howard Hanson appeared in our June issue.

ROY HARRIS: THE MUSIC ON RECORDS

By David Hall

Head, Rodgers and Hammerstein Archives of Recorded Sound, New York Public Library

THE situation with Roy Harris' music on records serves to point up in singular fashion the need for proper archival audition services in the major cities and centers of scholarship throughout the United States, together with a reissue service, under foundation or university-library sponsorship, to make available first-and-only recordings of significant musical (and non-musical) materials long deleted from the commercial record catalogs.

Of the twenty-nine Roy Harris titles noted below, less than a dozen are currently available through normal sales channels, while nearly half were recorded on 78-rpm discs only and never reissued or re-recorded for the long-play format. The fact is that the great flurry of recording activity for the works of Roy Harris took place in the middle Thirties, when the composer was looked upon as the best hope of epic American symphonism. In at least two instances—the justly well-known Third Symphony and the unjustly neglected Fifth Symphony—he did fulfill that hope. But if we were to depend on what is available today, we would have no way of knowing what it was that got people so excited about Harris thirty-five years ago. Only the

Trio from among the early Harris works is to be had on a hard-to-get University of Oklahoma disc. The Clarinet-Piano Quintet Concerto, the Three Variations, the *Johnny Comes Marching Home* Overture (written specially for accommodation on two sides of a 78-rpm disc), important works both in themselves and in terms of Harris' creative development, are to be had only as collectors' items or can be heard only at special archival sound recording libraries. The ASCAP discs from the 1952 Pittsburgh International Festival of Contemporary Music are listed here for their importance as documentation. They can be heard at the Rodgers and Hammerstein Archives in New York as well as in a number of major university record libraries. The recording was done by Capitol, but only two discs out of the twenty-odd taped at the Festival were subsequently released commercially: William Schuman's Fifth Symphony for Strings, Bloch's Concerto Grosso No. 1, and Vaughan Williams' *Five Tudor Portraits*—all long since deleted.

As for the currently available recordings, those of the Third and Fifth Symphonies and of the Piano Quintet represent for this listener Harris at his most substantial and powerful best, with the Seventh Symphony and the Violin Sonata not far behind in order of merit. It should be noted that among the recordings of the Third Symphony only the one by Leonard Bernstein and the New York Philharmonic is in genuine stereo. The complete discography below is in chronological order; the designation "op" means out of print.

Concerto for Clarinet, Piano, and String Quartet (1927). Harry Cumpson, Aaron Gorodner; Aeolian Quartet. COLUMBIA M 281, 78-rpm/op.

Piano Sonata (1928). Johana Harris. RCA VICTOR M 568, two 78-rpm/op.

String Sextet (1932), Chorale only. Kreiner Sextet. RCA VICTOR 12537, 78-rpm/op.

Symphony No. 1 (1933). Boston Symphony Orchestra, Serge Koussevitzky cond. COLUMBIA (M) ML 5095.

Three Variations on a Theme, String Quartet No. 2 (1933). Roth Quartet. RCA VICTOR M 244, three 78-rpm/op.

When Johnny Comes Marching Home—An American Overture (1934). Minneapolis Symphony Orchestra, Eugene Ormandy cond. RCA VICTOR 8629, 78-rpm/op.

Trio for Piano, Violin, and Cello (1934). University of Oklahoma Trio. UNIVERSITY OF OKLAHOMA (M) 1. Alfredo Casella, Alberto Poltonieri, Arturo Benucci. COLUMBIA M 282, three 78-rpm/op.

A Song for Occupations (1934). Westminster Choir, John Finley Williamson cond. COLUMBIA M 227, two 78-rpm/op.

Four Minutes and Twenty Seconds (1934). Georges Laurent (flute); Burgin String Quartet. Composed as a filler for the blank eighth side of the original 78-rpm Columbia album of the Symphony No. 1. COLUMBIA M 191, four 78-rpm/op.

Poem for Violin and Piano (1935). Albert Spalding, André Benoist. RCA VICTOR 8997.

Piano Quartet (1936). Johana Harris; American Art Quartet. CONTEMPORARY (S) 8012, (M) 6012. Johana Harris, Coolidge Quartet. RCA VICTOR M 752, four 78-rpm/op.

Symphony for Voices on Poems of Walt Whitman (1936). Westminster Choir, John Finley Williamson cond. RCA VICTOR M 427, two 78-rpm/op.

Symphony No. 3 (1937). New York Philharmonic, Leonard Bernstein cond. COLUMBIA (S) 6303, (M) ML 5703. Eastman-Rochester Symphony Orchestra, Howard Hanson cond. MERCURY (S) 90421, (M) 50421. Vienna Symphony Orchestra, Walter Hendl cond. DESTO (S) 6404, (M) 404. Boston Symphony Orchestra, Serge Koussevitzky cond. RCA VICTOR (M) LCT 1153/op.

String Quartet No. 3 (1937). Roth Quartet. COLUMBIA M 450, four 78-rpm/op.

When Johnny Comes Marching Home (choral arrangement, 1937). Westminster Choir, John Finley Williamson cond. RCA VICTOR 1883, ten-inch 78-rpm/op.

Soliloquy and Dance for Viola and Piano (1938). William Primrose; Johana Harris. Included in RCA VICTOR M 1061, four 78-rpm/op.

Little Suite (1938). Johana Harris (piano). Included in RCA VICTOR M 568, two 78-rpm/op.

Symphony No. 4, "Folksong" (1940). American Festival Orchestra and Chorus, Vladimir Golschmann cond. VANGUARD (S) 2082, (M) 1064.

Symphony No. 5 (1942). Louisville Orchestra, Robert Whitney cond. LOUISVILLE (S) 655, (M) 655. Pitts-

burgh Symphony Orchestra, William Steinberg cond. ASCAP PFCM (M) CB 165 (limited issue).

Violin Sonata (1952). Eudice Shapiro; Johana Harris. CONTEMPORARY (S) 8012, (M) 6012. Joseph Gingold; Johana Harris. COLUMBIA (M) ML 4842.

Ten American Ballads (1946): *No. 1, Streets of Laredo*; *No. 3, The Bird*. Andor Foldes (piano). Included in VOX 174, four ten-inch 78-rpm/op.

Fog (1946). John Kennedy Hanks (tenor); Ruth Friedberg (piano). Included in DUKE UNIVERSITY PRESS (M) Album, two discs.

Kentucky Spring (1949). Louisville Orchestra, Robert Whitney cond. LOUISVILLE (M) 602.

Symphony No. 7 (1951). Philadelphia Orchestra, Eugene Ormandy cond. COLUMBIA (M) ML 5095.

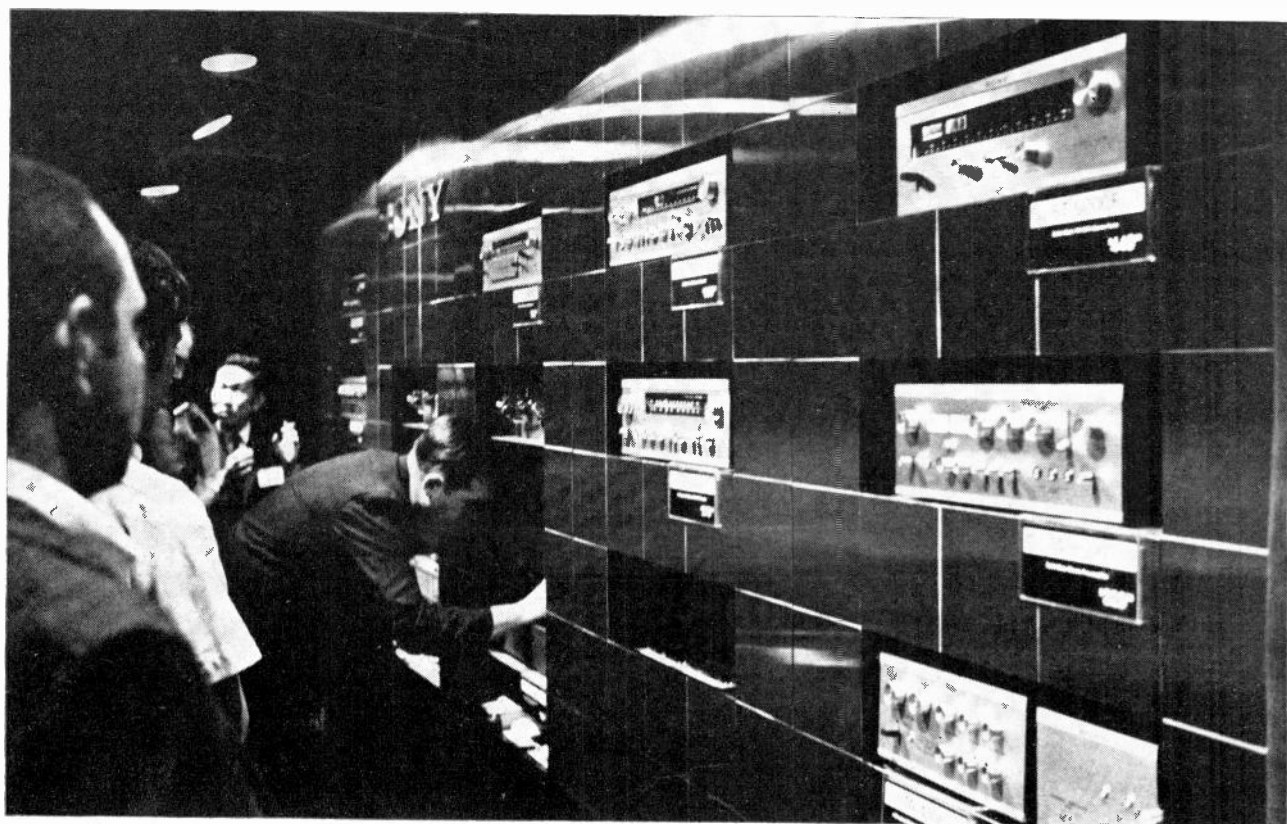
Abraham Lincoln Walks at Midnight (1953). Nell Tangeman (mezzo-soprano); Johana Harris (piano); Samuel Thavin (violin); Theo Salzman (cello). MGM (M) E 3210/op.

Fantasy for Piano and Orchestra (1954). Johana Harris; MGM Symphony Orchestra, Izler Solomon cond. MGM (M) E 3210/op.

Symphony for Band (1952). West Point Band, Roy Harris cond. ASCAP PFCM (M) CB 175 (limited issue).

Elegy and Dance (1958). Portland Junior Symphony, Jacob Avshalomov cond. COMPOSERS RECORDINGS, INC. (M) CRI 140.

Epilogue to Profiles in Courage: J. F. K. (1964). Louisville Orchestra, Robert Whitney cond. LOUISVILLE (S) 666, (M) 666.



PHOTOS BY R. R. MC ELROY

Sony displayed its components in one large wall unit that resembled an audiophile's dream-of-glory installation.

NEW AUDIO PRODUCTS: THE 1968-1969 SEASON

THE TECHNICAL EDITORS SURVEY THE INDUSTRY'S LATEST OFFERINGS
AS SHOWN AT THE FALL HIGH-FIDELITY SHOWS

By **WILLIAM WOLLHEIM** and **LARRY KLEIN**

JUST AS nature has its seasons, so human activities have their rhythms and frequencies too. The audio industry is no exception. Though its many activities by no means add up to a perfect sine wave, the fundamental frequency is clear: 1 cycle per year. Design projects, new products, and advertising programs—all, roughly, reach their peak throughout the industry at the same period every fall, just in time for the big Christmas sales push and its logical forerunner, the Hi-Fi Show.

As in years past, there were two principal shows this year—mid-September in New York and early November in San Francisco. We dutifully and pleurably covered both, but publication deadlines being what they are, and since the two shows are almost identical twins, your two reporters are rushing into print with observations made at the New York show only. We toured the exhibits with small portable cassette recorders slung over our shoulders, making notes and random observations as we went. (We shocked at least one loudspeaker manufacturer by telling him playfully that we were recording the sound of his latest product so that we could evaluate its fidelity later over our own equipment.)

Now, sitting in the quiet of our offices, listening to the playback of our taped notes and sorting through a foot-high stack of accumulated literature, several trends seem to emerge. The major one—and it should bring joy to the hearts of audiophiles everywhere—is that audio equipment is apparently getting better and better and better. There isn't too much room for improvement for top-end equipment, but the middle-price range of tape recorders, turntables, receivers, and speakers is more and more incorporating the features and performance of the top-end units, while retaining middle-range prices. This seems to be driving the manufacturers of the more expensive equipment into excesses of design virtuosity in an effort to establish a clear, readily observable distinction between their products and those immediately below them on the price scale. In short, and despite the unfortunate tendency to play games with technical specifications, middle-price equipment is now better than ever and assures the buyer increasingly better sound reproduction for his audio-component dollar.

Several other trends were evident. There is a continuing tendency toward what the industrialists call horizontal

diversification—that is, more and more companies are intent on having a “complete” line. Manufacturers who once had only amplifiers now have speakers and possibly turntables as well. Those who once had only speakers are now producing amplifiers, and so forth. From the audiophile’s point of view, there does not seem to be any particular significance in this, except that companies with a history of good products in the past will doubtless try to retain their quality image in their new types of equipment. For the audiophile about to embark on a new buying spree, this may simply aggravate an already dilemma-ridden situation. For example, is a \$40 cartridge that much better than a \$30 cartridge or that much inferior to a \$50 one? Assuming that each increase in price reflects a technical improvement in the product, it is now particularly incumbent upon the manufacturers to spell out in detail exactly what that improvement is, and not to use vague terms such as “better,” “cleaner,” “higher in fidelity,” and the like.

In the product survey that follows it was not possible to include every unit or even every manufacturer. We report on those exhibits or products that particularly took our eyes and ears, but we may quite naturally have missed some others just as good. If so, we apologize both to the audiophile and the manufacturer. We will be making up for any unintentional oversights in our regular New Products listings in months to come. Also, we have refrained from making any “hard” comments or coming to any firm conclusions about the sound or performance of any products on exhibit, for, as any long-time show visitor knows, it is really impossible to judge with assurance the quality of any product under show conditions. However, we did make notes in our little cassette recorders of those products that seemed particularly interesting, and many will be showing up as test reports in Julian Hirsch’s column next year. And now, on with the show!

—William Wollheim and Larry Klein

• *Speakers and Speaker Systems:* If, as usual, there were no radical innovations in the design of the drivers themselves, there were still enough rearrangements and new variations in the systems to keep any audiophile listening hard. Among the companies showing speaker systems were several new to the area. Marantz displayed a pair of elegant-looking floor-standing systems: the Imperial I, with a conventional grille cloth, and the Imperial II, the same three-way, five-speaker design in an enclosure with a hand-carved wood grille. The units’ prices were \$299 and \$369, respectively.

Bogen made its entry in the speaker sweepstakes with the “Row-10” series—three compact systems ranging in price from \$50 to \$100. Dr. Bose was proudly giving his new Bose 901 system its first audio show exposure. The system, which comprises two enclosures each housing nine identical drivers, plus a solid-state “active equalizer,” sells for \$476.

Two other companies, Harman-Kardon and JVC, were also showing omnidirectional systems. The Harman-Kardon HK-50 uses two upward-facing speakers and a conical reflector to provide the dispersion. The handsome cabinets were designed to sit on the floor and are of convenient end-table height. Price: \$95. JVC’s new line of audio equipment, Nivico, included several speaker systems of conventional design and one omnidirectional unit, the Model 5303, of rather striking appearance. Four woofers and four tweeters are mounted on the inside of a 13½-inch black metal sphere that can be suspended from a chain or mounted on a pedestal floor stand. Price: \$199.95.

Dyna was on hand with some prototypes of its new bookshelf speaker system. Detailed information has not yet been released, but the price should be about \$80. Yamaha, which makes lots of pianos and some nifty motorcycles, was showing a speaker shaped much like the sounding board of a grand piano. Unlike the usual piston-action driver, the speaker is rigidly fixed at its edges and operates by a flexing action of the diaphragm.

Several companies have enlarged their speaker lines, if not their speakers. Acoustic Research was busy A-B’ing the AR-3a with the new AR-5. Priced from \$156 to \$175, depending on finish, the AR-5 uses the same mid-range and tweeter as the more expensive AR-3a and a new 10-inch

woofer with a urethane outer-rim suspension. Rectilinear introduced its first bookshelf speaker, the Mini-III. A three-way design with an acoustic-suspension woofer, the system will sell for about \$80.

Empire has added the 7000M (\$209.95) and the 5000M (\$179.95) to its attractive Grenadier cylindrical speaker line. Electro-Voice’s new E-V Six-B incorporates two 12-inch woofers with plastic-foam cone suspensions. Electro-Voice calls the unit a “console loudspeaker system,” and it can be yours for \$299.95.

Two companies were showing integrated speaker/amplifiers. Viking’s Model 4400 consists of two compact two-way speaker systems with a 60-watt stereo amplifier built into one of the enclosures. The system can be used to convert a tape deck into a complete playback system and costs \$119. Pioneer’s IS-80 is a three-way system with each enclosure housing an electronic crossover and a two-channel, 90-watt amplifier. The IS-70, a smaller and less costly unit, was also shown, but price information was not available. Something in the vicinity of \$170 has been projected.

Elite Electronics was showing a line of speakers from Goodmans of England. Included was the “Economax” series, five compact speaker systems ranging in price from \$20 to \$100. Also shown was the Magnum-K, a three-way system with a 12-inch air-suspension woofer, available in either a teak or walnut enclosure. Price: \$189.

English speaker manufacturers were further represented by products from Wharfedale, Hartley, EMI, and Tannoy. Hartley was showing its Concertmaster speakers, including the new Concertmaster Jr., a large floor-standing system selling for \$395. EMI’s three new speakers included the 300 Series, a five-speaker system available in either contemporary or traditional enclosure styles for \$350. Tannoy had its new Monitor Gold speaker systems on display, with a new bookshelf unit using the 12-inch driver from this line.

Among the other new speakers were two bookshelf models in the medium-price range from Altec Lansing: the 893 Corona, a two-way system at \$89.75, and the 892 Madera, which uses a 10-inch woofer and a horn tweeter, at \$149.50. Utah had several new speakers and a \$350 system, the Heritage. James B. Lansing introduced the “Alpha Ensemble,” a matching pair of speaker systems and an

equipment cabinet, both in a russet oak finish. The speakers (Model S70) are of three-way design and use a 12-inch woofer and a passive radiator. The S70's are \$324 each, and the equipment cabinet is \$258. Neshaminy showed the JansZen speakers, including the new Model Z-960. Priced at \$294.95, the Z-960 uses three Model 130 electrostatic tweeters and a 350D dynamic woofer.

Jensen had two new medium-price bookshelf speaker systems. The TF-25, with a 10-inch air-suspension woofer and horn tweeter, sells for \$89.50. The TF-15 sells for \$44.40 and has an 8-inch woofer, a 3-inch cone tweeter, and a two-tone grille. Bozak showed its Model B-300 and Model B-302A speaker systems in new Mediterranean enclosures. East-coast prices of the systems in these Spanish-style cabinets are \$245 and \$333, respectively.

• *Headphones:* In all the noise of the hi-fi show, there are a few oases of quiet where the only sound is the hushed susurrant from a row of headphones. The most expensive sound to be heard was from the new Koss Model ESP-6 electrostatic headphones—\$95 in a fitted carrying case. The phones use a portion of the audio signal—run through a small step-up transformer and rectified—to provide the high-voltage bias required by the driver elements. For the more budget-minded, David Clark introduced the Model 300, of conventional design and carrying a price tag of \$19.95. Said to be the lowest priced of any American-made headphones, the Telex Encore sells for \$9.95. Sharpe previewed its Stereo-Central, a 6-inch high pedestal with balance and volume controls for two sets of headphones, two fused phone jacks, and a speaker on/off switch. The unit also serves as a storage rack for a set of headphones. Among the other headphones being shown, and listened to with rapt expressions, were those from Superex, Sansui, and Pioneer. Are there any excuses left for playing the stereo loud late at night?

• *Tape Players and Recorders:* To nobody's surprise, a host of new cassette players and recorders appeared at exhibits of many manufacturers. Some, such as Ampex, are old hands at tape; others, such as Fisher, Scott, and Harman-Kardon, are relatively new to the field. Fisher's RC-70 is a cassette recorder deck of extremely compact design. It comes with two microphones, has dual record-level meters, clutched concentric record-level controls, and sells for \$149.95 with an optional walnut base available. Harman-Kardon showed its recently introduced open-reel tape recorders and a new cassette unit, the CAD-4. The cassette deck, attractively styled in gold and matte black with a walnut base, has automatic shutoff and an over-modulation indicator that lights when the signal level exceeds +2 VU.

Teac was represented by a complete line of reel-to-reel tape recorders, with the Model A-7030 at the top of the line. This machine, which sells for \$749.50, is similar to the Model A6010, but has a 10½-inch reel capacity and lacks automatic reverse. Teac also showed two cassette decks: the \$140 Model A-20 and the brand-new Model A-30. The price of the A-30 is expected to be about \$250, for which you get a deck with automatic reverse and two speeds—3¾ ips in addition to the usual 1⅞-ips cassette speed.

Ampex had shelves full of tape recorders. Among the newer items were two cassette playback-only units: the Micro-1, a battery-operated monophonic portable selling for \$29.88, and the Micro-5 stereo deck, for use with home hi-fi systems. Also new were the Micro-22, a battery-powered portable mono recorder that plays back through a separate

amplifier and speaker built into its carrying case (\$89.90), and the Micro-30, a portable combination recorder and AM/FM radio selling for \$129.

One of the growing trends in the cassette area is the appearance of units integrating a cassette recorder with other hi-fi components. Harman-Kardon's SC2520, for instance, is a complete compact stereo music system with a cassette deck built into the same base as a record changer and a stereo FM receiver.

H.H. Scott showed two units dubbed "casseivers" (are "cartreivers" next?). The Model 2560 combines an AM/stereo FM receiver and a cassette deck in one unit. A pair of Scott air-suspension speakers are included as part of the package. The Model 3600 looks much like a conventional stereo FM receiver, but also has a cassette deck built in. Panasonic's Model RS-280S looks like a table radio with dreams of glory—but it combines a 20-watt AM/stereo FM receiver, a stereo cassette deck, and two compact extension speakers. The cassette is simply slipped in—and, when finished, pops up—just like a slice of bread in a toaster. Price: \$269.95.

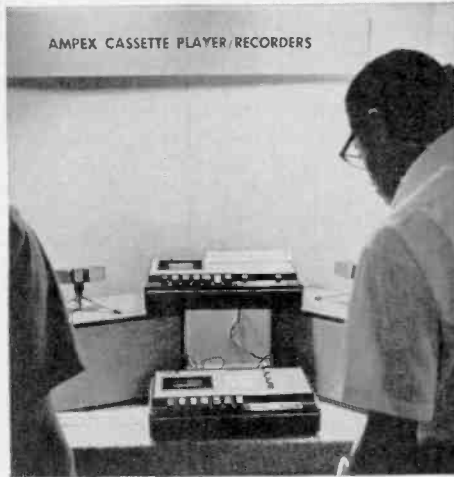
KLH displayed its new Model 40 tape deck. Using a one-band version of the professional Dolby noise-suppression circuit, the Model 40 is KLH's first tape recorder and will sell for about \$600. KLH was demonstrating their machine's 3¾-ips performance compared with a studio machine playing a half-track master tape at 15 ips. New reel-to-reel machines were also introduced by several other companies, including Ampex, Craig, Panasonic, Tandberg, and Martel.

One of the new units from Ampex, the Model 1461, features automatic threading and reverse and has two small "cube" speakers that can be stored in the recorder's carrying case. Price: \$429. Craig's Model 2402 recorder is a quarter-track stereo machine with detachable speakers and a full complement of features, including automatic reverse and sound-on-sound recording. It sells for \$349.95 and is also available in deck form for \$289.95.

Among Panasonic's many new entries was the RS-796 four-head, automatic-reverse deck priced at about \$250. The deck comes with an attractive smoke-grey plastic dust cover. Tandberg showed a new all-solid-state cross-field-head Model 1200X stereo recorder with built-in 4 x 7-inch speakers. The price is \$485. Martel had its Uher tape machines on display, including the Model 9500, a quarter-track stereo deck with built-in synchronization for sound/slide shows, interchangeable tape-head modules, and other mechanical innovations. The same transport mechanism with built-in amplifiers and speakers is available as the Model 10,000.

At the Crown exhibit, they were demonstrating the Model SX800 recording on Crolyn (chromium dioxide) tape at 1⅞ ips. The Crolyn tape (which is not yet commercially available) was being A-B'ed against a 15-ips master. The tapes, played back through a Crown DC-300 amplifier and six KLH Nine electrostatic speakers, were indistinguishable to most listeners.

• *Record-playing Equipment:* There may come a day, as some pundits prophesy, when discs will be totally replaced by tape. But whatever the future holds, it hasn't stopped the manufacturers of record-playing equipment from working to perfect their product. The recent trend in record players is toward the automatic turntable. Seeburg's Audiomation player is perhaps the ultimate in that direction, leaving the lazy audiophile with nothing to do but dial a



• Visitors to the New York High Fidelity Show had a gourmet spread of the latest components to sample. The exhibitors provided a choice of either headphone or naked-ear listening. An open-forum format at many of the exhibits provided a chance to ask questions of the men who designed and built the products; open-rack exhibits made it possible to get the feel of the equipment.

number and adjust the volume. But manual turntables were still very much in evidence. Teac, Sony, and Pioneer all had attractive, modern-looking units for those who don't feel a need for mechanical record changing. Elpa was showing the Thorens TD-125 three-speed turntable, a \$125 unit (base, tone arm, and cartridge extra) with a synchronous motor powered by a solid-state servo amplifier. One of Sony's new models (the PS 1800 at \$199.50) employed a magnetic diode to trigger the mechanism that automatically returned the arm to its rest at the end of the record.

There were not many new automatic turntables. Elpa's PE-2020 got a new base, as did units from Garrard and BSR. Dual showed its new \$74.50 Model 1212, the lowest-price model in the line. Variable-pitch control was added to the Models 1015 and 1009. An "F" added to the model number indicates the modification.

Benjamin expanded its line of Miracord automatic turntables with the Model 630 and the Model 620, a pushbutton-operated unit priced at \$89.50. JVC showed the Nivico Model 5201, a four-speed automatic selling for \$89.95. And Sherwood showed the latest prototype of its dual-motor unit that uses one motor to drive the platter and the other to power the changing cycle.

Empire showed its new 780A tone arm—a modification of its earlier unit—with adjustable anti-skating. The new arm sells for \$64.95, and older Empire arms can be factory-modified to add the anti-skating feature.

Several new phono cartridges appeared at the show. Benjamin had its line of Elac cartridges, ranging in price from \$24.95 to \$69.50. With a plug for "100 per cent music power," Pickering displayed in their room the better part of a symphony orchestra's instruments—and the company's new XV-15/750E cartridge. Priced at \$60, the new unit is designed for a tracking force of 0.5 to 1 gram.

Shure retained the V-15 Type II as the top of its line and added a new M90 series in the middle. The three cartridges in the series are priced from \$39.95 to \$49.95 and feature an "Easy-Mount" clip-in design to simplify installation. IMF added the Model 800 Super E to its line of Goldring "Free Field" cartridges. The new elliptical-stylus cartridge is rated for tracking forces of 0.5 to 1.25 grams.

- *Electronic Components:* Receivers now dominate the area of electronic components, but die-hard audio "separationists" can still find a large choice in a number of preamplifiers, tuners, and power amplifiers. The most expensive new component shown was the CM Labs Model 804 "FM channel selector." This stereo FM tuner uses twenty crystals in a frequency-synthesizing network (for crystal-controlled switch tuning of the complete FM band) and has electronic digital readout for station indication. It will sell for \$1,050. An optional remote-control timer unit that permits the programmed preselection of a different station every 15 minutes will be offered.

Several other top-end components calculated to deplete the bank accounts of avid audiophiles were shown. For example, JVC's Nivico Model 5011 stereo preamplifier (\$699.95) divides the audio-frequency band into seven segments, each of which can be independently controlled in ten 2-dB steps. There are separate controls for each channel. Crown's DC-300 power amplifier has an output of 340 watts per channel into 4 ohms and a price of \$685.

There was also plenty of equipment designed for those with more earth-bound budgets. Kenwood had a matching AM/stereo FM tuner and 170-watt (music power) integrated amplifier with step-type tone controls, priced at

\$249.95 each with walnut cabinets. Eico's new Model 3150 Cortina integrated amplifier is a compact unit with a 150-watt music-power rating and a price of \$149.95 in kit form, \$225 assembled. A hinged, wood-grain panel covers the seldom-used controls on Teac's AS-200 integrated amplifier. The unit has a continuous power-output rating of 100 watts and a center-channel preamplifier output. Price: \$299.50. JBL introduced a new version of its integrated amplifier, the SA660, with the power output increased to 120 watts (continuous) and the price to \$435. Grommes had its new 70-watt Model 270 integrated amplifier and the Model 108 AM/stereo FM tuner.

The number of new receivers was so great that only the briefest mention can be made of most of them. Panasonic had four new receivers starting in price at around \$250. All four had extremely clean, attractive designs and featured "LuminaBand" tuning dials, with the conventional dial pointer replaced by a moving bar of light. Bogen was showing its new Model DB250 AM/stereo FM receiver. Sporting slider controls, integrated circuits, and ceramic i.f. filters, the 75-watt (music power) unit sells for \$279.95. Fisher introduced several new receivers, with the Model 500-TX at the top of the line selling for \$499.95. This receiver is rated at 130 watts continuous-power output and has three tuning methods—the conventional manual type, a row of five preset pushbuttons, and an optional remote control.

Sherwood introduced the Model 8800a stereo FM receiver rated at 160 watts music power, selling for \$399.50. Electro-Voice showed two new stereo FM units with modular-circuit construction and power outputs of 80 and 40 watts music power, respectively. Each can be purchased with the AM band if desired. Prices range from \$200 to \$270. Sansui's new equipment included the Model 5000, with a black-out front panel and a 180-watt music power output. From Sony came two new receivers: the impressive looking STR-6120, selling for \$699.50, and the medium-price STR-6050 AM/stereo FM, selling for \$279.95. Marantz added a new medium-price receiver to its line, the Model 20, a stereo FM unit selling for \$395.

JVC's extensive Nivico line included several receivers with scaled-down versions of the multiple frequency-control system used on the 5011 preamplifier. The Model 5001 AM/stereo FM 60-watt receiver was one of them and sells for \$279.95.

- *Compacts:* Having surveyed all of the equipment mentioned above, you are likely either to feel cheered by the range of component choice, or to be overwhelmed by the difficulty of making a selection. For those of you feeling overwhelmed, many manufacturers have just the thing—the compact stereo music system.

You can purchase, for example, a system comprising a Miracord automatic turntable with an Elac cartridge, a pair of EMI speakers, and a Benjamin stereo FM receiver. It is called the Model 1020 FM and sells for \$299.50. If you don't need a record player, there is the "Scottie," a system from H.H. Scott with an AM/stereo FM receiver and a pair of Scott acoustic-suspension speakers. Price: \$199.95. Scott also showed its Model 2513, a compact incorporating a Dual 1009F automatic turntable.

Harman-Kardon and Fisher also showed compacts with the additional feature of a built-in cassette deck. Pioneer had its Model IS-31, a \$395.95 unit that has a turntable, AM/stereo FM tuner, and preamplifier, and is meant to be used with an external power amplifier and speakers or Pioneer's own integrated amplifier/speaker system.



"Meistersinging" is what opera is all about, and there is an opera to prove it: above is the opening scene from the Bayreuth Festival production of Wagner's *Die Meistersinger von Nürnberg*.

ESSENTIALS OF AN OPERA LIBRARY

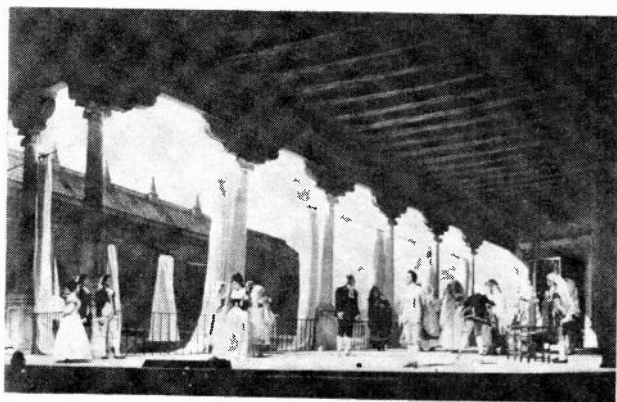
By George Jellinek

STEREO REVIEW has long counted it among its obligations to its readers to provide record-buying guidance not only to current issues, but to those still-active recordings of the past that lie beautiful but slumbering in the multitudinous forest of the record catalog. Martin Bookspan's continuing surveillance of the basic orchestral repertoire discharges part of this obligation. Pertinent discographies appended (wherever possible) to music articles contribute as well. Most useful in this respect, however, have been the articles in our "Basic Library" series, in which we have covered everything from country and western, folk music, and jazz to piano music, string music—and opera. George Jellinek's "Essentials of an Opera Library" in our November 1963 issue was apparently, judging from the reprint requests we continue to receive, among the most helpful of these. And so it is that

five years later, by popular request, Mr. Jellinek has updated his original article for this issue. The timing is nice, for in addition to the fact that many a new opera recording has flowed over the turntable since 1963, the Christmas season is at hand, and there are few things that find a more welcome spot under a music-lover's tree than a choice album or two devoted to the Queen of the Arts—opera.

—Editor

In updating my original "essentials of an opera library" compilation in these pages, a review of the considerations guiding my selections is in order. First of all, the listing is not designed for veteran connoisseurs and collectors affluent enough (or addicted enough) to acquire library-size collections, but for more selective buyers aiming for a basic, representative group. My choices there-



METROPOLITAN OPERA

A marvel of the Rome Opera Company's visit to New York's 1968 Summer Festival was the sumptuousness of its sets for Figaro.

fore offer a fairly comprehensive view of two centuries of opera from Christoph Willibald Gluck (b. 1714) to Richard Strauss (d. 1949). The list is furthermore representative of the various stylistic and national orientations.

Since this is a *basic* library, it comprises only works that have established themselves on the international scene as "repertoire" pieces. In the vastness of the operatic literature there are no more than sixty or seventy operas that qualify for repertoire status, and my selections come from this group. Neglected (however unjustly) masterpieces have been excluded, and so have some personal favorites from the fascinating area of esoterica.

Finally, this is a *recorded* library, which means that in some instances the choice is dictated by the quality of the available recorded performances. *Rigoletto*, for example, which should be on the list, is still not represented in the catalog by a wholly satisfying recording.

New recordings of the past five years have not wrought very many changes in my original list. Sixteen of my twenty-one first choices in 1963 have retained that position. The list itself has grown, however, to twenty-five operas, reflecting the fact that there are more recommendable recordings now available. In keeping with the trend of the times, stereo versions (and tapes, where they exist) have been selected whenever possible. Since, for various deplorable reasons, mono sets are fast disappearing from the market, my inclusion of certain doomed mono performances may be taken as a strong suggestion that these be snapped up before acquisition becomes impossible.

* * *

GLUCK: *Orfeo ed Euridice*. Shirley Verrett, Anna Moffo, Judith Raskin; Virtuosi di Roma, Renato Fasano cond. RCA © LSC 6169 three discs \$17.37.

No fewer than four major recordings of this opera have appeared since 1963; therefore, my former reluctant choice of the French edition of this epoch-making work can now be withdrawn in favor of the best of the Italian versions. Though there is more drama in *Orfeo* than is revealed in this set, the singing is uniformly satisfying, and the orchestral execution is of extraordinary clarity and

refinement. For those wishing to contrast the original Italian edition of *Orfeo* (1762) with its subsequent transformation into a French opera, Angel 3569 (my choice of five years ago) is still recommended.

MOZART: *Le nozze di Figaro*. Giorgio Tozzi, Roberta Peters, Lisa della Casa, George London, Fernando Corena; Vienna Philharmonic Orchestra, Erich Leinsdorf cond. RCA © LSC 6408 four discs \$23.92.

MOZART: *Don Giovanni*. Cesare Siepi, Suzanne Danco, Lisa della Casa, Hilde Gueden, Fernando Corena, Anton Dermota; Vienna Philharmonic Orchestra, Josef Krips cond. LONDON © OSA 1401 four discs \$23.92; tape V 90007 two reels, 7½ ips, \$25.95.

Though my preferences here have not changed since 1963, I still think the field is much too strong and variegated to allow for a "clear-cut" preference. Accordingly, I submit London's OSA 1402 as a very desirable alternate version of *Le nozze di Figaro* (Siepi in the title role, Kleiber conducting). For *Don Giovanni*, Angel 3605 has Giulini's highly charged and compelling leadership and a remarkable feminine trio (Sutherland-Schwarzkopf-Scutti) to recommend it, but it suffers from the lack of a commanding Don Giovanni. The more recent Angel S 3700 (under Klemperer) has such a Giovanni in Nicolai Ghiaurov, but he cannot carry the performance alone. And since the last five years have brought excellent new recordings of *other* Mozart operas, I take this opportunity to signal my wholehearted endorsement of Deutsche Grammophon's *The Magic Flute* (Karl Böhm cond.) and to call attention to my review of RCA's new *Così fan tutte* on page 89 of this issue.

BELLINI: *Norma*. Maria Callas, Christa Ludwig, Franco Corelli, Nicola Zaccaria; Chorus and Orchestra of La Scala, Tullio Serafin cond. ANGEL © S 3615 three discs \$17.37; tape Y3S 3615, 3¾ ips, \$17.98.

ROSSINI: *The Barber of Seville*. Roberta Peters, Cesare Valletti, Robert Merrill, Giorgio Tozzi, Fernando Corena; Metropolitan Opera Orchestra and Chorus, Erich Leinsdorf cond. RCA © LSC 6143 three discs \$17.37.

Two recent *Normas*, starring Joan Sutherland and Elena Suliotis, respectively, have done little more than confirm the all-around superiority of the Angel set. My endorsement of RCA's *Barber* is far less emphatic, particularly since two of its more recent competitors offer certain powerful counter-attractions: Berganza and Ghiaurov for London OSA 1381, Victoria de los Angeles for Angel S 3638. Either set can be recommended to those who are not charmed by every member of RCA's impressive lineup.

VERDI: *La Traviata*. Anna Moffo, Richard Tucker, Robert Merrill; Chorus and Orchestra of Rome Opera, Fernando Previtali cond. RCA © LSC 6154 three discs \$17.37; tape FTC 8002 two reels, 7½ ips, \$21.95.

VERDI: *La forza del destino*. Renata Tebaldi, Mario del Monaco, Ettore Bastianini, Cesare Siepi, Giulietta Simio-

nato; Chorus and Orchestra of Santa Cecilia, Francesco Molinari-Pradelli cond. LONDON Ⓢ OSA 1405 four discs \$23.92; tape V 90009 two reels, 7½ ips, \$25.95.

VERDI: *Don Carlo*. Antonietta Stella, Flaviano Labò, Boris Christoff, Fiorenza Cossotto, Ettore Bastianini; La Scala Orchestra and Chorus, Gabriele Santini cond. DEUTSCHE GRAMMOPHON Ⓢ 138760/1/2/3 four discs \$23.92.

VERDI: *Aida*. Renata Tebaldi, Giulietta Simionato, Carlo Bergonzi, Cornell MacNeil; Vienna Philharmonic Orchestra, Herbert von Karajan cond. LONDON Ⓢ OSA 1313 three discs \$17.37; tape R-90015 two reels, 7½ ips, \$21.95.

VERDI: *Otello*. Renata Tebaldi, Mario del Monaco, Aldo Protti; Vienna Philharmonic Orchestra, Herbert von Karajan cond. LONDON Ⓢ OSA 1324 three discs \$17.37; tape R 90038 two reels, 7½ ips, \$21.95.

Five years ago I deplored the absence of a really satisfying *Rigoletto* in the catalog, and the situation has not changed. As for *La Traviata*, RCA came out with a new set last year, offering a superlative performance in the title role by Montserrat Caballé, but ruinous conducting places it beyond consideration. DGG's brilliant *Don Carlo* is a new entry in this particular library, edging out a strong London set in which Tebaldi, Bergonzi, and Ghiaurov are mighty assets, but the ill-cast Dietrich Fischer-Dieskau flaws the ensemble effort. My 1963 choices for *La forza del destino* and *Otello* continue in their prime position, but my present choice for *Aida* is a reluctant one. The

occult powers that guide recording destinies have decreed that the best *Aida* (RCA LM 6122) be removed from the catalog. There are three stereo alternatives, all extravagantly cast, but not one of them is really outstanding. Since leaving *Aida* out of *any* basic library is more or less unthinkable, I have selected the version which has excellent singing to recommend it. Though Karajan's conducting is not the last word in authenticity, it is still more sympathetic than the get-on-with-it impulsiveness of either Georg Solti (RCA 6158) or Zubin Mehta (Angel 3716).

WAGNER: *Die Walküre*. Birgit Nilsson, James King, Hans Hotter, Régine Crespin, Christa Ludwig, Gottlob Frick; Vienna Philharmonic Orchestra, Georg Solti cond. LONDON Ⓢ OSA 1509 five discs \$28.95; tape Y 90122 three reels, 7½ ips, \$33.95.

WAGNER: *Tristan und Isolde*. Wolfgang Windgassen, Birgit Nilsson, Christa Ludwig, Martti Talvela, Eberhard Wächter. Bayreuth Festival Orchestra, Karl Böhm cond. DEUTSCHE GRAMMOPHON Ⓢ 139221/2/3/4/5 five discs \$28.95; tape W 9225 three reels, 7½ ips, \$33.95.

WAGNER: *Die Meistersinger von Nürnberg*. Ferdinand Frantz, Elisabeth Grümmer, Rudolf Schock, Gottlob Frick, Gustav Neidlinger; Berlin Philharmonic Orchestra, Rudolf Kempe cond. ANGEL Ⓜ 3572 five discs \$28.95.

Only the Angel set is a carry-over from my 1963 selections. It is in mono, but its superiority over the only stereo alternative (RCA LSC 6708) is absolute. Since DGG's



Recording *Carmen* for Angel, above left, Maria Callas discusses the Bizet score with conductor Georges Prêtre. Above, Herbert von Karajan instructs Mario del Monaco (left) and Aldo Protti (right) for London's recording of *Otello*. Fiorenza Cossotto, below left, can be heard as the Princess Eboli in DGG's brilliant *Don Carlo*, and Cesare Siepi sings the title role in London's outstanding *Don Giovanni*.

Renata Tebaldi is the heroine in the superior London recording of Puccini's *La Bohème*.



remarkable Bayreuth *Tristan*, on the other hand, supports its gleaming sonics with distinguished vocal and orchestral performances, its replacement of the previously favored Flagstad-Furtwängler set (Angel 3588) is justified. *Die Walküre* is another addition to this library. Resolute Wagnerians will, of course, regard the entire *Ring* cycle as basic to such a listing. I cannot go along with that point of view, but London's splendid *Die Walküre* will do as a worthy representative of the total effort. Its imperfections do not offend; its strengths are overwhelming.

BIZET: *Carmen*. Maria Callas, Nicolai Gedda, Robert Massard, Andréa Guiot; Paris Opera Orchestra, Georges Prêtre cond. ANGEL © S 3650 three discs \$17.37; tape ZC 3650 two reels, 7½ ips, \$21.98.

MASSENET: *Manon*. Victoria de los Angeles, Henri Legay, Michel Dens, Jean Borthayre; Orchestra of the Opéra Comique, Pierre Monteux cond. CAPITOL ® GDR 7171 four discs \$23.16.

GOUNOD: *Faust*. Victoria de los Angeles, Nicolai Gedda, Boris Christoff; Paris Opera Orchestra, André Cluytens cond. ANGEL © S 3622 four discs \$23.16; tape ZD 3622 two reels, 7½ ips, \$31.98.

No one is convinced that *Faust* is a first-rate opera except operagoers all over the world, and that, I suppose, ought to assure its place in a listing of this kind. The performance on Angel is far from being the last word on the subject, but it is miles ahead of the ill-assorted "all stars" assembled on London OSA 1433. Capitol's *Manon* wears its age and currently disreputable mono status with dignity, and I am not sure that we will ever get a better one. As for *Carmen*, all the kind words I said about Victoria de los Angeles and Sir Thomas Beecham (Angel S 3613) still stand, but the newer Callas-Prêtre combination is even more exciting, and thus it becomes my personal choice. In both cases, the glory belongs to the Carmen and to the conductor; the other principals are good, but not really outstanding.

MOUSSORGSKY: *Boris Godounov*. Boris Christoff, Evelyn Lear, Dimitr Ouzounov, Anton Diakov; Chorus of National Opera House, Sofia; Paris Conservatoire Orchestra, André Cluytens cond. ANGEL © S 3633 four discs \$23.16; tape ZD 3633 two reels, 7½ ips, \$31.98.

In 1963, I wrote: "The able cast and superlative chorus in Angel's new stereo recording bring this powerful score stunningly to life. At its head stands the brilliant and magnetic Boris Christoff, with magnificent interpretations of the three roles of Boris, Pimen, and Varlaam." Well, the set is no longer "new," but everything else in my summation of Angel's *Boris Godounov* still applies. Lovers of Russian opera will also derive much pleasure from Melodiya/Angel's recording of Tchaikovsky's *Pique Dame* (SRD 4104).

BASIC OPERA LIBRARY ON A BUDGET

THE recent expansion of low-price catalogs provides opera lovers with an opportunity to assemble a library of budget versions. The following "essential items" are recommended with such a purpose in view. The sets are mono, unless otherwise noted, but the performances are in all instances first-rate.

MOZART: *Le nozze di Figaro*, Turnabout 4114/5/6 (Domgraf-Fassbaender, Helletsgruber, Rautawaara; Busch). *Don Giovanni*, Turnabout 4117/8/9 (Brownlee, Souez, Pataky, Baccaloni; Busch). *The Magic Flute*, Heliodor 25057-3 (Stader, Haefliger, Fischer-Dieskau; Fricay).

BELLINI: *Norma*, Everest/Cetra 423-3 (Cigna, Stignani, Breviario, Pasero; Gui).

ROSSINI: *The Barber of Seville*, Heliodor © 25072 (Capecchi, Monti, D'Angelo, Cava; Bartoletti).

VERDI: *La Traviata*, Everest/Cetra 425-3 (Callas, F. Albanese, Savarese; Santini). *La forza del destino* (abridged), Everest/Cetra 418-3 (Caniglia, Masini, Tagliabue, Pasero; Marinuzzi). *Don Carlo*, Seraphim 60004 (Stella, Gobbi, Filippeschi, Christoff; Santini). *Aida*, Victrola 6113 (Nelli, Tucker, Gustavson, Valdengo; Toscanini). *Otello*, Everest/Cetra 460-3 (Brogini, Guichandut, Taddei; Capuana).

WAGNER: *Die Walküre*, Seraphim 6012 (Mödl, Ryssanek, Suthaus, Frantz; Furtwängler). *Die Meistersinger von Nürnberg*, Richmond 65002 (Gueden, Schoeffler, Treptow; Knappertsbusch).

BIZET: *Carmen*, Richmond 63006 (Juyol, Micheau, De Luca, Giovanetti; Wolff).

MASSENET: *Werther*, Everest/Cetra 436-3 (Tagliavini, Tassinari, Cortis; Molinari-Pradelli).

MASCAGNI: *Cavalleria Rusticana*; **LEONCAVALLO:** *Pagliacci*, Richmond 63003 (Del Monaco, Nicolai, Petrella, Protti; Ghione and Erede).

PUCCHINI: *La Bohème*, Seraphim 60000 (De los Angeles, Amara, Bjoerling, Merrill; Beecham). *Tosca*, Richmond 62002 (Tebaldi, Campora, Mascherini; Erede). *Madama Butterfly*, Richmond 63001 (Tebaldi, Rankin, Campora, Inghilleri; Erede).

STRAUSS: *Salome*, Richmond 62007 (Goltz, Patzak, Dermota; Krauss). *Der Rosenkavalier*, Richmond 64001 (Reining, Gueden, Jurinac, Weber; Kleiber).

MASCAGNI: *Cavalleria Rusticana*. Giulietta Simionato, Mario del Monaco, Cornell MacNeil; Chorus and Orchestra of the Accademia di Santa Cecilia, Tullio Serafin cond. LONDON Ⓢ OSA 1213 two discs \$11.58; tape H 90032 two reels, 7½ ips, \$12.95.

LEONCAVALLO: *Pagliacci*. Franco Corelli, Lucine Amara, Tito Gobbi, Mario Zanasi; La Scala Chorus and Orchestra, Lovro von Matacic cond. ANGEL Ⓢ S 3618 two discs \$11.58.

The best recorded performances of the operatic twins are currently unavailable. Angel's mono *Cavalleria* with Callas and Di Stefano, which was my 1963 front runner, is still in the catalog, but only in conjunction with the same cast's less distinguished *Pagliacci*. Under the circumstances, the above London set leads the crowded field by a none-too-decisive margin. Angel S 3632 (Corelli and De los Angeles, Santini cond.) is tamer, but satisfactory.

PUCCINI: *La Bohème*. Renata Tebaldi, Carlo Bergonzi, Gianna d'Angelo, Ettore Bastianini, Cesare Siepi; Orchestra of Santa Cecilia, Rome, Tullio Serafin cond. LONDON Ⓢ OSA 1208 two discs \$11.58; tape S 90014 two reels, 7½ ips, \$16.95.

PUCCINI: *Tosca*. Maria Callas, Giuseppe di Stefano, Tito Gobbi; La Scala Orchestra, Victor de Sabata cond. ANGEL Ⓜ 3508 two discs \$11.58.

PUCCINI: *Madama Butterfly*. Victoria de los Angeles, Jussi Bjoerling, Mario Sereni, Miriam Pirazzini; Rome Opera Orchestra and Chorus, Gabriele Santini cond. ANGEL Ⓢ S 3604 three discs \$17.37; tape ZC 3604 two reels, 7½ ips, \$21.98.

PUCCINI: *Turandot*. Birgit Nilsson, Franco Corelli, Renata Scottò, Bonaldo Giaiotti; Rome Opera Orchestra and Chorus, Francesco Molinari-Pradelli cond. ANGEL Ⓢ S 3671 three discs \$17.37; tape Y3S 3671, 3¾ ips, \$17.98.

The prodigious and remarkably successful representation of Puccini's music on records explains the presence of four of this Italian master's operas in my listing. Surely something is wrong, some will say, with an operatic library that recommends four works by Puccini and only two by Mo-

zart. Perhaps so, but I must cite my original premise: this is not a connoisseur's library, and whether or not *The Magic Flute* and *Così fan tutte* are "better" operas than any of the four Puccini works, do they have the same kind of appeal for American audiences?

While waiting for an answer, I confess that choosing one preferred *Madama Butterfly* from four superb stereo versions is no easy task. Consequently, the reader is encouraged to overlook my recommendation, if he so chooses, in favor of Angel 3702 (Scotto and Bergonzi, Barbirolli cond.), London 1314 (Tebaldi and Bergonzi, Serafin cond.), or RCA LSC 6160 (Price and Tucker, Leinsdorf cond.). Likewise, in the case of *Turandot*, he may choose my 1963 recommendation (RCA LSC 6149, with Nilsson, Bjoerling, and Tebaldi) over the more recent, somewhat better engineered, but otherwise not artistically superior Angel set. I stand on my previous preferences so far as *La Bohème* and *Tosca* are concerned, with the added ominous note that Angel 3508, a mono recording, will undoubtedly be removed from the catalog very soon in the interest of "progress." When that happens, one of the most inspired and exciting operatic recordings will disappear.

STRAUSS: *Elektra*. Birgit Nilsson, Marie Collier, Regina Resnik, Tom Krause; Vienna Philharmonic Orchestra, Georg Solti cond. LONDON Ⓢ OSA 1269 two discs \$11.58; tape H 90137 two reels, 7½ ips, \$12.95.

STRAUSS: *Der Rosenkavalier*. Elisabeth Schwarzkopf, Teresa Stich-Randall, Christa Ludwig, Otto Edelmann; Philharmonia Orchestra, Herbert von Karajan cond. ANGEL Ⓢ S 3563 four discs \$23.16; tape Y4S 3563, 3¾ ips, \$23.98.

Birgit Nilsson's stunning performance in the title role dictates the preference for the London set over DGG's *Elektra*, which held this position five years ago, and which retains my undiminished admiration. No new *Rosenkavalier* has entered the arena in the interim, leaving Angel in undisputed possession of the Silver Rose.



Elisabeth Schwarzkopf is a captivating Marschallin in the Angel recording of Strauss' *Der Rosenkavalier*, which also stars Otto Edelmann as Ochs.



PAUL COKER (AFTER CHARLES SCHULZ)

It is perhaps flattering to a modern sense of superiority to believe the sentimental legend that Beethoven was not appreciated in his own time, that both public and critics “usually complained that his newest compositions were obscure or extravagant or written for effect” —but it simply wasn’t true.

J. V. Beethoven

AS SEEN BY HIS CONTEMPORARIES

By Henry Pleasants

As a skeptical reader of musical history, and especially of all that is offered as “music appreciation,” I have long been suspicious of the conventional representation of Beethoven—among other great composers—as a genius misunderstood and unappreciated in his own time, and of the music critic, generally speaking, as a dull-witted pedant forever opposed to all that is new and unfamiliar.

For the past four years I have been acquiring, as they appeared, the fifty volumes (1798-1848) of the *All-*

gemeine Musikalische Zeitung (*General Journal of Music*) in an excellent replica edition by N. Israel and Frits A. M. Knuf of Amsterdam. And a careful reading of everything written about Beethoven in its pages between 1799 and his death in 1827 confirms my suspicions. Beethoven was not merely appreciated in his own time; he was eulogized, venerated, and worshiped, not only by the German concert-going public, but also by a corps of most admirably perceptive critics.

Although not strictly the first periodical to deal specifi-

cally and exclusively with music, the *Allgemeine Musikalische Zeitung*, founded by Johann Friedrich Rochlitz and published by Breitkopf and Härtel in Leipzig, was the first to endure beyond a few years or a few issues and to achieve and exercise international influence. With it, for all practical purposes, begins the history of musical journalism and professional music criticism.

