

FORMERLY HI-FI, STEREO REVIEW

# Stereo Review

NOVEMBER 1969 • 60 CENTS

RECEIVERS: GUIDANCE FOR BUYERS \* AN ENCYCLOPEDIA  
OF AMERICAN RECORD COMPANIES \* THE REDISCOVERY OF  
MAGDA OLIVERO \* MONTSERRAT CABALLÉ'S NEW SALOME



351372 95

# Fisher 500-TX is the satellite receiver.

## Tune it manually.

Traditionalists can tune AM and FM stations in the normal way, with Fisher's ultrasmooth flywheel drive.

## Or by push button.

Preset your four favorite FM stations on the miniature FM dials. After that, tune to any one instantly, at the touch of a button.

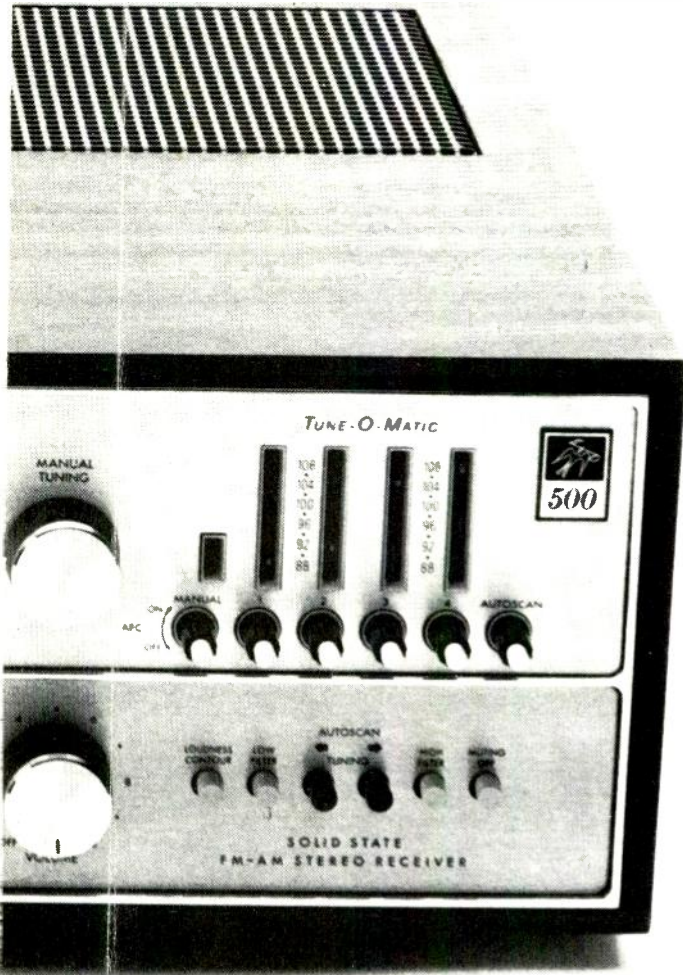
The station will be locked in electrically, so there'll be no drift.

## Or by AutoScan™

Touch one of these two buttons and the next FM station up or down the dial is automatically tuned in, dead center. Hold down either button and all FM stations up or down the dial come in, one by one.

## Or by remote control.

With this optional accessory (the Fisher RK-30, \$9.95) you can operate the AutoScan from your easy chair or bed.



a single, remote having to switch the stereo mode. channel speaker note speaker any-

If you connect a or both tracks, o speakers with a nitor switch. Fisher 500-TX has connection of an an extraordinary our stereosound. r for details.)

e 500-TX. about the Fisher

500-TX you should know.

In addition to its tremendous power and versatility, the 500-TX offers tremendous sensitivity. (Usable sensitivity 1.7 microvolts.) And it has a highly selective crystal filter that lets you pull in weak, distant stations located right next to stronger, local stations. In our tests the 500-TX was able to receive more clear stations than any other receiver or tuner, regardless of price.

And speaking of price, that's the best feature of all.

It costs less than other, less powerful, less versatile, less sensitive receivers.

It's \$449.95. (Walnut cabinet, \$22.95. Prices slightly higher in the Far West.)

**Do this.**


**Or do this.**

**Or do this.**

**Or do this.**

# The 200-watt Fisher world's most vers





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

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

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_ 0211691

## The Fisher

OVERSEAS AND CANADIAN RESIDENTS PLEASE WRITE TO:  
 FISHER RADIO INTERNATIONAL, INC., LONG ISLAND CITY, N.Y. 11101.  
 PRICES SLIGHTLY HIGHER IN THE FAR WEST.

You'll be able to do more things with the new Fisher 500-TX than with any other receiver in history.

In addition to being able to choose your favorite FM station manually, or three ways automatically, the 500-TX lets you control speakers throughout your home.

You can set up, and control, a center-channel speaker in your main stereo set-up. *Plus*, you can set up remote stereo speakers in another room and listen to just the remote speakers. Or just the main stereo system. Or all at the same time.

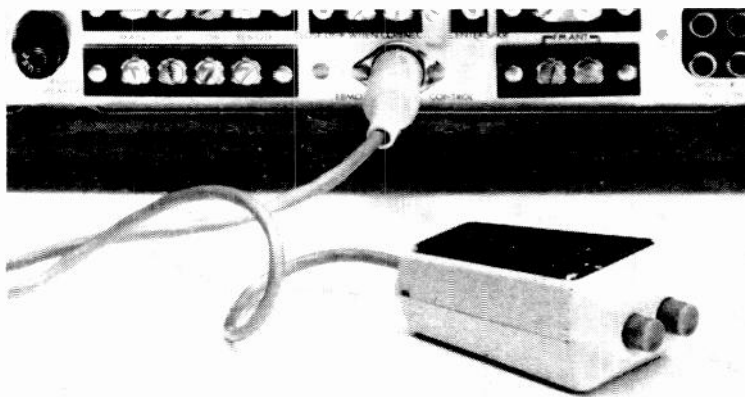
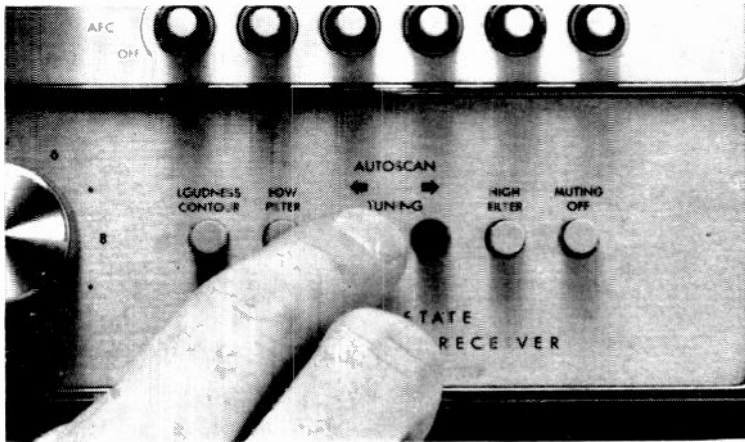
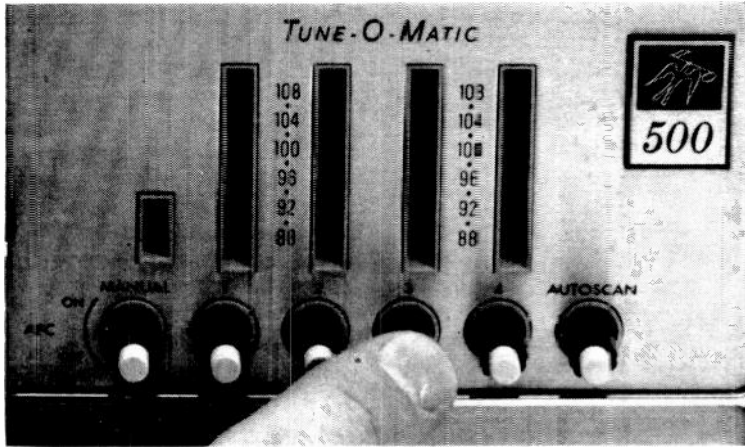
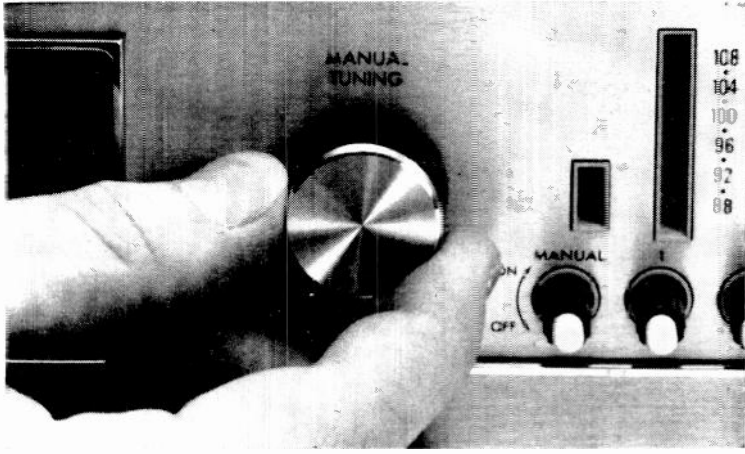
*Plus*, since the 500-TX delivers an enormous 200 watts, you'll have enough power to feed still another pair of stereo remote speakers.

*Plus*, you can feed mono speaker without the receiver out of the room. Simply use the center connection to feed a room where in your home!

And there's more. stereo tape recorder, monitor either track, through both your stereo special mode/tape monitor.

And more. The Fisher facilities for the simple accessory that will add reverberation effect to your music. (Ask your Fisher dealer for details.)

**Other features of the Fisher 500-TX**  
 There's even more...



# The Avant Garrards a complete story in two volumes



Volume I. Packed with drama, this 24 page full-color Comparator Guide describes the eight distinctive new component turntables in the Avant Garrard line. Each new model is a chapter in itself. Featured is the outstanding Synchro-Lab Series including the magnificent SL95B at \$129.50, the world's most advanced automatic transcription turntable.

Volume II. Stirring adventure in 12 pages. This full-color Comparator Guide gives you daring new insight into the world of modules. Garrard introduces four exciting units, complete with fine cartridge, base and dust cover, ready to plug in to other components and play. They range from the SLX-3 at \$99.50 to the X-11 "Demi" at \$39.50.

Once you get involved with the Avant Garrard story, you won't want to put it down. Send for these best sellers today. They're free!

**Garrard**<sup>®</sup>  
World's Finest

Dept. AS59, Westbury, N.Y. 11590  
Please send Comparator Guides

Name .....  
Address .....  
City ..... State ..... Zip .....

CIRCLE NO. 103 ON READER SERVICE CARD

STEREO REVIEW

# STEREO REVIEW

FORMERLY HI-FI/STEREO REVIEW

NOVEMBER 1969 • VOLUME 23 • NUMBER 5

## THE MUSIC

"THE CONTINUITY OF MUSIC" <i>A review of a new book by Irving Kolodin</i> .....	WILLIAM KIMMEL.....	52
THE BASIC REPERTOIRE <i>Bach's Suites for Orchestra</i> .....	MARTIN BOOKSPAN.....	59
THE (RE)DISCOVERY OF MAGDA OLIVERO <i>America finally catches up with a great Italian prima donna</i> .....	ROBERT M. CONNOLLY.....	70
COMPOSERS AS HUMAN BEINGS <i>Reminiscences of a life in music</i> .....	IRVING SCHWERKE.....	75
THE GREAT AMERICAN RECORD COMPANIES <i>An opinionated survey of our classical producers and distributors</i> .....	RICHARD FRED.....	79
STEREO REVIEW TALKS TO MONTSERRAT CABALLÉ <i>Continuing a series of interviews with recording artists</i> .....	WILLIAM LIVINGSTONE.....	87
SON OF "GREAT RECORDINGS OF THE CENTURY" <i>Angel reissues some historic recordings at low Seraphim prices</i> .....	JAMES GOODFRIEND.....	112
WILLIAM FLANAGAN (1923-1969) <i>An appreciation</i> .....	LESTER TRIMBLE.....	118
THE THIRD INTERNATIONAL JAZZ FESTIVAL <i>A report from Montreux</i> .....	HENRY PLEASANTS.....	146

## THE EQUIPMENT

NEW PRODUCTS <i>A roundup of the latest high-fidelity equipment</i> .....		22
AUDIO QUESTIONS AND ANSWERS <i>Advice on readers' technical problems</i> .....	LARRY KLEIN.....	28
AUDIO BASICS <i>Sonic Perspective</i> .....	HANS H. FANIEL.....	32
TECHNICAL TALK <i>Specifications VI-FM Tuners; Hirsch-Houck laboratory reports on the Empire 7000 speaker system, the McIntosh MC-5500 power amplifier, and the Ferrograph 721 A/P tape recorder</i> .....	JULIAN D. HIRSCH.....	35
THE RECEIVER <i>The most popular audio component seen from the buyer's viewpoint</i> ...	JULIAN D. HIRSCH.....	65
INSTALLATION OF THE MONTH <i>Serviceable Stereo</i> .....	RALPH HODGES.....	74
TAPE HORIZONS <i>Early Shopping</i> .....	CRAIG STARK.....	153

## THE REVIEWS

BEST RECORDINGS OF THE MONTH.....		89
CLASSICAL.....		95
ENTERTAINMENT.....		131
STEREO TAPE.....		151

## THE REGULARS

EDITORIALLY SPEAKING.....	WILLIAM ANDERSON.....	4
LETTERS TO THE EDITOR.....		6
GOING ON RECORD.....	JAMES GOODFRIEND.....	48
INTRODUCING THE STAFF: PETER REILLY.....	DRUMMOND MCINNIS.....	128
ADVERTISERS' INDEX; PRODUCT INDEX.....		156

COVER: "FIANÇAILLES CHEZ DUC DE LORRAINE"; BIBLIOTHÈQUE DE L'ARSENAL, PARIS; PHOTO BY EDDY VAN DER VEEN

Copyright © 1969 by Ziff-Davis Publishing Company. All rights reserved. Stereo Review, November, 1969, Volume 23, Number 5. Published monthly at One Park Avenue, New York, N. Y. 10016, 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, Skiing Trade News, and Travel Weekly. One year subscription rate for U.S. Possessors, and Canada, \$7.00; all other countries, \$8.00. Second Class postage paid at New York, N. Y., 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: Form 3574 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 address 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**  
RALPH HODGES

**PRODUCTION ASSISTANT**  
MICHAEL MARK

**CONTRIBUTING EDITORS**  
CLIVE BARNES  
MARTIN BOOKSPAN  
HANS H. FANTEL  
WILLIAM FLANAGAN  
DAVID HALL  
DON HECKMAN  
JULIAN D. HIRSCH  
GEORGE JELLINEK  
IGOR KIPNIS  
PAUL KRISH  
REN REED  
PETER REILLY  
ERIC SALZMAN  
CRAIG STARK

**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  
Michael Lando, Royce Richard  
Midwestern Office  
307 North Michigan Avenue, Chicago, Illinois 60601  
312 728-0892  
Midwestern Advertising Manager: Royce Richard  
Western Office  
6025 Wilshire Boulevard  
Beverly Hills, California 90211  
213 875-7200; Bradshaw 2-1181  
Western Advertising Manager: Bud Dean  
Japan: James Yagi  
4, Sakuragaoka, Shibuya-ku  
Ishikawa Mansion  
Tokyo, Japan  
Telephone: 462-2911-3  
Circulation Office  
Portland Place, Boulder, Colorado 80302  
EDITORIAL CONTRIBUTIONS must be accompanied  
by return postage and will be handled with reason-  
able care; however, publisher assumes no responsi-  
bility for return or safety of art work, photography  
or manuscripts.

Member Audit Bureau of Circulations



ZIFF-DAVIS PUBLISHING COMPANY  
William Ziff, President  
W. Bradford Briggs, Executive Vice President  
Herschel B. Sabin, Senior Vice President  
Philip Sine, Financial Vice President  
Walter S. Alib, 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. Muhlfield, Vice President, Aviation Division  
Irwin Robinson, Vice President, Travel Division  
Furman Hebb, Administrative Vice President  
George Morrissey, Vice President  
Sydney H. Rogers, Vice President

By WILLIAM ANDERSON



## EDITORIALLY SPEAKING

### POT-ROCK FESTIVALS

I HAD solemnly promised myself some weeks ago that I would refrain from commenting on the Dionysian revels that erupted in the world's barnyards late this summer. However, getting the subject off my chest and onto paper will perhaps protect my blood pressure from being assaulted by any more of those aftermathematics ("300,000 people and not one fist-fight," "thousands of empty milk cartons") the Pollyanna sob-sisters of the mass media have so relentlessly insisted we be impressed by. These thunderingly irrelevant clichés and other *non sequiturs* of equally revolting sentimentality have so unbalanced the minds of even the most level-headed commentators that they can comment on the peaceful somnolence of the crowds in one sentence and report on the pot-smoke fog index in the next without seeing any possible connection. A few fist-fights would, it seems to me, have been very much in order for any sane human community—a good poke in the nose, say, for those purveyors of "bad acid" (I thought we had already agreed that *none* of it was "good") and those profiteering water brothers charging what the traffic would bear for common pump juice. And it strikes me as quite simply perverse to hand out gold stars for tender solicitude to the "bad-trip" Samaritans ("they know how to take care of their own") who nursed all those music lovers and other walking wounded felled by LSD, "speed," or worse.

And then there was the music . . . ah, yes, the music. Moldy-fig over-forty that I am, I find it little short of remarkable that even placid, passivated sheep could long hold still for all that high-priced talent playing music that contains so little for the mind to lay hold of. Coming back from the country not long ago I encountered a gaggle of young girls on the train platform. After a pleasant weekend of sun and surf, they were horsing around as young people will, and finally fell to singing. They tried rock first, but when they failed to find any melody there (not that they could carry one), and the beat wouldn't hold up without 120-decibel assistance, or perhaps from embarrassment over the lyrics, which were either inane repetition of a single word or phrase or phony "poetry" about butterflies melting on moonbeams, they turned to the "standards"—*Down by the Old Mill Stream, I've Been Workin' on the Railroad*, and such. Perfectly good melodies, of course, but they couldn't handle them either. They finally got around to the clincher: "We were rough and ready guys/But oh, how we could har . . . mon . . . ize," and I wanted to cry. They knew enough to engineer a ragged *rallentando* on "harmonize," but for all their yearning sense that something was supposed to happen there, it didn't. All those little voices raised in loud dissonance suddenly trailed off into despairing silence. I would love to be proved wrong, but I have lately seen no evidence whatsoever that our young people are getting any real music anywhere—enough ear-training to permit them to carry a simple melody, a dash of barber-shop to inoculate them with the delightful virus of harmonic togetherness, some experience of participating in music rather than merely being subjected to it.

I sincerely hope that these rock festivals and all that goes with them are only temporary aberrations and not, as some would persuade us, a glimpse of the future. Young people are perfectly correct, of course; they *are* being exploited and manipulated—even in *this*, the music they are pleased to call their own. The perpetrators of the Bethel Festival, who sensibly (though at the last minute) abandoned their plans to sell expensive tickets, will doubtless recoup their losses through sale of film rights to that ill-planned happening (the ultimate cynicism, and cheaper than hiring the Yugoslavian army); poster, bead, and sandal merchants wax rich; and superannuated teenagers are even now inventing names for new pop groups which they will eventually flesh out with live bodies, new sounds, and appropriately high-powered publicity campaigns. Will everybody please sit down and reread Aldous Huxley's *Brave New World* before that urgent warning becomes a recipe for a mindless electrochemical "paradise"?



# How Can Four Clubs beat a royal flush?



## It can when the deal is with... **4 FOUR CLUBS**

Every card player knows a royal flush is an unbeatable poker hand...But our club's 4 big clubs in one membership deal can beat it hands down when it comes to saving you money.

LIST	CLUB	SAVINGS
<b>ALBUMS</b>		
\$3.98	\$2.49	\$1.49
4.98	3.09	1.89
5.98	3.79	2.19
<b>TAPES</b>		
7.98	5.35	2.63
8.98	5.99	2.99
9.98	6.65	3.33
<b>BOOKS</b>		
5.95	4.50	1.45
6.95	5.25	1.70
7.95	5.95	2.00

If you ever wanted to buy RECORDS, TAPES, HI-FI-STEREO GEAR and BOOKS at substantial savings (25%-80%) with NO MINIMUM BUYING obligation, OUR CLUB IS FOR YOU. Your choice of every BOOK, RECORD and TAPE available is UNLIMITED. No need to be roped into choices pre-selected for you.

Select any book you wish: fiction, non-fiction, historical, scientific even valuable art books at 25% discount. Choose from the over 30,000 LP's listed in the FREE SCHWANN Catalog sent you. Your FREE SCHWANN Catalog conveniently lists every available LP LABEL by category. Jazz, Folk classical, popular and so on. A must for every record library. FREE HARRISON 4 and 8 track Catalogs listing all available tapes, cassettes and cartridges are yours for the asking.

Your FREE CLUB Magazine keeps you informed of all New releases in Records, Tapes, and Books, while offering you valuable extra discount Club Specials.

We've really stacked the deck in your favor: tape deck, that is. We offer savings up to 50% on Stereo Gear from such famous makers as: Acoustic Research, Ampex, Dynaco, Electro Voice, Empire, Kenwood, Scott, Tandberg, Fisher, Garrard, Sony and many others. Ask for a low Club quote on your needs.

You, of course, receive only BRAND NEW, factory sealed, guaranteed perfect EQUIPMENT, RECORDS, TAPES AND BOOKS. Nothing will ever be shipped unless you order it and there's never any buying requirement.

There are NO Membership dues, NO Annual fees and NO Minimum orders. There are Tremendous Savings, Extra Discount Specials, Unlimited Selection, 4 Clubs in one conveniences, Fast same day processing of orders and FREE magazines and catalogs.

The cost to open a LIFETIME MEMBERSHIP is just \$5.00.

With all our cards on the table we think that's an unbeatable hand.

SIR-11

# 4 FOUR CLUBS

777 Third Ave. N.Y., N.Y. 10017

Send my FREE SCHWANN catalog, my FREE HARRISON 4 or 8 track catalog, order blanks and FREE CLUB MAGAZINE by return mail. \$5 enclosed guarantees me:

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

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

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP \_\_\_\_\_

Send GIFT MEMBERSHIP at \$2.50 each to names and addresses listed on attached sheet.

I am interested in tapes  4 track and cassettes  8 track.

**CHARGE PRIVILEGES AVAILABLE ON ALL PURCHASES**

CIRCLE NO. 27 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. 66 ON READER SERVICE CARD

6



## LETTERS TO THE EDITOR

### "The Sense of Hearing"

● The fold-out reproduction of Jan Bruegel's painting "The Sense of Hearing" in your September issue dazzles everyone I show it to. Such adornments enhance your pages immeasurably. This fold-out is better than the center spread of *Playboy* by far! It is just another of the pleasures we subscribers look forward to each month.

FREDERICK L. SHEPPARD  
Tallahassee, Fla.

● Congratulations on your first full-color nude fold-out!

E. QUADE WINTER  
Pendleton, Ore.

### Filmusic

● I enjoyed Paul Kresh's article on "filmusic" (September), but must take issue with several statements.

The so-called Hollywood "rule" that movie music should not call attention to itself is a myth. Since the 1930's, when Max Steiner's scores made people aware of filmusic, composers have emphasized the drama in movies with music, a process that entails the music's being distinctive enough to make an impression on the hearer. Also in error was Mr. Kresh's characterization of Steiner and others as composers of "heaves and swells of sonic overkill." Movie music could be sparse and biting when the situation warranted. Steiner composed, as did most good composers of the era, to fit the dramatic needs of the filmed situation, and it was not always "great oceanic passages." But Mr. Kresh's most serious error is in his statement that filmusic must never exalt itself—i.e., Miklós Rózsa should never be judged superior to Handel. I say, "Why not?" What is there in the forms set down for "concert" or "serious" music that makes anything written therein inherently superior to filmusic?

MARK KOLDYS  
Dearborn, Mich.

● Paul Kresh's article on film music has much the same tone as all articles on film music that appear in purportedly serious music magazines—snide and condescending. Re Korngold: Mr. Kresh might consult his *Encyclopaedia Britannica* for more data on this composer. As to Korngold's being called in to "touch up" Mendelssohn's music for the film version of *A Midsummer Night's*

*Dream*, Mr. Kresh has no real cause to cavil. Max Reinhardt produced the film at Warner's in 1934, and since he had worked closely with Korngold on several theatrical projects in Vienna, he insisted on bringing the composer with him to Hollywood to supervise and conduct the score. There was no bastardizing of the music and no outlandish arrangements; it was, in fact, a beautifully tasteful treatment of Mendelssohn, as Mr. Kresh may discover if he ever sees the film.

The score for *Old Acquaintance*, by the way, was not written by Max Steiner, but by the late Franz Waxman. And When Dimitri Tiomkin, in picking up an Oscar, said, "I want to thank my collaborators—Tchaikovsky, Rimsky-Korsakov, Johann Strauss," he wasn't admitting the use of their music, he was actually blowing a raspberry at people like Paul Kresh.

TONY THOMAS  
Woodland Hills, Cal.

*Mr. Kresh replies: "Why is it that inevitably some correspondent turns up to describe any article with the slightest twinkle in its eye as 'snide'? In a world where it is conceivable that Miklós Rózsa may be 'judged superior' to Handel, and Mendelssohn needs to be improved by 'tasteful treatment,' mightn't a snicker or two be in order? Or has movie music become a sacred non-spoofable institution like motherhood w. is until Generation of Vipers and Mrs. Portnoy came along?"*

### More Methuselahs

● Henry Pleasants' "Musical Methuselahs" (August) is a remarkable piece of research and, as usual, of witty and graceful writing.

But in speaking of long-lived singers, how could he forget Roland Hayes, now 82, still teaching regularly and singing occasionally? This extraordinary artist and great man, who made his debut in 1916 at the age of 29, was still making splendid recordings in his mid-sixties for Vanguard, gave annual recitals in Boston, and toured nationally in his seventies. In 1963, at the age of 76, he gave a recital in Cleveland that moved a capacity audience to tears with its utter perfection of vocal execution and intense artistic and personal communication. Hayes' tenor voice, never a large instrument,

*(Continued on page 8)*



# S.E.A. receivers that deliver from JVC

They deliver sound custom-tailored to suit any room. Carnegie Hall or your pantry. Built-in Sound Effect Amplifiers (S.E.A.), exclusive with JVC, do the trick.

Here's how these powerful, precision-engineered stereo units stack up: Model 5040, a mighty 200 watt receiver with an 18 to 30,000Hz power bandwidth and a negligible 0.5% in distortion. Integrated circuitry and Field Effect Transistors insure extraordinary AM, FM and

Multiplex reception. Powers up to six speaker baffles.

Model 5003—a hint less powerful at 140 watts. Power bandwidth from 20 to 30,000Hz, distortion less than 0.5%. Features FET circuitry, automatic stereo switching, multi-speaker system selection and muting switch.

Model 5001, a 60 watt with IC and FET circuitry. Power bandwidth from 20 to 30,000Hz with less than 0.8% distortion. Same sophisticated circuitry, many of the same features as the larger models.

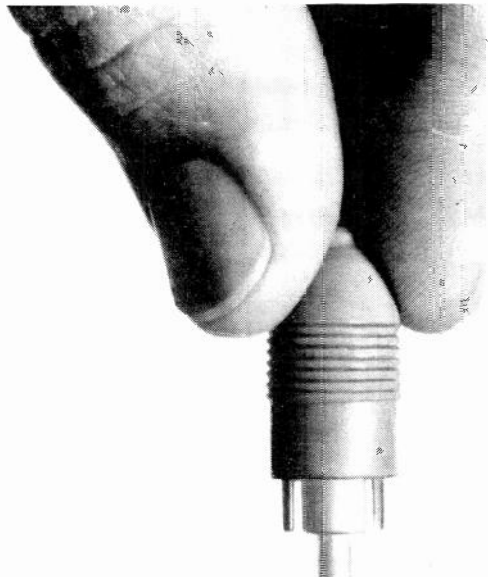
Get more information about JVC's S.E.A. receivers and the name of the dealer handling JVC products in your area. Just drop us a line and we'll make the introduction.



Catching On Fast

**JVC**

JVC America, Inc., 50-35, 56th Road, Maspeth, New York, N.Y. 11378 A Subsidiary of Victor Company of Japan, Limited, Tokyo, Japan  
CIRCLE NO. 33 ON READER SERVICE CARD



## It takes only three seconds to change your phono system into a Norelco cassette system.

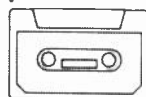
Just plug a Norelco stereo cassette deck into your existing sound equipment. That way you can add the Norelco cassette sound using your own amplifier and speakers.

Cassettes are easy to use. They don't scratch, warp or collect dust. There are thousands of prerecorded cassettes you can buy, too. No matter what kind of music you like. And all cassettes—whether stereo or monaural—are compatible with any cassette system.

Ask your Norelco dealer to show you the Norelco cassette decks. Either the compact Norelco 2500, the single player, or the Norelco 2502, the playback changer that plays 6 cassettes, non-stop.

Either way, you'll like getting plugged into Norelco.

**Norelco**<sup>®</sup>



The Re-inventor  
of Tape Recording



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

CIRCLE NO. 47 ON READER SERVICE CARD

still had no trace of wobble, and showed at all times with what intelligence it was produced and with what care it had been trained and treated over the decades. It may well be that this singer holds some kind of record for artistic longevity. May he live to sing forever.

KLAUS GEORGE ROY  
Cleveland, Ohio

● Henry Pleasants' article was thoroughly enjoyable and vividly demonstrates something that we have come to realize about musicians—their tendency to live long lives.

There is an octogenarian now residing in England, one George Baker, of Gilbert and Sullivan fame, whose name brings back memories of a multitude of G&S recordings made from 1917 until well into the Sixties. Mr. Baker is a vice-president of the Gilbert and Sullivan Society and is still active in musical events. For the last few years he has been running a series of lectures on the BBC as well as recording dramatic works such as Sheridan's *The Critic*.

Mr. Baker participated in the first complete recording of a Savoy opera, playing the part of Ko-Ko in *The Mikado*, recorded in 1917 by HMV; later he was in the HMV G&S recordings of the late Twenties and early Thirties conducted by Sir Malcolm Sargent. When Sargent rerecorded the G&S operas in stereo in the late Fifties and early Sixties (they appeared here on Angel), he called upon George Baker again to play the leads.

In the July 1969 issue of England's record magazine *The Gramophone*, Roger Wimbush says, "The City of London Phonograph and Gramophone Society celebrated its diamond jubilee with a dinner. John Freestone proposed the toasts of 'The Guests', and the reply was made by George Baker, who at 84 was in splendid form, with 3,000 records to his credit between 1909 and 1962. . . ."

A. YUDKIN  
N. Y. G&S Society  
New York, N. Y.

● Henry Pleasants neglected to mention the Boulanger sisters, Nadia and Lili, whose case parallels that of the García sisters.

Nadia Boulanger studied with Fauré and Widor, and taught Aaron Copland, Roy Harris, and Walter Piston. She was born in 1887, and I assume that she is still active at 82 as a conductor and teacher.

Lili Boulanger died in 1918, while still in her twenties. Already, however, she had achieved some fame as a composer.

RICHARD J. SCHULZ  
Pittsburgh, Pa.

● Henry Pleasants' article is one of the most enjoyable I have read in a long time. However, I did notice one error and three omissions in it.

Mr. Pleasants says that Wanda Landowska was 82 when she died, but in *Landowska on Music* Denise Restout states that passports and other documents show that Landowska was born on July 5, 1879, which would make her 80 years old at the time of her death.

The three omissions that I noted were Bruno Walter, who was 85 when he died in 1962; Albert Schweitzer, who, as I remember, was 89 or 90 when he died; and Clarence Dickinson, the organist, composer, and cho-

(Continued on page 14)

STEREO REVIEW



DEAN MARTIN

61

This Is Dean Martin: Return To Me, Volare, Look, etc. 47
Gentle On My Mind, By The Time I Get To Phoenix, etc. 33
Welcome To My World, Little Ol' Wine Drinker Me, more. 50
Best Of, Vol. 2: Pretty Baby, Arrivederci Roma, etc. 14



NANCY WILSON

95

Sound Of Nancy Wilson: By Myself, Peace Of Mind 29
Lush Life, When The World Was Young, Sunny, others. 57
Gentle Is My Love, Time After Time, More, 8 others. 23
Nancy: I'm Your Special Fool, You'd Better Go, etc. 48



GLEN CAMPBELL

13

By The Time I Got To Phoenix, My Baby's Gone, etc. 51
Gentle On My Mind, Mary In The Morning, Cryin', etc. 28
Galveston, Friends, Where's The Playground Susie, etc. 10
Burning Bridges, I'll Hold You In My Heart, Faith. 79



SUPERB CLASSICS

40

Peter & The Wolf/Haydn Toy Sym: Ustinov, Von Karajan. 56
Brahms Piano Concerto No. 1: Barenboim, Barbieri. 26
Grove Grand Canyon/Death Valley Suites: Grofe conducts. 72
Holst The Planets: Boult cond. Stereo spectacular! 36



THE LETTERMEN

85

Lettermen & Live: Up Up & Away, What Now My Love, etc. 58
I Have Dreamed, Traces, California Dreamin', more hits. 22
Put Your Head On My Shoulder, Light My Fire, Hey Jude. 41
Best Of, Vol. 2: I Believe, Let It Be Me, Love, etc. 38



FRANK SINATRA

25

Strangers In The Night, Summer Wind, Call Me, others. 17
September Of My Years: It Was A Very Good Year, 11 more. 12
A Swingin' Affair: At Long Last Love, I Won't Dance, etc. 30
That's Life, Sand & Sea, Impossible Dream, Tell Her. 20



TENNESSEE ERNIE FORD

88

My Favorite Things, King Of The Road, Dear Heart, Love. 44
Let Me Walk With Thee, O For A Thousand Tongues, more. 96
Aloha: Sweet Leilani, Aloha Oe, Hawaiian Wedding Song. 81
Best of Tennessee Ernie Ford Hymns: My Task, others. 49



BILL COSBY

70

To Russell, My Brother, Whom I Slept With: Hilarious! 34
200 MPH, Dogs & Cats, Mothers & Fathers, The Wife. 15
Revenge, Two Daughters, Wives, Buck Buck, more laughs. 91
Wonderfulness: Lumps, Chicken Heart, Go Carts, etc. 16



JACKIE GLEASON

21

How Sweet It Is, Lara's Theme, Autumn Waltz, others. 62
Champagne Candlelight & Kisses: All By Myself, 11 more. 30
Best Of, Vol. 2: My Funny Valentine, I'll Be Around. 46
Music For Lovers Only: Little Girl, Body & Soul, etc. 52



NAT KING COLE

93

Those Lazy, Hazy, Crazy Days Of Summer: 12 top tunes. 32
Unforgettable, Too Young, Mona Lisa, Pretend, more. 37
Christmas Song, Silent Night, plus 12 more Cole carols. 19
also Mills Bros.: My Shy Violet plus Sugar Boat, etc. 87



SWINGIN' JAZZ

77

Hugh Masakola: Lasting Impression, Unohio, others. 68
S. Kenton: Artistry In Rhythm, Opus In Pastels, more. 67
Oscar Peterson: Night Train, Hymn To Freedom, etc. 53
Best Of Stan Getz: Desafinado, Insensatez, Her, etc. 18



BUCK OWENS

60

I've Got A Tiger By The Tail, Cryin' Time, Memphis. 63
I've Got You On My Mind Again, Sing A Happy Song, etc. 31
Open Up Your Heart, Devil Like Me, Think Of Me, more. 64
Best Of, Vol. 3: Sam's Place, Under Your Spell Again. 45



DIONNE WARWICK

73

Promises Promises, This Girl's In Love With You, more. 71
Valley Of The Dolls, San Jose, Where Would I Go, etc. 86
Windows Of The World, Another Night, Somewhere, etc. 63
Here Where There Is Love, Blowing In The Wind, Alfie. 55



COUNTRY HITS

42

Johnny Cash: Greatest Hits. Katy Too You Tell Me. 24
Loretta Lynn: Singin' With Feelin', What Now? etc. 43
Hank Williams: Greatest Hits. Half As Much, 11 more. 39
Wanda Jackson: Reckless Love Affair, Box It Came In. 27



AL MARTINO

35

Painted, Tainted Rosa, Ramona, More, Harbor Lights. 75
Wake Up To Me Gentle, Look Of Love, Didn't We, etc. 98
Daddy's Little Girl, Woman In Love, Born Free, more. 74
Merry Christmas: Al does White Christmas, Rudolph. 65

CHOOSE ANY 4 OF THESE 75 ALBUMS - ONLY 99¢!

HIT ALBUMS! TAKE ANY

4 for 99¢

(plus small postage-handling charge)

from 75 shown - value to \$23.92!

WITH \$5 LIFETIME CITADEL MEMBERSHIP THAT LETS YOU SAVE UP TO 55% ON ALL ALBUMS IN PRINT!

Only CITADEL gives you all this:

- 1. Select 4 albums now for 99¢ with your enrolment
2. Then - no obligation; buy as many, as few as you like
3. Choose from all LPs in print, all labels
4. Save a guaranteed 35% to 55% on all LPs (beats discount store prices)
5. Super bargains cost as little as 99¢
6. Extra savings on top-star Gold Medal Award albums (see below)
7. FREE Schwann catalog lists 35,000 records available
8. Guaranteed-perfect LPs, fast service
9. Lifetime privileges - no renewal fee

NEW GOLD MEDAL AWARD PROGRAM LETS YOU VOTE FOR YOUR FAVORITES IN NATION-WIDE POLL! AS A CITADEL MEMBER, YOU HAVE EXCLUSIVE PRIVILEGE OF PURCHASING (AT A FRACTION OF RETAIL VALUE) UP TO 4 NEW GOLD MEDAL AWARD ALBUMS A YEAR, DESCRIBED IN ADVANCE, FEATURING NOMINATED STARS. NO OBLIGATION TO BUY - YOU MAY DECLINE SHIPMENT SIMPLY BY RETURNING CARD PROVIDED.

MAIL CARD OR COUPON TODAY!



CITADEL RECORD CLUB

SYMPHONETTE SQUARE • LARCHMONT, N. Y. 10538

Show 4 records you want by number:

Four empty boxes for recording album numbers

Send my FREE catalog and special price lists, and enroll me in The Citadel Record Club, with all privileges described, including participation in the Gold Medal Award program. I may cancel membership if not fully satisfied. Bill me only 99¢ (plus small postage-handling charge) for the 4 LPs I have chosen from those shown, plus \$5 to cover LIFETIME enrollment. I am never obligated to buy any records.

Check here for Stereo Tape membership (\$1 additional). Includes famed Harrison Tape Catalog.

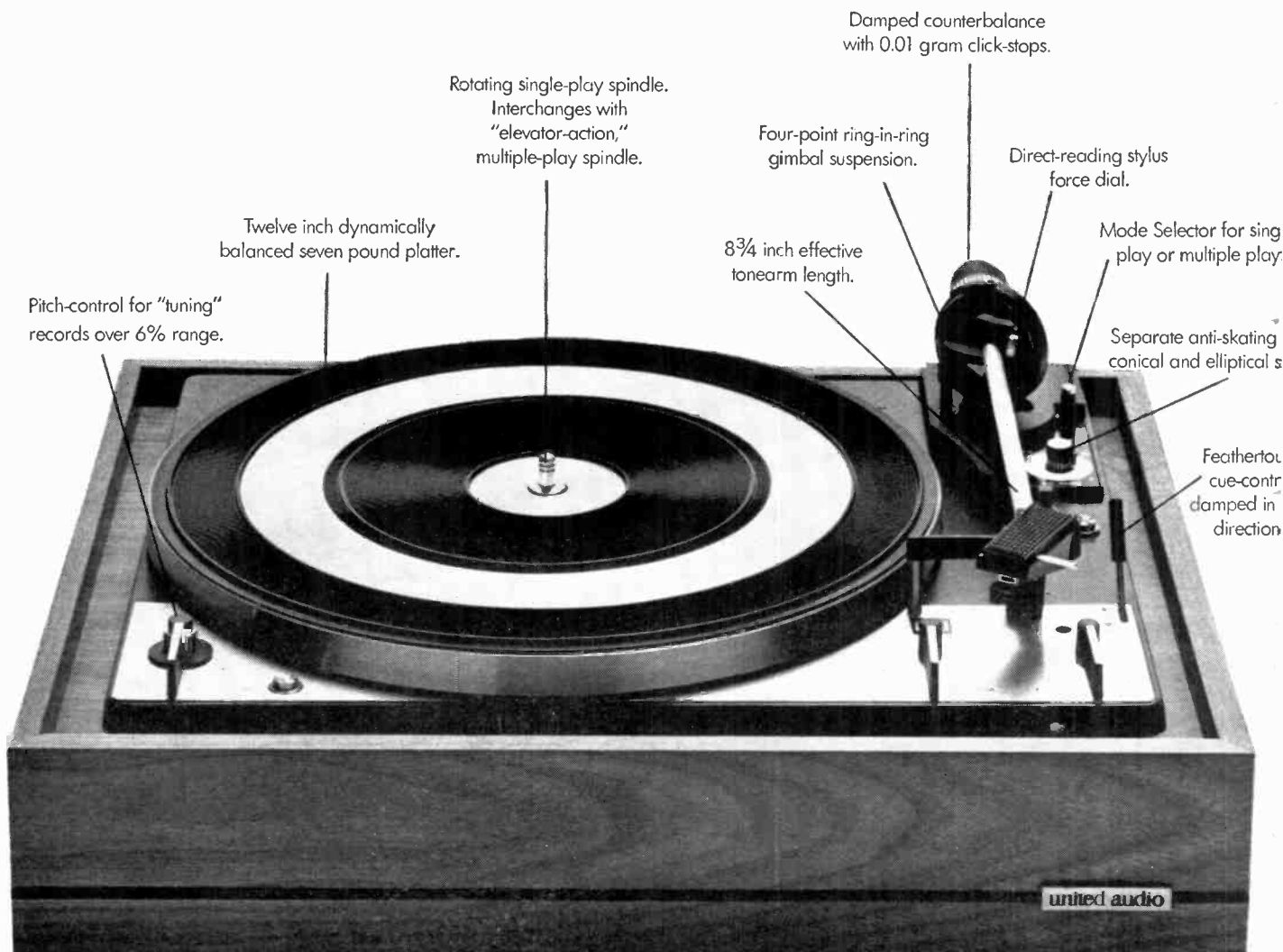
Mr Mrs Miss

Address

City State Zip

\$5.99 enclosed for mutual convenience. Bill me for modest postage-handling. I am entitled to complete refund if not satisfied.

# The Dual 1219: the automatic turntable with more precision than you may ever need.



Pitch-control for "tuning"  
records over 6% range.

Twelve inch dynamically  
balanced seven pound platter.

Rotating single-play spindle.  
Interchanges with  
"elevator-action,"  
multiple-play spindle.

Four-point ring-in-ring  
gimbal suspension.

8 $\frac{3}{4}$  inch effective  
tonearm length.

Damped counterbalance  
with 0.01 gram click-stops.

Direct-reading stylus  
force dial.

Mode Selector for sing-  
play or multiple play.

Separate anti-skating  
conical and elliptical s

Feathertou-  
cue-contr-  
damped in  
direction

united audio

Before the 1219 came on the scene, the Dual 1019 was regarded as the finest automatic turntable ever made. In fact, most hi-fi professionals had long used a 1019 in their personal systems.

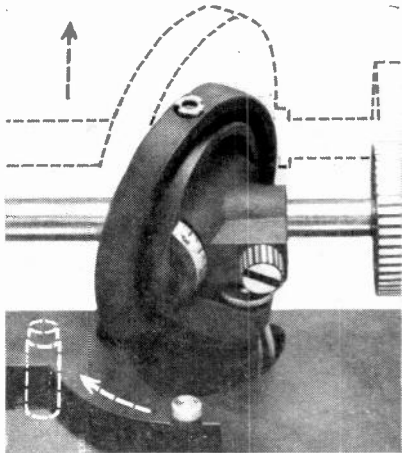
This left new goals for Dual engineers: to overcome, as far as possible, the few design compromises still inherent in automatic turntables.

The new Dual 1219 Professional Automatic Turntable was the result.

### The automatic arm that doesn't compromise on single records.

Ideally, every record should be played by a stylus tracking at the same angle as the stylus used to cut the master record (15° from vertical).

With a single-play turntable, that's no problem as the tonearm always tracks at the same angle. But with an automatic turntable, the angle of the tonearm and stylus vary with the height of the stack.



As a compromise, even the best automatic arms have been designed to track at 15° only at the middle of the stack and tilt downward on single records.

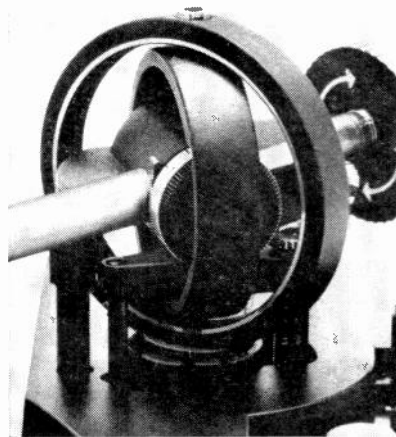
The 1219 eliminates this compromise. In the multiple-play mode, the tonearm tracks at 15° at the middle of the stack. Just like any other automatic tonearm.

But in single play, the tonearm is lowered by the Mode Selector to track precisely at the same 15°. Unlike any other automatic tonearm.

### Balanced and pivoted like a precision gyroscope.

Precision gyroscopes must stay balanced and pivot freely in all directions. So should tonearms. That's why the 1219 tonearm is suspended like a gyroscope: centered within a true, four-point gimbal.

The tonearm pivots vertically from an inner concentric ring. Which, in turn, pivots horizontally from a fixed outer



ring. No matter which way the arm pivots, it remains in perfect dynamic balance.

And it pivots freely, on four identical bearings whose friction is so low we had to design and build our own instruments to measure it. Friction is a mere 0.015 gram horizontally, only 0.007 gram vertically. Or less.

### Anti-skating: different scales for different styli.

Elliptical styli create more skating force than conical styli do.

It's a very slight difference. But measurable in a tonearm with the 1219's low bearing friction.



That's why the 1219's anti-skating system has a separately calibrated scale for each stylus type. The engineering problem was complex, but the solution isn't. You simply dial anti-skating to the same number you set for stylus force.

### Synchronous speed constancy, plus pitch control.

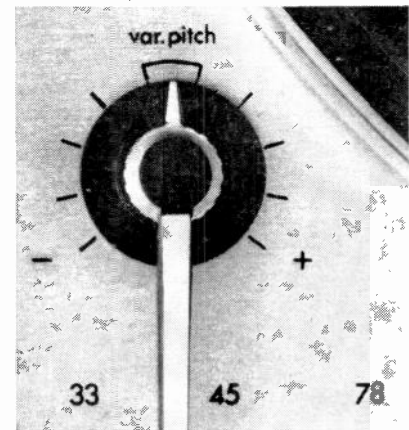
The 1219's motor has a continuous-pole element that brings the twelve-inch, seven-pound platter up to full speed in less than half a revolution.

It also has a synchronous element that locks the speed into the line fre-

quency and keeps it there, no matter how line voltage may vary.

Most turntable manufacturers would be glad to offer fast starts and dead-accurate speed and let it go at that.

But there are times when you might not want "accurate" speeds. You might want to match record pitch to a live instrument. Or alter the timing of a record to match that of a home movie. Or play on old, off-pitch record.



With the 1219's pitch control, you have a choice. Because all three speeds can be varied up to 6%, a semitone in pitch. (Sometimes a machine as perfect as the 1219 must adjust to the rest of the world.)

### More precision than you need?

There are still more refinements in the 1219. For example: it has the longest of all automatic tonearms, to achieve the lowest tracking error of all automatics: less than one and a half degrees. Its cue control is damped in both directions, so the tonearm moves with equal delicacy whether you're raising or lowering it.

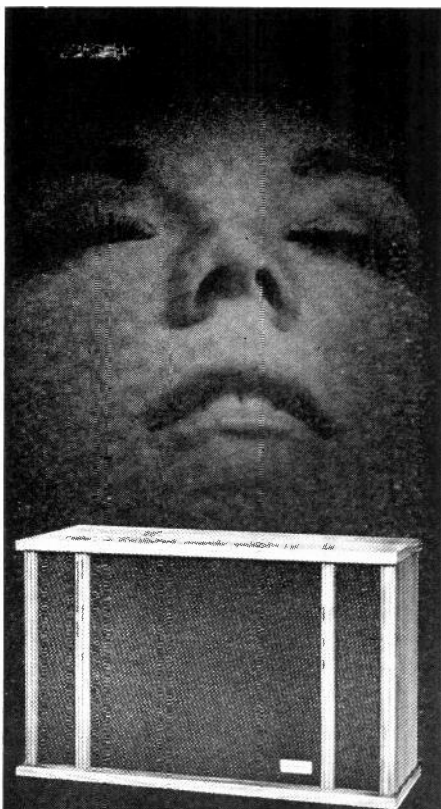
You may well think the 1219 does indeed have more precision than you need. But records and cartridges are being improved all the time. So a turntable can never have too much precision, or too many refinements if it is to stay ahead of them.

The refinements in the 1219 are, however, costly to produce. At \$159.50, they may be unnecessary for some music lovers. So Dual offers two less expensive models, at \$79.50 and \$119.50. With fewer features, but no less precision or reliability.

Our literature will help you decide which Dual you really need.

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





# the Enticer

THE JENSEN TF-25

Only about the size of a breadbox, but the new Jensen TF-25 gives depth and excitement to the most intimate sound in a medium-priced 2-speaker, 2-way loudspeaker system. Dura-syn walnut finish. \$89.50.