And it was a good beginning. Certainly it was a curious coincidence that professional music criticism, emerging simultaneously with Beethoven's appearance upon the musical scene, had to cut its teeth, so to speak, on the toughest nut that any generation of music critics has ever had to crack. Not even Wagner represented so radical, violent, and wholly unanticipated a break with tradition.

It is quite impossible for us today, familiar as we all are with Beethoven's masterpieces ideally performed by conductors and orchestras to whom every detail is known from memory, to place ourselves in the position of those who were hearing these works for the first time, performed with no more than a rehearsal or two by orchestras—and particularly wind instruments—totally unprepared for the undertaking.

The very earliest critics were, to be sure, taken aback, and biographers and historians have had some fun with their initial discomfiture. This is easy to do, but it is neither charitable nor just. These critics could not foresee the masterpieces that lay ahead. Reading the same notices, I find myself far more deeply impressed by the immediate recognition of Beethoven's genius on the part of critics than I am by their being put off at first by what appeared to them to be Beethoven's willfulness and eccentricity.

Few historians have been able to resist the juxtaposition of apparent critical obtuseness or hostility on the one hand and the hero's triumph over all obstacles—including criticism—on the other. Alexander Wheelock Thayer was no exception. His famous biography of Beethoven, for instance, devotes three pages to the not unqualified reception of Beethoven's very early works that appeared in the *Allgemeine Musikalische Zeitung* in 1799, and then notes in a single concluding paragraph of eight lines:

In the number of May 26, 1800, begins . . . that long series of fair, candid and generously eulogistic articles on Beethoven's works which culminated in July, 1810, in the magnificent review of the C Minor Symphony by E. T. A. Hoffmann—a labor of love that laid the foundation of a new school of musical criticism.

Thayer quotes the early qualified criticism at length, but not a line from Hoffmann's review, or from Rochlitz's earlier (1807) and equally perceptive discussion of the "*Eroica*" (fifteen columns with musical examples), or from an unidentified correspondent's penetrating exegesis of the C Minor Piano Concerto in 1805. This is

slanted history. The facts are there, but they are presented in such a way that the reader remembers not Hoffmann and Rochlitz, but those who are made to look like dunces.

And these earliest notices are not as bad as Thayer and others have painted them. The first, dealing with Beethoven's accomplishments as a pianist, says:

Beethoven's playing is extremely brilliant, but wanting in delicacy and sometimes in clarity. He shows himself to best advantage in free improvisation. And here the ease and security of his invention in the treatment of any theme given him is truly astonishing, not just in a variety of figuration (in which many a virtuoso can make a big success—and a lot of sound and fury), but in real development.

A review of the sonatas for piano and violin, Opus 12, in an issue of June, 1799, is hostile, and it is just about the only truly *bad* notice Beethoven ever received in the journal's pages. In October of the same year a favorable notice of the piano sonatas, Opus 10, begins:

That Beethoven is a genius is not to be denied, nor that he has originality and goes his own way, secure in his uncommon mastery of the craft of composition and his own extraordinary command of the instrument. Certainly he belongs among the best virtuosos and composers for the piano of our time.

The reviewer had his reservations, and they are worth noting, for they are typical of the misgivings felt by critics and others until those characteristics that seemed excessive and arbitrary in Beethoven's early works came to be recognized as a natural expression of the most forceful and original genius that European music had ever known. The review continued:

The wealth of ideas which a striving genius is reluctant to abandon, once he has hold of a promising subject, prompts him too often to pile them up willy-nilly one upon the other and to combine them, thanks to eccentric predilections, in such a way that the result is not infrequently an obscure artificiality, or an artificial obscurity, that works more to the disadvantage than to the advantage of the piece as a whole.

This was written, it should be remembered, of a composer not yet thirty, who had, at the time, written none of the great works for which he is now remembered. The first real challenge to music criticism came not with the C Major Symphony, published in 1801, which offered no great problems and was enthusiastically received from the outset, but with the Symphony No. 2, in D Major, published in 1804; the latter was a work previously unexampled in dimensions and in aspiration. And the critics rose to the occasion. They were quick to recognize its importance, although some were loath to accept its length.

The Leipzig reviewer (possibly Rochlitz) wrote, in the issue of May 9, 1804, a notice he could read it today without shame: *(Continued overleaf)*

To no community of musicians and music-lovers can a second symphony by Beethoven be a matter of indifference. It is a remarkable, colossal work, hardly equaled by any other in depth, strength and artistic mastery, and unexampled in the demands it makes upon a large orchestra. Even the best orchestra will have to play it again and again before the admirable totality of original and exotically associated ideas can be united, rounded off and presented as they appeared in the composer's imagination. The listener, too, even the most sophisticated, will require repeated hearings before he can be in a position to appreciate the details in relation to the whole, and the whole in detail, and to savor it with properly objective enthusiasm.

Any work so absolutely original as this takes a bit of knowing. This we say not only to others but to ourself, and we shall restrain ourself here, so far as a more definitive assessment is concerned, to noting merely that this first performance (given with only a single rehearsal) was not entirely adequate. It should, nevertheless, be superfluous to commend the work to all orchestras possessed of sensibility, skill and industry, and to all listeners for whom music is more than a time-killing diversion.

The Munich correspondent, writing in an issue of January, 1805, expressed a reaction probably more typical—and an astonishing foresight:

Too long, and some of it rather contrived. The too liberal employment of all the wind instruments inhibits the effectiveness of many beautiful passages, and the Finale, now that we know it well, still strikes us as too bizarre, rough and harsh. But all this is so overshadowed by the surging, fiery spirit that animates this colossal work, by the wealth of new ideas and the unflinching originality of their elaboration, and by the depth of the craftsmanship, that one can safely prophesy that this work will endure and be heard with ever fresh pleasure when thousands of pieces now fashionable will have been laid to rest forever.

It seems reasonable to acknowledge that this reviewer's comments on Beethoven's use of the winds were probably justified in view of the kind of performance he can be assumed to have heard. Indeed, this symphony, rather than the "Eroica" or the Fifth, would seem to have been the work that first brought home to both orchestras and critics that their time had produced a truly extraordinary genius and that the performance of his symphonies was no ordinary undertaking. When the "Eroica" came along there was not the same element of surprise, although it was recognized immediately as the greater and more extraordinary work. The Leipzig correspondent's account of the preparations for the first performances there in the early months of 1807 offer moving evidence of the extent to which Beethoven's greatness was already appreciated:

Such a work requires a certain augmentation of the orchestra and certain preparations in behalf of a general public if it is to enjoy the performance and the reception that are its due. And here nothing was neglected. The public was alerted not only by a special announcement in the usual concert sheets; there was also a short description of each movement, with particular reference to the emotional effects intended by the composer, in order that the listener

might be as well prepared as possible for what he was about to be offered. The objective was achieved.

The city's most cultivated connoisseurs attended in great number and listened with rapt attention and in deathly silence—and not only during the first performance, but also during the second and third, which followed a few weeks later in response to popular demand. Every movement had unmistakably the intended effect, and at the conclusion of each performance the well-earned enthusiasm found expression in noisy ovations.

The orchestra—voluntarily, and with no other reward than honor and their own pleasure in the work itself—had met for extra rehearsals. The symphony was available in full orchestra score in order that not even the smallest detail might escape observation and that one might involve oneself in the work, secure in his understanding of the composer's spirit and intentions. . . .

The correspondent was again, presumably, Rochlitz, and among the preparations had been his own fifteen-column analysis referred to previously. In this he had pointed to all the bold and ingenious things that Beethoven had done, and he elaborated on how beautiful they were. He warned, however, that this music is not for casual listening. This admonition, combined with a similar warning in the earlier Leipzig notice of the Symphony in D Major, suggests that with these symphonies, and their acceptance by the German public on Beethoven's terms, may have begun that curious division of music into categories of "serious" and "light" that was a characteristic of the German era in European music and that has persisted into our own time.

Although a Prague correspondent was moved by the "Eroica" to describe Beethoven as a musical Jean Paul (Richter), the paragon of German Romanticism in lit-

Known today primarily as the author of The Tales, E. T. A. Hoffmann (1776-1822) was a noted composer and music critic as well.



CULVER PICTURES

erature, it was in the Symphony in C Minor that the German critics fully recognized the greatest Romanticist of them all. They also became aware that any attempt to capture the substance and flavor of this music in mere prose must call upon a new vocabulary and accept entirely new criteria for evaluation. For instance, E. T. A. Hoffmann, himself a symbol of Romanticism, in his analysis of the Fifth Symphony in the issue of July 4, 1810, begins as follows:

The reviewer has before him one of the most important works of the master, whose pre-eminence is denied by none. It is permeated through and through with that subject which is paramount in the reviewer's thoughts, and thus no one should take it amiss if he [the reviewer] transgresses the normal bounds of criticism in his effort to encompass in words what he experienced in the study of this composition.

Carefully distinguishing pure instrumental music from all other forms as the ideal medium for the expression of the Romantic spirit, Hoffmann first salutes Haydn and Mozart as forerunners of Beethoven who also breathed the same Romantic spirit, and then hails Beethoven as the man who "disclosed to us the region of the colossal and the immeasurable." What this region contained, for Hoffmann, at least, is then spelled out in a prose whose density cannot be pruned without damage to its innate characteristics:

Radiant beams penetrate the dark night of this realm, and we become aware of gigantic shadows, weaving up and down, embracing us ever more tightly, crushing all within us except the pain of endless longing, in which every sensual impulse first surges upward in joyous tones, then falls and disappears, leaving nothing but this pain which, con-

Johann Friedrich Rochlitz (1769-1842) was the founder and musically perceptive editor of the Allgemeine Musikalische Zeitung.



CHANGIER COLLECTION

suming love, hope and pleasure, destroys nothing, but seems rather to burst our breast with a full-voiced polyphony of every passion—and we live on and are enchanted disciples of the spirit world.

Beethoven, says Hoffmann, "operates the levers of awe, terror, horror and pain, and evokes an endless longing that is the essence of Romanticism. He is a truly Romantic (and, therefore, truly musical) composer. And this may be why he is less successful in vocal music, which, because it is tied to the explicitness of text, precludes any intangible longing."

A metaphorical review of the Fifth Symphony by the Mannheim correspondent two years later gives a less turgid idea of what these critics were getting at:

[It is] a molten stream, in whose first movement one senses an as yet self-compressed fire, never quite bursting into flame. In the Andante (more grand than tender) it seems to be hoarding its resources against later, more powerful outbursts yet to come. And then the three-four time opening of the Finale (a portentous pianissimo interrupted only by single surging but quickly suppressed fortes, and again in C Minor) announces the imminent flood of its full force. Following a long, tense pedal point on the dominant, the flood is upon us, in a broad four-four and in C Major, magnificently portrayed. With every device of brilliant instrumentation, it moves proudly on as if in triumphal procession and achieves the utmost heights of exaltation.

The other symphonies were reviewed similarly. There was always the occasional complaint about the length of the movements, the harshness of certain modulations, and the excessive use of wind instruments, but it was, almost without exception, offered as a minor reservation, insignificant in proportion to the effect made by any one of the symphonies as a whole.

The climax in this chronology of appreciative criticism was surely the Vienna correspondent's account of the first performance of the Ninth Symphony and three movements of the *Missa Solemnis* on May 7, 1824. He notes that the three rehearsals had been inadequate for the preparation of such extraordinarily difficult works, and that the performances had neither the full tonal splendor nor the necessary contrasts of light and shade. Nevertheless, he continues, "the overall impression was indescribably grand and noble, and there was a thunderous ovation for this great master whose inexhaustible genius has encompassed a new world and disclosed wondrous mysteries never heard before or even imagined." Of the Andante of the symphony he wrote:

Whoever proceeds from the assumption that there never could be a lovelier Andante than that of the Seventh Symphony should hear this one, and he will find his certainty shaken. What heavenly song! How astonishing the thematic turns and combinations! What masterly and tasteful elaboration! How natural it all is, for all its luxuriant amplitude! What nobility of expression and glorious simplicity!

And so on. "And now," the correspondent closes, "your

reviewer sits at his desk, calmed down a bit; but the experience will never be forgotten. Art and truth have celebrated their greatest victory, and one might say with every good reason: *Non plus ultra!*" He may well have been right about that.

The critical reception of Beethoven's piano sonatas and chamber music was not conspicuously different. It may be pertinent to observe, however, that several critics, notably Rochlitz, felt that those devices which seemed at the time excessive were more appropriate to large works than to smaller ones. And every critic warned, quite properly, of the difficulty of Beethoven's chamber music and of the necessity of repeated playing and prolonged acquaintance. But not even the last quartets were greeted with the critical hostility suggested by the folklore of music appreciation. Of the Quartet in A Minor, Opus 132, for instance, played at a private concert in 1825, the Vienna correspondent wrote:

What our musical Jean Paul has given us here is again grand, noble, extraordinary, astonishing and original. But it must not only be heard again and again; it must also be studied. . . . As with the recent Quartet in E-flat, Opus 127, coolly received at first, and now numbered among the most treasurable masterpieces, so will it be with this newest work.

Some lay listeners, however, much more than the critics, found the last quartets heavy going, and it was these whom Beethoven must have had in mind when he said, shortly before his death, "It will please them some day." Rochlitz knew better. In a long discussion of the Quartet in C-sharp, Opus 131, in the issue of July 23, 1828, covering nineteen full columns, he warned those who seek only amusement about these last quartets and about the last works in general. To this day, a hundred and fifty years later, these quartets are not everyone's dish, including many whose tastes are not trivial.

It was Rochlitz, in this article, who described most succinctly the position Beethoven occupied at the time of his death, and which he had enjoyed for most of his mature life:

Beethoven is unquestionably the musical hero of our time. He is, accordingly, recognized and acclaimed by every qualified person, including those who might themselves be candidates for a hero's honors. The choice is, in fact, unanimous, not, perhaps, with respect to every aspect of his artistic activity, but certainly with respect to his instrumental music.

If Beethoven himself was aware of the high esteem in which he was held by the critics, it is not reflected in his letters. To Breitkopf and Härtel, who were also among his publishers, in a letter dated April 22, 1801, he complained mildly of some of the earliest criticism, pointing out, however, that the works reviewed were not among his best. And in another letter, dated July 5, 1806, he wrote: "I hear that in the *Musikalische Zeitung* someone has railed against the '*Eroica*.'" But he admits

that he hasn't read the article, presumably Rochlitz's, which was both respectful and laudatory.

This was characteristic. Beethoven's paranoid propensities and his impulsive nature led him to assume hostility where there was none, to react to disparagement that had not been uttered, and to anticipate abuse that failed to materialize.

An amusing example of false anticipation is a letter to Breitkopf and Härtel dated January 7, 1809, in which he says: "Abusive articles about my latest concert will perhaps be sent from here to the *Musikalische Zeitung*." He is referring to the concert of December 22, 1808, when he had recklessly attempted first performances of the Fifth and Sixth Symphonies, the G Major Piano Concerto, the "Eisenstadt" Mass, and the Choral Fantasia—and all of this in an unheated room during a cold wave! The Vienna correspondent did, in fact, deal very leniently with the inevitable fiasco—there had been a complete breakdown in the Choral Fantasia—and he concluded, significantly, that "to Vienna, more than any other city, might be applied the old adage of the prophet without honor in his own country." Beethoven would have liked that.

THE few references—touchy and ill-informed—to criticism in Beethoven's letters, plus his failure to make any acknowledgment of the appreciative work of such men as Rochlitz and Hoffmann, have encouraged the view of the lonely hero, misunderstood and scorned. It was, in fact, rather the other way around. As late as 1825 Beethoven could still refer to Rochlitz as a Mephistopheles whom "Beelzebub, chief of the devils, will shortly seize by the hair."

This could have been said only by someone who had not read Rochlitz on Beethoven, which was probably true of Beethoven himself and must certainly be true of those who have contributed to the legend of Beethoven as the unappreciated genius. There were certainly those who were repelled by certain aspects of his music, including some of the critics, but among the latter, at least, there was hardly one who was not almost immediately aware that he was dealing with a great and most original composer.

One salutes the Vienna correspondent who could write of *Christ on the Mount of Olives* as early as 1803: "It confirmed the conviction I have long held that Beethoven, in time, will effect a revolution in music just as Mozart did." But nearly all the critics were good, and especially Rochlitz, who, with his lengthy, penetrating analyses of the "*Eroica*" and the last piano sonatas and quartets, emerges as the first giant of music criticism.

Henry Pleasants, STEREO REVIEW's London Editor, has always been interested in the role of the critic in musical life, an interest that might, hopefully, provoke him to a book on that subject.

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



CLASSICAL

A NEW AND COMMENDABLE *COSÌ FAN TUTTE*

Erich Leinsdorf's recording for RCA delineates the seventh character—the orchestra

THOUGH it is, in its own way, no less a masterpiece than *Le nozze di Figaro* or *Don Giovanni*, *Così fan tutte* lacks the theatrical magnetism of the other two Mozart-da Ponte creations. Built on the attractive but precarious foundation of artificiality, *Così* nevertheless succeeds in the theater thanks to the many miracles of its construction, even when hampered, as it often is, by excessive coyness and vulgarity. In any case, it is an ideal opera to hear via recordings, a medium in which such excesses cannot offend the eye, and the marvels of wit and musical invention in which *Così* abounds can be savored at leisure and without distraction.

And leisure is the keynote of Erich Leinsdorf's approach to the score in RCA's recent release of this charming work. It is a loving treatment dedicated to revealing the opera's many beauties of instrumentation, balances, and contrasts in a way calculated to capture even inattentive ears. The pacing is never slack, though it is not animated by the drive and incisiveness that characterize the performances under Karl Böhm for Angel or Eugen Jochum for Deutsche Grammophon (interpretations that offer the opera complete on three discs in contrast to the four required by the present set). And yet Leinsdorf's way with the opera is thoroughly convincing, for within its relaxed framework the tempos are logically contrasted and proportioned. Furthermore, Leinsdorf succeeds in pointing up, even more successfully than do his colleagues, the countless felicities of instrumentation and texture that

go into the makeup of the "seventh character," as the orchestra is aptly called in Irving Kolodin's accompanying essay.

RCA has achieved something of a milestone here, for this is, to my recollection, the first Mozart opera recorded with an all-American cast. Since *Così* is an ensemble opera, the high level of vocal accomplishment attained in such delightful ensembles as the Quintet "*Di scrivermi ogni giorno*" (No. 9) is a triumph in itself. Throughout the opera, in fact, the vocal ensemble rates the highest marks in matters of tonal blending and precision—tribute again to Leinsdorf's exacting leadership and control.

As Fiordiligi, Leontyne Price achieves impressive results in a role that is not particularly suited to her style and technique. She is not a natural Mozart singer, and, though Leinsdorf's pacing is accommodating, she finds the florid requirements and the sometimes unreasonable intervals in the music uncomfortable. Consequently, the boldness and thrust exhibited by Elisabeth Schwarzkopf (in the Angel set) are missing from her "*Come scoglio*," but she can furnish some ravishing singing when the tessitura is right, as in the duet with Ferrando (No. 29). In her many duets with Tatiana Troyanos, who sings the role of Dorabella, there is a lovely blend of timbres that are at times too similar for dramatic purposes. In fact, it often seems that the darker dramatic hue is provided by Miss Price and not by her mezzo colleague. This occasional imbalance



ERICH LEINSDORF
Loving and leisurely treatment of Mozart

aside, Miss Troyanos makes a decidedly positive impression: her tone, with a Supervia-like rapid vibrato, is attractive, her manner is natural, and she performs with humor and intelligence. The aria "È amor un ladroncello" is tossed off with the proper airiness and, in general, her Dorabella is as good as any on records.

The two lovers also make an attractive combination, though they carry on in their "disguised" roles a shade too broadly. Sherrill Milnes has lightened his rich baritone to just the right Mozartian weight, and his "Non siate ritrosi" has genuine humor and playfulness. George Shirley, singing with steady tone, elegant phrasing, and surprising agility, has never before made such impressive use of his gifts as he does here.

Ezio Flagello's cagey philosopher Don Alfonso is not particularly varied in dramatic detail, but always reassuring in vocal richness and solidity. Perhaps the most seasoned "acting" in the cast is provided by Judith Raskin, whose Despina is lively, saucy, neatly sung, and free of disturbing exaggerations.

There are, refreshingly, several departures from current unadventurous practice in matters of appoggiaturas and ornamentation. While these are not done with any degree of consistency, they always obey the rules of euphony and good taste.

On the negative side—for all performers except perhaps Flagello—I noted a certain uneasiness in the recitatives, which do not roll out in an unforced, natural flow; nor do they sound as pointed as they should. But, overall, this is a very commendable, very enjoyable *Così*. I would not rate it as being superior to the outstanding Angel and DGG sets, but it is definitely in their league.

George Jellinek

MOZART: *Così fan tutte*. Leontyne Price (soprano), Fiordiligi; Tatiana Troyanos (mezzo-soprano), Dorabella; Sherrill Milnes (baritone), Guglielmo; George Shirley (tenor), Ferrando; Judith Raskin (soprano), Despina; Ezio Flagello (bass), Don Alfonso. New Philharmonia Orchestra; The Ambrosian Opera Chorus, Erich Leinsdorf cond. RCA © LSC 6416 four discs \$23.16.

BACH'S ORCHESTRAL SUITES: TRIUMPHANT CEREMONIALS

*True French performance style is a revelation
in performances by Vienna's Concentus Musicus*

TELEFUNKEN's new release of the Bach Orchestral Suites (or, as they are called on the album, Overtures) by Nikolaus Harnoncourt directing the Concentus Musicus of Vienna is the best performance of that music I have ever heard. I don't say that sort of thing very often, because, as my colleagues and I often point out,

there are so many possible ways a piece of music can be performed and still be correct that you can have two, four, or eleven "best" versions of a piece, and then you must know that you are not using the word "best" to mean what it usually means.

But with some few pieces of music it is a different story, and this is a case in point. There is a modern tradition of performance of the Bach Suites for Orchestra, and it is all wrong. The tradition involves taking the printed score at face value and playing every note (more or less) the way it is written. But the point about these suites is that to a large extent they are experiments in French style, and French music, as every musician in 1725 knew, was not played the way it was written: certain dotted notes were to be held for much longer than their written value (double dotting); certain equal written notes were not to be played equally; and so on. Performing the works in true French style results in not just a nicety, but a total change of the music's character; the opening movements, particularly, lose their sludgy, dirge-like sound and become tight and triumphant ceremonials, moving with slow but inevitable giant strides.

Some of the best and biggest conductors in the world choose to perform these works otherwise (that is, wrongly, badly), and it is a rare one indeed who can focus with such intensity on *other* qualities in the music that he is able to avoid the rhythmic quicksand. Frankly, I can't recall one who could, and I've heard Koussevitzky, Casals, Maazel, Münchinger, Ansermet, Furtwängler, and Scherchen. Harnoncourt may not have their reputations, but his Bach Suites are superior because he has the style on his side.

But these performances have a lot more going for them than just French rhythm. Prohaska, on an old Bach Guild set, as I remember, experimented rather gingerly with rhythmic alteration too, and there may well have been others. But these performances are played on authentic Baroque instruments or copies of them, and with complete virtuosic command of those instruments. And whether it is the instruments themselves, the orchestral direction, or the recording (all three, most likely), the ensemble sound never thickens into opacity, but remains clean and transparent, and you hear all the instrumental voices all the time. It's quite an experience. The natural trumpets have a wonderfully festive quality about them, and the strings, instead of being plush, have the dull sheen of polished old furniture.

The recording, as intimated, is perfectly splendid, and the very extensive notes are, unlike some previous Telefunken issues, in English. *James Goodfriend*

BACH: *Suites for Orchestra (complete)*, BWV 1066-1069. Concentus Musicus, Vienna, Nikolaus Harnoncourt cond. TELEFUNKEN © SAWT 9509/10-A-Ex two discs \$11.90.

BARBRA STREISAND'S FUNNY GIRL

Columbia's film-soundtrack release is a definition of theatrical greatness and "star quality"

THE WAY some people tell it, Barbra Streisand is the Madame Nhu of show business. In less critical days, star actresses were *expected* to be temperamental and difficult—it was as much a part of their aura as their looks or their talent. Today, as a result of some general leveling process that started, perhaps, with Arthur Godfrey, stars are expected to be as warm, lovable, and "human" in their off-stage moments as they are in their on—"just folks," in other words. In this sense, Merv and Joey and Johnny can be seen as *Doppelgängers* for the common man: night after night a seemingly endless parade of ladies, technically known as stars, can be seen gushing and swooning over them in an attempt to win their—and thus our—approval for their "warmth." Only once in a while are we permitted to see some flint-eyed little lady, who evidently hadn't been properly briefed on coziness, haul off and verbally whack everyone in sight. On such occasions, Johnny and Joey and Merv manage to look either offended or mystified, and viewers at home probably purse their lips and tsk a tsk or two.

Barbra Streisand is not cozy, but then again neither was Fannie Brice, whom Streisand so brilliantly portrays in the film version of the musical *Funny Girl*. From Streisand's first appearance on Columbia's just-released original-soundtrack recording, brimming with brazen ego and fierce drive as she slams across *I'm the Greatest Star*, the listener is aware that he is hearing not only a fine singing actress, but a genuine STAR. Not a star simply because her name is above the title, but a star because she is in every sense larger than life, a star who can summon from her listeners a heightened reaction to her own emotions. There is more to it than this, of course: a razor-sharp portrayal of the young Brice with her steel-trap comedy timing; the broadly exaggerated Jewish jokes; the fever of great ambition; and the sadness and desperation of a young girl who knows she will always have to use her talent rather than her looks to gain any notice from the world. In the bravura *Don't Rain on My Parade*, Streisand is literally breathtaking. Her singing of the last "parade" in the song is punctuated by a great gulping shudder of exaltation that rivals any great actress' climactic speech in a Greek tragedy. It is a moment of true theatrical greatness that makes the heart beat faster and the stomach flutter.



COLUMBIA RECORDS

BARBRA STREISAND
Larger than life

The movie contains a new addition to the original score—Billy Rose's *I'd Rather Be Blue*. It is purest corn, but Streisand is able to mock it and at the same time sing the hell out of it without ever lapsing into camp. This is not true of *His Love Makes Me Beautiful*, however: she comes close to knockabout parody while careening about in a song about a pregnant bride. *Sadie, Sadie*, a description of the ideal life of a Jewish wife, is, on the other hand, hilarious. And in *You Are Woman, I Am Man*, singing with Omar Sharif (who sounds like a Muslim Dennis Day), she is superb—most especially when she gives a Mae-Western chortle of pleasure and surprise on discovering that *pâté* is actually "a little chopped liver."

Funny Girl, in sum, is your latest and best opportunity to hear a great star in a great role. And if you ever get strapped for a definition of "star quality," just play the final track here, *My Man*. Streisand may not be cozy, but she is assuredly one of the greats in a great tradition.

Peter Reilly

FUNNY GIRL (Jule Styne-Bob Merrill). Original-soundtrack recording. Barbra Streisand, Omar Sharif, others (vocals): orchestra, Walter Scharf cond. COLUMBIA © BOS 3220 \$6.79.



THE JEFFERSON AIRPLANE: Jorma Kaukonen, Paul Kantner, Spencer Dryden, Grace Slick, Jack Casady, Marty Balin

JEFFERSON AIRPLANE: THE SOLIDEST ROCK

RCA's new "Crown of Creation" is the result of daring exploration of a challenging idiom

THE Jefferson Airplane is very likely the best rock group in the country. I specify "rock" in order to distinguish it from the groups that are oriented toward jazz or rhythm and blues. For example, the Mothers of Invention, Paul Butterfield's Blues Band, Blood Sweat and Tears, and the Electric Flag (when it was still together) are groups of equally fine quality, but their points of view are determined by elements which are not strictly in the area of pop/rock. The Airplane, on the other hand, is a top rock group precisely because its point of view is always toward rock, and because its members understand and are technically adept in the use of the homogeneous mixture of elements that define the music.

"Crown of Creation," the group's latest RCA disc, can be considered a good example of those elements. It includes pieces that are folk-influenced; it includes satirical, almost Brechtian melodies; it includes long, stretched-out, single-chord improvisations that are filled with electronic distortion effects; it even includes a section of improvised electronic sounds. Good humor and acerbic wit abound, the instrumental work is flawless, and the vocals are generally in tune and often interestingly harmonized.

In Grace Slick, the Airplane has one of the two reigning queens of rock (the other, obviously, is Janis Joplin). Miss Slick has been superb on virtually everything I've heard; she continues at her finest here, singing with a cool, pointed sound that suggests a controlled but intense musical passion. Her own song, *Triad*, is a classic example of the way in which popular tunes can mix camp with reality, eroticism with practicality.

What I am suggesting is that the Airplane can do just about what it wants to do, unlike those rock groups whose technical and artistic limitations force a style upon them. Equally important, it does not attempt to play jazz and is little influenced by rhythm and blues, preferring to find its own unique musical identity.

An earlier Airplane recording—"After Bathing at Baxter's"—was criticized for its abstractness, and the suggestion was made that the group had been reading too many of its press notices. I didn't agree. It seemed to me that the recording represented the kind of work that all artists must sometimes do—experimentation for its own sake, seeking rather than fulfilling. The seeds of many of those ideas have come to fruition in "Crown of Creation."
Don Heckman

JEFFERSON AIRPLANE: *Crown of Creation*. Jefferson Airplane (vocals and instrumentals). *If You Feel*; *Crown of Creation*; *Ice Cream Phoenix*; *Greasy Heart*; *Lather*; *In Time*; *Triad*; *Star Track*; *Share a Little Joke*; *Chushingura*; *House at Pooneil Corners*. RCA © LSP 4058 \$4.79.



CLASSICAL

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

RECORDING OF SPECIAL MERIT

BACH: *Eighteen Chorale Preludes of Diverse Kinds (BWV 651-68)*. Anton Heiller (organ). CARDINAL Ⓢ VCS 10039/40 two discs \$3.50 each.

Performance: **First-class**
Recording: **Excellent**
Stereo Quality: **Fine**

This set of chorale preludes, which dates from the last years of Bach's lifetime, has never been as popular as some of the other collections—the Schübler chorales or the *Orgelbüchlein*, for instance. Yet the eighteen preludes, quite a number of them different settings of the same chorale (*Nun komm, der Heiden Heiland*, for example, has three), are the most sophisticated expression of Bach's powers as an arranger of chorales. They are to the chorale, as has been pointed out by commentators, what *Art of the Fugue* is to fugue. Anton Heiller, playing an unidentified organ which is probably the same fine Metzler instrument in Netsal, Switzerland, that he used in his *Orgelbüchlein* recording, plays these mighty chorale settings in splendid fashion. The power and majesty of such a chorale as *Komm, heiliger Geist*, as well as the simple expression of faith in such a chorale as the famous final one, *Vor deinen Thron tret ich hiermit*, are beautifully delineated in these performances. The full-bodied organ reproduction is extremely impressive, although the opening grooves of the second disc came dangerously close to overloading.

I. K.

BACH: *Four Suites for Orchestra* (see Best of the Month, page 90)

RECORDING OF SPECIAL MERIT

BEETHOVEN: *Piano Concertos: No. 1, in C Major, Op. 15; No. 2, in B-flat, Op. 19; No. 3, in C Minor, Op. 37; No. 4, in G Major, Op. 58; No. 5, in E-flat, Op. 73 ("Emperor")*. Emil Gilels (piano); Cleveland Orchestra, George Szell cond. *Thirty-two Variations in C Minor (G. 191); Twelve Variations in A Major on a Russian Theme from Wranitzky's "Das Waldmädchen" (G. 182); Six Variations in D Major on a Turkish March from "The Ruins of Athens," Op. 76*. Emil Gilels

Explanation of symbols:

- Ⓢ = stereophonic recording
- Ⓜ = monophonic recording
- * = mono or stereo version not received for review

(piano). ANGEL Ⓢ SE 3731 five discs \$23.16.

Performance: **Exceptional**
Recording: **Excellent**
Stereo Quality: **First-rate**

For an artist contracted to one record company to appear under the aegis of another is, if not exactly common, at least an occasional practice. For an entire orchestra to record for another label is a downright rarity. In this case, it seems Angel, who had Emil Gilels under contract to record the five Beethoven concertos again (his previous version

is not a particularly hard-hitting view of the Beethoven concertos; there is, of course, great strength, but also considerable geniality, a relaxed attitude that involves anything but the metronomic approach. There is as well an excellent stylistic distinction made between the more Mozartean qualities of the two earlier concertos, the transitional style of the C Minor Concerto, and the maturity of the final two works.

There are many fine recordings of the concertos, and there are many different approaches to the scores, some of which may conceivably be closer to an ideal Beethoven style than Gilels'. Some pianists, for instance, may take a more intellectual attitude, others will better plumb the spiritual depths still others may evoke more humor in the finale of the B-flat Concerto. No one, however, brings more of the joy of playing the piano to this music. Gilels' performances have an utter naturalness about them. The playing sounds completely spontaneous and his total technical mastery (the extraordinary dynamic gradations, for example) is a pleasure just for itself. I don't mean to imply that his ability to interpret Beethoven is a whit inferior to other keyboard giants of our time, only that I myself was so constantly struck by the beautiful sounds the man was making. The sounds of the orchestra, too, are gorgeous, and the blend between soloist and ensemble is impeccable. All the nuances of orchestra and piano are captured to absolute perfection.

Many recordings of the five concertos are spaced across as many discs, although they can be squeezed onto four. Here, there are a leisurely five, but there are three fillers, which are an intelligent and welcome bonus. Gilels plays the three sets of variations sensationally, notably the familiar C Minor group. As in the concertos, this is piano playing of the highest order.

I. K.

BEETHOVEN: *Sonata No. 32, in C Minor, Op. 111; Bagatelles, Op. 126*. Jacob Lateiner (piano). RCA Ⓢ LSC 3016 \$5.79.

Performance: **Reticent**
Recording: **Good**
Stereo Quality: **Okay**

Lateiner tries for a very ethereal Op. 111 and doesn't quite bring it off. Some of this is really unconventional—for example, the slow, delicate treatment of the second variation of the second movement. One sees the logic. There are, in fact, a number of places in the second movement that are so wispy and wan that one fears that the music will disappear entirely into some Transcendental Altogether. Again one sees the idea, one grasps the intention. That is not to say one is



ANGEL RECORDS

GEORGE SZELL AND EMIL GILELS
Mastery of sound and style in The Five

of them dates back quite a few years and involved several conductors), decided to attempt the ostensibly impossible: the pianist had expressed the desire to record the set with George Szell and the Cleveland Orchestra, but that orchestra was under exclusive contract to Columbia.

Fortunately for record buyers, whatever difficulties there may have been due to legal tangles and union involvement as well as the Ministry of Culture in Moscow (Gilels, a Soviet artist, was permitted to come here only for the recording sessions and not concerts), or just plain intercompany rivalry, were successfully overcome. So much for the unusual circumstances of this recording, but what of the artistic merits?

The first thing that is apparent in listening to these discs is the unanimity of soloist and conductor. Szell very obviously enjoys working with Gilels and vice versa. Theirs

Stereo Review Record and Tape Service



Have you been having a little difficulty obtaining some of the records and tapes reviewed in this issue? STEREO REVIEW Record and Tape Service to the rescue! Not a record club—no discounts, no special deals. We're here simply as a service to those of our faithful music-loving readers who are about to give up the search for "hard-to-get" records and tapes. If you want help in your musical dilemma, all you need do is complete the coupon below and mail it in with your remittance. We'll

see to it that your records and tapes are mailed to you promptly, well packed and fully guaranteed against damage or defects.

And if you've been having a hard time finding some favorite recording *not* reviewed in this issue, we'll do our level best to find it for you also. Simply fill in as much information as you have available (title, manufacturer, record number) on the coupon below and we'll do the rest. If you're not sure of the price, we will be happy to mail your order C.O.D.

STEREO REVIEW RECORD & TAPE SERVICE • DEPT. SD
ONE PARK AVENUE • NEW YORK, NEW YORK 10016

Please send the records and/or tapes requested below. I understand you will pay shipping and handling charges and that all records and tapes are fully guaranteed against damage or defects.

- Check or Money Order for \$_____ is enclosed.
 C.O.D. (Within the continental limits of the United States only).

For Air Mail shipments in the United States only, add \$.75 per record ordered. For Air Mail shipments to foreign countries add \$3.50 for the first record ordered, plus \$1.00 extra for each additional record.

PAGE NO. OF REVIEW	RECORD OR TAPE TITLE	RECORD (TAPE) NUMBER (SEE REVIEW)	MANUFACTURER	PRICE (SEE REVIEW)
(New York State residents add local sales tax)				
Total				

Name (please print).....
 Address.....1268
 City.....State.....Zip.....

moved; frankly, it doesn't work. I could give a great many reasons for this, but let it suffice to say that the intended effect of detached sublimity often emerges in the recording medium as sublime indifference—not the same thing!

The six superb *Bagatelles*, Op. 126, contain the quintessence of late Beethoven in the clearest, most condensed form. Lateiner's intentional simplicity works much better in them, although even here it seems to me self-conscious at times. Good sound. E. S.

RECORDING OF SPECIAL MERIT

BERLIOZ: *Le Corsaire Overture*, Op. 21; *Symphonie fantastique*, Op. 14. L'Orchestre de la Suisse Romande, Ernest Ansermet cond. LONDON © CSA 2101 two discs \$5.79 (includes bonus disc featuring Ansermet rehearsing the *Symphonie fantastique* in French with English translation).

Performance: **Stately, grand but lucid**
 Recording: **High quality**
 Stereo Quality: **Excellent**

Since both of these records go for the price of one, I'll not dwell excessively on my distaste for the odd and largely pointless practice of coupling, say, a performance by Glenn Gould to an interview with him. Even though London has here provided English translations of Ansermet's rehearsal suggestions and instructions, and though they may supply interesting insights (for some) into a conductor's working methods, I am left with the feeling that the strengths of the ensuing straight performances are somewhat lessened by the insistence on the cult of personality that results from such gimmickry.

Moreover, it seems especially unsuited to Ansermet, whose overall style is characterized by sophistication, subtlety, and understatement. Berlioz—let me concede his enormous gifts before anyone rushes to a typewriter to suggest to the editor that I've denied them—is not a composer whose music I am much drawn to. But Ansermet brings a fine sweep to the *Le Corsaire Overture* and, even more compellingly, adds a fresh, sparkling-dry touch to the symphony at no sacrifice to its widely recognized orchestral brilliance, power, and dramatic gesture. Compare Munch with Ansermet on the matter; you will see my point.

In any case, you'll probably find yourself listening to the rehearsal record only once or twice; after that, you can forget it and concentrate on an approach to Berlioz that is brave and original. The recorded sound and stereo treatment are all but faultless. W. F.

RECORDING OF SPECIAL MERIT

BERLIOZ: *Symphonie fantastique*, Op. 14; *Lélio (The Return to Life)*, Op. 14b. Jean-Louis Barrault (narrator); John Mitchinson (tenor); John Shirley-Quirk (baritone); London Symphony Orchestra Chorus, London Symphony Orchestra, Pierre Boulez cond. CBS © 32 B 10010 \$7.79.

Performance: **Original and striking**
 Recording: **Superb**
 Stereo Quality: **Excellent**

For some reason or other, whenever Pierre Boulez conducts on records I find myself concentrating more on what the conductor *does* with the music involved than on the music
 (Continued on page 116)

Autumn brilliance

Red Seal albums with colors more dazzling than the fall foliage.

"Così fan tutte,"

Mozart's enchanting opera, sparkles with humor and wit. Performances and sound are positively stunning. The cast: Leontyne Price, Tatiana Troyanos, Judith Raskin, Sherrill Milnes, George Shirley, and Ezio Flagello, with the New Philharmonia Orchestra under Erich Leinsdorf. A turntable event.



RCA



Young, dynamic **Seiji Ozawa** spurs the Chicago Symphony Orchestra to great heights in this recording of Stravinsky's "The Rite of Spring." Rarely has an orchestra bitten into this jagged, modern score with such thrust and power. A listening experience.



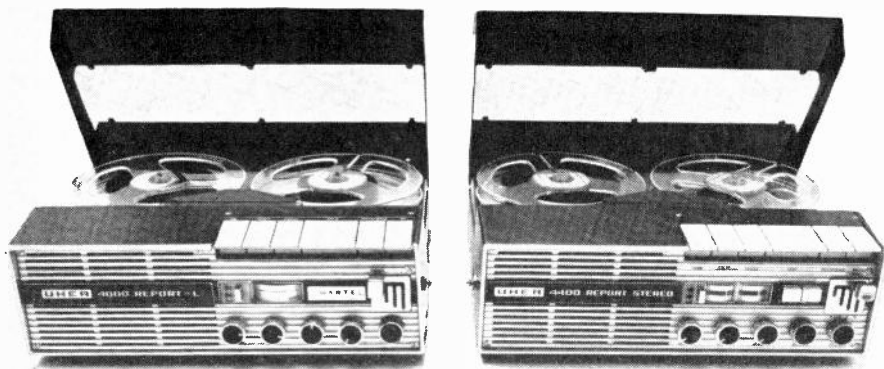
Peter Nero, pianist, and **Arthur Fiedler**, conductor of the Boston Pops Orchestra, have joined forces to produce a shimmering, richly sonorous performance of Gershwin's "Concerto in F." Sharing the exciting LP is Nero's own "Fantasy and Improvisations (Blue Fantasy)," a melodic and rhythmic workout for jazz trio and orchestra that has drawn raves wherever the talented composer/soloist has performed it.*

* Available on RCA Stereo 8 Cartridge Tape

The **Heifetz-Piatigorsky Concerts** continue with Mozart's Quintette in C, K. 515, William Primrose, first viola, and Mendelssohn's Piano Trio No. 2 in C Minor with Leonard Pennario. This is the 10th distinguished recording in the historic series created by two masters of our generation.



Why would anyone want to buy the Uher 4000-L when they can have the same thing in stereo?



That's almost the same thing as saying why would you want gold when you can have platinum. You see, the Uher 4000-L represents the top of the class. Weighing less than 7 lbs., this fully transistorized portable tape recorder has become the first choice of explorers, naturalists, reporters and radio and T.V. commentators. Its four operating speeds, three digit index counter with reset, piano key styled controls, calibrated VU meter and precise housing, fully tropicalized to withstand extreme temperatures while functioning perfectly, has established it as the finest of all portable tape recorders in the world.

The Uher 4400 contains every one of the great features of the 4000-L... in stereo. Therefore its reproductive capabilities are limitless. By hooking it up in the home to a component system, it will provide you with magnificent stereo or monaural record and playback. Outside the home the 4400 converts instantly to a battery operated portable recorder once again providing all the vast features of the 4000-L... in stereo.

Either way, Uher is offering you the finest. Visit any one of our franchised dealers or write for complete literature. Price for basic unit only: 4000-L \$310.—4400 stereo \$450.

Uher by Martel

Monaural or Stereo. The distinction is up to you.

Martel Electronics Inc., Sole U.S. Importers, 2339 S. Cotner Ave., L.A., Calif. 90064; New York. Chicago.

CIRCLE NO. 55 ON READER SERVICE CARD

itself. Perhaps his originality of conception is not too surprising in a work like Stravinsky's *Sacre*; but turning him loose on Berlioz and, to a remarkable degree, letting him make a new (or do I mean honest?) man of the French Romantic takes some doing for this grumpy listener.

What Boulez's purpose was in choosing to record *Lélio, ou le Retour à la Vie* (the piece is an unsuccessful pendant to the *Symphonie fantastique*, and was correctly discarded by its composer in this context), I wouldn't pretend to know. He's undoubtedly trying to make *some* kind of subtle point, but this doesn't change the fact that he is attacking an essentially unrealized, sentimental, and melodramatic musical excerpt. But—and why should one pretend to be surprised anymore?—Boulez treats the material with such lucidity, taste, and musicianship, and his approach is so absorbingly contemporary, that we all but forget the failings of the music.

So far as the Symphony proper goes, Boulez gets a steely glitter and polished brilliance of orchestral sound that I humbly concede never to have heard from any other conductor or orchestra. There is also a firmness of formal discipline that makes the piece "come off" as I have rarely, if ever, heard it. It may not be your particular view of the work, but for probity, clarity, and (loath as I am to yield the word to a performer) *originality* of approach to a repertoire standard, you'll find it difficult to ignore.

The recorded sound is cracklingly alive and brilliant, and the stereo treatment is unusually thoughtful and "musical." W. F.

BLOCH: *Violin Concerto; Suite Hebraïque*. Hyman Bress (violin); Prague Symphony Orchestra, Jindřich Rohan cond. CROSSROADS © 22 16 0212 \$2.49.

Performance: **Slightly heavy**
Recording: **Good**
Stereo Quality: **Good**

Ernest Bloch, accepted as a creative figure in twentieth-century music, is something of a case. His mastery is acknowledged by more or less common consent. The urgency of communicative need is almost discomfiting in the best of his work, and his musical gifts were undeniable. Yet his music—*Schelomo* excepted—has fallen somewhat by the wayside.

Listening to the two works Crossroads has coupled, I would judge that the music is probably the victim of its unrelenting lyrical intensity—it somehow asks too much of us—as well as a somewhat *demodé* nationalism (Hebraic) in an era when nationalism is regarded as a mildly dirty word. Still, if I may venture out on a limb, a work as solidly crafted, genuinely "inspired," and as gratefully idiomatic as the Violin Concerto will eventually, I believe, all but certainly come into its own. I, at least, cannot ignore the wonderful sensitivity of the slow movement of the piece.

In certain of his works, Bloch goes too consciously ethnic in his source material, and *Suite Hebraïque* is one of them. Here the music seems not only dated in spots, but—to be honest—somehow corny. The piece is listenable, it has lovely moments, but I'm put off a little by its overstatement.

In general, the performances are a little over-weighted rhythmically in the orchestra, but Bress has the right articulation—perhaps

(Continued on page 118)

We've made the getting a little better and the giving a little easier.


Columbia's special gift sets. Two-, three- and (in the case of the Sibelius symphonies) five-record sets. The giving is easy because the prices are much less than you'd expect to pay were you to purchase these records singly. The getting is better because these are the best recordings of these favorites at any price.

The Sound of Genius on Columbia Records 

Our Gift Catalog

3 RECORD SET

Bernstein Conducts For Young People
All-Time Children's Favorites
New York Philharmonic



Peter and the Wolf, The Nutcracker Suite
The Carnival of the Animals, Danse Macabre
The Young Person's Guide to the Orchestra
The Sorcerer's Apprentice
Night on Bald Mountain
Till Eulenspiegel's Merry Pranks
Narrated by Leonard Bernstein

D3S 785 (A specially priced 3-record set)
"Peter and the Wolf," "The Young Person's Guide to the Orchestra" and many more. All presented to delight any age group.

BERNSTEIN/ORMANDY/STOKOWSKI

3 RECORD SET
NEW YORK PHILHARMONIC
PHILADELPHIA ORCHESTRA
AMERICAN SYMPHONY ORCHESTRA

THE FOUR SYMPHONIES OF CHARLES IVES

D3S 783 (A specially priced 3-record set)
Four "American Original" symphonic masterpieces. Superb performances by Bernstein, Ormandy and Stokowski.

A 2-RECORD SET
SPECIAL LOW PRICE

SERKIN PLAYS BEETHOVEN FAVORITES
NEW YORK PHILHARMONIC
BERNSTEIN
EMPEROR CONCERTO
PATHETIQUE, APPASSIONATA, MOONLIGHT SONATAS



M2X 788 (A specially priced 2-record set)
Four of Beethoven's most famous keyboard works, played by an acknowledged master.

3 RECORD SET

The Blue Danube
The World's Greatest Waltzes Played by the World's Greatest Orchestra
Philadelphia Orchestra
Eugene Ormandy

Emperor Waltz / Tales From the Vienna Woods
Skaters' Waltz / Waltz of the Flowers
Sleeping Beauty Waltz
and more



D3S 789 (A specially priced 3-record set)
Popular waltzes by Strauss, Tchaikovsky, Waldteufel. Played by the luxurious Philadelphia Orchestra.

5 RECORD SET

SIBELIUS THE SEVEN SYMPHONIES
LEONARD BERNSTEIN
NEW YORK PHILHARMONIC

M5S 784 (A 5-record set)
Bernstein puts his signature on this first complete album of Sibelius' symphonies by a major orchestra.

CONCERTGEBOUW 80th ANNIVERSARY ALBUM

The 80th Anniversary of the Concertgebouw Orchestra of Amsterdam . . . Four great conductors . . . Mengelberg, Van Beinum, Jochum, and Haitink. The Hall (Concertgebouw) was built in April 1888, and the first

performance by the Orchestra was Nov. 3, 1888. *The Mengelberg recording of the Schubert 9th Symphony* is a collectors' item . . . a historic, documentary recording.

Schubert: Symphony No. 9—
Mengelberg, conductor •
Brahms: Symphony No. 4—
Van Beinum, conductor •
Mozart: Symphonies Nos. 35 & 41—Jochum, conductor •
Bruckner: Symphony No. 4—
Haitink, conductor.
Concertgebouw Orchestra of Amsterdam. SPS 4-905



BONUS RECORD-
4 record set sells for the price of 3



A Product of Mercury Record Productions, Inc.
35 East Wacker Drive • Chicago, Illinois 60601 • A CONELCO Corporation
CIRCLE NO. 64 ON READER SERVICE CARD

THE EAR OPENER

new GRUNDIG cassette tape recorder breaks the sound barrier!



\$99.95
Sugg. retail.



GRUNDIG ELECTRONIC SALES, INC. 355 Lexington Avenue, New York, N.Y. 10017
4225 W. Jefferson Blvd., Los Angeles, Cal. 90016 • In Canada: Perfect Mfg. & Supplies Corp., P.Q.
CIRCLE NO. 37 ON READER SERVICE CARD

You never heard a richer sound from an instant-loading portable. You never saw a handier way to tape-it-yourself or take along your favorite pre-recorded music. C-200 records live, from radio or phono, with easy one-knob control. Comes with high-performance remote-control microphone, stand, clip and cassette-cartridge. Also available with FM radio integrated; C201-FM. Listen at your dealer's. *With Grundig, hearing is believing.*

"throb" is a more accurately descriptive word—for the solo violin in the Concerto. The release is a good budget item for those who fancy the composer. W. F.

BOCCHERINI: *Quartet for Guitar and Strings; Introduction and Fandango for Guitar and Harpsichord* (see HAYDN)

BRUBECK, D.: *The Light in the Wilderness.* William Justus (baritone); Dave Brubeck (piano); Gerre Hancock (organ); Miami University A Cappella Singers and Cincinnati Symphony Orchestra, Erich Kunzel cond. DECCA © DXSA 7202 two discs \$11.58.

Performance: Okay
Recording: Okay
Stereo Quality: Good

Dave Brubeck disbanded his quartet at the end of 1967, apparently with the intention of devoting himself largely to composition. This large-scale work—it bears the subtitle "An Oratorio for Today"—is the first result: the Sermon on the Mount in a big-band arrangement! The composed parts sound like a program of the Harvard Glee Club twenty years ago—an anthem or two by Randall Thompson, a couple of pieces by some minor chormaster who once studied with a pupil of Nadia Boulanger, a light-hearted Milhaud piece, and a group of novelty numbers for entertainment relief. These are interspersed with semi-composed and improvised jazz . . . well, sort-of jazz. The use of pop and jazz elements, the odd mixtures of styles and the almost programmed naïveté are not displeasing *per se*, but the total lack of any big form, dramatic or otherwise, and the commercial hard-sell, big-band "arranger's" sound most certainly are. I do not question the sincerity of Mr. Brubeck's religious and musical intentions but, as is well known, good intentions do not always lead in an upward direction. Aesthetically speaking, this is for me a kind of split-level salvation—and to extend the metaphor, a Cape Cod Colonial with Danish-modern furniture, Hollywood kitchen and sporty rumpus room. You ought to be able to catch a glimpse of nature and the starry heavens out the picture window, but all you really see are suburban back yards.

The performance seems lacking in dynamic variation, but perhaps that is the nature of the piece. The work was recorded—in a very decent manner—shortly after the premiere, and since Brubeck has able collaborators, the performance must be regarded as faithful to the composer's intentions. E. S.

CHAUSSON: *Chanson Perpetuelle* (see RAVEL)

RECORDING OF SPECIAL MERIT

CHOPIN: *Piano Concerto No. 1, in E Minor, Op. 11.* **LISZT:** *Piano Concerto No. 1, in E-flat Major.* Martha Argerich (piano); The London Symphony Orchestra, Claudio Abbado cond. DEUTSCHE GRAMMOPHON © 139383 \$5.79.

Performance: Impressive
Recording: Excellent
Stereo Quality: Fine

This is the fourth disc appearance of the extraordinarily talented South American-born Martha Argerich. Her earliest disc was a
(Continued on page 126)

CIRCLE NO. 88 ON READER SERVICE CARD →



**If you plan to spend less than \$74.50 for an automatic turntable,
you're reading the wrong magazine.**

Most of the people who read this magazine know that you can't get high fidelity sound from a cheap record changer. Or a high degree of enjoyment. Or, for that matter, the peace of mind that comes with knowing that your records are being handled with precision and care.

If you spend less than \$74.50 (the price of the Dual 1212) you won't get a changer that will track a high-compliance cartridge at one gram, flawlessly.

Or compensate precisely for tonearm skating at low stylus forces.

Cheaply made record changers tend to be plagued by audible rumble, wow and flutter. Any regular reader of this magazine knows that. (Rumble, wow and flutter of the Dual 1212 easily surpass NAB standards for broadcast turntables.)

And no cheap changer includes a feathertouch cueing mechanism that gently lowers the arm anywhere on

the record. (A feature of every Dual.)

Or a variable-speed pitch control that lets you "tune" any record over a half-tone range. (Another feature of all Duals.)

So if you want a high fidelity record changer, and you're willing to spend a few extra dollars to get one, you've just read the right ad.

United Audio Products, Inc.,
535 Madison Ave.,
New York, N.Y. 10022.