Hirsch-Houck independent test laboratories puts it this way: "The Jensen TF-25 has a balanced, uncolored sound which can be listened to for hours without fatigue. We can only agree with Jensen's statements and claims."\*

It's the kind of speaker you'd expect from the company which has pioneered almost every major advance in speaker technology since Peter Jensen's invention of the loudspeaker.

\*For the complete report and Jensen's new catalog, write: Jensen Manufacturing Division The Muter Company 5655 West 73rd Street, Chicago, Illinois 60638

# jensen

See the man with the button—your Jensen dealer—today.



CIRCLE NO. 34 ON READER SERVICE CARD  
14

ral conductor, who died on August 3 of this year at the age of 96.

TERI TOWE  
Princeton, N. J.

● I was very interested to see Henry Pleasants' article "Musical Methuselahs," in which I am mentioned. I am sorry that I had no more opportunity to play during the months I was in the United States—I have had such very appreciative letters and notices from people there. I was in the States from September 1968 to January 1969 to visit my nephew in Philadelphia, and played at a few schools and at a wonderful institute for the blind outside New York. I had a most enthusiastic audience and was wonderfully entertained for a day and a night.

ELSIE HALL  
Cape of Good Hope, S. A.

### Acousta-Voicing

● I want to extend my personal thanks to Larry Klein for his very lucid addendum to George Augspurger's article "The Loudspeakers and The Acoustic Environment" in the August 1969 issue. His is easily the most accurate translation of an involved subject that I have read on Acousta-Voicing to date. George Augspurger's home experiments established that the basic idea had merit, and the subject was wrapped up neatly by the further remarks of a trained listener with actual experience auditioning a fully equalized sound system.

DON DAVIS  
Manager, Acousta-Voicing  
Altec Lansing  
Anaheim, California

### Berwald in Stereo

● With reference to David Hall's review of London's recent release of Berwald's Fifth and Sixth Symphonies (August), I am more than a little mystified at his dubbing this Ehrling disc the "fifth stereo recording" of the Fifth Symphony. Insofar as I am able to determine, there are only four such discs: the Ehrling, of course; Max Rudolf's for Decca; Hans Schmidt-Isserstedt's on Nonesuch; and the private-issue Seattle Symphony disc under Milton Katims.

CONRAD F. VON METZKE  
San Diego, Cal.

*Mr. Hall replies: "Mr. von Metzke is right. This is the fifth LP of the Fifth, but only the fourth in stereo. The mono disc was, of course, Markevitch's."*

### Mannah of Speaking

● As a Canadian ten years expatriated to New England, I have become inured to being introduced as "Mr. Ca-ah from Can-er-der," so I was somewhat chagrined to find Leonard Altman's remarks about that "unpalatable dish sometimes known as the 'Hahvud manner'" (Best of the Month, September). As every New Englander knows, "Hahvud mannah" maybe, but "Hahvud manner" nevah.

G. LLOYD CARR  
Manchester, Mass.

### Our Man Hirsch

● I have just read the biographical article on Julian Hirsch (August), and I am inspired to tell you of my appreciation for the Hirsch-Houck laboratory reports. When I got the hi-fi bug, I was completely confused

and baffled by the advertising industry. So I turned to your magazine. The straightforward, conservative approach of the Hirsch-Houck tests really comes through. I am forever grateful for the technical information I received from him and for all the articles in your magazine that enabled me to purchase my system knowing that I had gotten what I really wanted and not just a name.

DAN BATCHELOR  
Santa Ana, Cal.

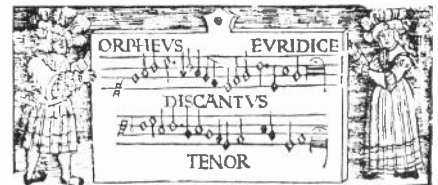
### Czech Again

● George Szell is not a "native Czech," as George Jellinek terms him in a September tape review of Dvořák's "New World." Szell was born in Budapest and received his basic musical training in Vienna.

DAVID PIERCE  
Atlanta, Ga.

### Heavenly

● I wish to take this opportunity to commend both William Anderson's personal handling of the subject of astrology and the magnificent article by Robert Offergeld,



"Stellar Composers and Mundane Astrology," in your July issue. The astrological delineations of composers by your astrologer-writer were most interesting and very well executed.

JFANNETTE Y. GLENN  
Astrological Service  
Costa Mesa, Cal.

### Lieder

● Until I read Robert S. Clark's article on German lieder, I felt like the Vanishing American and thought few people but myself were still interested in and loved this wonderful branch of the art of music. A quartet of music-lovers, of which I am one, has met locally for over twenty-five years without change of membership, and I am the sole member interested in the German lied and the art song in general. We never, but never, play them in our small group. Now, no doubt it is true that "Beauty, like Wisdom, loves the lonely worshipper," yet one does like to meet a kindred spirit once in a great while.

P. BONX  
Salt Lake City, Utah

### The Chicago Sound

● It seems to me that David Hall's review of Khachaturian's Symphony No. 3 and Rimsky-Korsakov's Russian Easter Overture (RCA LSC 3067) in the August issue highlights what I perceive to be a continuing and deplorable direction taken by some recording companies. Listening to this recording, I am all too well aware of the "muffled brass" and "distinctly electronic" organ to which Mr. Hall refers.

What is, I think, worse is that the whole production might very well have been done by any decent pick-up studio orchestra, for that's something like what comes out of the

(Continued on page 18)



# If you can find an AM/FM stereo receiver with these specifications and features for \$199<sup>95</sup> —



## The Nocturne 330

<b>Power Output:</b>	90 watts, $\pm$ 1 db. 70 watts, IHF, @ 4 ohms.
<b>Frequency Response:</b>	$\pm$ 1½ db 7-50KHZ @ 1 watt
<b>Hum and Noise:</b>	90 db.
<b>Square Wave Rise Time:</b>	3.5 microseconds.
<b>Stability:</b>	Absolutely stable with all types of speakers
<b>Usable FM Sensitivity:</b>	Better than 2.7 Microvolts, IHF.
<b>Total Harmonic Distortion:</b>	0.5%
<b>Spurious Response Rejection:</b>	75 db.
<b>Image Rejection:</b>	Better than 45 db



Illuminated call outs indicate function that is operating.

Tape Monitor Switch for instant comparison of recorded material and original program.

Headphone receptacle permits personal listening.

Extended frequency response beyond the normal hearing range gives extra realism to the sounds you can hear. Nocturne sound is cleaner, more transparent, more sharply defined.

D'Arsonval movement tuning meter shows when you have tuned to strongest and clearest signal on AM and FM.

Stereo in two rooms, separately or at once. Simple front panel switching eliminates the complexity and expense of external switching devices.

Separate power ON/OFF switch permits you to turn receiver on and off without upsetting other controls.

Contour for low-volume listening. Contour can be switched in or out, at your discretion.

**harman kardon**

A subsidiary of Jervis Corporation

# buy it!

CIRCLE NO. 29 ON READER SERVICE CARD

# Only Marantz Has Gyro

## What's a Marantz?

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

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

### Never Heard Of Marantz?

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

### What The Competition Said

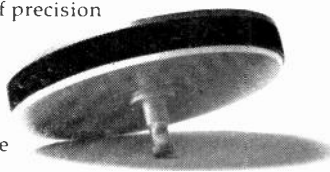
The chief design engineer of a major competitor once said that no one even tries to compete with Marantz' redundant-design philosophy. Redundant designs are used in spacecraft and all advanced technology where it's vital to have foolproof reliability and performance.

### Gyro-Touch Tuning

Even tuning a Marantz FM unit is a unique experience. Other manufacturers connect the tuning knob to the electronic device which actually tunes in the station by mechanical means of gears or pulleys. That's not good enough for Marantz — nor should it be for you. We couple the tuning

wheel directly — for the smoothest, most precise tuning possible. The tuning wheel never sticks, binds, or drags. We call this patented pleasure "Gyro-Touch tuning."

In order to give you full benefit from this kind of precision tuning, the more-expensive Marantz units utilize a unique built-in oscilloscope.



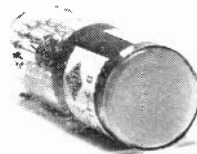
### Features, Not Gimmicks

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

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

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

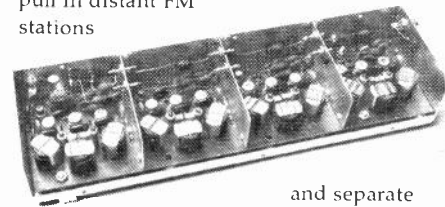
The "scope" also shows correct stereo phasing: that is, if the broadcasting transmitter or your other equipment is out of phase. And it lets you set up



optimum stereo performance and reception to create a solid "wall" of sound.

### Butterworth Filters

You've probably never heard of Butterworth filters because no one else uses them besides Marantz. And the U.S. Military. Other manufacturers feel they can get by without them. And they can. Because their standards don't have to measure up to Marantz' Butterworth filters let you hear music more clearly, with less distortion, and, unlike their conventional I.F. coil or filter counterparts, they never need realignment. They help pull in distant FM stations



and separate those right next to each other on the dial. Although Butterworths cost more, Marantz designed not one but four of them into their Model 18 receiver.

### Built To Last

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

# Touch Tuning!

airproof connections every time. Even our printed circuit boards are a



special type—glass epoxy—built to rigid military specifications, ensuring ruggedness and dependability.

## Marantz Power Ratings Are True

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

Only Marantz states its power as "RMS continuous power." Because this is the only method of measurement that is a true, absolute, scientific indication of how much undistorted power your amplifier can put out continuously over the entire audible frequency range.

For example, if Marantz were to use the unscientific conventional method, our Model Sixteen 80-RMS-80 power amplifier could be rated as high as 320 watts per channel!

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

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

## Marantz Speaks Louder Than Words

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

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

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

## Every Marantz Is Built The Same Way

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

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

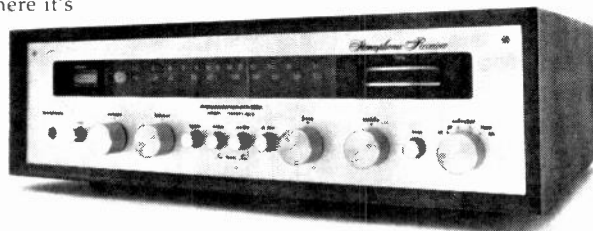
## Now In All Price Ranges

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

And quality is what Marantz is all about.

## Hear For Yourself

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



**marantz®**

A subsidiary of Superscope Inc.

© Marantz Co., Inc. 1969 P.O. Box 99 Busan Valley, Calif. 91352 Illustrated above Model 26 Price \$199 Send for free catalog.

speakers. This is not the Chicago Symphony. While RCA doesn't tell us, the jacket photograph shows an orchestra, and a forest of microphones, settled in what I suspect is Medinah Temple in Chicago.

As Mr. Hall will remember from his days as recording director for Mercury, Orchestra Hall in Chicago does have a pipe organ. He will further recall that Orchestra Hall has highly desirable acoustic qualities, which are also an integral part of the distinctive sound of the Chicago orchestra.

It is interesting to note that the Nielsen disc which Mr. Hall used for comparison is one of the orchestra's recent recordings done in Orchestra Hall rather than Medinah Temple. It is further interesting to note that it was done following the renovation of the orchestra's residence. As it seems to be a

pretty good likeness of earlier work done there, complaints about changed acoustics would not seem to justify adjournment to the Big Top.

GORDON L. SCHWARTZ  
Miami, Fla.

#### Prognosticator

● James Goodfriend is an astounding prognosticator. In 1963 he wrote an article for STEREO REVIEW (then *HiFi/Stereo-Review*), entitled "D is for Deleted." Of the twenty-five records which he listed as being desirable and in danger of deletion, ten have actually been dropped. This would give him a five-year cumulative "batting average" of .400.

I, for one, would appreciate another article from Mr. Goodfriend advising record

collectors of more terminal cases he has diagnosed.

WALTER COSAND  
Westerville, Ohio

#### Sousa Marches

● For those interested in Sousa, the following marches are now available on two discs for \$6.60 (no postage required in USA or Canada) from American School Band Directors Association, c/o Mr. Henry A. Mayer, 110 Dodge Court, Clarksburg, W. Va. 26301: *The Gladiator, Invincible Eagle, Black Horse Troop, Sabre & Spurs, Pride of the Wolverines, Hail to the Spirit of Liberty, Solid Men to the Front, Our Flirtation, George Washington Bicentennial, King Cotton, Free Lance, Semper Fidelis, High School Cadets, Directorate, The Thunderer, Corcoran Cadets, Liberty Bell, Glory of the Yankee Navy, The Charlatan, Occidental, Loyal Legion, and Stars and Stripes Forever.*

The set is called "The Sounds of John Philip Sousa, Volume 2." On the two discs are reminiscences, notes on rehearsal techniques, and so forth by the late Dr. Frank Simon; the marches are played by the U.S. Army Band (Pershing's Own), conducted by Samuel Loboda. The album is available in stereo (I am not sure about mono). All the marches are played in full, and according to Dr. Simon's recollections of the Sousa style.

FRANK MCGUIRE  
Aylmer East, Quebec

#### Karajan's Bruckner Ninth

● Eric Salzman's incredible review (June) of the Deutsche Grammophon tape of the Bruckner Ninth conducted by Herbert von Karajan came not only as a shock but as an absolute puzzlement. I have always respected Mr. Salzman's reviews; in my opinion he is one of the most intelligent and honest critics writing today. Perhaps he had an off day reviewing this one.

I have come to love the Bruckner Ninth over the years, and thought I had heard all there was to hear in it, but when I encountered Karajan's performance with the Berlin Philharmonic I was astounded and absolutely overwhelmed at its beauty and otherworldliness. All other performances pale in comparison with this magical one. I will certainly agree with Mr. Salzman that technically the tape is on the odd side, definitely not one of DGG's better efforts. But what of the performance? Mr. Salzman says almost nothing about it, but concentrates on the tape's sonic reproduction and oboe tone.

Perhaps Mr. Salzman needs a few months away from his tape heads.

ROBERT MAMMARELLA  
Pottstown, Pa.

*Mr. Salzman replies: "In reviewing a tape, one tends to concentrate on the quality of the transfer. I generally admire the Berlin Philharmonic, but I have never liked the sound of their oboes, and find them particularly disturbing in a work like the Bruckner Ninth, in which they play such an important role. So I was quite thoroughly put off from the start, and never could begin to get the magic that Mr. Mammarella finds so overwhelming. Perhaps this is a case in which listeners, having been forewarned, might want to bear for themselves whether or not they can overlook the deficiencies and get caught up in the performance anyway. But the disc, please, not the tape."*

## We apologize, but THE NEW BOGENS WILL MAKE A LOT OF PEOPLE UNHAPPY

### The BR360 Stereo Receiver . . . trouble!

Anybody who buys a receiver before seeing the new Bogen BR360 will probably end up with a long face— and *without* several exciting features he'd really enjoy.



He won't have Crescendo Control, the exclusive Bogen device that restores the full dynamic range of records, tapes and FM broadcasts. And he won't be controlling 100 watts of output with silky-smooth professional-console-type slide

controls. (Bogen's new 80-watt BR340 and 50-watt BR320 will bug a lot of people, too.)

### The BC460 Compact . . . irritating!

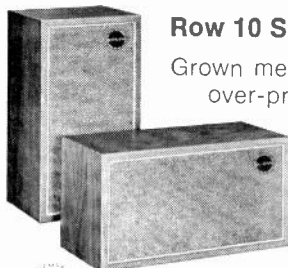
The Bogen BC460 stereo compact with 80-watt amplifier, Crescendo Control, Garrard changer, Pickering cartridge, and two LS10 or LS20 speakers will irritate recent compact buyers. Especially the stylish decorator-white model with its LS20 speakers behind a tangerine-colored grille cloth. There's also a BC420 50-watt compact that will cause its share of misery.



### Row 10 Series Loudspeakers . . . aggravating!

Grown men weep when they compare the sound of their over-priced speakers with Bogen's Row 10 Series.

Three different models let you match the speaker to your room for that "Tenth Row, Center" sound that music critics prefer and only Bogen supplies.



Save yourself unnecessary unhappiness.

See Bogen first. You'll stop looking.

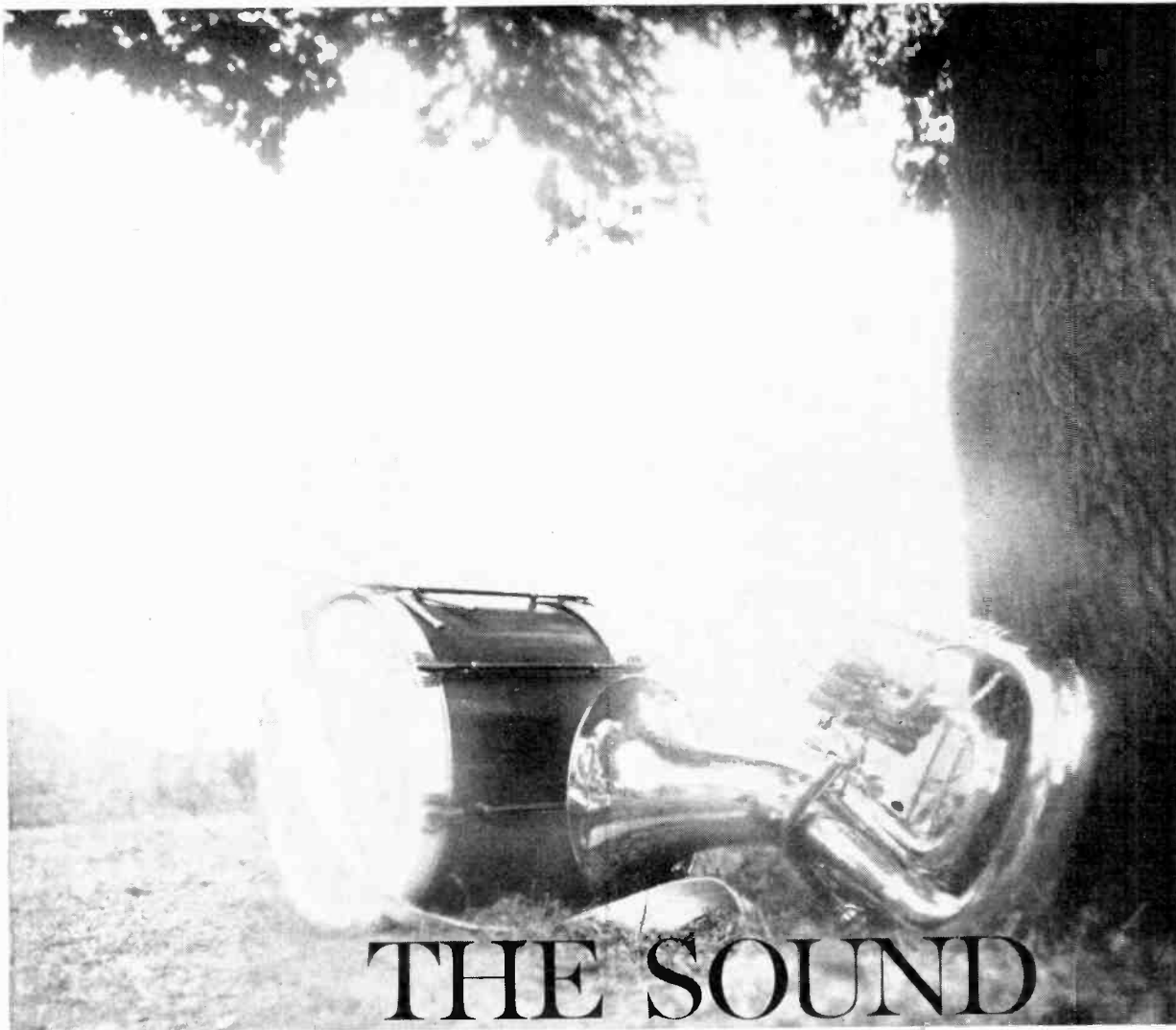
DEPENDABLE  
**BOGEN**

LEAR SIEGLER, INC.



BOGEN DIVISION  
PARAMUS, NEW JERSEY 07652

CIRCLE NO. 10 ON READER SERVICE CARD

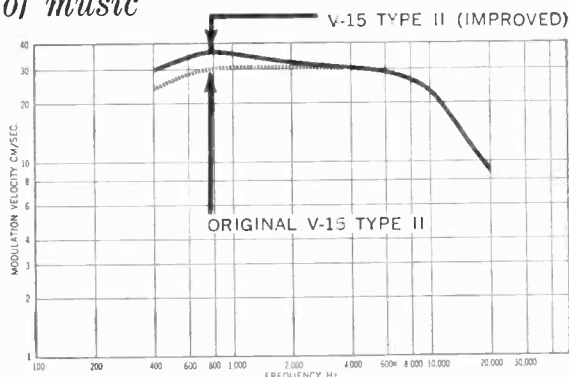


# THE SOUND OF A DIFFERENT DRUM

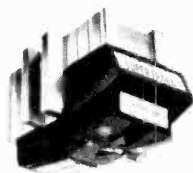
## *Higher trackability in the "backbone" region of music*

The grand structure of orchestral music relies heavily upon tympani, tuba, contrabass, bassoon, bass drum, and other low register instruments to form the solid foundation upon which the harmonies and melodic line are built. Unfortunately it is exceedingly difficult to track these passages when they are cut at high velocities. Even the Shure V-15 Type II, the world's highest trackability cartridge, required raising the tracking force when playing recordings containing this type of program material. We took this as a challenge and have prevailed. The top line of the graph at right shows the increased bass and mid-range trackability of the IMPROVED V-15 Type II. Practically speaking, it means you can reduce 1¼ gram tracking force to 1 gram, or 1 gram force to ¾ gram for records with high velocity bass register material. No increase in price (\$67.50 net), but you will significantly extend record and stylus tip life.

**NOTE:** You can attain this superior bass and mid-range trackability with your present V-15 Type II by using the IMPROVED VN15E stylus at \$27.50. Look for the word Shure in red letters on the stylus grip.



TRACKABILITY CHART (1 GRAM STYLUS FORCE)



**SHURE**

**V-15 TYPE II (IMPROVED)**

SUPER TRACKABILITY PHONO CARTRIDGE

© 1969, Shure Brothers Inc., 222 Hartrey Ave., Evanston, Illinois 50204  
CIRCLE NO. 63 ON READER SERVICE CARD

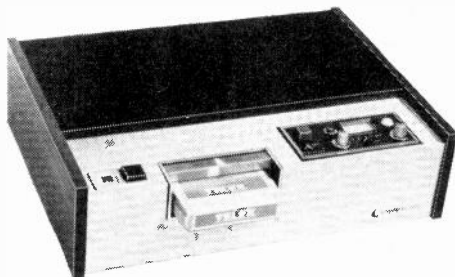
# NEW PRODUCTS

## A ROUNDUP OF THE LATEST HIGH-FIDELITY EQUIPMENT

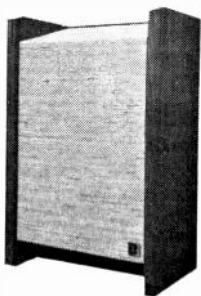


● **Sylvania** has entered the tape-machine field with the CT110W, a portable cassette recorder/player that operates on four "C" cells or house current. Recording levels are set by an automatic circuit. Frequency response is 100 to 9,000 Hz  $\pm 3$  dB. The unit contains a 4-inch oval speaker and is supplied with a microphone and an earphone that switches off the speaker when inserted into the output jack. Five push-keys control the record/playback functions, and there is a sixth for cassette-eject. The CT110W is finished with walnut-grain sides and measures  $2\frac{1}{8} \times 5\frac{1}{2} \times 10$  inches. A leatherette carrying case is included. List price: \$69.95.  
*Circle 148 on reader service card*

● **Telex** has announced the introduction of the Viking Model 811-R stereo eight-track tape cartridge recorder and player. The specifications include a frequency response of 40 to 15,000 Hz, flutter and wow of 0.3 per cent, and a signal-to-noise ratio of 50 dB. Track switching is automatic, with a pushbutton provided for manual switching. In the record mode, the unit can be set to switch off either



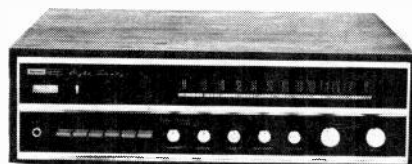
at the end of the entire tape or at the end of the pair of tracks being recorded. In playback, the unit can be set to play all four programs and then stop, or to repeat the entire cartridge. The controls include recording-level for left and right channels, record interlock, and a switch to set the recording-level meter to read either of the two channels. The recorder comes with walnut side panels and measures  $15 \times 11 \times 4\frac{1}{2}$  inches. Price: \$189.95.  
*Circle 149 on reader service card*



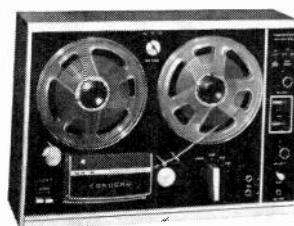
● **Epicure Products** has introduced the Model 201 "Quartet" speaker system using two 8-inch woofers and a pair of 1-inch wide-dispersion cone tweeters. The speakers are installed in a sealed cabinet, one pair angled upward, the other pair facing out into the listening room. The unit is designed to stand upright, but can be operated on its side. The rated frequency response of the Model 201 is from below 40 Hz to 18,000 Hz. The crossover frequency is 1,800 Hz, power-handling capacity is 100 watts continuous, and the nominal impedance is 12 ohms. The oiled-walnut cabinet has a removable grille cloth and measures  $28\frac{3}{4} \times 18\frac{1}{2} \times 11\frac{1}{4}$  inches. Price: \$199.  
*Circle 150 on reader service card*

● **Harman-Kardon** has expanded its line of stereo receivers with the Nocturne Eight Twenty, a stereo FM receiver that uses crystal filters and integrated circuits in its i.f. section. The IHF sensitivity of the tuner is 1.8 microvolts, and harmonic distortion is less than 0.5 per cent. Image rejection is better than 85 dB; spurious-response rejection is 90 dB, and stereo separation is 32 dB.

The amplifier section is rated at 80 watts music power into 8-ohm loads (110 watts music power into 4-ohm loads). Frequency response is 5 to 60,000 Hz  $\pm 1$  dB at one watt, and both intermodulation and harmonic distortion are 0.5 per cent or below. The signal-to-noise ratio is 90 dB.



Among the controls on the Eight Twenty are bass, treble, balance, and volume with loudness contour switchable by a piano-type key. Additional piano switches provide tone-control defeat, tape monitoring, high-cut filter, and FM interstation muting. The input switch selects FM, stereo FM, phono, cassette, or auxiliary; illuminated callouts indicate its position. A four-position rotary speaker switch has positions for main or remote speakers, main plus remote speakers, or off (when the front-panel headphone jack is in use). The tuning meter is of the center-tune type, and there is a stereo indicator light. Price of the receiver: \$299.95. A walnut cabinet is \$25 additional.  
*Circle 151 on reader service card*



● **Concord** is marketing the Mark III, a three-speed ( $7\frac{1}{2}$ ,  $3\frac{3}{4}$ , and  $1\frac{7}{8}$  ips), three-head stereo tape recorder with provisions for sound-on-sound, sound-with-sound, and the addition of variable amounts of echo by signals fed back

from the playback head. The recorder also has a switchable "range-expand" circuit that eliminates tape hiss during silent moments by interrupting the output of the playback preamplifiers when there is no signal on the tape being played.

The frequency response of the Mark III is rated at 20 to 27,000 Hz at  $7\frac{1}{2}$  ips, 20 to 17,000 Hz at  $3\frac{3}{4}$  ips, and 20 to 9,000 Hz at  $1\frac{7}{8}$  ips. The signal-to-noise ratio is 52 dB. The separate record and playback preamplifiers use integrated circuits. The transport is driven by a single hysteresis-synchronous motor with a speed accuracy of 99.7 per cent over wide variations of line voltage. Wow and flutter are under 0.09 per cent at  $7\frac{1}{2}$  ips and under 0.12 per cent at  $3\frac{3}{4}$  ips. There is a tape-cleaning post under the flip-up head cover.

Controls on the Mark III include a five-position switch for all transport functions, separate level controls and recording-level meters for each channel, tape-monitor switches for each channel, and a push-on/push-off power

*(Continued on page 26)*



## *Versatility that's surpassed only by performance*

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

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

**PIONEER**

PIONEER ELECTRONICS U.S.A. CORPORATION, 140 Smith Street, Farmingdale, N. Y. 11735 • (516) 694-7720  
West Coast: 1335 W. 134th Street, Gardena, Calif. 90249 - (213) 323-2374 & 321-1076 • In Canada: S. H. Parker Co., Prov. of Ontario

CIRCLE NO. 52 ON READER SERVICE CARD



# We believe in bass.

## Fisher introduces four new bookshelf speakers, each with the largest, most sophisticated woofer in its class.

Good bass is like good health. If you have it, everything else will work out somehow. If you don't have it, everything else is irrelevant.

Because bass is literally the foundation of music. It gives the music structural support and body. If you can't hear the bass line, you're missing half the music. And if a speaker has inadequate bass, it's an inadequate speaker, no matter how good the mid-range or treble happens to be.

In designing bookshelf speakers, especially, the bass reproducer is considerably more than half the battle. Big, powerful woofers need elbow room, whereas the mid-range and tweeter units operate the same way in a compact enclosure as in the largest cabinet.

That's why, even though we're very proud of the advanced mid-range and treble drivers in our new line of bookshelf systems, we're even prouder of the woofers. They're just a bit bigger and better than you had the right to expect even in such sophisticated speakers.

The XP-9C is by far the most compact system ever to incorporate a 15-inch woofer. The XP-7B and XP-66B have 12-inch woofers, instead of

the 10-inchers you'd normally find in their class. And the size and price of the XP-60B would seem to call for an 8-inch woofer, but we give you a 10-inch unit instead. All for the love of bass. (Believe us, it took some engineering.)

What's more, the cones, surrounds, spiders and voice coils of these new woofers reflect the most up-to-date concepts on the subject. In fact, the special construction of the surrounds is the main reason why the bookshelf-size enclosures can provide good loading down to the lowest bass frequencies. (We feel that sooner or later everybody else will be making woofers our way. But Fisher likes to do things sooner rather than later.)

In case you're interested in improving your stereo system with a pair of these new speakers, here's a useful suggestion:

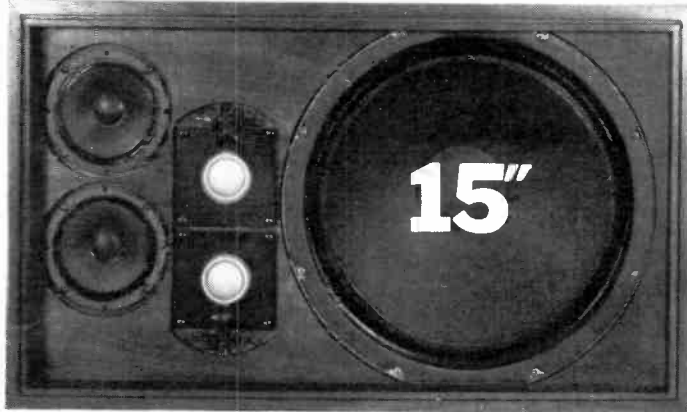
Choose your turntable or record changer carefully. Our woofers respond impartially to the lowest musical bass or turntable rumble.

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

## The Fisher®



# Just look at the size of those woofers.



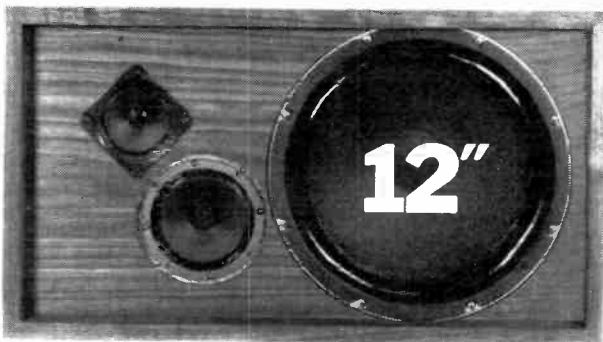
**The new Fisher XP-9C  
four-way bookshelf speaker  
with five drivers, \$199.95.**

The XP-9C is the only speaker system to incorporate a 15-inch woofer in an enclosure measuring only 27½" x 16¼" x 13" deep. Plus two 5" mid-range speakers and two 1½" dome-type tweeters (one for the lower treble, one for the highest frequencies). Crossovers at 500, 1200 and 5000 Hz. Frequency response from 28 to 22,000 Hz.



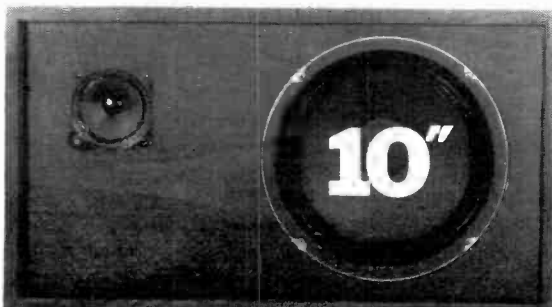
**The new Fisher XP-7B  
four-way bookshelf speaker  
with five drivers, \$149.95.\***

In addition to its massive woofer with butyl rubber surround, the XP-7B has a 5¾" lower mid-range and a 5¾" upper-mid-range driver, plus two 3" tweeters. Crossovers at 350, 800 and 3500 Hz. Frequency response from 30 to 20,000 Hz. Cabinet size 24½" x 14" x 11⅞" deep.



**The new Fisher XP-66B  
three-way bookshelf speaker  
with three drivers, \$99.95\***

The 12-inch woofer of the XP-66B crosses over to a 5" mid-range driver at 500 Hz, which in turn crosses over to a 3" tweeter at 1000 Hz. The result is outstandingly smooth response from 32 to 20,000 Hz. Cabinet size 24⅞" x 13⅞" x 11⅞" deep.



**The new Fisher XP-60B  
two-way bookshelf speaker  
with two drivers, \$79.95.**

The XP-60B has a crossover point of 1000 Hz between the high-efficiency 10-inch woofer and the wide-dispersion 3" tweeter. Frequency response from 35 to 20,000 Hz, outstanding for a modestly priced speaker. Cabinet size 23" x 13" x 10" deep.

\*Also available with wood-grain instead of cloth grille, \$10 extra. (Model K instead of B.)

PRICES SLIGHTLY HIGHER IN THE FAR WEST.

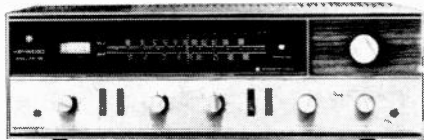
# NEW PRODUCTS

A ROUNDUP OF THE LATEST HIGH-FIDELITY EQUIPMENT

switch. The microphone inputs are for high-impedance microphones. There is a front-panel headphone jack. The dimensions of the Mark III are 18½ x 13 x 6 inches. In a teak cabinet it is priced under \$260. Concord's Mark II, similar but with less high-frequency response, costs under \$230. The Mark IV, a similarly designed four-head machine that reverses automatically when eight to ten seconds of blank tape have been played. Price: under \$330.

Circle 152 on reader service card

● **Kenwood** is manufacturing the KRS-44 receiver system, consisting of an AM/stereo FM receiver with a pair of matched loudspeakers. The amplifier section of the receiver is rated at 40 watts total music power (IHF) into 8 ohms (48 watts into 4 ohms). The continuous-power output is 26 watts with both channels driving 8-ohm loads. Harmonic and IM distortion are both less than 0.8 per cent at rated power output. Power bandwidth (IHF) is 20 to 20,000 Hz. The signal-to-noise ratio at the magnetic phono inputs is -60 dB; at the auxiliary inputs it is -70 dB. The tuner section uses two field-effect transistors and has an FM sensitivity of 2.2 microvolts (IHF). The cap-



ture ratio is 2.5 dB, FM signal-to-noise ratio is better than 60 dB, and FM harmonic distortion is under 0.8 per cent. The controls include a four-position input-selector switch, a combined power/speaker-selector switch, separate tone controls for each channel, and two ganged volume controls. Four rocker switches operate tape-monitor mode functions, noise filter, and loudness compensator. A front-panel jack is provided for headphones.

The two-way speaker systems are of the air suspension type, each using a 6½-inch woofer and 3-inch cone tweeter. They have an 8-ohm impedance and a frequency response of 50 to 20,000 Hz. The cabinets are of oiled walnut and measure 10 x 16½ x 8 inches. The receiver, which is available without the speakers, has overall dimensions of 16½ x 5½ x 12½ inches. The price of the KR-44 receiver, including a walnut-grained metal cabinet, is \$179.95; the price of the system—receiver and speakers—is \$239.95.

Circle 153 on reader service card



diamond stylus. The speakers (EMI Model 62) are two-way systems, each with a 10-inch oval woofer and a 3⅜-inch cone tweeter controlled by a three-position high-frequency level switch.

● **Benjamin** is marketing the Model 1045, a stereo compact system with a four-speed automatic turntable, AM/stereo FM receiver, and two speakers. The turntable, a Miracord Model 50B, comes equipped with an Elac STS-344 stereo magnetic cartridge with

The tuner section of the Model 1045 has an FM sensitivity of 1.6 microvolts (for 20 dB quieting) and a signal-to-noise ratio of 65 dB. Spurious-response rejection is 85 dB. The amplifier has a combined output of 60 watts music power (IHF). Power bandwidth is 25 to 30,000 Hz. At the phono inputs the signal-to-noise ratio is 55 dB. The controls include treble, bass, balance, and volume. Pushbuttons select phono, AM, FM, or auxiliary inputs, as well as main or remote speakers. Pushbuttons also control turntable operation, loudness compensation, mode, and power. All cabinetry is oiled walnut. The turntable/receiver unit measures 9¼ x 18¼ x 17 inches; the speakers are 20½ x 11⅞ x 10 inches. Price: \$449.95. Dust cover, 45-rpm spindle, and a cassette recorder that fits in a drawer in the base are optional.

Circle 154 on reader service card



● **Allied** is making available a Koss stereo headphone set in kit form. Called the Model KG-802, the headphones have a rated frequency response of 20 to 16,000 Hz using 3½-inch diaphragm drivers. The ear cups are foam-cushioned and mounted on an adjustable headband: each earcup has its own volume

control. The headphones are meant for connection to 4- to 16-ohm outputs and can be plugged into the headphone jack of a stereo amplifier or receiver. They are supplied with an 8-foot cord, standard three-contact phone plug, and solder. Price: \$14.95.

Circle 155 on reader service card

● **Pioneer** has introduced the Model TX-900, a fully transistorized AM/stereo FM tuner with a field-effect-transistor front end and crystal filters and integrated circuits in its i.f. section. The FM sensitivity is 1.7 microvolts (IHF), capture ratio is 1.5 dB, image rejection is 95 dB, and selectivity is 65 dB. Harmonic distortion is 0.3 per cent. Stereo separation is 38 dB. AM sensitivity is rated at 10 microvolts.

The TX-900 has a multiplex noise filter and interstation muting that can be adjusted through a continuously variable control. Both are activated by pushbuttons, with a



third button for AFC. The remaining controls are a three-position mode switch (FM-AUTO, FM-MONO, and AM), power switch, and separate output-level controls for AM and FM. There are also two tuning meters (signal strength and center channel) and a stereo indicator light. Stereo FM switching is automatic. A line-voltage switch on the rear panel permits the tuner to be powered by a wide variety of foreign a.c. voltages. The TX-900 has a brushed chrome panel and end pieces of Brazilian rosewood. Overall dimensions are 16 x 5½ x 14 inches. Price: \$239.95.

Circle 156 on reader service card

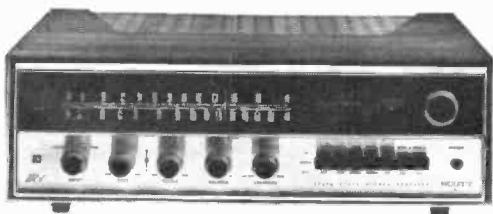
FM STEREO

# PERFECTUNE

...a tiny digital computer that flashes a light when you're tuned right

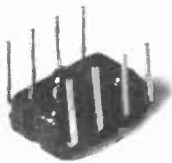
Inside Scott's new 382C AM/FM stereo receiver is a specially-developed digital computer circuit called "Perfectune," that takes the fiddling, guesswork, and wasted time out of tuning . . . gives you perfect sound, instantly, every time.

How does it work? The Perfectune integrated circuit scans the other tuner circuits and decides exactly when you have tuned for both lowest distortion and best reception. It then flicks on the Perfectune light . . .

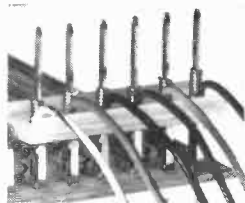


Perfectune gives a far more exact reading than a meter, which may read at its highest point when the signal is masked by interference. The Scott 382C still has a meter . . . but it's a signal strength meter you use only to position your antenna for optimum signal . . . then you let Perfectune take over for perfect sound!

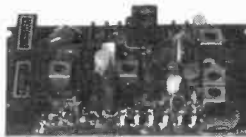
Perfectune is only one of the advanced Scott features that make the 382C your best AM/FM stereo receiver buy. The photos below show some of the other Scott exclusives incorporated in this superb unit.



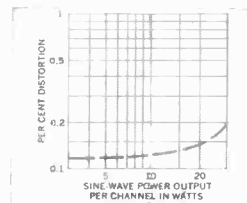
Full complement of 7 Integrated Circuits . . . more than any competitive receiver.



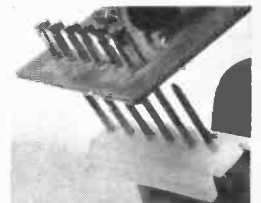
"Wire-Wrap" . . . a permanent connection technique that eliminates solder joints.



New IC multiplex section that gives better stereo performance and reliability.



Full Complementary Output circuitry that gives virtually distortion-free listening at all levels.



Snap-in printed circuit modular construction for reliability and ease of service.

### Specifications:

Power ( $\pm 1$  dB) 110 Watts. IHF power specifications @ 0.8% distortion, both channels driven: Dynamic power @ 4 Ohms, 45 Watts per channel; Continuous power @ 4 Ohms, 33 Watts/channel, @ 8 Ohms 25 Watts/channel. Selectivity, 40 dB; Frequency response,  $\pm 1$  dB, 15-30,000 Hz; IHF power bandwidth, 15-25,000 Hz; Cross modulation rejection, 80 dB; Usable sensitivity, 1.9  $\mu$ V; Stereo separation, 30 dB; Capture ratio, 2.5 dB. Prices and specifications subject to change without notice. Walnut-finish case optional.

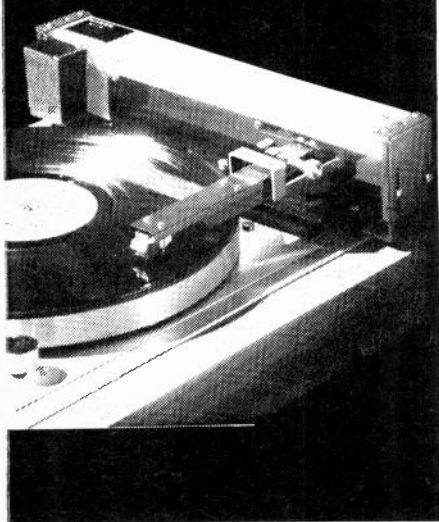
Choose either the 382C AM/FM stereo receiver at \$299.95 or its FM stereo counterpart, the 342C at \$259.95. © 1969, H. H. Scott, Inc.

# SCOTT®

For detailed specifications, write: Dept. 245-11  
H. H. Scott, Inc., 111 Powdermill Road, Maynard, Mass. 01754  
Export: Scott International, Maynard, Mass. 01754

**A Major  
Breakthrough  
In Sound  
Reproduction...**

**THE RABCO  
SL-8**



**ACCLAIMED BY EXPERTS...**

"Without question, the Rabco arm does what it is supposed to do, and does it nicely. ...minimized record and stylus wear, superb reproduction."

Audio Magazine

"Extremely well engineered...unprecedented low tracking force, no skating effects, minimum groove wear, and minimum stylus wear. ...ruggedly constructed: after months of continuous use the SL-8 remains as responsive and foolproof as when first installed."

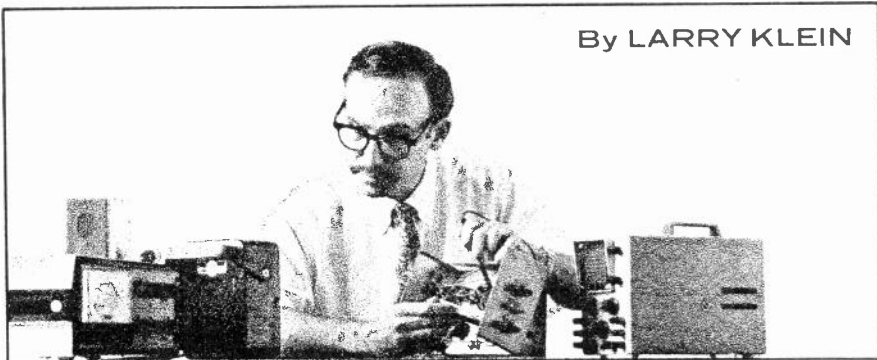
Hi Fidelity Magazine

**THE ONLY STRAIGHT LINE  
SERVO TONE ARM**

**RABCO**

11937 TECH ROAD,  
SILVER SPRING, MARYLAND 20904  
CIRCLE NO. 57 ON READER SERVICE CARD

By LARRY KLEIN



**AUDIO QUESTIONS & ANSWERS**

**Division of Power**

**Q.** I have an 80-watt amplifier, and I would like to connect two speakers to it so that 40 watts will be available for each. One speaker is rated at 4 ohms, and the other is 8 ohms. What would be the correct hookup?

MAXWELL SIGMUND  
Philadelphia, Pa.

**A.** I suspect that you are really not concerned with getting an equal division of power into the speakers, but rather in getting equal volume out of them—which is not necessarily the same thing. For example, let's assume that your 4-ohm speaker is relatively inefficient, and the 8-ohm speaker is relatively efficient. If we connect them both (in parallel, that is) to the 4-ohm tap on the amplifier, there will be an unequal division of current, the 4-ohm speaker having twice the current flow through it and therefore getting double the power of the 8-ohm speaker. Doubling the power into the speaker, however, does not mean doubling the volume out of it. And whether the unequal power division is going to compensate for the probable unequal efficiencies of the speakers is, of course, impossible for me to say.

The best advice I can offer therefore is to try a parallel connection and see if it does the job. Be aware, however, that some transistor amplifiers will react badly to a speaker load that totals less than 4 ohms. Check the instruction sheet for your amplifier if you have any doubts on this point.

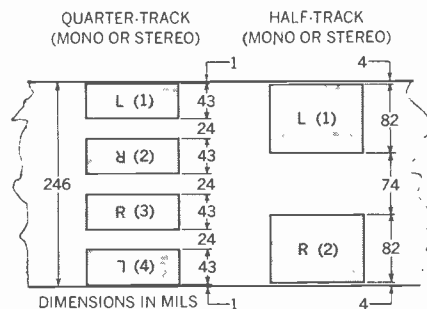
**Four-Track to Two**

**Q.** I recently bought a four-track stereo tape deck and hooked it up to my system. Among the things I recorded (at 3¾ ips with the machine set up for normal stereo recording) were some really old mono jazz discs broadcast on an FM station. I wanted to record them as a gift for a musician friend in the Midwest. After filling two tracks on the tape, I reversed it and recorded on the other two tracks. Now I recently received a letter of thanks, but my friend said that the tape seems to play partially backwards. Can you suggest

what I did wrong in the recording and what, if anything, I can do about rectifying it. I did play the tape before sending it off, and I thought it was okay.

ROBERT MOUN  
Syosset, N.Y.

**A.** A four-track (or quarter-track) stereo tape recorder records in one direction on tracks 1 and 3 and in the other direction on tracks 2 and 4. Tracks 1 and 4 are both at the opposite outer edges of the tape. When your friend played the four-track tape on what, as it seems, was a mono machine, the heads picked up mostly track 1 and part of track 2—which have different material going in opposite directions. When he turned the tape over to play the other side he then picked up track 4



and part of track 3, which again was going in the wrong direction.

In the future, if you wish to exchange tapes with anyone with a half-track mono machine, simply record track 1 only in one direction and track 4 in the other. Make sure to use fresh tape or tape that has been erased with a bulk eraser. Otherwise, any four-track material previously recorded will come through when played on a half-track machine.

Your friend can salvage his tape for two-track play easily enough by asking someone with a four-track stereo machine to erase tracks 2 and 3. This can be done simply by setting up the four-track machine to record only on track 2, turning the record-level controls to zero, and running the tape through at 7½ ips. When the tape has run through, the

(Continued on page 31)

# Pioneer has a magnificent obsession...with quality

Case in point. Pioneer speaker systems. Our engineers combine the latest knowledge of audio state of the art with the highest quality materials and components to produce the ultimate in loudspeaker performance. Pioneer's exhaustive program of quality control is constantly maintained since we produce every single component from cone paper and crossover networks to the latticework grilles on our own production lines. Each step along the way is typical of Pioneer's dedication to quality craftsmanship.

The same follows through in cabinet making. Our skilled designers and handcrafters make the enclosures as acoustically perfect as possible, to match the advanced design

of the speakers. This means hand selecting the finest walnut, seasoning it properly to remove humidity, trimming it precisely by computer control, assembling it under climate controlled conditions and facilities, laminating and molding the latticework grille. The staining process alone requires 10 steps and utilizes an exclusive oil created by Pioneer. Quality comes with painstaking experience. And Pioneer has over 30 years of it. The end result: speaker systems acoustically designed and constructed to provide the pinnacle of sound reproduction and the gracious elegance of contemporary design. That's why they're called the Outperformers.