Dual

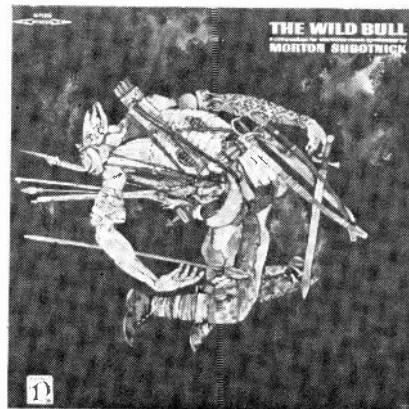
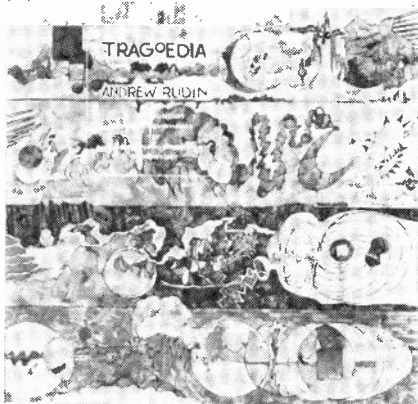
ELECTRONICS PLUS PEOPLE EQUAL NEW MUSIC ON NONESUCH

MORTON SUBOTNICK
Silver Apples of
the Moon
for electronic music
synthesizer
a Nonesuch Records
commission
H-71174



KENNETH GABURO
Music for Voices,
Instruments &
Electronic Sounds
New Music Choral
Ensemble & Members of
University of Illinois
Chamber Players
Kenneth Gaburo, cond.
H-71199

ANDREW RUDIN
Tragoedia
a composition
in 4 movements
for electronic music
synthesizer
a Nonesuch Records
commission
H-71198



MORTON SUBOTNICK
The Wild Bull
for electronic music
synthesizer
a Nonesuch Records
commission
H-71208

Suggested list price \$2.50/For complete catalogue, write



NONESUCH RECORDS 1855 Broadway, New York, N.Y. 10023

CIRCLE NO. 33 ON READER SERVICE CARD

Why 100 Pipers?

When a Scotsman tastes a fine, fine Scotch—the liquid of legend, smooth and gentle—he is said to hear the skirl of 100 pipers.

When you sip our Scotch, listen for them. Some of us, we must admit, don't hear pipers. Some hear lutes and harps. Some hear rock-and-roll. And some even hear the wedding march from Lohengrin.



Seagram wouldn't settle for less.

Every drop bottled in Scotland at 86 Proof. Blended Scotch Whisky. Imported by Seagram Distillers Co., N.Y.C.

FOR THE MAN WHO



WANTS EVERYTHING.

Everything he could want in a camera is right here... in these, our very best Kodak Instamatic® cameras.

Over there on the left our most automatic camera, the Instamatic 814. This camera does practically everything automatically. Just drop in the film cartridge. The 814 adjusts automatically to the speed of the film. It automatically computes the proper exposure. Warns when to use a flashcube. Automatically advances both film and flashcube after each shot. With precision f/2.8 four-element Ektar lens, it's less than \$140.

If he leans toward movies, there's the Kodak Instamatic M9 movie camera with 5 to 1 power zoom. Just drop in the super 8 film cartridge and the M9 is raring to go. No winding—it's battery powered. Power zoom from 9.5mm wide-angle to 45mm telephoto. It has four shooting speeds from slow to fast motion to pace the action. Reflex through-the-lens viewing with big sports-type viewfinder. And a through-the-lens CdS automatic

exposure control. With super-sharp focusing f/1.8 lens, it's less than \$230.

If he goes for single-lens reflex cameras, give him the brand-new Kodak Instamatic reflex camera. It gives the ultimate in convenience... drop-in loading, no rewinding, flashcube, simplified settings... the ultimate in picture-taking control with through-

the-lens viewing and focusing and interchangeable lenses... and fully automatic exposure over a tremendous range—from 1/500 to 20 seconds. Lets him shoot superbly realistic color even under extremely low light conditions. With f/2.8 lens, less than \$200; with f/1.9 lens, less than \$250.

More? A fine projector below?



The Kodak Carousel 850 projector keeps each slide in focus automatically. It's jam-proof. As dependable as gravity. Has both remote and automatic slide changing. Less than \$180.

He can show both super 8 and regular 8mm with the Kodak Instamatic M95 movie projector—and at normal, fast, or slow-motion speeds, forward or reverse, and "stills." Automatic threading. From less than \$200.

FINE CAMERAS AND PROJECTORS FROM KODAK.

Prices subject to change without notice.

Scotch for people who know the difference.



We make Scotch for
the hard-to-please.
A Scotch with
a difference.
"Black & White."
Smooth. Light. The one
that sets the standards
for all other Scotches.
Tonight.
"Black & White!"



"Black & White" Scotch.

Special Holiday Value:
Free reel of pre-recorded carols
plus 5 reels of Audiotape

also available
 in cassette form



After all, it's Christmas. We feel merry. So we tucked in an added surprise with 5 blank reels of our Audiotape. A free reel we call "Let's Celebrate Christmas." It's a half hour of Christmas songs to warm friends' ears... pre-recorded in 4-track stereo. Familiar folk songs of Christmas that ring and sing and ringaling through the years. Favorite singers, choruses and orchestras celebrate like this:

- The Hollywood Pops Orchestra plays:
 For Unto Us A Child Is Born
 2 Christmas Medleys
- Al Martino sings:
 O Holy Night
 O Come All Ye Faithful

The Lettermen sing:
 What Child is This
 Silent Night

The Voices of Christmas sing:
 The First Noel
 The Holly & The Ivy
 I Heard The Bells On
 Christmas Day

The Roger Wagner Chorale sings:
 We Three Kings
 Good King Wenceslaus

Produced by the Creative Products
 division of Capitol Records, Inc.

Give it in Audiotape.
 "Let's Celebrate Christmas" is packaged with Audiotape type 1861: 1800' of 1-mil Mylar. When happy recipients tell you how clear, faithful,

alive the sound is, tell them it's the tape. Audiotape is used by major studio and radio stations in the country. Price: The beautiful gift package with 5 blank reels and the pre-recorded reel: only \$19.95.

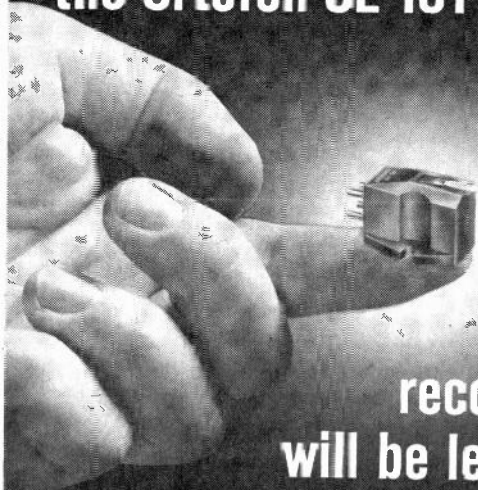
Give it in an Audiopak[®]
 For those friends who have a cassette player. It's like giving them their own personal Carolers. They can take this Celebration of Carols to parties, to school, to the office. Spread the Christmas cheer around. 5 blank 60 minute AC-60 Audiopak Cassettes and the pre-recorded cassette are handsomely gift boxed, all for \$8.95.

Give it in bits and pieces

Make a regular Santa Claus of yourself. One gift—it can be two. Or three. Or four. Or five. Or six. Or you can keep the carols for yourself and give the tape to friends. Or the other way around. Divide it up any way you like. Celebrate. See your Audiotape dealer today or write Audio Devices, Inc., Dept. S, 235 East 42nd Street, New York City, N.Y. 10017. A subsidiary of Capitol Industries, Inc.

audiotape
 SOUND TAPE
audiopak
 CASSETTES & CARTRIDGES

You can live without the Ortofon SL-15T stereo cartridge



but your
record reproduction
will be less than perfect.

The Ortofon SL-15T breathes brilliance into every playing of every record. With a stylus pressure of $\frac{3}{4}$ to $1\frac{1}{2}$ grams, channel separation of 20-30 dB, a frequency response of 10 to 40,000 Hz, and an equivalent mass at stylus point of 0.9 mg, the SL-15T will capture every sound of the finest recordings.

There's a bonus factor when you use the SL-15T cartridge. Because of its ultra light weight, it can double or triple the lifetime of your records. The SL-15T uses a polished elliptical shaped diamond stylus made from select prime diamonds and has the exclusive "Protecto-Skate" guide which guards against stylus damage. The SL-15T with external transformers; \$75.00.

(Also available, the SL-15T Stereo cartridge with high impedance transformers built into the cartridge casing — \$85.00).

For the FREE Record Cookbook and demonstration, see your hi-fi dealer, or write ELPA MARKETING INDUSTRIES, INC. NEW HYDE PARK, N.Y. 10019

CIRCLE NO. 34 ON READER SERVICE CARD

Life's too short to settle for anything less than the camera you really want.



From Leica,
the most foolproof, versatile,
precise single-lens-reflex camera ever made.
Go ahead. You only live once.

Leicaflex SL

E. Leitz, Inc. 368 Park Avenue South, N.Y., N.Y. 10016

CIRCLE NO. 51 ON READER SERVICE CARD

mixed recital, whereas the two most recent albums were, respectively, a Chopin group (variable in quality but a powerhouse of drive at its best moments), and the Prokofiev Third and Ravel G Major Piano Concertos (exceedingly brilliantly and sensitively played). Were you to hear any of these four discs without being told who was performing it, it would be difficult indeed to guess the artist were female, so masculine is the approach. This is not criticism, only a subjective description of the energetic, technically dazzling, and effortless manner of her playing. The Chopin-Liszt combination here certainly eschews the lady-like, but, on the other hand, there is no lack of poetic sensibility. Miss Argerich's conception of both concertos, completely at one, incidentally, with her conductor's, involves elements of powerful rhetoric and delicate lyricism. Unlike many a present-day pianist, she has considerable variety of touch beyond steely-fingered brilliance; she also does not seem to be afraid of a variety of tempos in the same movement, depending on the mood of the music (this is particularly noticeable in the first movement of the Chopin). There are many marvelous moments in this recording: the pearly-fingered poetry of the Chopin slow movement, the glistening virtuosity of the Chopin finale, the electrifying opening octaves in the Liszt. Miss Argerich is very obviously a temperamental performer; not everything she does here is absolutely convincing, but the performances are very alive and exciting, without any feeling of calculated effect or pseudo-Romanticism. The interpretations may not necessarily displace my other favorites in these concertos (Lipatti or Rubinstein in the Chopin; Brendel, Vásáry, or Richter in the Liszt), but I know that I will be returning to this disc frequently. Claudio Abbado is extremely skillful in his sensitively gauged accompaniments, the London Symphony plays with considerably more involvement than one usually hears in the accompaniments to these works, and the recording is clean and sharply etched. I. K.

RECORDING OF SPECIAL MERIT

COUPERIN, F.: *Le Parnasse, ou L'Apothéose de Corelli; Apothéose de Lully*. Samuel Baron (flute); Isidore Cohen (violin); Ronald Roseman (oboe); Charles McCracken (cello); Sylvia Marlowe cond. & harpsichord. *La Létiville; La Julliet; Musée de Choisi; Musée de Taverni*. Sylvia Marlowe and Kenneth Cooper (two harpsichords). DECCA © DL 710159 \$5.79.

Performance: First-rate

Recording: Excellent

Stereo Quality: Very fine

"The Apotheosis of Corelli" (which Sylvia Marlowe has recorded once before) is a programmatic mythological account of Corelli's ascent to Parnassus. The Lully "Apotheosis" is roughly the same kind of chamber piece, but Couperin takes the situation of Lully, the Frenchman, meeting Corelli, the Italian, on Mt. Parnassus as the occasion for mixing the two main musical styles of that time—the simpler, singing Italian style and the more sophisticated, rhythmically intricate manner of the French. This involves considerable difficulties for the performer of our own day, who has to know when and where to apply *notes inégales* (i.e., in Corelli no, in
(Continued on page 128)

CIRCLE NO. 78 ON READER SERVICE CARD →

It's good for your system.

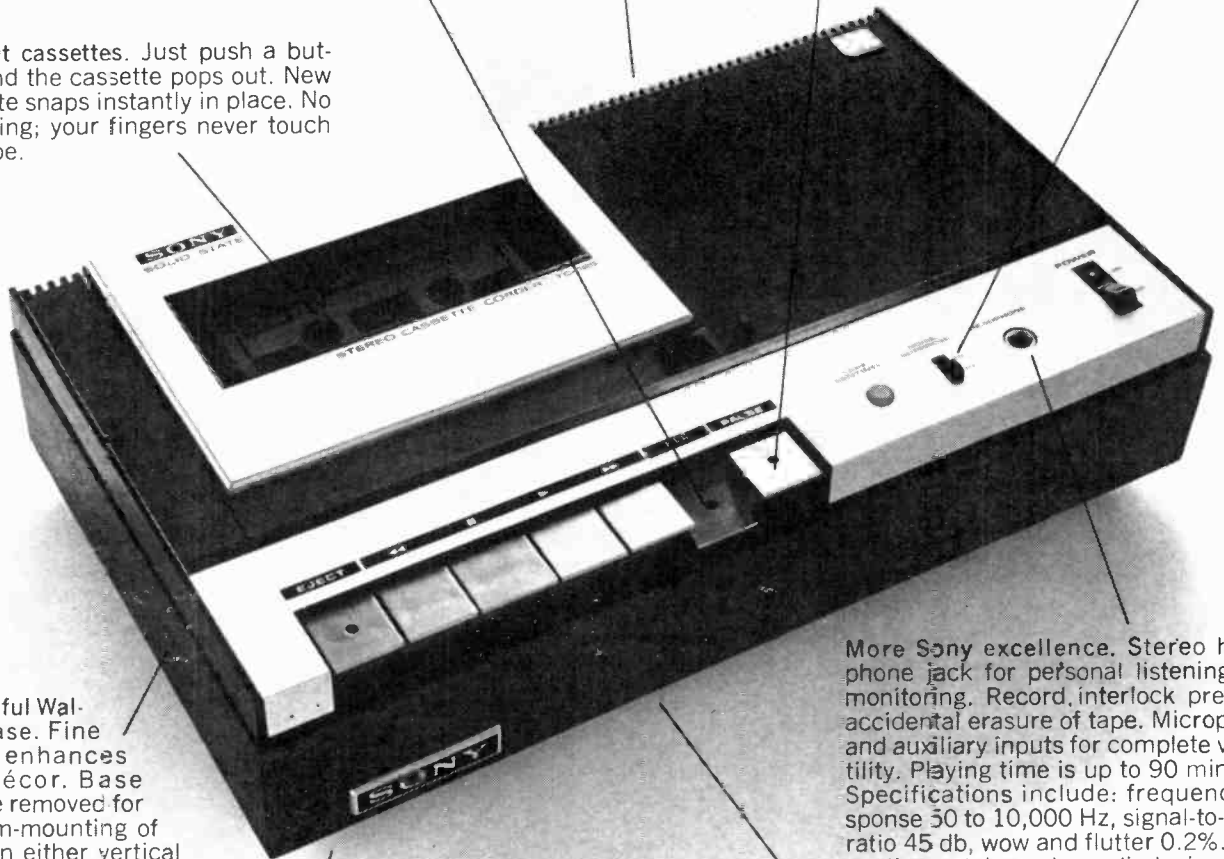
Stereo cassette tape deck plugs into your stereo system. Now you can record and play back your own stereo cassettes at a fraction of the cost of pre-recorded ones. You're no longer limited to pre-recorded program material.

Pause control. Lets you stop and start tape instantly. With 3-digit tape counter, you can find any spot on the tape without readjusting controls.

Push-button operation. Handsome satin-finished metal buttons for instant, positive tape-transport. Rocker switch for power on and off.

Noise-suppressor switch. Special filter eliminates undesirable hiss that may exist on pre-recorded tapes.

Pop-out cassettes. Just push a button, and the cassette pops out. New cassette snaps instantly in place. No threading; your fingers never touch the tape.



Beautiful Walnut base. Fine wood enhances any décor. Base can be removed for custom-mounting of deck in either vertical or horizontal position.

More Sony excellence. Stereo headphone jack for personal listening and monitoring. Record interlock prevents accidental erasure of tape. Microphone and auxiliary inputs for complete versatility. Playing time is up to 90 minutes. Specifications include: frequency response 30 to 10,000 Hz, signal-to-noise ratio 45 db, wow and flutter 0.2%. Connecting patch cord supplied; six accessories available.

Sonymatic recording control. Automatically provides proper input volume and stereo balance, assuring you of a perfect recording every time.

Sony Easymatic Cassette-Corder® Deck Model 125. A beautiful instrument to add snap to your stereo system. Under \$129.50. For a free copy of our latest catalog, please write Mr. Phillips, Sony/Superscope, Inc., 8146 Vineland Avenue, Sun Valley, California 91352.

Lully yes; and there are places in which both composers are represented as performing at the very same time). Miss Marlowe and her excellent group of instrumentalists handle these and other problems with great distinction; these performances of the two chamber suites can be considered an important contribution to the Couperin year (he was born three hundred years ago, in 1668). The record also includes four short pieces which Couperin intended for two harpsichords; of these, the two Musettes are quite spectacular, and Miss Marlowe and Kenneth Cooper play them to the hilt. The whole disc is an extremely enjoyable one; the performances are stylish and the reproduction excellent. *I. K.*

DEBUSSY: *La Mer; Nocturnes Nos. 1 (Nuages) and 2 (Fêtes); Prélude à l'après-*

midi d'un faune. Philharmonia Orchestra, Guido Cantelli cond. SERAPHIM (M) 60077 \$2.49.

Performance: Shapely and expressive
Recording: Okay

I realize that to so much as mention the name of Arturo Toscanini in the columns of this particular magazine is a calculated risk, but I can't really write this review without taking it, so let the chips fall where they may.

Everyone knows that (1) Toscanini was a legend both during and after his lifetime; (2) that RCA has been releasing the Toscanini "legacy" for what I like to believe is the excellent reason (among others, of course) that an entire generation has come of age without documentation of his unique in-

fluence on the art of conducting in this century; (3) that the gifted Guido Cantelli, who died young and on the verge of an important career, was Toscanini's protégé—the one to whom he would pass the torch. We can only speculate on the degree to which Cantelli's success was (on one hand) the result of his talent and accomplishment measured (on the other) against the power of Toscanini's endorsement. But I am prepared to wonder in print if Angel (on its budget label Seraphim) is giving us a Cantelli "legacy" because Cantelli's legend is the legend of Toscanini's endorsement or because there really is a crying need for a revival of Cantelli's recorded performances.

In any case, two of the younger man's reissues have come my way recently and the latter, like the one before it, deals in repertoire staples of which Toscanini made specialties. As I recall it, I wondered in the review I wrote of Cantelli's performance of the Beethoven Seventh Symphony whether the influence of the Maestro on Cantelli's approach hadn't been more of an assumption than sharp, discerning ears would comfortably allow. Here, in *La Mer*, I find myself wondering anew whether Cantelli was in point of fact any more influenced by Toscanini's revolutionary approach to the Debussy masterpiece than the majority of attentive, bright young conductors. The performances under consideration here are, in sum, quite without the Toscanini traits of weird textural clarity and unsentimental directness of musical statement.

It is not my intention either to deflate Cantelli's talent or downgrade these excellent performances. Instead, I am raising the question of the real basis for their reissue and, in a closely related way, wondering again at the conclusion to which everyone came: that because Toscanini had a protégé it meant, of necessity, that the younger man's work would be cast in an identical image. *W. F.*

DELAGÉ: *Quatre poèmes hindous* (see RAVEL)

RECORDING OF SPECIAL MERIT

GABRIELI, G.: *Canzonas. Sonata in the 9th Tone for 8 Parts; Canzona in the 9th Tone for 8 Parts; Canzona in the 7th Tone for 8 Parts; Ricercare for Organ; Canzona in the 9th Tone for 12 Parts; Canzona in the 7th and 8th Tones for 12 Parts; Canzona in the 12th Tone for 6 Parts; Sonata for Three Violins and Organ; Canzona in the 12th Tone for 10 Parts; Canzona in the 1st Tone for 10 Parts.* E. Power Biggs (Rieger Organ); Edward Tarr Brass Ensemble; Gabrieli Consort La Fenice, Vittorio Negri cond. COLUMBIA (S) MS 7142 \$5.79.

Performance: Exciting
Recording Superior
Stereo Quality: Excellent

This is a companion record to Columbia's previously issued collection of Giovanni Gabrieli, and it was also recorded in the place where these pieces first saw the light of day, the Basilica San Marco in Venice. Unlike the earlier album, which was primarily vocal in content, this one is exclusively instrumental, and, of course, the majority of the music is spectacularly antiphonal, especially as recorded here. Mr. Biggs's role, aside

(Continued on page 132)

The Gauguin III from Aztec is the finest in sound anywhere for the dollar spent. Here's our story:

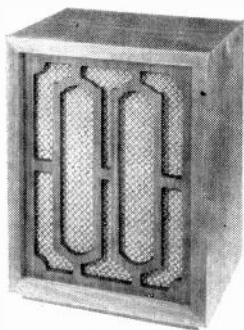
1. The Aztec Gauguin III is a new speaker system designed to provide you outstanding excellence of sound reproduction. A wide frequency range, exceptionally low distortion, high efficiency, exacting musical balance and clarity are yours in this superb instrument.

2. The 12" low frequency driver features a 6 lb. magnet assembly, 4-layer long travel voice coil and light rigid cone providing the exacting component balance for a powerful incisive transient response and the clarity so desirable in the base and lower midrange. Unlike many speaker systems, the driver is utilized in a cabinet containing *balanced displacement and tuned ducting* for optimum efficiency throughout the designated frequency range. Cabinet size, tuned ducting and driver performance are combined without the compromises found in many more costly systems.

3. At 2000 Hz, the crossover network is carefully engineered to provide a smooth and rapid transition from the tuned low frequency system to the mid-range horn. Recognizing the fact that absolute perfection in a loudspeaker or horn is an engineering impossibility, Aztec has tailored the crossover network around the characteristics of the individual driver components resulting in remarkably smooth response and definitive sound. Systems costing *considerably more* than the Gauguin III do not have a tailored network but instead rely on theoretical design parameters. Through utilization of refined engineering techniques in the crossover network, the Gauguin *outperforms any system in the same price range.*

4. At 10,000 Hz the tailored crossover network again provides the smooth and rapid transition into the ultra high frequency horn. The values of capacitance to inductance ratios are dramatically different from conventional design which produces an exceptionally smooth extended response.

5. The tailored crossover network is the inductive capacitance resistance (I.R.C.) type which controls the individual response of the drivers with exceptionally accurate precision.



6. The outstanding sound reproduction of the Aztec Gauguin III is accomplished by utilizing each component part of this fine speaker system to complement the performance of the whole. The combination of the right drivers in the right cabinet with a tailored crossover network has resulted in a reasonably priced instrument with performance comparable to or *exceeding the most elaborate speaker systems!*

7. To complement the fine sound, Aztec has encased the drivers in a sturdy, high-density walnut cabinet. The hand-rubbed oiled finish has a protective cover which eliminates the fading of the finish and insures the beauty of the cabinet over the years. Six optional decorative grille fabrics and four hand-somely designed walnut fronts which match the cabinet to the decor of the home are available.

8. We urge you to critically compare the Gauguin with more expensive speaker systems. Compare the responsive bass, the smoothness of the response, the definitive sound and lack of harmonic distortion. We believe you will find the Gauguin a truly remarkable instrument.



The Aztec line is marketed on an exclusive franchised basis and may be purchased only at the most respected high fidelity stores. Write for address of Aztec dealer nearest you.

AZTEC SOUND CORPORATION
2140 South Lipan/Denver, Colorado 80223

Make Christmas A Heathkit® Holiday

Wish Your Family Merry Christmas This Year
With A New Heathkit Color TV... A Better
Buy Than Ever With New Lower Prices

Now There Are 4 Heathkit Color TV's...
All With 2-Year Picture Tube Warranty

**NEW Deluxe Color TV With Automatic
Fine-Tuning—Model GR-681** kit GR-681
\$499⁹⁵ (less cabinet)

The new Heathkit GR-681 is the most advanced color TV on the market. A strong claim, but easy to prove. Compare the "681" against every other TV — there isn't one available for any price that has all these features. Automatic Fine Tuning on all 83 channels... just push a button and the factory assembled solid-state circuit takes over to automatically tune the best color picture in the industry. Push another front-panel button and the VHF channel selector rotates until you reach the desired station, automatically. Built-in cable-type remote control that allows you to turn the "681" on and off and change VHF channels without moving from your chair. Or add the optional GRA-681-6 Wireless Remote Control described below. A bridge-type low voltage power supply for superior regulation; high & low AC taps are provided to insure that the picture transmitted exactly fits the "681" screen. Automatic degaussing, 2-speed transistor UHF tuner, hi-fi sound output, two VHF antenna inputs... plus the built-in self-servicing aids that are standard on all Heathkit color TV's but can't be bought on any other set for any price... plus all the features of the famous "295" below. Compare the "681" against the others... and be convinced.

GRA-295-4, Mediterranean cabinet shown... \$119.50
Other cabinets from \$62.95

Deluxe "295" Color TV... Model GR-295 now only
\$449⁹⁵ (less cabinet)

Big, Bold, Beautiful... and packed with features. Top quality American brand color tube with 295 sq. in. viewing area... new improved phosphors and low voltage supply with boosted B+ for brighter, livelier color... automatic degaussing... exclusive Heath Magna-Shield... Automatic Color Control & Automatic Gain Control for color purity, and flutter-free pictures under all conditions... preassembled IF strip with 3 stages instead of the usual two... deluxe VHF tuner with "memory" fine tuning... three-way installation — wall, custom or any of the beautiful Heath factory assembled cabinets. Add to that the unique Heathkit self-servicing features like the built-in dot generator and full color photos in the comprehensive manual that let you set-up, converge and maintain the best color picture at all times, and can save you up to \$200 over the life of your set in service calls. For the best color picture around, order your "295" now.

GRA-295-1, Walnut cabinet shown... \$62.95
Other cabinets from \$99.95

Deluxe "227" Color TV... Model GR-227 now only
\$399⁹⁵ (less cabinet)

Has same high performance features and built-in servicing facilities as the GR-295, except for 227 sq. inch viewing area. The vertical swing-out chassis makes for fast, easy servicing and installation. The dynamic convergence control board can be placed so that it is easily accessible anytime you wish to "touch-up" the picture.

GRA-227-1, Walnut cabinet shown... \$59.95
Mediterranean style also available at \$99.50

Deluxe "180" Color TV... Model GR-180 now only
\$349⁹⁵ (less cabinet)

Same high performance features and exclusive self-servicing facilities as the GR-295 except for 180 sq. inch viewing area. Feature for feature the Heathkit "180" is your best buy in deluxe color TV viewing... tubes alone list for over \$245. For extra savings, extra beauty and convenience, add the table model cabinet and mobile cart.

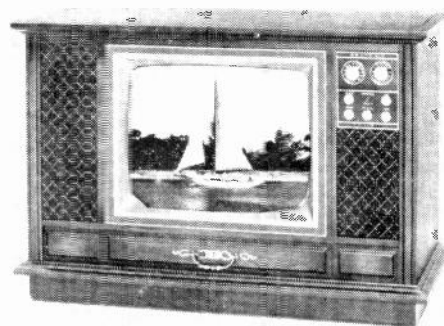
GRS-180-5, table model cabinet and cart... \$39.95
Other cabinets from \$24.95

Now, Wireless Remote Control For Heathkit Color TV's

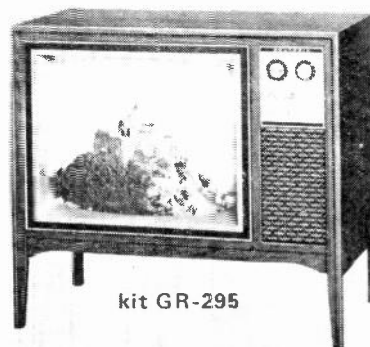
Control your Heathkit Color TV from your easy chair, turn it on and off, change VHF channels, volume, color and tint, all by sonic remote control. No cables cluttering the room... the handheld transmitter is all electronic, powered by a small 9 v. battery, housed in a small, smartly styled beige plastic case. The receiver contains an integrated circuit and a meter for adjustment ease. Installation is easy even in older Heathkit color TV's thanks to circuit board wiring harness construction. For greater TV enjoyment, order yours now.

kit GRA-681-6, 7 lbs., for Heathkit GR-681 Color TV's... \$59.95
kit GRA-295-6, 9 lbs., for Heathkit GR-295 & GR-25 TV's... \$69.95
kit GRA-227-6, 9 lbs., for Heathkit GR-227 & GR-180 TV's... \$69.95

CIRCLE NO. 40 ON READER SERVICE CARD



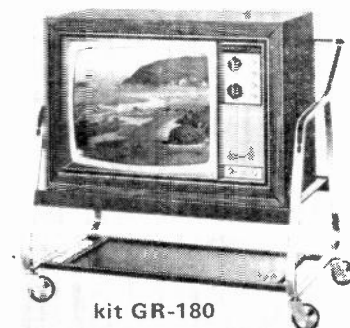
kit GR-681



kit GR-295



kit GR-227



kit GR-180



New Wireless
TV Remote Control
For GR-295, GR-227
& GR-180

\$69⁹⁵

New Wireless
TV Remote Control
For GR-681

\$59⁹⁵

There's A "Just Right" Heathkit®



kit AR-15 Wired ARW-15
\$339⁹⁵* **\$525⁰⁰***

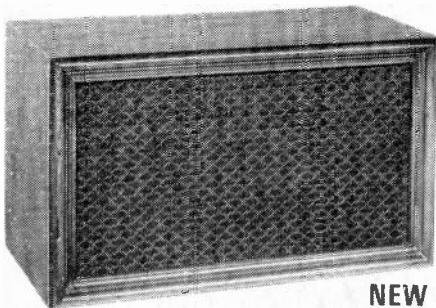
NOW, THE TUNER AND AMPLIFIER OF THE HEATH AR-15 RECEIVER ARE AVAILABLE AS SEPARATE COMPONENTS



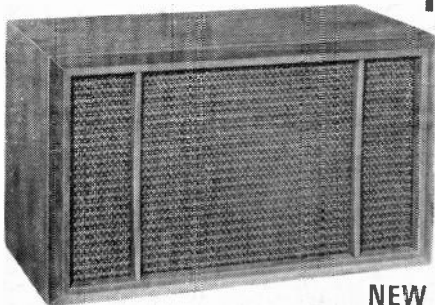
NEW kit AJ-15
\$189⁹⁵*



NEW kit AA-15
\$169⁹⁵*



NEW kit AS-48
\$169⁹⁵*



NEW kit AS-38
\$144⁹⁵*

HEATHKIT AR-15 Deluxe Stereo Receiver

The World's Finest Stereo Receiver . . . the Heathkit AR-15 has received high praise from every leading audio & electronics magazine and every major consumer testing organization. Here are some of the many reasons why. The AR-15 delivers 150 watts music power from its 69 transistor, 43 diode, 2 IC's circuit — 75 watts per channel. Harmonic and IM distortion are both less than 0.5% at full output for clean, natural sound throughout the entire audio range at any listening level. The FM tuner has a cascode 2-stage FET RF amplifier and an FET mixer to provide high overload capability, excellent cross modulation and image rejection. The use of crystal filters in the IF section is a Heath first in the industry and provides an ideally shaped bandpass and adjacent channel selectivity impossible with conventional methods. Two Integrated Circuits in the IF amplifier provide hard limiting, excellent temperature stability and increased reliability. Each IC is no larger than a tiny transistor, yet each contains 28 actual parts. The FM tuner boasts sensitivity of 1.8 uV, selectivity of 70 dB and harmonic & IM distortion both less than 0.5% . . . you'll hear stations you didn't even know existed, and the elaborate noise-operated squelch, adjustable phase control, sterel threshold control and FM stereo noise filter will let you hear them in the clearest, most natural way possible. Other features include two front panel stereo headphone jacks, positive circuit protection, transformerless outputs, loudness switch, stereo only switch, front panel input level controls, recessed outputs, two external FM antenna connectors and one for AM, Tone Flat control, a massive electronically filtered power supply and "Black Magic" panel lighting. Seven circuit boards & three wiring harness make assembly easier and you can mount your completed AR-15 in a wall, your own custom cabinet or the rich walnut Heath cabinet. For the finest stereo receiver anywhere, order your AR-15 now. 34 lbs. * Optional walnut cabinet AE-16, \$24.95.

HEATHKIT AJ-15 Deluxe Stereo Tuner

For the man who already owns a fine stereo amplifier, Heath now offers the superb FM stereo tuner section of the AR-15 receiver as a separate unit. The new AJ-15 FM Stereo Tuner has the exclusive FET FM tuner for remarkable sensitivity, exclusive Crystal Filters in the IF strip for perfect response curve and no alignment; Integrated Circuits in the IF for high gain, best limiting; Noise-Operated Squelch; Stereo-Threshold Switch; Stereo-Only Switch; Adjustable Multiplex Phase, two Tuning Meters; two Stereo Phone jacks; "Black Magic" panel lighting. 18 lbs. *Walnut cabinet AE-18, \$19.95.

HEATHKIT AA-15 Deluxe Stereo Amplifier

For the man who already owns a fine stereo tuner, Heath now offers the famous amplifier section of the AR-15 receiver separately. The new AA-15 Stereo Amplifier has the same superb features: 150 watts Music Power; Ultra-Low Harmonic & IM Distortion (less than 0.5% at full output); Ultra-Wide Frequency Response (± 1 dB, 8 to 40,000 Hz at 1 watt); Front Panel Input Level Controls; Transformerless Amplifier; Capacitor Coupled Outputs; All-Silicon Transistor Circuit; Positive Circuit Protection. 26 lbs. *Walnut cabinet AE-18, \$19.95.

HEATHKIT AS-48 High Efficiency System

The new Heathkit AS-48 is an extraordinary bookshelf system that will easily outperform anything in its price class by a wide margin, thanks to the custom-designed JBL speakers and famous Heathkit engineering. The special 14" woofer uses an inert, self-damping cone suspension and a massive 11½ pound magnet assembly to produce remarkably clear, full bass down to 40 Hz. Clean, lifelike highs come from the 2" JBL direct radiator. The AS-48 will handle up to 50 watts of program material — your assurance of distortion-free listening at any level. And the three position high frequency level control lets you adjust the highs to your liking. Assembles easily in just a hour or two . . . just wire the high frequency level control and the 2000 Hz crossover and mount the two speakers. All components mount from the front of the classic, one-piece pecan finish damped reflex, tube-ported cabinet. For the finest in home stereo reproduction, choose two of these new AS-48 systems now.

HEATHKIT AS-38 Bookshelf System

The new Heathkit AS-38 is medium-priced, but its high efficiency and remarkable sound make it suitable for use with even the finest stereo components. The 12" JBL woofer with its large 6½ pound magnet assembly reproduces rich, full-bodied bass down to 45 Hz, and the 2" JBL direct radiator delivers clear, natural sound up to 20,000 Hz. The 40-watts of program material that it will handle, its high efficiency, and 8-ohm impedance make the AS-38 compatible with practically any amplifier. A high frequency level control on the back of the fine walnut finish cabinet lets you modify the sound to suit your taste too. Simple, one-evening assembly . . . just wire the 2500 Hz LC-type crossover and the level control and mount the two speakers. All components mount from the front of the one-piece cabinet to insure an air tight cabinet seal, and the grille is removable for added convenience. For excellent stereo reproduction at a reasonable cost, order two of these new systems now.

Gift For Everyone On Your List

HEATHKIT AD-27 FM Stereo Compact

The new Heathkit AD-27 produces stereo sound comparable to many very good stereo systems, for the simple reason that it wasn't engineered to meet the usual performance standards of compacts. Heath engineers took their top rated AR-14 solid-state stereo receiver, modified it physically to fit the cabinet, and matched it with the excellent British-crafted BSR McDonald 500A Automatic Turntable. The result is the Heathkit "27" Component Compact. Here it is in detail: The amplifier delivers an honest 15 watts music power per channel — enough to drive any reasonably efficient speaker system . . . ± 1 dB response from 12 Hz to 60 kHz . . . channel separation is a remarkable 45 dB. Harmonic & IM distortion are both less than 1% at full output. The advanced transformerless output circuitry provides lower phase shift and lower distortion plus protection against transistor damage from shorted output leads. The performance of the FM Stereo tuner section is nothing short of outstanding. A flip of the rocker-type power switch and the 31 transistor, 10 diode circuit is ready to go. Tune across the dial with the smooth inertia flywheel tuning . . . the clarity & separation will amaze you and you'll wonder where all those stations were before. Poor separation is eliminated thanks to the adjustable phase control and AFC puts an end to drift. Stereo indicator light, filtered tape outputs and a low noise electronically filtered power supply too. The precision BSR McDonald automatic turntable has features normally found only in very expensive units, like cueing and pause control, variable anti-skate device, adjustable stylus pressure, low mass tubular aluminum tone arm with a famous Shure diamond stylus magnetic cartridge and automatic system power too — the turntable will turn the system on & off. The beautiful walnut cabinet with sliding tambour door will be a welcome addition to any room too. For the finest stereo compact on the market, get your "27" Component Compact now. 41 lbs.



NEW kit AD-27
\$169⁹⁵

HEATHKIT AD-17 Low Cost Stereo Compact

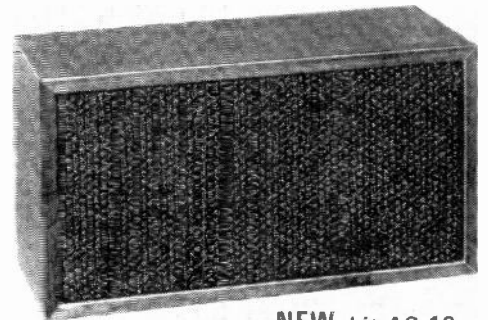
This new Heathkit Stereo Compact delivers quality stereo sound at a budget-saving price. By taking the stereo amplifier section of the AD-27 above and combining it with the top performing BSR McDonald 400 Automatic Turntable, Heath engineers were able to put together a stereo package that outperforms anything in its price class by a wide margin. And here's the AD-17 close-up. The 17 transistor, 6 diode amplifier puts out a husky 15 watts music power per channel — sufficient power to drive most speaker systems. Harmonic & IM distortion are both markedly less than other compacts in this range — less than 1% at full output. Channel separation is 45 dB. Front panel dual-tandem controls for Volume, Bass and Treble let you adjust the sound to your liking and the variable Balance control eliminates annoying level differences between right and left channels. A stereo headphone jack is conveniently located near the recessed inputs on the side of the cabinet. A front panel speaker on-off switch lets you turn off the speakers for private headphone listening. Tuner and auxiliary inputs allow you to add the enjoyment of FM stereo and tape recording later if you wish. The high quality BSR McDonald 400 Automatic Turntable features a variable cueing and pause control, adjustable stylus pressure adjust, adjustable anti-skating and many more precision features normally associated with turntables costing much more. Comes equipped with a famous Shure magnetic cartridge too. Easy, enjoyable 12-15 hour assembly is assured through the use of circuit board, wiring harness construction and the easy to understand Heathkit manual. Just wire the circuit board and install the assembled turntable in the handsome walnut finish cabinet . . . you'll have a stereo compact that will look nice and perform great — the Heathkit AD-17. Order yours today. 28 lbs.



NEW kit AD-17
\$109⁹⁵

HEATHKIT AS-18 Miniature Speaker System

The new Heathkit AS-18 will remove your suspicions about the performance of miniature speaker systems forever. Physically it's only 8 1/4" H x 15 1/4" W x 6 1/2" D but it will outperform many larger systems that cost much more. Heath engineers used well-known high quality Electro-Voice® speakers and good design methods to produce the most surprising little speaker system you've ever heard. The 6" acoustic suspension woofer produces full, rich bass down to an 60 Hz and the 2 1/2" tweeter delivers clear, natural highs up to 20 kHz — excellent performance for most any system. A high frequency balance control lets you adjust the sound to suit you. Handles 25 watts of program material. The speakers mount from the front of the clear vinyl covered cabinet for easier assembly and better sound. The AS-18 makes an ideal performance companion to either of the new Heathkit Component Compacts above, and its perfect for anywhere you need superior performance from a small space. Pick up a pair of these startling little performers for stereo. 16 lbs.



NEW kit AS-18
\$32⁹⁵



NEW

FREE 1969 CATALOG!

Now with more kits, more color. Fully describes these along with over 300 kits for stereo/hi-fi, color TV, electronic organs, electric guitar & amplifier, amateur radio, marine, educational, CB, home & hobby. Mail coupon or write Heath Company, Benton Harbor, Michigan 49022.



HEATH COMPANY, Dept. 40-12
Benton Harbor, Michigan 49022
In Canada, Daystrom Ltd.

Enclosed is \$ _____ plus shipping.

Please send model (s)
 Please send FREE Heathkit Catalog.
 Please send Credit Application.

Name _____

Address _____

City _____

State _____

Zip _____

Prices & specifications subject to change without notice.

CL-349

from one solo, is mostly as a continuo player; the most outstanding contribution among the other instrumental bodies is that of the Edward Tarr Brass Ensemble (three trumpets, three trombones), which is heard both separately and in conjunction with the winds-and-strings group. Although they use modern instruments (giving the music a slightly more brassy quality than the instruments of the time), the playing is exceedingly precise and brilliant. The entire program is an exciting one, and the conducting is on the whole quite stylish. The recording, finally, is highly impressive. I. K.

RECORDING OF SPECIAL MERIT

HANDEL: *Ode for St. Cecilia's Day*. April Cantelo (soprano); Ian Partridge (tenor); Choir of King's College, Cambridge; Academy of St. Martin-in-the-Fields, David Willcocks cond. ARGO © ZRG 563 \$5.95.

Performance: Rousing
Recording: Excellent
Stereo Quality: Fine

From the opening Overture (also familiar from Handel's Concerto Grosso, Op. 6, No. 5) to the mighty closing chorus, this Ode of 1639 is an imaginative and rousing masterpiece, all the more amazing in that the composer borrowed a good bit of it from keyboard works by Gottlieb Muffat, transforming them to his own inimitable style. The present performance, as one might guess from the participation of the excellent chorus and orchestra, is a revelation. It is an exceedingly stylish rendition, far more so in most respects than any previous recording. It is also one in which the solo singers perform with considerable subtlety of expression—for example, the dulcet quality of the tenor's first recitative contrasted with his heroic aria, "The trumpet's loud clangor." The recording is impressive, and texts are included. I. K.

RECORDING OF SPECIAL MERIT

HANDEL: *Twelve Concerti Grossi, Op. 6*. Emanuel Hurwitz and Raymond Keenlyside (violins); Keith Harvey (cello); Leslie Pearson (continuo harpsichord); English Chamber Orchestra, Raymond Leppard cond. and concertino harpsichord. MERCURY © SR 3 9124 three discs \$17.37.

Performance: First-class
Recording: Excellent
Stereo Quality: Very good

Among several excellent recordings of Handel's Op. 6 concerti grossi, including the versions by Menuhin and Wenzinger, the present set must take high, or, on some points, highest place. What makes the set so outstanding is not only the rhythmic verve and imaginative touches shown by Mr. Leppard, but also the extraordinarily light and buoyant playing of the English Chamber Orchestra. In these respects, the set is at times superior to the heavier Angel and Archive versions, with their greater reliance on legato in fast movements.

Leppard's harpsichord playing for the *concertino* is extremely imaginative as always, although there are times when he leaves off playing, presumably because it is the orchestra that requires his full attention. The second—continuo—harpsichord is heard to good advantage, although it could have been more prominent. Leppard opts for the

strings-only version of the concertos, leaving out the extra wind parts which had been one of the features of the Menuhin and Wenzinger versions. Regarding the embellishment of solo lines and the filling out of some of the bare cadences, Leppard makes some additions, although he does not do as much as Wenzinger.

A complete recording of Op. 6 has just been made with the Academy of St. Martin-in-the-Fields under Neville Marriner's direction and with Thurston Dart playing the harpsichord continuo; until that set appears, I would have some hesitation in recommending any version, but Leppard's certainly is the most enlivening as well as one of the most stylish performances of this music to be heard on records today. Mercury's recording is very fine. I. K.

D Major, for Violin, Cello, and Guitar. John Williams (guitar); Alan Loveday (violin); Cecil Aronowitz (viola); Amaryllis Fleming (cello). COLUMBIA © MS 7163 \$5.79.

Performance: Williams and Bream more sparkling, Schäffer more echt
Recording: All three labels very good to excellent
Stereo Quality: All very satisfactory

If there seems to be a vague similarity between the three Haydn quartets, the first piece in each of the three disc listings above, it is because they contain identical music. The Quartet in D Major for lute, violin, viola, and cello is an arrangement (presumably, but not necessarily, Haydn's own) of Haydn's String Quartet in E Major, Op. 2, No. 2. In the lute version, the key is dropped a whole tone, but in the versions for guitar (Williams uses his own; Bream's is unspecified) the original string quartet key has been retained. For the latter-day guitar versions, also, the first of the two minuets has been dropped. Thus, if you want to hear the complete performance of this early but quite delightful score on a thirteen-course lute, you'll turn to the Turnabout disc, in which this score, along with two other lute-and-strings works, is played very capably, with a good sense of style, and with complete musical sympathy. The two discmates here are not as notable as the quartet, but the Cassation, like the quartet an adaptation from a Haydn string quartet (Op. 1, No. 6) has some very charming moments.

Both Bream and Williams, however, bring considerably more élan to the Haydn Quartet. The RCA disc is entitled "Julian Bream and His Friends," and it includes an often poignant Boccherini Quintet for guitar and strings (this has received several previous recordings) and a fascinating Introduction and Fandango, which Bream himself arranged for guitar and harpsichord from a Boccherini quintet for strings. All of these are played with a great sense of enjoyment on the part of the performers.

John Williams' Haydn also manages to be more sparkling than the lute performance; he is, if anything, a little more intimate in his manner of interpreting than Bream, and the recording is also a little more close-up and personal. Williams' "friends" also play beautifully (the violist, Cecil Aronowitz, is obviously a friend of both guitarists, since he appears on both discs, but then all of these British instrumentalists, the cream of the crop, are reputed to be close associates). The Paganini on the second side is a musical trifle dating from 1833; it has no depth, but it is a real sentimental charmer. The performance is exceptional. All three discs are very well recorded, the Turnabout one being perhaps a little too reverberant to sound natural. A choice between the three will depend very much on what the buyer is looking for and what he desires as coupling. Personally, I find the Turnabout interesting because of the use of the lute with its considerable (because of its size) carrying power; the personality of the two guitarists and their associates, however, adds so considerably to the enjoyment to be derived from their respective programs that I should hate to be without them. Try sampling a little of each. I. K.

(Continued on page 134)

Next Month in Stereo Review

A Guide to Conducting
in the Home

Should Recorded Performances
Differ from "Live" Ones?

Just What IS in the Stereo Groove?

HAYDN: *Quartet, in D Major, for Lute, Violin, Viola, and Cello (Hob. III, No. 8)*; *Trio in F Major, for Lute, Violin, and Cello (Hob. IV, F2)*; *Cassation, in C Major, for Lute, Violin, and Cello (Hob. III, No. 6)*. Michael Schäffer (lute); Eva Nagora (violin); Franz Beyer (viola); Thomas Blees (cello). TURNABOUT © TV 34227 \$2.50.

RECORDING OF SPECIAL MERIT

HAYDN: *Quartet, in E Major, for Guitar, Violin, Viola, and Cello (Hob. III, No. 8)*. BOCCHERINI: *Quartet, in E Minor, for Guitar and Strings; Introduction and Fandango, for Guitar and Harpsichord (arr. Bream)*. Julian Bream (guitar); Hugh Maguire and Iona Brown (violins); Cecil Aronowitz (viola); Terence Weil (cello); George Malcolm (harpsichord). RCA © LSC 3027 \$5.79.

RECORDING OF SPECIAL MERIT

HAYDN: *Quartet, in E Major, for Guitar, Violin, Viola, and Cello, Op. 2, No. 2 (Hob. III, No. 8)*. PAGANINI: *Trio in*

THE CASE OF THE VANISHING TWEETER

AND OTHER STEREO MYSTERIES

High frequencies are a sometime thing for most audiophiles.



Sit quietly where X marks the spot between your well-aimed tweeters, and every delicate overtone is audible. Stand up, move around, or even turn your head, and *pouf!* Those vital upper harmonics that give music its color and texture have simply disappeared.

The culprit is *directionality*, which every tweeter has unless you take steps to remove it. We did. Completely.

We equipped our Grenadier speaker systems with a Divergent Acoustic Lens.

If you know your acoustical physics, or your musical math, you know that the higher a tone is, the more it 'beams' on a straight-line axis. When you get into those fine upper partials, moving your head an inch off-axis can give you vanishing tweet. Unless your speaker spreads them out.

We use a *domed* tweeter to spread them at the source. Then we use our Divergent Acoustic Lens to distribute them through a 140° arc.

Instead of high frequencies that beam out of a box like this , you get highs that radiate from our stereo cylinder like this 

In other words, *non-directionality*.

And we don't leave it at that.

We couple an Acoustic Lens to our mid-range speaker too. It has an *acoustic impedance*. And so does the horn that our high-compliance woofer feeds through.

Between them, you get two *acoustic cut-offs* that match our crossover network. A very uncommon refinement.

It means you never get peaks or dips as our three-way Grenadier systems switch from woofer to mid-range to tweeter. Never get a *forte* or a *pianissimo* where the score reads *piano*, or a random *sforzandi* accent on a level-volume chord change.

And you never hear music that's muddled up by hums, buzzes, rattles and booms, because our housing stays rigid and firm where boxes shudder and vibrate.

Wide-angle dispersion, smooth, level response and pure, unadulterated music.

Can you think of three *better* reasons to audition a pair of Grenadiers?

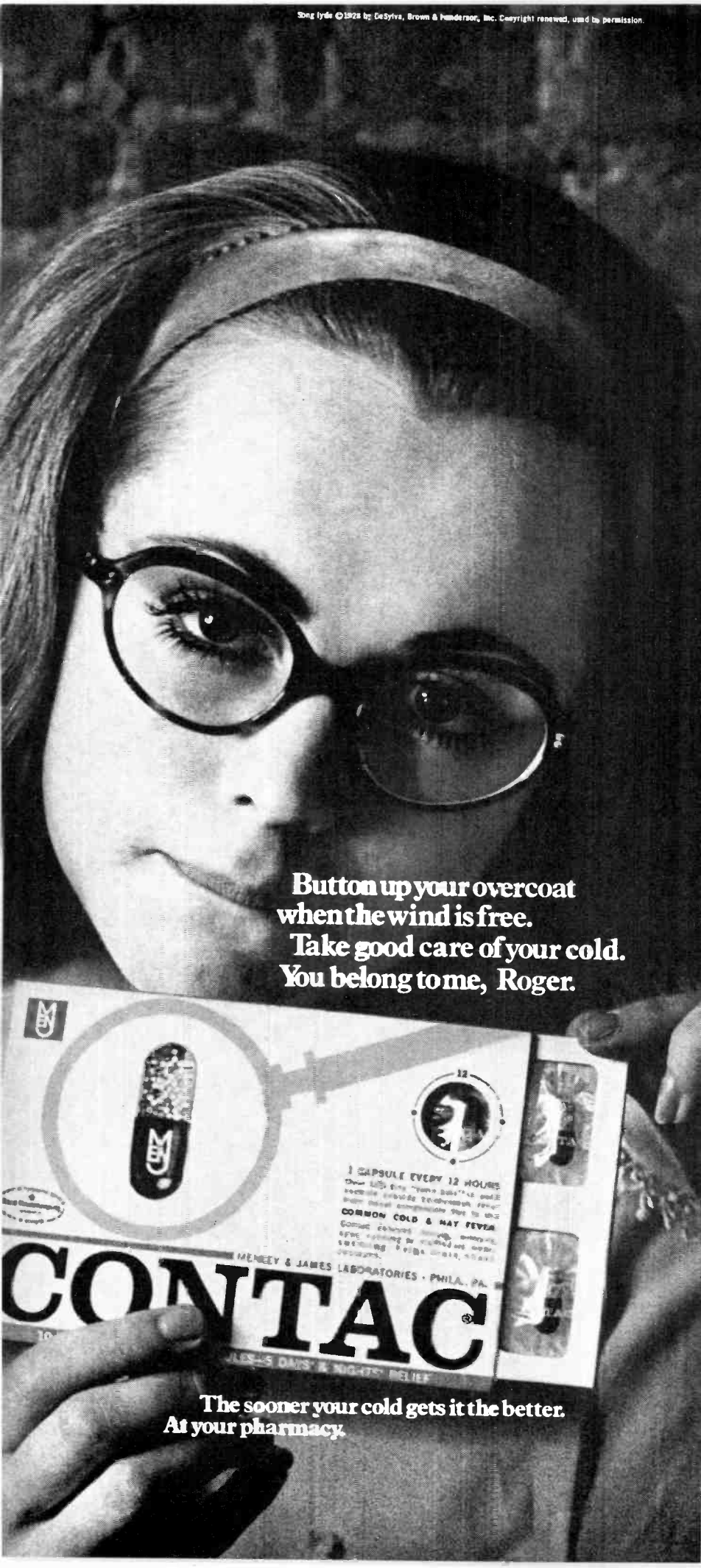
GRENADIER SPEAKER SYSTEMS

The Royal Grenadier • \$299.95 The Grenadier 7000 • \$209.95
The Grenadier 5000 • \$179.95



 **EMPIRE**

Empire Scientific Corp. • 1055 Stewart Avenue • Garden City, N.Y. 11530



Button up your overcoat
when the wind is free.
Take good care of your cold.
You belong to me, Roger.



The sooner your cold gets it the better.
At your pharmacy.

HAYDN, J.: *Symphony No. 93, in D Major*; *Symphony No. 96, in D Major* ("Miracle"). Boston Symphony Orchestra, Erich Leinsdorf cond. RCA Ⓢ LSC 3030 \$5.79.