Hear them today at your Pioneer dealer.



CS-63DX - 4-way 6-Speaker System with 15" woofer 28 $\frac{3}{8}$ " x 1E $\frac{7}{8}$ " x 13 $\frac{1}{2}$ " . \$259.00; CS-99 - 5-way 6-Speaker System with 15" woofer 16" x 25" x 11 $\frac{3}{8}$ " . \$215.00; CS-88 - 3-way 5-Speaker System 24 $\frac{1}{2}$ " x 14 $\frac{3}{4}$ " x 13" . \$175.00; CS-66 - 3-way Bookshelf System 22" x 12 $\frac{3}{4}$ " x 11 $\frac{1}{2}$ " . \$109.00; CS-44 - 2-way Bookshelf System 19" x 11" x 9" . \$67.50.




 **PIONEER**<sup>®</sup>

PIONEER ELECTRONICS U.S.A. CORPORATION, 140 Smith Street, Farmingdale, N. Y. 11735 • (516) 694-7720  
West Coast: 1335 W. 134th St., Gardena, Calif. 90249 (213) 323-2374 and 321-1076. In Canada: S. H. Parker Co., Province of Ontario



CIRCLE NO. 48 ON READER SERVICE CARD

A bottle of Seagram's 7 Crown American Blended Whiskey stands in the center of a wooden table. The bottle is surrounded by several glasses of whiskey on the rocks. In the foreground, a platter holds a large wedge of blue cheese, several round crackers, and a small round appetizer. A knife with a dark handle and three brass rivets lies on the platter. The scene is lit with warm, golden light, creating a cozy and inviting atmosphere.

Seagram Distillers Company,  
New York City, Blended Whiskey.  
86 Proof. 65% Grain Neutral Spirits.

**Better whiskey makes a better party.  
Seagram's 7 Crown, the better party maker.**

reels should be reversed and the tape run through in the other direction with the same channel set to record.

#### Microphone Sensitivity

**Q** I have a good cassette tape recorder, and I would like to replace its microphone with a more sensitive unit, since I would like to pick up sounds from a greater distance. The microphone that comes with the unit produces too much noise for me to do that now. What are your suggestions in this regard?

RONALD BRAUN  
Oakland, Calif.

**A** From the description of your problem, it appears that a "more sensitive" microphone won't help. First of all, let's look at the significance of microphone sensitivity. Simply stated, it means that a given sound pressure at the microphone diaphragm will produce a certain audio-output voltage. A microphone with greater sensitivity will produce a greater output voltage. However, your problem is not that the output voltage for your microphone isn't adequate, but rather that there's too much "noise" mixed in with the desired audio signal. What you refer to as noise is either extraneous sound coming into the microphone along with the desired signal, or more likely background reverberation caused by room reflections. These can be reduced or eliminated by recording in a nonreflective environment, such as a well-padded living room, a sound studio, or outdoors; by getting the microphone as close to the sound source as possible; or by using a highly directional microphone.

#### Taping Improvement

**Q** I would like to know why, when making tape recordings of discs or taping music from my FM tuner, the copies sound better than the record or the original FM program.

CLIFFORD HUSSFY, SR.  
Detroit, Michigan

**A** You don't say how they "sound better," but I strongly suspect that your tapes have a different frequency balance than the original discs or FM programs, and you find the new balance preferable. The recording and/or playback equalization of your recorder may be adding or subtracting several decibels somewhere in the frequency range (probably at the high or low end) which for you improves the sound. I suspect that with a little jiggling of the tone controls on your amplifier you can also make your records and tuner "sound better." Obviously, the tape recording process cannot remove any distortion that may be in your records and FM, so it must be a matter of frequency-response differences.

Kodak

# Meet the sharper shooter.



The easy-to-use KODAK INSTAMATIC 814 Camera lets you shoot sharper, clearer pictures your very first time out. And for two reasons. One, it has the superb new super-sharp 4-element  $f/2.8$  KODAK EKTAR Lens. Two, it does practically everything for you automatically.

Just drop in the film cartridge. Automatically, the "814" adjusts for the speed of the film. Adjusts for the level of the light, too, with its sensitive CdS exposure control... tells you if the batteries are okay... warns you when to use flash. For easy shooting, both film and flashcube advance automatically. And the lens-coupled rangefinder helps you get a sharp

shot every shot.

See this sharper shooter, less than \$145, at your Kodak dealer's. Remember—no experience necessary! Price subject to change without notice.

***Kodak Instamatic® 814 Camera.***

although this can be helpful when one's home is midway between two stations operating at the same frequency (in such a case a good capture ratio—and a good directional antenna—can make the difference between clear reception and a garbled mess), but, more important, to reduce multipath interference.

Very often a signal broadcast from the transmitter reaches the receiving antenna by several different paths. Only one path is direct; the others are reflections from buildings and natural objects. All the reflected paths are longer than the direct path; hence, the signals take a little longer to arrive at the receiver. If the signal reaching the tuner's antenna consists of the same broadcast signal arriving at slightly different times, the audio output from the receiver can be a severely distorted, raspy version of the transmitted program. In the case of stereo, channel separation can be obliterated, in addition to other distortions that might occur.

The most important aid in curing multipath distortion is a good directional antenna. If it is rotated so that the direct signal is the strongest, with the reflected signals

arriving from other directions attenuated by the antenna's directionality, the receiver has a better chance of doing its job. Even if the direct signal is stronger by only 2 dB, a tuner with a capture ratio of 2 dB or better will reject all the others and give good reception.

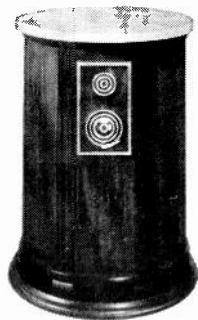
If you are wondering how to tell whether your antenna is aimed correctly, there are several possible techniques. Some tuners have internal or external oscilloscopes or other indicators that clearly show the presence of multipath distortion. Lacking this facility, you can adjust your antenna for the strongest signal reading on the receiver's meter. In most cases, this will be the direct signal. If it is not, and the distortion persists, rotate the antenna for lowest audible distortion.

Multipath distortion is responsible for much of the poor sound that has been variously blamed on program sources, faulty transmitters, and defective receivers. If you have a chronic distortion problem on a number of stations, and are using a reasonably good FM tuner, invest in a good antenna. Indoors, even the hand-rotatable rabbit-ear type may pay off in better sound.

## ≈ EQUIPMENT TEST REPORTS ≈

By Hirsch-Houck Laboratories

### EMPIRE 7000 SPEAKER SYSTEM



● SINCE Empire introduced their first Grenadier speaker system several years ago, the cylindrical enclosure has become identified with their products—and has been widely imitated by others. We have tested and reported on several Empire systems and have found them to be generally pleasing to listen to. Each had its own individual sound characteristics, which might enhance or diminish its appeal for any particular individual. For example, one had a very heavy, almost overpowering bass, while another showed a tendency toward "sizzling" highs.

In their new Model 7000 Grenadier system, Empire has (in our estimation) hit the proper balance between lows and highs. The Empire 7000, like the other Grenadiers, is cylindrical, measuring 19 inches in diameter and 26½ inches high. It is finished in walnut and is available with a walnut top or a handsome and practical marble top.

The Model 7000 has a 12-inch woofer that faces downward and radiates through a slot around the base. The mid-range speaker and tweeter are mounted in a separate structure near the top of the column, and they radiate through acoustic lenses intended to improve their polar dispersion. Under the base of the speaker, where the input terminals are located, is a three-position slide switch for normal, increased, or decreased high-frequency level.

For our frequency-response measurements, we averaged the outputs of eight microphones placed in various locations in the listening room to obtain a single composite frequency-response curve. Tone-burst and low-frequency harmonic distortion measurements were made with a single microphone. The measured overall frequency response of the Empire 7000 was quite uniform from about 50 to 15,000 Hz. Above about 5,000 Hz, with the tweeter control set at "normal," there was a "shelf" in the response that resulted in an average high-frequency output about 5 dB lower than the average level at lower frequencies. The tweeter-level switch in its boost and cut positions produced about a 3-dB increase or a 5- to 7-dB decrease in output (from the "normal" position) above 6,000 Hz. However, the high-frequency response was exceptionally flat and smooth—within  $\pm 1.5$  dB from 5,000 to 15,000 Hz.

Two broad peaks of 5- or 6-dB amplitude were observed at about 75 Hz and 500 Hz. We believe them to be a property of the speaker rather than of the room, since we listened to the speaker in other rooms and noticed effects which seemed to confirm them. Of course, all speakers show some such irregularities in response, and their frequencies and magnitudes have much to do with the differences in sound quality between speakers. The Model 7000 has what Empire terms a "Dynamic Reflex Stop System" that enables the user to adjust the bass response below about 100 Hz. According to Empire, each "stop" or plug removed from the cabinet boosts the bass response 1 dB. The system arrived at our lab with all four stops removed, and that is the way we tested it. It could be that the 75-Hz peak we measured would have been somewhat reduced by the installation of the stops—but in any case it is not a crucial matter.

At 3,500 Hz there was a sharp notch or dip of about 10 dB in the response. This showed up in all our tests, and was undoubtedly due to some crossover-frequency cancella-

(Continued on page 38)



all the quality of  
**SHERWOOD**

# amazing value break- through

Sherwood, who for almost two decades has been known the world over as pioneers and innovators in sound components, now offers you its top-rated receivers at lower-than-ever prices. Every element of construction, precise engineering, and pacesetting design are the same. Quality control is incomparable; nothing is changed but the value.

***Sherwood ingenuity produces  
top industry quality  
at incomparable prices***



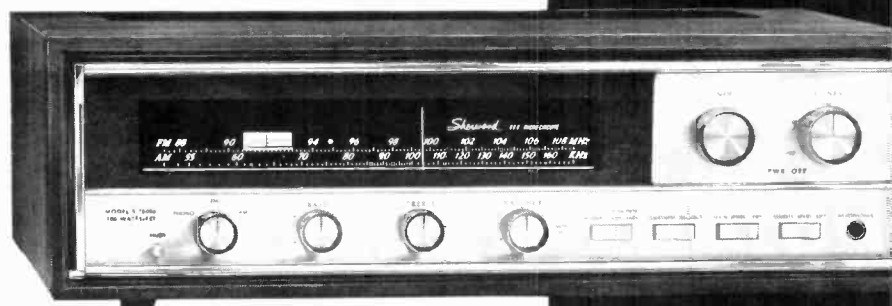
**125-WATT FM  
MODEL 8600a**

**\$249<sup>50</sup>**

1.8  $\mu$ V FM sensitivity • Microcircuit IF and Synchro-phase limiters  
• 2 FET's • Main & remote speaker switches • Mono output • Variable  
FM interchannel hush • FM distortion—one of the industry's lowest.  
(Photos shown are in optional walnut cabinets)

**125-WATT AM-FM  
MODEL 7600a**

**\$299<sup>50</sup>**



**SHERWOOD**  
ELECTRONIC LABORATORIES, INC.

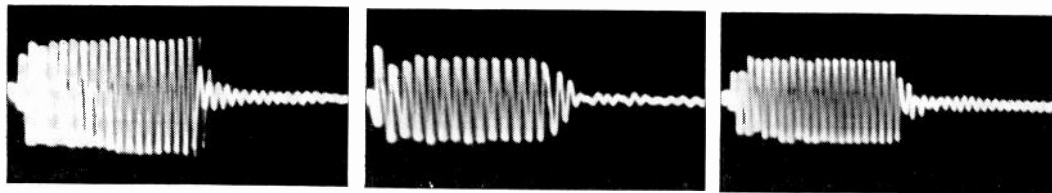


INNOVATORS IN FINEST QUALITY TUNERS / AMPLIFIERS / RECEIVERS / SPEAKERS  
4300 North California Avenue, Chicago, Illinois 60618

CIRCLE NO. 62 ON READER SERVICE CARD



Oscilloscope photos of tone bursts at 1 kHz, 3 kHz, and at 10 kHz illustrate the generally excellent transient response of the system.



tion effects. Because of its narrow bandwidth, it is not likely to be heard in normal listening.

Tone-burst response was generally excellent. Only at 300 Hz and below did it depart significantly from ideal characteristics, and at these frequencies we can no longer separate the characteristics of the room from those of the speaker (listening rooms, too, will "ring" under tone-burst excitation).

Listening tests are, for us, the ultimate verification of a speaker's performance. The highs (as our curves suggested) were delightfully smooth and well dispersed. There was none of the "peaky" or "sizzly" sound that we had noticed in some earlier models. In fact, we would rate the middle- and high-frequency sound and dispersion of the Empire 7000 among the best of the current crop of speakers.

Because of its smooth, peak-free performance in the region between 100 and 200 Hz (where so many speakers

add coloration to men's voices) the bass was completely free of boom, but definitely "all there." The useful output of the Empire 7000 extends down to below 35 Hz, with low distortion. The 500-Hz peak mentioned earlier added a slight trace of boxiness to the sound, which could be detected on white noise and on certain program material, but it never became objectionable. We listened to the Empire 7000, comparing it in A-B fashion with a number of other speaker systems, and we liked what we heard. It had a "live" quality and less coloration than most speakers at or above its price. It is thoroughly listenable. In our reports on the earlier Empire Grenadier models, we expressed somewhat qualified, or guarded, approval. In the case of the Model 7000, there are no qualifications. We like it. The Empire 7000 sells for \$209.95 with either a walnut or a marble top (7000M).

For more information, circle 157 on reader service card

## MC INTOSH MC-3500 POWER AMPLIFIER



● WE try (not always successfully) to avoid superlatives in our equipment reports. They have a way of backfiring—something better is sure to come along sooner or later and make us "eat our words." Today's best may (possibly) be tomorrow's run-of-the-mill. However, when it comes to the McIntosh MC-3500 power amplifier, nothing less than superlatives will do—and it is unlikely to find itself as one-of-a-crowd in the near future. The MC-3500 is a basic mono power amplifier. It is the largest, heaviest, most powerful, and most expensive amplifier sold for home use. Its performance is of such a high caliber that we would have been unable to measure it before we acquired our Radford ultra-low distortion oscillator and distortion analyzer.

The McIntosh MC-3500 is a vacuum-tube amplifier—one of the last of that vanishing breed in the high-fidelity market. Transistors that can deliver 350 watts, while they have been made, are not yet economically practical for home audio equipment. Yes, we said *350 watts*—the nominal and very conservative power rating of this huge amplifier.

The McIntosh MC-3500 weighs 125 pounds and measures 19 inches wide by 10½ inches high by 17 inches deep. Behind its imposing satin-finish panel (which is drilled for rack mounting) is a seven-stage amplifier—push-pull throughout, except for the cathode-follower input

stage—that culminates in eight husky output tubes of a type (6LQ6) normally used for deflection amplifier service in TV receivers. A unity-coupled pentafilar (five-winding) output transformer, exclusive with McIntosh, couples the output tubes to load impedances from 1 to 64 ohms. For the technically minded, the five windings of the output transformer connect to the cathode, plate, grid, and screen circuits of the output tubes, plus a negative-feedback winding supplying 32 dB of overall feedback and an additional 6 dB in two local loops.

A large meter on the front panel serves several functions. In eight of the twelve positions of its selector switch, it reads the cathode current of the output tubes for setting their grid biases. Two positions are for monitoring the output power in decibels, relative to the rated 350-watt output. One of them is 10 dB more sensitive than the other, so that normal power levels down to a fraction of a watt may be read. Another position reads the output voltage—up to 150 volts—for laboratory applications, where the MC-3500 can be used (in conjunction with an oscillator) as an ultra-low-distortion, variable-frequency a.c. generator. There is a gain control on the panel—a necessity, since only 1.1 volts will drive the amplifier to 350 watts! A massive combination switch/circuit breaker turns the amplifier off and on. Parallel inputs with phono and lab-type BNC connectors are provided on both front and rear panels. The binding-post outputs on the front are also duplicated by screw terminals in the rear, where there is also a switch that rolls off the response at 6 dB per octave below 5 Hz.

The specifications of the MC-3500 are impressive. The output is 350 watts from 20 to 20,000 Hz, with less than 0.15 per cent harmonic or IM distortion. Frequency response is within +0, -3 dB from 1 to 70,000 Hz at 1 watt. Hum and noise are 95 dB below 350 watts.

We had to parallel all our oil-cooled load resistors to handle the power of the MC-3500. At rated power and at half power, the distortion was less than 0.08 per cent

(Continued on page 41)



Pair of W80's on B68 Base

## INTRODUCING

a most significant breakthrough  
in home stereo reproduction . . .

## The WHARFEDALE Model W80

# VARIFLEX® Speaker System

This new concept completely eliminates the usual limitations involving speaker placement!

- The VARIFLEX requires no special spacing apart, or from a wall or above a floor.
- It can be used in pairs, anywhere in the room.
- Or, two W80 speakers can be used to form a single 56" console.
- VARIFLEX brings balanced stereo sound to the listener.
- Stereo perception is *preserved*, rather than splattered promiscuously by uncontrolled room acoustics or speaker elements.
- No need to disturb existing high fidelity systems. Does not require electronic equalizer.
- Exclusive sand-filled construction, to eliminate undesirable enclosure resonances and coloration.
- Modest in size (only 17" x 17 1/4" x 29"), the W80 is truly fine furniture, attractively styled to enhance rooms of virtually any decor.

Wharfedale . . . a pioneer in reflected and indirect sound techniques, as evidenced by a number of such speaker designs introduced over the years . . . refrained from introducing the W80 until the VARIFLEX technique could be refined into a carefully executed, easily utilized speaker system that not only would satisfy the acoustic objectives, but would retain the uncompromised *quality* of the reproduced sound. The W80 achieves both objectives successfully.

### What is VARIFLEX?

Ordinary reflective and "omni" speaker systems have one thing in common: Sound dispersal is promiscuous and therefore subject to acoustical phase distortions caused by the shape and furnishings of the room. Splattered sound, whether solely against a wall or through use of a conical reflector in the speaker enclosure, is *uncontrolled* sound. Hence, in the case of some types of systems, "optimum" spacing is recommended from a wall or above the floor. In other instances, sound is projected over a wide area, equally, from both speakers of a stereo pair. But, in this case it should be obvious that the *levels* at which sounds of different frequencies arrive from both channels to a given point in the room are unequal and therefore *unbalanced*. In both instances, room conditions play further havoc because the distribution pattern of sound is fixed and therefore unable to accommodate the multitude of differences which exist between rooms and the general listening areas.

The Wharfedale VARIFLEX employs a *variable* device which bends sound waves in a definite and controllable manner so as to form the particular sound distribution pattern *required* by room conditions and/or the listening and decor needs of the user. It is capable of directing sound waves both in the vertical or horizontal planes, or any combination of these angles.

## VARIFLEX | The Need for Controlled Sound

There are differing schools of thought among acoustics engineers on how live sound reaches the listener in a concert hall. The loudspeaker engineer must also keep in mind the differences in operating conditions of a room in the typical home, as compared with the environment of the concert hall. There are, nonetheless, several significant considerations which must be taken into account, if any design of loudspeaker system may be said to have reproduced the original sound with reasonable fidelity.

Briefly, it must be recognized that the acoustics of a large concert hall, with its great expanse, high ceilings and generally hard surfaces are in sharp contrast to the shape, dimensions and furnishings of a typical room in a home. To emulate in the home the sound propagation characteristics of the concert hall too closely can, in fact, compound those characteristics into a disfiguration of the original sound. The program source, be it a disc, tape or broadcast, has already interpreted the conglomeration of actual sounds and reflections, as seen by the microphones which are the originating pick-up device. Similarly, even in studio recordings, the careful separation and balancing of sounds achieved by the recording director and engineers must remain

unviolated by the playback reproducing system.

Consider, too, that the propagative qualities of different musical instruments are quite dissimilar, so that where an entire orchestra is concerned, the direct vs. indirect distribution of sound is not only a function of the concert hall's acoustics but also, and very prominently, a function of the individual instruments *and* their respective positions on stage. In studio recording, where *close* pick-up techniques and soundproofed rooms are frequently employed, the distribution pattern of the various musical instruments again takes on a tonal quality that can be quite different from that of an open concert hall.

Clearly then, whether the source of the live program is the concert hall stage or the recording studio, the sole purpose of the loudspeaker system is to bring to the listener the sound as *originally experienced*.

Therefore, a speaker system which uses a predetermined ratio of direct to indirect sound distribution, and applies reflected sound that cannot be adjusted, is obviously *adding* an aural effect that is not in the original program . . . and that effect will vary uncontrollably with room acoustics and furnishings. Similarly, a speaker system which attempts to simulate the effect of wide-angle

propagation of sound (usually through use of an inverted reflecting cone or by an array of speakers in a circle or several quadrants of a cabinet) merely creates a splashing or scattering effect that is also fixed, and equally affected by room acoustics. The basic thought that needs to be borne in mind is that the listener to any live performance is almost never *surrounded* by the program source, unless perhaps he is one of the musicians! The totality of the sound comes from a particular direction, and depending upon the nature of the sound (voice vs. small combo vs. full symphony orchestra, etc.) it is either a confined point in space or over a broad dimension. True "stereo", therefore, is the listener's ability to distinguish the direction of the total sound and the individual components of the sound. If this requirement of "stereo" is compromised, then all that really results is a room full of sounds unbalanced and unrelated to the acoustical and musical composition of the original. If one wishes merely for that, it can easily be accomplished using mono programs on speaker systems of the fixed reflector and "omni" inverted cone types. This is, in fact, exactly what was often done in the earlier days before stereo, to enhance the spatial effect of mono programs.

## VARIFLEX | What It Does

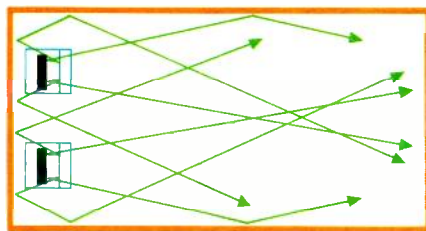
Low frequency sound waves (bass and low mids) spread energy throughout a room with a minimum of attenuation and do not exhibit noticeable restriction of dispersion. It is often stated, therefore, that retention of the stereo characteristics for such frequencies is not really important. It would be better to qualify that viewpoint by saying that the perception of directionality of the bass and low mid frequencies are not "as critical" as for the rest of the spectrum. However, the retention of a sense of direction *does* preserve the fidelity and the "balance" which existed in the original program. Speaker systems which house the bass speaker in a manner which produces a 360° dispersion, for example facing downward to radiate against the floor, appreciably dilute whatever directionality might have been retained. In the model W80 VARIFLEX, the bass speaker faces *upward and into* a mixing chamber . . . a carefully oriented arrangement of complementary mid and treble speakers, to *blend* the sounds of the entire ensemble . . . just as these same sounds blend within the orchestra.

We agree with the usual contention that the normal mid and treble ranges provide the greatest recognition of "stereo" spatial separation. It is, in fact, for this very strong reason that the dispersion characteristics of those frequencies *must* be controlled, rather than left to the mercy of individual room acoustics and other varying operating conditions. (The importance of this was previously explained.) For these reasons, the VARIFLEX incorporates a device which permits the user to literally direct the mid and treble frequencies in *any* direction needed to accommodate room acoustics, furnishings, placement and spacing of the speaker systems. So completely independent of these factors is the VARIFLEX, it makes no difference how far apart the speakers are from each other, or how far away from a wall. If desired, the speakers may even be mounted on the floor and still provide the same degree of performance and operating flexibility.



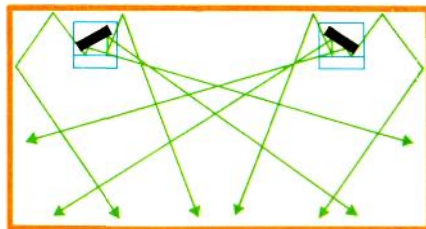
This exceptional versatility is achieved by means of a 10" hard-surfaced disc, with universal mounting, which enables it to be placed in any combination of vertical-to-horizontal angular positions. It is, in effect, a variplanular reflector. The disc is situated with respect to the speakers, so that *both* reflection and deflection can be achieved, sending the sound waves into the room in any desired direction. It is round in shape to prevent unwanted sharp diffractory effects (as would occur from a rectangular device) as well as to provide only the amount of reflection the design intends. With the cabinet placed against a wall, the surface of the wall is, additionally, brought into play for even broader spread of the sound. The dispersion characteristics of the individual mid and treble speakers are carefully tailored to employ only that portion of the variplanular disc required, so that an amount of sound is permitted to "escape" from the "mixing" chamber to complete the sound distribution pattern in directions other than that being directed by the disc.

What, in total occurs, is that sound is projected by the disc into that part of a room where it is needed but would otherwise be lacking in level and/or frequency response, while the remaining normal distribution of sound from the speakers covers the rest of the room.



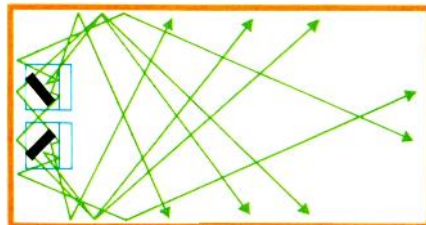
### Speakers Spaced Normally Apart

With two W80 speaker systems spaced 6 to 8 feet apart, the variplanular discs can be set as shown. The disc is tilted back towards the wall, by an amount determined by the distance from the wall that is most convenient to the user. Instructions provided with the system describe how to set the disc. In this application, the exceptionally wide angle dispersion of the system is used in a normal fashion, while at the same time deflecting some of the sound to the wall, for still greater reflection and dramatic "openness" of sound.



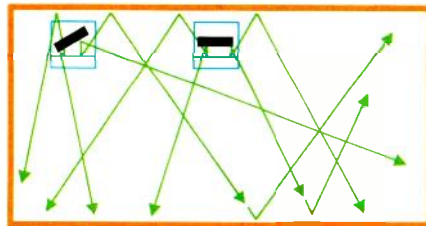
### Speakers Spaced Far Apart

With two W80 speaker systems spaced far apart — even as much as 15 feet or more — the variplanular discs are set as shown. The discs in this case have been tilted back for deflection to the wall, and at an appropriate angle *toward the center* for reflection of the sound to what otherwise would remain a void between the two speakers. This fills the "hole" in the middle and results in a very smooth sound pattern along the entire distance. Heretofore, it has been necessary to introduce a "third channel", with a third speaker located between the usual two, to overcome this problem.



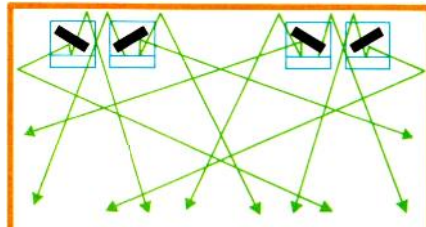
### Speakers Spaced Very Closely

With two W80 speaker systems spaced very closely together — under six feet apart — the variplanular discs are set as shown. In this case, the discs are tilted back for deflection to the wall, and at angles *away from the center* for reflection of sound to areas that otherwise would not be reached by sound in proper balance.



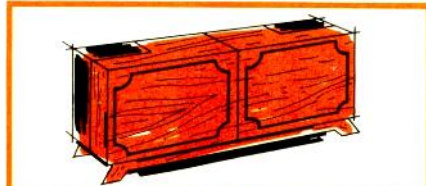
### Listening Areas Off-Center From Speakers

Since sound from a VARIFLEX speaker can be projected in *any* direction, it becomes obvious that a pair of W80 can be set up to cope with a situation where the general listening area is sufficiently off axis from the location of the speakers to cause a serious compromise of the stereo illusion. In such instances, the variplanular discs are set *unequally*, with each W80 being set to cover respective areas as needed.



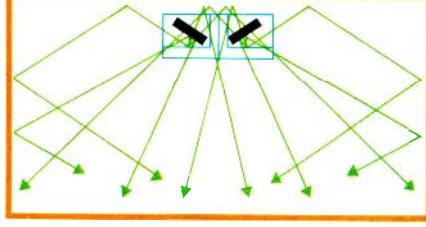
### Expanding the W80

The W80 can be used in multiples, for still greater power handling capacity and superior acoustical coverage of particularly large areas, as in a small auditorium, music appreciation assembly hall, catering establishments, etc. Two W80s are placed side by side, connected to one stereo channel. Another pair is connected to the other stereo channel. The variplanular discs of a *pair* of W80 would be tilted back for wall deflection, and *away from the center* to provide an extremely wide angle of projection, or adjusted for an *unequal* sound pattern, where room conditions dictate the need.



### Single Console Stereo

The *ultimate* in applying Wharfedale's W80 VARIFLEX speakers. Two W80s can be employed as a "single" console to provide uncompromised, perfectly balanced broad angle stereo . . . using only 56" of wall space. The two speakers are placed on their sides on an optional set of legs (model B68), with the "bottoms" of the cabinet facing each other at the center. The resulting paths of sound are outward toward the ends, and over the top and around the underside. The variplanular discs are tilted back for wall deflection, and each disc is also turned at angles *away from the center* to reflect sound out from the ends of the "console" . . . resulting in an acoustic lengthening of the console by several feet! Overall distribution of sound is remarkably smooth, and there is the added advantage of close coupling of the extreme low frequencies, yielding a bass response of exceptional depth and clarity.



### The W80 Components A Four-Way System

Only the finest, professional grade components are used. The woofer is a heavy duty 12½" unit with massive 9½ lbs. magnet assembly. The long-throw cone uses a very low resonance, high compliance rubber suspension for rich, deep bass. The bass chamber incorporates Wharfedale's exclusive sand-filled construction for elimination of cabinet coloration. The mid-range employs a 5" curvilinear cone in a separate chamber acoustically isolated from the

bass housing. Two different treble speakers are utilized, one for the sub-treble range; the other for extreme highs. Both have low mass aluminum voice coils and pressure dome diaphragms. Phase compensating diffusers provide for smoothest, linear response over the entire operating range . . . right out to inaudibility.

All the speakers are arranged in a carefully calculated configuration, to eliminate a common fault with multiple speaker systems: Acoustic division of sound. With the W80 you don't listen to part of a musical instrument but to all of it, and from its intended place in space.

Prices: W80 \$289.95 ea.  
B68 25.75



# Wharfedale

British Industries Co., Westbury, N. Y. 11590. Div. Avnet, Inc.

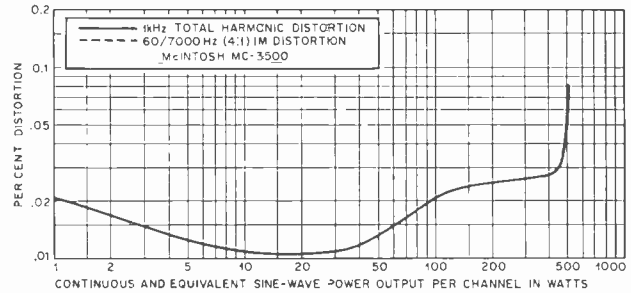
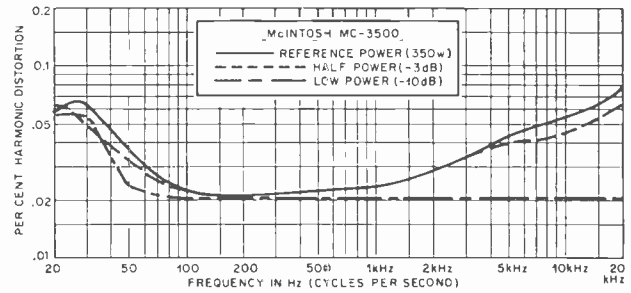
from 20 to 20,000 Hz, and under 0.03 per cent over most of that range. At one-tenth power (a respectable 35 watts) the distortion was under 0.02 per cent from 70 to 20,000 Hz.

When the unit was operated at 1,000 Hz into an 8-ohm load, the harmonic distortion was between 0.01 and 0.02 per cent from 1 to 100 watts, rising to 0.03 per cent at 450 watts and 0.08 per cent at 500 watts. The IM test merely indicated the residual distortion of our test instruments—less than 0.07 per cent from 1 watt to 350 watts. The frequency response was  $\pm 0.1$  dB from 20 to 20,000 Hz at 10 watts, and was down 3 dB at 70,000 Hz. Only 0.16 volt was needed for 10 watts output (our standard reference power level), and hum and noise were 73 dB below 10 watts, which is completely inaudible under almost any conceivable condition.

The amplifier was cool in operation, and quiet, even with its built-in cooling fan. Our loads, however, heated their oil baths to a new high! The MC-3500 clipped cleanly when overdriven, and showed no tendency to blow tubes or fuses.

All of this naturally raises the question of why anyone would want an amplifier capable of delivering 500 watts in his home music system. We are not really sure, but properly fused, very rugged low-efficiency speakers such as the AR-3a and Bose 901 could be used safely—and would perform beautifully—with the MC-3500. To our knowledge it has been used to demonstrate the Bose 901, presumably with the desired effect. But under no circumstances would we advise using this amplifier without a suitably rated fuse to protect the speaker (this precaution is not suggested in the instruction manual, by the way).

The McIntosh MC-3500 is clearly the ultimate in high power and low distortion among amplifiers offered for

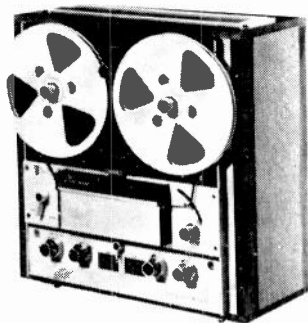


The distortion scales in both graphs start at a lower point than the 2 per cent maximums we normally use. No IM curve is shown because distortion was lower than that of the test instruments.

home use. It sells for \$1,099, which is certainly not inexpensive for a single channel. But if money is no object, it is safe to say that when a pair of MC-3500's are installed, the amplifier can once and for all be eliminated as a potential limiting factor in a home music-reproduction system.

For more information, circle 158 on reader service card

## FERROGRAPH 724 A/P TAPE RECORDER



● We last used a Ferrograph recorder many years ago in pre-stereo times, and we remember it as a very rugged, heavy ("robust" is the adjective used by its British maker) machine that performed excellently. With this in mind, we looked forward to testing the new Ferrograph Series 7 stereo recorder imported by Elpa Marketing.

The Series 7 is available with a variety of head configurations, tape speeds, and installation formats. We tested the model 724 A/P, a three-head, four-track stereo machine with speeds of  $1\frac{7}{8}$ ,  $3\frac{3}{4}$ , and  $7\frac{1}{2}$  ips. The 724 A/P has a pair of 4- by 7-inch monitor speakers and 10-watt amplifiers built into a portable case. It also has many unconventional design features, and a careful study of the comprehensive 75-page hard-cover operating manual is necessary before attempting to use the recorder—or even trying to open it up. Everything is fitted flush, with no

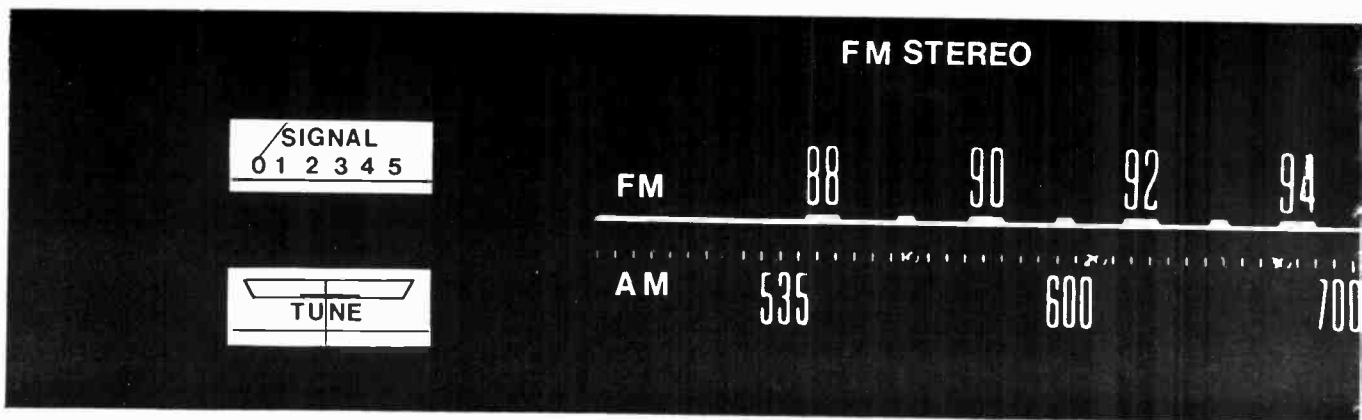
handles, hinges, or obvious levers appearing on the outside of the case. By swinging up a hinged cover on the top of the case (revealing a row of input and output jacks, line connector, and fuses), one can pull up a concealed handle and lift the machine. This task is not to be undertaken lightly, for the Ferrograph weighs 50 pounds. The cover can be freed and withdrawn from the hooks that retain it by pushing on two plastic knobs.

The deck at first glance, seems conventional enough, but much is hidden from view. The take-up reel supplied is clamped firmly in place on the hub by means of a small lever that protrudes from the hub. The lever must also be pushed to release the reel from the hub. For good measure, a pair of screw-on reel locks are supplied. All in all, there seems to be little chance of the reels coming off accidentally. Incidentally, the machine will take  $8\frac{1}{4}$ -inch reels.

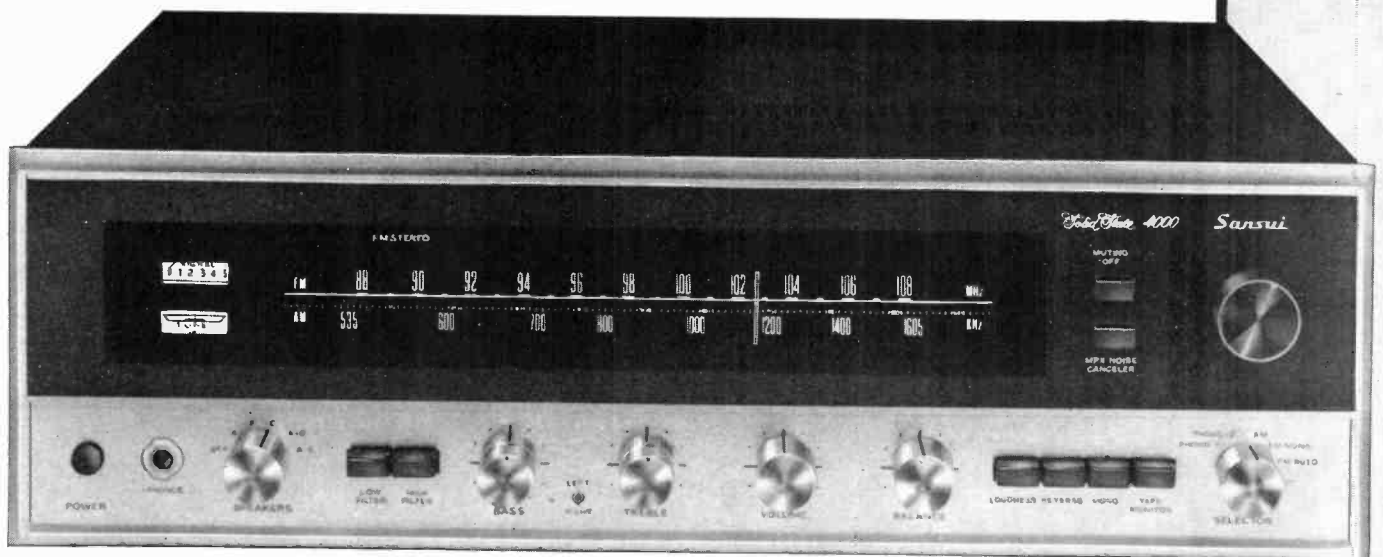
To thread the tape, a hinged head cover is swung aside and a lever is pushed to clear the pressure pads from the heads. The tape path appears to be a straight line, but nevertheless the process of threading takes a bit of fussing. A couple of what appear to be fixed guides on the deck are not identified on the manual, and it is not clear on which side of one of them the tape should go. We tried both sides, with no apparent difference.

Along the bottom of the deck are an equalization switch (HIGH, MEDIUM, LOW), concentric level controls for microphone and line inputs for one channel, two meters, another pair of recording-level controls for the other channel, and concentric playback-level controls for the two channels. Between the meters is a RECORD MODE switch for recording

(Continued on page 11)



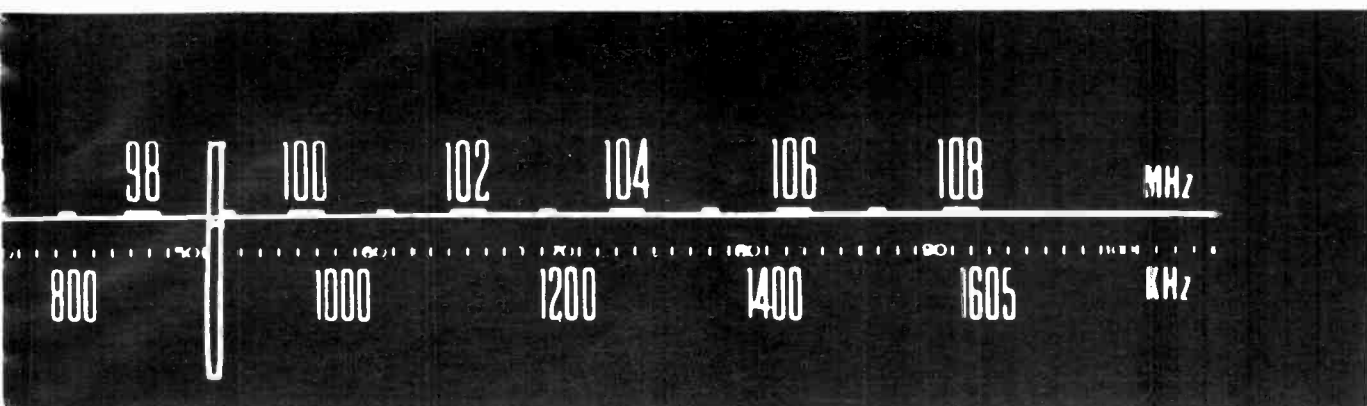
# widedialed wonder ... and linear too



## *the Sansui 4000*

Here is an exciting new AM/FM Stereo Receiver with outstanding specifications and features...160 watts (IHF) of music power... 1.8 $\mu$  V (IHF) FM sensitivity... wide dial linear tuning... two tuning meters... outputs for 3 sets of stereo speaker systems... FET FM front end... integrated circuits... just to name a few.

See it, hear it and you'll know why we say that at \$379.95, the Sansui 4000 is the greatest value in its power and price range.



### ADDITIONAL FEATURES

**All silicon preamplifier** with specially designed silicon transistors for high gain and low noise characteristics.

**Built-in voltage stabilizer** that overcomes fluctuations in power voltage.

**Linear scale FM band** for the most precise FM station selection.

**New FM Stereo noise canceler** that eliminates noise on FM stereo broadcasts without affecting high frequency characteristics.

**Two tuning meters** for almost unbelievable pin-point accuracy.

**Exclusive dial indicator** which is actually an electronic device that illuminates in orange for AM and red for FM.

**Two FM Antenna inputs** (75 and 300 ohms) for home or master antennas.

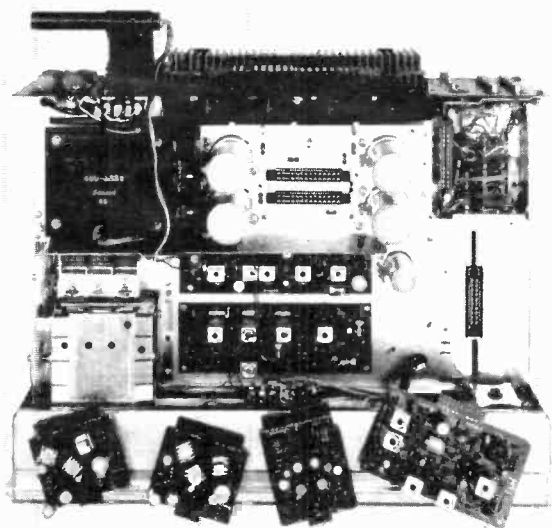
**Two phono inputs** (47K and 100K ohms) which match most cartridges.

**All silicon AM Tuner** for greatly improved AM reception.

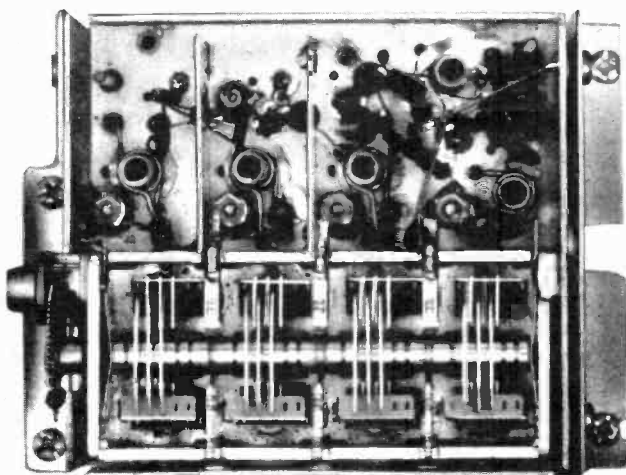
**Distortion-free tone controls** with friction coupled design.

**Black window design** that is as practical as it is attractive.

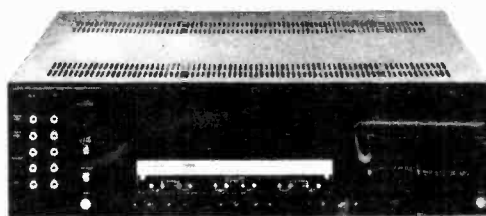
**Plus:** foolproof output terminals, two AC outlets on rear panel, high-and low-cut filters, loudness control, headphone jack, DIN connector, muting switch, stereo reverse and mono-stereo switches, noiseless push button switches, speaker selector indicator, protector indicator, heavy fly-wheel for easy tuning, and much, much more.



Sansui 4000's new printed circuit design features separate P. C. modules with plug-in multi-connectors for FM MPX, preamplifier and driver amplifiers, permitting faster more economical servicing.



**ALL NEW FM PACK** with FET, noiseless silicon transistors in the 2nd RF mixer and oscillator stages for the highest sensitivity and selectivity. Newly designed integrated circuits in the four IF amplifiers give the Sansui 4000 outstanding stability and IF rejection.



REAR VIEW  
SANSUI 4000

# sansui

**SANSUI ELECTRONICS CORP.**

Woodside, New York, 11377 • Los Angeles, California, 90007

SANSUI ELECTRIC CO., LTD., Tokyo, Japan • Frankfurt a. M., West Germany  
Electronic Distributors (Canada), British Columbia

CIRCLE NO. 61 ON READER SERVICE CARD

on either channel alone or both in stereo. The microphone becomes accustomed to going through the reset cycle after

# IT'S ONLY



# \$200.00

excellent. Solid-state i.f. filters are used. With their help alternate channel selectivity reaches a full 70 dB. What's more, they never require realignment.

While we streamlined the 6040, we did provide a number of im-

Sony has placed its name on an under \$200 FM stereo/FM-AM receiver — the Sony STR-6040. We broke the \$200 price barrier without putting the slightest dent in quality. We did it by eliminating the unessentials, designing an amplifier with less than a super power rating and by drawing upon advanced radar and microwave technology in the tuner design.

The amplifier delivers 30 watts RMS continuous power into 8 ohms, both channels operating — more than enough to drive even relatively inefficient "bookshelf"-size speaker systems to room-

filling volume, without distortion.

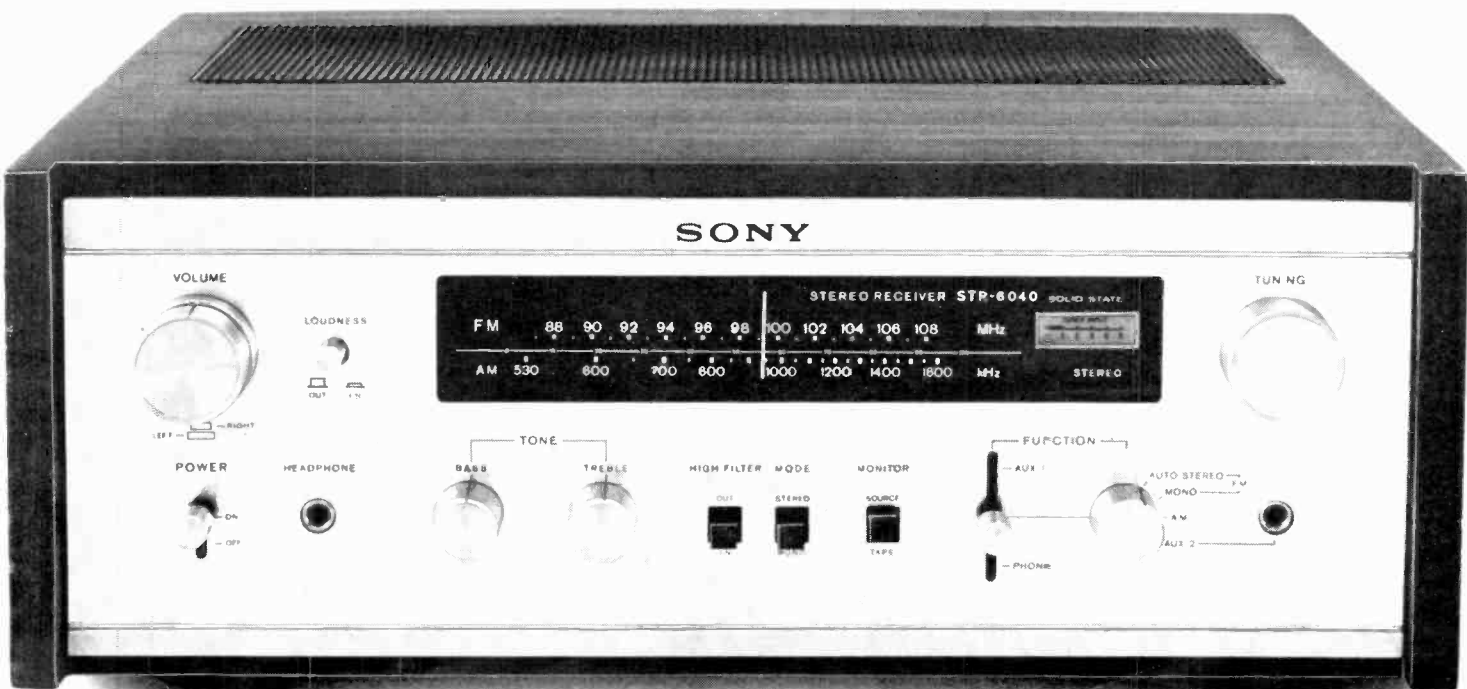
The tuner employs a completely passive front end. There is no amplification of the incoming signal frequency. This eliminates two common problems: internally generated background hiss and overloading of weak stations by strong ones (spurious-response rejection is 100 dB down).

The Sony 6040 comes through with flying colors in all areas essential to superior receiver performance. Sensitivity, stereo separation, capture ratio and noise suppression characteristics are

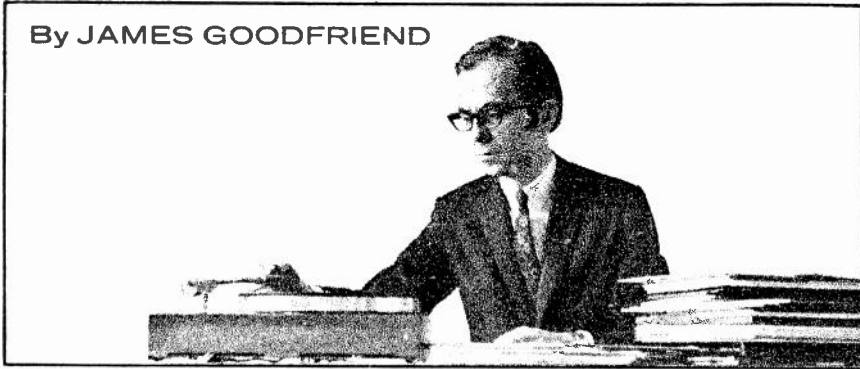
important operating conveniences: switches for easy selection between the most common program sources, radio or records and for instant comparison between original and recorded program material; automatic stereo/mono circuitry; a headphone jack and an auxiliary input on the front panel; and precise tuning meter.

The Sony name, Sony quality and an un-Sony-like under-\$200 price tag. That's the Sony 6040, and that's beautiful music.

Sony Corporation of America, 47-47 Van Dam St., Long Island City, N.Y. 11101. **SONY®**



By JAMES GOODFRIEND



## GOING ON RECORD

### AIR POLLUTION

I WILL be extraordinarily happy when cigarette advertising is permanently banned from radio and television broadcasts. I know I will be particularly overjoyed when I no longer have to hear those commercials spelling out the joys of Winstons—commercials among whose major aims seems to be to get the maximum amount of grammatically distempered English into a supposedly simple declarative sentence. I no longer smoke cigarettes, and when I did, as I remember, Winstons were far from my choice. But it is not because of the tobacco that I will be so happy to see them vanish from the airwaves. It is because of that damnable and ubiquitous tune.

I resent it. I really do. I curse quietly to myself each time I walk down the street, or relax in an arm chair, and that slick, calculated arrangement pops unwanted into my mind. I fume every time someone else unconsciously begins to hum that melody within range of my hearing. I mentally kick a brick every time it gets in the way of a musical theme I'm trying to recall.

Okay, Winstons, you've done it. Through sheer repetition ("saturation" advertising I believe it's called—and rarely has a word been used with such telling accuracy), you've implanted that dumb song in my mind so that you're getting residual exposure in me sixty times a day without even paying royalties. But I want you to know that by doing so you have not created in me a desire to smoke Winstons, nor a desire to resume smoking cigarettes of any sort. What you have done is simply to make me mad.

I hate singing commercials. I admire the professional polish with which they're put together; I may even admire their ingenuity—if they have any—or their humor—if they have any. But what I hate is the saturation. Melodies have a way of sticking in the mind that words—even trickily ungrammatical arrangements of words—do not. And I want to remember the music that I want to remember, not what someone else wants to engrave in my brain for whatever

reason. So far as I'm concerned, this is pollution of *my* natural resources. If any music is going to pop involuntarily into my mind, I want it to be Schubert, not Schlitz commercials.

Such musical pollution has a way of producing strong, unlooked-for reactions. The other day I sat in a delicatessen running down their list of beers in the hope of finding one whose jingle I couldn't remember. The taste no longer meant anything to me; all I wanted was something cold and wet and free of musical associations. I thought of Schlitz ("... one beautiful beer ..."). Rheingold ("... my beer is ... the dry beer ..."). Schaeffer ("... the one beer to have when ..."). Ballantine ("... heyyyyy, get your ..."). even Ballantine ale ("... who is the ale man ..."). Hopeless, all of them. I finally found a brew I couldn't put a tune to. They were out of it. I drank water.

If that example proves anything it proves that one prospective purchaser of a product is reacting in precisely the opposite way he is supposed to react—at least according to what I think advertising is all about. It seems to me that the original purpose of advertising a product was to get people to buy it. One way of accomplishing that end was to prove to people that the product was better than its competition. But if you couldn't do that, you asked them to buy it out of gratitude for the gift of a program you had just given them. The commercial told them to whom to be grateful. And, at the least, you wanted to create a favorable image in the public's eyes, so that if there didn't seem to be any other reason to buy your product, they might buy it because they needed *something* and they liked your company.

But I maintain that musical commercials have had quite the opposite effect—or are having it now in the long run. You follow Mozart with a singing toothpaste commercial and see if you don't get aural dyspepsia. The cheapening of a fine music station (WQXR) by such shenanigans is not likely to increase the

product's appeal to regular listeners of that station. It is much more likely to affect them in the way it affects me. It provokes the violent reaction to go out of my way (something I dislike doing) *not* to buy the product responsible for the outrage. I have nothing against Ultra-Brite toothpaste itself; but I'd brush my teeth with salt and water before I'd buy another tube of it.

This whole musical commercial game is really a lot of phoney baloney. It is a classic case of the means having supplanted the end. Like the art some artists create exclusively for other artists, the music some composers write strictly for other composers, the hip layouts (where you can't read the type) some graphics designers invent to impress other graphics designers, these advertisements are written strictly for the delectation of other advertising writers. I wonder when the sponsors will catch on.

Right now, I'm sure, there is some fat and overpaid producer of commercials, or an account executive, grinning pussycat-like into his beer at his four-hundredth delighted hearing of some musical monstrosity with which he has flooded the airwaves. Right now, I'm sure, there is some (probably equally overpaid) vice-president of a company that makes tires, or tonic, or toothpaste, wearily suffering the interruption of a program he likes by an occasional oratorio about *his* product, and wondering why, if everybody else is supposed to love the commercial, it only annoys and depresses him. Will he ever know that it annoys and depresses the rest of us too?

MUSIC is too powerful a thing to be played with by those who will not understand it. They think of it as a selling tool, but they do not see that music sells, primarily, itself. And if it is to sell something in addition to itself, it can only be something that people already want—like liberty, peace, and love. Because some advertising genius of forty years ago discovered that he could make people confuse his product with something they really wanted ("It isn't hair oil we're selling, Harry, it's popularity"), and he could sell *that* in a song, doesn't mean that it still holds. The repetition kills. And when the repetition is of something already (unwillingly) memorized, it deranges the mind, or makes one want to kick in the screen of the TV set. Or it produces the kind of mental numbness that no longer really hears anything—commercials, screams, prayers, anything.

It's a tough world. For a lot of people it's a really rotten one. And perverting music to sell product isn't helping it one bit. And that is why I will be happy when cigarette advertising is banned from broadcasting. Why don't they put all that money toward cancer research anyway?

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



You're in good company when you're with the Smooth Canadian.

Go to a fine place with fine people, and invariably fine whisky is ordered. Seagram's V.O. is the name. Smoothness and lightness are its calling cards. Join the company. You'll enjoy it.

Seagram's **V.O.** Canadian.  
Known by the company it keeps.



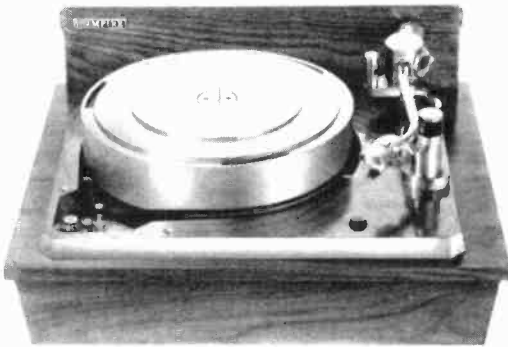
The only record playback system  
engineered for stereo cartridges  
that can track as low as 0.1 gram.



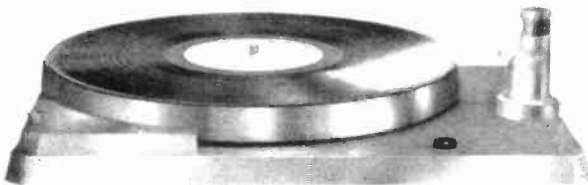
# NEW TROUBADOR MODEL 598

A turntable system designed exclusively for the new low-tracking-force cartridges that won't wear out your records, this unbelievable record playback device exceeds every National Association of Broadcasters specification for professional playback equipment.

1. This extraordinary Troubador system features the *Empire 990*—world's most perfect playback arm. Built to last with rugged precision foolproof adjustments. Arm friction measures a minute 1 milligram. A tone arm that applies no more drag than a feather held lightly against a record groove.
2. Arm fully stereo balanced—front as well as rear of pivots
3. Sealed instrument ball-bearing races for horizontal as well as vertical motion.
4. Stylus force dialed with calibrated clock mainspring—more accurate than any commercially available pressure gauge
5. Lowest fundamental resonance of any arm, an inaudible 6 Hz, makes it impossible to induce acoustic feedback in the system even when you turn up the gain and bass.



11. World's finest turntable motor, hysteresis synchronous type, self cooling, high torque with inside-out rotor; reaches full speed in less than 1/3 of a revolution and locks in on AC line frequency; maintains speed accuracy with zero error. Built-in strobe disc and pitch control.
12. Flexible belt drive precision ground to  $\pm .0001$  in. tolerance.
13. 12-inch turntable platter and 4-inch-thick balanced drive flywheel—most massive ever used in a home system.
14. Microhoned oilite bearings and lapped chrome steel shafts machined as individually matched pairs—no production-line tolerances.



## TECHNICAL SPECIFICATIONS

### Empire 598 turntable

3 Speeds—33 $\frac{1}{3}$ , 45, 78 rpm

Push-button power control

Built-in 45 rpm spindle

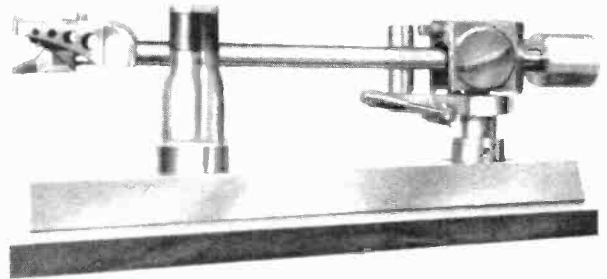
Overall dimensions (with base and dust cover): 17 $\frac{1}{2}$ " W x 15 $\frac{1}{8}$ " D x 8" H

Dimensions (without base and dust cover): Width 16", Depth 13 $\frac{1}{2}$ "

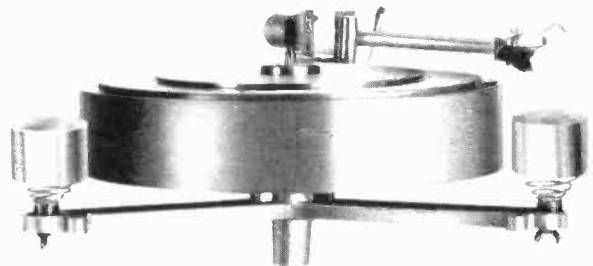
Height above mounting surface: 3 $\frac{1}{4}$ "

Depth required below base plate 3 $\frac{1}{2}$ "

Swiss ground gold finish



6. Empire's exclusive Dyna Lift automatically lifts the arm off the record at the end of the music.
7. Micrometer calibrated anti-skating adjustment can be set exactly to match any operating force for conical or elliptical styli. Eliminates uneven record or stylus wear.
8. Instant cartridge demount and interchange.
9. In-line stylus-to-pivot axis. No warp, wow or cosine-error distortion.
10. 5-wire circuit eliminates ground loops.



15. Lowest rumble of any turntable tested—90 DB (RLL). Wow and flutter an almost unmeasurable .01%.
16. Customized record mat holds records by outer rim. The playing grooves never touch the mat on any size record.
17. Empire's exclusive pneumatic suspension combines pistons and stretched springs. You can dance, jump or rock without bouncing the stylus off the record. Tracks the world's finest cartridges as low as .1 gram.
18. Dead center cueing control—tone arm floats down or lifts up from a record surface bathed in light. Pick out the exact selection you want—even in a darkened room.



Troubador 598 playback system • \$199.95  
less base and cover.  
Satin walnut base and plexiglass cover combination, \$34.95  
990 playback arm also available separately, \$74.95

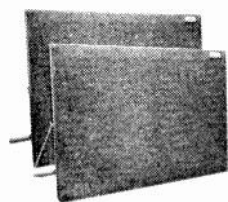
**EMPIRE**

FOR A FREE FULL-COLOR CATALOG, WRITE: EMPIRE SCIENTIFIC CORP., 1055 ST. WART AVE., GARDEN CITY, NEW YORK 11530.

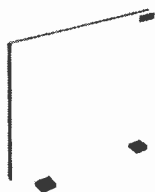
CIRCLE NO. 21 ON READER SERVICE CARD

# FAT speakers are out...

Only MAGITRAN's POLY-PLANAR super-thin Hi-Fi speakers fit in where no others can. Hang mount, or stand . . . indoors or out. Install in walls, ceilings, doors, furniture . . . anywhere you want to put them. MAGITRAN's idea is to put the great sound where you want it to be—your home, your car, your factory, your office, your boat . . . your choice! There is a MAGITRAN POLY-PLANAR, space-saving super-thin Hi-Fi speaker system for any thin place (2" or less)—indoors or out!



**TWIN XX TWENTY**  
Decorator's Delight  
1 3/4" thin  
40 watts  
40Hz to 20kHz  
\$99.95 a stereo pair



**The ALL WEATHER  
POLY-SONIC**  
"Anywhere Sound System"  
Model E21 20 watts  
50Hz to 20kHz  
\$19.95 ea. 2" thin  
Model E51 5 watts  
70Hz to 20kHz  
\$14.95 ea. 1 3/8" thin



**The POLY-PLANAR**  
Quick Mount Speaker/Grille  
G201P 20 watts 40Hz to 20kHz  
\$15.95 ea. 1 3/16" thin  
G51P 5 watts 60Hz to 20kHz  
\$10.50 ea. 7/8" thin  
A500 5 watts 60Hz to 20kHz  
\$11.95 ea. 7/8" thin



**POLY-PLANAR SPEAKER**  
P20 20 watts 40Hz-20kHz  
\$11.95 ea. 1 3/16" thin  
P5 5 watts 60Hz-20kHz  
\$7.95 ea. 1 3/16" thin

- High performance
- Low Distortion
- Weatherproof
- Bi-Directional
- Rugged

See your local dealer. Write today for our FREE booklet showing you where and how to install MAGITRAN Hi-Fi super-thin speakers. See how you can turn on a tree, a door or a wall!

## Poly-Planar Speakers by Magitran

THE MAGITRAN COMPANY ■ DIVISION OF  
ERA ACOUSTICS CORP. ■ 311 E. PARK ST.  
■ DEPT. 201 ■ MOONACHIE, N.J. 07074  
CIRCLE NO. 43 ON READER SERVICE CARD



One of music's traditional founders: Apollo on Parnassus

BOOK REVIEW

## "THE CONTINUITY OF MUSIC"

Reviewed by William Kimmel



MANY are concerned and much has been written about the dilemma of contemporary music, about the gap that exists between the contemporary composer and his public. Quantities of music by brilliantly endowed composers are being ignored by all but the rather exclusive society of the composers themselves, while the vast majority of the music-loving world is finding its satisfaction in the great repertoire of music from the past so readily available on disc. The largest listening audience in the history of music, in search of that special kind of nourishment that music has always provided, finds itself either abandoned by those whose traditional function has been to fill the granaries, or unable to find intellectual or emotional satisfaction in what they produce.

It was from reflections such as these that Irving Kolodin, veteran music critic of the New York *Sun* and *Saturday Review*, was prompted to undertake his recent study, *The Continuity of Music: a History of Influence*. Perhaps, Mr. Kolodin reflects, a new look at the development of music during the past two hundred years will clarify, if not solve, the dilemma. "Is there some intrinsic, definable respect in which the music generally called 'contemporary' differs from that which makes up the broad repertoire of Western concert music and opera? Would the isolation of it explain if not resolve the disaffection, among many who consider themselves possessed of an open ear as well as an open mind, toward music that gratifies

neither the ear nor the mind?" His answer is anticipated in the title of the book: continuity. A steady decline and sometimes total absence in contemporary music of the *enduring continuity* that pervaded the whole time before is perhaps a clue to the lack of appeal of the new music.

By "continuity" Mr. Kolodin means that infinitely subtle and complex network of influences by composer on composer which has generated an increasingly rich and viable musical language whose accents we recognize and understand and whose "meanings," however original, new, or strange, we yet can grasp and respond to. It is a process whereby the atypical procedure or gesture of one composer becomes the point of departure for new developments and explorations by another. In Mr. Kolodin's words:

I am not referring to the facile, superficial resemblances that might be described as model and imitation, or even to those specific instances in which a later composer has openly confessed admiration for the works of a predecessor. . . .

I refer to something deeper, more fundamental: the ways in which turns of thought or flashes of ideas thrown out by one composer of eminence (Gluck, Mozart, Haydn, Beethoven, Weber, Schubert, Chopin, Liszt, Mussorgsky, Debussy) became the impulse from which, in large measure, the style of another (Berlioz, Schumann, Brahms, Bruckner, Mahler, Strauss, or Schoenberg) evolved. A mating of two sources seemingly remote from each other may grow the flower and bear the fruit in which the seed of a wholly new strain is contained: a blend of Schubert and Liszt becoming Scriabine, or Mussorgsky-Tchaikovsky-Debussy emerging as Stravinsky.

(Continued on page 56)

*The Continuity of Music; a History of Influence*, by Irving Kolodin, Alfred A. Knopf, New York, 1969, \$10.

# Benjamin proudly announces the world's second best automatic turntable.



Small wonder that the Miracord 50H is the world's most coveted automatic turntable. The top, top authorities have awarded it top rating. And who doesn't want the very best?

The Miracord 750 is virtually identical to the 50H except that it employs a dynamically-balanced, 4-pole induction motor instead of a Papst hysteresis synchronous motor. It also costs \$20 less — \$139.50.

*The new 750 still offers all of these wonderful Miracord features: the exclusive Miracord push-buttons; the slotted lead screw for precise stylus overhang adjustment; piston-damped cueing; ef-*

*fective anti-skate; the 6 pound cast aluminum turntable; and a dynamically-balanced arm that tracks to 1/2 gram.*

*Enjoy the world's second best automatic turntable and save \$20 over the cost of the world's best. The Miracord 750 is only \$139.50 at your high-fidelity dealer.*

Benjamin Electronic Sound Corp., Farmingdale, N.Y. 11735. A division of Instrument Systems Corp. Available in Canada.

## **ELAC/MIRACORD 750**

another quality product from BENJAMIN.

CIRCLE NO. 8 ON READER SERVICE CARD

**A** MODEL 155—Great to use for tape copying or just playback. \$99.50.

**C** MODEL TC-8—Lets you make your own 8-track stereo cartridges for car or home use. \$129.50.

**E** MODEL 355—Provides professional three-head design at a low price. Under \$229.50.

**G** MODEL 255—A deluxe model with quality features at a popular price. Under \$179.50.

**B** Model 560-D—A complete array of automatic features including automatic reverse. Under \$349.50.

**D** MODEL 770—A portable stereo deck recorder with better than studio specs. \$750.00.

**F** MODEL 780—The most sophisticated and computerized automatic stereo tape deck you can buy. \$695.00.

**H** MODEL 650—A superior-quality, three-head, three-motor stereo deck offering many unique innovations. \$399.50.





MODEL 252-D—A four-track model that's easy on your budget. \$119.50.

MODEL 666-D—Automatic reverse plus the ultimate in quality and performance. Under \$575.00.

MODEL 630-D—Three heads and all the switches, dials, and controls you'll ever need. Under \$299.50.

No matter how elaborate your home stereo sound system is, it's incomplete without a tape deck. And Sony brings you the most complete line of stereo tape decks in the world. Decks that fit all pocketbooks, that suit particular systems, that meet specific needs. And every Sony deck—regardless of price—is the finest money can buy.

Each instrument is flawlessly crafted, with rigorous testing at every step of construction.

Then each instrument undergoes several complete series of quality-control tests—performed by skilled technicians at one of the most modern and sophisticated tape-recorder test facilities in the world. So you may be sure that the Sony / Superscope product you purchase will give you years of trouble-free service.

The Sony / Superscope deck that's exactly right for you is at your dealer's now.

**SONY** SUPERSCOPE

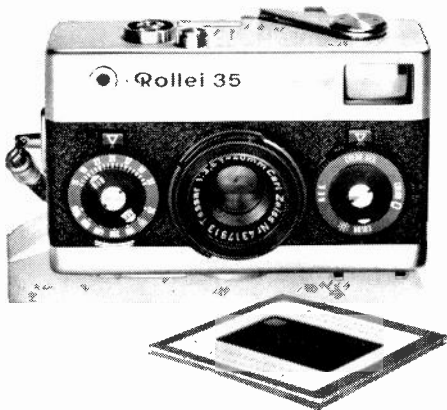
You never heard it so good.



# How to recognize a stacked deck.

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 \$200, 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 508  
P.O. Box 22083 Denver, Colorado 80222

Please send Rollei 35 literature to:

Name \_\_\_\_\_

Address \_\_\_\_\_

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

## Honeywell

CIRCLE NO. 32 ON READER SERVICE CARD  
56

Mr. Kolodin traces in detail the working out of this process along two major diverging lines of influence—that from Beethoven's preoccupation with key, theme, and motive and their development into dynamically potent architectural forms, and that from Chopin's devotion to the elaboration and coloration of melody through the subtle play of chromatic harmony and sonority. A third line of influence sprang from certain procedures of Berlioz—orchestration, dramatic recall and theme transformation. Intricate patterns of attraction and repulsion, selection and rejection, amalgamation and transmutation emerge as the author, through copious musical examples, pursues melodic, harmonic, rhythmic, or textural ideas from their first appearance to their subsequent fulfillment.

A SERIES of axioms serves to govern Mr. Kolodin's conception of progressive continuity. For example, according to Axiom II, the "propagation of the atypical is an act of continuity, advancing a dormant tendency toward latent fulfillment," while Axiom III defines the duplication of typical traits as a mere act of imitation, "adding nothing to a mode of expression fully realized by a predecessor." So, for example, the atypical restatement of the principal theme with the solo piano after the cadenza in Mozart's Piano Concerto No. 24, K. 491 (a performance of which in 1799 evoked an enthusiastic response from Beethoven) was immediately taken over by the latter in his own third piano concerto in 1800 and then developed into an essential dramatic feature of the form in all of his subsequent solo concertos. By the time of the generation of Brahms, the final soaring, ecstatic solo affirmation of the principal theme (the D major Violin Concerto) had become an expected and awaited, almost indispensable, feature of the solo concerto's first movement.

Another axiom, "The obvious source is not always the true source," and its counterpart, "Two well known manifestations of a similar impulse may be related not to each other but to a common source," are invoked in conjunction with Schubertian elements in Chopin's style. Mr. Kolodin demonstrates that these elements were probably not the result of Chopin's knowledge of Schubert's music, for which there is no certain evidence, but of the known acquaintance of both composers with the music of Hummel. Some lines of influence are immediate and direct, such as the mutual impact of Liszt and Wagner upon each other, while others are remote or devious, such as the roundabout influence of Berlioz on Debussy via the Russians.

The story becomes progressively more dramatic as Mr. Kolodin unfolds the

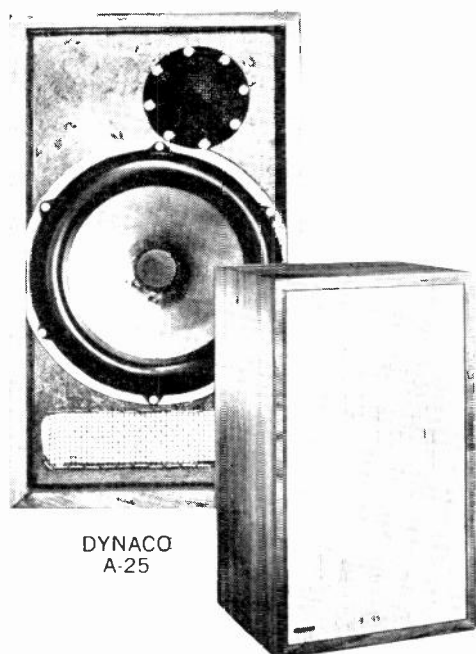
problems facing the generation of Mahler, Strauss, and Schoenberg, whose task was to bore through the mountain of Wagnerism and proceed beyond it on new avenues of development which should be at the same time continuations of the common and recognizable musical language of the past. While Strauss failed to achieve a breakthrough, Mahler, Debussy, and Stravinsky succeeded, each in a different manner. Schoenberg, however, in an "evasion of responsibility" (and this is Mr. Kolodin's unqualified conviction), led music down a dead-end road into its present cul-de-sac. Abandoning the initial guidance of his creative musical intuition and yielding to the compulsion of a purely intellectual bent toward schematization and systematization, he conceived and developed his method—that of composing with twelve tones which are related only to each other. While this has provided a new procedural technique and logic of the relations of one tone to another, it has at the same time canceled out and eliminated from the musical fabric those very tonal values which make possible our musical experience—that is, aural recognition, mental recollection, and emotional response. Although the result may make (logical) sense, Mr. Kolodin insists that it does not make music, and he has assembled a large body of evidence to support his contention that the emancipation of dissonance, the abolition of a tonal framework, and the neutralization of intervallic qualities absolutely preclude the possibility of creating an aural "musical" experience.

THOUGH the tone of the book is obviously polemical, its substance is essentially historical and descriptive, and its value as an illuminating study of a segment of musical history does not depend upon its conclusions. Mr. Kolodin has given us a highly readable, provocative, and undoubtedly controversial book. Addressed to "the average well-versed music lover," it will certainly also be read with interest by the professional music historian and critic. One may take issue with his central thesis or with his conclusions, and one may occasionally suspect that he is involved simply in a highly sophisticated game of tune detecting. Nevertheless, the clear lines of influence and development that emerge, the excellent profiles of the individual composers' styles together with a definition of centers of gravity in their development, and, not least of all, the systematic examination and demonstration of the nature of continuity itself, are important contributions to an understanding of what we hear in the music of the nineteenth century.

*Prof. William Kimmel teaches the history of music at Hunter College, New York City.*

STEREO REVIEW

## WHAT MAKES A GOOD SPEAKER?



DYNACO  
A-25

- 1** Smooth, wide frequency response.
- 2** Precise transient response.
- 3** Uncolored, neutral sound.
- 4** Wide high-frequency dispersion.
- 5** Value.

We designed the A-25 loudspeaker with these attributes in mind. How well did we succeed?

## HERE'S WHAT THE EXPERTS SAY:

**1** "... the overall response curve (of the Dynaco A-25) was as flat and smooth as can be when measured in a 'live' environment."

Julian Hirsch in *Stereo Review*, June, 1969.

**2** "... nothing we have tested had a better overall transient response."

*Stereo Review*, June, 1969.

**3** "... we were impressed with the new speakers' honest, uncolored sound."

*High Fidelity*, July, 1969.

"In our listening tests, the Dynaco (A-25) had a remarkably neutral quality."

*Stereo Review*, June, 1969.

**4** "The highs were crisp, extended, and well dispersed."

*Stereo Review*, June, 1969.

"An 11 kHz tone could be heard clearly at least 90 degrees off axis . . ."

*High Fidelity*, July, 1969.

**5** "Not the least of the A-25's attractions is its low price of \$79.95. We have compared the A-25 with a number of speaker systems costing two and three times as much, and we must say it stands up exceptionally well in the comparisons."

*Stereo Review*, June, 1969.

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

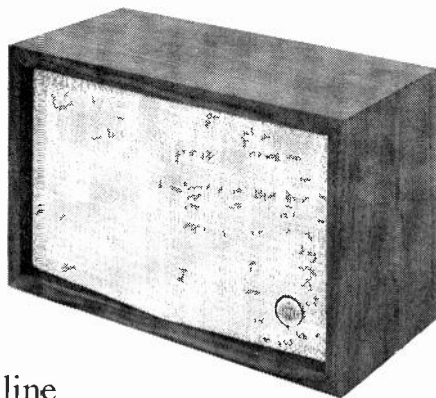
**dynaco inc.**

3060 JEFFERSON ST., PHILA., PA. 19121

IN EUROPE WRITE: DYNACO A/S, HUMLUM, STRUER, DENMARK

## our time has come

We're aztec — with a 'z.' Similar in name, perhaps, but quite unlike any other high fidelity manufacturer. For the past five years, we've been building good speaker systems. But you've probably never heard of us because we have not advertised much. Instead, we've put our profits back into design and research, working very hard to cross the line that separates good speaker systems from great speaker systems. □ We've crossed that



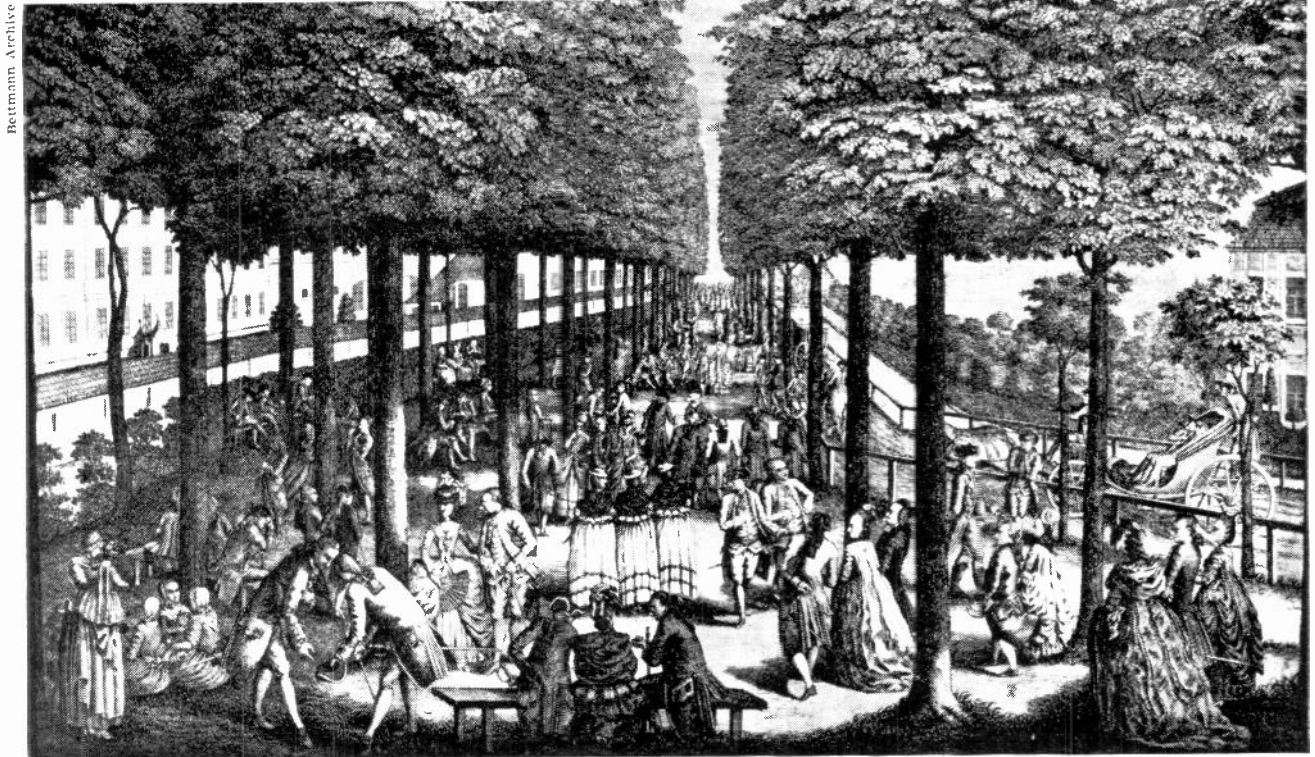
line, and you'll hear much more about aztec in the months ahead. If you're planning your sound system now, please send for our

new 16-page catalog and the name of your nearest aztec dealer. □ When you visit that dealer and hear an A-B comparison between aztec and some of the most respected names in the industry, a lot of what you've read and heard about speakers is going to seem a little funny to you. And that's no joke.

# aztec

 aztec sound corporation / 2140 South Lipan Street / Denver, Colorado 80223 / (303) 936-7458

CIRCLE NO. 6 ON READER SERVICE CARD



*Leipzig, whose famous Promenade is shown above, was probably the scene of the first performance of several of Bach's Suites.*

## J. S. Bach's SUITES FOR ORCHESTRA



**N**EXT TO the Brandenburg Concertos, the four Suites for Orchestra (or "Ouvertures," as the composer called them) are probably J. S. Bach's most important purely orchestral music. But, unlike the Brandenburgs, whose history is fairly well established, the origin of the Suites remains a subject for speculation. Long thought to have been written for Prince Leopold of Anhalt-Cöthen, at whose court Bach led an orchestra of eighteen skilled musicians, the Suites, according to the most recent research, are now believed to have been written at different times. Though the possibility that the First was composed for Prince Leopold has not been entirely dismissed, it seems more likely now that it, together with the Third and Fourth Suites, was written for the Collegium Musicum in Leipzig, an organization of amateurs and professionals which Bach directed from 1729 on. The Second Suite, which may be the last in order of composition, is distinguished by its virtuosic flute solo, and Professor Martin Bernstein of New York University has advanced the most plausible theory about its composition—that Bach wrote it for the resident flutist of the Court of Dresden, Pierre Gabriel Buffardin, in the hope of calling the Elector's attention to himself and gaining better employment there.

Like the Brandenburg Concertos, each of the four Suites is scored for a different instrumental combination. The First, in C Major, employs strings, two oboes, and

bassoon; the Second, in B Minor, is for solo flute and strings. The Third and Fourth, both in D Major, are for larger forces: to the basic complement of strings and timpani in the Third are added two oboes and three trumpets, and the Fourth is scored for strings and timpani with three oboes, three trumpets, and bassoon. In all of them, of course, the instrumental textures are built upon a solid continuo or figured-bass foundation.

In calling the works "Ouvertures," Bach drew attention to the importance of the opening movements and to their French character. Albert Schweitzer wrote of them,

The introductions are monumental movements, all constructed on the plan of the French overture. They begin with a stately section; to this succeeds a long and brilliant allegro; at the end the slow section returns. When Mendelssohn, in 1830, played to the old Goethe, on the piano, the overture of the first of the two suites in D Major, the poet thought he saw a number of well-dressed people walking in stately fashion down a great staircase. In 1838 Mendelssohn succeeded in getting the 'Ouvertures' performed by the orchestra at the Gewandhaus, Leipzig. It was the first performance of any of these splendid works since Bach's death.

In turning, after each of the opening movements, to a series of dance sections, Bach was following the path that had first been trodden in Germany by his older contemporaries Georg Muffat and J.K.F. Fischer. Again, to quote



The stylish and imaginative performances of the Bach Suites under the baton of Nikolaus Harnoncourt (Telefunken) lead the field of available recordings by a wide margin. Also on a high level of accomplishment is Yehudi Menuhin's set (Capitol), recently deleted but likely still to be found in some record shops.

Schweitzer: "In the dance melodies of these suites, a fragment of a vanished world of grace and eloquence has been preserved for us. They are the ideal musical picture of the rococo period. . . ."

The French *Ouvertures* of Lully, on which Bach modeled the structure of his *Ouvertures*, were divided into three sections—slow, fast, slow. The opening section of the First Suite's *Ouverture* is a Grave, in 4/4 time. It leads immediately into the fugal Vivace, whose vigorous principal theme is stated by the oboes and first violins; this in turn leads back to the opening Grave. Then follow the several dance movements: a brisk *Courante* (3/2); two *Gavottes* (2/2), the second of which is scored for oboes over a simple string accompaniment that hints at a fanfare; a *Forlane*, an old Venetian dance (6/4), with oboes and first violins in unison over a running figure in the low strings; two *Mennetts* (3/4), the first for the full instrumental forces, the second for strings alone; two *Bourrées* (2/2), the first for full orchestra, the second for woodwinds only; and, finally, two concluding *Passepieds* (3/4), variants on an old sixteenth-century dance of Britany fishermen.

The *Ouverture* in the Second Suite follows the traditional slow, fast, slow French pattern. As expected, there are several beguiling episodes for the solo flute. The second movement is one of Bach's rare uses of the *Rondeau* format, the opening material returning after each new episode. It is followed by a *Sarabande*, with the solo flute and cellos imitating each other. Then come two *Bourrées*, with a prominent flute solo in the second. A *Polonaise* and variation, or *Double*, follow; in the *Double*, the principal theme of the original *Polonaise* (assigned there to the flute and violins) is given, two octaves lower, to the cellos, while the flute plays fancy runs and trills above it. The next movement is a graceful *Mennett*, and the Suite comes to an end with a brief but playful *Badinerie*, in 2/4 time, with the solo flutist called upon to deliver virtuoso breath control and fleet articulation.

The opening section of the Third Suite's *Ouverture* is again slow, in 4/4 time, with an ensuing fugal *Vite* in 4/4 made up of several episodes; this leads, in turn, back to the slow material of the opening section. The next movement is Bach's celebrated "Air," in 4/4 time. It is scored for strings only, and until the revival of Baroque

scholarship and interest during the last two decades, was known primarily through August Wilhelm's transcription for solo violin into the key of C Major, with the music played entirely on the G string. The *Air* is followed by two *Gavottes* for the full orchestra: the timpani does not play in the second, and the first *Gavotte* is repeated after the second one. The two concluding movements are a ceremonial *Bourrée* (2/2) and a *Gigue* (6/8) full of pomp and splendor.

Again, the first section of the *Ouverture* in the Fourth Suite is slow, in 4/4 time, and leads to a fugal *Allegro*, 9/8, with two episodes—one for woodwinds, the other for strings. There is the usual return to the slow opening. There follow two *Bourrées*, in the second of which the oboes and bassoon are to the fore, with an accompaniment in the unison strings. Next is a *Gavotte* for the full orchestra, a vigorous movement to which the succeeding *Mennett* offers a sharp contrast; the Trio of the *Mennett* is for strings only. The concluding movement is a sprightly *Réjouissance*, a quick movement in 4/4.

THERE are nearly a dozen complete recorded performances of the four Bach Suites listed in the current Schwann catalog, but rarely in the more than ten years I have been doing this Basic Repertoire series have I felt that one performance so outstripped all its competition. Quite simply, the Telefunken recording (S 9509/10) of the four Bach Suites by the Vienna Concentus Musicus conducted by Nikolaus Harnoncourt is a model of imaginative and stylistic rightness. And in this case, enlightened musicology, including the use of authentic instruments of Bach's period, is not an end in itself but contributes mightily to the musical and emotive success of the set. The Menuhin-Bath Festival Orchestra performances (Capitol SGBR/GBR 7252)—recently deleted but still available in record shops—are also on a high level of accomplishment, but the Harnoncourt set is really unique. This extends even to the clarity of the recorded sound.

On tape, apparently only the Karl Münchinger-Stuttgart Chamber Orchestra performances are available (London K 80088). This single reel contains solid, workmanlike accounts of the music, and is well-recorded, but is nowhere near the level of inspired re-creation that characterize the Harnoncourt discs.

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



# Inside this new Wollensak 6250 is the only component-quality amplifier of its kind.

An amplifier so powerful you'll never need to add extra amplifiers for a complete stereo system. It's built right into the new Wollensak 6250 Stereo Audio Center. And built to component quality standards for precise, professional recordings.

It has a high power output of 62 watts dynamic (IHF) power @ 1%; harmonic distortion with 8 OHM loads. Even provides input facilities for stereo FM tuner, magnetic phonograph or other components.

But this amplifier is only one reason why the new Wollensak 6250 is a tape enthusiast's dream. Here are the others:

Four-track stereo with self-contained acoustic suspension speakers ■ Two-motor drive ■ Open front threading ■ Patented self-aligning pressure roller for perfect tape alignment ■ Exclusive Record Bias Selector to obtain optimum performance from various types of tape

■ Controlled tape path eliminates need for scrape flutter filter ■ Exclusive electro-dynamic braking ■ Patented automatic reel locks.

Three tape heads and separate recording/playback amplifiers ■ Monitor Switch to hear incoming program directly or from tape ■ Three speeds—7½, 3¼, 1½ IPS ■ Solid state ■ Separate Record Level controls ■ Balance control equalizes sound from two speakers ■ Illuminated professionally calibrated dual-movement VU meters ■ Audio Center controls utilize professional type patch board for special audio effects ■ Capable of Reverberation, Sound-On-Sound, Sound-With-Sound, Enhanced Mono and Input Mixing ■ Exclusive Plexiglas head cover for ease of tape editing ■ Instant pause control ■ Four digit tape counter ■ Two high performance low impedance wide range microphones ■ Rugged portable case.

#### 6250 RECORDER

FREQUENCY RANGE: 35-20,000 Hz ± 2 db at 7½ IPS. 35-14,000 Hz ± 2 db at 3¼ IPS. 35-10,000 Hz ± 3 db at 1½ IPS. (special low speed equalization) WOW AND FLUTTER: 0.12% RMS at 7½ IPS. (less than 0.05% wow). 0.20% RMS at 3¼ IPS. 0.30% RMS at 1½ IPS. SIGNAL-TO-NOISE RATIO: 54 db.

#### 6250 AMPLIFIER

POWER OUTPUT: 36 Watts RMS continuous @ 1% harmonic distortion with 8 OHM Loads, both channels driven; 22 watts per channel, one channel driven. 62 Watts dynamic (IHF) power @ 1% harmonic distortion with 8 OHM Loads. POWER BANDWIDTH: 18 Hz to 22,000 Hz ref. rated output. FREQUENCY RESPONSE: 20 Hz to 20,000 Hz ± 1 db, Ref. -20 db/rated output, through mic., tuner and auxiliary inputs. BASS CONTROL RANGE: ± 12 db @ 100 Hz. TREBLE CONTROL RANGE: + 7, -1 db @ 10,000 Hz. INPUT SENSITIVITY: For rated output—Microphone—4MV, Magnetic Phono—4MV, Tuner—300MV, Auxiliary—300MV.

*If it's a stereo tape deck you want, the new Wollensak 6150 has all the performance features of the 6250 for professional recordings. And its handsome walnut tabletop case is included in the price!*



**Wollensak 3M**  
COMPANY  
SAINT PAUL, MINNESOTA 55101

CIRCLE NO. 76 ON READER SERVICE CARD

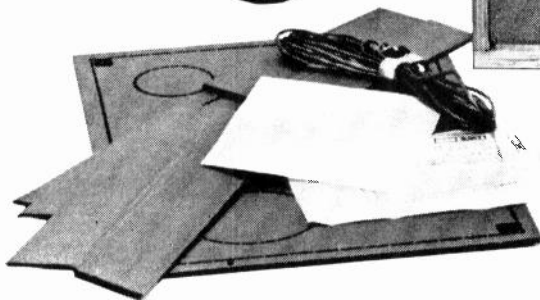
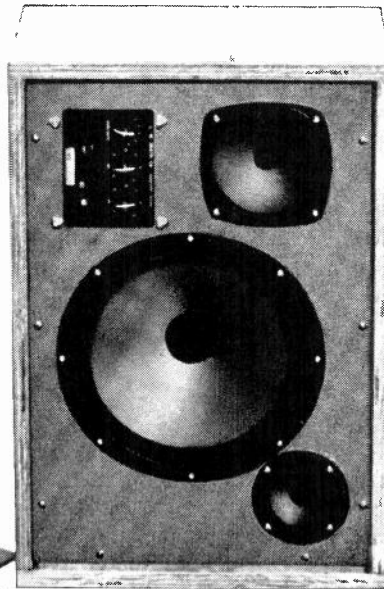


There are  
only two good things  
about an LWE  
"Instant Kit"...

sound and price.

You might call it our starving artists model. For people who appreciate the art of music, but feel they can't afford the full price of a wood-finished LWE speaker.  Here's how it works. Instead of buying LWE in a hand-crafted, oil walnut cabinet with grille,

you buy LWE in an unfinished, 3/4-in. plywood and novaply housing without grille. You get the same unsurpassed sound reproduction of LWE with Electronic Suspension. But you get it at a savings up to 30%. Sound good? You bet! And with a little creative painting or staining or veneering on your part, you could turn our ugly duckling into your own thing.  Ask your dealer about LWE's money-saving "INSTANT KITS." It's simply a great buy.



Kit sizes:  
LWE I and III, 17" x 25" x 12"  
LWE II, 23 1/2" x 33 1/2" x 16"  
LWE VI, 10" x 20" x 8 1/2"



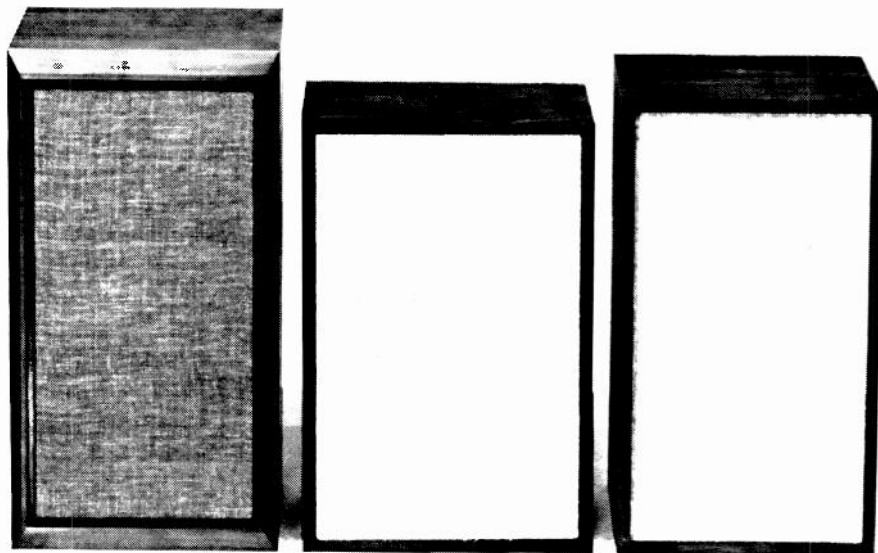
The Sound of Excellence



ACOUSTRON CORPORATION / 2418 Bartlett Street • Houston, Texas 77006 / Phone: (713) 524-7407  
CIRCLE NO. 24 ON READER SERVICE CARD



# Which of these comparably priced, top quality speakers offer you Electronic Suspension?



KLH FIVE  
in oiled walnut

LWE III  
in oiled walnut

AR 5  
in oiled walnut

## Only LWE.

LWE introduces a whole new era in speaker design. No longer must a speaker depend on porting, or reflex, or resonance, or baffles, or sand, or weighted cones, or cabinet size, shape or design. LWE's newly patented (March 1969) Electronic Suspension speakers actively eliminate reproduction distortion by electrical commands to the amplifier. The result is remarkable and unrivaled fidelity. □ LWE research has uniquely applied the principle of inverse — or negative — feedback to control the speaker cone electronically at all times. This produces greatly improved transient response, virtual elimination of speaker distortion, and extension of low frequency response. In short, LWE out-performs any conventional speaker on the market today — regardless of size or price. Hear LWE for yourself. And for more detailed information write for our Sound of Excellence brochure. Our prices range from \$60 to \$469. LWE Electronic Suspension has arrived, and you've never heard it so good.