Performance: Solid
Recording: Good
Stereo Quality: Good

These are clean, vigorous, big-orchestral versions of two of the best of the "London" symphonies. Unlikely as it may seem, this is the only extant stereo version of No. 93 outside a set. No. 96 has fared a bit better, but is not as well known as it should be. D Major was obviously a festive key for Haydn, and he led off his first two English seasons with the works at hand (96 in 1791, 93 in 1792, and don't ask me to explain the numbering). So this is late Haydn at his best—witty, robust, learned, charming; Haydn is flexing the muscles of his musical mind and letting brilliant and effortless technique flow as it will—a technique that was inseparable from his endless flights of imagination.

There are a few places in these performances where greater transparency would have been desirable. Otherwise these are good, solid readings with the kind of dependable full orchestral sound that must have pleased Haydn in the orchestras he found in England—closer perhaps to our modern concert organizations than his own Esterházy band back home. The recorded sound is good.

E. S.

RECORDING OF SPECIAL MERIT

HAYDN, J.: *Trumpet Concerto*; *Six Allemandes*. HAYDN, M.: *Horn Concerto*; *Six Minuets*. Alan Stringer (trumpet); Barry Tuckwell (horn); Academy of St. Martin-in-the-Fields, Neville Marriner cond. ARGO Ⓢ ZRG 543 \$5.95.

Performance: Superb
Recording: Excellent
Stereo Quality: Excellent

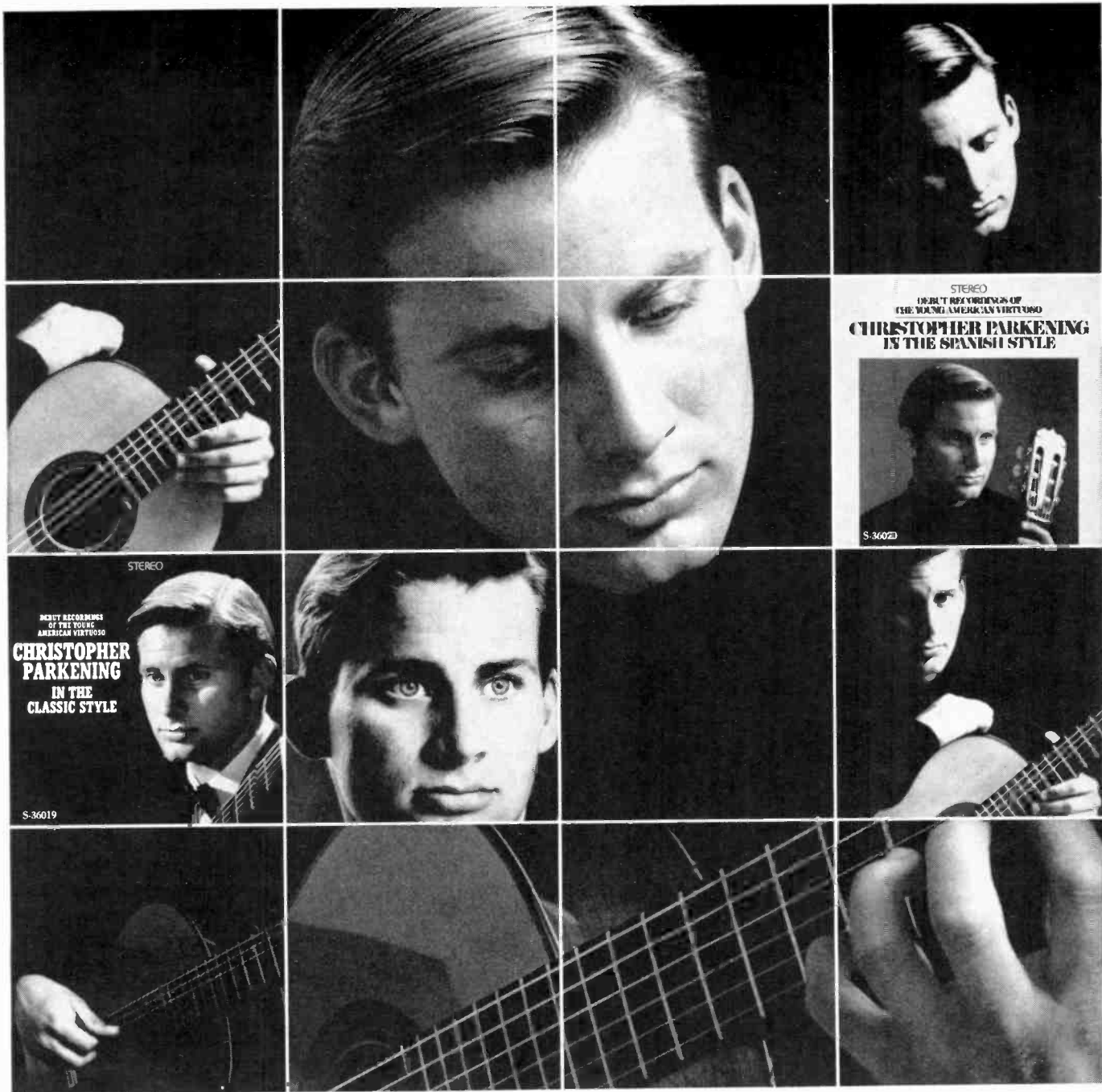
The Haydn Trumpet Concerto is no newcomer to records, but it has never been better done. M. Haydn is, of course, Joseph's brother Michael, and, minor composer though he may be (after all, we have been told so many times), this is a totally engaging work of great warmth and charm. It has an unusual form: the slow movement at the beginning, minuet at the end, and an allegro in between. Tuckwell, a worthy successor to Dennis Brain, is magnificent, and the orchestral performances are stylish, expressive, and robust—a combination not often encountered. The two dance sets are delightful bonuses. Recommended in every way.

E. S.

HENZE: *Cantata della Fiaba Estrema*; *Whispers from Heavenly Death*; *Being Beauteous*. Edda Moser (soprano); Berlin Radio Chorus; Berlin Philharmonic Chamber Orchestra, Hans Werner Henze cond. DEUTSCHE GRAMMOPHON Ⓢ 139373 \$5.79.

Performance: Sensitive
Recording: Superior
Stereo Quality: Excellent

If my assumption that Henze's *Cantata della Fiaba Estrema* was composed after his setting of Whitman's *Whispers from Heavenly Death* (1948) is correct, then the results of
(Continued on page 136)



Introducing **CHRISTOPHER PARKENING** Guitarist

Prize disciple of Andrés Segovia, this 20-year-old prodigy from Brentwood, California, is currently taking time off from teaching duties at the University of Southern California for his first extended tour of the U.S. and Canada.

Young Parkening's debut recordings are on Angel. "IN THE CLASSIC STYLE" presents music of Bach, Weiss and Alexander Tansman, including the formidable *Chaconne* from Bach's second violin *Partita*, transcribed by Segovia. "IN THE SPANISH STYLE" offers warm-

blooded guitar classics of the Old and New Worlds by Mudarra, Guerau, Sor, Tárrega, Albéniz, Moreno Torroba, Ponce, Villa-Lobos and Lauro.

In the last few years Angel has "discovered" for American music lovers a constellation of new young stars of international magnitude: conductor Rafael Frühbeck de Burgos, soprano Mirella Freni, cellist Jacqueline Du Pré, pianist-conductor Daniel Barenboim.

Now Christopher Parkening joins these and the other bright names in "The New Age of Angel."

**THE
NEW
AGE
OF
ANGEL**



Angel

comparing the works in terms of technique and style might be viewed as progress by some and regression by others. For the Whiteman setting is surely more consistent in its more or less atonal chromaticism, but the *Cantata* is an amalgam of this manner and clear allusions to Stravinsky's "white-note" neoclassicism as well as (in some of the choral writing) a style of almost Gregorian plainness. I've noted before in these columns the mating of apparent opposites in big operatic works not only by Henze but by the Argentinian composer Ginastera. In view of the overall complexity of each composer's music and its surprising public success, I wonder once more whether the whiff of change I perceive in the air (in the direction of a far more permissive, flexible—yes, accessible—international musical style) is but wishful thinking. Time alone will tell.

This apart, I think you'll find the new all-Henze vocal release engrossing. No matter what the composer's stage of development, his strong points are always in evidence: an ear for instrumental color so keenly sensitive that I could mention few living composers as competitors; a vocal line—be it ornately figurational, wide-stretched intervallically or comparatively simple—which I personally regard as masterly in its consistent, intuitive "rightness"; and a generally (perhaps) oversensitive lyrical impulse directing all aspects of the music's texture that is a rarity in Henze's composing generation.

If the *Cantata* (side one) makes some of the loveliest sounds I've heard in ages with its solo soprano, small chorus and chamber orchestra, it is somewhat odd to come away from the piece with the impression that its single apparent fault of any moment is one I associate with many of the purely twelve-tone "classics" of, say, Schoenberg: a sameness of continuity and the related impression of having heard a long work consisting of music that is neither innately "fast" nor particularly "slow."

The shorter pieces that fill out side two share the virtues I've described and, I think, the same limitation. But since the performances (Edda Moser sings with uncanny poise and beauty) and recorded sound are of the first order, I recommend the new release as a perfect Henze starter before a plunge into the bigger works. *W. F.*

HINDEMITH: *Sonatas for Viola and Piano, No. 1, Op. 11, No. 4; No. 4 (1939).* Walter Trampler (viola); Ronald Turini (piano). RCA Ⓢ LSC 3012 \$5.79.

Performance: **Glowing**
Recording: **First-rate**
Stereo Quality: **Apt**

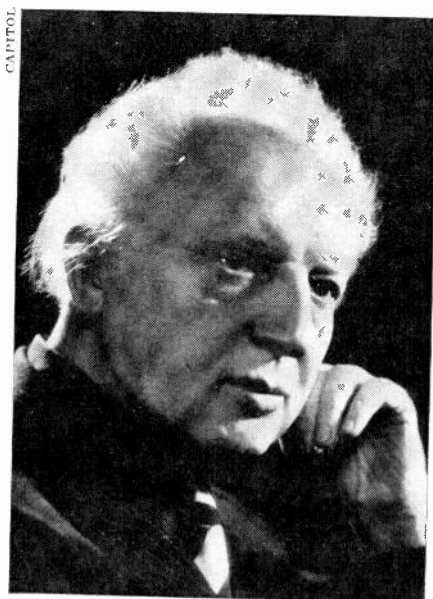
Whether my own opinion is widely held or not, it's a certainty that no violist of my knowledge surpasses Walter Trampler. If Hindemith is not your favorite composer, by the usual long shot, you'll probably forget that quickly when you hear this recording. For, in spite of the warm lyricism of the first sonata, and the rather more knotty facture of the second, the new generation's overall anti-Hindemith problem rears its head and must be dealt with in performance. The problem, of course, lies in the formal plans and textural conception—both of which seem academic to most of us today in a way that was unpredictable twenty-some years ago.

Trampler, I would bet, is well aware of

the problem, if I am to judge by his playing here. To be sure, his work has all the usual earmarks of high-class viola playing: sumptuous tone, elegant phrasing, just about perfect intonation. But in dealing with the music, Trampler and his pianist, Ronald Turini, have kept the rhythm flexible rather than rigid, softened by numerous methods the structural lines of demarcation, and, again, with reference to rhythmic easiness, have produced a free-flowing linear movement which, at its most academically contrapuntal, one listens to without discomfort.

In sum, it's uncommonly subtle and perceptive Hindemith playing. With RCA's usual high-grade recorded sound, you can't go wrong here if you fancy Hindemith at all. *W. F.*

KABLEC: *Eight Inventions, Op. 45* (see OHANA)



LEOPOLD STOKOWSKI

Worthy readings of Loeffler and Schoenberg

LISZT: *Piano Concerto No. 1, in E-flat Major* (see CHOPIN)

RECORDING OF SPECIAL MERIT

LOEFFLER: *A Pagan Poem, Op. 14.*
SCHOENBERG: *Verklärte Nacht, Op. 4.*
Leopold Stokowski conducting his Symphony Orchestra. SERAPHIM Ⓢ S 60080 \$2.49.

Performance: **Superb**
Recording: **Good 1960**
Stereo Quality: **Good**

Charles Martin Loeffler (1861-1935) was French by culture, spent a significant part of his childhood in Russia (where his father was a consulting engineer), and lived out his mature life in America, much of it as a violinist with the Boston Symphony.

Though certain of his works—most notably the episodic but touching *Memories of My Childhood* (Mercury MG 50085)—evoke vividly the Russian experience, Loeffler's essential musical language finds its base in a post-Franckian idiom with impressionist trimmings. Herein lies the essential musical speech of *A Pagan Poem*—an evocation of Virgil's Eclogue of the Thessalian maid who tries to woo her lover back by way of fearsome incantations (Roger Ses-

sions has done a very different kind of setting—to Theocritus—for soprano and orchestra, recorded on Louisville 57-04). Loeffler's purely instrumental treatment, calling for solo piano, English horn, and offstage trumpets, is richly sensuous, and could best be summed up as musical *art nouveau*.

Stokowski's reading of the Tristanesque Schoenberg work in its string-orchestra setting is fierce and taut. The sonics are in a rather close acoustic ambiance, but rich in presence. This is another of Seraphim's most worthy reissues, particularly in the case of the Loeffler work, which is not to be had in any other recorded version. *D. H.*

RECORDINGS OF SPECIAL MERIT

MAHLER: *Des Knaben Wunderhorn.* Elisabeth Schwarzkopf (soprano); Dietrich Fischer-Dieskau (baritone). London Symphony Orchestra, George Szell cond. ANGEL Ⓢ 36 547 \$5.79.

MAHLER: *Des Knaben Wunderhorn.* Maureen Forrester (contralto); Heinz Rehfuss (baritone). Orchestra of the Vienna Festival, Felix Prohaska cond. VANGUARD Ⓢ SRV 28 5 SD \$2.50.

Performance: **Both first-rate**
Recording: **Both excellent**
Stereo Quality: **Both excellent**

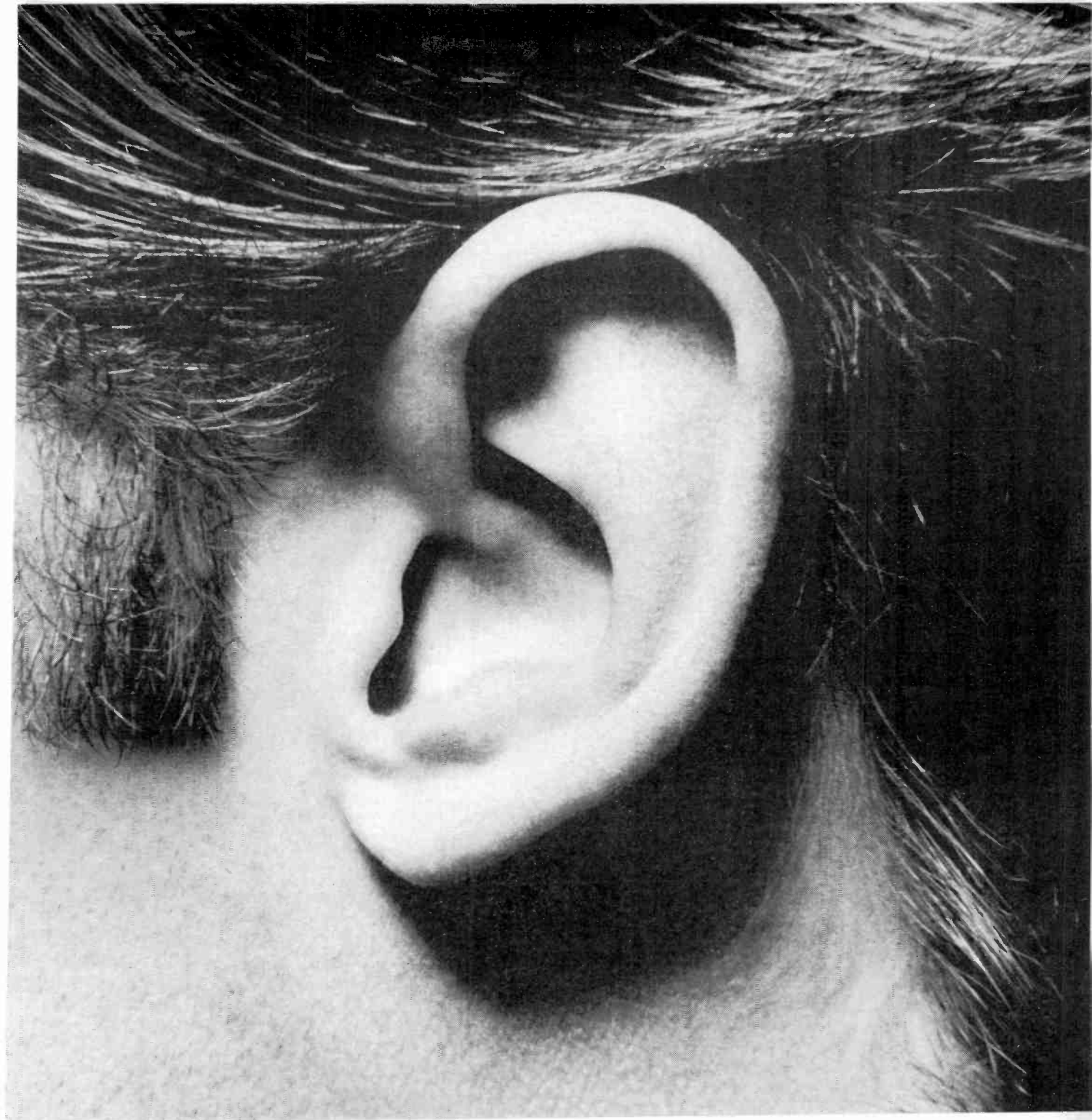
Des Knaben Wunderhorn is essential Mahler. Not only is there a close relationship between this material and the Mahler symphonies, but the very subject matter of the songs—eerie visions, images of military life—is the kind that recurs throughout the composer's oeuvre, very often in the same combination of banality and sophistication as they are revealed here.

Together with the appearance of Angel's new, triple-starred version of this strange, compelling, and irresistible cycle comes a reissue of Vanguard's admirable earlier release. Hearing the two versions side by side prompts endorsement of both, with this differentiation: within a narrower artistic compass, the Vanguard version is virtually faultless; Angel's more ambitious undertaking frequently brings more compelling results, but also gives cause for more reservations.

Of the thirteen songs on the Vanguard disc, Angel retains only twelve, omitting *Urlicht*. The two collections do not follow the same sequence and, in some instances, a song interpreted by the male voice in one is given to the female performer in the other. Angel uses excellent judgment in turning five songs into duets. In four instances, the lyrics clearly call for this kind of presentation. In the case of *Der Schildwache Nachtlied*, the justification is less clear, but Schwarzkopf achieves a magical effect here, and nullifies one's reservations.

The last two songs in the Angel sequence bring the excellence of Schwarzkopf's and Fischer-Dieskau's interpretations into clear focus. *Trost im Unglück* benefits from the drive and exciting rhythmic impact of Szell's leadership, which also elicits a dramatically powerful interpretation from the two singers. And in *Wo die schönen Trompeten blasen*, Fischer-Dieskau sings with a relaxed, smooth lyricism reminiscent of his best form, though not characteristic of his work elsewhere in the cycle. The tense, explosive, tonally impure passages that characterize this

(Continued on page 138)



Contrary to popular opinion, this is all you need to recognize a great stereo.

Most people think buying a stereo requires at the very least a degree in electronics. It doesn't.

If a stereo sounds clear, if you can hear all the instruments and if the singer sounds like she's singing to you, you're listening to a great stereo. That's all there is to it.

Now that you know how to look for a great stereo, we'd like to tell you about one. The Sony® HP-430 Compact Stereo System.

The HP-480 has an all-siliccon transistor

amplifier. An FM stereo/FM/AM tuner. (The HP-480 also comes without a tuner, but we call that the HP-460.) A Dual Automatic Changer. A Pickering Dustomatic magnetic cartridge with a diamond stylus. Sealed speakers with 6" woofers and 3" tweeters. And an OTL circuit for better sound quality and less distortion.

However, if you don't understand what any of that means, don't worry.

Your ears will.



The Sony® HP-480 Compact Stereo System

© 1968 Sony Corp. of America. Visit our Showroom, 585 Fifth Avenue, N. Y.

CIRCLE NO. 95 ON READER SERVICE CARD

magnificent artist's current recordings indicate a tendency to heightened dramatization at the expense of sheer expressive *singing*. It would be nothing short of tragic if this great artist continued on such a precarious road toward vocal decline. His counterpart on Vanguard, Heinz Rehfuss, may not be Fischer-Dieskau's match in illumination and temperament, but he seems comfortable with these songs, and performs them with warmth, assurance, and freedom from mannerisms. Both ladies are impressive: there is more personality in Schwarzkopf's engaging interpretations, but the richness and amplitude of Forrester's singing is no less rewarding.

Both conductors are excellent in this music. Szell points up the many nuances more subtly, and his orchestra shows more virtuosity in the important woodwind interjec-

tions. And yet, the preference is not always clear-cut. Szell's *Revelge* is eerier, Prohaska's is more exciting. Of the two humorous songs, *Lob des hohen Verstandes* emerges a clear winner in the Schwarzkopf-Szell interpretation, but alongside the unaffected charm of the Forrester-Prohaska *Fischpredigt*, the version with Fischer-Dieskau and Szell sounds somewhat heavy-handed. G. J.

RECORDING OF SPECIAL MERIT

MAHLER: *Symphony No. 1, in D Major*. New Haven Symphony Orchestra, Frank Brieff cond. ODYSSEY © 32 16 0286 \$2.49.

Performance: Spirited
Recording: Brilliant
Stereo Quality: Good

This most popular of Gustav Mahler's symphonies was, at one point between its composition (1884-88) and its initial publication (1899), planned as a five-movement work, with a slight, but charmingly scored, and nostalgic Andante, subtitled *Blumine*, to come between the exuberant end of the first movement and the sturdy peasant *Ländler*-style scherzo that we now know as the second movement.

Jack Diether, in his notes for this Odyssey disc, tells the fascinating story of Mahler's ambivalence regarding inclusion or omission of the *Blumine* movement from the final version of the score, how it finally found its way to the Osborn Collection of Yale University and received its first performance as part of the entire D Major Symphony with Frank Brieff conducting the New Haven Symphony Orchestra on April 9, 1968. What is not clear in Mr. Diether's notes, however, is whether Mahler himself, beginning with the Budapest world premiere in 1889, ever conducted the D Major Symphony in the five-movement form recorded here. Hans Redlich, in his *Bruckner and Mahler* (1955), creates the impression that the famous third-movement funeral march replaced the Andante in performances after the premiere in Budapest, which would lead one to believe that the funeral-march movement was not heard at all at the Budapest premiere. However, evidence cited in John N. Burk's Boston Symphony Orchestra program notes seems to indicate that performances Mahler conducted in Budapest in 1889, in Hamburg in 1892, and in Weimar in 1894 were of the symphony in its five-movement form.

Musicological considerations aside, the New Haven Symphony comes through with a wonderfully spirited performance of Mahler's First Symphony. While I would not pretend that the New Haven players can command the sonority of the Boston Symphony under Leinsdorf or the London Symphony with Solti, I would hold on to this recording for the joyous and spontaneous quality of the playing, with or without the *Blumine* movement. That music is a lovely bonus, and at \$2.49, this Odyssey record is an excellent value.

D. H.

MENDELSSOHN: *String Symphony No. 9, in C Minor*. SCHUBERT: *Rondo for Violin and Strings, in A Major (D. 438)*; *Five Minuets and Six Trios for Strings (D. 89)*. Felix Ayo (violin); I Musici. PHILIPS © PHS 900177 \$5.79.

Performance: Loving
Recording: Intimate
Stereo Quality: Good enough

The teen-age Mendelssohn and the teen-age Schubert are represented, respectively, by the C Minor String Symphony and the set of Minuets and Trios. The Mendelssohn is amazingly mature in both form and substance; the Schubert is altogether charming. The A Major Violin Rondo, dating from about the period of the Fourth Symphony, appears to be the first domestically available stereo recording. It is pleasing if not exactly overwhelmingly impressive musical fare.

There are three competing recordings of the Mendelssohn string symphony and two of the Schubert minuets, but I have heard only a reprocessed stereo Heliodor disc of the former, which is easily outstripped by the present neatly turned set of performances. The

(Continued on page 140)

DGG/Archive collectors are malcontents.

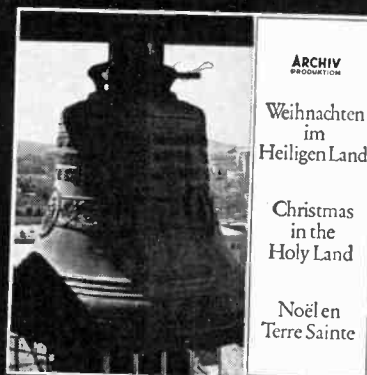
They're never quite satisfied with the amount of interesting recordings available, especially at Christmas time. For these truly discerning collectors we offer two new—and fascinating—albums, ideal for those special, highly personal gifts on one's list... to add content, and contentment to the holidays.



136 553

The DGG *Peace* is a lovely potpourri of traditional carols and songs interspersed with readings of poems by Hardy, de la Mare and Tennyson. Martin Starkie narrates, with The Gabrieli Brass and vocals by The Gentle Power of Song.

Archive's *Christmas In The Holy Land*, recorded in Jerusalem, comprises selections and readings from religious celebrations of the Abyssinian, Ancient Syrian, Armenian, Coptic, Greek Orthodox, Greek Catholic, Maronite and Roman Catholic Churches. Bells of the Church of the Nativity, Bethlehem, open and close this unusual LP.



198 421

Recent releases from Archive:
C.P.E. Bach: *Concertos in D Minor and G Major for Flute and Strings*. Linde, flute. Lucerne Festival Strings, Baumgartner, cond. 198 435

J. S. Bach: *The Six Brandenburg Concertos*. Munich Bach Orchestra, Richter, cond. 198 438/9

J. S. Bach: *Cantatas Nos. 18, "Gleich wie der Regen", and 62 "Nun komm, der Heiden Heiland."* With Schreier, Schriever, Adam, Stolte. Choir of St. Thomas' Church, Leipzig. Mauersberger, cond. 198 441

A. Scarlatti: *Six Concerti Grossi*. The Scarlatti Orchestra, Gracis, cond. 198 442



Deutsche
Grammophon
Gesellschaft

ARCHIVE
PRODUCTION

DGG and Archive Records are distributed by MGM Records, a division of Metro-Goldwyn-Mayer Inc.

CIRCLE NO. 30 ON READER SERVICE CARD



High Fidelity starts here.

 **McDONALD**

recorded sound is warm and intimate, as befits this particular type of *Hausmusik*. D. H.

MOZART: *Così fan tutte* (see Best of the Month, page 89)

OHANA: *4 Études Chorégraphiques*.
KABELAC: *8 Inventions, Op. 45*. The Percussions of Strasbourg. LIMELIGHT Ⓢ LS 86051 \$5.79.

Performance: Excellent
Recording: Good
Stereo Quality: Good

The Strasbourg Percussion Ensemble—or, as they are somewhat awkwardly known here, “The Percussions of Strasbourg”—is one of the principal groups of its kind (although not, as claimed, the *only* one). Their reper-

toire is, of course, ultra-contemporary, since European percussion repertoire is a post-World War II phenomenon. (There was quite a lot of percussion music in the Americas in the Twenties and Thirties, but with one or two exceptions this music is unknown in Europe.) Although they sometimes lack the hair-raising split-second precision of American percussionists, they deliver the goods with a great deal of style and *élan*.

The Ohana piece is the focus of interest here. The composer, a fifty-four-year-old, Casablanca-born, Paris-based Spaniard, has a vivid sound imagination and makes good use of his resources. Kabelac is a member of the older generation of Czech composers who helped lead that country's musicians out of the “socialist-realism” wilderness. His *Inventions* are much the lesser work on this

disc, but they occasionally achieve a certain Orientalizing charm.

The ensemble is excellent, and the sound is good. I must note, however, that the beautifully designed album wouldn't permit the record to be reinserted and finally started to come unglued. I also can't resist quoting a sample of the jacket notes: “Mysterious melismata perform evolutions about these axes of sonority, culminating in a brief median crescendo and escaping their attention only by returning to silence.” Got it? E. S.

PAGANINI: *Trio, in D Major, for Violin, Cello, and Guitar* (see HAYDN)

PROKOFIEV: *Piano Concertos: No. 3, in C Major, Op. 36; No. 4, in B-flat, Op. 53 (for the left hand)*. John Browning (piano); Boston Symphony Orchestra, Erich Leinsdorf cond. RCA Ⓢ LSC 3019 \$5.79.

Performance: Fluently lyric
Recording: Warm and spacious
Stereo Quality: Good

The basic Browning-Leinsdorf approach to these concertos follows lines quite different from those favored by my colleague William Flanagan, if I recall correctly his commentary some months ago on the Gary Graffman-George Szell reading of the First and Third of the series. Whereas Prokofiev himself, in the Angel COLH series, and Nikolai Petrov, in the recent Melodiya/Angel recording, pay due attention to the glitter and “football” aspects of the Third Concerto, Browning and Leinsdorf stress lyrical fluency to the extent of making the C Major Concerto more a turn-of-the-century piece than a sparkling and witty work that truly bestrides the period between the wars.

The Fourth Concerto, written in 1931 for the one-armed pianist Paul Wittgenstein but never played by him, was left to its own devices until 1956 (Prokofiev had been dead three years) when it finally had its first performance by a German pianist, Siegfried Rapp, who had been maimed in World War II. It is a charmer of a work, and Browning and Leinsdorf make the most of it, both in terms of the rippling passagework of the end movements, and the soulful lyricism of the *Romeo and Juliet*-like slow movement.

The Serkin-Ormandy reading and the performance recorded in the USSR (Artia ALP 166) take a quite different view of the piece, hammering home in no uncertain terms the rhythmic figures. It's really a case of whether you like your mustard mild or hot when it comes to choosing essentially opposed readings of the Prokofiev piano concertos.

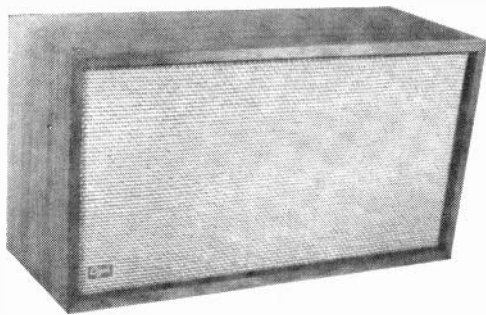
The recorded sound in the Browning-Leinsdorf readings is altogether beautiful in its warmth and illusion of depth. I checked several pressings of the Fourth Concerto disc and found the latter part, beginning about two minutes into the Andante, afflicted by a sudden faint but perceptible increase in tape hiss. D. H.

RACHMANINOFF: *Symphony No. 1, in D Minor, Op. 13*. Leningrad Philharmonic Orchestra, Kurt Zanderling cond. EVEREST Ⓢ 3218 \$4.98.

Performance: Good
Recording: A bit muzzy
Stereo Quality: Not pronounced

I have always had a partiality for this highly
(Continued on page 142)

May we call your attention to the **CIZEK** **MODEL 205** **SPEAKER SYSTEM**



FEATURES:

- ★ A 10¼-inch, high-compliance woofer incorporating a soft rubber annulus for better acoustic seal and less distortion
- ★ A specially designed low-resonance, wide-dispersion 2½-inch mid-range tweeter, with a fiber-glass pad inserted between the cone and the speaker housing to dampen and smooth frequency variations.
- ★ Small controlled perforations in the cone eliminate the low-frequency peaks found in many tweeters; the result is an extended and more uniform frequency response.

SPECIFICATIONS:

- Impedance, 4 ohms
- Crossover frequency, 1,000 Hz
- Frequency response, 35 to 20,000 Hz ±3 dB
- Variable high-frequency control
- Dimensions, 26" high, 14" wide, 10" deep

The totally sealed cabinets include extra bracing and a solid-walnut front edge. Price in finished cherry or walnut, \$78; in unfinished cherry or walnut, \$71. Choices of grille cloth are available. FIVE-YEAR GUARANTEE.

Cizek Enterprises has for five years strived sincerely to maintain the highest possible quality at a reasonable price. We know that many similar claims have been put forward, but for only \$78, LISTEN to the Model 205 and COMPARE.

For full technical data and an 8" x 10" photograph, write to:

CIZEK ENTERPRISES, INC., P. O. Box 1342, Bloomington, Indiana 47401
CIRCLE NO. 24 ON READER SERVICE CARD

A
stupendous
release...
each record
a thrilling experience
on **LONDON**[®]
RECORDS

Verdi: REQUIEM

with Joan Sutherland, Marilyn Horne, Luciano Pavarotti,
Martti Talvela — The Vienna State Opera Chorus — The
Vienna Philharmonic Orchestra — Georg Solti
OSA-1275

LUCIANO PAVAROTTI—VERDI AND DONIZETTI ARIAS

Excerpts from Luisa Miller, I due Foscari, Un Ballo in
Maschera, Macbeth, Lucia di Lammermoor, Il Duca d'Alba,
La Favorita, Don Sebastiano
OS-26087

A FESTIVAL OF BAROQUE OPERAS

Graun: MONTEZUMA & Bononcini GRISELDA
with Joan Sutherland, Lauris Elms, Monica Sinclair, Elizabeth
Harwood, Margreta Elkins, Spiro Malas
The London Philharmonic Orchestra — Richard Bonyng
OSA-1270

Liszt: A FAUST SYMPHONY

2 EPISODES FROM LENAU'S FAUST
L'Orchestre de la Suisse Romande — Ernest Ansermet
with Werner Krenn (tenor)
CSA-2221

Smetana: MA VLAST

The Leipzig Gewandhaus Orchestra — Vaclav Neumann
CSA-2222

Strauss: DON QUIXOTE

The Vienna Philharmonic Orchestra — Lorin Maazel
Emanuel Brabec (cello); Josef Staar (viola)
CS-6593

Strauss: EIN HELDENLEBEN

The Los Angeles Philharmonic Orchestra — Zubin Mehta
David Frisina (violin)
CS-6608

Strauss: ALSO SPRACH ZARATHUSTRA

The Los Angeles Philharmonic Orchestra — Zubin Mehta
CS-6609

**Mendelssohn: SYMPHONY NO. 3 IN A MINOR ("Scotch")
SYMPHONY NO. 4 IN A MAJOR ("Italian")**

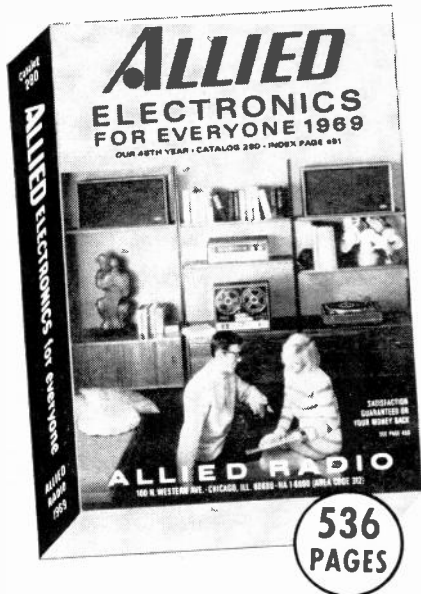
The London Symphony Orchestra — Claudio Abbado
CS-6587

DANCES OF OLD VIENNA

Music by J. Strauss, J. Strauss Sr., Schubert, Josef Strauss,
Lanner, The Boskovsky Ensemble — Willi Boskovsky
CS-6570

**ALLIED NEW 1969 CATALOG
& BUYING GUIDE**

FREE!



For top savings, shop by mail from the world's most famous catalog of electronic equipment, featuring hundreds of new and exclusive items and special Allied values.

536 pages—including a complete Electronic and Hobby Kits Catalog—picturing, describing, and pricing thousands of items. The most complete inventory ever assembled of Hi-Fi, Radios, Tape Recorders, CB, Electronic Equipment, Parts and Tools...all at money-saving low prices.
NO MONEY DOWN—24 MONTHS TO PAY!

**BIG SAVINGS ON THE BEST
IN ELECTRONICS FOR EVERYONE**

- Stereo Hi-Fi
- Electronic & Hobby Kits
- Tape Recorders & Tape
- CB 2-way Radios
- Walkie-Talkies
- FM-AM & AM Radios
- Shortwave Receivers
- Portable TV
- Phonographs
- Amateur Equipment
- Intercoms & PA
- Automotive Electronics
- Test Instruments
- TV Antennas & Tubes
- Power Tools, Hardware
- Tubes, Transistors
- Parts, Batteries, Books

WRITE FOR YOUR COPY TODAY!

ALLIED RADIO, Dept. 125
P.O. Box 4398, Chicago, Ill. 60680
Send me your free catalog for 1969
PLEASE PRINT

NAME _____
First Middle Last

ADDRESS _____

CITY _____

STATE _____ ZIP _____

CIRCLE NO. 4 ON READER SERVICE CARD

dramatic and ill-starred First Symphony of Rachmaninoff. The first performance in St. Petersburg in 1897 was such a fiasco that Rachmaninoff destroyed the score, but it was reconstructed from a combination of orchestral parts and the composer's two-piano reduction, and it has since taken a new lease on life. For me it remains the most tightly knit and excitingly dramatic of the three Rachmaninoff symphonies. Built in part on Russian liturgical motives, the music is given added unity through the use of a "whiplash" motto that in varied guises introduces each of the four movements. It is also interesting to observe that Rachmaninoff anticipated by a decade the major-minor cadential chord pattern used by Mahler in his Sixth Symphony.

Kurt Zanderling (also spelled Sanderling) and the Leningrad Philharmonic are up against extremely strong competition in the magnificent stereo performance of the Rachmaninoff First on Columbia with Eugene Ormandy and the Philadelphia Orchestra (Ormandy gave the score its first American performance). The Russian performance itself is not appreciably inferior, and Zanderling takes special pains to achieve sharp contrast between the lyrical and dramatic elements of the symphony, but he is let down by the Everest processing. I have owned the imported MK mono pressing for some years, and I find the Russian original brighter and cleaner in sound than the Everest product. Indeed, since my 1967 Soviet MK catalog lists no stereo version of this performance, I am inclined to the view that the Everest stereo is of the electronic variety, and that this type of processing is responsible for the inferior recorded sound.

If you want a Russian performance of this work, get the MK mono pressing (MK 1525) which is still available in some shops. In any event, you can't go wrong on the Ormandy-Columbia.

D. H.

RECORDING OF SPECIAL MERIT

RAVEL: Trios poèmes de Stephane Mallarmé; Chansons madécasses. **CHAUS-SON: Chanson perpétuelle, Op. 37.** **DELAGE: Quatre poèmes bindous.** Janet Baker (mezzo-soprano); Melos Ensemble of London, Bernard Keefe cond. (in the Delage and *Trois poèmes*). L'OISEAU-LYRE © SOL 298 \$5.79.

Performance: Excellent
Recording: Excellent
Stereo Quality: Ideal

The songs chosen for this unusual program date from a period (1898-1925) when first Fauré and then Debussy were the dominant influences in French song literature; Ravel, though influenced by both, managed to develop his own distinctive personality. The selections have much in common: two of the cycles display a mood of Oriental languor, and all four works call for chamber-group accompaniments—these accompaniments and their interlacings with the vocal line make the songs unique. In Ravel's *Trois poèmes*, they fill out the harmonies which sustain the lyrical mood in spite of the angular and somewhat unyielding vocal line. In the *Chansons madécasses* and in the songs of Delage (a Ravel disciple), the flute has a crucial role in enhancing the Oriental atmosphere. It is extraordinarily effective in Ravel's *Aonai*, the second in the *Madécasses* group. Although the Chausson song is

still firmly rooted in the nineteenth century, it shows adventurousness in its formal construction and rises to an unexpectedly passionate climax from its subdued beginnings.

Though I thought Janet Baker's previous French recital (Angel 36505) left room for reservation, here her mastery and identification with the repertoire are unchallengeable. Her singing is beautiful in tone and rich in coloristic variety, and reveals an intensity not always characteristic of this gifted mezzo's previous work. Her accompanists include some of the top names in musical London, and their lovely playing is captured in luminous and transparent sonic textures.

G. J.

SCHOENBERG: Verklärte Nacht (see LOEFFLER)

RECORDING OF SPECIAL MERIT

SCHUBERT: Part Songs. Gebet; Nachtbelle; Gott in der Natur; Jünglingswonne; Ständchen; Der Gondelfahrer; Gott meine Zuversicht (23rd Psalm); Gott im Ungewitter; Christ ist erstanden. April Cantelo (soprano); Helen Watts and Shirley Minty (contraltos); Robert Tear and Ian Parttridge (tenors); Christopher Keyte (bass); Elizabethan Singers, Louis Halsey, director; Viola Tunnard (piano). ARGO © ZRG 527 \$5.95.

Performance: Beautiful
Recording: Natural
Stereo Quality: Little separation

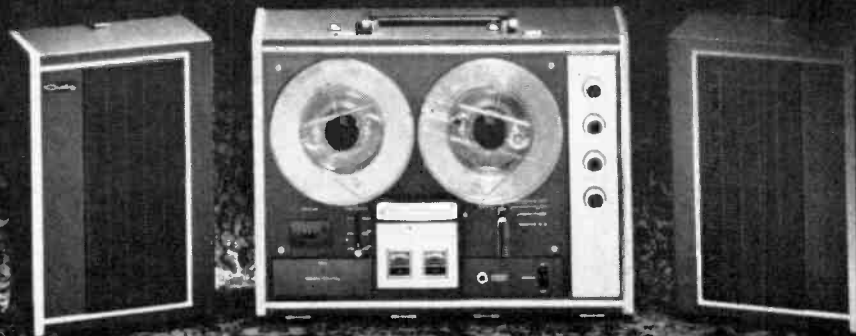
I can think of two kinds of listener to whom this disc will not appeal: those for whom the sound of voices raised heartily in German song only calls to mind Hitler youth groups and the like, and those who find Schubert's disposition toward a "heavenly length"—Robert Schumann's admiring phrase—to be on the contrary a rather mundane trait. For practically everyone else this recording should provide lasting delight.

Schubert wrote most of the secular works here to be sung at sight by the Viennese *Liedertafeln*—amateur singing groups of varying size—of his day, and he must have had a high opinion of their abilities, for these are by no means simple little ditties. The program here is sensibly varied; the mixed chorus (perhaps numbering thirty, all told) alternates with men's or women's voices alone, a *cappella* works alternate with piano-accompanied works. *Nachtbelle*, with its taxing high-lying tenor solo (sung well but in beefy-British fashion by Robert Tear), its piquant harmonic turns, and its exciting final strains, is first-class Schubert. Equally inspired is the *Ständchen*, on a poem by Grillparzer, and Helen Watts is superb in the ardent contralto solo. Both *Jünglingswonne* and *Der Gondelfahrer* are loping German *Männerchor* music of the most winning kind. Among the religious songs, *Christ ist erstanden* is impressively solemn and awe-filled, and no one but the most determined atheist could resist the abundant invention of *Gott im Ungewitter*.

As I have implied, only Helen Watts among the soloists is outstanding; the Elizabethan Singers, on the other hand, are highly accomplished and often stirring. Happily the ensemble is not flawed by that occupational hazard of mixed choruses, a weak tenor section—it is a superbly balanced team.

(Continued on page 144)

Looks like \$1,000,000
Sounds like \$500
Costs \$240*



The Craig model 2403 solid-state stereo tape recorder is proof that elegant styling and beautiful sound don't have to be expensive. It features a single "V" control which operates rewind, fast-forward, play, stop and pause, three lever-selected speeds, built-in sound-on-sound, concealed recording controls, detachable hi-compliance speakers and all the other things that stereo buffs insist upon.

The deck version (model 2404 at left) is finished in walnut grain and fits beautifully into any stereo component system. Price \$154.95*

Craig

Craig Corporation, Products Division, 2302 E. 15th St., Los Angeles, Calif. 90021

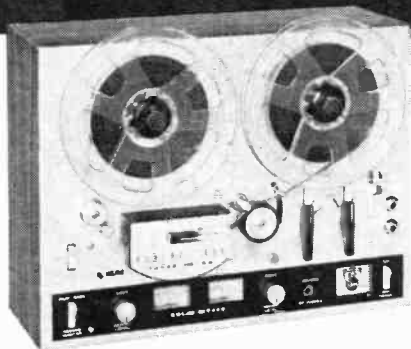
*Suggested retail price (2403 is \$239.95)

CIRCLE NO. 27 ON READER SERVICE CARD

"3 Heads are better than 2"
... on a Stereo Tape Deck



and the ROBERTS 450 has them



Three heads for erase, record and playback. Two speeds. Sound-with-sound. Stunning walnut cabinet encloses professional four-track stereo or monaural recording and playback tape deck with solid state circuitry, and a multitude of other outstanding features.

Less than \$200.



the Pro Line
ROBERTS

Los Angeles, Calif. 90016
Division of Rheem Manufacturing Company

CIRCLE NO. 72 ON READER SERVICE CARD

These are not *gemütlich* performances; they drive forward steadily, seldom pausing for subtleties. But the chorus' polish and fluency, its collective sense of line, and its smoothness in building to climaxes and getting off again utterly disarm the critical sense. The recording is natural and open-sounding.

I cannot resist adding a word about another disc devoted in part to this marvelous and little-recorded repertoire: a nocturnal grab-bag called "*Romantische Nachtstücke*" ("Romantic Night Pieces"—Odeon 80892). Along with the *Ständchen* and the *Nachtbelle* (the tenor solo sung liltingly by Theo Altmeyer) that are heard on the Argo disc, the Odeon program includes what is certainly Schubert's greatest choral work, *Gesang der Geister über den Wassern*, in the version for men's chorus and string quintet, and two other fine choral pieces, interspersed with charming instrumental works. It makes a lovely complement to the Argo disc.

Robert S. Clark

SCHUBERT: *Rondo for Violin and Strings, in A Major; Five Minuets and Six Trios for Strings* (see MENDELSSOHN)

RECORDING OF SPECIAL MERIT

SIBELIUS: *Four Legends, Op. 22.* Buffalo Philharmonic Orchestra, Lukas Foss cond. NONESUCH © H 71203 \$2.50.

Performance: Stylish
Recording: Very good
Stereo Quality: Very good

Cheek by jowl with the advanced contemporary works recorded by Lukas Foss and the Buffalo Philharmonic in their disc debut for Nonesuch comes a surprise—the first stereo recording in its entirety of the Kalevala *Legends* by the composer seemingly most detested by the avant-gardists, Finland's Jean Sibelius. What's more, Foss' performance is both stylish and light of touch. The first and third of the series, *Lemminkäinen and the Island Maidens* (not *Maidens of Saari* as given on sleeve and labels, since "Saari" is Finnish for "island"), and *Lemminkäinen in Tuonela*, can be heavy and rather lengthy going if played in a too lushly romantic style. Foss concentrates on texture and color in an effort to make the most of the atmospheric aspects of these pieces, communicating beautifully the perkiness of the island episode and the dark incantatory feeling of the dramatic underworld piece. Only in the celebrated *Swan of Tuonela* is one aware of any shortcomings in the Buffalo ensemble—the English horn solo seems curious bland in phrasing, and the harmonic changes in the accompanying strings are not precisely coordinated at every point early in the solo. The brilliant finale, *Lemminkäinen's Homeward Journey*, comes off, however, with fine sparkle and plenty of rhythmic verve.

The use of the Dolby system, as well as the inherently fine acoustics of Kleinhans Hall in Buffalo, have made for exceptionally fine recorded sound. Not only is the stereo depth and localization illusion wonderfully effective, as in the soft bass drum rolls in *The Swan of Tuonela*, but the Dolby noise suppression technique enables Foss to achieve in the *Island Maidens* piece some of the most finely spun pianissimos on discs, and the Nonesuch engineers have been able

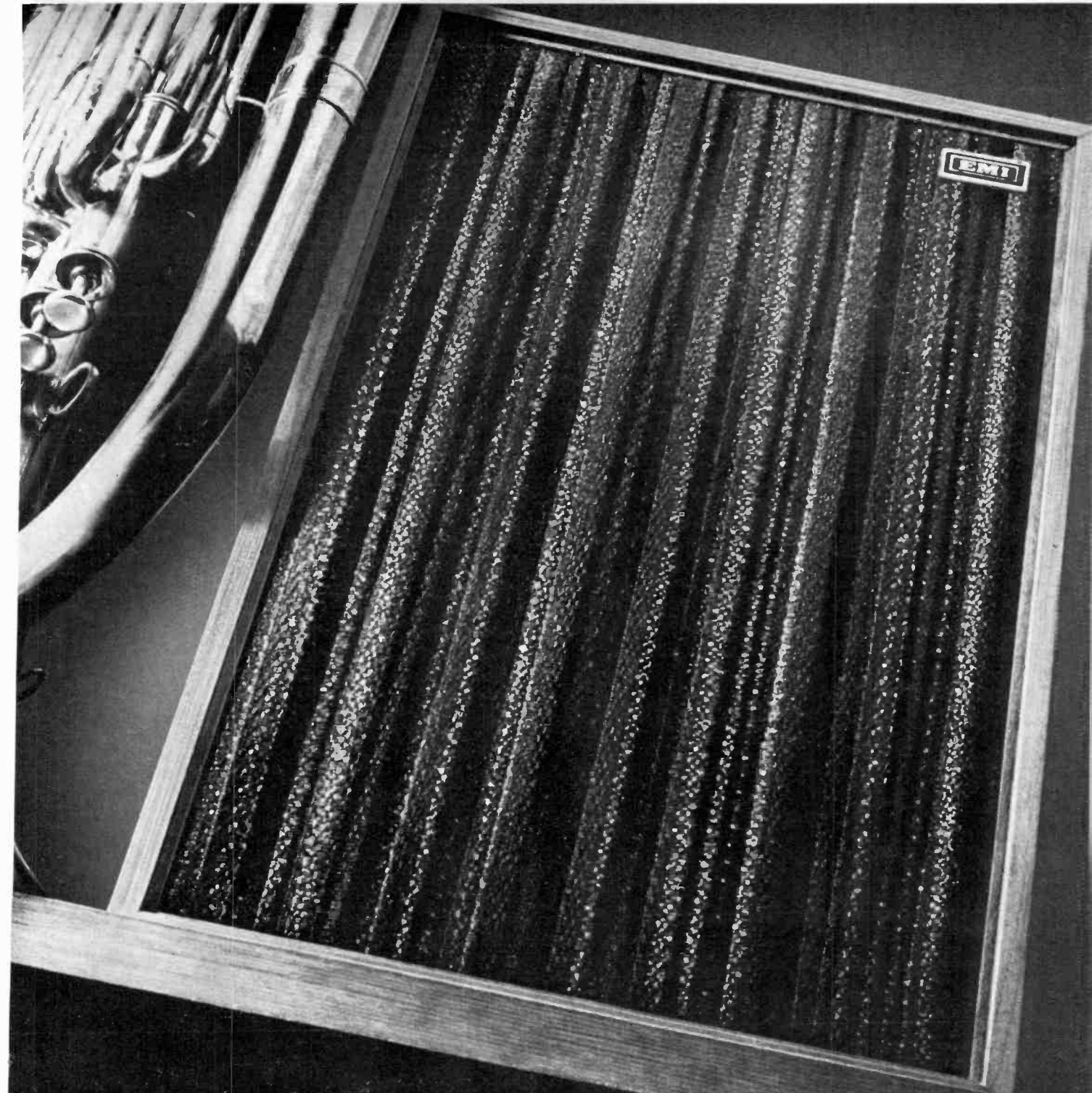
(Continued on page 146)

CIRCLE NO. 15 ON READER SERVICE CARD →

Introducing the newest in the David Clark quality Stereo Headset line—the Clark/300. It's budget priced at \$19.00 so that everyone may enjoy that personal touch in stereo listening pleasure that only the Clark headsets offer. Frequency range :20 to 17,000 cycles. 10 ft. coil cord with molded on plug no extra charge, (standard equipment). Send for literature on all five models. Clark/300 —\$19.00, Clark/200 —\$26.95, Clark/250 —\$32.00, Clark/100 —\$45.00 and the Clark/1000 —\$85.00.

David Clark COMPANY
INCORPORATED
36C Franklin St., Worcester, Mass., 01604
WEST COAST OFFICE: 1696 Cantinals, Suite 2., Inglewood, Calif. 90302

CIRCLE NO. 25 ON READER SERVICE CARD



Basso profundo

Basso Profundo... the richest, biggest bass voice in the world. That's just one characteristic the new EMI 205 has that other bookshelf speakers don't.

We squeezed more bass into the 205 by using an elliptically-shaped woofer rather than a round one. This gave us more sound-generating cone area than if we had used a round woofer. The bigger the cone area, the bigger the sound. And the woofer's rigid cast-frame construction eliminates spurious

sounds and contributes to the 205's smooth bass response.

But there's more to the EMI 205 than just its uniform bass response. Specially-camped tweeters provide smooth transparent response into the highest frequencies. Three crossover networks with special switch controls for tweeter and mid-range let you tailor the response to your personal listening tastes and to the acoustics of your room.

The new EMI 205 reproduces the entire

audio spectrum faithfully, flawlessly—even at low listening levels. In handsome, oil-finished walnut enclosure with dimensional pleated grille, \$225. Choose from a complete line of EMI speaker systems starting at \$54.95. Benjamin Electronic Sound Corp., Farmingdale, New York 11735 (available in Canada).

New EMI 205

to leave them that way. All told, a highly recommendable record. D. H.

RECORDINGS OF SPECIAL MERIT

STAMITZ, K.: Concerto in D, for Viola and Orchestra; Sinfonia Concertante in A, for Violin, Viola, Cello, and Orchestra. Ulrich Koch (viola, in the concerto); Franz-Josef Maier (violin); Franz Beyer (viola); Thomas Blees (cello); Collegium Aureum. RCA VICTROLA © VICS 1339, ® VIC 1339 \$2.50.

STAMITZ, K.: Concerto in D, for Viola and Orchestra; Sinfonia Concertante in D, for Violin, Viola, and Orchestra. Susanne Lautenbacher (violin); Ernst Wallfisch (viola); Württemberg Chamber Orchestra, Heilbronn, Jörg Faerber cond. (in the concerto); Stuttgart Soloists (in the sinfonia). TURNABOUT © TV 34221 \$2.50.

Performance: Victrola sparkling; Turnabout very good
Recording: Victrola excellent; Turnabout good
Stereo Quality: Turnabout more directional, both good

I must admit that I have usually thought of the work of the Stamitz family (Johann, Karl, and Anton) as music to be listened to dutifully, for its historical importance, rather than pleasurable. I may keep the same opinion regarding most of it, but the works above are exceptions *in excelsis*. The Viola Concerto, while not pretending to any profundity, is as graceful a work as I ever expect to hear and is blessed with a handful of good tunes. It takes repeated playings well and it certainly will bear comparison with the earlier Mozart violin concertos in quality of workmanship if not in portents of things to come. Its performance on the Victrola disc is superlative: Koch is a magnificent violist, and the orchestra, playing, presumably, without a conductor but with a harpsichord continuo, is of the very highest caliber. In comparison, the Turnabout disc must accept second place—the violist not quite as secure technically, no harpsichord, occasional orchestral flubs, in all probability a too-hurried recording session—though it is still good.

The two *Concertantes* are different, and this is sufficient reason, I think, for acquiring the Turnabout disc if one has enjoyed the Victrola. Both works are delights, and the performance of the D Major has some perfectly marvelous duet playing by the soloists. But the Collegium Aureum disc is the one to get first; it is a splendid re-creation of the *galant* at its best. James Goodfriend

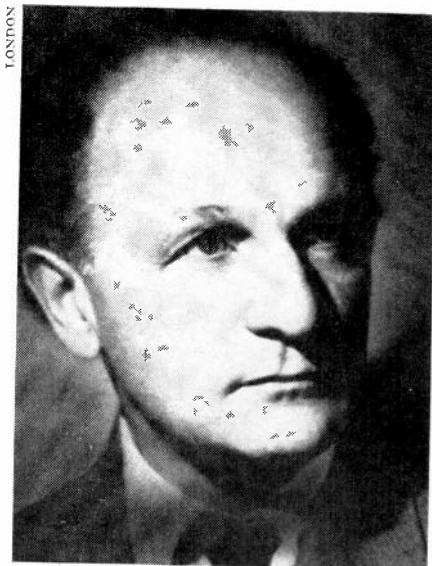
VERDI: Otello (highlights). Giovanni Martinelli (tenor), Otello; Lawrence Tibbett (baritone), Iago; Helen Jepson (soprano), Desdemona; Nicholas Massue (tenor), Cassio. Metropolitan Opera Chorus and Orchestra, Wilfred Pelletier cond. RCA VICTROLA ® VIC 1365 \$2.50.

Performance: **Cherishable**
Recording: **Anno 1939**

Veteran record collectors will recognize this sequence as the long overdue microgroove transformation of Victor album M 620, perpetuating the Met's revival of *Otello* in the late Thirties. (Interestingly enough, the disc has been available in England for years, but this is its first American appearance.)

In 1939, when this recording was made, Martinelli was fifty-four, and the strain of this exceedingly demanding role on his vocal powers is often evident. And yet he never fails to *sing* the part, with a minimum of shouting or toneless declamation, encasing even his wildest outbursts in appealing musical sound. He lives the part fully, and communicates its tenderness and raging passion with the surest artistry. His sensitive and eloquent handling of the text is worthy of special note: Martinelli never fails to make us conscious of its true poetic quality, for here very often Boito was Shakespeare's worthy match. Those who have been exposed to recent Metropolitan *Otellos* will, I think, find Martinelli's achievement particularly revealing.

After a somewhat strenuous Brindisi, Tibbett's performance becomes superb; in *Era la notte*, in particular, his voice rolls out with an indescribable mellow beauty. Nei-



PAUL SCHOEFFLER
A treasurable portrayal of Hans Sachs

ther Helen Jepson nor conductor Pelletier is in the class of these two super-stars, but both are competent first-line performers.

The sound is serviceable, though there is some distortion in the choral passages and in the closing portions of the tightly grooved side one (which contains thirty minutes of music). We read everywhere that the "public" is losing interest in non-stereo discs, but can anyone really believe that representations of *this* kind of vocal art will find no audience in the future? G. J.

RECORDING OF SPECIAL MERIT

WAGNER: Die Meistersinger von Nürnberg. Otto Edelmann (bass), Hans Sachs; Friedrich Dalberg (bass), Pogner; Erich Kunz (baritone), Beckmesser; Heinrich Pflanzl (bass), Kothner; Hans Hopf (tenor), Walther von Stolzing; Elisabeth Schwarzkopf (soprano), Eva; Ira Malanuk (soprano), Magdalene; Gerhard Unger (tenor), David; others. Bayreuth Festival Chorus and Orchestra, Herbert von Karajan cond. SERAPHIM ® IE 6030 five discs \$12.45.

Performance: **Moving**
Recording: **Excellent "in-performance"**

WAGNER: Die Meistersinger von Nürnberg. Paul Schoeffler (bass-baritone), Hans

Sachs; Otto Edelmann (bass), Pogner; Karl Dönch (baritone), Beckmesser; Alfred Poell (bass), Kothner; Gunther Treptow (tenor), Walther von Stolzing; Hilde Gueden (soprano), Eva; Else Schürhoff (soprano), Magdalene; Anton Dermota (tenor), David; others. Vienna State Opera Chorus and Vienna Philharmonic, Hans Knappertsbusch cond. RICHMOND ® RS 65002 five discs \$12.45.

Performance: **Admirable**
Recording: **Adequate**

Not long ago, in a spirited discussion of opera, a friend of mine said, "I concede that in Wagner's works you find genius on every page. But how many pages can an ordinary mortal take?" Now I think I am a pretty ordinary mortal, as opera buffs go, and having just emerged only slightly befuddled from the experience of listening closely to two complete recordings of *Die Meistersinger*, I would be willing to rebut my friend's implicit contention—as least as it applies to this work—that Wagner's prodigality was self-defeating. As I listened to these recordings I was once more overcome with admiration, not only for the many beauties of *Die Meistersinger's* music, but also for the dramatic and intellectual strength of the libretto, and above all for the richness of its observation of human affections and foibles. The sketching in a few words of the Masters—fatuous Kothner, earnest Pogner, malicious Beckmesser—in the first act; Walther's third-act attack on the Masters' rules and Sachs' defense of them, both clearly limned in terms of the contrasting characters of the two and never degenerating into mere theory; Sachs' gentle teasing of Eva—where in opera can you find their like? Someone has said that *Die Meistersinger* is the only successful comedy in the German language; with only a superficial knowledge of its competition, I'd risk affirming that it is certainly one of the best.

The manifold values of this libretto are—for the most part—superbly realized in the Seraphim recording, and the demands of the music are met with grace and skill; I count this the best *Meistersinger* now available on discs. It was recorded "live" at the Bayreuth Festival of 1951, the first after the war—perhaps some of its special quality is attributable to the occasion—and was released on the Columbia label here (SL 117). As you might expect, there is some clumping and shuffling around, and some intrusive coughing; the singing varies in volume depending on how close to the mike (or mikes) it was done, and some phrases are swamped in the orchestral sound. But what singing, and what orchestral sound! With one important exception, the cast is very good to superb: Gerhard Unger's David is funny and charming; Friedrich Dalberg's Pogner has authority and conscience; Erich Kunz makes of Beckmesser a *musical* role, getting some lyricism into it, and even managing to wring some sympathy from the listener in his third-act exchanges with Sachs; and Elisabeth Schwarzkopf's Eva is beautifully vocalized, tender, and touching. As Walther, Hans Hopf sings with a hard tone and occasional unsteadiness, but he is suitably ardent and more than passably musical—and besides, Walther is perhaps the least important of the opera's major roles.

The exception I mentioned is, alas, Otto
(Continued on page 148)

**this is
the world's
most popular
headphone
koss pro-4A
stereophones**



**this is the world's
finest headphone
koss esp-6
electrostatic
stereophones***



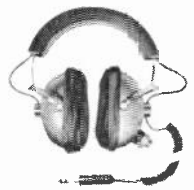
Since 1962, the famous Koss PRO-4A has been the most popular stereo headphone in the world. It still is! It has also been the finest. The PRO-4A became the most popular because it was the finest. But excellent though the PRO-4A is, Koss engineers have gone it one better. Now it must bow to the superb . . . a professional headphone employing electrostatic reproduction elements previously useable only in very large, high-priced speaker systems like the Koss-Acoustech X system. Because of this technological breakthrough, the ESP-6 reproduces 9 of a possible 10 octaves the human ear can hear.

What about the PRO-4A? Well, it's almost humorous to think of it as "second best". It's still the same precise, exciting sound. Still the same durable quality. Were it not for such a dramatic development as Electrostatic Stereophones, it would still be well ahead of the pack!

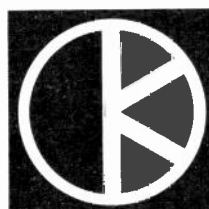


**model esp-6
electrostatic
stereophones
\$95.00**

complete w th fitted,
portable carrying case
and individually
measured response curve.



**model pro-4A
stereophones
\$50.00**



KOSS

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

Export: Koss Electronics S.r.l.
Via Bellini 7, 20054/Nova Milanese, Italia

Export Cable: Stercotone

*Patents applied for

DECEMBER 1968

CIRCLE NO. 49 ON READER SERVICE CARD

Edelmann as Hans Sachs. His is not an inadequate performance: it has the advantages of heartiness, jocularly, and an attractive if somewhat monochromatic vocal sound. But for me Sachs' most winning side—his irony, his wisdom, and his undecieved but unshakable affection for the human race—doesn't come through.

Still, the performance as a whole surmounts this liability, and the bulk of the credit must go, I think, to Herbert von Karajan and the Bayreuth Festival Orchestra, which really soars and sings. Somehow—a tribute to Walter Legge and his recording team—the recording's balances are nearly ideal: the voices are forward, yet never blanket the orchestra. And the orchestral sound has an imperishable amplitude and warmth.

The Richmond album is also a reissue: apparently made at about the same time as the Bayreuth recording, it was released in this country as London LLP A 9. It is a studio performance, and its static quality—its lack of theatrical illusion—is quite noticeable after listening to the Seraphim discs: no scratching sounds as Beckmesser chalks up the faults of Walther's trial song, no laughter as Beckmesser stumbles on the singer's mound in the final scene, and so forth. Gunther Treptow's voice—which sounds to me like a tenor struggling to become a baritone—is steadier than Hopf's, and his phrasing is more graceful; Hilde Gueden is a charming Eva, somewhat less passionate than Schwarzkopf; Anton Dermota sings David well but gets little of the humor Unger finds so abundantly in the role. As Beckmesser, Karl Dönch verges dangerously close to caricature. Edelmann is the Pogner here, and his uninflected, rather labored delivery of the first-act address fails to make the music's points. It has been rumored that Hans Knappertsbusch was a conductor who could rarely impart to recorded performances the strength and conviction he brought into the theater, and this album would seem to bear out this charge: the orchestral performance, although not lacking shape and grace, has very little of the surge and majesty of Karajan's.

The album's major asset—you've guessed by now—is Paul Schoeffler's Sachs. Here, in large measure, are all the qualities that Edelmann's cobbler lacks: authority, matured wisdom, and a caressing tone that endows such lines as "Mein Kind, der wär' zu alt für dich" ("My child, he [Sachs himself] would be too old for you") with great poignancy. I could cite numerous instances, but I think the difference between Schoeffler and Edelmann can be heard clearly in a single word. At the close of Act III, Scene IV, after Sachs has raised David from apprentice to journeyman (*Gesell*) and all start out for the meadow on the Pegnitz, Sachs asks David to lock up the shop, addressing him as "David, *Gesell*." Edelmann delivers both these words with equal emphasis—just two words; Schoeffler gives "Gesell" a proud ring, "telegraphing" to the listener in an instant not only the importance of the elevation for David but Sachs' generosity of spirit as well. Schoeffler's is, in short, a treasureable performance, and those who love this opera as much as I do will want to own the album for it alone. The recording is generally good, but there are a few dubbing problems—sudden volume drops, some pitch fluctuations.

Both albums come with complete librettos; Seraphim's translation, by Peter Branscombe, is excellent, Richmond's uncredited one rather problematical. *Robert S. Clark*

RECORDING OF SPECIAL MERIT

WEILL: *Die sieben Todsünden*. Gisela May; Peter Schreier and Hans Joachim Rotzsch (tenors); Günther Leib (baritone); Hermann Christian Polster (bass); Radio Symphony Orchestra of Leipzig, Herbert Kegel cond. DEUTSCHE GRAMMOPHON © 139 308 \$5.79.

Performance: Very good

Recording: Good

Stereo Quality: Good

In reviewing the recent Angel release of Kurt Weill symphonies, I remarked that much of the musical material was similar to some of the more extended symphonic elab-

of moral and political parable of what the "system" does to human dignity and human ideals. What turns this into more than pure "agitprop" is the quality of simultaneous involvement and detachment that this team knew so well how to achieve. You never need believe in the literal truth of what happens (after all, this takes place in an America that never was) in order to accept the deeper truth. Like most of Kurt Weill, this music is "dated"—but in just the right way. It is based on a "pop" style that also never was, but its stylization—here extended by dramatic and "popular" instrumental numbers—is nonetheless effective for that and still retains all its ironic wit and bite. I understand that the original version of this work has recently been discovered in England, and I hope eventually to hear it, but in the meantime, this performance of the published version is quite worthwhile, and I recommend it.

The current successor to Lotte Lenya (who, by the way, was sensational in this role a number of years ago at the City Center) is an East German lady by the name of Gisela May, and she is superb. The East Germans have the Brecht tradition and do this sort of thing up with bitter wit and an almost terrifying thrust. And the West Germans take care of the engineering in this veritable triumph of successful pan-German cooperation. *E. S.*

COLLECTIONS

RECORDING OF SPECIAL MERIT

JOHN ALLDIS CHOIR: *Recital*. Bruckner: *Four Motets*. Schoenberg: *Friede auf Erden*. Debussy: *Three Part-Songs*. Messiaen: *Cinq Rechants*. John Alldis Choir, John Alldis cond. ARGO © ZRG 523 \$5.95.

Performance: Excellent

Recording: Very good

Stereo Quality: Very good

I do not generally think that heterogeneous programs suit the recording medium very well, but I must admit that this one is superb. The music, all of it a *cappella*, is uniformly of the highest interest—ranging from the traditional counterpoint of the Bruckner to the intense, late-Romantic chromaticism of 1907 Schoenberg to the charming Debussy *Chansons*—his only a *capella* music—and to the original and prepossessing Messiaen. The last is the most recent music on the disc—1948—and the most unusual. The text consists of an imaginary Indian language concocted by the composer himself mixed with poetic fragments of French referring to the Tristan legend. The piece employs a wide range of vocal techniques and passes the time in an almost continuous state of mystical ecstasy—too extended for my limited capacity for Messiaenic mysticism, but undeniably original and often effective. All of this is enhanced by the excellent performances—clear, just, unmuddled, stylish, and expressive. They are well recorded, too. Texts (but no translations) are included. *E. S.*

RECORDINGS OF SPECIAL MERIT

ANTON DERMOTA: *The Artistry of Anton Dermota*. Mozart: *Don Giovanni: Il mio tesoro; Dalla sua pace. Die Zauberflöte: Dies Bildnis ist bezaubernd schön.* (Continued on page 150)



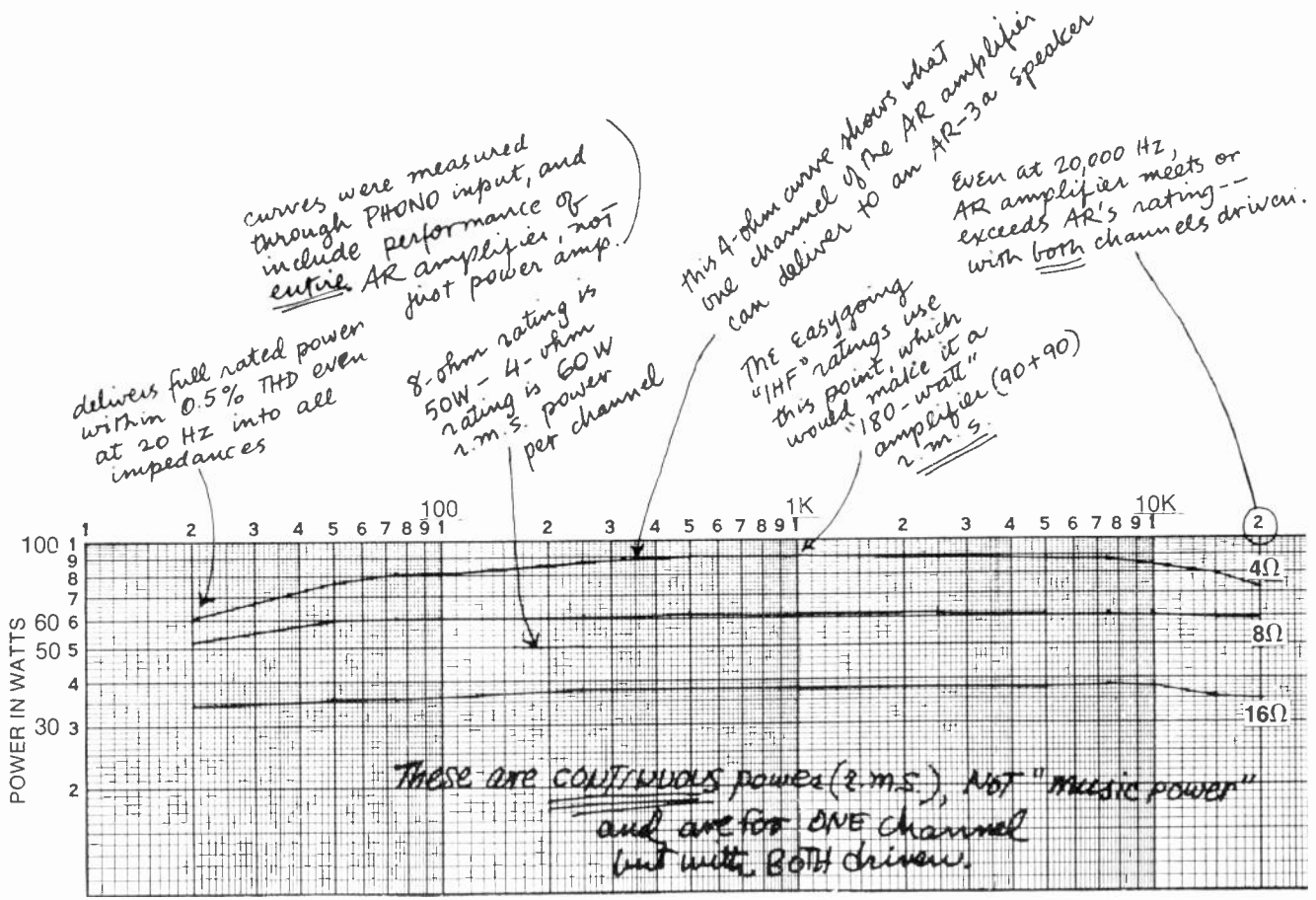
KURT WEILL

The deadly sins in a lively stylization

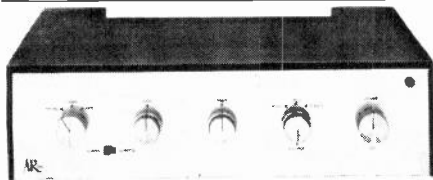
orations in the three-act version of *Mahagonny*. Now along comes the Weill-Brecht *Seven Deadly Sins* to provide an even more exact point of relationship (even to the sharing of some material). Indeed, Weill interrupted composition of the Second Symphony to fulfill a commission for this ballet, both works being composed in 1933 in the shadow of his enforced emigration from Nazi Germany. The ballet, in spite of the haste in which it was written, is by no means a negligible work. It is one of the most powerful and successful of the Brecht-Weill collaborations, a moral tale with song and dance exemplifying the Brechtian notion of "alienation" in the form of a stylized, extraordinarily effective music theater.

For the purposes of a dance work, Brecht and Weill adopted the Stravinskian device of separating singers and actor-dancers. Thus there are two protagonists—one, a Lotte Lenya singing part, the other a dance role—but they really portray two sides of the character of the protagonist. The other singing parts include a narrator and a pious male quartet—a kind of barbershop ensemble of prying neighbors who comment hypocritically on the action. The old story of the whore with a heart of gold becomes a kind

What does AR mean, "60 watts per channel"?



Continuous power output per channel at 0.5% distortion, phono preamplifier included, both channels driven



ment to be presented clearly and accurately in amplifier advertising. This has not been the case. In recent years, a variety of vague and irrelevant terms has been used by manufacturers to describe power output: music power, solid-state power, stereo power, audio power, transient power, transistor power, IHF power and others. The list includes terms invented by manufacturers and applied to their products alone, as well as standards of measurement known only to advertising copy writers. In a recent issue of High Fidelity, for example, 18 manufacturers advertised amplifiers, but in only two cases were power ratings referred to a known standard.

Acoustic Research accepts the definition of a watt given in physics texts: work done at the rate of 0.7375 ft.-lb./second. We know of no "music watt" or "IHF watt" which science recognizes. AR amplifiers are rated exactly as we measure them, with both channels continuously delivering at least

the rated power without exceeding our harmonic distortion limit of 0.5%, or our I.M. distortion limit of 0.25%. The laws of physics and the nature of music require that power measurements, if they are to be meaningful, be made with a steady, uninterrupted tone, similar to the purest sound of a pipe organ; this is what continuous power means. AR amplifiers must deliver their rated continuous power at all frequencies to which the ear responds, not just at 1,000 Hz, where most amplifiers can deliver much more power than at the extremes of the range of hearing. Distortion measurements are made through the AR amplifier's phono input because this is the way music goes through the amplifier — even though performance might be better with the preamplifier out of the circuit.

For these reasons, the power output rating of the AR amplifier is true for any kind of musical tone, not only those easy for an amplifier to reproduce, whether the source is an FM broadcast, a tape recording or a phonograph record.

The workmanship and performance in normal use of the AR amplifier are guaranteed for two years from the date of purchase. This guarantee covers parts, repair labor, and freight costs to and from the factory or nearest authorized service station. New packaging, if needed, is also free. Write for an AR catalog.



Acoustic Research, Inc.
24 Thorndike St.
Cambridge, Mass. 02141

CIRCLE NO. 2 ON READER SERVICE CARD

Strauss: *Capriccio: Kein andres, das mir so im Herzen lobt.* Anton Dermota (tenor); Vienna Philharmonic, Karl Böhm cond. Schumann: *Der Nussbaum; Die Lotusblume.* Wolf: *Nimmersatte Liebe; Der Musikant; Auf ein altes Bild; Der Gärtner.* Strauss: *Ständchen; Zueignung.* Anton Dermota (tenor); Hilde Dermota (piano). EVEREST © 3202 \$4.98.

Performance: Ravishing
Recording: Surprisingly good
Stereo Quality: "Electronic" but harmless

Is it only for me that the word "artistry" is forever smudged by its association with cocktail-lounge pianists and orchestras that work debutante balls? I find it offensive when it is applied to *art* of a high order. And

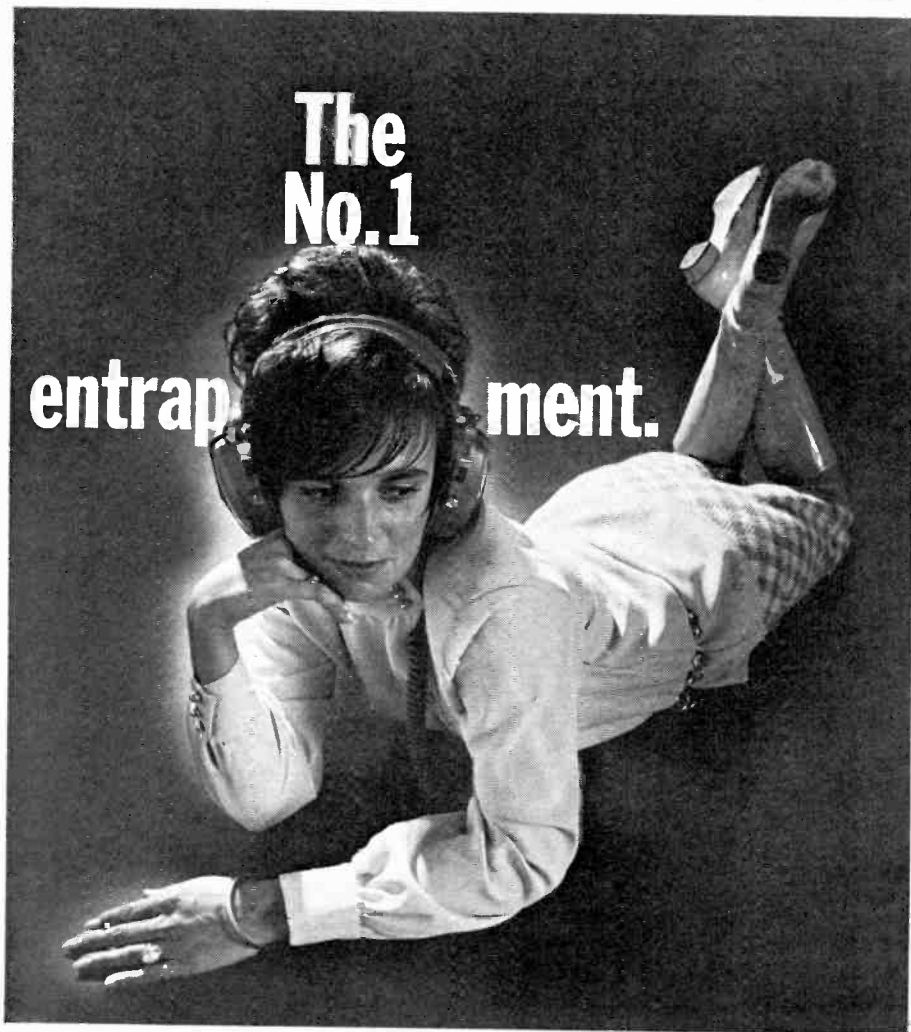
on this disc, a reissue of an early-Fifties London release (LLP 345), Anton Dermota displays vocal art of a very high order indeed. The recital opens with the two arias of Don Ottavio. "Il mio tesoro" is taken at a lackadaisical tempo, and perhaps as a result Dermota must breathe where connoisseurs will be quick to note that John McCormack did not; the runs are a bit labored, too, and the total effect is disappointing. But with "Dalla sua pace" and the two remaining arias on the first side, the singer's strengths are very much to the fore. Legato line was Dermota's specialty, and in the beautifully molded phrases of the Mozart arias and the Strauss "sonnet" from *Capriccio* his rich and masculine tenor, well equalized and supported, is ravishing. In the repeat of the first section of "Dalla sua pace" he employs a lovely

piano, perfectly controlled; and throughout the aria, the ease with which he "lifts" the second syllable of the word "morte" up the interval of a fourth without increased volume is a joy to hear. Everywhere the clarity of his enunciation and the shape and dramatic aptness of his phrasing are impressive.

In the songs on the second side—his wife Hilde is his accompanist—his voice sounds older; there is a hint of unsteadiness and some lack of tonal variety. The irony of *Nimmersatte Liebe* seems to escape him, and he garbles the words "Freiheit Zecher" in the fifth line of *Zueignung*; but these things matter little in the total impression. It is a rare singer who can be as successful as he in the demanding *mezza voce* of *Auf ein altes Bild* and also catch the youthful impulsiveness and vitality of *Der Gärtner*. In the Strauss *Ständchen* he sounds as if he's really at his beloved's door; here, as elsewhere, he fashions a superb climax.

The sound of this disc deserves mention. The electronic rechanneling for stereo does no audible harm to what must have been remarkably good recordings for their time—"Il mio tesoro" and the *Bildnisarie* were '78's, and it stands to reason the other two arias were recorded at the same time; the songs made their first appearance on the LP, and must have been recorded about 1950. Both orchestra and piano are cleanly and naturally captured, and the voice has a solidity and roundness of tone that are lamentably absent in many recent stereo vocal recordings I've heard. *Ave atque vale*, mono.

Robert S. Clark



The No. 1 entrapment.

Entrap your complete sound source. Experience the incomparable pleasure of hearing the purest reproduction. Sharpe is number one because of exclusive patents. Liquid-filled ear cushions conform to any facial contour, so comfortable you'll forget you're wearing them. Top-rated "private-listening systems" guaranteed to turn you on. You won't believe the perfect sound entrapment and total comfort until you hear a live demonstration at exclusive Sharpe dealers. The stereophones selected by professionals... from \$25.95 to \$100.



SHARPE INSTRUMENTS
DIVISION OF SCINTREX INC.

955 Maryvale Dr., Buffalo, N.Y. 14225 • Export Agents: Elpa Marketing Industries Inc., New Hyde Park, N.Y. 11044

CIRCLE NO. 93 ON READER SERVICE CARD

RECORDING OF SPECIAL MERIT

MIRELLA FRENI: *French and Italian Arias.* Bizet: *Carmen: Je dis que rien ne m'épouvante* (Micaela's aria). *The Pearl Fishers: Comme autrefois dans la nuit.* Massenet: *Manon: Adieu, notre petite table.* Mascagni: *Lodoletta: Flammen, perdounami!* *L'amico Fritz: Son pochi fiori; Non mi resta che il pianto.* Ciléa: *Adriana Lecouvreur: Poveri fiori; Io son l'umile ancella.* Gounod: *Faust: Il était un roi de Thulé... O Dieu! que de bijoux... Ab! Je ris.* Mirella Freni (soprano); La Scala Orchestra, Antonino Votto cond. ANGEL © 36527 \$5.79.

Performance: Exemplary
Recording: Excellent
Stereo Quality: Excellent

Simplicity, an elusive ideal in the larger-than-life world of opera, is the keynote to Mirella Freni's art. Simplicity in her case means spontaneity, an absence of mannerisms and exaggerated histrionics, and an appealing note-to-note directness. And yet, her singing is anything but unfeeling; there is deep-felt emotion behind every phrase, but also innate discipline and taste. It is not difficult to write about this kind of singing, but it is hard not to be repetitious, for one is faced with the same sense of rightness as she reveals her lovely gallery of characterizations: Micaela, Manon, Suzel, Lodoletta—all touching, poetic, and believable. Understandably, the Italian arias are more effective; the quaintness of her French diction detracts somewhat from her rendition of Micaela's air, which opens the recital, but by the time she gets around to the Gounod scene which closes it, one is completely won over.

(Continued on page 152)

Bell & Howell has just made it harder to choose a stereo tape deck.

Until now, it was pretty easy, because one of the choices really did much more than just move tape back and forth. Bell & Howell has just changed all that. Our new Autoload® Model 2293 does a lot more than just move tape back and forth.

It loads itself, because it has Autoload, Bell & Howell's ingenious automatic loading system.

You never touch the tape because a gentle cushion of air transports it through the tape path directly onto the take-up reel. The entire process takes about three seconds, and it works perfectly whether the deck is mounted horizontally or vertically.

It has three-way AutoPlay. You can set the 2293 to record or play back in any of three modes: left to right and stop; left to right to left and stop; or back and forth continuously.

It has Bell & Howell's exclusive reversing head design. This innovation assures perfect head alignment and identical performance characteristics for recording and playback... in both directions.

It has instant pause. Audible search. Source input mixing. Sound with sound. An accurate VU meter for each channel - active in both play and record.

It has exceptional specs like: 4 speeds $7\frac{1}{2}$, $3\frac{3}{4}$, $1\frac{7}{8}$, $1\frac{1}{2}$; wow and flutter; 0.9% @ $7\frac{1}{2}$; frequency response; 40Hz to 17,000Hz (± 3 db) @ $7\frac{1}{2}$; signal-to-noise ratio: better than -51db; crosstalk: -40db.

It has top-mounted microphone jacks for added convenience.

It has a genuine walnut wood-grained cabinet and smoked glass hinged dustcover.



It's designed with the kind of precision Bell & Howell's built its reputation on for over 60 years.

And with all that, it's still priced under \$300.

Do you agree the new Bell & Howell Autoload 2293 does a lot more than just move tape back and forth? Then maybe we haven't made choosing a stereo tape deck harder at all.

Maybe we've made it much easier.

TAPE PRODUCTS DIVISION



BELL & HOWELL

While listening to her affecting singing of the two arias from *L'amico Fritz*, it occurred to me that this charming opera ought to be revived for Mirella Freni and Carlo Bergonzi or, at the very least, recorded by them!

Antonino Votto and the La Scala Orchestra provide exemplary accompaniments, and the sound is worthy of the artistry displayed.

G. J.

RECORDING OF SPECIAL MERIT

VLADIMIR HOROWITZ: *Horowitz on Television*. Chopin: *Ballade in G Minor, Op. 23*; *Nocturne in F Minor, Op. 55, No. 1*; *Polonaise in F-sharp Minor, Op. 44*. Scarlatti: *Sonata in E Major, L. 23*; *Sonata in G Major, L. 335*. Schumann: *Arabesque,*

Op. 18; Träumerei. Scriabin: *Etude, in D-sharp Minor, Op. 8, No. 12*. **Horowitz:** *Variations on a Theme from Bizet's "Carmen."* Vladimir Horowitz (piano). COLUMBIA © MS 7106 \$5.79.

Performance: Old Master
Recording: Good
Stereo Quality: Good

This recording represents an odd but not unsuccessful solution to the problems of Horowitz, recording, and the public recital. As is well known, Horowitz has long had an aversion to the big Carnegie-Hall-type performance. But, although he has made some exceptional recordings, his style is still that of the traditional live-music performer. Unlike Glenn Gould, he has been unable to accept the recording studio as a totally satis-

factory medium for his messages. However, in spite of the fanfare and the many genuis sympathizers, the recordings of the come-back concerts were far from entirely successful. The excitement of the actual event did not really come through, and common knowledge that things were far afterwards (or before) for the purpose of the "live" recording.

Horowitz and Columbia were certainly aware of these problems. When the pianist was asked to tape a program for CBS television in Carnegie Hall, he requested "two performances—a Horowitz can ask for such things—and, as he says, "satisfied that music emerges as the prime concern," agreed to make the tape before an invited audience shortly thereafter. This is the program which was telecast last September and simultaneously released in recorded form.

I have given this background in some detail because of my previous criticisms of "historic-live-comeback" recordings and because the questions of live and recorded music are deep concerns of mine—and obviously of Horowitz's too. The solution here is a compromise, but it justifies itself on a very simple ground: it works! The record is an integral part of the event, not a souvenir afterthought—given the nature of television audio, the record becomes a necessary adjunct if not the real focus of interest.

The Chopin side is magnificent. It is very often that I feel like saying that *this* is the way some particular piece ought to go, but I feel like saying it about the G Minor Ballade here—fully the equal of his famous old recording of the work and much better sonically, of course. All three works are full of insight and poetry and are alone worth the entire price of admission.

Side two is a bit mixed. The E Major Scarlatti Sonata is impossibly slow and wispy—serious misinterpretation, I believe. The Schumann pieces are very attractive, although not quite on the same unapproachable level as the Chopin. The Scriabin is an effective early work brilliantly played. Anything can one say about Horowitz-Bizet? It is the kind of self-indulgent *Kitsch* that used to be standard fare on Romantic piano recitals. Who is going to stand in the middle of a fiesta or *Fasching* and argue about good taste? Well, I would have preferred two sides of Chopin, and I insist that mixed-bag programs don't often work in the recording medium. There, I've said it; now you can go out and buy the record. Recorded sound is good, there are only a few moderately intrusive coughs, and, except for the beginning and end of the disc, applauding, cheering, and other noises of approval have been mercifully eliminated.

E. S.

ROBERT ILOSFALVY: *Opera Recital*. Donizetti: *L'elisir d'amore*. Puccini: *Una furtiva lagrima*. Puccini: *La fanciulla del West*. *Che'ella mi creda libero*. *Manon Lescaut*: *Ab! Manon, mi tradisce*. Erkel: *Hunyadi László*: *Avia from Act 2*. Wagner: *Die Meistersinger von Nürnberg*: *Prize Song*. *Lohengrin*: *In Jemem Land*. Verdi: *Aida*: *Celeste Aida*. *Il Trovatore*: *Ab sì, ben mio*. Leoncavallo: *Pagliacci*: *Vesti la giubba*. Ponchielli: *La Gioconda*: *Cielo e mar*. Flotow: *Martha*: *Ach, so fromm*. Mascagni: *Cavalleria rusticana*: *Addio alla madre*. Verdi: *Requiem*: *Ingenisco*. Róbert Ilofalvy (tenor); Orchestra of the

(Continued on page 154)

Memories for Tomorrow.

This is the music of today. By the today people. The contemporaries. It's the music of Xenakis and Sandy Bull. Joan Baez, Lazarof and Buffy Sainte-Marie. John Fahey, Jean Jacques Perrey. Country Joe and the Fish. And the music pioneered by Ives, Satie and Varèse. Performed today. To be remembered tomorrow.

Major Compositions in the Cardinal Series \$3.50 per disc

Xenakis: Three Major Works
Metastasis/Pithoprakta
French National Radio Orchestra
Maurice Le Roux, Conductor

Yonta
Yuji Takahasi, piano
Paris Instrumental Ensemble
Konstantin Simonovic, Conductor
VCS 10030

Satie: Homage to Satie
Complete Orchestral Works
Utah Symphony Orchestra
Maurice Abravanel, Conductor
Notes by Darius Milhaud
VCS 10037/38*

Varèse:
Nocturnal/Ecuatorial
Lazarof: Structures Sonores
Utah Symphony Orchestra and Voices
Maurice Abravanel, Conductor
VCS 10047*

Ives: The Four Symphonies of Charles Ives and Hallmark
New Philharmonia Orchestra
Harold Farberman, Conductor
VCS 10032/3/4*

*Recorded with the Dolby System

Composer/Performers on Vanguard

Joan Baez—"... not just a singer but a charismatic youth figure."
—Ralph Gleason

Country Joe and the Fish—"... a fascinating ability to probe new musical areas."
—American Record Guide

Buffy Sainte-Marie—"... among the best of today's modern minstrels."
—New York Times

John Fahey—"... a highly original musician whose methods transcend the usual definitions of guitar-playing."
—American Record Guide

Sandy Bull—"... establishes himself as a pioneer in the 'folk avant-garde'."
—Robert Shelton, New York Times

Jean Jacques Perrey—"... an authority on electronic music."—Audio

VANGUARD
RECORDINGS
FOR THE
CONNOISSEUR



CIRCLE NO. 91 ON READER SERVICE CARD

**For our president's birthday,
we baked him a cake.**

**And gave him the first production model
of our new Project "M".**

Haskel Blair celebrated his birthday just as we turned out the first Project "M". The timing was so perfect, we gave it to him for his birthday.

But why give a speaker system to the president of a firm that makes so many speaker systems?

You see, we all believe the new Project "M" is our finest achievement in compact speaker systems. (And we've been building fine speakers for over 30 years.)

Besides, we certainly put a lot of work into it. When we started on the Project "M", we wanted to develop an entirely new and superior speaker system that would surpass the lows and highs of any high-quality, high-priced compact bookshelf system.

To achieve that we began with some pretty sophisticated design principles and ended up creating a new woofer and a new tweeter and even a new enclosure. But it was worth the effort. The result is the remarkable Project "M".

To give you an idea of how good the Project "M" really is, we took our first two production models and conducted a blind-fold listening test with Mr. Haskel Blair matching the Project "M" against the two speaker systems he has in his home. He thought the Project "M" sound was so great, we

gave him the two units for his birthday. Oh yes, and he was very surprised and pleased when we told him the project "M" would be selling for \$99.50!

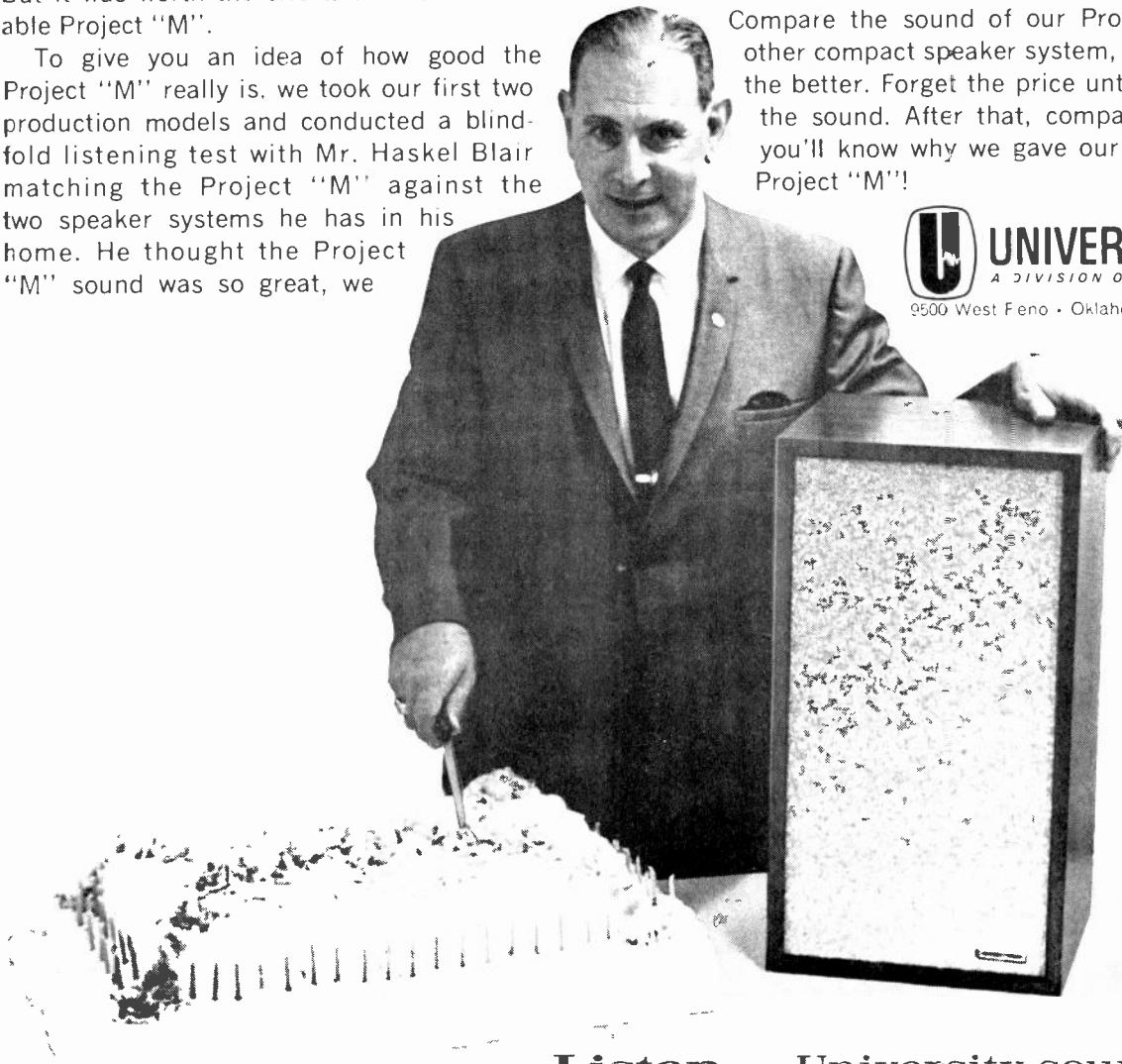
How can the Project "M" do it? Well, for one thing, Project "M's" all-new woofer has our secret new surround material which permits the cone to make $\frac{1}{2}$ " excursions with a linearity that is accurate to within 0.1%. This means that our woofer has a linearity that is better than the minimum distortion capability of even the best amplifiers.

Together with an equally new tweeter, the system puts out a magnificent sound along the entire audible range, with an exceptionally smooth frequency response from below 30 Hz to beyond 20,000 Hz.

Project "M" is housed in an attractive $23\frac{1}{2}$ " x $12\frac{3}{4}$ " x $11\frac{7}{8}$ " oiled walnut enclosure that is finished on four sides for vertical or horizontal placement.

Compare the sound of our Project "M" with any other compact speaker system, the more expensive the better. Forget the price until you've compared the sound. After that, compare the price. Then you'll know why we gave our president the first Project "M"!

 **UNIVERSITY SOUND**
A DIVISION OF LTV LING ALTEC, INC.
9500 West Feno • Oklahoma City, Oklahoma 73126



Listen...University sounds better!

CIRCLE NO. 89 ON READER SERVICE CARD

NOW FREE!

STEREO INFORMATION

FM Station Directory

The directory lists 1571 FM stations in the United States and Canada. All the stations broadcasting in stereo are listed.

Test Reports

Test reports full of facts. The test reports were made by independent laboratories. Tests cover tuners, preamps, power amp/preamps. Read the facts from test experts.

Big 36-Page Catalog

You get a 36 page catalog. It tells you about tuners, power amplifiers, preamplifiers, pre-amp/power amplifier combination and tuner preamps.

ALL FREE

McIntosh

PLEASE SEND ME YOUR CATALOG
McIntosh Laboratory, Inc.

1 Chambers St. Binghamton, N. Y. 13903

NAME

STREET

CITY

STATE ZIP

CIRCLE NO. 57 ON READER SERVICE CARD

Hungarian State Opera House, Miklós Erdélyi cond. QUALITON LPX © 11312 \$5.79.

Performance: Good to outstanding
Recording: At times harsh-sounding
Stereo Quality: Good

Here is a tenor to be reckoned with on the international scene. Already known from several Qualiton opera and operetta recordings, Róbert Hlosfalvy has also sung with the San Francisco Opera. In Europe, he is principal tenor in Budapest and Cologne.

Hlosfalvy's voice is a bright and ringing instrument, strong on top, and freely produced. His style is Italianate, with a flowing line and without disturbing mannerisms. At his best, his renditions are quite exciting; the two Puccini arias, Turiddu's Farewell, and *Ingemisco* are as good as any versions recorded during the last twenty years. In Wagner, too, he exhibits the kind of natural lyricism and sustained legato that are essential to the music, yet by no means common with singers steeped in the German school. The two Erkel arias are, of course, done to perfection.

This brilliant level is, however, not sustained throughout the program. In point of style, *Una furtiva lagrima* and *Celeste Aida* are faultless, but they are tonally unsteady. *Cielo e mar* is rushed and inexpressive; *Ab! sì, ben mio* is cursory enough to give the impression of first sight-reading. My guess is that Hlosfalvy had to learn some of these arias *in Italian* for the present recording and needs more seasoning for their interpretation. The potential, however, is great. This is a major artist, and he may well be headed for a spectacular career.

The orchestral accompaniments are first-class; the sound is well balanced, but occasionally harsh. G. J.

RECORDING OF SPECIAL MERIT

STUDENT MUSIC IN SEVENTEENTH-CENTURY LEIPZIG. Rosenmüller: *Suite No. 2 in D Minor*. Krieger: *Ein Freund, ein Trunk, ein Lieb, ein Sprung*; *Der Neckarwein muss köstlich sein*; *Der Rheinsche Wein tanzt gar zu fein*; *Wer sich verliebt, wird sehr betrübt*; *Er ist verwund't durch ihren Mund*; *Die Jungfern sein nur auf den Schein*; *Der Schönheit Blum' erteilter Ruhm* / *Der Hässlichkeit verderbtes Leid*; *Es jehlet ihr nur eine Zier*; *Es steigt der Wein so hoch wir sein*; *Die Fröhlichkeit acht' keinen Neid*. Pezel: *Ballo, Ciacona, and Gigue*; *Allemande and Courante*. Sally Le Sage and Christina Clarke (sopranos); Nigel Rogers (tenor); Geoffrey Shaw (baritone); Members of the Little Orchestra of London, Joshua Rifkin cond. and harpsichord. NONESUCH © H 71204 \$2.50.

Performance: Convivial
Recording: Excellent
Stereo Quality: Fine

Johann Rosenmüller (c. 1619-84) and Johann Pezel (1639-94), some of whose instrumental music is contained in this pleasant collection, were both associated with the Collegium Musicum of Leipzig in the second half of the seventeenth century. The song composer Adam Krieger (1634-66), ten of whose love and imbibing ditties can be heard here, formed the first Collegium in that city (later directors were to be Telemann, Kuhnau, and, of course, J. S. Bach).

This disc gives us a good opportunity to hear what it was like to be a student in the 1600's. The songs are, perhaps, musically a little more staid than today's protest songs, but nonetheless they are concerned with some of the same subject matter. They are entertainingly rendered, as are the instrumental pieces, and all are performed with a good understanding of the style. The recorded sound is thoroughly satisfactory, and complete texts and translations are included on the jacket. I. K.

SHIRLEY VERRETT: *Verrett in Opera*. Gluck: *Orfeo ed Euridice: Amour, viens rendre à mon âme*. Donizetti: *Anna Bolena: Per questa fiamma indomita* (with Robert El Hage, bass). *La Favorita: Fia dunque vero, o ciel! . . . O mio Fernando*. Berlioz: *Romeo and Juliet: Premiers transports. The Damnation of Faust: D'amour l'ardente flamme*. Gounod: *Sapho: O ma lyre immortelle*. Massenet: *Werther: Letter Scene*. Saint-Saëns: *Samson and Delilah: Mon coeur s'ouvre à ta voix*. Shirley Verrett (mezzo-soprano); RCA Italiana Opera and Chorus, Georges Prêtre cond. RCA © LSC 3045 \$5.79.

Performance: Sumptuous voice, odd technique
Recording: Very good
Stereo Quality: Very good

Planning within the framework of the career of the legendary mezzo-soprano Pauline Viardot-Garcia, whose long life (1821-1910) not only spanned but also inspired a remarkable number of musical events, RCA has come up with an exceptionally appealing program for Shirley Verrett's first operatic recital. The *Orfeo* aria, a bravura piece, was included for Viardot in the opera's 1859 revival, and while its authenticity may be open to question, it is certainly worth hearing. The rest of the program speaks for itself: worthy music not often heard. The entire concept is a credit to the artist and to the producers. As for the performance, it is distinguished by a kind of sumptuous vocalism that is altogether uncommon, and it offers moments of great beauty and enjoyment.

But why only moments? Because in her steady ascent to a position of decided prominence among today's singers, Shirley Verrett has somehow acquired a baffling idiosyncrasy of style. Instead of attacking a held note directly on pitch, she slides into it not so much by the haphazard method commonly known as "scooping," but by an almost calculated, neatly executed (but, of course, unwritten and wholly improper) *appoggiatura*. Aside from robbing her singing of its spontaneous quality, this method creates havoc with the long-breathed phrases that make up the *La Favorita* aria, and it frequently obscures true pitch (listen to the conclusion of the *Anna Bolena* scene). For those not too sensitive to this particular flaw—it virtually destroys enjoyment for me—the singer reveals exceptional security throughout the range (though the tessitura of *D'amour l'ardente flamme* is somewhat uncomfortable), as well as tones of sensuous quality and rare evenness. There is a certain want of dramatic excitement, however, which may be partially attributed to the rather inconspicuous work of conductor Prêtre, particularly in the bloodlessly rendered Donizetti scenes. The orchestral execution *per se*, however, is first-rate. G. J.

Exciting new shapes in stereo for '69 from JBL



(From the top...)

Alpha—a new JBL series, modestly priced, filled with innovations... Alpha I is the speaker system: a 12" low frequency unit of advanced design—a 12" passive radiator for vigorous bass support, a JBL 5" mid-and-high frequency direct radiator, a 2" transducer for overtones. It has separate controls for adjusting high-end brilliance and mid-range presence. Alpha II is a matching equipment cabinet with counterbalanced lid, well-planned space for components plus record storage. Hand-rubbed Russet Oak; burnt sienna grille cloth.

The JBL L75 Minuet is a new mini-speaker. With less than a cubic foot of internal volume it delivers big-speaker performance.

The SC99 Athena is a new rendering of the most powerful bookshelf speaker made anywhere.

The new JBL SA660 all-solid-state stereo preamp/power amplifier delivers 60 watts r.m.s. to each channel through JBL's exclusive T-circuits. Performance is literally perfect beyond measure.

Transparency is the salient audio characteristic of the smartly styled JBL Cortina... a precision two-way system with 12" woofer in a precisely tuned enclosure for clean cut bass, a 2" piston-type tweeter for pure, lucid highs.

Write for a free description of the JBL 1969 collection. JBL, 3249 Casitas Los Angeles, California 90039

Sixth in a series of short biographical sketches of our regular staff and contributing editors, the "men behind the magazine"—who they are and how they got that way. In this issue, Contributing Editor

GEORGE JELLINEK

By JAMES GOODFRIEND



TRAVELING in Europe, one finds certain aspects of human character more highly prized there than in the United States. One of these is politeness. When asked to specify the politest people in Europe, the average Continental proposes the Viennese. The Viennese themselves, however, seem to show a remarkable unanimity of opinion on the question: the politest people in Europe are the Hungarians.

George Jellinek was born in Budapest, Hungary, in 1919. He is the politest music critic I know, but more important, he is the politest music critic a great many musicians are ever going to run into. He has a way of being passionate about their virtues and dispassionate about their faults that is rare among music critics in general, and rarer still among those whose special area of interest is opera and vocal music. This is not to say that he is not a severe critic; his musical standards are high indeed, and at least one budding career was cut short because critic George Jellinek did not feel that the violinist in question had the talent to reach the pinnacle of his profession.

"My first victim as a music critic," says Mr. Jellinek, "was myself. I began studying violin when I was five and a half. This might seem unusual here, but if you were to mention it to someone in Hungary, the retort might well be 'Doesn't everybody?' I worked hard at it until I was seventeen, when my maturing critical faculties told me that my violinistic faculties were not ripening at the proper rate and that I was not going to be an outstanding instrumentalist. I quit. Then I got interested in opera."

The Budapest opera in the 1930's might have overwhelmed one attuned to today's American opera companies; its repertoire comprised fifty different operas and twenty ballets, and the season was a long one. Many of the sing-

ers, too, were outstanding, and visiting artists came from all over Europe. As the son of fairly well-to-do parents, George was able to indulge his new-found interest to the extent of attending about one hundred and fifty performances a year, for three years, thus giving him a background that one might find difficult to duplicate today in triple the time span.