The Sound of Excellence

LWE is a division of

**ACOUSTRON CORPORATION**

2418 Bartlett / Houston, Texas 77006 / (713) 524-7407

CIRCLE NO. 25 ON READER SERVICE CARD

*You'll  
never  
get to the  
bottom of  
Richard  
Strauss*

*till  
you've  
listened to*

**STEREO BY KENWOOD**

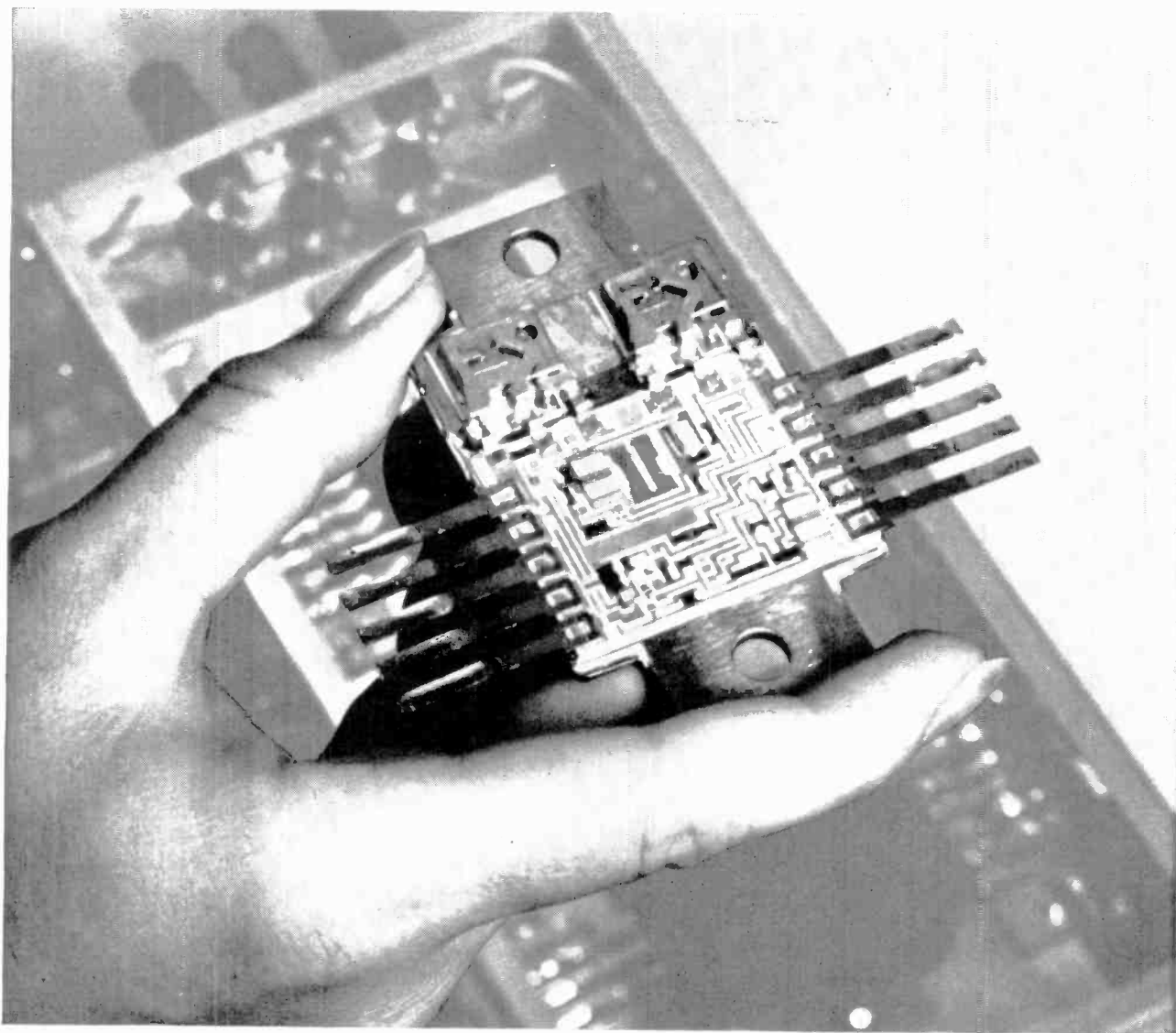
A KENWOOD receiver . . . with its remarkable frequency response and low distortion . . . lets you hear every voice clearly, right down to the bottom of the orchestra. There's a lot going on down there you wouldn't want to miss!



Visit your nearest Kenwood Authorized Dealer  
or write for complete brochure to:

**KENWOOD**, 15711 So. Broadway, Gardena, California 90247

**CIRCLE NO. 35 ON READER SERVICE CARD**



*RCA's palm-size 100-watt (rms) power module is the precursor of future receiver power-amplifier sections.*

# THE RECEIVER

A CANDID EXAMINATION OF THE PAST, PRESENT,  
AND FUTURE OF THE MOST POPULAR AUDIO COMPONENT,  
PLUS SOME HELPFUL HINTS FOR THE PROSPECTIVE PURCHASER

By JULIAN HIRSCH

**M**ORE than two years ago in these pages (May, 1967), I surveyed the field of stereo receivers, compared the features of units in different price ranges, and tried to predict future trends in receiver design. It is now the "future," and a fresh look at the receiver scene tells me that I have been only partially successful as a seer. Undaunted, I shall make another attempt, perhaps with greater success.

To appreciate what a stereo receiver is and why it is the most popular form of stereo component, it is help-

ful to review briefly the history of high fidelity over the past four decades. In the Thirties, before FM broadcasting, high-quality music reproduction in the home was a pleasure pursued by only a small group of dedicated, technically oriented enthusiasts. With their program sources limited to AM broadcasts and 78-rpm records played by crystal cartridges whose tracking force was measured in ounces, those early audiophiles must be admired for their perseverance.

After the hiatus of the war years, low-cost magnetic

cartridges and more refined loudspeakers—in conjunction with FM broadcasting and LP recordings—brought about a major advance in sound quality. However, mass-produced radio phonographs—even very expensive ones—still left much to be desired sonically. To fill this void, a few small manufacturers of high-quality amplifiers, tuners, speakers, and other components appeared, and component high fidelity was born. In general, each basic component was made by a different manufacturer, and innumerable combinations were possible, each with its own adherents and critics.

This situation satisfied hard-core hobbyists, but the average layman found the subject too technical and the assembly of a system too confusing. Part of the problem was solved when preassembled speaker systems began to replace the helter-skelter (and frequently poorly matched) combinations of drivers, crossovers, and enclosures so beloved by early audiophiles. A typical high-fidelity installation of the early Fifties consisted of a tuner, an amplifier (sometimes as separate power supply, power amplifier, and preamplifier), a speaker system, and a record player—and the whole works was often too unsightly to be tolerated in the living room of the average home.

The next logical step was to combine the electronic components into a single unit. The receiver—a refined and modernized version of the familiar "radio" (but without a speaker) of the Thirties and Forties—was born. To retain its appeal to the audio hobbyist, who demanded considerable flexibility in control functions and choice of inputs, the high-fidelity receiver offered most of the design features of separate tuners and amplifiers. It was packaged in a format that allowed it to be displayed on a shelf or installed in a suitable enclosure. The elimination of much inter-unit wiring and cables, plus assured electrical compatibility between the components of the system, enhanced the appeal of receivers to nontechnical users.

Early receivers incorporated certain design compromises that limited their acceptance by critical audio hobbyists. The large number of vacuum tubes in a confined space created a severe heat-dissipation problem. The most common solution was to limit the amplifier power, usually to 20 watts or less. In an effort to keep size and weight to a minimum, output and power transformers tended to be rather skimpy, which restricted the low-frequency power capabilities of the amplifier.

With the advent of stereo, these problems were compounded. Even with less than 20 watts per channel, a stereo receiver was undesirably bulky, hot, and heavy. It is certain that stereo receivers could not have achieved their present wide acceptance without the development of the transistor. Transistors eliminated practically all the limitations of vacuum-tube stereo receivers. Internally generated heat was negligible, even with rather powerful

amplifiers. Bulky, heavy, and expensive output transformers were eliminated, and low-frequency power output was determined largely by power-supply design—mostly an economic rather than a physical limitation. Tuners could use as many stages as were necessary to achieve a desired level of performance, and without adding heat.

But early transistor receivers had more than their share of problems. In high-power applications particularly, transistors were embarrassingly prone to sudden failure. The tuner sections were not particularly sensitive, and many suffered from serious cross-modulation and spurious-response problems. The audio purist still viewed receivers with justified suspicion.

**T**ECHNOLOGICAL progress, especially in semiconductor (transistor) techniques, has gradually changed this situation. Now, in every way, modern stereo receivers meet the most exacting high-fidelity performance requirements. They are extremely sensitive—in fact, several receivers have tuners that come close to the performance of the finest separate tuners. The FET, or field-effect transistor, has virtually eliminated the problem of cross-modulation, and in this respect most current receivers are fully comparable to the best vacuum-tube units of several years ago.

The emergence of moderately priced integrated circuits (IC's) has resulted in limiting and capture-ratio characteristics that can only be described as fantastic compared with *any* previous standards. Frequency drift and hum, which plagued many vacuum-tube tuners, have disappeared to the extent that we no longer bother to test for them (both are well below the residual drift and hum of good laboratory signal generators).

In the audio amplifier section of the receiver, equally spectacular improvements have been made. The use of silicon transistors eliminates the effects of temperature on performance. Special circuits protect output transistors against damage, and it is actually difficult to harm a late-model receiver by careless installation or abuse. The wide bandwidth of today's transistors has made it possible to develop substantial power outputs with low distortion—up to 50 watts or more per channel—over the full audio range. And in low-level preamplifier stages, low-noise transistors have reduced hiss and hum to inaudible levels, even in moderately priced receivers. All this has been accomplished with no increase in prices: in fact, you can buy more receiver for your dollar today than ever before. This is no small achievement amidst a general inflation of prices for practically everything.

In my 1967 receiver review, I made a few predictions that have not become reality. I had hoped for better AM tuners, which at least approached the capabilities of that medium. So far, I have not seen any general im-

provement in that area. AM, where it is offered, is usually of minimal quality. A few receivers have tolerable AM sound; as for most of them, the less said the better.

I predicted more high-power receivers, since many of the best speaker systems thrive on power levels of 50 to 100 watts. Quite the reverse has happened. A large number of today's receivers have power outputs under 25 watts per channel, with some in the range of 10 watts or less. Apparently the need to expand into a more diffused, lower-price market has led manufacturers to concentrate on less expensive low-power receivers. This is certainly necessary, but it frequently restricts the owner of low-efficiency speakers to using separate amplifier and tuner components.

One other significant development (just beginning to appear at the time of my last survey) is the crystal filter. The frequency bandpass characteristics of conventional i.f. transformers are far from ideal, and periodic alignment is necessary for optimum performance. A well-designed crystal filter can provide relatively flat response over a band of 200 kHz or more, with extremely steep "skirts" that reject adjacent-channel interference in a manner not possible with i.f. transformers. Furthermore, the uniform phase characteristics of a crystal filter result in much improved stereo channel separation over the full audio range. Since these filters never require adjustment, they complement the long life of transistors and IC's to make possible a receiver that should require almost no service or maintenance over a period of many years. At present, only a few deluxe receivers offer crystal filters, but more are coming. Some lower-price models use ceramic filters which, like crystals, do not need periodic realignment and also have, to some extent, improved selectivity characteristics. They are not as good as crystals, but are much cheaper, and are still an improvement over the conventional i.f. transformers.

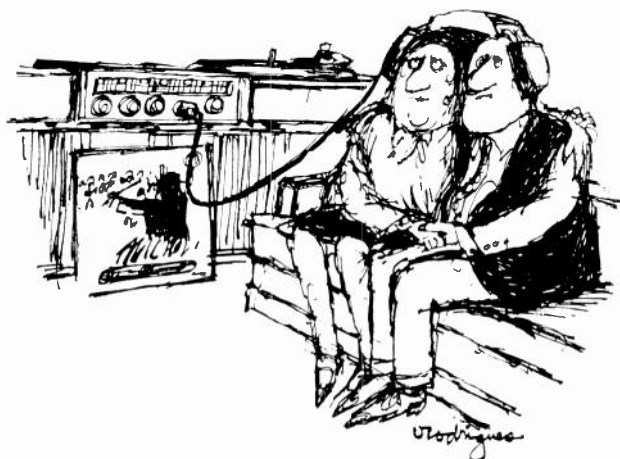
Today one can choose from a larger group of receivers than ever before. Their prices range from less

than \$100 to well over \$500. It is often very difficult, merely from reading the specifications, to determine what differences there are between the various models, even where there is a considerable price differential. For example, in a group of twenty-five receivers selling for between \$300 and \$400, the average advertised power is 40 watts per channel, and the average tuner sensitivity is 1.9 microvolts. Going up to the \$400-and-over price class, I found eight receivers whose average power and sensitivity were also 40 watts and 1.9 microvolts. To confuse the situation still further, there are seventeen receivers selling for between \$200 and \$300 with average power and sensitivity ratings of 34 watts per channel and 2.3 microvolts. This would appear to represent a negligible difference in performance of receivers spanning a price range of more than two to one. Can one assume, then, that the higher-price models offer no commensurate improvement in performance?

Not quite. Because of the several power-rating systems in common use, comparing power specifications is a tricky business. A low-price receiver rated by the disreputable "IHF  $\pm 1$  dB" system may seem to have the same power capability as a deluxe model rated for continuous output. This illusion is compounded when the less powerful one is rated for 4-ohm loads and the other for 8-ohm loads. And since the manufacturer's rated distortion level at rated power may vary from 0.2 per cent to over 1 per cent, power outputs cannot be easily compared even when the same rating system is employed.

Similarly, tuner sensitivity tells only part of the story. A few manufacturers (or importers) still do not use the IHF usable sensitivity rating, and the old system of "2 microvolts for 20-dB quieting" can make a rather inferior product seem to be much better than it really is. Also, the input required for full limiting is rarely specified, and stereo separation is often listed as "30 dB typical," which ignores the fact that some tuners have good separation only over a narrow band of frequencies, while others maintain useful separation over the full audible frequency range.

If you have been following our equipment reports on receivers, you will realize that, in general, the more expensive units have tuners that are better overall—not merely in the area of sensitivity. And, in addition, the higher-price receivers have substantially more audio power output with lower distortion over a wider frequency range than the lower-price models. However, the maximum performance per dollar is to be found in the group of receivers costing between \$250 and \$350. A few at slightly lower prices are still of excellent quality, but when you get down to \$200 or so you should expect to find rather low power (10 to 20 watts per channel) and fewer conveniences, such as interstation noise muting on FM, filters, and multiple speaker output switching. At the highest prices, even though the



specifications may not seem too much better, you will find a better power bandwidth, better tuner selectivity and capture ratio, and greater control flexibility. Yet these differences are often not strikingly audible. It appears that the law of diminishing returns sets in rapidly above \$400. However, the better your speakers and record-playing equipment, and the more critical your listening tastes, the more benefit you can expect to derive from a high-price receiver. With associated equipment of only average quality, a receiver costing more than about \$350 will usually bring you little more than pride of ownership.

On the other hand, do not expect receivers selling for less than \$200 (there are quite a few in this category)

to compete in quality with the others. Enough compromises have been made in their design to make an audible difference, even though they can be quite pleasant to listen to if you don't expect too much—and too loud. In any case, the performance of a receiver will at least match and often surpass that of separate amplifiers and tuners of the same or slightly higher total price. From the user's standpoint, the advantages of separate components are the generally greater assortment of inputs and control features, and the increased overall operating, trade-in, and servicing flexibility.

I will close with another hopeful prediction based on what I see as the trends in receiver design during the next year or two. Crystal and ceramic i.f. filters will

## UNDERSTANDING RECEIVER TERMINOLOGY

By Drummond McInnis

As an aid to understanding manufacturers' literature, the terms most frequently encountered in dealing with stereo receivers are defined below.

- **Power Output:** Among the various ways of measuring the wattage of an amplifier, the most rigorous (and the one used in all Hirsch-Houck Laboratory test reports) is *continuous power*—sometimes also called *sine-wave power* or *rms power*. This tells the amount of audio output the amplifier can produce continuously. However, unless some distortion level is specified at which the power is attained, and unless the frequency range over which the power is available is stated (*power bandwidth*), even these figures are not comparable. A number of manufacturers feel that allowance should be made for the fact that amplifiers are able to exceed their continuous-power rating for brief bursts of loud sound—such as drumbeats, cymbal crashes, and the like. To express the amplifier's power reserve for such musical contingencies, the *music-power* (or *dynamic power*) rating was devised. For any given amplifier, the music-power rating will therefore be a higher figure than the continuous-power rating. To add to the confusion, some advertisements list a spurious third power measurement, called *peak power*, which is usually twice the continuous power—and sometimes twice the music power. And some manufacturers specify power with a seriously misleading  $\pm 1$  dB qualification. (To convert a plus-or-minus 1 decibel rating to music or dynamic power, deduct 20 per cent. This complicated and confusing matter was examined in depth in the June, 1969 issue.)

When stating the power capabilities of a stereo receiver, it is more or less customary to add together the output of the two channels. A receiver that delivers 25 watts per channel is thus rated as a 50-watt receiver. Some transistor receivers may be rated using 4-ohm loads, and if your speakers are 8- or 16-ohm models, the real power available from the amplifier

may actually be halved. Be cautious when a power rating is given only as, for example, "30 watts IHF." The IHF amplifier standard defines the measurement technique for *both* continuous and music (or dynamic) power. However, when "IHF" is used alone after a unit's rating, the manufacturer usually means music power. Your best source of guidance as to how much amplifier power you will need to drive your speakers properly is the manufacturer of your loudspeakers.

- **Frequency Response:** All statements of frequency range should be followed by a plus-or-minus ( $\pm$ ) decibel figure. To state that the frequency response is 20 to 20,000 Hz is meaningless, since nothing is said about the all-important *uniformity* of response. But if the statement reads "20 to 20,000 Hz  $\pm 1$  dB," you know that at no point in the frequency range does the response deviate any more than one decibel from a uniformly "flat" characteristic. The frequency response of an amplifier is almost always at its widest at low power, but today's receivers, even at full power, will easily cover the audible range.

- **Distortion:** As with frequency response, make sure that you know at what power level the specified distortion measurements are taken. Normally, distortion figures are given for full rated output. However, particularly for transistor amplifiers, it is also useful to know distortion measurements at low listening levels—say, 1 to 5 watts. Generally, two types of distortion are specified: intermodulation (IM) and harmonic (HD). With the newest equipment, the figures for both of these are usually at about the same level.

- **Controls:** The arrangement and variety of controls differ between receivers with similar technical specifications. Whether you prefer the versatility of many controls or the simplicity of few controls is a matter of personal taste. Make sure, however, that *all* the controls and functions necessary for your intended use are provided. For instance, if your system is to include a reel-to-reel tape recorder *and* an 8-track player (so you

become commonplace, even in relatively low-price receivers. The use of discrete components (as opposed to IC's) will be minimized. With electronic devices now available, it is possible to make a stereo receiver with five or six IC's, plus a couple of FET's in the front end and a few power transistors in the output stages. Power-amplifier IC's are in the offing, but will probably not be economical for the next year or so. However, in the end, competitive pressures will probably dictate a complete switch to integrated circuits.

What will this mean to you, the consumer? For one thing, the present high level of performance will become available at lower prices. As a corollary, the more expensive receivers will offer really powerful amplifiers.

can play your car tapes at home), you will want to be sure that there are enough switched input jacks. Or, if you plan to place loudspeakers at widely separated locations, a powered center-channel output may be essential. And if you have, or intend to have, extension speakers in other rooms, an amplifier with front-panel speaker-switching provisions is handy. Don't pay extra for features you may not require, but do plan ahead to allow for future expansion of your system. Remember, a receiver should be thought of as a long-term investment.

- **IHF FM Tuner Sensitivity:** The IHF sensitivity rating is a standard means of specifying a tuner's ability to pick up weak or distant stations. Technically, it is the amount of input signal a tuner requires to achieve an audio output with a signal-to-noise ratio of 30 dB. Tuner hum and audio distortion are included in "noise." The lower the figure in microvolts, the greater the tuner's sensitivity. With non-IHF ratings, such as "20-dB quieting," the sensitivity figure given may have to be doubled to convert it to the IHF equivalent. Sensitivity, incidentally, has long been the most overstressed FM specification. Minor differences in sensitivity specifications (of one microvolt or less) will make little or no practical performance difference and should be disregarded. A good outdoor antenna will do far more to improve reception than a sensitivity figure better by 2 or 3 microvolts.

- **Selectivity:** Selectivity is a measure of the tuner section's ability to separate stations that are close together on the dial. The FCC tries to allocate station frequencies so that stations covering the same geographical area will be on alternate—not adjacent—channels. A figure of 50 dB or more for adjacent-channel rejection is good, and anything below 30 dB is considered poor.

- **Capture Ratio:** The tuner's ability to sort out two stations at the same frequency, and to suppress the weaker station, is called its capture ratio. The lower the numerical figure, the better the tuner's capture ratio.

- **Stereo Separation:** This is a measure of the degree of isolation, in decibels, between left- and right-channel signals—there should be a minimum amount of interaction or leakage between the two channels.

- **AM Reception:** Is your area served by an AM

(I'm going to stick my neck out on that one again!). Although receivers may not become much smaller, since dials and knobs do require a certain minimum panel space, some size reduction should be possible. The depth, for example, could be reduced to 9 inches, so that a top-grade, high-power receiver could be placed on an ordinary bookshelf.

I doubt that significant improvements in performance of the better receivers will be forthcoming, but you can be certain of getting more value for your dollar, both in the budget-price units and in the most deluxe receivers. It seems to me that this is a worthwhile by-product of the technological revolution now going on—a by-product not to be dismissed lightly.

"good-music" station? If so, it may pay to spend a little more for a receiver with a *good* AM tuner section. Ordinary AM sections are little better than table radios in their sound quality. If possible, listen before making a choice.

- **Loudness Compensation:** A loudness-compensation volume control will boost low frequencies (and sometimes high frequencies as well) relative to middle frequencies at low listening levels. This is an attempt to compensate for the human ear's recognized loss of sensitivity to these frequencies at low volume levels. The control supplies the compensation automatically as its setting is lowered. But any receiver that has loudness compensation should also have provision for switching it off when it is not needed.

- **Filters:** Filter circuits reduce the level of low or high frequencies without affecting the middle frequencies. Low-cut filters are intended to reduce turntable rumble, while high-cut filters reduce tape and record hiss. Many such filters do not cut off the undesired frequencies sharply enough to avoid loss of musical content.

- **Tape Monitoring:** This feature channels the selected program (via output jacks) to an external tape recorder, and connects the playback amplifiers of the recorder (via input jacks) to the amplifiers of the receiver. With a recorder having three heads and separate recording and playback amplifiers, one can listen to a recording directly from the tape as it is being made. The tape-monitor switch permits you to make an immediate comparison between the original and the taped signal.

- **Muting:** This is a provision for eliminating the noise usually heard between FM stations. These circuits vary in their effectiveness and freedom from bursts of noise and "thumps" as one tunes through stations.

- **FET:** The *field-effect transistor* is a semiconductor device that combines many of the best properties of tubes and transistors, and is superior to both in many respects.

- **IC:** *Integrated circuits* are combinations of many transistors, diodes, resistors, and capacitors formed on a single minute chip less than one-tenth of an inch square. Apart from their small size, which is relatively unimportant in high-fidelity receivers, they offer improved performance and, ultimately, lower cost.



Denis Robert

# THE (RE)DISCOVERY OF MAGDA OLIVERO

AN OBJECT LESSON: NO MATTER HOW GREAT THE SINGER,  
INTERNATIONAL FAME TODAY RESTS ON A REPUTATION  
BUILT UP THROUGH THE MEDIUM OF RECORDINGS

BY ROBERT M. CONNOLLY

IT HAS been said that, in this age of the jet airplane and the long-playing record, it is no longer possible for a first-rate musical talent to remain unknown for long outside his native country, that the days when a Lily Pons or a Kirsten Flagstad could burst unheralded upon the American musical public are long past. Well, it can still happen occasionally, and doubtless the most spectacular current example is the Italian soprano Magda Olivero, who has been a star on her country's operatic stages for thirty-six years but who is, nonetheless, known to only a few connoisseurs in the rest of the world.

Magda Olivero is quite simply the most musicianly and exciting Italian soprano before the public today. Extravagant as this claim may seem to non-Italian opera lovers, it has been expressed again and again by the most respected Italian music critics and vocal experts. In a recent issue of the Italian music magazine *Discoteca*, critic Rodolfo Celletti discusses the outstanding disc versions of Violetta's two first-act arias in *Traviata*. Olivero's recording, he writes, "represents the most fascinating performance of this *scena* and aria ever committed to the phonograph,"

and he goes on for seven paragraphs to support his statement. Her performance is unique and ideal, he writes, because she possesses "the florid technique of Pacini, Pareto, Galli-Curci, or Finzi-Magrini," and at the same time "the strength and passion of dramatic sopranos, such as Caracciolo and Dalla Rizza." He defines her historical position by calling her "the last of the great Italian singing actresses."

Magda Olivero was born in Saluzzo, near Turin, of well-to-do parents, on March 25, 1913 (or 1916, depending on which Italian encyclopedia you consult). As a teenager she studied piano, harmony, and counterpoint at the conservatory in Turin. At the age of eighteen she began to study voice, and in 1933 she made her debut at the Teatro Vittorio in Turin as Lauretta in *Gianni Schicchi*. She continued her studies under the venerable Tullio Serafin (who trained her, surprisingly, as a *soprano leggero*) and appeared in *Lucia*, *La Sonnambula*, *Rigoletto*, *Mignon*, and *L'elisir d'amore*. But she was not temperamentally at home in this repertoire, and by 1937 she had moved on to *L'incoronazione di Poppea*, *Il ballo delle in-*



grate, and *Il combattimento di Tancredi e Clorinda* of Monteverdi, both Manons, *Butterfly*, and Sofia in *Il cavaliere della rosa*. She then progressed to heavier roles—*Mefistofele*—and finally to the *verismo* of Alfano's *Risurrezione* and Francesco Cilea's *Adriana Lecouvreur*, which is her most celebrated role. In 1941 she married and, at the request of her husband, retired from the operatic stage, still in her twenties. She took leave of her public with a performance of *Adriana* in May of that year, shortly before her wedding. For the next ten years, her singing in public was limited to occasional Red Cross concerts in hospitals. When the theaters reopened after World War II, she received offers from their directors, one of the most insistent of whom was her old friend Tullio Serafin, then artistic director of La Scala, but she remained in retirement.

In the spring of 1950, she received a letter from Cilea in which he expressed his desire to hear her once again in his *Adriana*. "An artist has specific obligations toward the public and to his own art," he wrote. "The theaters are being reconstructed, but the people must be educated to a love of what is beautiful, and the voices are scarce. Each of us has a duty which cannot be ignored." She reflected upon his words, but hesitated to commit herself. A short time later she received a phone call from the proprietor of the musical publishing house Sanzogno, saying that Cilea had written him of his disappointment at her not having answered him. "I am old and sick, and could go from one day to another; why does Magda Olivero deny me this one last joy? You ask her. Ask her to let me hear *Adriana* just once more, sung by her. . . ." After that how could she refuse? She wrote him that she would return to the operatic stage, "*umile ancella*" [the humble maidservant] of his music. And so on February 3, 1951, Magda Olivero returned to the lyric stage as *Adriana* at the Teatro Grande in Brescia. The performance was a total triumph. Cilea, however, could not share in the triumph; he had died two months previously. "I do not feel," she says, "that I have been unworthy of the Maestro's faith in me. I owe my return to opera to him, and I have dedicated it to him. I have sung *Adriana* in the principal theaters of the world, and with the satisfaction each time of seeing its success renewed and its vitality attested to."

She proved to be, if anything, a finer singer than ever, her voice richer and fuller (now more *livico-spinto* than lyric) and with a new maturity to her acting. Engagements began to flow in. In the summer of 1952, Olivero and Ferruccio Tagliavini were signed as the alternate cast for *Mefistofele* at the arena in Verona. Their success was spectacular, and the ovation they were awarded far surpassed that of the opening night. Considering that the first-night cast included Maria Callas and Giuseppe di Stefano at their peak, this was no small compliment.

She sang with increasing frequency—*Bobème* at the Stoll Theater in London, *Fedora* at the Teatro Bellini in

Catania, *Suor Angelica* at the Teatro San Carlos in Lisbon, Tchaikovsky's *Mazeppa* at the Maggio Musicale in Florence in 1954. And in every theater she invariably received an ovation equal to or greater than that given to Callas and Tebaldi, the two superstars of the day. And yet she was not a superstar, as they were. Why?

FIRST of all, her ten-year absence. A war had taken place in the meantime, and for the Italians a century had passed. Anything that reminded them of that period was unpleasant. Callas, who represented the postwar era, had single-handedly made obsolete virtually the entire roster of La Scala's pre-war divas; Lollobrigida and Loren did the same thing for the ladies of the silver screen at Cinecittà. Olivero, then, was to the average Italian a half-forgotten name from the unpleasant past. Furthermore, she was wealthy, had no manager, and sang only where and what she pleased.

In addition, everyone knows that records make international reputations. Olivero was under contract to Cetra from 1938 until very recently, but they made no recordings with her after the last days of 78's (in Italy's case, around 1953). Cetra is an offshoot of the state-controlled RAI, the Italian broadcasting corporation, and is subject to the awesome machinations of Italian bureaucracy. Its commercial and artistic policies have been a source of wonder for years. Olivero's Cetra recordings include her *Liù* in the complete *Turandot* with Gina Cigna and Francesco Merli, recorded in 1938 and currently available here on Everest. There is some traffic in noncommercial tapes of Olivero performances. American collectors of underground tapes prize her complete *Tosca*, telecast by RAI-TV, plus radio performances of *Butterfly*, *Adriana*, *La Fanciulla del West*, *Werther*, and *Iris*. But underground tapes do not make superstars.

Still, Olivero had some triumphs. In December of 1959, the San Carlo in Naples was to open its season with an opulent new production of *Adriana* with Tebaldi, Corelli, Simionato, and Bastianini. On the day of the performance, Tebaldi came down with that affliction common to Italian singers—*abbassamento di voce*. The management, desperate, put in a call to Olivero, reliable Magda, who had been scheduled to take over the final two performances after Tebaldi had left. At that moment she was in a hospital in Turin, recovering from the removal of her gall bladder. But she got out of bed, was fitted into a kind of steel corset, and flew down to Naples, with a warning not to sing too loud or her stitches would burst.

It was a shock to the formally dressed audience to see, upon arriving, the name of Naples' favorite soprano covered over on the posters by hastily printed strips bearing the name of Magda Olivero. Tebaldi had had to cancel appearances in Naples a year before because of illness, and this was to be her compensatory gift to the city. The front rows of the upper balcony were already filled with

Tebaldi's adoring fans, equipped with bunches of white carnations to throw after the final curtain, plus the usual twenty-foot silk banners which they unfurled over the railing at intermissions, bearing such inscriptions as "*Renata, tu sei il cuore di Napoli!*" (Renata, you are the heart of Naples) and "*Renata, Napoli ti adora!*" (Renata, Naples adores you).

The disappointed audience took their seats, the curtain rose, the opera began, and the time came for Adriana's entrance. Olivero, as the great French tragedienne, dressed in a kind of *Les Indes Galantes* harem costume, made her entrance. The odds were against her. She had not rehearsed, she was hardly feeling her best, and she was replacing a much-loved artist. And there were those stitches to worry about. The fact that the opera's big aria comes almost immediately, without any warm-up, didn't help matters. On the other hand, this was *her* role, she had sung it countless times, and it was an electric occasion. She launched into the aria "*Io son l'umile ancella,*" and at the final note brought into play one of her favorite devices. She began the note pianissimo, almost inaudibly, then spun it out slowly, colored by a fast, Muzio-like vibrato, increasing the volume gradually until it reached an almost unbearable intensity, and held it for what seemed an eternity. The audience, mercifully, waited until she had finished (they don't always) and then exploded as only a Neapolitan audience can. It was several minutes before the performance could continue. It was one of those rare moments of great excitement an operagoer is lucky to encounter a few times in his life. The Tebaldi lovers in the balcony hurled down the white carnations in their frenzy. It was a thrilling evening, with four great singers all in top form, each inciting the other to greater heights.

Glorious as her performance had been, even her staunchest admirers assumed that this would be one of the final triumphs of her career, for, after all, Olivero was now forty-six, and few sopranos—especially Italian sopranos—lasted much beyond that. Instead, her schedule became busier than ever. In 1964 she opened the season at the Teatro Municipal in Rio de Janeiro in *Mefistofele* with Siepi, followed by *Fanciulla* and *Adriana*. The voice was still there, the musicianship and stage presence more commanding than ever. The reviews were ecstatic.

Almost unique in that she is an Italian soprano of great taste, refinement, and intelligence, Magda Olivero manages to sing the *verismo* repertoire and make it, paradoxically, both exquisitely musical and wildly dramatic. Besides being a superb vocal technician, she is also a supreme actress, which is what *verismo* calls for. Though there are other sopranos who may sing individual arias with more beauty of tone, Olivero is more concerned with the work as a whole and with creating a vivid characterization. As with Callas, it is in the little bits of business between the arias that her superiority becomes apparent. Her singing

is often disturbing, not soothing or pretty, and her performances are almost unbearably exciting.

Her voice, like that of all great singers, has a unique timbre that is instantly recognizable. It is not at all the luscious instrument of a Rosa Ponselle or a Tebaldi, whose very opulence thrills—which is not to say that it is a second-rate instrument. It is simply a voice of a most singular character, perhaps not to everyone's taste. It has a dry, even at times a hooty, quality. It is perhaps like a rare vintage wine, slightly musty, but of precious bouquet, which can send the connoisseur into ecstasies.

Olivero's repertoire is vast, comprising most of the standard Italian soprano roles (although, for some reason, of the works of Verdi she has sung only *Traviata*), neglected *verismo* works such as Alfano's *Sakuntala* and Catalani's *Loreley*, and such modern works as Ibert's *L'Aiglon* and Malipiero's *Mondi celesti e infernali*, as well as French and Italian art songs.

If she is so great, you may ask, why hasn't she sung in the major theaters? Well, she has sung in a good many of them. She sang *Tosca* at the Vienna Staatsoper in 1965, and sang the first French performance of *Adriana* at the Paris Opera. She is adored in Naples, Florence, Rome, Palermo, Rio, and Amsterdam, and sings often in these cities. But she has sung in only four productions at La Scala, and she has never appeared at Covent Garden in London or at the Metropolitan in New York. I recently asked one of the Met's leading tenors, an artist who has sung often with Olivero in Italy, why the Met had never engaged her. "The Met," he said tentatively, "is not

*At La Scala in Milan, Magda Olivero takes a curtain call after a performance as Adriana Lecoureur, her most celebrated role.*



Pirengiani/La Scala



Piergiamani/La Scala

Mme. Olivero and Mario del Monaco sang *Francesca da Rimini* at La Scala in 1959. They recorded *Francesca* excerpts this year.

interested in singers who do not have many years of career before them." In other words, they're not interested in older singers—at least not *new* older singers.

But the Met is no longer the only opera house of note in the United States, and American audiences in other cities have already heard Magda Olivero. In 1967, the Dallas Civic Opera was planning to revive Cherubini's *Medea* in the production originally created for Maria Callas. The directors, possibly spurred on by John Ardoin, music critic of the *Dallas Morning News* and a long-time Olivero fan, approached Olivero about doing it. She had never sung the role, it was excruciatingly difficult, it was a far cry from her usual repertoire, and she would be competing with the memories of Callas' triumphs in that role besides. She refused. But after they had pleaded with her for four months, she gave in. And on the night of November 4, 1967, Magda Olivero made her American debut at the State Fair Music Hall in Dallas as *Medea*.

No effort had been spared to insure the success of the evening. Young Dallas socialites working with the Civic Opera committee to drum up interest went around the city wearing buttons which proclaimed "Magda turns you on!" Every element of the production was first-rate: the producer was Alexis Minotis, the conductor Nicola Rescigno, and the other singers were La Scala stalwarts Bruno Prevedi, Nicola Zaccaria, Biancamaria Casoni, and Graziella Sciutti. The production was a triumph. Of Olivero's performance John Ardoin wrote, in part:

. . . All this Olivero accomplished through the power of her awesome intelligence and that crazy, strange and oh so wonderful voice of hers. It is like no other voice. It can flutter with a poignancy which stops your breath, wrap a phrase in a caress, flash with heated brilliance or chill with an icy thrust. . . . We must also take into account the deeply sympathetic figure she creates visually. How expressive are those hands of hers as though they

too could sing. And her face was a register for the myriad emotions she thought and felt as *Medea*. It all added up to one of the superb singing actresses to be seen today at work. Cherish her. Her breed is rare.

In May, 1968, the same production was presented at the Music Hall in Kansas City. This time Olivero's performance was superior to her Dallas *Medea*. The *Kansas City Star* reported that in the third act:

. . . Olivero's aria, "*Del fiero duol che il cor mi frange*," and her final "*E che? io sono Medea*" were chilling in their impact. She was amazing in that she pulled off the high tessitura of the part and the abrupt changes without her voice hardening at the bottom or shrilling at the top. A singing actress she was, certainly, but she was a singer first and foremost; it was a highly musical performance.

Olivero returned tranquilly to Italy to do *Fedora* in Foggia; there were also a *Medea* and several operatic concerts in Amsterdam. However, the seeds had been sown. A number of American music lovers, record-company executives, and critics had heard one of her *Medea* performances, and the Olivero legend in America began to grow. There were all kinds of rumors: Dallas wanted her to learn *Desdemona*; the Met wanted her to learn *Desdemona*; the New York City Opera was interested in her. Then things started to happen. London Records was set to record *Fedora* with Mario del Monaco and Tito Gobbi, but Tebaldi was unavailable. A London executive, Terry McEwen, who had heard the Dallas *Medea* and been greatly impressed, invited Olivero to do the role, and she agreed. Her first complete opera on discs since 1938 and her debut on the London label, it was recorded in Europe earlier this year and is scheduled for release this month. At the same sessions, she recorded highlights from Zandonai's *Francesca da Rimini* with Del Monaco, and there are rumors of a solo recital in the near future.

This season Olivero returns to the United States, this time in two *verismo* works, *Fedora* and *Adriana Lecouvreur*, the opera most closely identified with her. She accepted the invitation to sing *Adriana* on October 18 in Hartford, Connecticut, her East Coast debut, and she will open the season in Dallas in *Fedora*. If anyone can redeem the reputations of these *verismo* operas, Olivero can. Both were based on plays written for Sarah Bernhardt; no one has ever claimed they were deathless dramas, but they were spectacular roles for a great actress. Similarly, the operas may not be numbered among the greatest masterpieces, but they are grateful vehicles for a first-rank prima donna. It has been a number of years since Maria Callas and Joan Sutherland sparked the *bel canto* revival. Is America now ready for a *verismo* revival? By the time you read this, Magda Olivero may already have turned it on.

---

*Robert M. Connolly, Oliverophile, former resident of Italy, and contributor of articles on Italian culture to numerous journals, is the librarian of the Casa Italiana at Columbia University.*

INSTALLATION OF THE MONTH  
**SERVICEABLE  
STEREO**



ONE of the best measures of a successful component-stereo installation is the degree to which it has made provision for removal and reinstallation of its separate parts, for servicing, and for ease of hook-up. Richard J. Iozzo, Mount Vernon, New York, fulfilled these requirements by building his stereo panel three feet out from the room wall, thus achieving closet storage space and component access in one.

Mr. Iozzo writes that he drew inspiration from installations featured in *STEREO REVIEW*, adapting them to his own notions of styling and functionality. Most of the system's control units are located on the panel at the right, with two elapsed-time meters and two VU meters flush-mounted at the top. A row of pilot lights for the various components and meters is located directly above a switching panel that controls the VU and timing meters, a concealed cooling fan, and an antenna shared by the tuner and television set. Another switch on the panel permits the entire system to be switched on or off by the turntable.

The stereo FM tuner (a Fisher KM-60) and the ampli-

fier (Scott LK-60) were both built from kits. Directly below the amplifier is a panel with an antenna-rotator control and a switch for the cabinet light. The panel also has on/off and level controls for two of the system's four main speakers, and two meters to monitor them. At bottom are speaker-selector switches for each channel, and a clock timer that controls relays for automatic on/off switching.

Most of the program sources are installed in a recessed panel. They include an Ampex Model 850 tape deck, a Sony 350 tape deck, an Ampex Micro 50 cassette deck, and a Garrard Lab 80 automatic turntable with a Shure V-15 Type II cartridge. The headphones are Koss Pro-4A's. Mr. Iozzo's main speakers, mounted on another wall, are a pair of Fisher XP-5 systems supplemented by two Fisher WS-1's for center fill. There are remote speakers in both den and kitchen. Mr. Iozzo, a planning administrator with the Farrand Optical Company, dates his interest in high fidelity from his mid-teens. The present installation, which he both designed and built, reflects another of his spare-time activities—woodworking. —R.H.

# COMPOSERS AS HUMAN BEINGS

Reminiscences of a life in music

By IRVING SCHWERKÉ



"MY WIFE would love you for that," Richard Strauss exclaimed as I held open the door of the Golf Club for him.

"Why do you say that, *Meister?*," I asked.

"Because you wiped your feet on the doormat. You see, at our home in Garmisch, I spend much time outside, and whenever I come into the house, this is what I hear: '*Richard, wisch deine FüÙse ab!*' And you stopped and wiped your feet. Yes, I'm sure she would love you for that."

It was September 1935 and I was attending the Permanent Council for the International Cooperation of Composers, then being held at Vichy, to which there were delegates from nineteen nations, and of which high-sounding organization Herr Doktor Strauss was president.

Naturally, I had with me one of my autograph albums (I was often identified as "the album with the American boy") and, previous to the arrival of the composer of *Salome* (he conducted it at the Casino Opera during the Festival), I had all the attending composers give me an inscription, keeping the first page for Strauss. "Yes, I will write in your album," he said, "but not on *this* page (indicating the one I had kept specially for him) but on *this* one." With which, he turned the book over and put his signature on the very last page! Which was okay with me, for what did it matter where the great man wrote?

Some months later, I was showing the album to some Paris friends, among them Albert Roussel, himself one of the Vichy signatories. "*Mais, cher Schwerké,*" he queried, "*Strauss, où est-il?*" I showed him and explained how Strauss came to be on the last page. "*Quel charman compliment,*" was Roussel's comment, "*L'auteur de Salomé a écrit son nom sur nos derrières!*" (What a charming compliment! The author of *Salome* has written his name on our backsides!)

Composers? I knew hundreds of them during my long musical experience in Europe. From every corner of the globe. I did not need much knowledge of the genre before realizing that there are composers *and* composers, Saint-Saëns' oft-quoted dictum, "There is good music, there is bad music, and there is also music by Ambroise Thomas," ever taking on new meanings for me. What a vast field

is covered by the "Ambroise Thomas" part of the remark!

I met Saint-Saëns quite by accident. Though I was not officially a music student during my Paris sojourn, I was a faithful worker in the city's wonderful libraries, my favorite being that of the Paris Opéra, because of its great collection of opera scores, its thousands of ballet-costume designs, old music, and so on. One afternoon, when I was lost in the perusal of a certain manuscript, a gentleman sat down beside me—I did not, at the moment, take the trouble to look up—and asked if he might "join in." Our reading finished, I rose to return the score to the desk, with which Monsieur Charles Bouvet, then director of the library, asked me if I would like to be introduced to Saint-Saëns. The introduction at once *fait accompli*, the venerated musician wanted to know what was my interest in the score we had shared. When I told him that it was the "figured bass," he all but exploded, "*Comment? And you a critic? OÙ, diable, allons-nous donc? C'est trop fort!*" (What? And you a critic? What the devil are we coming to? It's too much!) I thought Bouvet would burst, making such an effort to control his laughter.

Because of his powerful position in the world of music, ambitious composers were forever asking Saint-Saëns to look over, appraise, and perhaps recommend their manuscripts. The practice became quite an abuse and, as the years went by, it annoyed Saint-Saëns more and more to be bothered with such requests. He sent back most of the scores without comment, but to at least one of his petitioners he took the time to reply: "Dear sir: When I was young I composed music just as bad as yours, but the idea of obliging an old man like myself to bear the consequences of it never entered my head."

Performers of Saint-Saëns' music were also addicted to writing to him for advice as to how to play or sing this or that composition. To one such, a pianist friend of mine who, having programed the *Étude en forme de Valse* for some of his concerts, sent a letter to its author asking "how he wanted the opus played," Saint-Saëns cuttingly replied, "Dear sir: Play it exactly as it is written." To another, a conductor who was zealous of doing things in *the* right way, and who had asked Saint-Saëns the exact tempo of a work which he wanted to present at a forthcoming concert, Saint-Saëns answered, "*Cher ami:* I have

received your note and in reply wish to say that the exact tempo of the work you mention is 1-2, 1-2." I heard him a number of times say (and I can easily guess what was at the bottom of it), "*Il n'est plus à la mode pour les soi-disant musiciens d'apprendre leurs notes, hélas.*" (It is, alas, no longer fashionable for so-called musicians to learn the notes.)

The fact that Saint-Saëns now and then enjoyed amusing himself at others' expense finds illustration in the following incident taken from a paper sent me by my old friend and teacher Moriz Rosenthal. Writing about his meetings with the famous composer, Rosenthal tells how he went over to Monte Carlo from Nice to hear Saint-Saëns play his piano-symphonic poem *Africa* and the Beethoven E-flat Concerto. "I met him at lunch at the Café de Paris," Rosenthal relates, "and found him sparing with an army of newspaper reporters, who seemed to impress him like anopheles mosquitoes. Just as he reached his dessert, a new interviewer from *Le Matin*, Paris, joined the party and began to bear down on the composer in relentless fashion. The Master improvised

*Richard Strauss*

a little speech which struck me rather queerly. 'Say to your readers,' he told the unfortunate reporter, 'that when Camille Saint-Saëns was young, elegant, and gay, he played the piano extremely badly. With the years, this quality has developed to the maximum limit, and today he is one of the worst pianists before the public!' The interviewers sat dumbfounded, petrified, scandalized, and I still congratulate myself for having saved the situation by giving way to boisterous laughter, which, of course, was what Saint-Saëns really wanted, and which immediately spread its contagion to the entire table."

At a fashionable dinner in Paris, one of the diners asked Vincent d'Indy what he thought of Saint-Saëns' music. "I do not like it at all," D'Indy was bold enough to venture. "It lacks depth and it has neither style nor feeling." Not long thereafter, Saint-Saëns was a guest at the same table, and the same interrogator asked him what he thought of D'Indy's music. Saint-Saëns opened wide his eyes and solemnly said, "D'Indy is the Johann Sebastian Bach of France!" Everybody gasped. "You know, *Maître*," the hostess put in, "D'Indy does not speak so highly of your music as you do of his." "Don't you know, *chère Madame*," Saint-Saëns returned, "that composers always say the opposite of what they mean?"

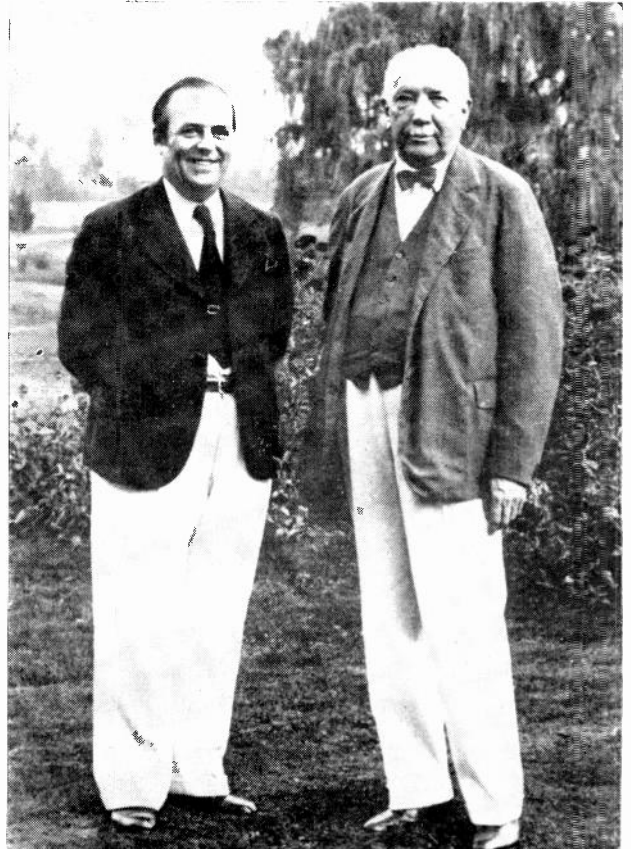
Saint-Saëns also had a very warm side. For example, when he lived in the rue Monsieur-le-Prince, he daily frequented the Luxembourg Gardens nearby, his favorite

spot being where the children played—he loved their noise and laughter. One day there was a Punch-and-Judy show, but the "artist" scheduled to play the part of the Devil was late in arriving. The young audience, disturbed over the delay, showed signs of increasing impatience, despite the manager's admonition that they "sit quietly for only a few minutes more." All at once, one of the children spied a Mephistophelian face. "Look, there is the Devil," he cried at the top of his shrill voice, pointing to Saint-Saëns. "*Monsieur*, will you be the Devil?"

"*Avec plaisir, mon petit ami*," Saint-Saëns agreed (and I make no attempt to spell the French language the way Saint-Saëns pronounced it—"avec plaisir!"), and he did so and with so much animation and good nature that his "public" laughed and screamed as never before, after the performance rewarding him with all the brioches, candy, and oranges they had. The incident made Saint-Saëns so popular with his roguish admirers that, whenever after they saw him walking in the Luxembourg or along the street, they would stop him, shake his hand, and inquire, "*Monsieur le Diable, comment allez-vous?*" "Nothing ever pleased me more," Saint-Saëns confided. "It is a wonderful thing to win the affectionate regard of children."

Then came the day when the great Master went to his final glory. The French government honored him—or was it the government honoring itself?—with a national funeral: military escort, ministers of state, diplomats, Army generals, and so on. Undoubtedly, Saint-Saëns would have been pleased with the show and pageantry of it all, but I wonder what he would have said had he over-

*The author first met composer Richard Strauss in Vichy, France. The year was 1935—which is to say about three centuries ago.*





Though Ravel abhorred giving autographs, this photo bears a 1927 dedication ("cordial souvenirs") from him to the author.

heard (as I did) the remarks of the two market-women from *Les Halles*, who pushed into the scene and crowded in next to me in the sidelines.

"Saint-Saëns," one of them wheezed, crossing herself at the same time she took a pinch of snuff, "I wonder who that can be?"

"*Comment, tu ne sais pas?*" her companion disdainfully returned, her husky voice bespeaking much snuff and cognac, "*Voyons, ma chère*. I think it must be that 'pleasant old boy' who used to work in the gramophone shop down there on the Boulevards!"