The Thirties, however, also brought something else: the rise of Nazism. The day the Munich pact was signed, Mr. Jellinek, Senior, insisted that there was going to be a war, and that George was to get out of the country. "I suppose I was more obedient than intelligent," George says in retrospect. "And had I had the sense of alienation that seems to characterize so many younger people today I would have rebelled against my parents, stayed in Hungary, and ended up dead in a concentration camp." Instead, arrangements were made, and George left Europe in 1939.

After two years in Cuba, he came to the United States in 1941, and the following year he became a soldier in the United States Army, where he earned a commission in the infantry. Because of his proficiency in German, Italian, and Hungarian, he was eventually assigned to Military Intelligence, interrogating prisoners of war and, later, tracking down war criminals.

George married and became an American citizen while in service. His wife, Hedy, is a Viennese girl, the daughter of a professional violinist, herself a former student of voice and piano, and professionally a writer and editor. They have one daughter, Nancy, a talented writer and illustrator, and a junior at Barnard College.

When he re-entered civilian life in 1946, George finally called upon his love and knowledge of music to provide him with a living. He began as a

record salesman, but soon joined SESAC, an international music-rights organization which also produces records for broadcast purposes. George entered SESAC as an assistant and left it, nine years later, as a top executive with a variety of administrative functions which included the supervision of more than two hundred recording sessions involving music of every description. From SESAC he went to Muzak as recording director, and left there earlier this year to become Music Director at the New York Times' AM/FM radio station, WQXR.

In 1953, George began publishing critical articles and reviews of music in *Saturday Review*, and later in *Opera News*, the *Musical Courier*, and the programs of the Metropolitan Opera. He has been a Contributing Editor of STEREO REVIEW since 1958. Like so many other record-business professionals, George has frequently been called upon to write record-liner notes, which he has done for most major companies. He is also the author of a book—*Calas, Portrait of a Prima Donna*, published in 1960 by Ziff-Davis—a contributor to the *Encyclopedia Americana* and the *Dictionary of American Biography*, and a consultant to the *Encyclopedia of Opera*.

ON the creative (as opposed to the critical) side, George is an opera librettist. His works, to music by Eugene Zádor, are *The Scarlet Mill*, which was performed at Brooklyn College this fall, and *The Magic Chair*, which has had three productions.

"I enjoy writing criticism," he said recently, "particularly because it completes the circle of musical experience. I have played music and written about it, sold records and produced them, programmed music and lectured about it. My friends include composers, conductors, singers, and instrumentalists. I have been a collector of vocal records and a student of singing techniques for thirty years. In short, I live a life more or less totally committed to music. The opportunity to write about it and criticize it professionally somehow ties everything else together."

I asked George what, if anything, he felt his Hungarian background had to do with his career. "I long ago ceased being a Hungarian in outlook," he said, "but when you come from a small country like Hungary, speaking a language that you know will get you no more than a hundred miles away from home, you feel a certain pressure to be successful on a more international scale, a certain impetus to try harder, perhaps, that someone from a larger country doesn't feel." That, with talent and politeness, will get you a long way.

Maybe all your car needs is a good tape job.

Listen to the inside of your car for a minute. What you hear is car radio. Over the years, it's gotten away with murder. Like the crackle, the buzz and the whirr. Then there's the two-stations-competing-for-your-one-set-of-ears routine. Well, at last there's something you can do about it.

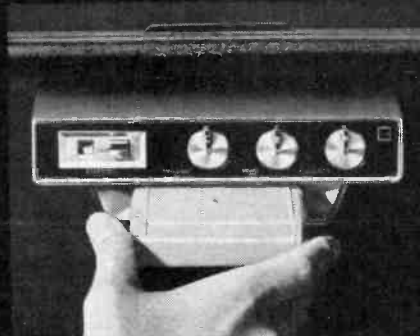
It's called the Tape Job.

The Tape Job is more than just tape. It's a whole new idea about how the inside of your car should sound. (That's where Panasonic comes in.)

Panasonic is the world's leading manufacturer of tape recorders, so we know our way around tape. And because we make a lot of car radios, we also know our way around cars. So when we decided to do an 8-track, Solid-State car stereo, we had a system. We called the system a Tape Job. Half tape. Half radio.

The tape half is a neat 4x5-inch stereo tape cartridge that comes in The Beatles,

Billie Holiday, Beethoven, and you name it. It's like magic. Once you snap the cartridge into the stereo player, your car becomes a sound chamber on wheels. That's



because there's no place for the sound to go but straight from the speakers to your ears. It's some of the best stereo in the world.

And for 80 minutes nothing gets in the way. Not thunderstorms or tunnels

or low-flying planes. And tape won't scratch or wear out.

The radio part of our system is going to get to you, too. Imagine an FM tuner the same size as the tape cartridge. Snaps in the same place. And because it's part of the system, it, too, broadcasts in stereo. And if there's still something left for you in AM radio, the system can pack it.

All this magic can be installed while you wait. And even though we made our car stereo to fit for keeps, we're smart enough to know nobody keeps a car forever. That's why the same unit can go in car after car. It works as well in a Chevy as it does in a Rolls. And installation is never a problem.

If radio is the trouble with your car, bring it in to any dealer we permit to carry the Panasonic line.

Ask him for our Tape Job. Just like that, he'll turn you on to the Great American Road Show. Panasonic.



PANASONIC
200 Park Avenue New York 10017

THE BLUES? HELL! WOLF, MUDDY AND BO IN- VENTED THE BLUES... THEY'RE WHAT THE BLUES IS ALL ABOUT

When Howlin' Wolf, Muddy Waters and Bo Diddley got together to record this historic album, rehearsals weren't necessary. They've lived it, baby. They have lived it! Their thoughts breathe.

LPS 3010

STEREO



Send for free catalog: CHECKER RECORDS, Chicago, Ill. 60616





ENTERTAINMENT

POPS • JAZZ • FILMS • THEATER • FOLK • SPOKEN WORD

Reviewed by DON HECKMAN • PAUL KRESH • REX REED • PETER REILLY

BIG BROTHER AND THE HOLDING COMPANY: *Cheap Thrills*. Big Brother and the Holding Company (vocals and instrumentals); John Simon (piano). *Combination of the Two*; *I Need a Man to Love*; *Summertime*; *Piece of My Heart*; and three others. COLUMBIA Ⓢ KCS 9700 \$4.79.

Performance: **Janis Joplin all the way**
Recording: **Uneven**
Stereo Quality: **Good**

Rock music has moved into a new phase lately. Young rock players, like the jazzmen of the 1940's, are starting to view themselves as artists rather than performers—and with some justification. A style that has dominated virtually every musical action taken by newly matured players for the last five years or so can be expected to produce at least a few musicians concerned with something more than artistic rudiments. Unfortunately, the notion of artistry has become a kind of commercial gimmick in itself; suddenly, everyone is an artist.

Well, it won't take a Jeanne Dixon to tell us that it's not going to work. The appearance of major artists will occur no more (nor less) frequently in rock music than in any other art form, popular or otherwise. In the meantime, we're going to have to be content to hear good performers.

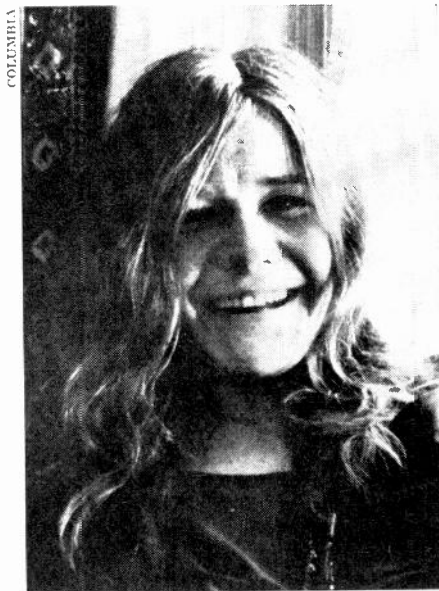
And that's one of the problems with this long-awaited recording from Big Brother. (Although this is actually their second disc, the first was of such poor quality that it can be overlooked in any serious consideration of the group's work.) Singer Janis Joplin, the heart and soul of the group, received such effusive press notices before the record's release that it was virtually impossible for her to live up to the hyperemotional evaluations of her talent. No, Miss Joplin is *not* the best blues singer since Bessie Smith; nor is she the best *white* blues singer, assuming she would care to accept such an intrinsically confusing description. But, on the other hand, she is nowhere near as bad as some other reviews would have us believe. The saloons of Texas are not, as one writer has suggested, overflowing with singers of her quality.

What Miss Joplin offers, I think, is a very personal distillation, on the level of pop music, of traditional blues-singing techniques. True, she uses these techniques in a method

that has bright traces of originality, but by adopting a style that can never be completely her own, she has chosen, consciously or otherwise, to stay away from the difficult and artistically provocative arena of a truly personal style. Okay. That makes her work similar in quality to that of such performers as, say, Sammy Davis, Jr., Frank Sinatra, Ella Fitzgerald, etc. That is, Janis Joplin is a potential "star" entertainer, and like other "stars," she performs with an electricity that produces an exhilarating emotional effect upon her audiences. But it is an effect produced not by musical artistry but by sheer force of personality. Unfortunately, much of

Since the association of Miss Joplin with Big Brother and the Holding Company will be ended by the time this review sees print, I hesitate to make any lengthy comment on the musical quality of that relationship. Suffice it to say that the group is adequate, that Sam Andrew and Peter Albin can be superior musicians, but that the divorce will probably be good for all.

There is no question in my mind that, given appropriate management, and musical arrangements that are fully cognizant of her talents (and make no mistake about it, Miss Joplin, like so many other budding "stars," is going to have to, so to speak, be goosed out of her earthy preferences if she expects to reach the upper constellations), Janis Joplin can be very big indeed. A small taste of her potential can be savored on "Cheap Thrills," but the gourmet action is yet to come. D. H.



JANIS JOPLIN
A personal distillation of the blues

it will be missing to those who have not seen her perform "live" or on television. (I suspect the same would be true for that almost non-existent person who might hear a Frank Sinatra record without ever having seen him perform.)

Only two pieces, Miss Joplin's remarkable showcase number *Ball and Chain* and a similarly invigorating *Piece of My Heart*, suggest the visceral power of her "live" interpretations. I should note, by the way, that many of these tracks were recorded "live" at the Fillmore. The vibrant ambience of that cavernous hall is present (despite some peculiar editing cuts), but the total experience, the picture of Janis twisting, turning, dipping from side to side, unable to maintain a Grace Slick-like immobility beneath the crush of electronic amplification surrounding her, is missing.

ANNA BLACK: *Meet Anna Black*. Anna Black (vocals); instrumental accompaniment. *Miss Otis Regrets*; *Little Annie Weed*; *You-All Come*; *Hey Now Now*; *The Tullys and the Tolpins*; *Jimmy Ben*; and six others. EPIC Ⓢ BN 26384 \$4.79.

Performance: **Deplorable**
Recording: **Fair**
Stereo Quality: **Fair**

Can a girl singer who likes seals, big dogs, dangling earrings, weird rings, and sardines smothered in chile be all bad? Yes. I looked forward to putting this record on my turntable, too, because side one kicks off with one of my all time favorite Cole Porter songs, *Miss Otis Regrets*. The regrets were all mine. For Cole Porter to be subjected to Anna Black is a sacrilege equal to singing his tunes in a hog-calling contest, and in this case, the comparison is not far-fetched. I thought at first I was playing the record at the wrong speed. Then I thought perhaps it was recorded at the wrong speed. I finally concluded that Anna Black was just *singing* at the wrong speed. Maybe singing is too nice a word for it. Caterwauling would be more apt.

Most of the songs, by the way, were written by one A. Blakke, who, I have a sneaking hunch, just may be Anna Black under an assumed name. She has, I think, assumed altogether too much. The liner notes tell us, "You are about to discover that Anna Black is precisely, unerringly, where it's all at." Significantly the notes are uncredited. R. R.

LOS BRAVOS: *Bring a Little Lovin'*. Los Bravos (vocals and instrumentals). *Bring a Little Lovin'*; *Make It Last*; *You Got Until the Morning*; *Then the Sun Goes Down*; *Get*

Explanation of symbols:

- Ⓢ = stereophonic recording
- Ⓜ = monophonic recording
- * = mono or stereo version not received for review

Out of My Life; Show Me; Black Is Black; and five others. PARROT © PAS 71021 \$4.79.

Performance: **Over-energetic**
Recording: **Good**
Stereo Quality: **Good**

I don't know *what* I could have been doing when "Spain's Los Bravos" were touring the world, and making two movies and "legions of new friends," but somehow this inspiring group has escaped me up to now. They whistle, whomp on their instruments, and caterwaul in aggressive unison, knocking themselves out to deliver frenetic interpretations of such memorable masterpieces as *Play with Fire and You'll Get Burned*, *You Got Until the Morning*, and *Make It Last*, the melodies of which you are not likely to find yourself affectionately humming afterwards. But one of their songs, *Get Out of My Life*, had such a persuasive effect on me that I decided to take the hint, and gently removed the "boys from Spain" from my turntable. A grateful silence ensued. P. K.

JULIE BUDD: *Child of Plenty*. Julie Budd (vocals); orchestra, Herb Bernstein arr. and cond. *All's Quiet on West 23rd Street; Black Is Black; Child of Plenty; People Are Strange; New Hope; Yesterday's Sunshine;* and five others. MGM © SE 4545 \$4.79.

Performance: **Plenty of nothin'**
Recording: **Good**
Stereo Quality: **Fair**

Not only did Herb Bernstein produce, arrange, and conduct this album, he wrote the liner notes in which he declares that the material recorded by *his* discovery, fourteen-year-old Julie Budd, is the fruit of a year's search. Since more than a third of the songs he finally settled on happen to be co-authored by Mr. Bernstein, I can only think that, as with the children in Maeterlinck's *Bluebird*, who searched the world over for happiness before thinking to look in their own backyard, the idea must have occurred to him that the one way he could be sure of something really exceptional was to write it himself. Whatever Herb Bernstein's shortcomings, and for my money they are legion, modesty is not to be numbered among them. (I suspect that Jillbern Music, which published eight of the songs, derives its "bern" from you know who.)

Let us accept Julie as a real live entity in herself, however, and refer to an excerpt from the liner notes to set the tone for the entire package: "Within seconds after I first heard her sing in a talent show at the Cat-skills' Tamarack Lodge, I knew that here was this generation's big young star . . . a little girl with the impact of the early Judy Garland." I think the impact of the early Tiny Tim would be more accurate. In all fairness, Julie does exhibit some vitality. But in this album, her discoverer comes perilously close to nipping it in the Budd. R. R.

THE BYRDS: *Sweetheart of the Rodeo*. The Byrds (vocals and instrumentals); various other musicians. *You Ain't Going Nowhere; I Am a Pilgrim; The Christian Life; You Don't Miss Your Water; You're Still on My Mind; Pretty Boy Floyd;* and five others. COLUMBIA © CS 9670 \$4.79.

Performance: **The Byrds go west**
Recording: **Excellent**
Stereo Quality: **Excellent**

Word is out in the music business that the next big pop influence will be country-and-western. The Byrds have jumped on the old buckboard quickly enough with this collection of originals, c-&w standards, and a couple of safely-in-between Bob Dylan tunes. But the question is the same one that is raised by sundry white rhythm-and-blues groups—why not listen to the original rather than yet another pale imitation? Oh, sure, I know there are plenty of listeners around who will prefer the Byrds to Johnny Cash, just as there were listeners in the 1950's who preferred Bud Shank to Charlie Parker. And that fact alone, I guess, is sufficient economic justification for peculiar hybrid releases of this nature.

To their credit, the Byrds have a clean vocal sound and reflect unbounded affection for their material. But I doubt that we will continue to be this lucky. If the buckboard really gets rolling we're probably going to



ELIZABETH

One of the brighter recent pop outings

hear country twangs emerging in even more unusual dialects than that of the Byrds. After all, last week I received a new release—which I have artfully avoided playing—with a cover photo of Joey Bishop in hand-tooled boots and ten-gallon hat. Can Sinatra be far behind? D. H.

LARRY CHELSI: *In 'n' Out*. Larry Chelsi (vocals); orchestra, Stan Free, Joseph Scianini, and Teacho Wiltshire arr. and cond. *High Noon; Glad Rag Doll; The Wedding; Black, Black; Moon River;* and seven others. LEOPARD © LES 729 \$3.97, Ⓜ LE 729 \$2.97.

Performance: **On the Road to Mandalay-ee**
Recording: **Fair**
Stereo Quality: **Okay**

This is an album of such herniated hits as *Moon River, The Shadow of Your Smile*, and *High Noon* sung in a stagey, big-voiced way by Larry Chelsi, whose previous experience has been in opera and musical theater. It seems to me to have all the earmarks of a vanity enterprise, recorded only because someone put up the money to have it recorded. Not that Mr. Chelsi is all that bad. He's simply dull, dull, dull. And so hopelessly old-fashioned-sounding that I could almost see the hand gestures that go along with the occasional bellowing. The liner notes are by Irv Lichtman—obviously a pseudonym. P. R.

LES COMPAGNONS DE LA CHANSON: *Love Is Blue/L'Amour est bleu*. Les Compagnons de la Chanson (vocals); orchestra, Paul Piot arr. and cond. *Pigalle; La Mer; Ne me quitte pas; Sous le ciel de Paris; L'Amour est bleu; Que me reste-t-il de nos amours; Et maintenant; Les feuilles mortes; La Valse de Lilas; Sous les ponts de Paris*. COLUMBIA © CS 9676 \$4.79.

Performance: **Passé**
Recording: **Clangy**
Stereo Quality: **Good**

This album might as well have been called "Sing Along with Les Compagnons"—that is about the level of performance here. As I followed the bouncing ball through this collection of hoary standards, it occurred to me that Les Compagnons' sound and much of their repertoire have not changed since the days they were backing Piaf in the late Forties. And since they are still appearing and recording, there must be a lot of stubbornly faithful French-speaking people to make up their audiences. If you can still get choked up by things like *Sous les ponts de Paris* or *La Mer*, then you might like this one. Also, since Les Compagnons' diction is immaculate and very clear, this might be an apt gift for young people beginning to study French. For myself, I had a sudden suspicion halfway through this album: you don't suppose you-know-who has designated Les Compagnons a French cultural monument, do you? P. R.

TOM DISSEVELT/KID BALTAN: *Song of the Second Moon*. Electronic music. *Song of the Second Moon; Moon Maid; The Ray Makers; The Visitor from Inner Space;* and four others. LIMELIGHT © LS 86050 \$5.79.

Performance: **Electronic nonsense**
Recording: **Excellent**
Stereo Quality: **Excellent**

It was inevitable, I suppose, that electronic music would get into the hands of the slick-thinking hucksters who can transform the most complex aesthetic experiences into glossy products for the mass consumer. The Limelight series of recordings, of which "Song of the Second Moon" is a part, includes some excellent music, but this particular entry misses the boat (perhaps I should say space ship). Tom Dissevelt, a Dutch composer, has created a collection of pieces that approximate what might have happened had Walt Disney ever really gotten into electronic music. No gimmick is too corny to try, no sound so unusual that it cannot be forced into a conventional form. D. H.

RECORDING OF SPECIAL MERIT

ELIZABETH: *Elizabeth*. Elizabeth (vocals and instrumentals). *Not that Kind of Guy; Mary Anne; Dissimilitude; Similitude; You Should Be More Careful;* and five others. VANGUARD © VSD 6501 \$4.79.

Performance: **Promising new group**
Recording: **Excellent**
Stereo Quality: **Excellent**

Elizabeth, a new group from Philadelphia, follows in the City of Brotherly Love's tradition of excellent pop vocalizing. One track titled *Similitude*, in fact, has a trace of the
(Continued on page 162)



The Sony Side of the Street

(it's any place they're showing the new 6060 receiver).

The Sony®6060 receiver is the brightest thing that's happened to stereo hi-fi in a long while. A superb performer on FM stereo; FM and AM broadcasts; records and tapes. It will brighten up the music in your life.

Here's what Sony built: *Amplifier* — 110 watts IHF power into 8 ohms. Distortion less than 0.2% at rated output. *The tuner*— sensitivity 1.8uV. Exclusive solid-state i.f. filters never need alignment, provide razor-sharp selectivity, 80 dB; superb cap-

ture ratio, 1.5 dB. Spurious signal rejection, 90 dB. *Abundant control facilities*: automatic stereo reception; zero-center tuning meter; front panel headphone jack; switches for tape monitoring, muting, speaker selection, tape or Aux, input, loudness — the works.

At \$399.50 (suggested list) the 6060 outshines receivers costing up to \$500. Get a Sony disposition.

Sony Corporation of America, 47-47 Van Dam St. L.I.C. N.Y. 11101

CIRCLE NO. 77 ON READER SERVICE CARD

strong male vocal ensemble sound (and barbershop harmonies) was such a dominant part of the pop music of the middle Fifties. In addition, Elizabeth's material, mostly written by guitarists Steve Weingart and Bob Patterson, is consistently engaging and touches an unusually diverse number of styles. At the moment, these writers are too derivative in their choice of chord progressions and ensemble voicings, but a seed of talent appears to be there. Elizabeth's maiden recording effort has to be considered one of the brighter outings of recent months.

D. H.

FORD THEATRE: *Trilogy for the Masses*. Ford Theatre (vocals and instrumentals), various other musicians. *Theme for the Masses; 101 Harrison Street; Back to Philadelphia; The Race.* ABC © ABCS 658 \$4.79.

Performance: **Unappealing debut**
Recording: **Excellent**
Stereo Quality: **Excellent**

Ford Theatre, a new recording group, attempts here the difficult task of putting together a disc production in which the total playing time is devoted to a single lengthy piece. Artistically, such a decision may or may not have been wise (in my opinion, it wasn't), but practical considerations appear to have played an equally important role. Consider, for example, that the entire record is devoted to a grand total of four vocal selections and one recurring instrumental melodic theme tying them together—not exactly a substantial amount of material for two sides of a long-playing disc.

It is no particular compliment, in these days of professionally adept young rock players, to say that Ford Theatre plays excellently—though they do. Unfortunately, competence alone is not enough to sustain the extended solos that dominate each side of the disc. Improvisation requires something more than the creation of dense layers of sound and the repetition of hypnotic rhythmic ostinatos to sustain one's interest.

The lyrics, provided by Harry Palmer, are vaguely reminiscent of Jim Morrison's work (with The Doors), and similarly substitute obscurantism for meaningful imagery and vague malaise for a point of view. D. H.

THE GRATEFUL DEAD: *Anthem of the Sun*. Grateful Dead (vocals and instrumentals). *That's It for the Other One; Cryptical Envelopment; Quodlibet for Tenderfeet;* and five others. WARNER BROS. © WS 17-49 \$4.79.

Performance: **Intense but wearing**
Recording: **Very good**
Stereo Quality: **Very good**

The enormous technical competence that the Grateful Dead bring to their performances always seems to be overshadowed by the paucity of interesting material. Extended improvisations are fine if the performers are good enough to sustain the listener's interest through repetitious harmony and simple rhythmic ostinatos, or, conversely, if the sound builds to a hypnotic trance that requires no particular musical development. The latter is more often the case with the Grateful Dead, especially in their "live" performances. Since a number of these tracks—the liner notes fail to specify which ones—were recorded "live," there are moments which achieve the trip-like mesmerization

favored by "acid-rock" groups. Unfortunately, these moments are outweighed by the times in which too much fuzz-tone, feedback, and distortion virtually crowd the stylus out of the record grooves. D. H.

HARD WATER: *Hard Water*. Robert Carl McLerran, Tony Murillo, Peter M. Wyant, and Richard Otis Fifield (vocals). *Medley: My Time/Take a Long Look; City Sidewalks; Love and I; Monday; Plate of My Fire;* and five others. CAPITOL © ST 295-4 \$4.79.

Performance: **Unhappily reminiscent**
Recording: **Good**
Stereo Quality: **Good**

Terry-Thomas starred in an English comedy some years back as a climber who was making his way through life by practicing Stephen Potter's rules of one-upmanship. I vividly remember a tennis match in which he

Cement; April 15th; and four others. CAPITOL © ST 2926 \$4.79.

Performance: **Unfunny**
Recording: **Okay**
Stereo Quality: **Good**

This young group out of Cleveland had one big hit and it serves as the title of this album. It was a good song, well performed. It is too bad that it is not on this disc. The songs presented here sound as if they were written by a computer, so uniform and straight-faced are they. The Human Beinz don't sound much livelier: when it got down to *Cement*, for example, I felt as if I had one foot in it. The producer and arranger of this album is Lex De Azevedo, who was the discoverer of Mrs. Miller. My suggestion is that he team Mrs. Miller up with the Human Beinz. I mean, there is often a lot to be said for older women. P. R.

RECORDING OF SPECIAL MERIT

IAN AND SYLVIA: *Nashville*. Ian and Sylvia Tyson (vocals); Ian Tyson and David Rea (guitars); Norbert Putnam (bass); Ken Buttrey (drums). *The Mighty Quinn; Wheels on Fire; Farewell to the North; Taking Care of Business; Southern Comfort;* and six others. VANGUARD © VSD 7928-4 \$5.79.

Performance: **With it**
Recording: **Excellent**
Stereo Quality: **All there**

Ian and Sylvia, those raffish pure-voiced Canadian friends of the folk song, loosen their belts and go country on this one, as they succumb to the lure of the rural South in original numbers like *Farewell to the North, Taking Care of Business,* and *Southern Comfort*. They also sing up a storm, with plenty of electronic assistance, in a couple of swinging Bob Dylan numbers—*The Mighty Quinn* and *Wheels on Fire* (and they really are). I felt more at ease with this gifted pair, though, when they moved closer to home in more restrained ballads like the one about injustice called *The Renegade*, and was especially delighted by *London Life*, a free-wheeling duet in which the scene is London and the subject is "You with your hangups and me hung up on you." P. K.

JEFFERSON AIRPLANE: *Crown of Creation* (see Best of the Month, page 92)

GEORGE LINDSEY: *Goobar Sings!* George Lindsey (vocals); vocal accompaniment by the Jordanaires. *Good Morning, Sunshine; My Way of Life; Cottonfields; Sweet Thang; Moccasin Branch; Louisville; Write Me R.F.D.;* and four others. CAPITOL © ST 2965 \$4.79.

Performance: **Wanna bet?**
Recording: **Terrible**
Stereo Quality: **Fair**

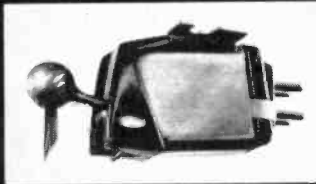
Goobar sings! But the question is, is he alive or dead while doing it? If this is singing, Maria Callas is a Latvian eunuch. Why do these no-talents think being a member of a TV series (*Goobar* was a regular on the *Andy Griffith Show* and now stars on *Mayberry R.F.D.*) entitles them to put out a record album of whinnies and brays? Andy Griffith starts out in the liner notes: "You can't say George is a polished singer" (uh—
(Continued on page 164)



IAN AND SYLVIA
Raffish friends of the folk song

provoked a series of loused-up serves from his opponent after which, with an inimitably villainous smirk, he spit through his spacy teeth a pitying and condescending, "Hard cheese!" It is an epithet that kept running through my mind as I listened to the latest entry in the rock-group race, a ghoulish foursome (or so the photographs on this album cover would indicate) who are trying to make it as a group called Hard Water. This business of jockeying for position on the best-seller charts has reached fever proportions. Desperately playing at one-upmanship, the contenders are becoming more and more interchangeable. Hard Water is not the worst of these eager breathers, but it is far from the best, particularly when the boys are doing their own things. As creators of most of the material, group members Fifield and McLerran are a dreary duo. Three songs, however, are credited to the team of Gilbert and Carter, and one of these, *City Sidewalks*, is far and away the best thing in the album. If it were all at this level, Capitol Records might have a winner. As it is, "Hard cheese!" R. R.

THE HUMAN BEINZ: *Evolutions*. The Human Beinz (vocals and instrumentals). *The Face; My Animal; Close Your Eyes;*



STANTON 681EE CALIBRATION STANDARD

"The tracking was excellent and distinctly better in this respect than any other cartridge we have tested....The frequency response of the Stanton 681EE was the flattest of the cartridges tested, within ± 1 dB over most of the audio range."

From the laboratory tests of eleven cartridges, conducted by Julian D. Hirsch and Gladden B. Houck, as reported in *HiFi/Stereo Review*, July, 1968.

To anyone not familiar with the Stanton 681, this might seem to be an extraordinary statement. But to anyone else, such as professional engineers, these results simply confirm what they already know.

Your own 681 will perform exactly the same as the one tested by Hirsch-Houck. That is a guarantee. Every 681 is tested and measured against the laboratory standard for frequency response, channel separation, output, etc. The results are written by hand on the specifications enclosed with every 681.

You don't have to be a professional to hear the difference a Stanton 681 will make in your system, especially with the "Longhair" brush that provides the clean grooves so essential for flawless tracking and clear reproduction.

The 681EE, with elliptical stylus, is \$60.00. The 681T, at \$75.00, includes both an elliptical stylus (for your records) and an interchangeable conical stylus (for anyone else's records). For free literature, write to Stanton Magnetics, Inc., Plainview, L.I., N.Y.



CIRCLE NO. 81 ON READER SERVICE CARD

COMING

NEW DYNACO APERIODIC SPEAKER SYSTEM

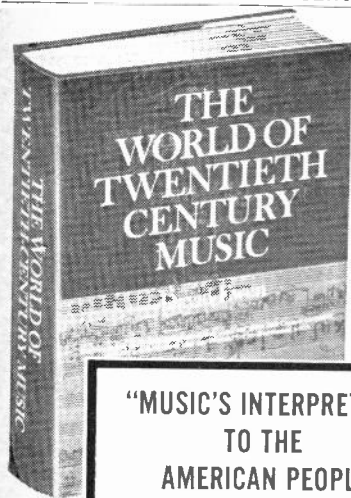
- **PERFORMANCE** to match the most expensive
- **SIZE** to fit anywhere
- **PRICE** in the Dynaco tradition of economy

SEE IT AT YOUR DEALERS SOON

dynaco

3060 JEFFERSON STREET
PHILADELPHIA, PA. 19121

CIRCLE NO. 92 ON READER SERVICE CARD



"MUSIC'S INTERPRETER
TO THE
AMERICAN PEOPLE..."*

DAVID EWEN, author of the bestseller, *The Complete Book of Classical Music*, evaluates all major and minor composers of the twentieth century, and gives detailed notes on more than 1,500 musical works in an indispensable reference for all music lovers.

\$14.95 at your bookstore
or order from

PRENTICE-HALL
Englewood Cliffs, N. J. 07632

*Time

huh, that's sho-nuf, listen to what the man says) "but after you hear this album I'm sure you will agree with me, George has done himself and all of us proud." Well now, shucks, Andy, I can't rightly be that darn diplomatic. This record is terrible!

Mr. Lindsey, who calls himself Goober for some cuddly reason best appreciated by the chickenpox set, can barely carry a tune, which makes things bad enough, but the tunes he tries to perform are so saccharine they'd nauseate Miss Mary Poppins. It's best not to go into individual songs. Just forget that it ever happened. Remember, Goober, Lassie never had a hit record either, and her series has been running for more than ten years.

R. R.

ALICE McCLARITY: *One Life*. Alice McClarity (vocals); with various accompanists. *Climb Ev'ry Mountain; Every Time I Feel the Spirit; Let Us Break Bread Together; Sweet Little Boy; Just Have Faith*; and five others. VERVE Ⓢ V6 5040 \$4.79.

Performance Uneven gospel-styled songs
Recording Good
Stereo Quality: Good

Alice McClarity is a strong gospel singer with an admirable personal presence. But her voice has neither the bigness nor the flexibility of the better-known gospel "stars." She is further handicapped here, and at times virtually drowned out, by top-heavy accompaniments that are woefully lacking in understanding of her style. Given more sympathetic backing, Miss McClarity can produce a good recording, but this, I'm afraid, isn't it.

D. H.

RECORDING OF SPECIAL MERIT

DAVID McWILLIAMS: *Days of Pearly Spencer*. David McWilliams (vocals), orchestra. *Days of Pearly Spencer; Can I Get There by Candlelight?; For Josephine: How Can I Be Free?; Marlena*; and six others. KAPP Ⓢ KS 3547 \$4.79.

Performance: Crackles with life
Recording: Superb
Stereo Quality: Excellent

Woolly-haired David McWilliams comes to us fresh from Ballymena, County Antrim, in the Emerald Isle, but believe me, he's no greenhorn with a song. He writes his own, and while he's mildly in debt to Bob Dylan for the general approach, his own voice comes through in his lyrics and his clinging tunes. Among the topics Mr. McWilliams favors are odd-ball girls of infinite patience and understanding. Their names are Josephine and Marlena and Lady Helen of the Laughing Eyes, who considerately leaves her inamoratos "unfettered and unbound." When he is not singing persuasively of the virtues of these paragons, McWilliams turns serious attention to such matters as the impatience of clockhands in a haunting tune called *Time Will Not Wait*, catches the mood of loneliness with a superb melody in *What's the Matter with Me?*, or takes a keen look at poverty and race discrimination in the hard-hitting *Who Killed Ezra Brymay?*, and a tenement life in *Days of Pearly Spencer*. Enhancing the appeal of this talented youngster are the laudable arrangements of Mike Leander, intensely original in a modern baroque idiom and altogether musicianly.

P. K.

RECORDING OF SPECIAL MERIT

PETER, PAUL AND MARY: *Late Again*. Peter, Paul and Mary (vocals); orchestra, Milton Okun cond. *Apologize; Too Much of Nothing; There's Anger in the Land; Hymn; Reason to Believe; Rich Man, Poor Man*; and six others. WARNER BROS. Ⓢ WS 1751 \$4.79.

Performance: Excellent
Recording: Excellent
Stereo Quality: Excellent

Peter, Paul and Mary go on making their particularly lovely sounds, and this album is a worthy addition to their release list. What pleases me about them is that no matter what they are singing, and no matter what the supposed message, they keep uppermost in mind their primary role as entertainers. And their albums are consistently well and thoughtfully produced and, without being



DAVID McWILLIAMS
County Antrim's gift to post-Dylan song

slick, always have an air of sureness and professionalism about them.

There are some nice things here. I very much liked *Apologize*, their longest effort and also, I think, their best, although *Yesterday's Tomorrow* and *She Dreams* are certainly fine too. Peter, Paul and Mary seem to me to be the kind of entertainers we need more of: professional, essentially honest in approach, and so open in themselves as to be unafraid to communicate by pleasing an audience. I am getting tired of being snarled at by some of the more popular groups. Peter, Paul and Mary are evidence that if performers have real talent and ability, they can afford to relax a little. Their new disc is highly recommended.

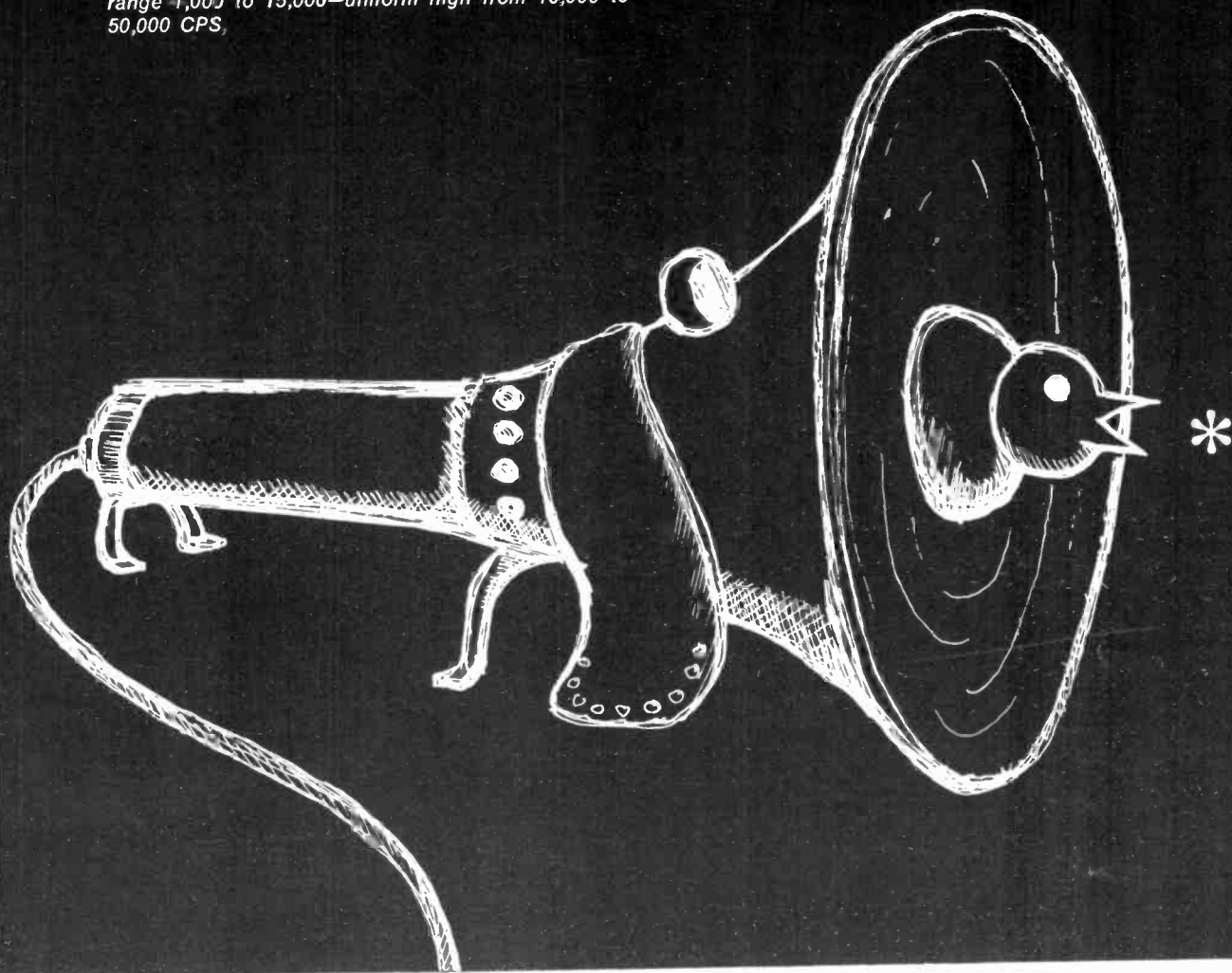
P. R.

DON SHIRLEY TRIO: *The Don Shirley Trio in Concert*. Don Shirley (piano); Gilberto Munguia (cello); Henry Gonzalez (bass). *I Can't Get Started; I Feel Pretty; My Funny Valentine; Yesterday; I Cover the Waterfront; Georgia on My Mind; Happy Talk*; and four others. COLUMBIA Ⓢ CS 9684 \$4.79.

Performance: Esoteric
Recording: Good but muffled
Stereo Quality: Good

(Continued on page 166)

* **THIS IS A SPEAKER . . .** it features a woofer capable of tones from 5,000 CPS to below-10 CPS—middle range 1,000 to 15,000—uniform high from 10,000 to 50,000 CPS.

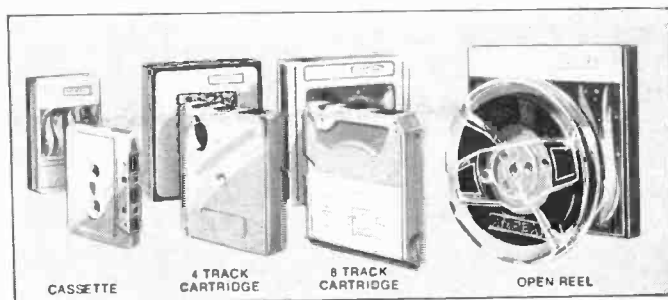


put more woof in your woofers... more tweet in your tweeters...

Let's face it . . . even the very best of speakers can only give so much. So if you're expecting real woof and real tweet out of those magnificent speakers, we suggest you insist on the very ultimate in pre-recorded sound . . . Ampex Stereo Tapes. The name Ampex on stereo tape is your assurance that your tape player will sound as it was meant to sound.

And remember . . . only Ampex brings you a library* of thousands of selections on over 65 different labels . . . Pop, Rock, Folk, Jazz and Classical . . . on open reel, 4-track cartridge, 8-track cartridge and the popular new cassette.

Ampex Stereo Tape means more woof in your woofers . . . more tweet in your tweeters.

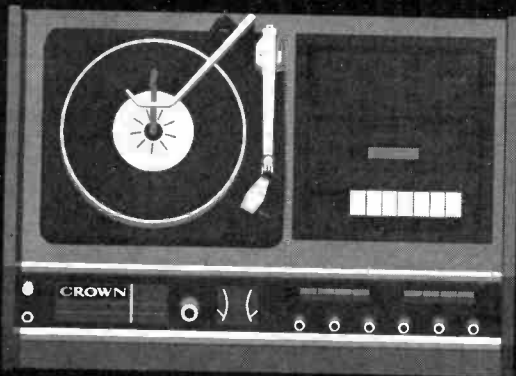


AMPEX
STEREO TAPES

CIRCLE NO. 96 ON READER SERVICE CARD

*Send 25¢ for the exciting new Stereo Tape '68 Catalog by Ampex
AMPEX CORPORATION
2201 Lunt Avenue, Elk Grove Village, Illinois 60007

introducing THE SUPER COMPACT



It's Crown's model SHC55 high fidelity stereo instrument with AM/FM/FM stereo tuner, stereo phonograph, 30 watt stereo amplifier and professional type stereo tape cassette desk. Compact stereo components—a complete tape home entertainment system, engineered and manufactured by Crown, the tape recorder professionals. Super compact and super attractive in a

rich handsome walnut table-top cabinet. You select the speaker system that YOU want. Our CPS7's are optional. Only \$349.95.

Ask about our new Model SHC51/FM500*, too. This 30 watt, combination stereo cassette recorder and AM/FM/FM stereo tuner is an industry first! Only \$299.95 including handsome walnut case.

* Not illustrated.

CROWN Japan

See your local Crown Dealer or write INDUSTRIAL SUPPLIERS COMPANY
755 Folsom Street, San Francisco, California 94107

CIRCLE NO. 28 ON READER SERVICE CARD

ABOUT YOUR SUBSCRIPTION

Your subscription to STEREO REVIEW is maintained on one of the world's most modern, efficient computer systems, and if you're like 99% of our subscribers, you'll never have any reason to complain about your subscription service.

We have found that when complaints do arise, the majority of them occur because people have written their names or addresses differently at different times. For example, if your subscription were listed under "William Jones, Cedar Lane, Middletown, Arizona," and you were to renew it as "Bill Jones, Cedar Lane, Middletown, Arizona," our computer would think that two separate subscriptions were involved, and it would

start sending you two copies of STEREO REVIEW each month. Other examples of combinations of names that would confuse the computer would include: John Henry Smith and Henry Smith; and Mrs. Joseph Jones and Mary Jones. Minor differences in addresses can also lead to difficulties. For example, to the computer, 100 Second St. is not the same as 100 2nd St.

So, please, when you write us about your subscription, be sure to enclose the mailing label from the cover of the magazine—or else copy your name and address exactly as they appear on the mailing label. This will greatly reduce any chance of error, and we will be able to service your request much more quickly.

LOW PRICES

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! That's why we're one of the East Coast's largest component distributors.

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., BROOKLYN, N. Y. 11234 (212) 338-8555

CIRCLE NO. 82 ON READER SERVICE CARD

Don Shirley is such a complex musician I would take more space than I'm allowed to discuss his work seriously. It requires great patience on the part of the listener to understand him, and I'm not sure I have it. I am constantly annoyed by the way he drops the second and third notes of a simple melody, short-cutting his way to the major ideas of the piece in an attempt to comment more strongly on the piece and interpret only the portions of it that interest him. Therefore, he is a very personalized musician, intent upon pleasing himself. The audience suffers.

The audience at Carnegie Hall listening to this "in person" concert of the rather bizarre Don Shirley trio doesn't seem to be suffering. It is quiet and responsive, as all Don Shirley audiences must be. But there is something very cold and studied about the whole affair which takes the fun out of the music for my taste. Every note for cello and bass and piano are written. There is nothing ad lib. No improvisation. No good times. Only serious, reflective, sober chamber music. The result is a sedate *Happy Talk* which sounds as though it might have been written by Paganini, a prissy *I Feel Pretty* which sounds as though Rachmaninoff might have had a hand in the pot, a drab *I Cover the Waterfront* which might easily be viewed through the eyes of Bartók in a Burberry. Not my kind of music, mind you, but worthy of respect nonetheless.

R. R.

RECORDING OF SPECIAL MERIT

SMALL FACES: *Ogden's Nut Gone Flake*. Small Faces (vocals and instrumentals). *Happiness Stan*; *The Hungry Intruder*; *The Journey*; *Mad John*; *Afterglow*; *Song of a Baker*; *Rene*; and five others. IMMEDIATE Ⓢ Z12 52008 \$4.79.

Performance: Good
Recording: Good
Stereo Quality: Excellent

When album covers are as gimmicky as this new Small Faces release (it is a complicated circular package which opens out into several circular posters and photographs), I tend to cast rather a cold eye and ear on them. Are they trying to divert me with packaging? Well, I'll show them!

Huffing and puffing I put the record on the turntable and guess what? It is delightful. The Small Faces are an enormously ingratiating group, with verve and brightness. *Happiness Stan* is a fine job, as are *Afterglow* and the charming *Song of a Baker*. There is some very good and amusing lyric writing here, and the performances by all concerned show marked nonchalance and spirit. You ought to have a really good time with this one. I certainly did.

P. R.

RECORDING OF SPECIAL MERIT

JOHN STEWART AND BUFFY FORD: *Signals Through the Glass*. John Stewart, Buffy Ford (vocals); orchestra, John Andrew Tartaglia arr. and cond. *Holly on My Mind*; *Nebraska Widow*; *July, You're a Woman*; *Dark Prairie*; *Santa Barbara*; *Cody*; *Signals to Ludi*; *Drajt Age*; and two others. CAPITOL Ⓢ ST 2975 \$4.79.

Performance: A wonderful surprise
Recording: Excellent
Stereo Quality: Excellent

(Continued on page 168)

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.

4-CB



MICROPHONES • HEADPHONES

DISTRIBUTED BY
NORTH AMERICAN PHILIPS COMPANY, INC.
100 EAST 32ND STREET, NEW YORK, NEW YORK 10017

SPOT CHECK

No Need to Have
Your Head Examined.

A RED INDICATOR
APPEARS ON THE
FACE OF YOUR TAPE
HEAD WHEN THERE
ARE ABOUT 100
HOURS OF WEAR LEFT

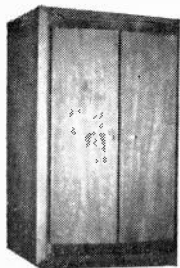
FREE BROCHURE

ASK FOR
SPOT CHECK
BROCHURE

MICHIGAN MAGNETICS

A DIVISION OF VSI CORPORATION
VERMONTVILLE, MICHIGAN 49096
Telephone (517) 259-8911

CIRCLE NO. 56 ON READER SERVICE CARD



Excellent music and voice reproduction needs a good speaker system derived from current state of art and classical design. Free of obsolescence. Patent applied for. Now offering two models with several styles to choose.

TANG SP5AX A new speaker with "controlled impedance" for transistorized amplifiers.

- 1) Linearized speaker impedance vs. frequency relationship.
- 2) 45 — 18500 Hz \pm 3 db at 16 ohms; system resonance 40 Hz.
- 3) Rear exit to couple to walls as low frequency horn.
- 4) Acoustical chamber and diffracting grill in front of speaker.
- 5) High efficiency 5" special speaker with heavy magnet enclosed in solid walnut cabinet 10" x 7" x 6" \$39.95 each

TANG SP5A Same as above except without impedance control, Response 45 — 18500 \pm 4 db at 8 ohms \$29.95 each

Style 2 with fluffy white grill cloth add \$5.00 each.

At your dealers or inquire direct

TANG INCORPORATED

P. O. Box 162

Framingham Center, Mass. 01701

Direct mailing service available if no dealer in your area.

CIRCLE NO. 84 ON READER SERVICE CARD
168

What a marvelous surprise to open a new disc and hear, without fanfare or press-agent trumpetry, a brand new talent for the very first time. This was the elation I felt when I played this new album by a pretty daisy-blond girl named Buffy Ford and a strong backwoods country boy named John Stewart. They are joyous musicians, and their work is as fresh as a newly-mown meadow at day-break. They are folk singers of the highest order, prophets and poets, spinning their songs like silkworms making silk. Their materials are raw, but oh what they do with them!

A statement from Jamie Wyeth on the album cover lauds them for achieving in song what he attempts in paint. I agree. Their songs are soft and sure, windy and free, and while the rest of the world is writing songs about drugs and prostitution and free love and acid and the murder of God, John Stewart and Buffy Ford are concentrating on the mainstream of pioneer America that is struggling to remain sane. Consequently *Nebraska Widow* is like one of those Wyeth paintings of windswept prairie women waiting at the screen door for someone to pass on his way to town to bring back the butter. *Dark Prairie* is about old people dying of the fever, living off a black and parched earth that doesn't care back when it is tilled. *Draft Age* is about a boy at a mirror, shaving, on his last morning before leaving for the Army. His friends are all down at the beach with their girls, but Clarence Molloy says goodbye to his toy soldiers and heads down to the bus. Most of the songs have a Bobbie Gentry preoccupation with death about them. All of them are simple and melodic and full of poetic images. But it is what these two singers do to and with the songs that matters. John Stewart has one of the most singularly unattractive voices I've had to listen to in some time; it is hoarse and off-key and sounds as though his respiratory passages are filled with phlegm. But when it blends with Miss Ford's beautifully cushioned, pitch-perfect soprano, they sound like the Jackie and Roy of the folk singers. If for no other reason, buy them just to hear *Holly on My Mind*, a collage of strings and guitars and voices melting in mid-air that makes goose bumps. John Stewart and Buffy Ford are a wedding of most unusual and tuneful musical sounds.

R. R.

LIBBY TITUS: *Libby Makes the World Go Round*. Libby Titus (vocals), orchestra, Kirby Johnson arr. and cond. *Cloudy; The Fool on the Hill; Coconut Grove; Here, There and Everywhere; Holiday; Strawberry Fields Forever*; and six others. CAPITOL © ST 9101 \$4.79.

Performance: Sweet and dainty

Recording: Good

Stereo Quality: Good

Libby Titus looks like a wet wallaby. The photo on the album cover of this mysterious disc shows her with about eight pounds of hair soaking wet and frizzed into several wild curls which look as though they have been burned with a curling iron. But don't be turned off too quickly. If you have the nerve to get past the cover, Libby Titus has a very distinct little-girl-blue voice that is pleasant and sweet. It is also used to good advantage on songs like the beautiful and underrated *Here, There and Everywhere* and *Cloudy*. And one song in particular, John Sebastian's *Younger Generation*, becomes a

hip treatise on the acid set which could very well be performed by someone like Blossom Dearie—it is that sophisticated. Libby's voice has such a softness it tends to disappear occasionally, but this is a very encouraging debut disc. Now if she'll only dry and comb that ridiculous hair, I think we've really got something.

R. R.

THE YARKON TRIO: *Israeli Pop Favorites*. Israel Gurion, Beny Amdursky and Arik Einstein (vocals and instrumentals). *Siman She'ata Tsair (It's a Sign That You're Young); Kehula Kabalom (Blue Like a Dream); Alava Birmazim (Hinting at Love); Stav Shel Abava (Autumn of Love); Hd'ir Be'afor (The Town in Grey)*; and six others. CAPITOL © DT 10511 \$4.79.

Performance: Light-hearted

Recording: Good

Stereo Quality: Artificial

This is a rechanneled reissue of a carefree program of popular Israeli music, the mono version of which appeared some years ago. The Yarkon Trio, who were eliciting as much admiration from their compatriots in the Promised Land at that time as the Beach Boys were in Malibu, breeze through fast-moving items like *It's a Sign that You're Young*, pause for easy interludes such as *Blue Like a Dream*, do a sort of Hebraized tango translated as *Hinting at Love*, and harmonize hauntingly about the *Hamsin*, a hot wind that blows through Israel for days at a time in summer to fray the nerves of the inhabitants.

P. K.

COLLECTIONS

W. C. FIELDS IS ALIVE AND DRUNK AT YOUR FATHER'S MUSTACHE. Chorus (vocals); orchestra. *Here Come the Train; Don't Tell Me Your Dreams, I'll Spare You Mine; The Ballad of Bonnie and Clyde; It's a Sin to Tell a Lie; When I'm 64; College Medley; Buckle Down, Winsocki; Ramblin' Wreck from Georgia Tech; Boola Boola; Washington & Lee Swing*; and five others. MGM © SE 4555 \$4.79.

Performance: More malt than hope

Recording: Fair

Stereo Quality: Undistinguished

Let the buyer be warned—Mr. W. C. Fields is nowhere to be heard in the grooves of this ungroovy disc, although both his name and his photograph have been taken in vain to decorate the wrappings. What is heard is a monotonous chorus, backed by plunking banjos and other quaint instruments, leveling every tune in its path and producing what used to pass for "saloon sound" in our beerier Westerns. Since a certain inebriate, relaxed good will emanates from this group as they plough through numbers popular at a national chain of audience-participation beer-parlors called "Your Father's Mustache"—such nostalgic fare as *In a Shanty in Old Shanty Town* and *It's a Sin to Tell a Lie*—it is easy to ignore their homogenization of the songs. And even they cannot quite crush the jaunty spirit of such songs as *When I'm 64*, which emerges with its infectiousness still pretty much intact. But all in all it's drivel, not worth your hard-earned fiver—unless you're planning to open up a saloon.

P. K.

(Continued on page 170)

CIRCLE NO. 60 ON READER SERVICE CARD →

High-fidelity performance plus absolute mastery of time...yours with a 4-dial Omega Speedmaster chronograph

Chosen by NASA as standard issue for astronauts on the moon-and-back Apollo program

Hobbyists, sportsmen, scientists... men to whom split seconds are important... who must know elapsed time and be absolutely confident of its accuracy... rely on the Omega Speedmaster chronograph. Four separate dials are used for time reckoning. The full-size 1 to 12 dial gives you standard time of the day, plus split-second timing that starts and stops with a press of the button. The small right-hand dial measures elapsed minutes, the bottom dial elapsed hours and the left-hand dial

reports the total number of continuously running seconds. Another function of the Omega 4-dial chronograph is the measurement of speed. This is accomplished by reading the tachymetre scale on the outside rim. The 4-dial chronograph is one of many high-precise Omega watches for men and women priced from \$65 to \$15,000. Available only at fine jewelers and better watch departments, selected for their professional integrity and technical know-how.