Maurice Ravel, like his illustrious colleague Saint-Saëns, was also touchy about giving autographs. "Nonsense, utter nonsense," he would fume, "*et la chose la plus emmerdante du monde, presque aussi emmerdante que la musique d'amateurs*. Ugh!" (the most disgusting thing in the world—almost as disgusting as amateur music). If he liked or esteemed you, all right; if he didn't, better not ask him. Which is what a young American who was calling on me apparently was aware of when he asked, "In view of your friendship with Ravel, will you be my ambassador and ask him to let me have an autograph?" "That is just what I would not do," I answered, "and, much as I appreciate the compliment, I'm afraid I cannot have the honor of being your 'ambassador.' Ravel would turn me down flat and never see me again. But, and if you will promise not to tell, I can give you Ravel's personal address, where you can write him telling him what you want. You never know; at least you can try."

The lad lost no time in writing to the French master and Ravel lost no time in sending back the following reply: "Dear sir," it said (in French, of course), "In response to your note, please allow me to inform you that I never give my autograph." The letter was typewritten—

but the signature was in pen and ink. You never can tell!

It happened that a certain concert, which I attended with Ravel one evening, was the kind that dragged and dragged. Would it never end? Ravel's annoyance visibly increased. "What a laborious concert," he groaned. "It surely is," I agreed, "but you know, *Maître*, the Bible tells us that in all labor there is profit." "So it does," he said frowning, "but does the Bible make allowance for the overhead in boredom? I don't think it does!" With which he stomped out of the hall.

At another concert, and while we were waiting in our loge for it to begin, Ravel indicated an attractive *femme du monde* who was sitting in the center of the room, and asked, "Do you see that woman?" I assured him I did see her and naturally asked why he had pointed her out. "For no reason at all," he said with a twinkle, "unless it be to apprise you of the fact that she is the most deluded woman in Paris." "I am curious to know on what you base your remark," I said, to which he rejoined, "Do you see that locket sparkling so brightly on her bosom?" I nodded yes. "*Eh, bien*," he went on, making quite an effort not to laugh, "in that locket she keeps a strand of her lover's hair." Perplexed, I failed to see how that made

her "the most deluded woman in Paris." "It is like this," Ravel chuckled, "her *ami* is one of the well-known composers of Paris, and she does not know that for fully twenty years now, he has worn a wig!"

Not a few French composers were kind enough to invite me to their homes of a Sunday morning: Gabriel Fauré and Paul Dukas, to name but two. Fauré was apt to be *en pantoufles*, but Dukas was always the last word in meticulous grooming. Each had a truly gallic sense of humor and both had the courage to be truly human.

Fauré was fond of reminiscing, and one time he interrupted his comments on the music we were examining to tell me about a Paris Conservatoire professor (Fauré was director of the Conservatoire at the time) who was "not too popular with his students." "Which is putting it mildly," he recalled. "They played many a trick on him, and one day went so far as to mail him a postal card on which they had written a very debatable message which included the term 'old — — — —.'" "

Consumed with indignation, the professor made straight for Fauré's office. He could hardly talk, but finally managed to bluster, "Don't you think, *Monsieur le Directeur*, that 'old — — — —' is just a bit too strong?" To which Fauré, in a soothing tone of voice, replied, "*Oui, mon cher*, 'old' is a bit strong."

A story that frequently cropped up in Parisian musical circles had to do with Richard Strauss and Paul Dukas.

It was reported that, on a certain occasion, Strauss said to Dukas, "I like the orchestration of your *Apprenti Sorcier* very much. No doubt you found the idea of using the woodwinds to support the violins in their upper register in my *Till Eulenspiegel*?" Dukas replied with complete silence. I had the temerity to remind him of the incident and ask, "*Maître*, why did you not protest? Is it not true that *L'Apprenti* was composed in 1892 and that *Till* did not appear until 1895?" He shrugged his shoulders and said, "Why complicate life?"

I spent many an hour at the bedside of Theodore Dubois, composer of the often-performed *Seven Last Words*. I cannot say how many years Dubois was bedridden, but I always found him in cheerful mood and full of happy anecdotes. One story that he never tired of telling—I suspect because it was on himself—was about how he and his wife attended one of the first Bayreuth festivals. Wagner's art, above all *Tristan and Isolde*, made an overpowering impression on him. While Dubois, trembling with emotion and stirred to the most profound depths of his musical being, drank in every note of the music, Madame Dubois became more and more nervous, more and more jittery over what she regarded as *musique sensuelle* and "a most immoral story." On the way to their lodgings after the performance, Madame Dubois suddenly stopped, seized Theodore by the arm and implored, "Theodore, you must promise me one thing. Promise that you will never write music like that!" "*Ma chère*," he assured her, "be under no misapprehension. I faithfully promise you that I will never write music like that." "And Monsieur Irving," he added, with a sigh, "I can truthfully assert that I kept my word."

Like practically all composers, Dubois was not overly fond of critics—chances are they sometimes were not gentle with him. Madame thought them horrible. Theodore had a whole collection of tales at the expense of *ces messieurs*, and he would repeat and retell them on the slightest provocation. There was one that he seemed to enjoy more than all the others. For years, a prominent Paris music critic seemed to take it as his duty to criticize and tear apart everything that Dubois and Massenet composed. Not a note of theirs met with his favor; his attitude bordered on the psychopathic. To this implacable enemy, Massenet and Dubois were anathema, and experience and years did not lessen his hostility. One day, unexpectedly, the chap up and died. It goes without saying that Dubois and Massenet went to the funeral together, arm in arm. "After all," Dubois said, "it was *the* thing for us, his pet peeves, to do, wasn't it? We watched the proceedings with mixed feelings—I shall not tell you what some of those feelings were!—*Dieu m'en pardonnera*. And just at the moment when our critic's body was being conveyed into the crematorium, Massenet pointed his finger at it and observed solemnly, 'Theodore, *mon cher ami et confrère*, there goes our last roasting.'"

Vincent d'Indy, head of the Schola Cantorum in Paris, was conducting an examination in music history, and was trying ever so hard to lead a young girl into answering the following question: "In what epoch did the composer of *La Vestale* live?" She repeatedly insisted that she did not know, and every time D'Indy drew a blank, the effect was to redouble his kindheartedness in her behalf. He did not want her to fail the quiz, so, assuming an attitude of half-banter, he pleaded, "*Voyons, voyons, Mademoiselle, tranquillisez-vous*. Let me help you, and I am sure we will find what we are looking for. I remember, oh, I remember it so well, that when I was a little boy, I once saw the widow of the composer of *La Vestale* in the street. Think of it, Mademoiselle, *I saw the composer's widow!* Tell me, Mademoiselle, what epoch could that be?" "The Middle Ages!" she exclaimed with sudden joy and conviction. "Naturally," *Maître* D'Indy concluded, "she passed the examination."

**T**HE organist and composer Charles Marie Widor was the epitome of kindness, always ready to extend a helping hand, and, with it all, the possessor of an irrepressible and genteel sense of humor. I do not know how it came about, but during one of our get-togethers in his scrupulously spotless quarters at the Institut, he fell to talking about the *really* good men he had known in the course of his long life. "Not many, you may be sure," as if counting them on his fingers, "but, ah! César Franck—there was a truly 'good' man! *Sans doute*, all the laurels should go to him. He was the purest man I have ever known—also the most innocent, and in his innocence, so naïve it was touching. No wonder everybody loved him." In substantiation of this, Widor told me about Franck's ballet, how gleefully the composer had brought him the news that he had composed it and how he hoped to bring the work to the boards of the Paris Opéra. Having himself composed a two-act ballet, *La Korrigane*, which was produced at the Opéra in 1880, Widor had what he justifiably believed was first-hand information on the subject: he knew what being produced at the Palais Garnier (as the Opéra was then popularly known) entailed. He did not want to be brusque about it, so he approached the matter gently with, "I am sure the music is beautiful—how could it be otherwise, since it is by César Franck—but I wonder if it will be danceable? You know, *cher ami*, the girls of the Opéra ballet are not very highly evolved musically, and. . . ." Franck did not wait for the end of the sentence, but interjected, "Oh, don't worry about that. It is danceable all right. I know, because last night before we went to bed, my wife and I danced it before a mirror in our night shirts!"

---

*Irving Schwerké*, for some years a figure on the international music scene, has written extensively in books, magazines, and in newspapers about music and the many musicians he has known.





# THE GREAT AMERICAN RECORD COMPANIES

AN ENCYCLOPEDIA (AND OFTEN OPINIONATED) COMPANY-BY-COMPANY SURVEY OF THE HISTORIES AND HABITS OF THE PRODUCERS AND DISTRIBUTORS OF CLASSICAL DISCS AND TAPES

By **RICHARD FREED**

**T**HOSE members of the over-thirty crowd who can remember collecting 78-rpm discs may recall the 78 cra—and the early days of microgroove—as a time when it was far simpler to tell what a record label stood for than it is today. Back then it was assumed, usually safely enough, that each company produced its own recordings and had exchange arrangements with one or two foreign companies, which in many cases bore a similar name or displayed the same trade-mark. Things are different now. There are companies, including some of the most active ones, that produce no recordings of their own, but lease material from several foreign producers on a one-way basis. Moreover, it may no longer be taken for granted that an American company and an English or a German one with the same name have anything to do with each other.

For more than a decade now, RCA, with its Little Nipper and "His Master's Voice" slogan, has had no relationship with Britain's HMV ("His Master's Voice") or the other European companies sporting the same identifying picture with the slogan reading "*La Voix de son Maître*," "*Die Stimme seines Herrn*," or "*La Voce del padrone*." It is even a bit longer since American Co-

lumbia had links with English or German Columbia (although, curiously enough, recordings by the Cleveland Orchestra for U.S. Columbia and its subsidiary Epic have been marketed abroad by English Columbia for the last few years), and longer still since American Decca has been related to its English namesake.

Aside from the shifts in relationships between U.S. and foreign companies over the years, the character of individual domestic labels has in some cases altered radically. The alphabetized résumé offered here represents an effort toward sorting out the present status of the labels generally available in this country now, in terms of background, repertoire, technical quality, and other related factors, as well as their current relationship with other companies, both foreign and domestic.

Some eighty labels are discussed, and before starting down the list, it might be advisable to explain just why these labels are included and others are not. First of all, the list is confined to those labels on which classical music is featured, omitting those which issue only pops, only spoken-word, only folk music, jazz, and others. Second, although we are dealing only with domestic labels, several "imports" are included. In all such cases,

the respective imports are pressed for the U.S. market and imported by U.S. branch offices or agents of the respective manufacturers for distribution on the same scale and in the same manner as domestically pressed discs. In other words, such imports as Deutsche Grammophon, London, and Telefunken (all listed in the regular *Schwann Catalog*) qualify for our list, but those labels offered only through import specialists and in such limited distribution as to be reserved to the *Schwann Supplementary Catalog* (Pathé, Harmonia Mundi, Qualiton, Odeon, and others) do not. The latter group will be saved for another discussion. (It might be noted here, however, that more and more of these "real imports" are offering material that is finding its way into the catalogs of various domestic budget labels—Harmonia Mundi on Victrola, Muza on Orpheus, Odeon on Seraphim, etc.)

The Schwann catalog itself, which has been invaluable to the industry, the retailer, and the public for exactly twenty years now, is not quite the final arbiter in determining which labels are discussed here. There are, after all, some domestically pressed labels that are listed only in the *Supplementary Catalog* because of limited distribution (for example, Haydn Society, Cambridge, SPA), and the Musical Heritage Society, which has become a significant factor on the domestic scene, is not in Schwann at all because it is a mail-order operation. The recently launched Janus label, which will be acting as American distributor for England's Pye Records, is not listed since first releases had not appeared at time of writing, and distribution plans have not as yet been announced.

In general, all labels produced or distributed by the same organization are discussed under that organization's name: Angel, Melodiya/Angel, Capitol, and Seraphim,

for example, are all under Capitol. There are a few exceptions to that method in this list: Deutsche Grammophon, Archive, and Heliodor are filed under Deutsche Grammophon instead of Polydor, the name of the new U.S. distributing organization, simply because DGG is a well-known name here and Polydor is not; Westminster and Command are both parts of ABC/Paramount now, but, because the Westminster name has so long a history of its own and Command also retains its autonomy within the parent organization, these two labels are listed separately. ABC/Paramount itself does not release any classical records. (A similar reason accounts for listing Nonesuch rather than its parent company Elektra.) Everest and Pickwick are also listed separately because Everest, recently purchased by Pickwick, continues as an autonomous West Coast operation.

Though this listing does not concern itself with pre-recorded tape, it may be noted that all the major companies and many of the smaller ones do offer their recordings on tape. Tapes are available in the four-track, reel-to-reel format at 7½ and 3¾ ips, four- and eight-track cartridges, and cassettes, some produced by the respective disc manufacturers themselves, others by such firms as Ampex, GRT, and ITCC, which produce tapes on license from several companies. Not everything released on discs is also available on tape, but a greater and greater proportion of new recording is being made so available, some of it simultaneously with the disc release.

Finally, for the benefit of record collectors who may be moved, either by enthusiasm, irritation, or simple curiosity, to write to record companies, an address is given for each label or group of labels listed here, followed in each case, if possible, by the name of the individual to whom such correspondence is to be directed.

---

Das Alte Werk (a Telefunken series)—See McGraw-Hill

Angel—See Capitol

Archive—See Deutsche Grammophon

Argo—See McGraw-Hill

Artia—See Connoisseur Record Corporation  
Audio Fidelity—One of the first generally marketed stereo labels, Audio Fidelity was created by the late Sidney Frey in the mid-Fifties to showcase sonic spectaculars, mostly Dixieland jazz and "exotic" pops. In 1959 Frey added the "First Component" series, classical standards recorded by a hand-picked London orchestra under Alfred Wallenstein, Arthur Winograd, and Emanuel Vardi. The series ran to about a dozen discs, all splendidly recorded, excellently pressed, and elaborately packaged. In the mid-Sixties Frey sold the company. New management added material from various European sources to its catalog, including first-rate Vivaldi from Angelicum and substandard Brahms and

Schumann by little-known Viennese players; pressings and packaging became less impressive, and price was reduced from \$5.95 to \$2.98. 221 West 57th Street, New York, N.Y. 10019; Mr. Herman Gimbel.

Auditorium—Rare and obscure piano concertos, recorded in Italy by Felicia Blumental with Czech and Italian orchestras under Alberto Zedda and Jiri Waldhans. Initial series of seven discs, in limited distribution at \$4.50, includes Beethoven's piano version of his Violin Concerto, other works of Beethoven, Arensky, Viotti, Albéniz, Paisiello, Hoffmeister, Clementi, Kozeluch. Sound quality variable, annotation disappointing, though pressings (by CBS, London) and performances are good. Second series, in preparation now, recorded in Austria with Theodor Guschlbauer carrying most of the conducting burden, much better technically. 507 Fifth Avenue, New York, N.Y. 10017; Mr. Jerome S. Maggid.

Bach Guild—See Vanguard

Bartók—This one-man company is owned and operated by the recording engineer Peter Bartók, son of the composer. Inactive for several years, it has once again begun to issue records. The works of Béla Bartók play a large part in the catalog's repertoire, exceedingly well performed by such artists as William Primrose, Tibor Serly, Leonid Hambro, and Tibor Kozma. There is Beethoven and other chamber music by the New Music String Quartet, and the latest releases are of Hungarian cimbalom music. Packaging and notes are superior; recorded quality is some of the best ever done, but all records are mono-only thus far. List price is \$4.81. 200 West 57th Street, New York, N.Y. 10019; Mr. Peter Bartók.

Bruno—Material from the U.S.S.R., Poland, and East Germany is offered in rather substandard sound (as if copied from discs instead of taken from tapes?). Labeling and annotation are frustrating too, but both Bruno and its associate label Coliseum offer

some titles not available elsewhere, at \$4.98 and \$5.98. P.O. Box 365, Wilton, Connecticut; Mr. Bruno Ronty.

**Candide**—See Vox

**Cambridge**—Small catalog of high excellence, repertoire ranging from Schütz and Bach to Ives and Bartók, in performances by such artists as Hugues Cuénod, Harold Farberman, Ralph Votapek. Fine sound, superior annotation. Few new releases in recent years, but records are still in circulation and listed in *Schwann Supplementary Catalog*, and, inexplicably, one (Monteverdi's *Coronation of Poppea*) in the regular catalog. \$4.98/\$5.98 (mono/stereo). 473 Washington St., Wellesley, Mass.; Mr. Charles P. Fischer.

**Capitol**—The American arm of Britain's Electrical and Musical Industries Ltd. (EMI), which describes itself with some justification as "the greatest recording organisation in the world." Capitol issues serious music on the Angel (\$5.98), Capitol (\$4.98), and Seraphim (\$2.49) labels, with the special Melodiya series on Angel and Seraphim for release of new material from the USSR. Capitol, before its absorption by EMI, made its own recordings in this country with Vladimir Golschmann and the St. Louis Symphony Orchestra, William Steinberg and the



Pittsburgh Symphony, the Hollywood Quartet, Nathan Milstein, and others. Little of the original Capitol material remains; some has been transferred to Angel and Seraphim, some has gone to Pickwick (*q.v.*), and some has simply vanished. Few new releases of "serious" music appear on Capitol now; those that do are generally lighter fare from the EMI catalog or rehashes of earlier releases in a "heart of" or "great moments from" context. Angel, the prestige label, is used for U.S. release of material from HMV, English Columbia, and other EMI affiliates; its huge catalog traverses most of the repertoire, with such artists as Klemperer, Schwarzkopf, Fischer-Dieskau, Karajan, Beecham, Menuhin, Furtwängler, De los Angeles, Barbirolli, Barenboim, Gieseking, Milstein, Giuliani, Callas, Ludwig. Angel already has records by George Szell and the Cleveland Orchestra of the Beethoven concertos with Gilels, and will be recording in the U.S.A. with that orchestra and the Chicago Symphony under Giuliani. The Melodiya series, drawn from recent Soviet recordings, offers mostly Russian repertoire, with Oistrakh, Gilels, Rostropovich, Barshai, Rozhdestvensky, Svetlanov, the Borodin Quartet, Kondrashin, leading orchestras of Moscow and Leningrad. Seraphim, primarily a reissue line, offers recent stereo deletions from Angel and Capitol as well as historical mono recordings by Furtwängler, Flagstad, Gieseking, *et al.* The celebrated Angel "Great Recordings of the Century Series," historical material from var-

ious EMI sources, has been entirely withdrawn but is now beginning to reappear in the economical Seraphim format. Seraphim is also used for release of many brand-new items, from both EMI and Melodiya (for example, the complete cycle of Shostakovich string quartets, the new Krips recording of Mozart's *Entführung*, and the delicious package labeled "The Comic Mozart"). Originally, all Angel discs were pressed in England and imported, and the quality of the pressings was outstanding, perhaps superior to any others on the American market. For the last seven or eight years Angel records have been pressed in this country, often with different disc-side layouts from those pressed in Britain and, more significantly, with markedly different and far less pleasing sound characteristics. One might wish for a return to the imported-disc arrangement, or for tape-to-disc transfer corresponding more closely to the process observed in England, but there can be no gainsaying the importance or allure of this vast catalog. 1750 North Vine Street, Hollywood, California 90028; Mr. Brown Meggs.

**CBS**—See Columbia

**Cardinal**—See Vanguard

**Coliseum**—See Bruno

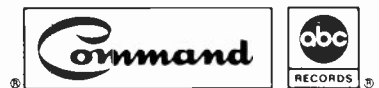
**Columbia**—One of the two biggest American long-playing disc, now issuing (or having recently issued) serious music on three \$5.98 labels—CBS, Columbia, Epic—and two \$2.98 labels, Crossroads and Odyssey. At the moment, Epic and Crossroads appear to be inactive as classical labels. After severing its connections with English Columbia in 1953, American Columbia affiliated with Philips, but that relationship was relatively short-lived, and, by the end of the Fifties, Columbia had set up its own operations as CBS Records in England, continental Europe, and elsewhere. Leonard Bernstein and the New York Philharmonic, George Szell and the Cleveland Orchestra, and Eugene Ormandy and the Philadelphia Orchestra figure



prominently in the Columbia catalog, although the Philadelphians have recently returned to RCA after their twenty-five years with Columbia. Vladimir Horowitz, Robert Casadesu, Zino Francescatti, Glenn Gould, Rudolf Serkin, Isaac Stern, Pablo Casals, Igor Stravinsky, the Budapest and Juilliard Quartets, and the late Bruno Walter are among other Columbia stars, and Pierre Boulez has been added to the list. Also noteworthy: an incomparable series of "original-cast" musicals and the Legacy series, which packages books and discs together. Before LP, domestic Columbia was generally behind RCA in terms of sound quality, but today is one of the world leaders in this area. The Epic label was created as an outlet for Philips material in 1953, but had to relin-

quish virtually all of that some time ago and has been phasing out much of its classical material lately: some of the Szell items have been transferred to Columbia, for example, and Igor Kipnis' latest recordings were issued on Columbia instead of Epic, but there have been additions to the Epic catalog, including original productions (Lili Kraus' Mozart) and material from such European producers as Erato and Supraphon. The CBS label, designed mainly for use abroad, has been reserved in this country for "specials"—Carlos Chávez conducting all of his symphonies, Boulez conducting *Wozzeck* and music of Messiaen, the Washington Opera Society production of Ginastera's *Bomarzo* under Julius Rudel, *etc.* Crossroads was initiated as an outlet for Supraphon recordings from Czechoslovakia, but also issued material from England and Japan; there has been no new release from Crossroads now for well over a year, and "first rights" to Supraphon material seem to have been transferred elsewhere. Odyssey releases include reissues from Columbia's own catalog, some new material from this country (mainly electronic and avant-garde music), recordings from various foreign sources, and some of the Haydn, Vivaldi, *etc.* from the late Max Goberman's Library of Recorded Masterpieces. Quality on all labels is high, as befits a major producer. 51 West 52nd Street, New York, N.Y. 10019; Mr. John McClure.

**Command**—The classical catalog of this "supersound" series consists almost entirely of standard repertoire performed by William Steinberg and the Pittsburgh Symphony Orchestra, with a handful of French items by Pierre Dervaux and the Colonne Orchestra



and some Beethoven by Daniel Barenboim. Sound is excellent, pressings good, packaging elaborate; \$5.98. Company is part of ABC/Paramount, but maintains independent direction. Future classical releases seem unlikely. 1330 Avenue of the Americas; Mr. Joseph Carlton.

**Composers Recordings, Inc.**—Sponsored by the American Composers Alliance, CRI has issued more than one-hundred discs of contemporary American music, recorded in the U.S.A., Europe, Iceland, and Japan. Most items are original productions; a few were taken from RCA, MGM, and Columbia. Performing artists include Leopold Stokowski, Gunther Schuller, Akeo Watanabe, Izler Solomon, William Strickland, Maro and Anahid Ajemian, Paul Zukofsky, Julius Baker, Robert Bloom, John Wummer, Carroll Glenn, Hilde Somer, George Sopkin, Adele Addison. At \$5.95, sound ranges from adequate to very good, with good pressings, exemplary annotation. 170 West 74th Street, New York, N.Y. 10023; Mrs. Judith Lerner.

**Concert-Disc**—See Everest

**Connoisseur Record Corporation**—This company still maintains the different mono/stereo prices for its three labels, Artia (\$4.98/

\$5.98), **Parliament** (\$1.98/\$2.98), and **Urania** (\$4.98/\$5.98). Artia and Parliament present principally recordings from the Czechoslovak Supraphon catalog, plus others from the U.S.S.R. and other Eastern European countries. The Urania line dates back to the early Fifties, but almost everything on these labels now is offered in "stereo." Some very old Vox and Urania operas are in the Artia opera series now. Artia catalog includes all Dvořák symphonies and many tone poems, all recorded in Prague, and Bolshoi *Nutcracker* under Rozhdestvensky, Urania titles come mainly from France and East Germany; there are many interesting performances of out-of-the-way repertoire, but the faded sonics are not helped by phony stereo treatment. Pressings themselves are quite good, and annotation is often above average. 160 Passaic Avenue, Kearny, New Jersey 07032; Mr. Henry S. Rosenberg.

**Connoisseur Society**—This small, high-quality catalog, originally comprising twelve-inch 45-rpm discs, is now available at \$31; only, offering piano music played by Ivan Moravec, João Carlos Martins, and Ruth Laredo, Baroque works for flute ensemble played by Jean-Pierre Rampal, Samuel Baron, *et al.*, and Indian music played by Ustad Ali Akbar Khan and others. Superlative sound, first-

## Connoisseur Society

rate pressings, outstanding annotation and packaging at \$5.98. 470 West End Avenue, New York, N.Y. 10024; Mr. E. Alan Silver.

**Counterpoint/Esoteric**—See Everest

**CRI**—See Composers Recordings Inc.

**Crossroads**—See Columbia

**Decca**—American Decca, which had access to Polydor and Parlophone material in the past, and was domestic outlet for Deutsche Grammophon in the Fifties, now maintains a small, selective catalog, adding a handful of new releases each season. Mainstays are



Andrés Segovia and the New York Pro Musica; other Decca artists are Sylvia Marlowe, Ruggiero Ricci, Erica Morini, Max Rudolf and the Cincinnati Symphony Orchestra, Frederic Waldman and the Musica Aeterna Orchestra, and the Eastman Wind Ensemble under Donald Hunsberger. Recent sound is unself-consciously realistic, emphasizing musical values, and pressings are clean (\$5.98). 415 Park Avenue, New York, N.Y. 10022; Mr. Israel Horowitz.

**Desto**—At \$4.98/\$5.98 (mono/stereo), the Desto catalog comprises for the most part reissues of the American Recording Society material of 1951 and 1952 (all in "stereo" now, of course) and some of the dropouts

from Columbia's American music series, but there are also recent recordings of such things as the complete piano music of Ives (Alan Mandel), the Ginastera Piano Concerto and Sonata (Hilde Somer), and Douglas Moore's *Carry Nation* (New York City Opera). The ARS material shows its age, but there are some otherwise unavailable titles (Piston's Second Symphony, a Victor Herbert Cello Concerto, Jerome Moross' *Frankie and Johnny*), and some fine performances by Bernard Greenhouse, Beveridge Webster, Walter Hendl, and others. Pressings are adequate, annotation often skimpy. 1855 Broadway, New York, N.Y. 10023; Mr. Horace Grenell.

**Deutsche Grammophon Gesellschaft**—There are other major German companies, notably Electrola and Telefunken, but DGG, dating back to 1898, is the German giant now, with a newly created U.S. distributing organization, Polydor Inc. Before the war, Polydor was *the* German classical export label; today it has become a pop label, with the prestigious Deutsche Grammophon replacing it in the classical area. DGG first appeared here in the form of 78-rpm imports about twenty years ago; its material was released on U.S. Decca LPs during the Fifties, with the Archive Production series later handled separately as a Decca import. MGM took over from Decca in 1962, importing German pressings of the regular DGG label as well as the Archive series, the latter still under the special catalog numbers devised for the U.S. market by Decca. Now both DGG and Archive are imported under their original German catalog numbers. In 1966, while still linked with MGM, DGG intro-



duced its Heliodor label, already known in Europe as a low-price line made up almost entirely of reissues from the full-price series, "historical" as well as recent. Reissues of some of the MGM contemporary music items were included, too, and may be maintained on Heliodor now. Aside from the Archive releases, which span a period from the Middle Ages through the eighteenth century, DGG's repertoire has tended to be conservative, focusing on Classical and Romantic "standards." During the last few years, however, DGG has introduced a good deal of contemporary material—not only Henze and Shostakovich, but avant-garde works of Stockhausen, Penderecki, and Mayuzumi. Artists include Herbert von Karajan, Karl Böhm (who is completing a Mozart symphony cycle with the Berlin Philharmonic), Wilhelm Kempff, Dietrich Fischer-Dieskau, Rafael Kubelick (whose extraordinary Mahler cycle with his Bavarian Radio Orchestra has somehow not gotten the recognition it deserves), Pierre Fournier, Géza Anda, Henryk Szeryng, Wolfgang Schneiderhan, the Drole Quartet, Christian Ferras, Christoph Eschenbach. Among musicians of the past who can

be heard on DGG and Heliodor are Wilhelm Furtwängler, Ferenc Fricsay, Heinrich Schlusnus—and Fritz Wunderlich. August Wenzinger and Karl Richter are among the prime movers in the Archive series. DGG produces all its own recordings, occasionally co-produces with Hungarian, Czechoslovak, East German companies. Recording is generally superb, if less brashly brilliant than what may be served up elsewhere. The German pressings on DGG and Archive, at \$5.98, are outstanding, and the domestically pressed Heliodors (\$2.98) maintain a more than respectable standard. Documentation in the Archive series is in the highest class, and that on Heliodor often surpasses what is found on DGG, where the custom of multilingual liner notes tends to restrict the quantity of information offered. 1700 Broadway, New York, N.Y. 10019; Mr. Lloyd Gelassen.

**Dover**—A division of a book-publishing house, this label began life five or six years ago as an outlet for mono reprints from other companies, primarily Vox. Since then,



Dover has issued a few recordings of its own (pianist Beveridge Webster, flutist Samuel Baron, the Lenox Quartet) and has released new material from the Hungarian Qualiton catalog. At \$2.50, pressings are fine, packaging is sturdy and tasteful, and documentation is exceptional, not only for the new material but for the Vox and Period reprints as well. 180 Varick Street, New York, N.Y. 10014; Mr. Hayward Girker.

**EMI**—See Capitol

**EMS**—Early in the LP era the Elaine Music Shop, then active on Manhattan's East 44th Street, introduced its own label, offering Webster Aitken's persuasive performances of Schubert piano sonatas, a superb series with the Brussels Pro Musica Antiqua, and a few chamber music discs. The shop is long gone, but the \$5.95 mono discs are still listed in the *Schwann Supplementary Catalog*, P. O. Box 86, Becker, Mass. 01223; Mrs. Faye Levinson.

**Epic**—See Columbia

**Everest**—One of the larger frustrations borne by the serious discophile has been the transformation of the Everest label from a symbol for some of the finest sound ever achieved on discs to that of a cut-rate outlet for rehashed old material served up in phony stereo and embellished with some of the most ludicrous annotative material in the industry (a reference to "*El Amor Bandido*" is indicative of some of the scholarship involved). There are still some glorious things on Everest and its subsidiary labels, but the quality—both musical and technical—is extraordinarily variable. What is particularly lamentable is that the original Everest material, recorded on 35 mm. film when Harry Belock operated the company in the late Fifties, has all been remastered, with results that in many cases belie the excellence of the

originals. **Concert-Disc**, the label created by the Fine Arts Quartet and used by the men of the FAQ to record themselves, the New York Woodwind Quintet, and selected chamber-music associates, was absorbed by Everest a few years ago, with deterioration in the quality of pressings and annotation. Recently, the FAQ's splendid Beethoven quartet cycle was reissued complete on nine discs, with an inconvenient layout. Other labels absorbed by Everest are **Stradivari**, **Baroque**, **Period**, **Counterpoint/Esoteric**, **Renaissance**, and **Scala**. There is also an **Archive of Piano Music**, using material from Ampico rolls cut by legendary virtuosos of the past, and related folk and blues series, as well as an opera series which makes use of old Cetra LPs and 78s in addition to recent material from Ricordi, Ariola, and other European catalogs. Ricordi operas formerly on Mercury, including Rossini's *Cambiale di matrimonio*, Paisiello's *Barbiere di Siviglia* under Renato Fasano, and the Callas *Medea*, are on Everest now, as is an exciting Berlin *Freischütz* under Lovro von Matačić. Wilhelm Furtwängler's wartime Beethoven Ninth is available in "stereo" on Everest, as are old Fritz Kreisler and Sousa's Band items which apparently derive from the Victor catalog. The only recording of Shostakovich's controversial Thirteenth Symphony (*Babi Yar*), conducted by Kondrashin, is on Everest, and so is the same conductor's recording of the Shostakovich Eighth. Sound is passable, and these rarities may be regarded as real bargains, since actual selling price is generally lower than published \$2.98/\$3.98/\$4.98. Recent reports indicate that we may expect cut-out London material to appear on this label. Original Belock-era Everests include Boulton's Shostakovich Sixth, Rudolf Schwarz's Mahler Fifth, other orchestral discs conducted by Stokowski, Goossens, Copland, Krips, Steinberg, Chávez, Villa-Lobos. Everest has recently been purchased by Pickwick, but will continue to operate as an independent division. The Everest Record Group, 10920 Wilshire Boulevard, Los Angeles, California 90024; Mr. Bernard Solomon.

**Everyman**—See Vanguard

**Folkways**—As the name implies, this label is primarily—and very productively—concerned with folk music, but its catalog offers a handful of mono discs of works of Ives, Hovhaness, and other twentieth-century composers of adventurous bent, at \$5.98, 50 West 44th Street, New York, N.Y.; Mr. Ernest Schwere.

**Golden Crest**—A relatively small but continuing series of original productions. In addition to all the Arriaga quartets (performed by the Phoenix Quartet), the Golden Crest catalog includes the major portion of the discographies of such composers as Alec Wilder and Warren Benson, with bassist Gary Karr, tuba virtuoso Harvey Phillips, master horn player John Barrows, and the New York Brass Quintet. Technical quality adequate; \$4.98. 220 Broadway, Huntington Station, New York, 11746; Mr. C. F. Galehouse.

**Haydn Society**—Creation of this label was

one of the most exciting developments of the early microgroove era. With Haydn scholar H. C. Robbins Landon not only overseeing but occasionally participating as continuo player, the Society recorded about thirty Haydn symphonies, most of them new to records, with such conductors as Jonathan Sternberg, Mogens Wöldike, and Franz Litschauer, and more than fifty Haydn quartets with a group organized for the undertaking by Alexander Schneider. There were also several Haydn masses, works of Mozart and other eighteenth-century masters, as well as the first offering of music by Marc-Antoine Charpentier. Many of the Haydn Society discs are still available in limited distribution (*Schwann Supplementary Catalog*), some numbers at \$4.98, some at \$5.98. P.O. Box 321, East Hartford, Connecticut 06108; Richard Godlewski.

**Heliodor**—See Deutsche Grammophon

**Kapp**—More active in pops than classics, Kapp made a dent in the latter market in the early Sixties with its Baroque trumpet collections featuring Roger Voisin, a Debussy piano series with Daniel Ericourt, and some string orchestra offerings conducted by Emanuel Vardi, produced by E. Alan Silver and later Paul Myers before they moved on to Connoisseur Society and Columbia, respectively. Although the catalog has not expanded in the last half-dozen years, the Voisin material, at least, is still available (\$4.98). 136 East 57th Street, New York, New York 10022; Mr. Jack Wiederman.

**Limelight**—See Mercury

**London**—English Decca, another industry giant, after an initial postwar year or two of distribution here under its own name, came

## LONDON<sup>®</sup> RECORDS

to a parting of the ways with its American namesake and adopted the name London for its records released in the U.S.A. After the startling success of its 78-rpm "ffrr" discs, London, the first major company outside this country to produce LPs, became one of the pacesetters on microgroove. One of its spectaculars on 78 was a *Petrouchka* with the London Philharmonic which served also to introduce Ernest Ansermet to a broad American public. A second Ansermet *Petrouchka*, with his own Orchestre de la Suisse Romande, was one of the first LP showpieces, and a third helped to launch the era of the stereo disc. The late Swiss conductor's huge discography is one of the glories of the London catalog; another is its outstanding operatic section, ranging from the Mozart masterpieces under Kleiber, Krips, and Böhm, to the Puccini and Verdi standards, to a complete *Ring* under Solti, to the operas of Benjamin Britten conducted by the composer, and a comprehensive Gilbert-and-Sullivan segment with the D'Oyly Carte Company. Tebaldi, Sutherland, and Nilsson are the prime vocal "properties." Clemens Krauss' definitive recordings of the Strausses

(both J. and R.) and Erich Kleiber's Beethoven, transferred to the \$2.49 Richmond label a decade ago, have become casualties at last of the mono deletion policy, but this really distinguished catalog boasts superb stereo recordings (at \$5.98) by István Kertész, Hans Schmidt-Isserstedt, Vladimir Ashkenazy, Clifford Curzon, the Vienna Octet, Willi Boskovsky, Zubin Mehta, Julius Katchen, Sir Adrian Boult, Peter Maag, Karl Münchinger, Wilhelm Backhaus, and others in addition to the artists already named. Although the Richmond label has disappeared except for its opera sets (such as the recent reissue of *Die Frau ohne Schatten*, under Böhm, for less than \$10), London introduced another \$2.49 line two years ago, the **Stereo Treasury Series**, featuring attractive reissues of recent recordings by its first-line artists (some, such as Britten's *Prince of the Pagodas*, offered in stereo for the first time), and a few items which had not appeared earlier on the full-price label. There is also a **Phase Four** series, produced by American members of the pop division but recording "classics" in London (with the "sonic spectacular" treatment) under Stokowski, Dorati, the late Charles Munch, and others; also at \$5.98. All London products, with few and infrequent exceptions, are pressed in Britain, packaged in the U.S.A. One of the supreme leaders in every qualitative sense, 539 West 25th Street, New York, N.Y. 10001; Mr. M. N. Frank. (English Decca's affiliated labels—Argo, L'Oiseau-Lyre, et al.—are distributed in this country by McGraw-Hill and are listed below under that name.)

**Louisville**—While various orchestras and organizations have put out their own records on a "vanity press" basis, the Louisville Orchestra has done something different. In 1948 the orchestra and its conductor, then Robert Whitney, began commissioning new works by composers of various nationalities, and in 1954 Mr. Whitney and the orchestra began recording them, issuing the discs on a mail-order subscription plan. The Louisville "First Edition Records" are also available in a few shops (they are listed in the regular *Schwann* at \$7.95/\$8.45, mono/stereo), and some of the material has been taken into the catalog of Columbia Records. Composers represented include Mennin, Riegger, Ibert, Antheil, Ginastera, Kodály, Piston, Honegger, Elliott Carter, Henry Cowell, Britten, Gail Kubik, Ross Lee Finney, Bernard Rogers, William Schuman, and about a hundred others. After running up about that number of discs under Mr. Whitney, the Louisville Orchestra is continuing its program of recording under its new conductor, Jorge Mester. Good sound, clean pressings, annotation often by composers. The Louisville Orchestra, 830 Fourth Street, Louisville, Ky. 40203; Mr. James Hicks.



**Lyricord**—This one-man operation has built up a sizable and interesting catalog. There are some reissues from Vox, Haydn

Society, and other sources, but also a good deal of original material, including the Whitehart Chorale and today's Pro Arte Quartet in works of Samuel Adler and Herbert Fromm. Offerings (at \$4.98/\$5.98, mono/stereo) include periods from Gregorian chant to the present, with Buddhist temple services and other material from the Orient. Pressings are clean, sound quality varies according to age and source of the material. Lyrichord also owns and distributes the Eterna label, which features LP reissues of historical vocal material (\$5.95). 141 Perry Street, New York, N.Y. 10014; Mr. Peter Fritsch.

**Mace**—Scepter Records' serious music division derives most of its material from European sources, principally Electrola. There are fine recordings of Bach's harpsichord music by Helmut Walcha, of Bach's sons' chamber music by various Berlin instrumentalists, and of Haydn rarities by Helmut Müller-Brühl; sound and pressings are excellent (less good in the Pye recordings from Israel). Labeling and annotation leave a good deal to be desired—the *Holberg Suite* is nowhere mentioned on the jacket of the Grieg collection of which it is a part, and on the label is identified only as "Suite for String Orchestra"; both the jacket and the label of the disc on which Siegfried Borries plays both the Beethoven Romances insist he plays only No. 2, and misspell his name into the bargain—but not enough to detract from the musical value offered at \$2.50. 254 West 5th Street, New York, N.Y. 10019; Mr. Stanley Greenberg.

**McGraw-Hill**—The famous publishing company now distributes the import labels affiliated with London (English Decca): Argo, L'Oiseau-Lyre, Société Française du Son, and Telefunken, including the Das Alte Werk series. Argo, in addition to a substantial treasury of spoken-word items (including the complete works of Shakespeare), features the Choir of King's College, Cambridge, in sacred music from the Renaissance to the present, and the Academy of St. Martin-in-the-Fields under Neville Marriner in eighteenth- to twentieth-century music; Simon Preston plays organ music of Liszt and Messiaen, the John Alldis Choir sings Bruckner



and Debussy, Janet Baker and others sing Holst, Colin Davis conducts Michael Tippett's Second Symphony, and famous pianists of the past perform brilliantly from Ampico rolls. Telefunken also has a (less successful) piano-roll series, from the Welte-Mignon catalog, as well as various other historical recordings—Peter Anders, Joseph Schmidt, Aulikki Rautawaara, Helge Roswaenge, Mengelberg, and the original-cast *Drei Groschenoper*. Das Alte Werk, Telefunken's counterpart of DGG's Archive, offers lots of Telemann and Bach, with recorder virtuoso Frans Brüggen, the Concerto Amsterdam, and Nikolaus Harnoncourt's Concentus Mu-

sicus of Vienna. Aside from the Das Alte Werk and historical series, Telefunken has issued such items as the complete *Kammermusik* of Hindemith. Société Française du Son so far offers only a few discs of French Baroque music, but L'Oiseau-Lyre's catalog is a large one, including still a few mono items (Thurston Dart and others) as well as excellent stereo pressings of the Melos Ensemble in twentieth-century chamber music, Artur Balsam in all the Mozart piano music, and Colin Davis conducting Stravinsky, Berlioz (*Béatrice et Bénédict*, *L'Enfance du Christ*), and more Mozart. Very high quality on all counts, at \$5.95, all labels. McGraw-Hill Book Company, Record Department, 330 West 42nd Street, New York, N.Y. 10036; Mr. Martin S. Pincus.

**Melodiya**—See Capitol

**Mercury**—This organization now issues serious music on three \$5.98 labels—Mercury, Philips, and Limelight—and two budget labels, Mercury/Wing (\$1.89) and Philips World Series (\$2.98), with most of the new material on them produced by Philips, the big Netherlands-based company. Antal Dorati, with Mercury since his Minneapolis days, does most of his recording for that label now with the London Symphony Orchestra. Janos Starker, Byron Janis, Henryk Szeryng, and Hilde Somer are on Mercury, and the catalog still includes many recordings by the Detroit Symphony under Paul Paray, the Eastman-Rochester Orchestra under Howard Hanson, and the Eastman Wind Ensemble under Frederick Fennell. Dorati has done all the Tchaikovsky symphonies with the LSO for Mercury, and Igor Markevitch has done them (plus *Manfred*) with the same orchestra on Philips, whose line-up includes Colin Davis (notable Berlioz *Roméo et Juliette*, Handel *Messiah*), Arthur Grumiaux, Claudio Arrau, Maurice Gendron, the Quartetto Italiano, and Bernard Haitink and the Concertgebouw Orches-



tra of Amsterdam; some of Pierre Monteux's last recordings are on Philips. The Limelight series is reserved for electronic and avant-garde material from Philips. Mercury/Wing serves as a format for rehashes of older Mercury recordings, and World Series offers reissues from both the Mercury and Philips lists, together with some previously unreleased items. The Beaux-Arts Trio is on World Series (Beethoven, Brahms, Mendelssohn, etc.), as are Witold Rowicki's Dvořák and artificial stereo versions of material formerly on Epic and Mercury. Sound quality is generally excellent on the full-price labels, though some pressings lately have been gritty and labeling is now and then erratic. (Philips classical records will be imported from England from now on, which should mean a significant improvement in the quality of pressings.) 110 West 57th Street, New York, N.Y. 10019; Miss M. Scott Mampe.

**MGM**—Anything remaining of this label's adventurous contemporary repertoire is on Heliodor now; see Deutsche Grammophon.

**Monitor**—Catalog is built mainly on pre-stereo Soviet recordings, pressed very well indeed (Tchaikovsky's *Souvenir de Florence* is a good example), but also includes some original productions in stereo. All classical



items at \$2.50. 156 Fifth Ave., New York, N.Y. 10010; Mr. Michael Stillman.

**Music Guild**—See Westminster

**Musical Heritage Society**—In five years this mail-order company has built up a significant catalog of more than five hundred discs on its two labels, **Musical Heritage Society** (\$2.50) and **Orpheus** (\$2.89). The records are available in a few stores (Music Masters in Manhattan), but the bulk of MHS's substantial sales continues to be through mail order. MHS produces some of its own recordings, both in New York and Vienna (Nadia Reisenberg and Artur Balsam in Mozart piano duets, Eugene List and others in Mozart concertos, a provocative assortment of "Gothic and Renaissance Dances" from Vienna), but gets most of its material from such European producers as Erato, Supraphon, Angelicum, and Poland's Muza. Originally an all-Baroque label, MHS now offers a good deal of pre-Baroque, Romantic, and twentieth-century material, including hundreds of titles not available elsewhere. Jean-Pierre Rampal and the late Karl Ristenpart are prominent in this catalog, and Marie-Claire Alain's Bach organ series is especially noteworthy, as is the stunning Monteverdi *Orfeo* under Michel Corboz. The Orpheus label is reserved for special projects and complete cycles, such as the twenty-five-disc complete Chopin from Muza, which involves more than a dozen Polish pianists and various colleagues in *everything* Chopin wrote—songs, chamber music, all of it. Paul Kletzki and the Czech Philharmonic do the nine Beethoven symphonies, Friedrich Gulda plays all the Beethoven sonatas, Artur Balsam plays all the Haydn keyboard works, Joerg Demus all of Debussy's, Angelo Ephrikian conducts Perti's *Euridice*, and there are several discs of "Musica Antiqua Polonica." All MHS pressings (by Columbia) are of superior quality, annotation is above average, and even the free catalog is a handsome production. 1991 Broadway, New York, N.Y. 10023; Dr. Michael Naida.

**Nonesuch**—Created six years ago as a division of the folk-oriented Elektra Corporation, Nonesuch was a (if not *the*) major factor in the low-price revolution. The combination of fresh repertoire, strikingly colorful cover art, and unusually complete documentation of sources attracted a large public and inspired widespread imitation. Among the more than two hundred Nonesuch discs one finds a bit of everything, from the Renaissance to electronic music, including ex-

amples of the latter commissioned by Nonesuch itself especially for recording. The catalog is made up for the most part of gleanings from such European producers as the Club Français du Disque, Pye, Cynus, and Tono, but Nonesuch has been producing more and more of its own material, both here and abroad. On this label Karl Ristenpart conducts an extraordinary set of Brandenburgs, *The Art of the Fugue*, stylish Vivaldi, Telemann, and Mozart; Leslie Jones conducts dozens of Haydn symphonies; Pierre Boulez conducts *Le Sacre du printemps* and *Les Noces*; Hans Schmidt-Isserstedt conducts Berwald; and Lukas Foss conducts Pender-



ecki, Xenakis, Cage, Sibelius, and his own music. The Schütz items under Helmuth Rilling are quite special, and so are the two discs of Rossini's *Sins of My Old Age*. Checkmate, Elektra's attempt to launch a "medium-price" line, was abandoned after two releases, and some of the material has been absorbed into the Nonesuch catalog. The printed catalog itself is a musicological accomplishment of no mean proportions, and pressings and annotation for these \$2.98 discs are of a high order. 1855 Broadway, New York, N.Y. 10023; Miss Teresa Sterne. *Odyssey*—See Columbia

*L'Oiseau-Lyre*—See McGraw-Hill

*Orpheus*—See Musical Heritage Society

*Parliament*—See Connoisseur Record Corporation

*Period*—See Everest

*Philips*—See Mercury

*Pickwick/33*—After Capitol abandoned its Paperback reprint series and before it introduced Seraphim, it passed some of its deleted material on to Pickwick, whose entire catalog is made up of material obtained in this manner—from Mercury as well as Capitol. At \$2.49, the discs are pressed well, packaged with taste, and well annotated. Most items are recent enough to be genuine stereo (for example, Steinberg's pairing of the *Coq d'Or* and *Lore for Three Oranges* suites, Beecham's collection of Mendelssohn, Berlioz, and Rossini overtures). Pickwick now owns the Everest group, which will operate as an independent division. Pickwick International, Inc., Long Island City, N.Y. 11101; Mr. Cy Leslie.

*RCA*—Simply to designate RCA "one of the giants" would give no idea of the present scope or enormous background of this company, formerly known as RCA Victor and before that simply as Victor. The famous "Little Nipper" painting and "His Master's Voice" slogan have adorned this company's products for more than a half-century, but there is no longer any relationship between RCA and the foreign companies using the same trade-mark. Today RCA itself produces virtually all the recordings issued on its

\$5.98 Red Seal label. The \$2.98 Victrola series offers reissues of both recent and historical material from the company's own catalog and new recordings from such European sources as Harmonia Mundi, Deller, Eurodisc, and World Record Club. Caruso and Kreisler were best-selling Victor artists in the past, and there were also Rachmaninoff, Tibbett, Crooks, Flagstad, Melchior, Traubel, Bjoerling, McCormack, Schumann-Heink, Elman, Marian Anderson, and Alexander Kipnis. Artur Rabinstein has been on this label since he began to record; so have Arthur Fiedler and the Boston Pops, and so has Heifetz (with a short interruption for a wartime fling with Decca). Horowitz left RCA for Columbia a few years ago, but Ormandy and the Philadelphia Orchestra have returned after twenty-five years with Columbia. Toscanini retired before stereo recording became standard procedure, but his legacy is being preserved on Victrola. The Boston Symphony can be heard under Koussevitzky, Munch, Monteux, Leinsdorf, and Aaron Copland, the Chicago Symphony under Reiner, Martinon, Stokowski, Morton Gould, Walter Hendl, Seiji Ozawa, and others. John Ogdon, André Previn, John Browning, Itzhak Perlman, Misha Dichter, Van Cliburn, and Peter Serkin are among the younger talents conspicuous on RCA, and the Guarneri Quartet is building up the label's chamber-music catalog. The sizable operatic segment includes, in addition to the standard Verdi, Puccini, Mozart, and Wagner, a Gluck *Oreste* with Shirley Verrett, Donizetti's *Lucezia Borgia* with Montserrat Caballé, and the New York City Opera production of Handel's *Giulio Cesare* with Beverly Sills. Jan Peerce, for so many years an RCA mainstay, records elsewhere now, but

# RCA

the current vocal roster includes Leontyne Price, Anna Moffo, Plácido Domingo, Carlo Bergonzi, Sherrill Milnes. RCA pressings are among the best produced in this country; annotation, often elaborate, is especially commendable in the low-price Victrola series. 1133 Avenue of the Americas, New York, N.Y. 10036; Mr. Roger Hall.