1968
MEXICO
OFFICIAL TIMEPIECE
1968 OLYMPIC GAMES



OMEGA SPEEDMASTER
CHRONOGRAPH REGISTERS
ELAPSED SECONDS,
MINUTES, HOURS,
TACHYMETRE SCALE. \$185

Ω
OMEGA
FOR A LIFETIME OF PROUD POSSESSION

Write for free style brochure illustrating 80 men's and ladies' models
Omega Building, 301 E. 57th St., New York, N. Y. 10022



JAZZ



RECORDING OF SPECIAL MERIT

MILES DAVIS: *Miles in the Sky*. Miles Davis (trumpet), Herbie Hancock (piano and electric piano), Wayne Shorter (tenor sax), Ron Carter (bass), Tony Williams (drums), George Benson (guitar). *Stuff*; *Paraphernalia*; *Black Comedy*; *Country Son*. COLUMBIA © CS 9628 \$4.79.

Performance: Miles moves toward rock
Recording: Very good
Stereo Quality: Very good

Miles Davis' musical psyche has always led him into the vanguard of developing jazz ideas. From his early work with Charlie Parker to his superb ballad playing in the middle Fifties, the modal experiments of the late Fifties, and the disjointed avant-garde rhythmic effects of his latest groups, Davis has found a way to adapt each new stage of musical evolution to his own point of view. This latest release is no exception.

Recent interviews have suggested Davis' powerful interest in the music of young rock groups. Much of that interest is evident here. While it would be absurd to suggest that Davis could ever play actual rock music, a tune like *Stuff*, for example, demonstrates how the rhythms of rock can be transformed into viable jazz.

Davis is well assisted by Herbie Hancock's electric piano and the fine rhythm team of Carter and Williams. One track—*Country Son*—sounds peculiarly different from the others, as though it were made at another time and place, perhaps even pieced together or excised from a longer take. I sympathize with Columbia's desire to eliminate liner notes (especially after the wasteful indulgences that have appeared on some recent Davis releases), but it would be nice to have some pertinent information about dates and places of recording, etc. D. H.

DUKE ELLINGTON: *Nutcracker Suite (selections)*; *Peer Gynt Suites Nos. 1 and 2 (selections)*. Duke Ellington Orchestra (instrumentals); Duke Ellington and Billy Strayhorn arr. ODYSSEY © 32 16 0252 \$2.49.

Performance: Light-weight Ellington reissue
Recording: Very good
Stereo Quality: Very good

The Ellington-Strayhorn excursion through Tchaikovskiana was originally recorded and released by Columbia in 1960 and is reissued now as part of the Columbia Jazz Odyssey series. But it is a questionable choice of material for re-release. True, the early Sixties cannot be considered a halcyon period for Ellington, but he certainly produced better music than these too-precious attempts at Jazz Meets the Classics. And I am not particularly enthralled by Ellington's fey retitling of the pieces—as *Toot, Toot, Tootie, Toot (Dance of the Reed Pipes)*, and *Sugar Rum Cherry*

(*Dance of the Sugar Plum Fairy*). Equally distracting are the consistently uninteresting shuffle rhythms of drummer Sam Woodyard and the generally bland interpretations by the Ellington band.

These objections aside, however, there are a few lovely moments. Jimmy Hamilton's fine clarinet work on *Solveig's Song* restores a warm aliveness to "legitimate" clarinet tone, and should be heard by the hard-shelled panjandrums of the symphonic-woodwind world. As usual, the saxophone trinity of Paul Gonsalves, Johnny Hodges, and Harry Carney has brilliant moments, and I must admit to a special affection for Booty Wood's trombone work.

Criticizing Ellington is like criticizing the moon—both are such extraordinary natural phenomena that they transcend petty human bickering. Nonetheless, this is not one of Ellington's more serious efforts, nor was



MILES DAVIS
In the vanguard of jazz's evolution

it probably intended to be. Like a Graham Greene "entertainment," it will provide some pleasant moments of distraction, but don't expect anything more. D. H.

STAN KENTON: *Finian's Rainbow and Other Movie Songs*. Stan Kenton Orchestra, Stan Kenton cond. *The Odd Couple*; *Villa Rides*; *Rosemary's Baby*; *Chastity Belt*; *People*; and six others from *Finian's Rainbow*. CAPITOL © ST 2971 \$4.79.

Performance: Suave
Recording: Excellent
Stereo Quality: Excellent

From the creative world of Stan Kenton, more music from movie scores. This is full-blown chart stuff, with little or no improvisation. Generally, it is fine filler material between more innovational Kenton sessions, but although it is predictably suave and intelligent, it is also unexciting and pedestrian. One side, devoted to *Finian's Rainbow*, obviously inspired by the new movie version of the great musical, is especially bewildering. *Old Devil Moon* uses flutes and bongos to build a rhythmic passion, but nothing much comes of the uncredited arrangement except a lot of hot wind. *If This Isn't Love* gets a bland but spry treatment. *That Great Come and Get It Day*, one of the more robust uptunes in the show, gets a melodic, gentle,

sweeping orchestration that sounds like background music for a television commercial for brassieres. And the score's eclair, *How are Things in Glocca Morra?*, gets mucked about with some cross-dialogue between Kenton and arranger Dee Barton which includes some early barrel piano fading into an up-tempo bridge, then back into the Pee Wee Russell groove again. Pretty disappointing.

Side two pits Kenton against some pretty slick movie mush. The theme from *Rosemary's Baby* gets totally lost in the shuffle. Lullabies are not marches, and this weird orchestration makes it sound like a Salvation Army funeral dirge. Without Johnny Richards to turn it into an exciting Latin movement similar to one of his suites from *Cuban Fire!*, the theme from *Villa Rides* hits a low of zero in originality and energy. Neal Hefti's *The Odd Couple* sounds like a thousand other soundtrack themes. The best thing on the album is *People*, the Streisand theme from *Funny Girl*. This sounds like the old Kenton enthusiasm back in full force. All in all, a pleasant but dull collection. R. R.

RECORDING OF SPECIAL MERIT

YUSEF LATEEF: *The Blue Yusef Lateef*. Yusef Lateef (tenor sax, flute, pneumatic flute, bamboo flute, shenai, tamboura, Taiwan koto, scratcher); Sonny Red (alto sax); Blue Mitchell (trumpet); Buddy Lucas (harmonica); Kenny Burrell (guitar); Hugh Lawson (piano); Cecil McBee (bass); Bob Cranshaw (Fender bass); Roy Brooks (drums). *Juba Juba*; *Like It Is*; *Othelia*; *Moon Cup*; and four others. ATLANTIC © SD 1508 \$5.79.

Performance: Lateef with all the world's musics
Recording: Excellent
Stereo Quality: Excellent

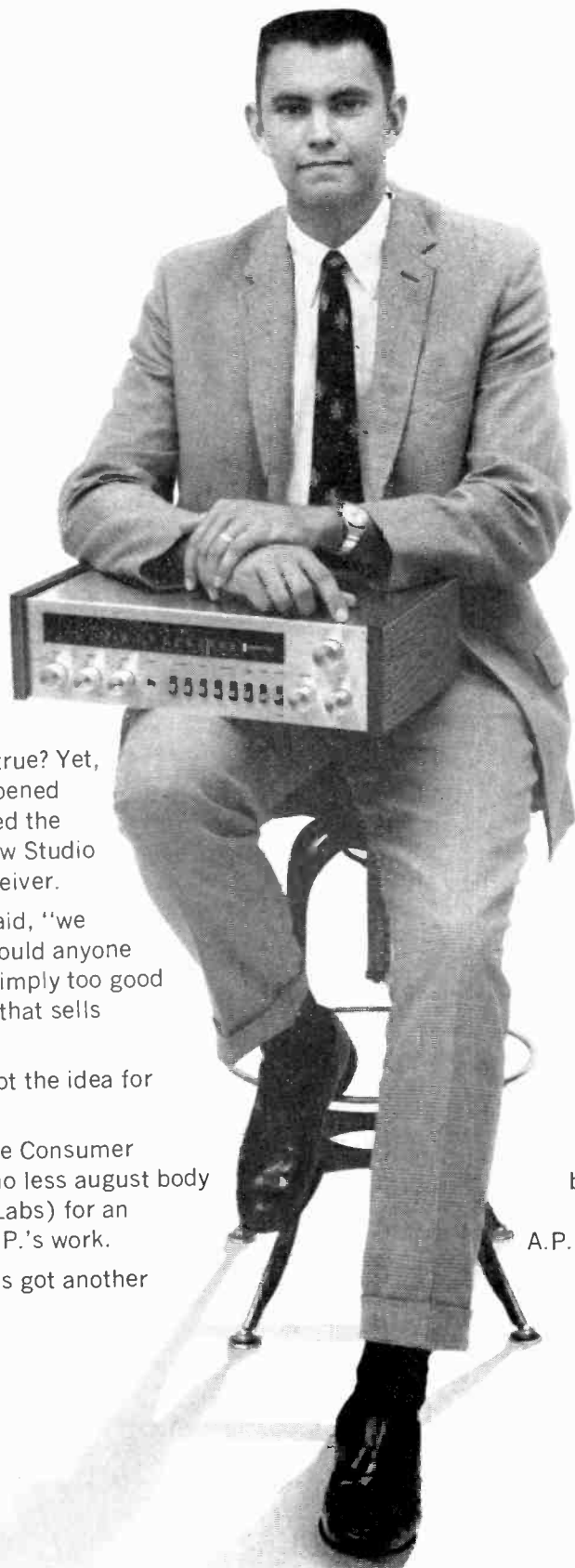
I'm at a loss to understand why Yusef Lateef does not receive wider public recognition. That he is a startlingly versatile musician will not surprise most jazz fans, but few non-jazz listeners are aware of how much fascinating music he packs into each of his recordings. Included among many other things here, for example, are Lateef's driving, down-home tenor saxophone playing, improvisations on a home-made bamboo flute, a Lateef vocal chant in the Philippine Tagalog language (accompanied by Taiwan koto), some lovely romantic string writing (also by Lateef), a shouting work song, etc., etc. When one considers that few current rock or jazz recordings include more than a single piece that is worth hearing again, Lateef's records should be selling like hotcakes on the basis of sheer bargain value alone. And just think of all the good music that you get as a bonus! D. H.

WILLIE "THE LION" SMITH: *The Memoirs of Willie "the Lion" Smith*. Willie "the Lion" Smith (piano and conversation). *Relaxin'*; *Sand Dune*; *Alexander's Ragtime Band*; and thirty-seven others. RCA © LSP 6016 two discs \$9.59.

Performance: Reminiscences from a master
Recording: Excellent
Stereo Quality: Very good

Willie "The Lion" Smith's remarkable career as a jazz pianist covers a period that reaches from the present back to the near-
(Continued on page 172)

**Our A.P. Van Meter designed the PRO-120 so well,
he had to go through
the indignity of being double checked.**



Who ever heard of double checking the head project engineer, just because his design seemed too good to be true? Yet, that's exactly what happened when A.P. first submitted the specifications on his new Studio Pro-120 FM Stereo Receiver.

"A.P.," management said, "we believe you, but why should anyone else? These specs are simply too good to be true in a receiver that sells for \$379.50!"

And that's when they got the idea for the double check.

They called Nation-Wide Consumer Testing (a division of no less august body than the U.S. Testing Labs) for an impartial analysis of A.P.'s work.

Then somebody in sales got another

bright idea, "Why not ask them to certify that the Pro-120 will meet or exceed its published specifications?"

The men from U.S. Testing agreed, but on one condition. They wouldn't test a Pro-120 at their lab. (After all, anyone who cares can "tune-up" a unit just as you would a car.) Instead, they would come to University in Oklahoma City and pull units at random right off the production lines.

And that's how the University Studio Pro-120 came to be the world's first and only certified receiver. Just because it seemed too good to be true.

What about A.P.?

Well, getting his baby certified made believers out of lots of people. Including the boss. So, instead of a double check, A.P. now has the dignity of a doubled check.

 **UNIVERSITY[®] SOUND**
A DIVISION OF LTV LING ALTEC, INC.
9500 West Reno - Oklahoma City, Oklahoma 73126

PRO-120 the only receiver with certified specs & performance!

CIRCLE NO. 90 ON READER SERVICE CARD



The
Action
Camera
never misses
a shot

Lenses switch in seconds. Meter (behind the lens and on the mirror) responds instantaneously. The only camera that works without warm-up even at 4 degrees below zero.

BESELER TOPCON D-1



Charles Beseler Co., 219 S. 18th St., E. Orange, N.J. 07018
CIRCLE NO. 16 ON READER SERVICE CARD

**WRITE FOR
QUOTATION**

FACTORY SEALED CARTONS
FRANCHISED DISTRIBUTOR
QUICK SHIPMENT

**WE GIVE
DISCOUNTS
ON HI-FI
COMPONENTS**

**SOUND
REPRODUCTION
INC.**

436 CENTRAL AVENUE
East Orange, New Jersey 07018
(201) 673-0600

CIRCLE NO. 80 ON READER SERVICE CARD
172

ancient days of pre-World War I Harlem, with virtually every stop in between. RCA Vintage producer Mike Lipskin, following the obvious example set by Alan Lomax in his classic Library of Congress recordings with Jelly Roll Morton, has turned Smith loose in a recording studio, free to reminisce, prevaricate, ramble, and, ultimately, demonstrate his still considerable musical powers.

Recordings of this sort are of such enormous historical value—even allowing for the sometimes hazy memories of the participants—that criticism of one or another musical failing would be exceedingly ungenerous. Yes, it is true that Smith's technical skills are not what they used to be. He often uses his pedal as an all-purpose crutch that would hardly have been necessary in his early playing; his memory of the chords and melodies, especially of the older tunes, is not always precise. But the flashes of excellence that ring through can still be formidable, and clearly show how powerful his early skills must have been. In addition, there is a whisper of the two-handed stride piano style—one of the most swinging of jazz techniques.

At least one element in the production, however, warrants second thoughts. Producer Lipskin apparently sat in the studio with Smith, helping free the flow of ideas by asking questions, suggesting the names of tunes, places, and people, and generally urging Smith deeper into his slumbering memories. For the sake of economy, Lipskin's comments have been edited out, leaving a sometimes uncomfortably disconnected narrative. Surely a compromise in which Lipskin's important transitional questions would have remained was preferable, if only because they might have acted as guidelines for Smith's rambling narrative. *D. H.*

KAI WINDING/J. J. JOHNSON: K. & J. J.: Israel. Kai Winding (trombone), J. J. Johnson (trombone), various other musicians. *My Funny Valentine; Israel; Catherine's Theme; Am I Blue/Sonnyboy;* and five others. A & M © SP 3008 \$5.79.

Performance: Outdated
Recording: Excellent
Stereo Quality: Excellent

It seems incredible that, in 1968, it is possible for two creative musicians to produce music that reflects so little awareness of what has happened in the decade or so since their partnership was a major jazz delight—especially so in the case of Winding, who has created a number of recordings that were early models of jazz-rock integration. Alas, little of Winding's perceptive musicality is present here, and track after track sounds as outdated as a Donald O'Connor musical. Almost as bad as the anachronistic performances are the artsy, light-classical string arrangements on *St. James Infirmary* and *Django*, among others. Arranger Don Sebesky has shown on numerous other dates that he is a fine string craftsman who has an especially benign touch with pop material. One can only assume, therefore, that he was (mis)guided by the two leaders. Too bad they didn't let him go his own way. Kai and J. J. have justifiably dominated the modern trombone scene for two decades now, and I would have assumed it was virtually impossible for them to produce music which did not have *some*—as they say—redeeming qualities. But it looks as though that day has come. *D. H.*



THEATER • FILMS

RECORDING OF SPECIAL MERIT

FINIAN'S RAINBOW (E.Y. Harburg-Burton Lane). Original-soundtrack recording. Petula Clark, Fred Astaire, Don Francks, Tommy Steele (vocals); the Ken Darby Singers (vocals); orchestra, Ray Heindorf cond. WARNER BROS. © BS 2550 \$5.79.

Performance: Enchanting
Recording: Excellent
Stereo Quality: Excellent



WARNER BROS./SEVEN ARTS

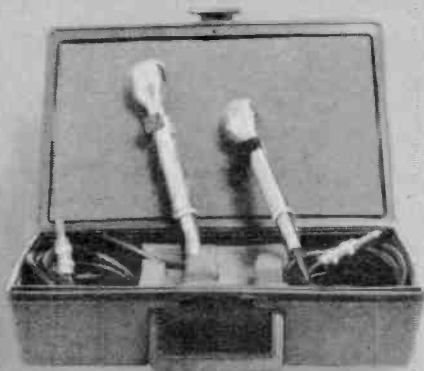
FRED ASTAIRE AS FINIAN
An ageless performer does his stuff

Pots of gold and Fort Knox and leprechauns and Pet Clark and square dances and social comment and the magic of Fred Astaire and one of the greatest scores ever written. I don't know if there is anything else to ask for in a record album, and I'm certainly not going to give it another moment's thought. This is one of the best Christmas presents anyone could ever wish for, and I find it thoroughly enchanting.

At this writing, I have not seen the new super-extravaganza banana-split musical that Warners has made out of the Broadway classic *Finian's Rainbow*, but whether it disappears or not, the soundtrack disc is, in leprechaun Tommy Steele's words, "something sort of grandish." I thought I'd miss Ella Logan, who turned the role of Sharon McLonergan into theatrical history, but Petula Clark makes her own history. I have never been more surprised. She injects such songs as the magical *Look to the Rainbow* and *How Are Things in Glocca Morra?* with ectoplasm they never had before. She is like a child radiating innocence and a belief in Santa Claus. Offering E. Y. Harburg's lyr-
(Continued on page 174)

CIRCLE NO. 94 ON READER SERVICE CARD →

free



You get these \$126*

Electro-Voice mikes when you buy our Viking 433W stereo tape recorder. (Know of anything that sounds better?)

Yes, the Electro-Voice mikes are yours free. And listen to what you get when you take this Viking tape recorder home with you. Solid-state, 4 track stereo. Three motors, three heads, three speeds. Monitor controls. Sound on sound. Echo. Illuminated, color-coded control indicators. All for \$389.95* at selected Hi Fi dealers. See the model 433W today. It's the one with the walnut base. And don't forget your free mikes.



FREE
\$126*

Electro-Voice
631 Mikes

High quality
dynamic. High Z.
Omnidirectional.
15 ft. professional
cables. Fitted
carrying case.

PRODUCTS OF SOUND RESEARCH

TELEX®

VIKING TAPE RECORDER DIVISION

9600 Aldrich Ave. So.
Minneapolis, Minnesota

*Manufacturer's suggested list price.

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 NO. 70 ON READER SERVICE CARD

Why?

DO THOUSANDS OF HI-FI ENTHUSIASTS BUY FROM AUDIO UNLIMITED

It's Obvious!

- LOWEST PRICES
- FAST SERVICE
- FACTORY SEALED UNITS
- FULLY INSURED SHIPMENTS
- PACKAGE DEALS—SAVE MORE
- FRANCHISED DISTRIBUTORS

Write for FREE Listing today

SEND US YOUR LIST
FOR OUR AIR MAIL
QUOTE TODAY

Visit Our Showroom and Warehouse
CLOSED MONDAYS

AUDIO unlimited, inc.

396-S Third Ave. (Nr. 28), N.Y., N.Y. 10016

ics she sounds like someone in love—exhibiting seashells, setting down memories of the old country in a charming Irish accent, and conjuring up witchcraft of a most delicious nature. Fred Astaire, of course, never ages, and his version of *When the Idle Poor Become the Idle Rich* proves my point.

As the people of Rainbow Valley in the mythical state of Missitucky, the Ken Darby Singers rub new life into such big chorus numbers as *This Time of the Year*. Don Francks has a melodically refreshing voice as the leading man, and what he does with *Old Devil Moon* could, with luck, turn that old-timer into a new hit song. Tommy Steele is every bit as good as David Wayne was in the role of the leprechaun who sings and dances at the drop of a four-leaf clover. Ray Heindorf, the grand old man of movie-musical orchestrations, is back at the baton, and the orchestra is magnificent—brassy, juicy with strings, train whistles, and full-bodied instrumental passages. A wonderful Negro singer named Brends Arnau leads the chorus in the famous *Necessity* number, and the whole affair marks the best recording I've ever heard of this marvelous score, as fresh and innovational today as it was in 1947, when Broadway discovered Finian and his rainbow and refused ever to let it die. Unless you're as mean as Scrooge, I can't imagine this marvelous album's doing anything other than brightening your holiday season. It's an absolute delight.

R. R.

FUNNY GIRL—Original-soundtrack recording (see Best of the Month, page 91)

RECORDING OF SPECIAL MERIT

YOU ARE WHAT YOU EAT (John Simon). Original-soundtrack recording. Rosko, Peter Yarrow, Tiny Tim, John Herold, Hamsa El Din, John Simon, Eleanor Baruchian, Paul Butterfield, the Electric Flag. COLUMBIA © OS 3240 \$5.79.

Performance: *A la carte*
Recording: Excellent
Stereo Quality: Excellent

This is a terrific album. It is intelligent, amusing, creative, and completely contemporary. Most of the music here is the work of John Simon, and he has done a splendid job. He also appears as a performer and is humorously competent in his big number *My Name Is Jack* ("and I live in the back/Of the Greta Garbo Home For Wayward Boys And Girls"). Judging by his work here, I am sure that Simon is headed for a brilliant future as a composer.

"You Are What You Eat" is, of course, the soundtrack for the film of the same name. I have not seen the film, but if it is half as good as this record, it too must be terrific. If the visual scenes match the funny, zany soundtrack for such things as Hamsa El Din's *Nude Dance*, the commercial for German Army helmets by Rosko, or the insane duet of Tiny Tim and Eleanor Baruchian in *I Got You Babe*, it is a film I will see more than once.

Any attempt to analyze this recording would, I think, be a grievous error on my part. To do so would rob it of much of the pleasure it provided me. Much as if I attempted to explain my delight as a child on my first trip to a fun house. When something is that good you sort of want to keep it to yourself.

P. R.

FOLK



THE CLANCY BROTHERS AND TOMMY MAKEM: *Sing of the Sea*. The Clancy Brothers and Tommy Makem (vocals); instrumental accompaniment. *Congo River*; *Santy Anno*; *Farewell to Carlingford*; *Paddy West*; *Johnny's Gone to Hilo*; *The Lowlands*

COLUMBIA



THE CLANCY BROTHERS AND TOMMY MAKEM
A rollicking way with songs of the sea

Low; and five others. COLUMBIA © CS 9658 \$4.79.

Performance: *Seaworthy*
Recording: Excellent
Stereo Quality: *Ship-shape*

Having covered the songs of Eire from Ballygorman to Toe Head in eight previous Columbia releases, the intrepid trio of Clancy Brothers and their confederate, the virile-voiced Mr. Makem, turn their attention to the sea and ships in this latest addition to a welcome series. A rollicking voyage it is, with the wind suddenly springing up for vigorous swaggering pieces like *Congo River*, a protest song out of slave-ship days, or softening down for dreamy stretches in *Johnny's Gone to Hilo*, a tune as gentle as a sloop in a breeze, or whistling amid hauled ropes in *Heave Away, My Johnny*.

In all, this is a far from standard menu of musical sea fare, offering such unusual tidbits as *Blood Red Roses*, a ballad Pat Clancy says he learned in the back room of the White Horse Tavern in Greenwich Village; *The Good Ship Calibar*, a number about one of those dry-land sailors who used to guide a horse-drawn boat down a Dublin canal; and *Threescore and Ten*, a sea-disaster item about that many Irish fishermen sadly drowned off the coast of England.

P. K.

(Continued on page 176)

BOZAK'S NEW MEDITERRANEAN



A LOUDSPEAKER ENCLOSURE AS EXCITINGLY BEAUTIFUL AS THE MUSIC IT REPRODUCES

Reminiscent of the Graeco-Roman art forms, Mediterranean combines straight, simple lines in such a way as to become highly decorative. Its burnished gold grille cloth is accented by inserts of genuine wrought iron.

The surfaces are true distressed Mediterranean oak in a warm finish.

And Mediterranean allows the decorator to express his

individuality in a unique way by replacing the oaken top panel with marble, slate or leather.

The music? Mediterranean is designed to house either the Model B-300, the finest two-way loudspeaker system, or the acclaimed Model B-302A, a complete three way system. Both are Bozak which means there is no more natural reproduction of music.

Bozak

Darien, Connecticut 06820

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 NO. 11 ON READER SERVICE CARD

Olson



FREE

Fill in coupon for a FREE One Year Subscription to OLSON ELECTRONICS' Fantastic Value Packed Catalog—Unheard of LOW, LOW PRICES on Brand Name Speakers, Changers, Tubes, Tools, Stereo Amps, Tuners, CB, Hi-Fi's, and thousands of other Electronic Values. Credit plan available.

NAME _____
ADDRESS _____
CITY _____ STATE _____
GIVE ZIP CODE _____

If you have a friend interested in electronics send his name and address for a FREE subscription also.

OLSON ELECTRONICS

284 S. Forge Street Akron, Ohio 44308

CIRCLE NO. 59 ON READER SERVICE CARD
176

RECORDING OF SPECIAL MERIT

THE FOLKSONGS OF BRITAIN, Vol. X—Animal Songs. Collected and edited by Peter Kennedy and Alan Lomax. CAEDMON (M) TC 1225 \$5.95.

Performance: Delightful
Recording: Good

The Caedmon series The Folksongs of Great Britain must be a pure, uncomplicated delight—at least if this tenth volume is any sampling of what has gone before and is, regrettably, unknown to me. One of the smaller heritages of Western civilization is to be found in our folk songs. They tell us a great deal about what we are and even more about what we were. This series was started by Alan Lomax, the distinguished American folk song collector, and a British enthusiast, Peter Kennedy.

The present disc contains songs about animals from frogs to horses. One of the joys of such a collection is not merely the songs themselves, although we must count ourselves lucky that these old ballads are being preserved, but also the delightful joyfulness of the usually venerable old performers. These often huskily beery voices recall an English countryside fast disappearing and a way of life slowly being forgotten. Yes, there is nostalgia as well as pleasure to be found in such a collection.

C. B.

MARKO NOVOSSEL: *Tamo Daleko and Other Croatian and Dalmatian Songs*. Marko Novosel (vocals); John Duda's Tamburitza Ensemble (instrumentals). *Tamo Daleko (Far Away)*; *Na Te Mislim (I Think of You)*; *Hvalie Se Kastelanke (Bragging Girls from Castles)*; *Na Rastanku Sino (Sweet Parting)*; *Vrbnice Nad Morem (Vrbnik—Overlooking the Sea)*; *Na Brigu Kuca Mala (Little House on the Hilltop)*; *Sinoc Si Meni Rekla (You Told Me Last Night)*; and six others. MONITOR (S) MFS (C) 494 \$4.79.

Performance: Soothing
Recording: Good
Stereo Quality: Standard

The songs of Croatia and Dalmatia, if this collection is any barometer, sound like Neapolitan ballads, but a little calmer—less intense, less passionately involved. Mr. Novosel has a gentle, caressing approach to this material, singing and humming his way through folk songs and popular numbers about the sweetness of parting, yearning for a distant love "far away at the end of the sea," lovers asleep under moonlight, and the relative charms of girls from the rival towns of Split and Castles. He also strikes up a couple of livelier numbers like one about the "two young fellows from Brac" who are about to come to blows over an empty wine barrel when a pretty girl passes with a jug of wine and they forget the argument in rapt contemplation of her proportions. In his final number he sings a song of thanks to the listener who, in this case, felt reciprocally grateful for a tranquil and tuneful hour.

P. K.



SPOKEN WORD



PETE BARBUTTI: *The Very Funny Side of Pete Barbutti*. Pete Barbutti (comedian). *Where Are You From, Sir?*; *Fat Chance!*; *Bullfight!*; *Kordeen School!*; *Communication!*; *Now and Then*. DECCA (S) DL 75008, (M) DL 5008 \$4.79.

Performance: Suave
Recording: Night-clubby
Stereo Quality: Total

Billed as "Scranton's gift to the world of entertainment," Pete Barbutti has a cool way with an anecdote and—when he isn't reaching for it—a civil approach to a joke. His description of a non-scheduled airline with a flight that leaves for New York "Thursday or Friday" and his salute to foreign visitors "on their way from Europe to Astoria" to spend their vacations are winged to a responsive audience with ease and charm. I also enjoyed Mr. Barbutti's description of a Polish bullfight, puns and all, and his historical report on how apartment-house tenants used to communicate with the superintendent in radiator language. Add to this a deft description of a couple of parents conned into sending their tone-deaf kid for accordion lessons, and the scale of amusing moments tips well in this performer's favor.

P. K.

RECORDING OF SPECIAL MERIT

THE BRAINS TRUST. Professor C.E.M. Joad, Sir Julian Huxley, Commander A. B. Campbell, Sir Malcolm Sargent, Commander R. T. Gould, Philip Guedalla, Sir Harold Nicolson, Lady Barbara Ward Jackson (panel members); Donald McCullough (question-master). ARGO (M) DA 38 \$5.95.

Performance: Brilliant
Recording: Good dub from the archives

These snarling days, when the human intellect is getting its head handed to it in centers of civilization as far-flung as Prague and Chicago, it is almost dumbfounding to be reminded that once upon a time a whole nation was turning on the radio to hear what its highbrows had to say. The year was 1940, when German bombs were bursting over London. The planners of the BBC Forces Programme were being urged to supply their fighting men with something more substantial than jazz and variety shows—something, perhaps, along the lines of the American quiz show *Information Please*. The result was the series called *The Brains Trust*, but this turned out to be far from just a British *Information Please*. The emphasis was not on information, but on ideas. A panel of experts including Sir Julian Huxley from the world of science, Sir Malcolm Sargent for music, Professor C. E. M. Joad for philosophy, and the other distinguished Englishmen listed above, gathered every week

(Continued on page 178)

A Marantz speaker system is the finest money can buy.

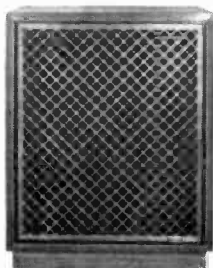
(Our competitors know about this ad.)

Marantz has always set the standards others follow. In preamplifiers. Amplifiers. Turntables. Tuners. And stereophonic receivers.

Today, Marantz once again expands its reputation for audiophonic excellence with the introduction of a new concept in speaker systems.

After years of experimentation, Marantz' first two Imperial Speaker Systems are now ready to be enjoyed by discriminating connoisseurs.

Technically, both feature a three-way design incorporating five speakers. There is a 12" Quad-linear woofer which crosses over at 700 Hz to two mid-range drivers, then crosses over again at 6,000 Hz to two high frequency reproducers.



The sleek, contemporary Imperial I has a smart, walnut cabinet with a hand-rubbed French lacquer finish and is priced at \$299.00. The elegant Imperial II, hand-crafted from selected hardwoods and finished in distressed antique, features a stunning hand-carved wood grille. It's yours for \$369.00. Both possess a beauty of cabinetry equalled only by the beauty of their sound.

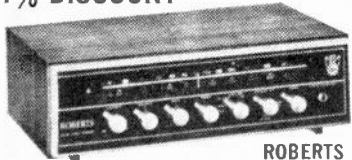
When you hear, when you see these magnificent speakers, only then can you fully appreciate what goes into making a Marantz a Marantz. Your local franchised Marantz dealer will be pleased to furnish you with complete details and a demonstration. Then let your ears make up your mind.

marantz®

Designed to be number one in performance...not sales.

AIREX SPECIAL

Complete Hi-Fi System Featuring the "Roberts" FM-AM Solid State Stereo Receiver
47% DISCOUNT

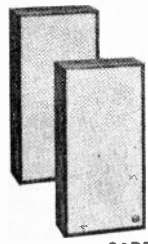


ROBERTS 30

FM-AM solid state stereo receiver—30 watts, 46 solid state devices, tape facilities, head-phone jack, stereo indicator light. Beautiful walnut cabinet. List \$179.95.

2-Mk V SPEAKER SYSTEMS

Oiled walnut cabinet—full audio response. Free standing or bookshelf. Response from 35-20,000 cps. 9 3/4" x 17 1/2" x 8 1/2". List \$49.95 ea.



GARRARD 30

4 speed automatic turntable. Cast tone arm, weighted oversize turntable platter, automatic intermix, stereo cartridge with diamond needle and Garrard coordinated base. Net: \$44.00

Save \$153.90 on this full package. **\$169.95**

Time Payments to 24 months.

Trade-ins.

Send 25c for complete Electronic catalog. Get our low discount prices on your stereo package systems.

AIREX RADIO CORP.

132 Nassau St., New York 10038
69 West 23rd St., New York, N.Y.
165 Woodcleft Ave., Freeport, N.Y.

CIRCLE NO. 3 ON READER SERVICE CARD

Stereo Review SUBSCRIBER SERVICE

Please include an address label when writing about your subscription to help us serve you promptly. Write to: Portland Place, Boulder, Colo. 80302

CHANGE OF ADDRESS:

Please let us know you are moving at least four to six weeks in advance. Affix magazine address label in space to the right and print new address below. If you have a question about your subscription, attach address label to your letter.

TO SUBSCRIBE:

Check boxes below.

- New Renewal
- 5 years \$21
- 3 years \$15
- 1 year \$6

SPECIFY:

- Payment enclosed— You get 1 extra issue per year as a BONUS!
- Bill me later.

AFFIX LABEL

name
address
city
state
zip code

please print

If you have no label handy, print OLD address here.

[Add 1 postage: \$1 per year outside U.S., its possessions & Canada.] 0396

name please print

address

city

state zip code

at the BBC studios in Bristol to mull over questions from listeners. Questions not of fact, but mighty questions about the nature of reality, the meaning of happiness, the true definition of success—and, for leavening, trivial questions too, such as the merits of puns and why orchestra conductors wave their arms. The whole format would seem to have been doomed to the surest obscurity, but, as it turned out, *The Brains Trust* (originally called *Any Questions?*) after eighteen months had to expand from a half-hour to forty-five minutes in prime time, while its audience passed the twelve-million mark.

Some of the brightest moments of the series can be heard on this disc, and delightful moments they are, as Huxley and Joad, neither ever at a loss for the *mot juste*, battle it out on the questions of success and happiness, debate the pun (Joad hated puns, Huxley reveled in them), and Commander A. B. Campbell, representing the military mind, plumps for good manners and punctuality. How times have changed is another lesson to be learned from *The Brains Trust*, as Lady Jackson tries desperately to sound modern while taking a stand against cuss-words. A refreshing sojourn in a realm where the mind was still deemed worthy of popular respect.

P. K.

RECORDING OF SPECIAL MERIT

ELIZABETH BARRETT BROWNING: *Sonnets from the Portuguese*. Penelope Lee (reader); Peter Orr, director. SPOKEN ARTS (M) SA 973 \$5.95.

Performance: Mellifluous

Recording: Good

I often wonder why Elizabeth Barrett Browning is not more highly regarded and widely read. Do poetry lovers—subconsciously perhaps—discriminate against poetesses? Certainly there have been few enough of them, from Sappho onwards. Yet often, as with Elizabeth Barrett Browning or the very different instance of Emily Dickinson, their poetry has an intelligence none the less keen for being feminine.

This collection of forty-four sonnets is one of the poetess' outstanding achievements. They are love poems, written to her husband Robert Browning. Yet these are not the impetuous flights of a young woman (she was nearly forty when she met Browning and forty-four when these poems were published), but rather the mature reflections of a woman to whom love has come late but fiercely.

Penelope Lee reads these poems in a deep attractive voice that stresses their womanly ardors. It is a lovely and telling performance of sonnets that, in their own delicate way, are among the loveliest in the English language.

C. B.

A GATHERING OF GREAT POETRY FOR CHILDREN—Volumes One, Two, Three, and Four. Read by Julie Harris, Cyril Ritchard, David Wayne, and the poets themselves. CAEDMON TC 1235/6/7/8 \$5.95 each.

Performance: Variable

Recording: Good

At the time when D. H. Lawrence's novel *Lady Chatterley's Lover* was proceeding tempestuously through the English law courts charged with obscenity, one learned counsel

inquired of the jury: "Would you let your housemaid read it?" As it happened, it seemed they would, but such consumer-oriented questions might well be applied to other things. For example, looking at this formidable four-disc collection of "A Gathering of Great Poetry for Children," my immediate reaction was: would I let my own children listen to it? Well, I have tried quite a lot of it out on them—and mostly with favorable results.

First, a few general comments. Volume One is intended for kindergarten and up, Volume Two for second grade and up, and Volumes Three and Four for fourth grade and up. The selection has been made by Richard Lewis and is for the most part admirable—this is just the kind of poetry you want to introduce your children to.

I also think it would have been a great advantage if a booklet could have been issued giving the printed text of the poems. I feel strongly that in introducing poetry to children there is a danger of replacing the visual with the aural, rather than letting the sound serve as an adjunct to the printed words.

I also have a few carps with some of the performances. Most of the poems are read by Julie Harris, Cyril Ritchard, and David Wayne, although occasionally the poets themselves read, often, as in the case of Robert Frost reading with rustic simplicity *The Pasture*, showing up the actors for what they are—actors. For at times all three—particularly I am sorry to say Mr. Ritchard—adopt that special voice that seems unique to famous actors reading poems to grateful children.

As a result, while I delight in the breadth and catholicity of this selection, I would have preferred it with either a different or more varied cast. Poetry should never be read to children by people who fondly imagine that they are everyone's favorite uncle or aunt, and at times these three do seem to fall victim to such delusions of grandeur.

C. B.

RECORDING OF SPECIAL MERIT

MIL O'SHEA: *An Evening in Dublin*. Milo O'Shea (performer); Fred O'Donovan and Reginald Warburton, producers. Accompaniment directed by Noel Kelchan. COLUMBIA (S) CS 9647 \$1.79.

Performance: Lusty

Recording: Atmospheric

Stereo Quality: Good

Milo O'Shea is not only one of New York's favorite Irish actors, he is also one of Dublin's favorite Irish actors (at times a rather different thing), and this bold Irish stew of a record, with Mr. O'Shea doing almost everything, ranges from excerpts from Joyce's *Ulysses* and Shakespeare's *Romeo and Juliet* to revue sketches and the famous Proclamation of the 1916 Rebellion, so close to the hearts of all Irishmen. Mr. O'Shea has a voice that is full of both blarney and beauty—a formidable combination for any actor—and this collection admirably shows his versatility, from the classical cadences of Friar Laurence to the murmured night-thoughts of Leopold Bloom.

Both the vigorous performance and the recording, which has a strange quality I can best describe as atmospheric (it is a record that makes Dublin seem alive and well in your own living room), reveal the far from inconsequential best of Milo O'Shea. C. B.

The British Isles. What a splendid gift for Christmas!

You give so much more than paper and ink with a gift subscription to British Magazine-of-the-Month.

You give all of the British Isles.

The clatter of Soho and the quiet of Scottish moors. The trooping of the colours in June, and the Derby in May. Old Vic and Savile Row. Stonehenge and Bath. They are all there—to be seen and savoured—in the pages of Britain's greatest magazines.

Every month, a different view of Britain. No single magazine, of course, can capture all the richness of English life and culture, its sports, society, and history. That's why the multi-magazine plan of British Magazine-of-the-Month is already so popular with thousands of Americans—those who want to re-live the golden moments of their own visits to England, as well as those who still look forward to seeing the wonders of Britain in person.

To all these people, a different magazine is mailed every month—direct from London—laden with a fascinating array of new experiences: the roses of Kent in springtime and the dry wit of Parliament; the Mod excitement of Liverpool and the antiques of Portobello Road; the bustle of London's theatres and the quiet charm of England's gardens.

A portrait of the Queen heralds your gift.

Because this is so unusual a gift, we have arranged an extraordinary way to mark your ingenuity. A beautiful gift card, bearing a full-colour portrait of H.M. Queen Elizabeth II, will announce your Christmas thoughtfulness for each gift subscription. And, if you post your order straightaway, we'll add the lavish Christmas number of the *Illustrated London News*, which regularly retails for \$1.25, as an extra, free bonus to arrive during the holiday season.

CHRISTMAS GIFT BONUS

The lavish 1968 Christmas edition of the world-famous *Illustrated London News* will portray the traditions of Christmas in luxurious color illustrations and fascinating stories.

This superb edition ordinarily retails for \$1.25. But, it is given free with each new Club subscription.



Give a 12-month gift membership in the British Magazine-of-the-Month Club



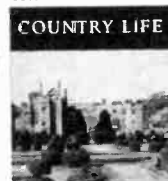
JANUARY—A trip to England's charming country estates for a look at the suburban set.



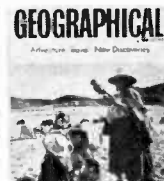
FEBRUARY—A fresh and fascinating perspective on political, social, economic trends.



MARCH—World affairs, literature and the arts from the pens of internationally famous writers.



APRIL—The castles, customs, culture and countryside of traditional Britain in striking photography.



MAY—Travel and adventure. British style. Colourful pictures and prose from around the world.



JUNE—Britain's leading journal of antiques and art for both professional and amateur collectors.



JULY—Rural Britain's quaint customs and colourful people are shown in a rich panorama.



AUGUST—England's most respected pictorial weekly covers world events and personalities.



SEPTEMBER—Sophisticated views of British society, fashions, sports, Royal events, and the arts.



OCTOBER—Dozens of distinctive home decorating ideas, all marked by impeccable British taste.



NOVEMBER—An English tradition: brilliant and entertaining stories, essays and commentary.



DECEMBER—Its brilliant humour, sophisticated commentary, superb cartoons are world-acclaimed.

Only **\$9.95**

for all these gift features:

- 12 issues of Britain's outstanding magazines—one each month.
- Free bonus copy of the *Illustrated London News*' magnificent \$1.25 Christmas issue.
- Handsome gift announcement card, signed as you direct.
- Special discount rates for Club members on all new subscriptions to any of the 12 Club magazines... any time during the year.

To: **BRITISH MAGAZINE-OF-THE-MONTH CLUB**
Dept. BHF-12,30 East 60th Street, New York, N.Y. 10022

Please send a one-year gift subscription with announcement card to:

Name _____

(Please Print)

Address _____

City _____ State _____ Zip _____

Gift card to read from: _____

My Name _____

Address _____

City _____ State _____ Zip _____

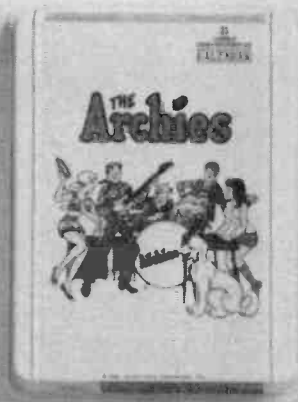
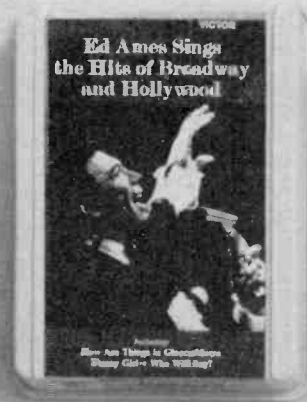
FOR ADDITIONAL GIFT SUBSCRIPTIONS ATTACH NAMES AND ADDRESSES ON SEPARATE SHEET
 Check here if you wish to enter a subscription for yourself.

I ENCLOSE MY REMITTANCE OF \$ _____ FOR _____ SUBSCRIPTIONS

BILL ME LATER

Names That People Play

12 new Stereo 8 Cartridge Tapes from RCA



*Manufactured and Distributed by RCA

RCA Stereo 8 Cartridge Tapes



STEREO TAPE

Reviewed by DAVID HALL • DON HECKMAN • IGOR KIPNIS
PAUL KRESH • REX REED • PETER REILLY

RECORDING OF SPECIAL MERIT

BACH: *Organ Works, Vol. 3: Preludes and Fugues in C Minor (BWV 549), D Minor (BWV 539), and E Minor (BWV 533); Six Schübler Chorale Preludes (BWV 645-650).* E. Power Biggs (Flentrop Organ in Busch-Reisinger Museum, Cambridge, Mass.). COLUMBIA Ⓢ MQ 990 \$7.95.

Performance: Very effective
Recording: Generally excellent
Stereo Quality: First-rate
Speed and Playing Time: 7½ ips; 38'32"

I have already commented most favorably on the disc version of this release and Mr. Biggs' skill in showing off the excellent Cambridge instrument. The tape version spreads the organ out across the speakers with great effectiveness, and the overall sound is extremely rich and full-bodied. There is, however, a very slight flutter, and the pitch drops perceptibly at the very conclusion of the first sequence in my review copy. I. K.

BERLIOZ: *Symphonie fantastique.* Moscow Radio Symphony Orchestra, Gennady Rozhdestvensky cond. ANGEL Ⓢ Y1S 40054 \$7.98.

Performance: Hard-breathing
Recording: Good
Stereo Quality: Good
Speed and Playing Time: 3¾ ips; 52'56"

The *Symphonie fantastique*, which Berlioz wrote after his advances were spurned by an Irish actress named Henrietta Smithson, is a symphony in five dreams and an "idée fixe." The *idée fixe*, or *leitmotiv*, links together moods and melodies of the wildest disparity, while the dreams (one per movement) are, in true nineteenth-century Romantic fashion, projections of the lover and his "beloved" in various settings: amid "reveries and passions"; at a ball; in a pastoral idyll; on a march to the scaffold where the lover is to be executed after murdering his loved one; finally, at a witches' sabbath. They are, however, supposed to be *opium* dreams, brought on by indulgence in the drug as an "episode in the life of the artist" drives the rejected suitor to the poppy for solace. That is what impels the extravagance, morbidity, and fevered invention of this music, lifting it above the warhorse level.

Explanation of symbols:

Ⓢ = stereophonic recording
Ⓜ = monophonic recording

When the piece is conducted with enough affection and understanding, its deliriums are contagious. In too fastidious hands, the *longueurs* of its loitering quarter-hour "country scene" third movement can seem to go on forever, while the march to the scaffold, if all its blatant vulgarity is let loose unchecked, blares shrilly with a cheap theatricalism. It is a work that calls for playing of dexterity and aplomb to achieve a properly thrilling balance between its spectacle and its introspection.

The Moscow forces under Rozhdestvensky settle for spectacle and attack the score with tremendous energy and brio. The total ef-



E. POWER BIGGS
Skillful addition to a Bach organ series

fect is more that of a dazzling athletic exhibition than of a dream induced by drugs. The somber, dishevelled, self-flagellating side of the piece, so well understood by Munch and the Bostonians in the RCA version (not yet on tape) is smothered here in the exhibition of orchestral power. For sheer vitality, pulse, and color, though, the Rozhdestvensky has much to recommend it, and no version I have heard works up a fiercer witches' brew for a finale. P. K.

STRAVINSKY: *Firebird Suite; Petrouchka Suite.* Columbia Symphony Orchestra, Igor Stravinsky cond. COLUMBIA Ⓢ MQ 915 \$7.95.

Performance: The Master's own
Recording: Good
Stereo Quality: Good
Speed and Playing Time: 7½ ips; 53'10"

The *Firebird* Suite as recorded here is a more extended version of the score than that usually heard in concert and on records, including as it does material following the Firebird's dance which connects it with the episode in which she pleads with Prince Ivan for her release. This is the first and only recording of this version in four-track format. The *Petrouchka* music includes the opening fair scene, the *Russian Dance*, *In Petrouchka's Room*, and the final *Shrovetide Fair* scene, which is cut short by a special concert ending. Thus the entire scene in the Moor's room and the death of Petrouchka, which concludes the complete ballet, are omitted here. Except for the concert ending, this recorded performance is drawn from Stravinsky's 1961 recording of the complete ballet.

The *Firebird* definitely gains in musical substance from being heard as an expanded suite rather than as a complete ballet, for there is a good deal of "filler" material written into the original score designed to get dancers on and off the stage. Not so *Petrouchka*, which as a complete ballet is both admirably terse and coherent. The *Moor's Room* scene contains some of the most colorful music in the whole score, and the music of Petrouchka's demise stands as a wholly satisfying conclusion as opposed to the abrupt cut-off that characterizes the concert suite.

There are brighter and more finely honed recorded performances of both *Firebird* and *Petrouchka* than Stravinsky's, but none that are more lovingly detailed. This is especially true of *The Firebird*, in which Stravinsky's reading lends particular poignancy to the Russian folk-song quotations in the earlier pages of the music. It is for the *Firebird* performance that I would recommend this tape. *Petrouchka* in four-track tape format is best had in the composer's own complete version. The recorded sound throughout is clear, warm, and spacious. D. H.

RECORDING OF SPECIAL MERIT

TCHAIKOVSKY: *The Nutcracker: Waltz of the Flowers; Final Waltz; Apotheosis: Waltzes from The Sleeping Beauty, Act I; Swan Lake, Act I; Eugen Onegin; and Serenade for Strings.* Philadelphia Orchestra, Eugene Ormandy cond. COLUMBIA Ⓢ MQ 998 \$7.95.

Performance: Lifting
Recording: Excellent
Stereo Quality: Enhancing
Speed and Playing Time: 7½ ips; 32'12"

Nobody—not even Waltz King Strauss himself—could write more ingratiating waltzes than Tchaikovsky. They are found through-

out his ballets, serenades, operas, suites, and even his symphonies—islands of delight in the midst of even the stormiest and most excessive musical seas. And nobody can bring them more liltily to life than Ormandy and the sensuous forces of the Philadelphia Orchestra. "Jewels-upon-purple-velvet-sound," somebody called it; I don't see how I can improve on that. There are times when this sound is exactly wrong for the stuff being played, but for these dazzling essays in three-quarter time it is exactly right. Ormandy whirls his men through six of the choicest and most evocative waltzes from Tchaikovsky's pen, culled from other albums. These are not dances meant to be danced to in a ballroom but to unleash the dancing side of the listener's imagination, sweeping him into worlds of luxurious enchantment. True, it gets a little harder all the time to be swept that far, as our ears grow numb to these melodic magicalities through overexposure to them, but played as persuasively as they are here, they can manage to make even tired pulses throb a bit again. P. K.

ENTERTAINMENT

THE BEATLES: "Yesterday" . . . and *Today*. The Beatles (vocals and instruments). *Drive My Car; I'm Only Sleeping; Nowhere Man; Dr. Robert; Yesterday*; and six others. CAPITOL. © YIT 2553 \$6.98.

Performance: **Quaintly quiet**
Recording: **Good**
Stereo Quality: **Good**
Speed and Playing Time: 3¾ ips; 27'30"

Now that the Beatles have given up their gurus, formed their own recording company, and announced a moratorium on personal appearances, it is interesting to turn back to the sort of stuff they put out while they were amassing their first few millions. How does it sound today? Capitol's decision to release this vintage Beatles juice on tape two years after the disc came out provides just such an opportunity.

Back then, reviewing the disc in these pages, Gene Lees called the album a "grab-bag," noted a falling-off in quality (the first Beatles record had been issued here in 1964), complained of the quartet's "obnoxious arrogance," and wound up concluding that "this group is beginning to be a drag." Surely Mr. Lees was over-reacting. After all the psychedelic pretension and crudity that have assaulted our ears since that time, the Beatles sound mild, bland, and more ingratiating than arrogant from this vantage-point in time. Such songs as *Yesterday* have taken on a wistful, nostalgic tinge, like the stuff you hear in elevators over Muzak, while the lyrics of *I'm Only Sleeping* and *Dr. Robert* (when you can hear them, which is about every fifth line) sound innocent and positively whimsical compared with much of what has followed.

Of course, when you look around, it does seem that the whole world has been Beatleized since those days, from haircuts to extra-wide neckties, and the boys did have some new surprises in store for us soon after this rather subdued collection hit its ready market. I suspect that what we have here is simply a half-hour of what is *already* our "musical heritage" in the pop field, to be played somewhat furtively by old-timers over twenty when their kid brothers aren't around. P. K.

GLEN CAMPBELL: *Gentle on My Mind*. Glen Campbell (vocals); orchestra, Leon Russell and Al de Lory arr. and cond. *Gentle on My Mind; Catch the Wind; It's Over; Without Her; Mary in the Morning*; and six others. CAPITOL. © YIT 2809 \$6.98.

Performance: **Assured**
Recording: **Good**
Stereo Quality: **Excellent**
Speed and Playing Time: 3¾ ips; 27'58"

Anyone who watches Glen Campbell on television, where he has been appearing lately with great frequency, can tell you that it looks like he is headed for big things. There is one thing that comes across in his personal appearances that I find missing on his recordings: a certain pithy candor of lyric projection that lends an air of drama to much of what he does. Aside from that lack, this is an excellent commercial job—assured, musical, and professional. The best thing here is



LOU RAWLS
Awareness and art

(what else?) *Gentle on My Mind*, but *It's Over* and *Catch the Wind* also have some very nice moments. Still, I think Campbell has yet to make recordings of the caliber he seems capable of. P. R.

AL HIRT: *Plays Bert Kaempfert; Unforgettable*. Al Hirt (trumpet); orchestra, Bill Walker cond. *Red Roses for a Blue Lady; Lady; Spanish Eyes; Afrikan Beat; Bye Bye Blues; Strangers in the Night; Because of You; Unforgettable; To Each His Own; Imagination; I Can Dream, Can't I?; I'll See You in My Dreams*; and eleven others. RCA. © TP3 5050 \$9.95.