*Richmond*—See London

*Scala*—See Everest

*Seraphim*—See Angel

*Serenus*—Records are produced by General Music Publishing Company, offering music published by that firm, including works of Harold Farberman, Meyer Kupferman, Nicholas Flagello, Václav Nelhybel, and Vittorio Rieti. Performances must be regarded as authoritative, engineering and pressings are good. Unusual material, higher-than-average price (\$6.98 for stereo). 414 East 75th Street, New York, N.Y. 10021; Mr. Paul Kapp.

*Société Française du Son*—See McGraw-Hill

*Society for Forgotten Music*—Few releases on this label, organized by the late composer

Vernon Duke about a decade ago to resurrect neglected chamber music by such composers as Mendelssohn, Glinka, and Chausson. Mono lists at \$4.98, stereo \$5.95 (*Schwann Supplementary Catalog*). 8481 Melrose Place, Los Angeles, California; Mr. Lester Koenig.

*Society for the Preservation of the American Musical Heritage*—Founded and directed by Karl Krueger and headed by Henry H. Reichhold. The aim of the society's recordings is exactly as stated in its name. The great majority of the repertoire, much of it conducted by Mr. Krueger with the Royal Philharmonic Orchestra of London, the remainder performed by quite good soloists and chamber groups, is absolutely unavailable in any other form. Included are such items as Griffes' *Tone Pictures*, flute music by Sidney Lanier, John Knowles Paine's *Symphony No. 2* and *The Tempest*, Victor Herbert's *Hero and Leander*, and Horatio Parker's *Northern Ballad*. Performances are fine, notes and packaging likewise. Records were formerly available only by subscription, but can now be purchased individually by non-members at \$6.00 each. P.O. Box 4244, Grand Central Station, New York, N.Y. 10017; Mr. Karl Krueger.

*Somerset*—Such standards as *Scheherazade*, *Gaîté Parisienne*, and *1812* are conducted by Wilhelm Röhr, P. Montiel, and others of similar renown on the few "classical" discs produced on the Somerset (mono) and Stereo-Fidelity (stereo) labels at \$1.89. There is, however, one outstanding disc of Bach organ works. 222 West Orange Grove Avenue, Burbank, California 91502; Mr. Al Sherman.

*SPA*—The acronym represents the Society of Participating Artists, headquartered in Saratoga Springs, New York (a "spa"). Under the leadership of the late F. Charles Adler, SPA did a good deal of pioneering in the early Fifties: first recordings of the Mahler Third and Sixth, Liszt's *Dante Symphony*, works of Artur Schnabel, etc. Well-engineered for their day, some of the mono discs are still listed in the *Schwann Supplementary Catalog* at \$5.95. 404 Broadway, Saratoga Springs, New York 12866.

*Stereo-Fidelity*—See Somerset

*Stradivari*—See Everest

*Telefunken*—See McGraw-Hill

*Time*—Small catalog of avant-garde music by Stockhausen, Kagel, Nono, Berio, Maderna, Cage, Mayuzumi, and others. Fine pressings (by RCA), sturdy gatefold jackets, annotation generally by composers themselves. 2 West 45th Street, New York, N.Y. 10036; Mr. Chet Woods.

*Turnabout*—See Vox

*Ultraphone*—The existence of this small company is the result of the enthusiasm and dedication of one man to the cause of Russian opera. All releases are from Russian tapes, with the latest discs in legitimate stereo. General quality is as good as possible considering the original tapes, which is to say somewhat variable. Repertoire includes many works not available elsewhere, such as Pro-

kofiev's *Tale About a Real Man*, Taneyev's *Oresteia*, Tchaikovsky's *Tcheretitchky*, and Napravnik's *Dubrovsky*, in performances by the Bolshoi Opera. Now listed in the *Schwann Supplementary Catalog*, at \$4.98/\$5.98 mono, \$5.98 stereo, the records are scheduled to be listed in the main catalog shortly. 69 S. Moger Avenue, Mount Kisco, New York; Dr. Edward T. Salvato, Jr.

**United Artists**—Apparently all that remains of this label's classical catalog is the recording of Villa-Lobos' *Forest of the Amazon*, conducted by the composer, with Bidú Sayão Fine production, \$5.95. 729 Seventh Avenue, New York, N.Y. 10019; Mr. Marty Hoffman.

**Urania**—See Connoisseur Record Corporation

**Vanguard**—This relatively small company established a reputation for excellence when it began nearly twenty years ago, and has maintained its musical standards and raised its technical ones over the years. Imaginative repertoire has always been a prime factor, though there have been highly competitive versions of some "basic repertoire" titles from this source. Company produces most of its own recordings, also draws on such European catalogs as Amadeo, Pyc, Tono. The \$5.98 Vanguard label offers repertoire from Mozart and Haydn to the present, with such artists as Leopold Stokowski, Jan Peerce, Maureen Forrester, David Blum and the Esterhazy Orchestra, Maurice Abravanel and the Utah Symphony, Antonio Janigro and the Zagreb Soloists, Felix Prohaska, Alfred Brendel, Bruce Hungerford, and others. This label introduced Willi Boskovsky as an interpreter of Viennese light music, and its "historical" releases include vintage Szigeti sonata performances (Beethoven and Mozart complete, Bartók, Debussy) with Szell, Ar-



rau, Bartók, and Horszowski at the piano. **Bach Guild**, also \$5.98, is devoted to music of Bach, his sons, his contemporaries, and his predecessors. Hermann Scherchen's famous 1953 mono *Messiah*, formerly on Westminster, is on Bach Guild now, the label has most of Alfred Deller's recordings, and one of the more recent releases is Charles Mackerras' elaborately ornamented version of Gluck's *Oresteia*. Vanguard's **Everyman** series (\$2.98) features reissues from the full-price lines, material from European producers (Bach cantatas from Cantate, Barbirolli and Boult from Pyc, Schuricht from Tono), and a few specially produced recordings, such as Abravanel's *Swan Lake*. Recently there have been fewer releases on Vanguard proper, as prestige material has been issued on the \$3.98 **Cardinal** label. Abravanel's magnificent Mahler Second is on Cardinal, as are all the Ives symphonies under Harold Farberman, the Yale Quartet's Beethoven Op. 132, Lili Kraus' Schubert, Anton Heiller's Bach, and Alfred Brendel

in Mozart, Liszt, and Schumann. Tasteful packaging, scholarly annotation, clean pressings. 71 West 23rd Street, New York, N.Y. 10010; Mr. Seymour Solomon.

**Victor, Victrola**—See RCA

**Vox**—Issuing recordings from French Polydor and other French sources was this company's main activity when it began operating about twenty-five years ago. With the introduction of microgroove, Vox was one of the first companies to adopt the new format and soon became one of the most active on the U.S. scene, setting up its own production undertakings in Europe. It has always been a one-man operation, and most of his competi-



tors acknowledge George Mendelssohn as "one of the most remarkable talent-finders in the business." Vox's early years saw attention focused on such artists as Klemperer, Horenstein, Novaes, Reinhold Barchet, Friedrich Wührer; it was Vox that introduced Alfred Brendel, Zubin Mehta, Ingrid Haebler, and Vlado Perlemuter to U.S. listeners, and also introduced what Irving Kolodin termed "the Age of Complete," with its de luxe albums of Vivaldi, Corelli, and Locatelli *concerti grossi* by the dozen. That led to another innovation, "Vox Boxes," a series of three-disc sets still going strong at \$9.95 per box (the regular Vox line lists at \$4.98 per disc). The "Boxes" were inaugurated before stereo, and many of the older recordings were transferred to them—Vivaldi concertos under Rolf Reinhardt, Mozart quartets with the Barchets. Now the "Boxes" include stereo versions of the piano music of Brahms and Mozart played by Walter Klien, Bartók and Prokofiev played by György Sandor, Debussy by Peter Frankl, Ravel by Perlemuter, and Satie by Frank Glazer, as well as the quartets of Bartók, Beethoven, Brahms, Schumann, Schoenberg, Dvořák, and Haydn. In 1965, release of Vox single LPs came to a virtual halt, and the \$2.98 **Turnabout** line was introduced. The covers were obviously patterned after Nonesuch's, but the very first Turnabout release included a disc of electronic music—the first to be issued on a budget label. There are more than two hundred Turnabouts now, covering as wide a range as any label, with an especially interesting segment of Nielsen and other Danish music from Copenhagen, all of Mozart's Masonic music under Peter Maag, and Karel Ančerl's definitive version of the Janáček *Sinfonietta*, formerly on Parliament. Latest addition to the Vox family is *Candide*, a \$3.98 line offering unusually interesting repertoire, most of it unavailable elsewhere—Stockhausen, Messiaen, Milhaud (all with the respective composers participating), Busoni concertinos, a brilliant debut recital by the Eastman Brass Quintet, gutsy Rameau conducted by Richard Kapp, etc. In the past, tape-to-disc transfers robbed some Vox recordings of their fullness, but some of them

have been gratifyingly remastered and most of those of the last three or four years have been superior. Pressings are clean and annotation often shows high standards. 211 East 43rd Street, New York, N.Y. 10017; Mr. George H. de Mendelssohn-Bartholdy.

**Westminster**—When Westminster began as an independent company in 1950, repertoire suggestions were solicited from the public. Quite an impact was made at the outset with the impressive combination of imaginative repertoire, above-average sound, and such exciting "new" talents as Hermann Scherchen, Paul Badura-Skoda, Joerg Demus, and the Vienna Konzerthaus Quartet. Curiously, although Scherchen's reputation was built largely on his activities on behalf of contemporary music, his Westminster discography is weighted heavily with Bach (Brandenburgs, Suites, *St. John* and *St. Matthew* Passions, many cantatas, etc.), Haydn (celebrated series of symphonies and other works) and Beethoven (all the symphonies, piano concertos, overtures, *Christus am Oelberg*, and a really musical version of *Wellington's Victory*). Other Westminster stars in the past have been Egon Petri, Antonio Janigro, Erica Morini, Artur Rodzinski. Some of the most memorable items have disappeared (for example, Scherchen's complete *Egmont*, Boult's 1954 *Planets*), but many have been preserved in the special collectors'



series. Daniel Barenboim, introduced by Westminster, is on Angel now, but his Beethoven and Mozart discs for Westminster are still current. Among today's artists are Beverly Sills, the Allegri String Quartet, Barry Morell, Robert Gerle, Fou Ts'ong. When James Grayson, one of the label's original founders, was rehired by ABC/Paramount in 1963 he brought with him the **Music Guild** label, which he had created as a de luxe subscription series; it became Westminster's budget line, offering, at \$2.98, classical and contemporary repertoire from various European producers. (Grayson himself, having reached retirement age, now contributes to Westminster as an independent producer.) Westminster passed through several hands and allowed its catalog to become inflated before finding its present berth as part of ABC/Paramount, where a revitalization process is in the works now, cleaning out the catalog and re-emphasizing unusual repertoire. During recent years label copy for the \$5.98 line had become erratic, and pressings themselves frequently less than satisfactory; these factors, too, are being corrected. 1330 Avenue of the Americas, New York, N.Y. 10019; Mr. John Natoli.

**Wing**—See Mercury

**World Series (Philips)**—See Mercury

*Richard Freed, a critic with an encyclopedic knowledge of records, is Assistant to the Director, Eastman School of Music.*





*Stereo Review talks to*  
**MONTSERRAT CABALLÉ**



WHEN Montserrat Caballé made her historic New York debut with the American Opera Society in Donizetti's *Lucrezia Borgia* in 1965, some critics described her voice as a dramatic soprano, others as a *livico-spinto*. Four years later at the time of her first solo recital in New York, Mme. Caballé said: "My voice is that of a lyric soprano, with facility for coloratura and with a few dramatic touches, but not too many of those. It is true that I sing some roles that might be thought more appropriate for a dramatic soprano—roles that require a bit more volume—but I love them and I simply can't give them up."

Interviewed in the hotel suite she shared with her husband, the Spanish tenor Bernabé Martí, the great diva neither looked nor acted like a prima donna. She wore a

simple tweed suit and very little makeup. She listened attentively and spoke quietly in the clearly articulated Spanish of northern Spain, occasionally breaking into a charming smile or a melodious laugh. Continuing to discuss her repertoire, she said: "I choose new roles usually for their musical interest. Sometimes it is just a question of personal response to a character in an opera, but mostly it is a matter of musical interest."

In her first interview with this magazine (January 1966), Mme. Caballé singled out *Salome* as her favorite role, and she commented further on that statement now: "I love Strauss, and I have sung a number of his operas. If, as you say, people who know my work only in Italian roles find my preference for *Salome* strange, it is only because they

are unacquainted with my background. I sang in opera houses in Germany for some time before my first appearance here, and in Germany I even won a prize specifically for my singing of Strauss. I have sung *Salome* many times in Europe and my recording of it will soon be issued by RCA." (See review in this issue.)

"I have sung a number of roles in seldom-performed *bel canto* operas—Bellini's *Il Pirata* and *La Straniera*, Donizetti's *Lucrezia Borgia*, *Roberto Devereux*, and others—but the credit for exhuming these forgotten operas is not mine. They were revived by other singers before me, such as Maria Callas and especially Leyla Gencer, who devoted herself particularly to seeking them out. Their work has helped me in that when I needed complete scores for these operas, they were already available."

Asked why so many Spanish singers have excelled in the *bel canto* repertoire, she paused thoughtfully and said, "Perhaps it is because the Spanish school of singing emphasizes the human element in the singing of *foriture*. Spanish teachers constantly remind their students that ornaments or embellishments must never be allowed to sound mechanical but must be made expressive, and in my opinion that is the principal difference between the Spanish and Italian schools of singing. I don't mean to imply that just because I am a Spanish singer I think I sing florid passages very well; it's very difficult to sing embellishments with the proper vocal support and still make them express human emotion. But I think Maria Malibran sang that way—constantly striving for a human quality in the ornaments characteristic of *bel canto* operas. In one of his books Malibran's father, the great teacher Manuel García, cautioned singers on this point. He said, 'The voice you sing with must always be a human voice, not the voice of a bird.' That tradition has remained with us in Spain as a legacy from García."

ON the question of the explosive attack with which she sometimes begins a note, the much-debated *coup de glotte*, she said: "Yes, you can hear the *coup de glotte* on some of my records. It is an expressive device that a singer uses to convey the human quality we were just speaking of." She went to the piano, struck a note, and then sang it with *coup de glotte* and without to demonstrate the different emotional color this attack imparts to a note. "It can be easily abused through too frequent use, and then it becomes ugly. It's not difficult to produce, though of course it must be learned like any other vocal technique. The important thing is to use it correctly and with taste, which requires much study. What determines its appropriateness on a given note is the *word*. If one has to sing a word with a harsh or brutal meaning, the *coup de glotte* helps the singer convey that meaning."

"A man once told me that he admired my voice and my technique but thought it was a pity that I had this strangely defective attack. I couldn't explain the whole history of singing to him, but I suggested that he read one of García's books in which the use of the *coup de glotte* is well documented. It was basic to the technique of the castrati, for example, and it is stylistically authentic in operas of a certain period. If it would be absurd to employ it in the operas of Puccini, I think it is equally absurd not to use it in the *bel canto* operas where its use is traditional."

Mme. Caballé declined to single out any of her records which she thought displayed her work especially well. "It's impossible," she said, laughing and shaking her head emphatically. "I find it difficult to listen to my records be-

cause I can't avoid listening very critically, and I hear things I want to improve. If you must recommend something to your readers, pick an album in which the repertoire is of unusual interest—the 'Rossini Rarities' or 'Verdi Rarities' or, if it is for a person who has little experience with opera, perhaps *La Traviata* because of its melodies."

The possible choice will be considerably widened in the next few years, for Mme. Caballé has a strenuous recording schedule. "I have agreed to do several aria recitals, including one of Donizetti rarities, and I am scheduled for an album of *bel canto* duets with Shirley Verrett. I will be singing *Norma* for the first time on stage in Europe next season, and then I am to record that. I am also scheduled to record *Travatore*, *Don Carlo*, *The Marriage of Figaro*, and *La Bohème*. What else? Some arias by Bellini, Donizetti, and Puccini, a second album of Verdi rarities, *Bachianas Brasileiras No. 5*, the Vocalise of Rachmaninoff, and three complete zarzuelas."

These recordings will appear on legitimate labels and be sold in stores. But it is fairly safe to prophesy that a number of other Caballé recordings on tape and disc will be circulated *sub rosa*, pirated recordings of her live performances. Someone in the audience will tape the performance, and soon copies of the tape will be given, lent, rented, or sold to large numbers of avid Caballé fans greedy for every note she sings. When she sings Rossini's *La Donna del Lago* and Spontini's *Agnese de Hohenstaufen* on the Italian radio next year, tapes of the performances will arrive in New York within days of the broadcasts, and these performances will probably be issued on discs with "private" or "pirate" labels. The pirates' adoration of her seems not to concern Mme. Caballé at all.

"Many people come back to speak with me after a performance, and I have noticed that more and more of them carry briefcases or small suitcases, and I sometimes get the impression that everyone in the audience is recording the performance. I don't think it indicates a special interest in me, but simply that there is a great deal of enthusiasm for tape recording these days. You find this not only in the United States, but all over Europe. I think most people who make these recordings do it not for money, but merely to have an agreeable souvenir of the occasion. They want to recapture the excitement of the live performance, and I must say these unofficial recordings do that for me. I have listened to some of them with considerable interest, thinking 'Ah, I had a little difficulty with that passage,' or 'This one came out very well for me.' I know that some of these tapes are transferred to discs and sold. I've bought some of them myself, and I found the prices rather high. But it can't be a very big business. I mean they can't make much money at it. Of course, they don't have the expenses a company has when it records an opera; they merely take a machine to the performance and don't pay the singers and orchestra. But still, how many copies of such a record could they sell? Two or three hundred?"

Mme. Caballé may be too modest to accept the crown of Queen of the Record Pirates, but an official of RCA says that although there is no way to be certain, his company estimates that the person or persons who pirated Mme. Caballé's New York performance of *Lucrezia Borgia* sold 30,000 copies of it in a two-disc set at prices ranging from \$15 to \$25 per set. The same official declined to reveal how many copies of Mme. Caballé's three-disc recording of the same opera on RCA had been sold, but he admitted that sales have been very good.

—William Livingstone

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



## CLASSICAL

### MONTSERRAT CABALLÉ'S DEFINITIVE *SALOME*

*Her new RCA recording of Strauss' masterpiece is musically and dramatically convincing*

RICHARD STRAUSS' *Salome* is one of my favorite operas, but I have never seen a performance of it that I found completely satisfactory. Inherent difficulties in the libretto and in the score present almost insuperable obstacles to a convincing stage representation. Few sopranos who can cope with the final scene have voices of a quality that suggests a sixteen-year-old girl, and fewer still have figures suitable for the Dance of the Seven Veils. Some of them distort the story by exploding onto the stage as sex-starved hysterics from the outset. Then too, Jokanaan is a rather ungrateful role, and in the opera house it is often inadequately cast. Salome may have been innocent, but I cannot believe that the daughter of the voluptuary Herodias could have so poor an eye for the male form that she would fall in love at first sight with a paunchy, middle-aged house baritone made up to look like the wrath of God in a tangled wig and a tattered animal skin.

Perhaps, then, recording is the best medium for *Salome*. There are two good versions in the catalog: the very musical performance on Richmond with Christel Goltz, conducted by Clemens Krauss, and the extremely dramatic London set with Birgit Nilsson, conducted by Georg Solti. There is much to admire in both, but RCA's new release with Montserrat Caballé, conducted by Erich Leinsdorf, surpasses them in my view on every count. An expert group of singing actors under the hand of a seasoned Strauss conductor have produced a beautifully propor-

tioned realization of this difficult opera, which succeeds here both musically and dramatically and for once makes *Salome* totally convincing.

Strauss warned sopranos that Salome was a chaste virgin and an Oriental princess and should be played with restraint, or her defeat would excite disgust instead of sympathy. He apparently liked lyric voices in the role: he persuaded Maria Cebotari to learn it, and even tried to talk Elisabeth Schumann into attempting it. I think Strauss would have loved Montserrat Caballé as Salome. I do. Her voice, extremely beautiful in itself, has the power to ride over the orchestra where necessary, yet she can refine it to the size and weight of a slender moonbeam, and her variety of vocal color matches the richness of imagery in the text. The impact of her

thrilling final scene, the best I have ever heard, is heightened by the subtlety with which she performs every scene preceding it. At the beginning she really sounds sixteen, and she builds her characterization carefully, making some telling dramatic or psychological point in almost every line, but never at the expense of the music. Her *Salome* is a great operatic interpretation, and I now understand why Mme. Caballé says this is her favorite role.

Strauss wrote that Herod "should endeavor, Oriental parvenue though he is, to preserve his dignity and composure before his Roman guests . . . notwithstanding all momentary erotic misdemeanor." With a voice exactly the right color for the role, Richard Lewis brings out the neu-



RICHARD STRAUSS

*His difficult opera splendidly realized*



*La familia Martí: Montserrat, Aurelio, and Bernabé*

rotic side of Herod, but also shows his smug attempts at dignity. Regina Resnik is properly wicked and shrewish as Herodias, and James King is a splendid Narraboth. Not the blusterer we usually get as Jokanaan, Sherrill Milnes manages to convey religious conviction, which is not easy in this music, and his powerful baritone still has a youthful bloom which suggests that Jokanaan, who was only about thirty, might have awakened passion in a young girl.

The sensitive casting and imaginative characterization extend even to the smallest roles, such as the two Nazarenes and the two soldiers, who are particularly good. All the singers project the words well, and although there is not a German in the cast, they all pronounce the language at least acceptably.

The London Symphony plays well for Leinsdorf, who brings out the power and excitement of the score without driving the music too hard. A few passages may seem over-deliberate, but one needs a calm moment from time to time in this work, which can become excessively noisy. The sound is good, if a bit emphatic in the bass, and the balance between voices and orchestra is pleasing—the singers are rarely drowned out. Without gimmickry, stereo is used to provide breadth, depth, and a sense of action.

I've had a long, frustrating love affair with this sensual opera; hearing this performance, in which almost everything exceeds expectations, is satisfying in a way that is all but physical. Best of the month? It is best of the year for me.

*William Livingstone*

R. STRAUSS: *Salome*. Montserrat Caballé (soprano), Salome; Sherrill Milnes (baritone), Jokanaan; Richard Lewis (tenor), Herod; Regina Resnik (mezzo-soprano), Herodias; James King (tenor), Narraboth; Julia Hamari (mezzo-soprano), Page of Herodias; Kenneth MacDonald (tenor), First Jew; Robert Bowman (tenor), Second Jew; David Lennox (tenor), Third Jew; John Brecknock (tenor), Fourth Jew; George MacPherson (bass), Fifth Jew; Michael Rippon (bass), First Nazarene; Gwyn Griffiths (tenor), Second Nazarene; Neil Howlett (baritone), First Soldier; David Kelly (bass), Second Soldier; Dennis Wicks (bass), Cappadocian; Elizabeth Bainbridge (soprano), Slave; London Symphony Orchestra, Erich Leinsdorf cond. RCA LSC 7053 two discs \$11.96, ® TR3 5045 (3¾) \$10.95.

## SCHUMANN AND WOLF: A POETIC LIEDER RECITAL

*Christa Ludwig and Walter Berry bring their usual high artistry to an imaginative program*

**I**N AN industry increasingly dominated by sales-oriented attitudes and programing predictability, a record release showing considerable thought and imaginative enterprise must be doubly admired. Such an achievement is Deutsche Grammophon's new Schumann-Wolf collection sung by the gifted Christa Ludwig-Walter Berry team.

In the case of the Schumann *Liederkreis* included here, there are fine recordings in the catalog by Régine Crespin, Gérard Souzay, and, particularly, Dietrich Fischer-Dieskau. All are commendable, and yet none can perfectly fulfill the poet's purposes, for some of the songs call for a female interpreter, others for a male one. There is no such difficulty with the present *Liederkreis*, for Mr. and Mrs. Berry take the songs which respectively belong to them, thus serving the poet as well as the composer (to say nothing of the listener) to the best of their remarkable abilities. And, to crown the enterprise, the Berrys bring together on the same record for the first time in my memory the four "Mignon" songs and the three "Harper" songs from the Hugo Wolf cycle inspired by Goethe's *Wilhelm Meister*.

Both artists are in excellent form, although in this instance I must give the palm to Walter Berry, an artist

*The wonderful Berrys: Christa and Walter*





Julie Driscoll, Brian Auger, and the Trinity: quite simply, they can do it all

who has shown steady growth not only as an interpreter but—and this is more unusual—as a vocalist as well during the past few years. He brings to the Wolf songs a full measure of the Harper's bitterness and resignation: this is a man who has suffered, who has seen it all, and this is an artist who can grasp the character's dejection and morbid philosophy. And he does it not by overdramatization, but through subtle colorations, accentuations, and careful weighing of the poetic content.

Christa Ludwig is, of course, very good in both Schumann and Wolf, but in her case unusual achievements are by now taken for granted. In a few instances, the tessitura is high for her, and tonal refinement is thereby compromised. But the compensations are ample: the passionate involvement in the "Mignon" songs, particularly in the powerful *Kennst du das Land?*, and the effectively dramatized *Waldesgespräch* in the Schumann cycle. In *Mondnacht*, which lighter-voiced sopranos often utilize to demonstrate ethereal pianissimos, Miss Ludwig wisely exploits the velvety, luscious quality of her middle range. The effect is different, but no less magical.

With their imaginative fantasy and soaring lyricism, the Schumann songs simply *must* charm everyone, but the Wolf songs from *Wilhelm Meister* are not of the kind, perhaps, that make an unforgettable impact at first hearing, particularly on listeners who cherish the immediately accessible musical treatments of the same texts by Schubert, Tchaikovsky, or Thomas. Only repeated listening will disclose their absolute rightness, psychological insight, and respect for the poet's intentions.

The varied and sometimes imposing pianistic challenges are impressively met by Erik Werba, the pair's frequent and dependable collaborator. DGG's sound, however, is somewhat distant and lacking in immediacy—

perfectly listenable, but not distinguished, which the performers certainly are. *George Jellinek*

**HUGO WOLF:** *Lieder der Mignon: Heiss mich nicht reden; Nur wer die Sehnsucht kennt; So lasst mich scheinen; Kennst du das Land?; Gesänge aus Wilhelm Meister (Harfenspieler Lieder); Wer sich der Einsamkeit ergibt; An die Türen wil, ich schleichen; Wer nie sem Brot.* **SCHUMANN:** *Liederkreis (Op. 39).* Christa Ludwig (mezzo-soprano); Walter Berry (baritone); Erik Werba (piano). DEUTSCHE GRAMMOPHON 139386 \$5.98.

## ENTERTAINMENT

### JULIE DRISCOLL, BRIAN AUGER, AND THE TRINITY

*A "new-generation" group brings it all together on a two-disc synthesis for Atco*

A NEW generation of pop musicians seems finally to have arrived. Blood, Sweat & Tears was, for many over-thirty listeners, the first of the young groups to make a synthesis of rock/pop/jazz blues that was appealing enough and, I suspect, familiar—perhaps even bland—enough to gain the attention and favor of that much-maligned generation.

More help is on the way. And I think we're going to find the usual labels useless in speaking of such groups as Blood, Sweat & Tears and the remarkable new group of musicians called Julie Driscoll, Brian Auger, and the Trinity. Quite simply, they can do it all. To sort them out. Auger is an organist, a superb jazz player, and a performer with the kind of ego presence that is absolutely essential in these days of nonpassive audiences. The Trinity is Auger with bassist Dave Ambrose and drummer Clive

Thacker—less publicized members of the group, but both sterling instrumentalists. And Julie Driscoll. Ah yes, Julie Driscoll. Called "Jools" by enthusiastic English audiences, Miss Driscoll has been, and no doubt could continue to be, a super fashion model; she moves like a reborn Isadora and sings with the powerful, wailing intensity of a jazz instrumentalist.

Previous releases have only hinted at the power of this group. Atco's new "Streetnoise" makes it all clear. Auger and Miss Driscoll are obviously foils for each other, and I suspect that he provides her with a musical stimulation and energy source that has been a major factor in her artistic growth. This collection covers all their skills: the roaring rhythm of Miles Davis' *All Blues*, the Doors' gutsy *Light My Fire*, sensitive pieces like the provocative *Czechoslovakia* and Miss Driscoll's fascinating *A Word About Color*, Nina Simone's gospel-tinged *Take Me to the Water*, and, from the musical *Hair*, *I Got Life*.

It's a rare day, indeed, when I can comfortably recommend a two-disc popular music release. This is a brilliant collection.

Don Heckman

**JULIE DRISCOLL, BRIAN AUGER & THE TRINITY:** *Streetnoise*. Julie Driscoll (vocals, acoustic guitar), Brian Auger (organ, piano, electric piano, vocals), Clive Thacker (drums, percussion), and David Ambrose (four- and six-string electric bass, acoustic guitar, vocals). *Tropic of Capricorn*; *Czechoslovakia*; *Take Me to the Water*; *A Word About Color*; *Light My Fire*; *Indian Rope Man*; and ten others. ATCO SD 2-701 two discs \$8.58, ® J701 (3¾) \$9.95, ® 8701 \$9.95, © 51701 and 52701 \$5.95 each.

## MAX MORATH BRINGS BACK THE "GOOD OLD DAYS"

*His one-man show is an affectionate spoof of turn-of-the-century musical delights*

IT occurred to me while listening to RCA's marvelous new recording of Max Morath and his one-man show that if it were to bring back the Gibson Girls, the Katzenjammer Kids, and the cactus needle, we would all, perhaps, be the richer for it. The turn of the century, after all, was precisely the time of the "good old days" we've always been told about. Hearing ragtime without even so much as the hiss of an old Victrola needle—and in stereo, yet—is at first a disconcerting experience, but Mr. Morath is persuasive enough to make you believe he has really set back the clock.

He kids his material, but he never patronizes it or gets in its way. "Not all the bad music is being written today," he comments, and then launches into a bravura reading of *Don't Go in the Lion's Cage Tonight* so



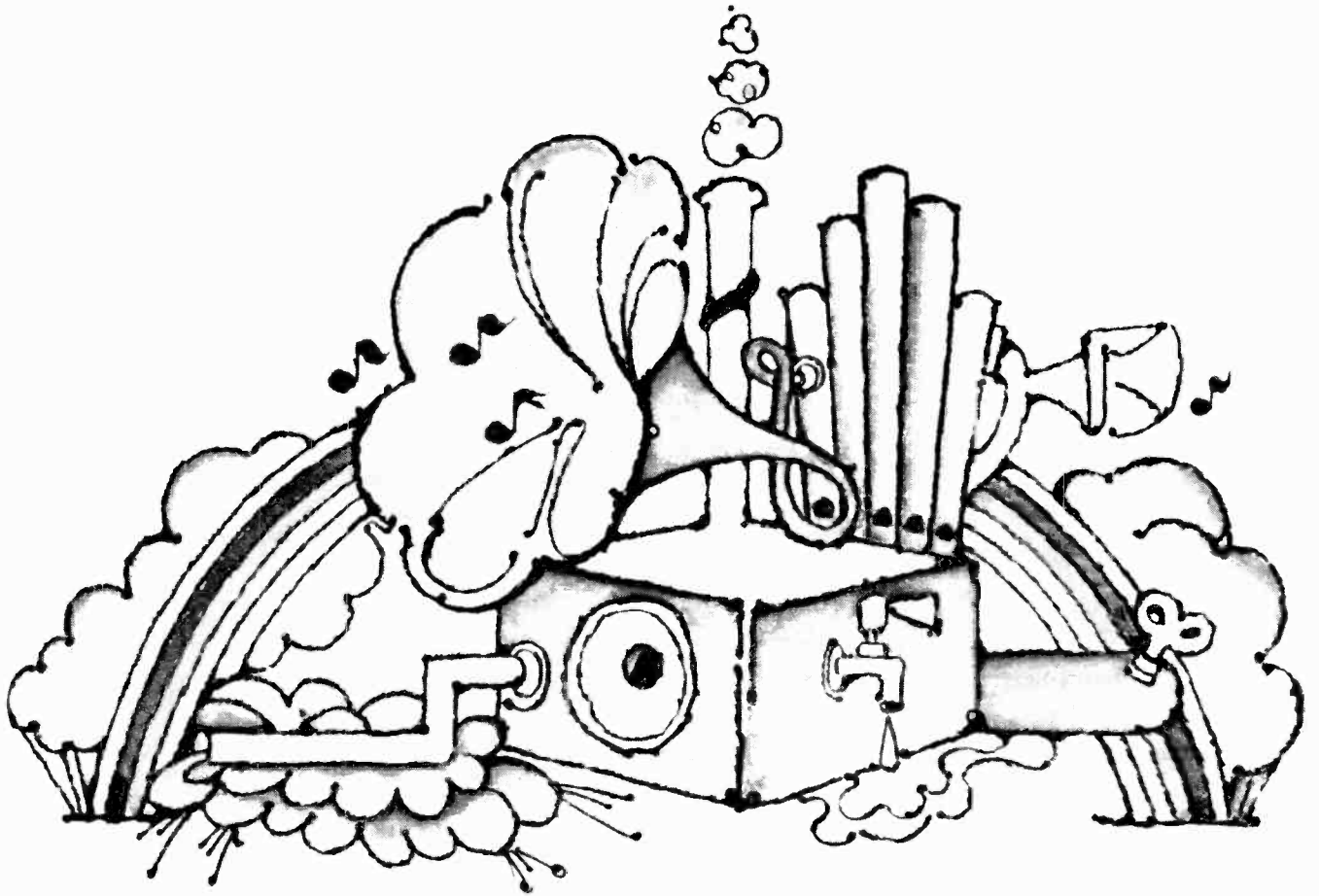
MAX MORATH: "Not all the bad music is being written today."

heart-rending that it caused a lion in the apartment next to mine to break into tears. Max plays his own piano, too, and when he settles down to the *Maple Leaf Rag* or *Tiger Rag* (which Jelly Roll Morton based, he tells us, on the theme of an old French quadrille), you don't have to know the two-step for your feet to start tapping.

Other parts of the show call upon the performer to serve as his own end-man, a task to which he is eminently equal as he rushes from left speaker to right answering his own conundrums, exuding exuberant puns, and dispensing penny wisdom in such songs as *Let It Alone*. Through the magic of advanced electronics, Max also sings along with himself in a couple of duets. Then there's *How Do You Do It, Mabel?* ("on twenty dollars a week"), which comes as close to ribaldry as the pre-World War I smart set apparently cared to go in public; a completely authentic, all-out *Alexander's Ragtime Band*; and a workout on the banjo called *Easy Winners*. Onstage, Max Morath has only his banjo and that barrel-house piano. Here a whole orchestra comes on to back him at just the right moments. What else can I tell you? If you want to hear early masterpieces by the Founding Fathers of the real American music when they were still doing the founding, Max is your man. Turn on "At the Turn of the Century" and turn on!

Paul Kresh

**MAX MORATH:** *At the Turn of the Century*. Original-cast recording. Max Morath (banjo, piano, and vocals); orchestra, Fred Karlin cond. *Everybody's Doin' It*; *Don't Go in the Lion's Cage Tonight*; *Maple Leaf Rag*; *Tiger Rag*; *Come after Breakfast*; *How Are You Goin' to Wet Your Whistle?*; *Oh, You Don't Need Wine to Have a Wonderful Time*; *The Pump Song*; *Let It Alone*; *Easy Winners*; *Alexander's Ragtime Band*; *How Do You Do It, Mabel?*; *Piano Rollin' Rag*. RCA LSO 1159 \$1.98.



# HG HUM

## Another major breakthrough

Oh No! Not Again! Yes it seems that every year someone "re-invents" one of the discarded speaker designs of the past. Or they purport to modify the laws of physics by miniaturizing a 32-foot wavelength. They may even write a "technical" article on their revolutionary discovery and succeed in getting it published.

We customarily make an optimistic estimate that these speakers will survive five years. Some make it. Some even get re-invented all over again after a subsequent five years. In the meantime they sell. Because they sound different. Different from all other speakers. Different from the live performance.

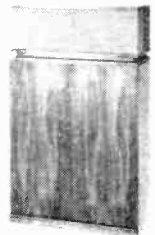
We'd sort of miss them if they failed to show up. After all, what would spring be without a new major break-

through? And would it really be fall without the letter edged in black? Pity!

So — aren't you glad you own KLIPSCHORNS?

*Paul*

Paul W. Klipsch  
Klipsch and Associates, Inc.  
P.O. Box 280  
Hope, Arkansas 71801



*P. S. We have a list of over 20 major breakthroughs that have appeared, died and were interred. Your Klipsch dealer will be glad to show it to you. We know some more good prospects for this list. You can't see those names — until next year.*



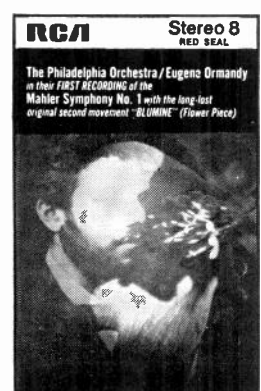
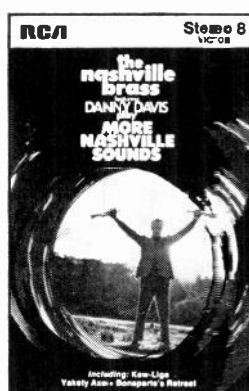
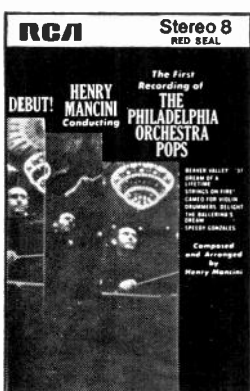
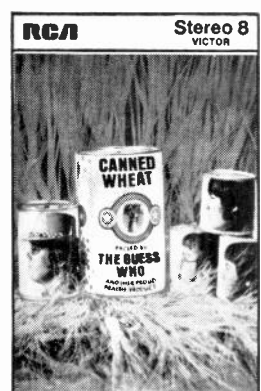
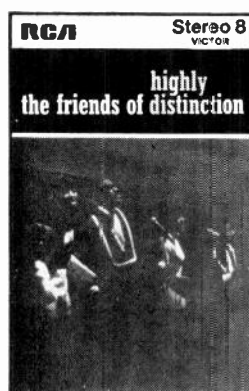
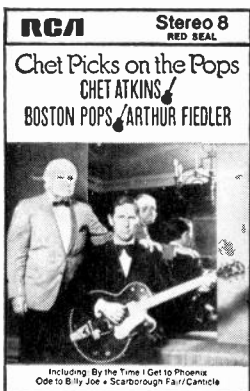
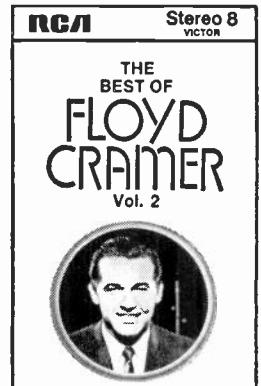
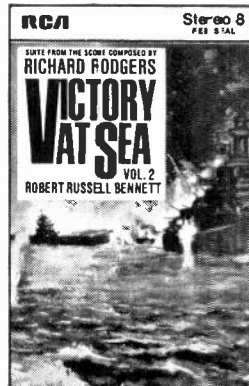
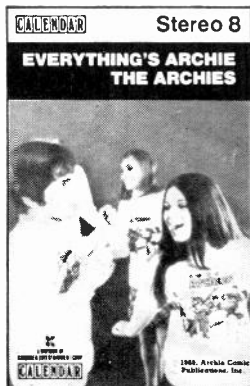
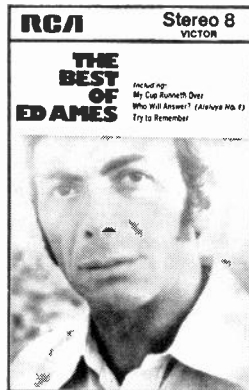
**KLIPSCH & ASSOCIATES**

Box 280 S-11  
Hope, Arkansas 71801

Please send me complete information on Klipsch speakers and Klipsch Wide Stage Stereo. Also include the name of my nearest Klipsch Authorized Audio Expert.

Name \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_  
Occupation \_\_\_\_\_ Age \_\_\_\_\_

# Make your tape library as good as ours.



**RCA** Stereo 8 Cartridge Tapes

\*Manufactured and Distributed by RCA





# CLASSICAL

Reviewed by WILLIAM FLANAGAN • DAVID HALL • GEORGE JELLINEK  
IGOR KIPNIS • PAUL KRESH • ERIC SALZMAN

**BALADA:** *Guernica* (see SCHULLER)

**BARTÓK:** *Piano Concertos: No. 2* (1926); *No. 3* (1931). Philippe Entremont (piano); New York Philharmonic, Leonard Bernstein cond. COLUMBIA MS 71-45 \$5.98.

Performance: **Exciting**  
Recording: **Not ideal**  
Stereo Quality: **Lots**

Entremont is a very vigorous, out-going, and out-reaching young pianist and he, Bernstein, and the N. Y. Phil make a redoubtable team for these two Bartók concertos. On the minus side, I would say that these are not enormously subtle performances (not that the concertos are enormously subtle pieces, but they have their deeper and finer points—and not all, as is sometimes said, in No. 2). In any case, if there were subtleties you would hardly notice them through Columbia's very unsubtle recorded sound, which lacks that magic and important something called presence. As suggested above, there's plenty of stereo (left, center, and right all over the place) and there's plenty of ambience. But the sound does not leap out of the speakers at you, and that's just exactly what these rip-roaring concertos should do. *E. S.*

## RECORDINGS OF SPECIAL MERIT

**BARTÓK:** *Twenty-Seven Choruses*. Female Chorus of the High School of Music, Győr; Miklós Szabó cond. HUNGAROTON LPX 1290 \$5.79.

Performance: **Flawless**  
Recording: **Lucid**  
Stereo Quality: **Fine**

**BARTÓK:** *Ten Easy Pieces; Three Hungarian Folk Songs from the Csík District; Fourteen Bagatelles, Op. 6*. Kornél Zempléni (piano). HUNGAROTON LPX 1299 \$5.79.

Performance: **Knowing**  
Recording: **Good**  
Stereo Quality: **Good**

Since each of these albums is described on its jacket cover as part of a complete Bartók edition, and since these two releases—neither of

which deals with anything that could remotely be described as of major significance in the composer's catalog—are the only two I have heard, I am left with little in the way of indication of what value the series is likely to have when the important, challenging works are dealt with. In essence, what we have here are two twelve-inch discs consisting almost exclusively of musical vignettes of a comparatively lightweight nature.

To be sure, among all of the great moderns, Bartók had a knack—or perhaps I will be phrasing it more felicitously if I substitute "affinity"—for the direct, epigrammatic

and expressive content—is to make too much of them; the other—springing from an opposite reaction to the same values—is to patronize them, to treat them, as it were, like children when everyone knows that, in life as well as in art, one of the most unpardonable of errors is to treat a child like a child. By playing them with apparent lack of guile and artlessness, pianist Zempléni has hit on a thoroughly convincing way with virtually every one of the nearly thirty short pieces he has undertaken.

Much of the same quality pervades the performances of the twenty-seven two- and three-part *a cappella* choral pieces in the other release. I've never heard these pieces before, and although each one is almost teasingly brief, the overall collection is a delightful personal musical discovery. The performances, if I am to judge by what my ears, unassisted by scores, tell me, are remarkably precise; what is of at least as much, if not more, importance is the impression that they are sung and conducted with love and complete understanding.

The recorded sound is perhaps not quite as bright and resonant as what we tend to admire most in this country, but it is nonetheless sharply illuminating as to detail and perfectly satisfactory. *W. F.*

**BERIO:** *Sinfonia*. The Swingle Singers; New York Philharmonic, Luciano Berio cond. COLUMBIA MS 7268 \$6.98.

Performance: **Unearthly**  
Recording: **Excellent**  
Stereo Quality: **An engineer's field day**

Luciano Berio (b. 1925) is an Italian-born "experimental" composer now living in the United States and a member of the faculty of New York City's Juilliard School. His *Sinfonia*, now impressively recorded by Columbia, was given its world premiere by the New York Philharmonic late in 1968 and, judging by the review quotes in the annotative material, created quite a stir among even the more conservative critics of the daily press.

Berio, as befits his Italian origin, has a fine, old-fashioned sense of musical theater, and I use the term "old-fashioned" with complete awareness of the apparent clash it makes with the word "experimental." The piece is "experimental" in that it is randomly free-associative and wide-ranging in its musical techniques (one of the more liberated of these is the "technique" of quoting generously from composers of another day). Add to that a quirkish treatment of texts—fragmenting words and phrases in English, French, or whatever to divest them of easily perceived sense—while, somewhat contradic-



LUCIANO BERIO

*A fine, old-fashioned sense of theater*

miniaturist statement that combines perfectionism, a carefully disguised sophistication of technique, and an almost childlike sweetness and directness of expression. These are talents rare enough among twentieth-century composers of any temperament or stylistic persuasion; for a composer whose major works are celebrated not only for their uncompromising, fearless confrontation with the more complex musical techniques of this century, but for an unyielding seriousness of expressive content, what might be regarded in another composer as an affinity amounts almost to ambivalence in Bartók's case.

The performances on both these records have not only solid but, in some aspects, uncommon virtues. The short, easy piano pieces, for example, are far from easy for an adult to find the right expressive tone for. One tendency—springing from a recognition of their concealed sophistication of technique

### Explanation of symbols:

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

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

# 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 U.S. only. No C.O.D. for APO's and FPO's).

For Air Mail shipments in the United States only, add \$1.00 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.....  
 City.....State.....Zip.....

torily, attributing what I take to be literal subjects to each one of the *Sinfonia's* four sections.

The first is based on short fragments from *Le Cru et le cuit* by Claude Lévi-Strauss, the French structural anthropologist, derived from a section of the book that "analyzes the structure and symbology of Brazilian myths about the origin of water." The second, a tribute to the late Martin Luther King, concerns itself textually with nothing but the man's name. The third is an agglomeration of excerpts from Samuel Beckett's *The Unnamable*, the works of James Joyce, "spoken phrases of Harvard undergraduates, slogans written by students on the walls of the Sorbonne during the May 1968 insurrection in Paris," and recorded dialogues with the composer's friends—"snatches of *collège*, and so on."

It is worth noting that Section IV is, in the mind of the composer, "perhaps the most 'experimental' music" he has ever written. This, he tells us, is yet another homage—to Gustav Mahler and, heaven help us, to conductor Leonard Bernstein for his "unforgettable performance of the *Resurrection* Symphony during the 1967-68 season." Here Mr. Berio—in this, the most "experimental" work of his highly experimental career—cites Bach, Schoenberg, Debussy, Ravel, Strauss, Berlioz, Berg, Hindemith, Beethoven, Wagner, Stravinsky, Ives, himself, and others whom he has quoted. In the paragraph describing this section, Mr. Berio explains (I think) what makes this use of quotation "experimental." I've read it several times. I still don't get it.

I suppose I am going to seem ignorantly patronizing to many as I now suggest that, in all honesty, I can come to only two possible conclusions about the aesthetic premise (if I may stretch the ordinarily understood meaning of that word) of this piece: either Mr. Berio is a gifted, canny showman consciously putting us on or (what is more probable from my perhaps too-orderly view of art) he is, for all his international celebrity as an experimental composer, somewhat naïve and childlike. Short of carrying a card certifying membership in a Leonard Bernstein cult, I'm all for the man, both as a conductor and a composer. But I'll be damned if I can take any composer seriously who writes a movement of an allegedly important work in homage to a *single* Bernstein interpretation of *one* symphony by Gustav Mahler. That each movement is in no discernible way related in its subject matter to the other is a manifestation of the anything-goes, Music-as-an-Encompassing-Total-Life-Experience aesthetic. It is, I suppose, an understandable reaction to the rigidity of post-Webernism, and we'll have to live with it for a while, even with a sense of relief: it may not always produce music, but it's far less likely to be boring.

There isn't a good deal to be said about Berio's score overall, because in that sense it exists more in what the composer has said about it than it does as a unified musical composition—and that is why so much of this review has concerned itself with the liner notes. I should imagine that, in public performance, Berio's undeniable sense of showmanship could produce a sort of planned "happening" that would be anything but dull.

The performance recorded here one must  
*(Continued on page 102)*



# “THE SYNTHESIZER AIN'T GOT NO PIZZICATO”

“Not even a vibrato,” the classicists said. And so they laughed when Walter Carlos wanted to play Bach on it. But they stopped laughing. Fast.

And by the time he got to Handel, Scarlatti, Monteverdi and more Bach on his new Columbia album, “The Well-Tempered Synthesizer,” the classicists weren’t so classical anymore. They had learned that the beauty of their music is that it can change, grow and become so renewed that every generation can love it.

Of course, that knowledge cost them a little. But they’re trying to sit down and live with it. And if the

men who make music their lives can do it, it’s only because pizzicato or no pizzicato, they know a good thing when they hear it. And so will you.