Performance: **Cubic**
Recording: **Excellent**
Stereo Quality: **Fine**
Speed and Playing Time: 3¾ ips; 60'33"

Times may have changed down there in those drafty discotheques, but for Mr. Hirt, his trumpet, and the solid square dogged beat of his orchestra, it's business as in the good old days and on with the dance! On sequence A, Mr. Hirt turns his affectionate attention to the works of a composer and bandleader named Bert Kaempfert. (Mr. Kaempfert is apparently given a kind of credit-by-association, for several of the songs—*Bye Bye*

Blues, for example—are not of his composition.) He made his pile on *Strangers in the Night*, but he also wrote a number of other yearning works you may know well—or not. These include *Sweet Maria, Danke Schoen*, and, most appropriately, a nostalgic ballad called *The World We Knew*. Sequence B is entitled "Unforgettable" and contains such time-honored staples as *I Can Dream, Can't I?; I'll See You in My Dreams*, and other dreamy items. Unforgettable it isn't. After more than an hour of this stuff, I was reminded of the Duke in Gilbert and Sullivan's *Patience*, who asks the Major, "Are you fond of toffee?" The Major says he is, and the Duke remarks: "Yes, and toffee in moderation is a capital thing. But to live on toffee—toffee for breakfast, toffee for dinner, toffee for tea—to have it supposed that you care for nothing but toffee . . . how would you like that?" At this point a colonel who has been eavesdropping observes that, under such conditions, "even toffee would become monotonous." P. K.

BILLY MAY: *Billy May Today!* Billy May Orchestra, Billy May cond. *Goin' Out of My Head; Michelle; Strangers in the Night; Spanish Flea; Shadow of Your Smile; You're Got Your Troubles*; and four others. CAPITOL. © YIT 2560 \$5.98.

Performance: **Predictable**
Recording: **Good**
Stereo Quality: **Good**
Speed and Playing Time: 3¾ ips; 24'03"

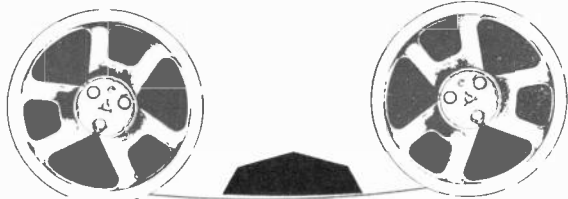
The wit, humor, style, and swinging freshness of Billy May's great big-band sound seem wasted on some of the second-rate material on this tape, but the May touch is nevertheless faultless. I much prefer some of the things he's doing in the way of arranging for vocalists (some of his charts for Nancy Wilson have been the best things he's turned out in years) to the old-fashioned May brass, but everything he touches is handled with such good taste he is hard to fault. When he is arranging something in the classic-pop line, like Duke Ellington's *Don't Get Around Much Anymore*, things really jump. But his work on such depressing hash as *Strangers in the Night* and *Spanish Flea* just seems like doodling. The band sounds bored, and the charts sound like items Quincy Jones would have rejected ten years ago as stale. R. R.

RECORDING OF SPECIAL MERIT

LOU RAWLS: *Feelin' Good*. Lou Rawls (vocals); orchestra. *The Letter; My Accusers; For What It's Worth; Even When You Cry*; and seven others. CAPITOL. © YIT 2864 \$6.98.

Performance: **Strong, assertive vocals**
Recording: **Very good**
Stereo Quality: **Very good**
Speed and Playing Time: 3¾ ips; 33'36"

Lou Rawls is a more provocative singer in this collection than he generally has been on past recordings. A fine balladeer, he can also be a drivingly rhythmic vocalist. But in this collection he has selected material which requires that he be less an entertainer and more a socially aware black man, deeply concerned about the world he sees around him. Like all good artists, however, Rawls does not lose contact with his art; if his songs are proselytizing, they are musical, too. This is one of his best outings. Don H.



TAPE HORIZONS

By DRUMMOND McINNIS

CHRISTMAS IN THE DORM

WITH THE holidays approaching, parents of students away at school may wish to do some shopping before their children return for the Christmas vacation. Let me suggest to them that a tape recorder would make a very much appreciated gift. Most students want a background of music to "study" by, and at 3¾ ips, a single 2,400-foot reel of favorite selections dubbed from records or FM will provide two uninterrupted hours of music each way. Tapes are also less likely to be damaged than discs by the horse-play and generally casual conditions typical of dorm life. (For this reason, there is a growing tendency today for colleges to put their record collections on tape. Librarians report that the circulating life of a disc is limited to twenty borrowings at most.) And concerts or special events on the campus can usually be made available for later playing only on tape.

From a parent's viewpoint, taped letters home are certainly more personal than the usual scrawled note, and the novelty involved in recording just might make them more frequent. Parents often wish they could meet their son's or daughter's roommates, and the informality of a recorded letter provides a chance for the student to introduce his friends. Then too, a series of campus snapshots will mean much more if they are accompanied by the kind of spontaneous comments and anecdotes that could never be written down.

A friend of mine who is a teacher, Craig Stark, tells me that I should warn against what is becoming an increasingly popular craze: using a battery-operated recorder "to help take better notes in class." At least once a term, he says, someone will come up and ask permission to tape his lectures, and, of course, he always agrees. Anyone who has ever read a student's "notes" of what the teacher supposedly said has wished that there were a way to insure at least partial correspondence between the two! But Craig says that he knows from the start that the taping project will not last four weeks. Despite the best of intentions, students soon find that they simply don't have the time to rehear the lectures. *Sotto voce* comments made into a voice-actuated recorder are almost sure to disturb others in the class and are unlikely to be more useful than written notes. Transcribing them also takes considerable time—an hour-long lecture would fill about twenty or twenty-five typewritten pages. Thus, the student note-taking recorder is really an impractical, though initially plausible gift.

For greatest usefulness outside the classroom, then, I recommend a standard reel-to-reel model whose construction (and lack of gimmicks) guarantees that it will stand plenty of abuse. A good idea would be to get a pair of cables that match the recorder's auxiliary-input jacks on one end and have RCA phono plugs on the other. An additional pair of phono-to-phone adaptor plugs will then give the machine the ability to record from practically any source. The choice between a tape deck and a recorder with built-in speakers will depend on the availability of other associated equipment, but some provision should be made for powering a comfortable pair of stereo headphones. Music-filled cramming often lasts into the wee hours, long after others want to retire, and this forethought will insure for roommates, too, a Merry Christmas—and a good night's sleep.

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 NO. 31 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 NO. 21 ON READER SERVICE CARD

EDITORIALLY SPEAKING

(Anderson)

- The Country Point of View, Jan. 4
- A Decade of Stereo, Feb. 4
- On Disposing of Old Records, Mar. 4
- Music—Serious and Otherwise, Apr. 4
- Mozart's Greatest Hit, May 4
- The Brave New World of Music, Jun. 4
- Basic Musical Happiness, Jul. 4
- Mono Is What Closes Out of Town, Aug. 4
- An Estival Festival in New York, Sep. 4
- The Statistical Stereophile, Oct. 4
- The Logocracy We Live In, Nov. 4
- God Rest Ye Merry, Dec. 4

AUDIO BASICS (Fantel)

- Specifications XVII: Transient Distortion, Jan. 34
- Specifications XVIII—Speaker Response, Feb. 32
- Specifications XIX: Tape Recorders, Mar. 30
- Specifications XX: Separation, Apr. 34
- Hi-Fi Controls, May 26
- Treble and Bass Controls, Jun. 29
- Treble and Bass Controls, Jul. 26
- Loudness or Contour Controls, Aug. 28
- Scratch and Rumble Filters, Sep. 26
- Balance Control, Oct. 38
- Mode Switch, Nov. 28
- Stocking Stuffers, Dec. 36

TECHNICAL TALK (Hirsch)

- Stereo-Mono Revisited, Jan. 37
- Tape-Recorder Tests, Feb. 35
- Electronic-Crossover Systems, Mar. 35
- Product Evaluation, Apr. 37
- Objective/Subjective Testing, May 31
- Distortion I, Jun. 31
- Speaker Testing, Aug. 33
- Distortion II, Sep. 29
- More on Speaker Testing, Oct. 43
- Test-Report Format, Nov. 33
- Time and Tests, Dec. 39

TAPE HORIZONS (McInnis)

- Tapes in Theatricals, Jan. 133
- Bedside Network, Feb. 145
- Tape and Home Movies, Apr. 127
- Tape Cookery, May 119
- Tape Types and Speeds, Jun. 113
- Taped Noise, Jul. 111
- Tape-Letter Tips, Aug. 113
- Tape Maps, Sep. 133
- Do-It-Yourself Album Art, Oct. 181
- Background Sound Effects, Nov. 167
- Christmas in the Dorm, Dec. 183

EQUIPMENT REVIEWS

(Hirsch-Honck Laboratories)

Amplifiers

- Acoustic Research Stereo Amplifier, Mar. 36
- Dynaco PAT-4 Stereo Preamplifier Kit, Jan. 40
- Kenwood KA-6000 Integrated Stereo Amplifier, Dec. 46
- James B. Lansing SE400S Stereo Power Amplifier, Oct. 44
- Sony TA-2000 Stereo Preamplifier, Nov. 38

Cartridges (Phono)

- ADC 550-E, Jul. 63
- Elac STS 244-17, STS 344-17, STS 444-E, Jul. 61
- Empire 999VE, Jul. 64
- Goldring 800E, Jul. 62
- Ortofon SL-15, Jul. 64
- Ortofon SL-15T and RS-212 Tone Arm, Jan. 44
- Pickering XV-15/AME/400, Jul. 63
- Shure M75-E, Jul. 62
- Stanton 500-E, Jul. 62
- Stanton 681EE, Jul. 63

Microphone Mixer

- Switchcraft 307TR Studio Mixer, Apr. 40

Receivers

- Altec 711 B Stereo FM, Apr. 38

- Grundig RTV-600 AM/Stereo FM, Nov. 40
- Harman-Kardon Nocturne Five-Thirty, Aug. 34
- Heath AR-17 Stereo FM Kit, Aug. 38
- Lafayette LR-1000T AM/Stereo FM, Oct. 53
- Marantz Model 18, Jun. 36
- Sansui Model 2000 AM/FM, Sep. 30
- Sherwood 8800a, Dec. 40
- University Studio Pro 120, Feb. 40

Speaker Systems

- Acoustic Research AR-3a, Jun. 52; AR-5, Dec. 44
- Bose 901, Sep. 38
- Electro-Voice Five-A, May 34
- Empire 4000M Cavalier, Jan. 42
- Fisher XP-55, Mar. 38
- KLH Model Five, Feb. 38

Tape Recorders

- Allied TD-1030 Stereo Tape Deck, Jun. 34
- Ampex AG-500 Professional Tape Recorder, May 32
- Concord 510-D Stereo Tape Deck, Aug. 36
- Sony TC-560 Auto-Reverse Tape Recorder, Sep. 32
- Tandberg Model 64X Tape Deck, Feb. 36
- Teac A-6010 Automatic Reverse Tape Deck, Nov. 34
- Viking 433 Tape Deck, Oct. 46
- Wollensak Model 5800 Tape Recorder, Apr. 42

Turntables

- BSR McDonald Model 600/M44-E Automatic Turntable, Mar. 40
- PE-2020 Automatic Turntable, May 36

GOING ON RECORD (Goodfriend)

- Americans and Music, Jan. 47
- Musical Snobbery, Feb. 46
- Social Economics and the Record Industry, Apr. 44
- What Makes a Record Defective?, May 38
- I Remember Mono, Jun. 40
- Pain of the Sensitive Plants, Jul. 30
- The Vintner of Our Discontent, Aug. 42
- The Mechanics of Record Reviewing, Sep. 42
- Things to Come, Oct. 58
- What, Never? Well, Hardly Ever, Nov. 44
- The Music Goes 'Round and 'Round, Dec. 68

BASIC REPERTOIRE (Bookspan)

- Beethoven's *Symphony No. 1, in C Major*, Apr. 53
- Gershwin's *Rhapsody in Blue*, Feb. 55
- Haydn's "*London*" *Symphony, No. 104*, Jan. 57
- Lalo's *Symphonie espagnole*, Dec. 57
- Liszt's *Piano Concerto in E-flat*, Mar. 49
- Mahler's *Das Lied von der Erde*, May 47
- Mozart's *Piano Concerto No. 21, in C Major*, Nov. 57
- Ravel's *Boléro*, Jun. 43
- Respighi's *Fountains of Rome and Prins of Rome*, Sep. 49
- Stravinsky's *Firebird Suite*, Oct. 81
- Vaughan Williams' *Fantasia on a Theme by Thomas Tallis*, Aug. 51
- Updates and Second Thoughts for 1968, Jul. 36

BEST OF THE MONTH

- Bach: *Suites for Orchestra*, Dec. 90
- Bartók: *Six Quartets*, Sep. 72
- Berg: *Violin Concerto*. Stravinsky: *Violin Concerto*, Nov. 87
- Britten: *A Midsummer Night's Dream*, Jan. 85
- Busoni: *Piano Concerto*, Apr. 75
- Dowland: *Dances*, Jul. 70
- Ginastera: *Bomazo*, May 69
- Henze: *The Young Lord*, Mar. 75
- Ives: *Piano Music*, Aug. 72
- Mozart: *Così fan tutte*, Dec. 89
- Mozart: *La Clemenza di Tito*, Jul. 69
- Nielsen: *Flute Concerto; Clarinet Concerto*, Feb. 79
- Ponchielli: *La Gioconda*, Apr. 76
- Schoeck: *Notturmo*. Barber: *Dover Beach*, Oct. 109
- Richard Strauss: *Der Rosenkavalier (excerpts)*, Mar. 76
- Richard Strauss: *Elektra*, Feb. 78
- Montserrat Caballé: *Rossini Rarities*, Aug. 71

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.
- Most items shipped promptly from our \$250,000 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!

HI-FIDELITY
CENTER
"The House of Low Low Prices"

239-A East 149th St.,
New York, N.Y. 10451

CIRCLE NO. 42 ON READER SERVICE CARD

BACK ISSUES AVAILABLE

Use this coupon to order back issues of **Stereo Review**

We have a limited supply of back issues that can be ordered on a first-come, first-served basis. Just fill in the coupon below, enclose your remittance in the amount of 75¢ for each copy ordered.

ZIFF-DAVIS SERVICE DIVISION
Dept. BCHF, 595 Broadway
New York, New York 10012

Please send the following back issues of **Stereo Review**

I am enclosing to cover cost of the magazine, shipping and handling.

Month Year

Month Year

Month Year

Name

Address

City

State Zip

Payment must be enclosed with order

EDITORIAL INDEX • 1968

400 Years of the Violin: Steven Staryk, Sep. 71
 Horowitz: *The Young Horowitz*, May 70
 Landmarks of 20th Century Music: Schoenberg, Webern, Berg, Jun. 67
 Christa Ludwig: *Schubert Lieder*, Jun. 68
 Leontyne Price: *Prima Donna, Volume 2*, Jan. 86
 Art of Lawrence Tibbett, Oct. 110
 Ali Akbar Khan: *Forty Minute Raga*, Aug. 74
 American Musical Theater: *A Consideration by Lehman Engel*, Mar. 78
 Irving Berlin Revisited, Feb. 80
 Ran Blake: *Plays Solo Piano*, Mar. 77
 Jackie Cain and Roy Kral: *Grass*, Nov. 89
 Donovan: *In Concert*, Nov. 88
 Duke Ellington Plays Billy Strayhorn, Sep. 74
 Funny Girl (soundtrack), Dec. 91
 Arlo Guthrie: *Alice's Restaurant*, Feb. 81
 Bobby Hackett: *Creole Cookin'*, Jan. 88
 Janis Ian: *All the Seasons*, Apr. 77
 In Circles (original cast), Jul. 71
 Jefferson Airplane: *Crown of Creation*, Dec. 92
 Stan Kenton, Oct. 111
 Rafael Mendez and Laurindo Almeida: *Together!*, Apr. 78
 Liza Minnelli, Jun. 69
 The Producers (soundtrack), Oct. 111
 Pee Wee Russell/Red Allen: *College Concert*, Jan. 87
 Frank Sinatra and Duke Ellington, May 71
 Ethel Waters: *On Stage and Screen*, Aug. 73
 Your Own Thing (original cast), Jun. 70

FEATURE ARTICLES

American Composers Series: Gottschalk (Offergeld), Sep. 53; Hanson (Ashley), Jun. 47; Harris (Ashley), Dec. 63; Riegger (Goldman), Apr. 57
 American Composers, Those Forgotten (Goldman), Feb. 114
 American Music: The New Colonialism? (Pleasants), Aug. 46
 Arnold, Eddy (Windeler), Jan. 74
 Audio Technology, Understanding the New (Michaels), Nov. 65
 Baker, Janet: Argument for English Song (Goodfriend), Apr. 102
 Baroque Made Plain (Kipnis), Apr. 106
 Beethoven as Seen by His Contemporaries (Pleasants), Dec. 84
 Belle Époque, The Music of (Delaunoy), May 50
 Berg (see *Lulus*, Two)
 Britten, Festival of (Pleasants), Oct. 72
 Candide, A New Medium-Price Label (Salzman), Nov. 130
 Cartridges, Stereo, Laboratory Tests of Eleven (Hirsch and Houck), Jul. 58
 Cassette Tape Recorders, a Buyers' Guide (Benton), Mar. 53
 Classical Era, The Viennese (Landon), Jul. 50
 Compacts, Buyers' Guide to Stereo (Evans), May 57
 Composer, The World's Greatest (Reid), Oct. 102
 Concert-goers' Guide to the Apt Adjective (Toizer), Mar. 44
 C&W, The Secret Life of Noel Coppage (Coppage), Jan. 78
 Country and Western Music, A Basic Library of (Shelton), Jan. 61
 Couperin, François, "Le Grand" (Mellers), Nov. 61
 Criticism, In Defense of Chattiness in (Barnes), Feb. 48
 Decca's Jazz Heritage Series (Hentoff), Feb. 132
 Discography, Desert-Island, Apr. 69
 Dollars and Sense in Stereo (Stevens), Sep. 68
 Dynamic Range of Music (Stark), Jun. 56
 Electronic Music: Musicotechnology (Salzman), May 98
 Food (see Music, Food, and Love)
 France (see Belle Époque)
 George M!: The Recording (Reed), Aug. 105;
 The Recording Session (Williams), Aug. 106
 Gottschalk, Louis Moreau (Offergeld), Sep. 53
 Hanson, Howard (Ashley), Jun. 47
 Harp (Pattison), Jun. 63
 Harpsichordists, Heirs to a New Tradition (Clark), Oct. 101

Harris, Roy (Ashley), Dec. 63
 India, Classical Music of (Salzman), Jun. 90
 Installation of the Month: (Trans)portable Stereo, Jan. 77; Perfectionist Stereo, Feb. 66; Stereo Ingenuity (Klein), Apr. 70; Well-Stacked Stereo, Jun. 61; In-a-Wall Stereo, Oct. 95; Stereo Complex, Nov. 69
 Instruments of the Orchestra: The Cello (Godt), Jul. 56
 Introducing the Staff: William Anderson (Reilly), Jul. 92; David Hall (Reilly), Aug. 96; Martin Bookspan (Reilly), Sep. 106; William Livingstone (Sporn), Oct. 152; William Flanagan (Reilly), Nov. 134; George Jellinek (Goodfriend), Dec. 156
 Jazz in London (Pleasants), Mar. 42
 Jefferson, Thomas, Musician (Padover), Nov. 82
 Landowska, Wanda, An Appreciation (Kipnis), Oct. 96
 Loudspeakers Can Be Tested (Allison), Aug. 59
 Loudspeaker Fallacies, Three Popular (Klein), Aug. 68
 Loudspeaker Systems, Power Ratings of (Lancanti and Augspurger), Aug. 55
 Love (see Music, Food, and Love)
Lulus, Two (Salzman), Jul. 78
 Meyerbeer's Opera of the Seven Stars (Pleasants), Apr. 48
 Mozart, The Man Who Murdered (Pleasants), Jul. 32
 Music-Festival Roundup (Kresh), Jul. 65
 Music, Food, and Love (A. and C. Fried), Nov. 70
 Opera Library, Essentials of an (Jellinek), Dec. 79
 Opry, Stars of the Grand Ole (Flanagan), Jan. 121
 Owens, Buck, Singer-songwriter (DeVoe), Jan. 81
 Presidents, Music of the (Offergeld), Nov. 76
 Radio, Golden Memories of (Milder), Nov. 140
 Record-Groove Wear (Woodward), Oct. 85
 Record of the Year Awards 1967 (Goodfriend), Feb. 75
 Record Players, Turntables, and Tone Arms, a Buyers' Guide (Martinson), Jan. 67
 Riegger, Wallingford (Goldman), Apr. 57
 Rimsky-Korsakov (see Mozart)
 Rossini—book review (Pleasants), Nov. 50
 Salieri (see Mozart)
 Scandinavia, A Festival Tour of (Livingstone), Oct. 90
 Schwann, Accorling to (Conly), Oct. 105
 Shaw, George Bernard: Critic of Music (Pleasants), Mar. 59
 Show, N. Y. Hi-Fi (Klein and Wollheim), Dec. 71
 Staff (see Introducing the Staff)
 Stereo Forecast (Arnold), Feb. 71
 Stereo Reproduction, A Decade of (Larsen), Feb. 67
 Stereo Reproduction, the Musical Importance of (Goodfriend), Feb. 64
 Stereo Recording, A Retrospective Survey of Ten Years of (Henry), Feb. 59
 Stockhausen, The Piano Music of Karlheinz (Freed), Feb. 51
 Stokowski, Color It (Russcol), May 63
 Tape-Recorder Terminology, A Beginner's Introduction to, Mar. 66
 Tape, Recording: A Short Primer (Madden), Mar. 71
 Tape-recording cartoons: The Reeling Mind (Rodrigues), Mar. 64
 Vaughan Williams, Ralph (Jablonski), Aug. 63
 Veritas Records, Archive Treasures from a New Label (Kipnis), Feb. 102
 Voices, Four Illustrious (Jellinek), Jun. 94
 Wagner's *Ring*: Two Views—book reviews (Jellinek), May 42
 Weber, Carl Maria von—book review (Pleasants), Dec. 52

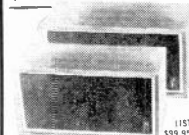
RECORD REVIEWS

Reviews of recordings (both disc and tape) in STEREO REVIEW are indexed yearly by Polart, 20115 Goulburn Ave., Detroit, Michigan 48205.

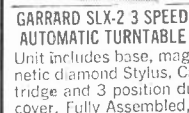
DEFA ELECTRONICS

HOLIDAY STEREO PACKAGE SPECIAL

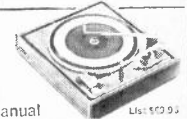
ADC 800—80 WATT SOLID STATE FM STEREO RECEIVER
 Automatic Mono/Stereo switching, private listening headset socket. Full tape facilities. Separate output circuit fusing. 2 year warranty.



2 ADC 303A BRENTWOOD SPEAKER SYSTEMS
 Bookshelf or free-standing. Oiled walnut. Delivers full 35-20,000 CPS. Highly rated Full 5 yr. warranty.



GARRARD SLX-2 3 SPEED AUTOMATIC TURNTABLE
 Unit includes base, magnetic diamond Stylus, Cartridge and 3 position dust cover. Fully Assembled, Manual cueing/Pause control, Synchro LAB motor, Adjustable Counter balance, Calibrated stylus, adjustment from 0.5 Grams.



TOTAL SALE PRICE IF UNITS PURCHASED SEPARATELY \$519.80

YOU SAVE \$200 ON THE COMPLETE PACKAGE **\$ 319⁸⁰**
 GUARANTEED HOLIDAY DELIVERY IF ORDERED BY DEC. 10TH

STEREO SYSTEMS—COMPONENTS

AT LOW DISCOUNT PRICES
 Send For Our Quote Today!
 We Carry All the Famous Brands.

DEFA ELECTRONICS CORP.
 2207 Broadway, N. Y., N. Y. 10024
 PHONE 874-0900 & 874-0901

CIRCLE NO. 29 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 G JERICO TPKE.
 NEW HYDE PARK, N. Y.
 11040

CIRCLE NO. 32 ON READER SERVICE CARD

STEREO REVIEW CLASSIFIED

COMMERCIAL RATE: For firms or individuals offering commercial products or services. 90¢ per word (including name and address). Minimum order for 12 months paid in advance.

READER RATE: For individuals with a personal item to buy or sell. 55¢ per word (including name and address). No minimum! Payment must accompany copy.

GENERAL INFORMATION: First word in all ads set in bold caps at no extra charge. Additional words may be set in bold caps at 10¢ extra per word. All copy subject to publisher's approval. **Closing Date:** 1st of the 2nd preceding month (for example, March issue closes January 1st). Send order and remittance to: Hal Cymes, STEREO REVIEW, One Park Avenue, New York, New York 10016.

EQUIPMENT

WRITE for quotation on any Hi-Fi components: Sound Reproduction Inc., 436 Central Avenue, East Orange, N.J. 07018. 201-673-0600.

HI-FI Components, Tape Recorders, at guaranteed "We Will Not Be Undersold" prices. 15-day money-back guarantee. Two year warranty. No Catalog. Quotations Free. Hi-Fidelity Center, 239 (HC) East 149th St., New York 10451.

FREE! Send for money saving stereo catalog #H12R and lowest quotations on your individual component, tape recorder, or system requirements. Electronic Values, Inc., 200 West 20th St., N.Y., N.Y. 10011.

KIT Experts—Dynaco Specialists—Kits at reasonable prices are our specialty. Also custom wired kits guaranteed to exceed factory standards at substantial savings. Beautiful handcrafted Walnut cases for complete Dynaco line, plus everything in audio. Kitcraft, Dept. HS-1268, 738 Washington Avenue, Brooklyn, N.Y. 11238. MA 2-5230.

TAPE recorders. Hi-Fi components. Sleep Learning Equipment tapes. Unusual values. Free catalog. Dressner, 1523R Jericho Turnpike, New Hyde Park, N. Y. 11040.

LOW, Low quotes: all components and recorders, HiFi, Roslyn, Penna. 19001.

GOVERNMENT Surplus Receivers, Transmitters, Snooperscopes, Radios, Parts, Picture Catalog 25¢. Meshna, Nahant, Mass. 01908.

DON'T THROW YOUR OLD CARTRIDGE AWAY. Send us \$19.95 and any old cartridge. We will ship **PREPAID** any one of the following top rated elliptical diamond stereo cartridges **NEW:** Pickering V15AME3, XV15AT, Empire 888SE, Shure M55E, Shure M80ED (for Lab 80), M80ED19 (for Dual 1019). Write for lowest quotations all stereo components. **DEFA ELECTRONICS, 2207 Broadway, New York, N.Y. 10024.**

BUY Hi-Fi direct from England. Save up to 40%. Quad, A & D., Decca, S.M.E., Revox, Garrard, etc. Catalog \$1 Bill (\$2 Air Post) Goodwin Ltd., 7, Broadway, Wood Green, London, N.22.

THE Price Is Right! Hi-Fi Components. J. Wright Co., 65-B Jensen St., East Brunswick, N.J. 08816.

ACOUSTIC RESEARCH, Dyna, Koss, Shure discount specialists. Write for free catalog. Stereo Component Systems Corp., 95 Vassar Street, Cambridge, Mass. 02139.

WRITE now for free 1969 catalog McGee Radio Company. 1001 Bargains. Speakers—Parts—Tubes — High Fidelity Components — Record Changers—Tape Recorders—Kits. Everything in Electronics. 1901 McGee Street, Kansas City (GE), Missouri 64108.

NEW Low prices on all stereo components and tape recorders. Write for our quote. Stereo Corp. of America, 2122 Utica Avenue, Brooklyn, New York 11234.

HARTLEY SPEAKERS NOW AVAILABLE in Tokyo, Hong Kong, Johannesburg, Manila, Noumea. Others write Hartley Products Corp., Ho-Ho-Kus, N.J. 07423.

LOW prices, high reliability on most hi-fi brands, Crescendo Stereo, P.O. Box 1108, Paterson, N.J. 07105.

FRANCHISED dealer for Klipsch, Tannoy, fair traded, drop shipped direct to you. Superior Sound, 1801 Brewerton Rd., Mattydale, New York 13211.

MIRACORD 50H. You can own this fine turntable for less than you think. Write for literature and our low price. **DRESSELHAUS AUDIOPHILE, 1004 Campbell Avenue, Waterloo, Iowa 50701.**

GARRARD Record Changers, Hi-Fi Components, Cartridges, Needles, Tape, TV Parts, Schematics. Write for Unbelievable Prices. Gregg Electronics, P.O. Box 184, Glen Head, N.Y. 11545.

FOR SALE

SURVEILLANCE COUNTERMEASURES BROCHURE \$1.00. ENGINEERING LABORATORIES, BOX 1036, ANDERSON, INDIANA 46015.

WHOLESALE components: Manufacturers and distributors only. Request free catalog on business letterhead. WESCOM, Box 2536, El Cajon, California 92021.

BARGAIN FLYER AND SIX NEW RESISTORS—25¢ (stamps or coin) BIGELOW ELECTRONICS, Bluffton, Ohio 45817.

ELECTRONIC Bargains—Diodes, Transistors, Tubes, Courses. Free Catalog—Immediate Shipment. Cornell, 4215-H University, San Diego, Calif. 92105.

DIAMONDS, SAPPHIRES, GOLD JEWELRY, WHOLESALE DISCOUNTS! COLOR CATALOG \$1—(REFUNDABLE). RUDY MURRELL CO., 475 FIFTH AVENUE, NEW YORK, N.Y. 10017.

ALARMS! Controls and components. Complete stock. Installers welcome! Free catalog writing letterhead, business card. Otherwise \$1.00 refundable first purchase. SILMAR ELECTRONICS, 3476-78 N.W. 7th Street, Miami, Florida 33125.

BARGAINS in Surplus Electronic Parts, Semiconductors, Tubes, Etc., DISCOUNT PRICES, FREE CATALOG. REDCO SALES CO., Box 294, Needham, Mass. 02194.

ELECTRONIC time delay AUTOMOBILE BURGALAR ALARM. Low introductory offer \$11.99. AUTO MINDER, 4480 Broadview Road, Cleveland, Ohio 44109.

SEND ONLY 25¢ for TWO new & unique gift catalogs of unusual items for home & auto. You'll also receive certificate for \$1.00 refund on your first order. Great ideas! Send now! J. Ross, 80-34 Kent St., Jamaica, N.Y. 11432. Dept. SR.

TAPE AND RECORDERS

BEFORE RENTING Stereo Tapes try us. Postpaid both ways—no deposit—immediate delivery. Quality — Dependability — Service — Satisfaction — prevail here. If you've been dissatisfied in the past, your initial order will prove this is no idle boast. Free catalog. Gold Coast Tape Library, Box 2262, Palm Village Station, Hialeah, Fla. 33012.

HI-FI Components, Tape Recorders, at guaranteed "We Will Not Be Undersold" prices. 15-day money-back guarantee. Two-year warranty. No Catalog. Quotations Free. Hi-Fidelity Center, 239 (HT) East 149th St., New York 10451.

TAPEMATES makes available to you ALL 4-TRACK STEREO TAPES—ALL LABELS—postpaid to your door—at tremendous savings. For free brochure write: TAPEMATES, 5727 W. Jefferson Blvd., Los Angeles, California 90016.

CASH for your unwanted prerecorded tapes and LP recordings. Reder, 81 Forshay Road, Monsey, New York 10952.

WHOLESALE — 4-8-track STEREOTAPES — Car, Home PLAYERS—CB, Recorders. MUSICO, Box 11045, Montgomery, Alabama 36105.

STEREO TAPES, Save 30% and up; no membership or fees required; postpaid anywhere U.S.A. Free 70-page catalog. We discount batteries, recorders, tape/accessories. Beware of slogans, "not undersold," as the discount information you supply our competitor is invariably reported to the factory. SAXITONE, 1776 Columbia Road, N.W., Washington, D. C. 20009.

RENT 4-track open reel tapes—all major labels—3,000 different—free brochure. Stereo-Parti, 55 St. James Drive, Santa Rosa, California 95401.

RENT 4-TRACK STEREO TAPES—Dependable service our keynote—ALL MAJOR LABELS—FREE CATALOG (48 States)—TRIMOR Company, P.O. Box 748, Flushing, N.Y. 11352.

SCOTCH RECORDING TAPE, lowest prices. TAPE CENTER, Box 4305, Washington, D.C. 20012.

RADIO YESTERYEAR. Complete broadcasts of all the old favorites. One hour sample tape and catalogue \$6.00—catalogue alone—\$1.00 (refundable). B. Charmer, Box H, Croton-on-Hudson, N.Y. 10520.

TAPE RECORDER SALE. Brand new nationally advertised brands, \$10.00 above cost. Amazing discounts on stereo components. Arkay Electronics, 1028-A Commonwealth Ave., Boston, Mass. 02215.

STEREO TAPE CLUB: AVERAGE COST \$3.78—\$4.20. Cartridges, Cassettes, Reels. No Minimum monthly purchases. Free brochure—catalog. Star Recording, Box 1055, El Paso, Texas 79946.

OLD Radio Programs on tape. Gangbusters, Jack Armstrong, Whistler, Hundreds more. Sample: 2-hr. \$6.00, 4-hr. \$9.00. Catalog \$1.25 or free with tape order. NOSTALGIA, Dept.-P, 9875 SW 212 St., Miami, Fla. 33157.

PLANS AND KITS

BUILD-IT-YOURSELF. Save big dollars. Transistor stereo amplifiers. Color organs. Speakers. Write Workshop, Box 393, Bethpage, New York 11714.

RECORDS

HARD to find collectors LPs, like new. Lists 50¢. Records, Hillburn, New York 10931.

PROTECT YOUR LPs: Heavy poly sleeves for jackets 5¢; poly lined paper sleeves 10¢; round bottom inner sleeves 3½¢; white Record jackets 20¢; supplies for 45's. Record Supplies, Hillburn, New York 10931.

COLLECTORS JOURNAL—valuable data, varied record mart. Six issues—\$1.50. Record Exchange, 65 Grand Ave., Brooklyn, N.Y. 11205.

"HARD To Get" records—all speeds. Record Exchange, 842 Seventh Avenue, New York, N.Y. 10019.

UNBELIEVABLE Classical rarities. Catalogue FREE! M.I.T.M. 271 Autumn Avenue, Brooklyn, N.Y. 11208.

OLDIES—45RPM. Original hits. Over 1500 available. Catalog 25¢. C & S Record Sales, Box 197, Wampsville, N.Y. 13163.

SPECIAL INTEREST RECORDS AVAILABLE, PRODUCED BY THE EDITORS OF THE WORLD'S LEADING SPECIAL INTEREST MAGAZINES. SEND FOR FREE CATALOG. RECORD CATALOGUE, ZIFF-DAVIS PUBLISHING COMPANY, ONE PARK AVENUE, NEW YORK, N.Y. 10016.

AUTHENTIC American Indian music on records, all speeds. Hi-fidelity. Catalogue: Canyon Records, 834 N. 7th Avenue (HF), Phoenix, Arizona 85007.

CUSTOM RECORDING

CUSTOM Recording—Monaural, Stereo, Tapes, Discs, Mastering—all speeds—reasonable quotations. Son-Deane Records, Hartsdale, N.Y. 10530.

TUBES

RECEIVING & INDUSTRIAL TUBES, TRANSISTORS, All Brands—Biggest Discounts. Technicians, Hobbyists, Experimenters—Request FREE Giant Catalog and SAVE! ZALYTRON, 469 Jericho Turnpike, Mineola, N.Y. 11501.

REPAIRS AND SERVICES

SPEAKER REPAIR. Hi-Fi, guitar, organ speakers reconed good as new at fraction of new speaker price. For details and Reconing Center in your area write: Waldom Electronics, Inc., Dept. SR, 4625 W. 53rd St., Chicago, Ill. 60632.

HI-FI Problems solved by "The Hi-Fi Doctor" on the spot. Audio, Acoustic, Radio Engineer, Professional visits, day, evening. New York area. William Bohn, Plaza 7-8569.

WANTED

QUICKSILVER, Platinum, Silver, Gold. Ores Analyzed. Free Circular. Mercury Terminal, Norwood, Mass. 02062.

WANTED—transcriptions and 78's by Michael Coleman or taped copies of same. James Hunt, 9607 157th Avenue, Howard Beach, New York 11414.

WANTED—Prerecorded-Mono-Stereo-Tapes: RCA-CC-8, CC-28, EC-52, BC-51, CC-16, FTC-2089, FTC-2042, MERC-5-1, Columbia IMB-24, Write to: Joe C. Theiss, 1231 Van Voorhis Rd., Morgantown, W. Va. 26505.

AUTHORS' SERVICES

AUTHORS! Learn how to have your book published, promoted, distributed. Free booklet "ZD," Vantage, 120 West 31 St., New York 10001.

BUSINESS OPPORTUNITIES

INVESTIGATE ACCIDENTS: Earn to \$1000 monthly. Men urgently needed. Car furnished. Business expenses paid. No selling. No college education necessary. Pick own job location. Investigate full time or earn to \$8 hour spare time. Write for **FREE** information. No obligation. Universal Schools, CZ-12, 6801 Hillcrest, Dallas, Texas 75205.

MADE \$40,000.00 Year by mailorder! Helped others make money! Start with \$10.00—Free Proof. Torrey, Box 318-N, Ypsilanti, Michigan 48197.

FREE BOOK "990 Successful, Little-Known Businesses." Work home! Plymouth-245P, Brooklyn, New York 11218.

MAILORDER . . . Positively No Investment in products! Details: Methods, 1409-FD Layfayette Hill, Pennsylvania 19444.

MAKE MONEY part time—Learn importing. Send \$1 for first 64-page hardbound introductory volume. **WORLD SHIPPING**, Dept. 805, Union City, N.J. 07087.

INSTRUCTION

LEARN Electronic Organ Servicing at home. All makes including transistors. Experimental kit—trouble-shooting. Accredited NHSC, Free Booklet. Niles Bryant School, 3631 Stockton, Dept. A, Sacramento, Calif. 95820.

ASSOCIATE Degree in Electronics Engineering earned through combination correspondence-classroom educational program. Free brochure. Grantham Technical Institute, 1505 N. Western Ave., Hollywood, California 90027.

HIGHLY effective home study course in Electronics Engineering Mathematics with circuit applications. Earn your Associate in Science Degree. Free literature. Cook's Institute of Electronics Engineering, P.O. Box 36185, Houston, Texas 77036. (Established 1945.)

R.E.I.'s famous (5) week course for the First Class Radio Telephone License is the shortest, most effective course in the nation. Over 98% of R.E.I. graduates pass F.C.C. exams for 1st class license. Total tuition \$350.00. Job placement free. Write for brochure Radio Engineering Incorporated Schools, 1336 Main Street, Sarasota, Florida 33577—or 3123 Gillham Road, Kansas City, Missouri 64109—or 809 Caroline Street, Fredericksburg, Virginia 22401—or 625 E. Colorado Street, Glendale, California 91205.

PRINTING

FREE LITERATURE: Address labels, business cards, printing. Rubber Stamps. **JORDAN'S**, 552 West O'Connor, Lima, Ohio 45801.

WPE-HAM-CB QSL'S samples 25¢. Dick, W8VXK, Gladwin, Mich. 48624.

PERSONALS

MAKE FRIENDS WORLDWIDE through international correspondence. Illustrated brochure free. Hermes, Berlin 11, Germany.

LEMURIAN VIEWPOINT—Meaningful discussions of Cosmic Truth: the purpose of human life, reincarnation, man's place in a Higher Plan, and subjects from the Lemurian Philosophy. Send for **FREE** copy. Lemurian Fellowship, Dept. 817, Box 397, Ramona, Calif. 92065.

PHOTOGRAPHY—FILM EQUIPMENT, SERVICES

SCIENCE Bargains—Request Free Giant Catalog "CJ"—148 pages—Astronomical Telescopes, Microscopes, Lenses, Binoculars, Kits, Parts, War surplus bargains. Edmund Scientific Co., Barrington, New Jersey 08007.

MEDICAL FILM—Adults only—"Childbirth" one reel, 8mm \$7.50, 16mm \$14.95. International H, Greenvale, Long Island, New York 11548.

WORLD'S Largest Camera Buying Guide—800 illustrations—50¢—deductible with order—Olden Camera, 1265 Broadway, New York, N.Y. 10001.

HYPNOTISM

FREE Hypnotism, Self-Hypnosis, Sleep Learning Catalog! Drawer H400, Ruidoso, New Mexico 88345.

HYPNOTIZE MALES, FEMALES! — Unnoticed! Quickly! Nerves! Exciting! \$3.00. Research Enterprises, 29-SN21 Samoset, Woburn, Mass. 01801.

FEMALE, MALE HYPNOTISM! Easily! Instantly! Secret Nerve Centers! \$3.00. Brugenheimer, Box 158-E30, Lexington, Mass. 02173.

HYPNOTIZE SUCCESSFULLY! "Instantaneous"—"One Word"—"Against Will" methods exposed! Complete illustrated course including—Self-Hypnosis—10 inch Hypnodisk—"Secret Nerve Pressure Technique" (They never know!) \$2.00. **RESULTS ABSOLUTELY GUARANTEED!** Fowler, Box 4396, Woodbury, New Jersey 08096.

MOVIE FILMS

16mm **SOUND-Projectors, Films, New, Used** for Sale, Free Catalog. National Cinema, 333 W. 57 St., N.Y., N.Y. 10019

EDUCATIONAL OPPORTUNITIES

LEARN While Asleep, hypnotize with your recorder, phonograph. Astonishing details, sensational catalog free! Sleep-Learning Association, Box 24-ZD, Olympia, Washington 98501.

LEARN WHILE ASLEEP. Miraculously build Mind Power, achieve Self Confidence, improve Health, gain Success. Method 92% effective. Details free. ASR Foundation, Box 7021EG Henry Clay Sta., Lexington, Kentucky 40502.

GOVERNMENT SURPLUS

JEEPS Typically From \$53.90 . . . Trucks From \$78.40 . . . Boats, Typewriters, Airplanes, Multimeters, Oscilloscopes, Transceivers, Electronics Equipment, Used. 100,000 Bid Bargains Direct From Government Nationwide. Complete Sales Directory and Surplus Catalog \$1.00 (Deductible First \$10.00 Order). Surplus Service, Box 820-L, Holland, Michigan 49423.

MISCELLANEOUS

WINEMAKERS: Free illustrated catalog of yeasts, equipment. Semplex, Box 7208, Minneapolis, Minn. 55412.

AMAZING new portable mimeograph machine. Anyone can operate—and afford! 1001 uses. Free literature. Creative Products, 118 Babitt, Lawton, Oklahoma 73501.

EMPLOYMENT Resumes. Get a better job & earn more! Send only \$2.00 for expert, complete Resume Writing Instructions. J. Ross, 80-34 Kent St., Jamaica, N.Y. 11432. Dept. HF.

STOP BURGLARS THE EASY WAY!! Affix authentic "Protected by Electronic Sentry Alarm" Decals to auto windows, doors and windows of home, retail stores, vending machines, etc. Whether you have an alarm or not—thieves stay away! Only \$1.00 for each set of two. J. Ross, 80-34 Kent St., Jamaica, N.Y. 11432. Dept. HF.

AS YOU SCAN THESE COLUMNS, more than 199,000 monthly buyers of **STEREO REVIEW** Magazine are doing the same. These readers share with each other the satisfaction derived from active involvement in the enjoyment of recorded music. **STEREO REVIEW** readers look to the pages of the **CLASSIFIED** each month for prime sources of products and services of interest to them—Components, Accessories, Tape, Records, Special Services—everything they need to make their favorite special interest even more enjoyable. Are they buying from you? They will, you know, if your classified advertising appears regularly in these columns. A handy order form is supplied for your use this month. To appear in the next available issue, February, on sale January 16th, forward copy and payment before December 1st closing deadline to: Hal Cymes, Classified Advertising Manager, **STEREO REVIEW**, One Park Avenue, New York, N. Y. 10015.

CLASSIFIED ADVERTISING ORDER FORM

Please refer to heading on first page of this section for complete data concerning terms, frequency discounts, closing dates, etc.

1	2	3	4	5
6	7	8	9	10
11	12	13	14	15
16	17	18	19	20
21	22	23	24	25
26	27	28	29	30
31	32	33	34	35

_____ Words } @ \$.55 Reader Rate } = \$ _____
 } @ .90 Commercial Rate }

Insert _____ time(s) Total Enclosed \$ _____

NAME _____

ADDRESS _____

CITY _____ **STATE** _____ **ZIP** _____

SIGNATURE _____

WORD COUNT: Include name and address. Name of city (Des Moines) or of state (New York) counts as one word each. Zip Code numbers not counted. (Publisher reserves right to omit Zip Code if space does not permit.) Count each abbreviation, initial, single figure or group of figures or letters as a word. Symbols such as 35mm, COD, PO, AC, etc., count as one word. Hyphenated words count as two words. SR-1268

STEREO REVIEW ADVERTISERS' INDEX

READER SERVICE NO.	ADVERTISER	PAGE NO.	READER SERVICE NO.	ADVERTISER	PAGE NO.
1	AKG-Division of North American Philips Co.	167	47	Kenwood Electronics, Inc.	12, 13
2	Acoustic Research, Inc.	15, 93 to 112, 149	48	King Karol Records	14
3	Airex Radio Corporation	178	49	Koss Electronics, Inc.	147
4	Allied Radio	142	50	Lafayette Radio Electronics	58, 59
5	Altec Lansing, Division of LTV Ling Altec, Inc.	21	17	Lear Siegler, Inc.	34, 35
6	Altec Lansing, Division of LTV Ling Altec, Inc.	32	51	Leitz, Inc., E.	126
96	Ampex Corporation (Stereo Tapes)	165	52	London Records	141
7	Ampex Corporation (Tape Recorders)	16, 17	53	Marantz, Inc.	33
8	Angel Records	135	54	Marantz, Inc.	177
9	Audio Devices, Inc.	125	55	Martel Electronics	116
10	Audio Dynamics Corporation	22, 23	62	Matsushita Electric Corp. of America	37
11	Audio Sales	176	63	Matsushita Electric Corp. of America	157
	Audio Unlimited, Inc.	174	56	Michigan Magnetics	168
12	Aztec Sound Corp.	128	57	McIntosh Laboratory, Inc.	154
13	BSR (USA) Ltd., McDonald Division	139	33	Nonesuch Records	120
14	Bell & Howell	151	58	Norelco High Fidelity Products Division	18
15	Benjamin Electronic Sound Corp., EMI Loudspeakers	145	59	Olson Electronics	176
16	Beseler Co., Charles	172	60	Omega Watches	169
17	Bogen Communications	34, 35	62	Panasonic	37
18	Bose Corporation	48	63	Panasonic	157
	Bozak, R. T.	175	64	Phillips Records	118
	British Magazine-of-the-Month Club	179	41	Pickering & Company, Inc.	3rd Cover
103	British Industries-Garrard	2	65	Pioneer Electronics Corp.	56
21	Carston Studios	183	68	Pioneer Electronics Corp.	19
20	Checker Records	158	66	Prentice-Hall	164
23	Citadel Record Club	5	67	RCA Victor Records	115
24	Cizek Enterprises, Inc.	140	69	RCA Victor Tape	180
25	Clark Co., David	144	70	Rabsons-57th Street, Inc.	174
26	Columbia Records	117	71	Rectilinear Research Corp.	27
	Contac	134	72	Rheem Roberts	144
27	Craig Corporation	143	73	Sansui Electric Co., Ltd.	38
28	Crown Radio	166	100	Scott, Inc., H. H.	2nd Cover, 1
29	Defa Electronics Corp.	185		Seagrams 100 Pipers	121
30	Deutsche Grammophon (DGG)	138		Seagrams V. O.	20
31	Downtown Audio	183	93	Sharpe Instruments, Inc.	150
32	Dressner	185	74	Sherwood Electronic Laboratories, Inc.	41
88	Dual	119	75	Shure Brothers, Inc.	11
	Dynaco, Inc.	62, 164	76	Shure Brothers, Inc.	31
15	EMI Loudspeakers	145	77	Sony Corporation of America	161
	Eastman Kodak Company	122, 123	95	Sony Corp. of America (Radio, TV Div.)	137
33	Elektra Records	120	78	Sony/Superscope, Inc.	127
19	Electro-Voice, Inc.	4th Cover	79	Sony/Superscope, Inc.	6
34	Elpa Marketing Industries, Inc., Ortofon Div.	126	80	Sound Reproduction, Inc.	172
35	Empire Scientific Corp.	133	81	Stanton Magnetics, Inc.	163
36	Fisher Radio Corp.	45, 47, 49, 51, 53	82	Stereo Corporation of America	166
	Fleishmann Distilling-Black & White Scotch	124	83	Tandberg of America, Inc.	54
37	Grundig Electronic Sales, Inc.	118	84	Tang Speakers	168
38	Harman-Kardon, Inc.	25	85	Teac Corporation	61
39	Harman-Kardon, Inc.	42, 43	94	Telex Viking Tape Recorder Division	173
40	Heath Company	129, 130, 131	86	Toshiba America, Inc.	36
42	Hi-Fidelity Center	184	55	Uher by Martel	116
43	Honeywell Photographic Products	52	87	uniClub, Inc.	8
44	JBL International	155	88	United Audio Products, Inc.	119
45	JVC America, Inc.	7	89	University Sound	153
46	Jensen Manufacturing Company	55	90	University Sound	171
	KLH Research & Development Corp.	28, 29, 30	91	Vanguard Records	152
Classified Advertising		186, 187			

STEREO REVIEW PRODUCT INDEX

As an additional reader service, we list below, by classifications, the products advertised in this issue. If there is a specific product you are shopping for, look for its listing and turn to the pages indicated for the advertisements of manufacturers supplying that equipment.

CLASSIFICATION	PAGE NUMBERS
Accessories	51, 129
Amplification Systems	62, 93-112, 149, 155
Books	164
Cameras	52, 122-23, 124, 126, 172
Cartridges	11, 126, 154, 163, 3rd Cover
Catalogs	142
Headphones	51, 144, 147, 150, 167
Liquors	20, 121
Microphones	173
Medicines	134
Music Systems (Compacts)	25, 49, 53, 131, 137, 166
Radios	36
Receivers, Stereo	2nd Cover, 1, 7, 12-13, 19, 21, 30, 34-35, 38, 41, 45, 59, 130-131, 161, 171, 4th Cover

CLASSIFICATION	PAGE NUMBERS
Records	115, 117, 118, 120, 135, 138, 141, 152
Record and Tape Clubs	5, 8, 14
Speakers and Speaker Systems	7, 15, 22-23, 27, 28-29, 32, 42-43, 47, 48, 55, 56, 93-112, 128, 130-131, 133, 140, 145, 153, 155, 164, 168, 175, 177, 4th Cover
Styli	31
Tapes, Prerecorded	165, 180
Tapes, Recording	6
Tape Players, Cartridge & Cassette	7, 18, 157
Tape Recorders and Decks	7, 16-17, 37, 54, 61, 116, 118, 127, 143, 144, 151, 173
Television	129
Tuners	29
Turntables and Changers	2, 7, 33, 93-112, 119, 139
Watches	169

Invitation to euphoria.

Among all those who listen to music from records, there is a select few who do it very, very seriously. They originally spent countless hours comparing one component against another. Then they tried their speakers here and there at home until they worked to perfection with the room.

And when people like this listen, they do nothing but listen. Just as though they had paid good money for dinner out, orchestra seats and a baby sitter.

They know what that record should sound like. From deep soul-satisfying bass to those delicate, sweet highs.

They're never satisfied until they find themselves in that blissful state that tells them there's just nowhere else to go.

Euphoria.

If you don't know it, just leave everything as it is. Except your cartridge and favorite record. Take both to an audio dealer who has a particularly good listening room.

Listen first with your present cartridge. Then with the golden XV-15/750E. That's all.

You won't mind spending the sixty dollars. It's the least expensive passage to euphoria you'll ever find.

Pickering & Co.,
Plainview, L.I., N.Y.



The new Pickering XV-15/750E

THE XV-15/750E, WITH A DYNAMIC COUPLING FACTOR OF 750, DELIVERS 100% MUSIC POWER THROUGHOUT THE ENTIRE AUDIBLE RANGE AT 1/2 TO 1 GRAM TRACKING FORCE. IT IS THE NEWEST AND FINEST OF PICKERING'S XV-15 SERIES. EACH XV-15 MODEL IS DCF-RATED FOR A SPECIFIC CALIBER OF TONEARM, FROM A DCF OF 200 TO 750, AND ALL DELIVER 100% MUSIC POWER. PRICED FROM \$29.95. DYNAMIC COUPLING FACTOR AND DCF ARE SERVICE MARKS OF PICKERING & CO.

What do you call an etched circuit board that eliminates 49 chances for trouble in every Electro-Voice modular stereo receiver?



We call it
"Mother"!



Model E-V 1282 80 watt receiver, \$266.00. CWR1 case, \$22.00.

"Mother" helps in other ways, too. For instance, even slight movement of ordinary wiring can "de-tune" vital RF circuits. But our modular circuits are permanently etched in place—to within .015". So you receive full performance from our Field Effect Transistors and Integrated Circuits. And good ideas like thick-film hybrid circuits simply plug in place. In short—laboratory specifications are exactly duplicated in every production Electro-Voice modular receiver.

Look into any new E-V receiver. We offer four. Your choice of 40 or 80 watts (1HF) with Stereo FM or AM/Stereo FM. From \$199.95. Just tell the man "mother" sent you.

E.V. Our big etched circuit board is at the bottom of a significantly better way to make stereo receivers. With one stroke, Electro-Voice has eliminated hand-wiring from almost every signal circuit.

Each major section of the new Electro-Voice modular receivers is built on its own etched board. As many as seven modules in all. The modules then plug directly into the "mother" board. No errors in wiring. No cold solder joints.

Gone are the ills that plague even the most carefully assembled hand-wired receivers.

There's another advantage. Before being locked into the "mother" board, each module is first plugged into an elaborate tester. Then, with pre-tested modules in place, the finished receiver is re-tested completely. This double assurance of quality means dramatically improved reliability and better performance for your stereo dollar.

Electro-Voice®

A SUBSIDIARY OF GULTON INDUSTRIES, INC.

high fidelity systems • tuners, amplifiers, receivers • public address loudspeakers
microphones • phono needles and cartridges • organs • space and defense electronics

CIRCLE NO. 19 ON READER SERVICE CARD

ELECTRO-VOICE, INC., Dept. 1284F
616 Cecil Street, Buchanan, Michigan 49107

Please send me literature on Electro-Voice modular stereo receivers.

Name _____

Address _____

City _____ State _____ Zip _____