TRANS-ELECTRONIC MUSIC PRODUCTIONS, INC. PRESENTS  
**WALTER CARLOS**  
 AND  
**THE WELL-TEMPERED SYNTHESIZER**  
 MORE VIRTUOSO ELECTRONIC PERFORMANCES OF:  
 BACH, MONTEVERDI, SCARLATTI, HANDEL

TRANS-ELECTRONIC MUSIC PRODUCTIONS, INC.  
**SWITCHED-ON BACH**  
 VIRTUOSO ELECTRONIC PERFORMANCES OF  
 EACH FAVORITE  
 IN THE MOOG SYNTHESIZER

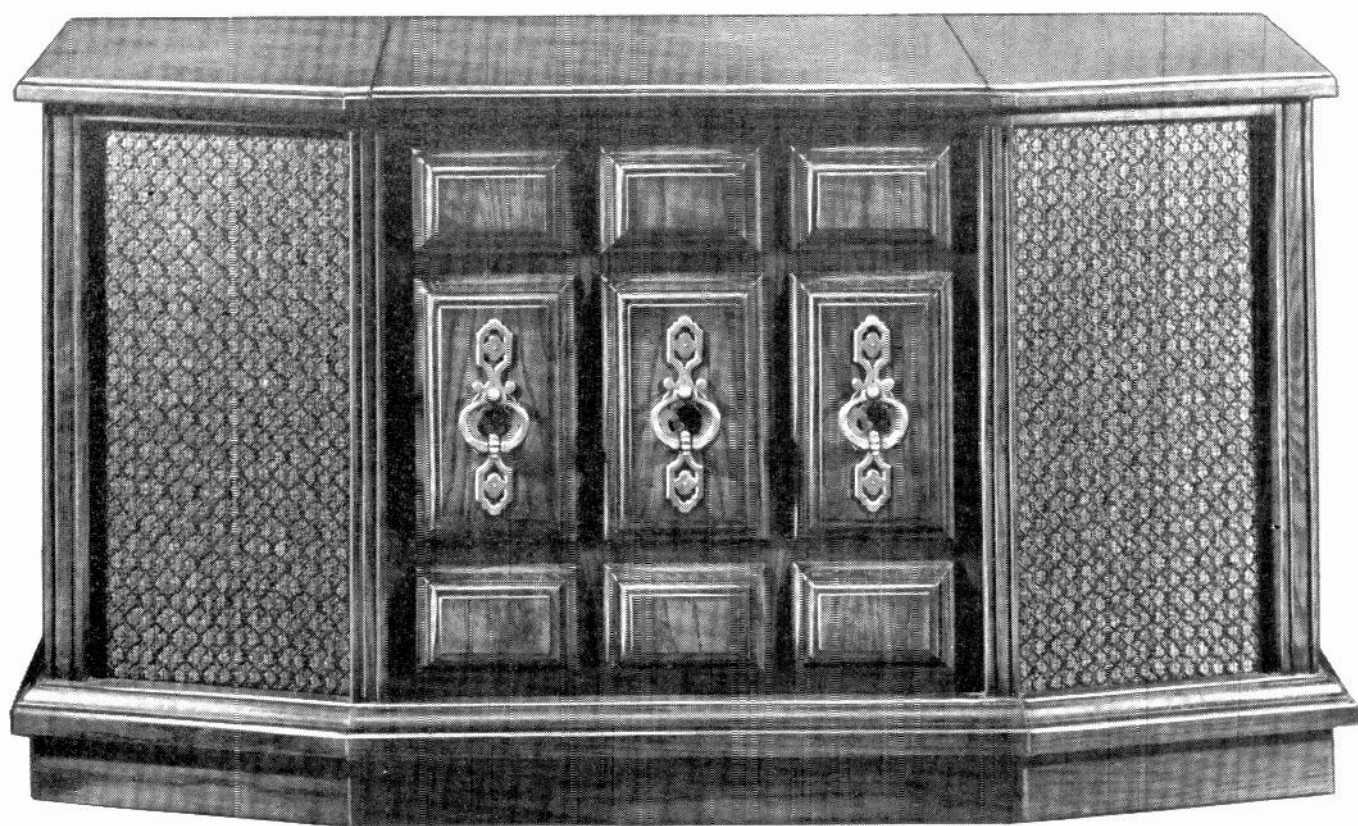
ON COLUMBIA RECORDS

Available in 4-track reel-to-reel tape, 8-track tape cartridge, and cassette tape

CIRCLE NO. 15 ON READER SERVICE CARD

© COLUMBIA • WALTER CARLOS REG. PRINTED IN U.S.A.

**introducing**  
**the Heathkit®**  
**Component Credenza**



**Component quality stereo**  
**in an elegant oak console**

**\$299.95\***

# The Only Way To Get Component Performance Out Of A Console Is To Put Components In It. We Did.

Now . . . Component Stereo In A Magnificent Piece Of Furniture. Component performance and console beauty used to be mutually exclusive. They aren't anymore. Heath has combined the famous Heathkit AR-14 Stereo Receiver, BSR McDonald 500A Automatic Turntable and two full-range two-way speaker systems with a masterfully designed, superbly crafted all wood cabinet of luxurious oak. The result is the new Heathkit "Component Credenza" . . . the only alternative for those who appreciate both fine sound reproduction and craftsmanship in wood.

## the components

**Heathkit AR-14 Solid-State FM-Stereo Receiver.** The amplifier portion delivers a solid 15 watts music power per channel. (not department store watts). Frequency response extends to 60,000 Hz, and Harmonic & IM distortion are both less than 1% . . . assurance that the source and the sound are virtually identical. Full range Volume, Bass & Treble controls give you complete command of the sound, and Balance control compensates for room acoustics. Rocker switches select Stereo/Mono, Power On/Off and allow you to turn off the speakers when using the Stereo Headphone Jack. An Auxiliary Input enables you to play a tape recorder, TV set etc. through the AD-19. The tuner section of this remarkable receiver features flywheel tuning for smooth station selection, and the Stereo Indicator Light tells you when the program is in stereo. A Phase Control allows adjustment for best stereo separation, and Automatic Frequency Control locks stations in, eliminates annoying drift. The factory-assembled and aligned tuning unit simplifies assembly, and pulls in stations you didn't know existed. For really outstanding performance, connect an external antenna to the convenient terminals.

**BSR McDonald 500A Automatic Turntable** plays all four speeds manually or automatically with interchangeable center spindles, and comes with a famous Shure diamond stylus cartridge. Many of the 500A's features are usually found only on very expensive units . . . Cue/Pause control . . . Adjustable Anti-Skating . . . Stylus Pressure adjustment . . . Tubular aluminum tone arm with variable counter-balancing. And the entire system can be turned on and off with the automatic turntable.

**Two Speaker Systems,** housed in tuned-port enclosures on either end of the oak cabinet. Each system has a 10" high compliance woofer for deep, rich bass down to 60 Hz and a ring-damped 3½" tweeter for crisp, natural highs up to 16 kHz.

**The Cabinet . . .** designed in Mediterranean motif and flawlessly executed in rich, dark oak with a full furniture finish, it will make a truly elegant addition to any home. It is a fine example of cabinetmaking art, constructed entirely of wood, with no plastic or other material used. The panels are oak veneer on a solid wood base, and all trim and decorative work are solid oak. Exceptionally well made . . . the cabinet alone weighs in excess of 100 pounds. A handy compartment will hold a number of records, and the top glides effortlessly on spring-loaded hinges.

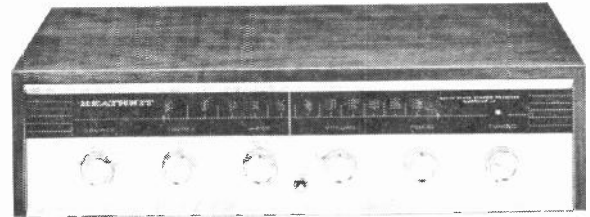
**The New "Component Credenza" . . .** a remarkable integration of fine stereo components in a cabinet of singular beauty. Add this masterpiece of sight and sound to your home now.

**Kit AD-19, 158 lbs. . . . . \$299.95\***

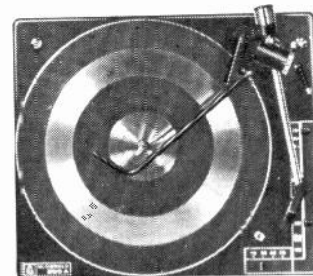
**AD-19 PARTIAL SPECIFICATIONS—FM SECTION:** Tuning Range: 88-108 MHz. Sensitivity: 5 µV. Hum & Noise: -45 dB, 1 watt reference. Capture Ratio: 4 dB. Audio Frequency Response: Monophonic, 0 to -3 dB; 35-15,000 Hz. Harmonic Distortion: 1% or less. Separation: 27 dB @ 1 kHz. **AMPLIFIER SECTION:** IHF Music Power Output: 15 watts per channel. Continuous Power Output: 10 watts per channel. Frequency Response: (1 watt) 50-60,000 Hz ± 1 dB. Power Bandwidth: 12-90,000 Hz. Auxiliary Input Sensitivity: 300 mV. Auxiliary Input Impedance: 180 k ohms. Channel Separation: 45 dB or better @ 1 kHz. Total Harmonic Distortion: (at full output) Less than 1% from 12-60,000 Hz. Intermodulation Distortion: (at full output) Less than 1%. **SPEAKERS:** Frequency Response: 60-16,000 Hz. Crossover Frequency: 2 kHz. **AUTOMATIC TURNTABLE:** Type: BSR McDonald 500A. Speeds: 16-2/3, 33-1/3, 45 and 78 RPM. Record Size: 7, 10 or 12". **Phono Cartridge:** Type: Shure M71 Magnetic. Stylus: 6 mil spherical diamond. Tracking Pressure: 1½-3 grams. **General: Power Requirements:** 105-125 or 210-250 VAC, 50-60 Hz, 32 watts idling, 65 watts full output, plus 7.5 watts for automatic turntable motor. **Dimensions:** 49½" W x 27" H x 20½" D.



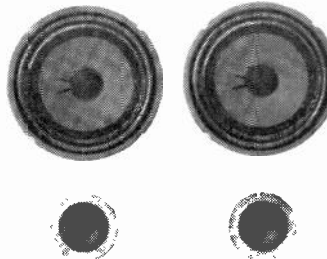
Lifting the AD-19's spring-loaded hinged top reveals the neat, convenient control layout . . . everything easily within reach from a standing position. Note the handy record storage compartment in front.



The heart of the new AD-19 is the famous Heathkit AR-14 Solid-State FM-Stereo Receiver circuitry. This receiver has been rated the best value available in a medium power stereo receiver by leading testing organizations and electronics editors.



The BSR McDonald 500A Automatic Turntable . . . a fine example of British craftsmanship, with many deluxe features usually found on very expensive units. Comes complete with a famous Shure diamond stylus magnetic cartridge.



The AD-19 cabinet houses two completely independent, ported speaker systems for sound reproduction comparable to that of systems using individual components.

a Schlumberger company

**HEATH COMPANY, Dept. 40-68**  
Benton Harbor, Michigan 49022

Enclosed is \$ \_\_\_\_\_, plus shipping.  
Please send model (s) \_\_\_\_\_

Please send FREE 1970 Heathkit Catalog.

Name \_\_\_\_\_  
(Please Print)

Address \_\_\_\_\_

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

Prices & specifications subject to change without notice.  
\*Mail order prices; F.O.B. factory. HF-230

CIRCLE NO. 30 ON READER SERVICE CARD

assume to be authentic. The Swingle Singers have come a long way from the groovy Bach that made them famous; let no man say the members of this group are but carefully coached, talented amateurs. Luciano Berio's *Sinfonia* gives them the chance to prove that they're real musicians, man! **W. F.**

**BIZET: *Les Pêcheurs de perles*.** René Bianco (baritone), Zurga; Léopold Simoneau (tenor), Nadir; Pierrette Alarie (soprano), Leïla; Xavier Depraz (bass), Nourabad, Elisabeth Brasseur Choir; L'Orchestre des Concerts Lamoureux, Jean Fournet cond. **WORLD SERIES PHC 2-016** two discs \$5.00.

Performance: **Very good**  
Recording: **Satisfactory**  
Stereo Quality: **Artificial**

I regard this version of Bizet's charming Oriental opera—a reissue of Epic SC 6002, dating from 1955—as the most satisfactory in the catalog. Sonically, of course, Angel S 3603, in legitimate stereo, is superior, and I am willing to concede the Angel set the better Zurga in Ernest Blanc. But Léopold Simoneau surpasses all tenor competition in a performance that brings poetry and elegance to Bizet's perfumed music. Pierrette Alarie's Leïla has moments of tremulousness, but she sings the lovely aria "*Comme autrefois*" impressively, and captures the part's elusive mysticism. Bianco and Depraz lend competent support, the important choral sections are well done, and Fournet gives a loving account of the music. This early Bizet opera may be naïve and predictable in its musical construction and harmonic ideas as well as its dramaturgy, but it is unmistakably the work of an operatic master. The artificial stereo is no sonic improvement, but you do get a full libretto and Leo Riemens' informative notes. **G. J.**

**DALLAPICCOLA: *Piccola Musica Notturna*** (see SCHULLER)

#### RECORDING OF SPECIAL MERIT

**DVOŘÁK: *Cello Concerto, in B Minor, Op. 104*.** **TCHAIKOVSKY: *Rococo Variations, Op. 33*.** Mstislav Rostropovich (cello); Berlin Philharmonic Orchestra, Herbert von Karajan cond. **DEUTSCHE GRAMMOPHON 13904-I** \$5.98, **® 90-I-I** \$7.95, **© 923098** \$6.95.

Performance: **Transcendently lyrical**  
Recording: **A-1**  
Stereo Quality: **Likewise**

The Dvořák Cello Concerto has not lacked for distinguished recorded performances, beginning with the celebrated Casals-Szell-Czech Philharmonic collaboration of the mid-Thirties and including, most recently, the Gendron-Haitink Philips recording. Russia's Mstislav Rostropovich has previously recorded this music twice in Russia and once in Prague, always to powerful musical effect, but with less than adequate recorded sound. This lack has been made up here, and the musical intensity of the whole enhanced through the formidable backing of Herbert von Karajan and the Berlin Philharmonic—and the DGG recording staff.

The Rostropovich-Karajan rendition is poles apart from the fierce dynamism of Casals-Szell and decidedly different from the lush warmth of the Gendron-Haitink recording. The object here seems to have been not

only to extract the lyrical essence of the score, but also to reveal details of texture, rhythm, and inner voicing heretofore passed over. This perhaps explains some of the unexpected tempo fluctuations that occur in certain episodes of the final movement. As in certain readings by the late Wilhelm Furtwängler, there are elements of brinkmanship here in terms of phrasing and free-wheeling tempo changes that barely escape being mannered, and yet are fascinating and revelatory. What Rostropovich extracts from his instrument in nuance, power, and coloration quite beggars description, and the DGG engineers have captured every last bit of it, together with the fine details of Karajan's orchestral contribution.

As for the Tchaikovsky Rococo Variations, it is enough to say that Rostropovich and Karajan have transformed this virtuoso fluff

treatment and achieves a more telling final climax in the thrilling *Autumn* hunting chorus; but Böhm knows a good deal more about the Austrian peasant *Ländler* than Davis, as demonstrated by the Bacchic finale of the *Autumn* section. If Davis' Introduction, depicting the raging winter storms giving way to spring, seems a bit stodgy, there is Böhm to turn to for a really thrilling account of this bit. And so it goes.

Perhaps the most telling point of difference between the DGG and Philips versions is the recorded sound: DGG has a decided edge in matters of textural definition, overall presence, and stereo localization. The first and last sides of my Philips review copy were marred, furthermore, by bad intermittent blisters clearly visible to the naked eye and uncomfortably audible on my loudspeakers.

I would give Davis' solo team of Heather Harper, Ryland Davies, and John Shirley-Quirk a slightly higher rating than those on the DGG album, chiefly because of their more nuanced communication of the text. Martti Talvela's Lucas sounds more Jehovah-like than bucolic peasant some of the time, and Heather Harper's Jane seems a more warmly feminine creature than Gundula Janowitz's, most particularly in the cavalier tale that forms the central episode of *Winter*.

In short, minor defects notwithstanding, we now have two splendid versions of *The Seasons* on disc. Take your pick. **D. H.**

**IBERT: *Capriccio; Suite symphonique*** (see RAVEL: *Tombeau de Couperin*)

**LEES: *Concerto for String Quartet and Orchestra*** (see SESSIONS)

#### RECORDING OF SPECIAL MERIT

**PURCELL: *12 Trio Sonatas, Z. 790/801 (1683)*.** Carl Pini and John Tunnell (violins); Anthony Pini (cello); Harold Lester (harpsichord). **MUSICAL HERITAGE SOCIETY MHS 942/43** two discs \$5.00 (available by mail from The Musical Heritage Society, Inc., 1991 Broadway, New York, New York 10023).

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

Of Purcell's three main groups of chamber works, the 1683 trio sonatas, written when the composer was twenty-four, were preceded by the string fantasias and followed by another set of trio sonatas printed posthumously in 1697. Purcell was extremely eclectic in his trio sonatas, combining Italian and French influences, but the results are highly individualized; no other composer of the period sounds like this. The melodic inspiration here is really fantastic—the typical Purcellian chromatic touches are intensely stirring. I would not advise one to listen to these four sides in succession, but taken one sonata at a time, or even three (a side's worth), this is a wonderfully satisfying experience. There have been recordings of this music before; a few isolated sonatas in the now-deleted Menuhin anthology and the complete set by Dart and the Jacobean Ensemble. The latter, which used organ continuo, was an exceptionally stylish rendition, but sonically it shows its age badly. These new performances are equally stylish in all

(Continued on page 104)



Next Month in

## Stereo Review

American Composers Series:

**DUKE ELLINGTON**

By Stanley Dance



STEREO HEADPHONES

The topper on the audiophile's wardrobe



RECORD PLAYERS FOR CHILDREN



into a major work of its kind. Flawless sound. **D. H.**

**FRANÇAIX: *Sérénade*** (see RAVEL: *Tombeau de Couperin*)

#### RECORDING OF SPECIAL MERIT

**HAYDN: *The Seasons*.** Heather Harper (soprano); Ryland Davies (tenor); John Shirley-Quirk (bass); BBC Chorus and Symphony Orchestra, Colin Davis cond. **PHILIPS PHS 3-911** three discs \$17.94.

Performance: **Spirited**  
Recording: **Good**  
Stereo Quality: **First-rate**

A choice between this English-language recording of Haydn's great "nature" oratorio and Karl Böhm's DGG recording in the original German is no easy one. If one adopts the purist point of view, Böhm comes out ahead for his use of the original text. But, on the other hand, Davis employs a forte-piano of the type used in Haydn's own time as against Böhm's harpsichord in the recitatives. Davis is more spontaneous in his



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

What's the barrier to your complete sound enjoyment? Chances are, TEAC has broken that, too.

**Breaks  
the sound  
barrier.**

**A-6010U**

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

**TEAC**®

TEAC Corporation of America  
2000 Colorado Avenue  
Santa Monica, California 90404

respects, and the players are wonderfully vital and intense. I would recommend the set most highly to anyone with a penchant for Purcell. The 1697 set, incidentally, is also available (together with some extra chamber works and two harpsichord suites) as the second volume of this set. Denis Stevens, who is responsible for the artistic direction, provides fine annotations. *I. K.*

**RAVEL: *Rapsodie espagnole; Daphnis and Chloë, Suite No. 2; Boléro.*** Orchestre de Paris, Charles Munch cond. ANGEL S 1-36584 \$5.98, (R) Y1S 36584 (3¾) \$7.98, (B) 8XS 36584 \$7.98, (C) 4XS 36584 \$5.98.

Performance: Good but not crackling  
Recording: Fine  
Stereo Quality: Good

**RAVEL: *Rapsodie espagnole; Mother Goose Suite; Alborada del gracioso; Introduction and Allegro for Harp, Flute, Clarinet, and Strings.*** Edward Druzinsky (harp); Donald Peck (flute); Clark Brody (clarinet). Chicago Symphony, Jean Martinon cond. RCA LSC 3093 \$5.98.

Performance: Flashy  
Recording: Superior  
Stereo Quality: Excellent

I would like to begin, if I may, with some "assumptions": Ravel was a perfectionist, a highly cultivated stylist, and a composer of more than ordinarily distinctive personality. His music (for his era) affords more than ordinary difficulty in technical execution, and although its uncanny clarity of detail and overall design might (even as in Mozart)

lead the innocent to perceive it so, it is not in the least simplistic in construction. All this, it seems to me, should leave ample room for a wide range of Ravel performance style—from the sort that sends the cultists storming out of the concert hall screaming "Sacrilege!" to the sort that smugly endorses a "definitive performance."

But in listening to these all-Ravel releases by two orchestras and conductors of vastly differing temperament, taste, and overall view of Ravel's ultra-sophisticated style, I was struck by the realization that there are precious few quality composers whose work more invariably "comes off" regardless of performance. Conductor X's reading of *Boléro* might not blow your mind, but, unless the piece is quite hopelessly botched, one of the most subtly difficult (and overly familiar) works in the repertoire will, at the very least, always give pleasure. Therefore, working out an original approach to Ravel performance can be a waste of time. The music is just *there*. Play what's written, and you're home free; give it the "little something extra" only the inspired performer has, and you'll curl the audience's hair.

Charles Munch once conducted a concert performance of *La Valse* that I found so outlandishly shapeless, vulgar, and evidently oblivious to the chillingly sinister sub-surface that I've never quite forgiven him, but his work on this new Angel release, while not the Ravel of my dreams, is surprisingly effective despite its opposition to what is currently *à la mode* for Ravel's orchestral music. Conductors usually make the most of the brilliant orchestration—Leonard Bernstein once described it as Ravel's "orchestral glamor"—but Munch underplays it. In the *Daphnis and Chloë*, flashiness gives way to a suggestive, sensual, slow-motion languor; in actuality, though the music may be "playing" sensuality, Ravel's fastidious temperament allowed him nothing more dangerous than sensuousness.

Munch's *Boléro* is, by accident or design, his most interesting work here. As almost everyone knows by now, the piece is an object lesson—even something of a tease—in minimal music. One hears a simple tune over an accompaniment figure that establishes the fixed meter of the Latin dance. Its general shape is a quasi-passacaglia so mercilessly unvaried, hugging an unchanging tonality so obsessively, that when, toward the end of the piece, the musical texture grows richer and the monotonous dynamic level suddenly expands to prepare us for a simple key change, we find ourselves floundering for a new, more vivid word to define "climax."

When any piece of this musico-sadistic nature suddenly drops the dead-pan and begins a crescendo, we are (at least subconsciously) anticipating modulation, and the one in *Boléro* is the single example I know of in music that simultaneously provides psychic, musical, and physical relief. But Munch goes most other conductors one better: not only does he heighten the flawlessly calculated monotony of the bulk of the piece by minimizing its only relief (virtuosity and variance of orchestral color), but he goes further to underplay the crescendo foreshadowing the crucial modulation. In effect, he has created a climax by means of harmonic tension alone, with but minimal assistance from the intensified dynamics.

(Continued on page 106)

# 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 \$4.98 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 my 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, ½ 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.**

342 Madison Avenue Dept. HS 119  
New York, N. Y. 10017

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. 83 ON READER SERVICE CARD

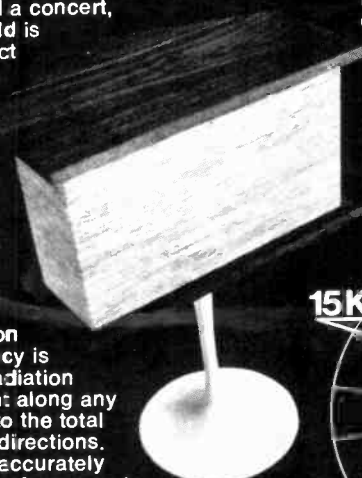


# Why is the BOSE 901 designed for FLAT POWER RADIATION?

If you have heard the BOSE 901 Direct/Reflecting™ speaker system, or if you have read the unprecedented series of rave reviews, you already know that the 901 is the longest step forward in speaker design in perhaps two decades. Since the superiority of the 901 (covered by patent rights issued and pending) derives from an interrelated group of advances, each depending on the others for its full potential, we hope you will be interested in a fuller explanation than is possible in a single issue. This discussion is one of a series on the technical basis of the performance of the BOSE 901.

## THE NEED FOR FLAT POWER RADIATION:

In previous articles we have explained that when you attend a concert, the reverberant field is dominant over the direct field at your seat. In order to create a similar situation in your living room, the speaker must use one wall of your room in the same way that the orchestra uses the back wall of the stage — to reflect sound. A fundamental property of the reverberant field is that its distribution of power vs. frequency is related, not to the radiation of a musical instrument along one axis, but rather to the total power it radiates in all directions. Therefore, in order to more accurately simulate the live performance in your home, the loudspeaker must be designed for a flat power radiation into the room rather than flat frequency response on axis. The need for flat power radiation was first recognized in the research that led to the BOSE 901, and the 901 is the only speaker that uses this principle. The result — you can now listen to an ensemble of violins or other instruments playing in the higher registers of the musical scale and enjoy all the overtones and proper attacks without suffering from the annoying shrillness so characteristic of Hi Fi. (Musicians and many women are very sensitive to shrill and screechy sounds — they will instantly recognize the unique properties of the BOSE 901 in this respect. In fact, many owners have commented that their wives



can enjoy the 901 at a much higher volume level than they could tolerate with conventional speakers.)

## WHY CONVENTIONAL SPEAKERS CANNOT HAVE FLAT POWER RADIATION:

Figure 1 shows the measured directional radiation of one of the better conventional speakers at 50Hz and 15KHz. The fact that the two solid curves coincide on the speaker axis indicates that the speaker has the same response on-axis at the two frequencies. However, the much smaller radiation pattern at 15KHz (both horizontally and vertically) shows that the total power radiated in all directions at 15KHz is only a fraction of the power radiated at 50Hz. This is why you notice that the high frequencies drop off as you move off axis with a conventional speaker. If this speaker were to be equalized to radiate flat power, the on-axis response at high frequencies would be so intense (indicated by the dotted line) that you could not sit in front of the speaker. This problem is fundamental in conventional speakers.



(We leave it as an interesting exercise for the technically inclined reader to show that even a cylindrically shaped speaker cannot employ flat power radiation without excessive high frequency radiation toward the listening area.)

## HOW IS FLAT POWER RADIATION POSSIBLE WITH THE 901?

— By directing the greater percentage of the radiation at precisely selected angles to the rear wall, the 901 achieves flat power radiation without high frequency beaming toward the listening area.

Ask your franchised BOSE dealer for an A-B comparison test with the best conventional speaker systems, regardless of their size or price. Note especially the absence of the 'Hi Fi edge' on the violins and the uniform distribution of the highs throughout the room.

\*See 'ON THE DESIGN, MEASUREMENT AND EVALUATION OF LOUSPEAKERS', Dr. A. G. Bose, a paper presented at the 1968 convention of the Audio Engineering Society. Copies of the complete paper are available from the Bose Corp. for fifty cents.

You can hear the difference now.

THE **BOSE** CORP.

East Natick Industrial Park, Natick, Massachusetts 01760

Martinon's Ravel is quite the other side of the coin. He is not about to sacrifice Ravel's orchestral glamor for any reason. Instead, he emphasizes it as if he hoped its coloristic brilliance might match that of a lavish display of fireworks at Versailles. His gift for getting this sort of big-league playing from the Chicago Symphony, along with an unmistakably built-in feeling for Spanish metrical patterns, makes his choice of *Rapsodie espagnole* (by comparison, Munch's performance of this piece sound the way an old codger might look trying to hold his own at a fiesta) and *Alborada del gracioso* wise ones. On the other hand, Martinon's *Mother Goose* is played with so pronounced an illusion of impatience that I can't rid myself of the notion that something got left out—like a couple of movements? But I was surprised and delighted to hear the Introduction and Allegro played with a directness and vigor that erased all the salon-music ambience with which this lovely piece is usually sullied.

As a composition teacher of mine used to say, to avoid undue ego-bruising when putting me down for a compositional gaffe,

"viewed from the highest level of criticism," each of these new Ravel issues has its ups and downs. But, to revert to my original premise, up or down, the pieces always come off. *W. F.*

**RAVEL: *Le Tombeau de Couperin*. FRANCAIX: *Sérénade*. IBERT: *Capriccio*; *Suite symphonique*. Chamber Symphony of Philadelphia, Anshel Brusilow cond. RCA LSC 3089 \$5.98.**

Performance: **Nice**  
Recording: **Excellent**  
Stereo Quality: **Intelligent**

Since Maurice Ravel was known to have been a man of almost pitiless selectivity and harsh self-criticism, it is often assumed that either because of this—or because of a drying of the creative well—he took to orchestrating various works of his own, originally conceived for other media, as a way of treading water. This new recording of *Le Tombeau de Couperin*, following as shortly as it does my consideration of John Browning's recent recording of the original solo-

piano version, has inspired a few thoughts on this subject.

To begin with, your judgment of the pieces will inevitably be shaped by the degree to which you separately compartmentalize "composition" and "orchestration," and even if your musico-aesthetic values let you do so, whether you consider the separation to apply to all composers or merely to some. It's a delicate matter and, even if splitting an apparent entity into separate components is very definitely frowned upon as a compositional procedure in 1969, it would be evading the issue to pretend that composers have never thought this way, or that pedagogues have never so taught. I don't have the review handy, but I remember sensing that the monotony of Browning's performance of *Tombeau*—a work I hadn't even heard in ages—was actually the result of a failure in composition rather than in performance. Hearing the orchestral version now—it's been ages since I've given it any attention, either—the same notes are so vastly more effective that I can only consider Ravel's or-

(Continued on page 108)

# When you have a choice between two of the world's finest automatic turntables, how do you know which one to buy?

## Hmm...that's a tough one.



**PE 2020**



**PE 2018**

To help you make up your mind, here are the facts.

The **PE-2020** is a turntable that tracks like a manual and works like an automatic. An ingenious device in the cartridge shell permits you to dial the perfect tracking for each record in the stack, at a precise 15° vertical stylus tracking angle. Result: maximum precision . . . minimum distortion. Records gain longer life.

Operation is completely simple. The one lever control of the command center provides instant start, stop, repeat, cue, pause and lift.

There's also the most sensitive automatic anti-skating device . . . a 4-speed selector with pitch control . . . automatic record scanner . . . exclusive stylus protector . . . transcription-quality, motor driven cueing . . . preci-

sion broadcast tonearm . . . 4-pole, 4-coil induction motor...and much more. The price is \$129.95 less base and cartridge.

**The PE-2018 has the same exclusive features!**

Then what's the difference? A slightly smaller chassis and turntable platter, 16 $\frac{2}{3}$  rpm speed isn't provided. And the anti-skate is coupled with the stylus tracking weight adjustment. The price is \$99.95, less base and cartridge.

If you're still in a quandary, don't make a buying decision on an automatic turntable until you see both the PE-2020 and 2018. They're the finest in their price ranges. See them at your ELPA PE dealer, or write:

**ELPA MARKETING INDUSTRIES, INC.**



New Hyde Park, N.Y. 11040

CIRCLE NO. 23 ON READER SERVICE CARD

CIRCLE NO. 65 ON READER SERVICE CARD →



**Our new stereo won't add any distortion to their sound.  
And it won't take any away, either.**

When you listen to hard rock, it's not the easiest thing in the world to tell where the sitar ends and the distortion begins. But we at Sony have a new stereo that can help slightly. It's the HP-580.

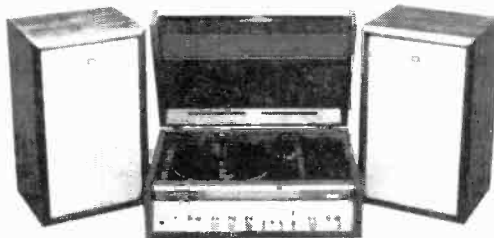
With it you get FM/AM and FM stereo in the tuner section, 8-inch woofers, 3-inch midranges, and 2-inch tweeters in the speaker section, and a Pickering cartridge in the cartridge section.

It has a Dual 1210 turntable, extremely sensitive FM stereo

separation, a high filter switch, loudness control, and specially designed Sony transistors that fit our specially designed electronic circuits. (Niceties you don't usually get from a stereo short of going out and buying components.)

So the Cream won't sound sour. The Strawberry Alarm Clock won't sound piercing.

And because of its built-in dust cover and dustamatic brush, the Rolling Stones will gather no moss.



**Nothing-but-the-truth Stereo.  
The Sony HP580**

chestration of them a final step in the actual *composition* of the work. It is quite as if he realized after the fact that, in its piano form, he didn't really "have" his piece yet. By the process of cutting and orchestrating the suite, he finally nailed it down to his customary perfection.

Jacques Ibert was anything but one of France's great gifts to the art of music, but his work, for all its lack of personality or sense of commitment, isn't hard to take when he plays it straight. Prior to hearing this release, however, I had forgotten what a mess there is when Ibert dons the baggy pants, plasters on the clown makeup, and tries to be funny. The results are so awful that, out of an all-but-personal embarrassment, I have to suppress the lunatic impulse to wipe egg off the disc. Humor in music—particularly the sort of parody attempted in the *Suite symphonique*—is a dangerous business. When the composer fails, there is no duller a thud. But, if the composer is having *his* fun by making bad jokes about the styles of others—and Ibert has his whacks at several—then failure is tantamount to making an absolute ass of oneself.

I've never heard anyone but Jean Françaix's teacher, Nadia Boulanger, go to pieces over his music, but it seems—on records at least—to be equipped with a surprisingly effective survival mechanism. *Sérénade*, among all his excessively fragile and rather precious works, is about the prettiest of the lot; it was good hearing it again.

The Chamber Symphony of Philadelphia plays expertly and prettily. Conductor Brusilow does so well by Ravel that, if I can for-



MAURICE RAVEL  
*Orchestrating as a final step in composing*

give him for having recorded the Ibert suite to begin with, I should be able to go further and forget as quickly as possible that he makes a bad situation worse by broadening Ibert's "jokes." H. P.

REINECKE: *Flute Sonata, in E Minor* (see SCHUBERT)

SCHOENBERG: *Verklärte Nacht; String Quartet No. 2, in F-sharp Minor, Op. 10.*

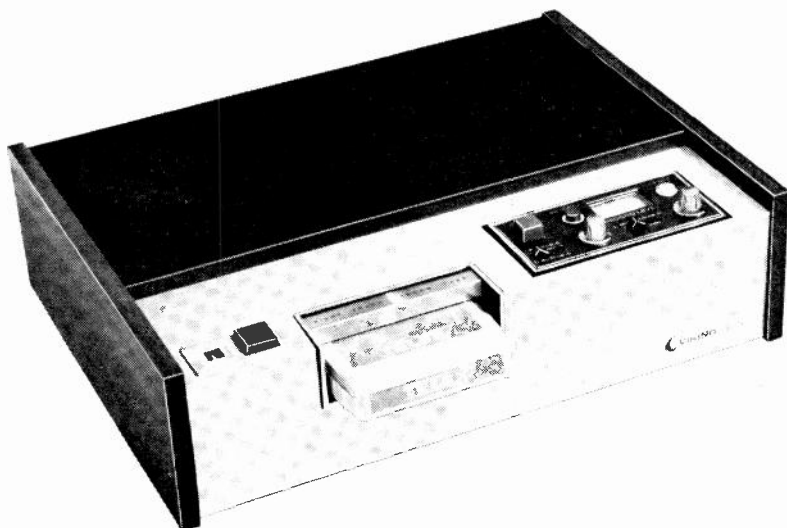
Evelyn Lear (soprano, in the Quartet), Siegfried Führlinger (viola), Fritz Heller (cello), New Vienna Quartet. DEUTSCHE GRAMMOPHON 139361 \$5.98.

Performance: **Lacks animation**  
Recording: **Very good**  
Stereo Quality: **Fine**

I don't know if it's Schoenberg, the New Vienna String Quartet, or just me late on a Sunday night, but these performances of *Verklärte Nacht* and the Second String Quartet sound more limp and unimpassioned than I would have thought possible. Of course, my memories of *Verklärte Nacht* go back to Anthony Tudor's hopped-up, steamy, Freudian ballet *Pillar of Fire* which he so successfully choreographed to the score, and with full string orchestra the music's ambience in that particular context made *Verklärte Nacht* seem like adolescent puppy-love. Maybe the cool, bland version here recorded is either the way it's really supposed to go, or maybe it's a rethinking to relate it more convincingly to the later, less heart-on-sleeve Schoenberg. The piece has always given me a pain in a place that must in propriety be unspecified in a family magazine, but souped-up, it has always been, at least, less boring.

The Second Quartet, which is actually an original, tense, impressive work, generates little tension and vitality as performed here. The dynamic range is minimal, the piece drags its heels rhythmically, and there is little sense of its relatively grating (for the period) emphasis on dissonance. As a result, the affecting idea of closing the work (Continued on page 110)

# 811R is not just another 8 track play thing -the R stands for RECORDER



THE TELEX 811R RECORDER/PLAYER revolutionizes the 8 track stereo tape cartridge market.

STUDIO-QUALITY engineered for professional recording of classical and contemporary music.

FOUR LOGIC CIRCUITS—two in the record mode allow choice of auto stop at end of any single program or at end of fourth program. Two additional logic circuits in the play mode for choice of auto-stop at end of fourth program or continuous play.

RECORD/PLAY FEATURES include record gain controls for left and right channels, VU meter, meter switch for left and right channels, logic selector switch, record interlock, record indicator, manual track selector with numerical program reference and on-off pilot light.

PRODUCTS OF SOUND RESEARCH  
**TELEX**®  
COMMUNICATIONS DIVISION

9600 Aldrich Avenue South  
Minneapolis, Minnesota 55420

# A Concert Master's Concert



## Programme

**STRAVINSKY:**  
THE RITE OF SPRING  
SCHERZO A LA RusSE  
Thomas & Grierson (pianists)

**IN THE SPANISH STYLE**  
Christopher Parkening (guitar)

**BEETHOVEN:**  
VIOLIN CONCERTO  
New Philharmonia Orch: Klemperer  
Menuhin (violin)

**HADYN:**  
CELLO CONCERTO IN D  
**MONN:**  
CELLO CONCERTO IN G MINOR  
Jacqueline du Pré  
London Symphony: Barsholli

**RIMSKY-KORSAKOV:**  
SCHEHERAZADE  
Royal Philharmonic Orch: Beecham

**POULENC:**  
GLOBIA / ORGAN CONCERTO  
Orchestre de la RTF: Prêtre

**HANDEL:**  
WATER MUSIC (COMPLETE)  
Bath Festival Orch.  
Merunin, conducting

**HANDEL:**  
MESSIAH-HIGHLIGHTS  
Schwarzkopf, Gedda, Hines  
Philharmonia Chorus and Orch: Klemperer

**RODRIGO:**  
CONCIERTO DE ARANJUEZ  
**GIULIANI:**  
GUITAR CONCERTO IN A  
Alirio Diaz  
Spanish National Orch: Frühbeck de Burgos

**MAHLER:**  
DES KNABEN WUNDERHORN  
Schwarzkopf, Fischer-Dieskau  
London Symphony: Szell

**TCHAIKOVSKY:**  
SYMPHONY NO. 1  
"WINTER DREAMS"  
U.S.S.R. Symphony Orch: Svetlanov

**PUCCINI:**  
MADAME BUTTERFLY - HIGHLIGHTS  
De los Angeles, Bjoerling  
Rome Opera Chorus and Orch: Santini

**PUCCINI:**  
LA BOHÈME - HIGHLIGHTS  
Freni, Gedda  
Rome Opera Chorus and Orch: Schippers

**BIZET:**  
CAEMEN - HIGHLIGHTS  
Callas, Gedda  
Paris Opera Orch: Prêtre

**FAVORITE FRENCH SHOWPIECES**  
Orchestre de Paris: Jacquillat

This is only the beginning of the extensive new fall library now available on Angel and Melodiya-Angel. Adding to the existing library, this largest of classical releases includes 35 great new and great encore performances.

The top artists in Angel's international roster of stars bring you unexcelled classical performances: opera, orchestral, instrumental, vocal and chamber repertoire. A full range of the finest artistry reproduced on cassette, as well as 8-track and reel-to-reel. Bringing you the same clarity and fullness of fidelity you enjoy at a live concert.



with an additional part for soprano sounds arbitrary and precious.

The sound is fine, and since my reputation as a reviewer doesn't exactly rest with an empathy for the music of Arnold Schoenberg, I could be all wet. But somehow, I suspect I'm not. W. F.

#### RECORDING OF SPECIAL MERIT

**SCHUBERT:** *Introduction and Variations on a Theme from "Trock'ne Blumen," in E Minor (D. 802).* **SCHUMANN:** *Three Romances, Op. 94.* **REINECKE:** *Flute Sonata, in E Minor, Op. 167 ("Undine").* Jean-Pierre Rampal (flute); Robert Veyron-Lacroix (piano). MUSICAL HERITAGE SOCIETY MHS 956 \$2.50 (plus 50¢ handling charge, from The Musical Heritage Society,

1991 Broadway, New York, N.Y. 10023).

Performance: **Sterling**  
Recording: **A-1**  
Stereo Quality: **Good**

This varied collection of flute music from the high Romantic period makes for most pleasurable listening. The Schubert Variations, based on the eighteenth song of the *Schöne Müllerin* cycle, are for me among the composer's finest essays in that form, the somber introduction being a particular high spot. The pleasingly lyrical Schumann Romances were scored originally for oboe or violin, but there is no reason why they cannot be played on the flute, as here, even if the result is a bit more bland. The prolific German composer Carl Reinecke (1824-1910) is already represented in the Schwann

Catalog by a flute concerto, Op. 283, and a harp concerto, Op. 182. The "Undine" Flute Sonata on this disc sounds appropriately aquatic in its opening pages, but contains its most convincingly lyrical Schumannesque utterance in the lovely *Andante tranquillo*.

The ever-dependable team of Jean-Pierre Rampal and Robert Veyron-Lacroix are in splendid form throughout, and have the benefit of flawless recorded sound. A special word of praise is due M. Veyron-Lacroix for his scintillating traversal of the formidable piano part in the Reinecke work. D. H.

#### RECORDING OF SPECIAL MERIT

**SCHULLER:** *Five Bagatelles for Orchestra.* **DALLAPICCOLA:** *Piccola Musica Notturna.* **BALADA:** *Guernica.* Louisville Symphony Orchestra, Jorge Meister cond. LOUISVILLE FIRST EDITION LS 686 \$8.45.

Performance: **Good**  
Recording: **Good**  
Stereo Quality: **Okay**

These are three highly expressive, intense pieces, all of them worthy of attention. Gunther Schuller's *Bagatelles* might be described as simplified (to play and to listen to) versions of advanced techniques; they are extremely telling. The Dallapiccola is an attractively colored piece. It has a kind of introspective twelve-tone lyricism (inspired by the Spanish poet Antonio Machado) comparable to the Italian "hermetic" poetry of Quasimodo or Ungaretti. Leonardo Balada, a name previously unknown to me, is a Spaniard who was educated in New York and now lives here. His *Guernica*, inspired by the famous Picasso painting of the Spanish Civil War bombing, is a forceful and somewhat melodramatic work of considerable direct power with highly effective orchestration. All of this is well played by the Louisville Orchestra under Jorge Mester, and the recording is decent. E. S.

**SCHUMANN:** *Liederkreis, Op. 39* (see Best of the Month, page 90); *Three Romances, Op. 94* (see **SCHUBERT**)

**SESSIONS:** *Symphony No. 3 (1957).* **LEES:** *Concerto for String Quartet and Orchestra (1964).* Royal Philharmonic Orchestra; John Ronayne and Geoffrey Grey (violins); Frederick Riddle (viola); Norman Jones (cello); Igor Buketoff cond. RCA LSC 3095 \$5.98.

Performance **Vigorous and lucid**  
Recording: **Fine**  
Stereo Quality: **Excellent**

I'm not much of a man for numerology, but it does appear that American composers have had particularly good luck with their third symphonies. William Schuman's Third is probably the most startlingly talented work of his precocious youth; Roy Harris' Third remains, by common consent, his finest work, the one among them all to hold a firm place in the standard repertoire; and Aaron Copland's Third, although it has only recently gained the critical recognition it merited when it was first heard in 1946, is a panoramic retrospective of impressive fertility that sums up an entire era of American Nationalism. There are other impressive Thirds by Americans, but these come most immediately to mind.

(Continued on page 114)



#### Model 1600X, for the finest quality recording

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

for better, clearer, more natural sound

List Price \$249.00

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

CIRCLE NO. 69 ON READER SERVICE CARD

"... a truly great performance of the glorious opera, superbly performed. London had done it again, had scaled even greater heights of achievement than ever before, but to say this is no way to disparage the "Golden Ring" in favour of the "Silver Rose"

... I do not know what views Strauss, who died in 1949, held about the recording techniques of his time, but I feel sure that if he had been able to hear the magnificent playing of the Vienna Philharmonic Orchestra under Solti, the marvellous clarity of detail, reproduced now as never before, he would have expressed his delight...

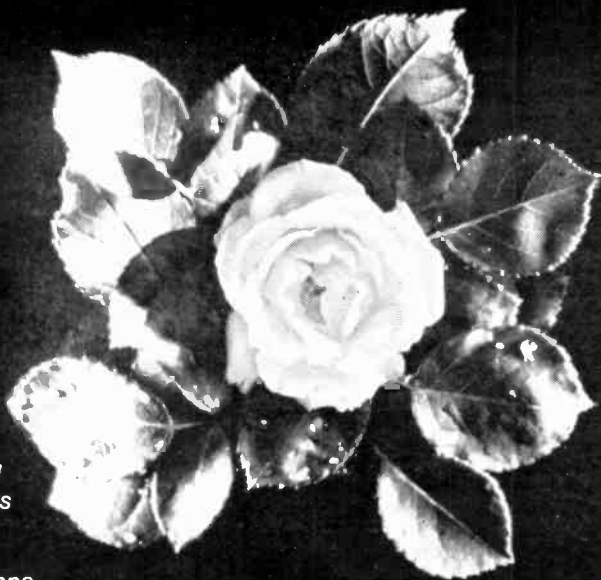
"Crespin's interpretation stands out from all others I have ever heard... The possessors of this recording will get special joy in discovering all the lovely details, the light and shade, in this superb rendering of the part.

"The recording shows throughout a well-nigh perfect balance between voices and orchestra which puts it ahead of any other to date.

"Solti's direction seems to me faultless. He is always most considerate to the singers, one may say he breathes and sings with them, his amazing rhythmic vitality flows into every bar, his tempos are exactly right, he catches the spirit of the wide range of emotions, the comedy, the near-tragedy—in regard to the Marschallin—and in all this his great orchestra give him of their glorious best. One could write pages about the lovely, lively, profoundly expressive details of their playing.

"I am not a Pope; but can at least send a symbolic Golden Rose to the cast, conductor, orchestra, producer, sound engineers and all others associated with this project, perfumed with profound gratitude for a marvellous realisation of an opera I most dearly love."

THE GRAMOPHONE—September 1969



**Our  
greatest  
yet!**

**London leads the way again — another almost unbelievable step forward in the history of recording. Another operatic triumph slated for world-wide acclaim.**

# Der Rosenkavalier

**Régine Crespin, Yvonne Minton, Helen Donath,  
Manfred Jungwirth, Luciano Pavarotti,  
Otto Wiener, Emmy Loose,  
Alfred Jerger, Anton Dermota and many  
other superb artists.**

**Georg Solti and The Vienna  
Philharmonic Orchestra**

OSA-1435

**LONDON**  
RECORDS

*The Royal Family  
of Opera*



Enrico Caruso as Vasco da Gama in Meyerbeer's *L'Africain*

## SON OF "GREAT RECORDINGS OF THE CENTURY"

A new series from Seraphim  
Reviewed by JAMES GOODFRIEND

"**F**OR EVERY thing there is a season," runs the moving Biblical verse, "a time to be born, and a time to die; a time to plant, and a time to pluck up that which is planted." This is a time to buy. Not merely because there are incredible musical riches to be had for not much more than the asking, but because Seraphim has done in its new "Great Recordings of the Century" series exactly what many of us were hoping they would do. Now is the time to show the manufacturer that consideration for the record buyer can pay off.

All collectors must be aware by now that the famous Angel "Great Recordings" series has been discontinued. It was a magnificent group of records, beautifully packaged and annotated, but the discs were expensive (\$5.98) considering that the originals were vintage 78's with which the company (presumably) had long ago recouped its investment. Now, the new Seraphim series restores some of the discs from the older Angel group, and adds to them a number of recordings never previously released in the United States on LP. The discs are neatly packaged with excellent notes, released in their natural mono sound, well transferred and pressed (with some very effective cleaning up of the original sonics), and made to sell for \$2.49 a record. This is a time to buy. *Note*, or forever hold your peace.

It is virtually impossible to point out highlights in a release that is itself a series of highlights from the history of recorded music. Some discs are better than others, and some are more needed, in terms of composer and artist repertoire, than others. But all are worthy of consideration. My God, are they!

The Feuermann disc is an absolute necessity for any chamber-music collection; there simply is no recorded performance of the Schubert "Arpeggione" Sonata to compare

with his, nor will you hear more viable and musical cello playing anywhere. The Cortot recording of Chopin Waltzes is equally vital—even if you already have Lipatti's. Cortot's is considerably more idiosyncratic, but incredible musical imagination and taste are there from the opening of the first waltz. Considering the price (Lipatti's recording has been reissued on Odyssey), it is a threadbare collection indeed that cannot afford both.

Landowska's recording of the Haydn and Mozart concertos is more historically interesting than truly needed at this point. Still, there are things in it individual enough to fascinate even those who already have fine modern performances of the two works. The Boulanger record, though, is a paradox. Theoretically, these performances should be expendable and easy to replace with more authentically styled, better recorded, and equally well sung versions. But somehow it just doesn't work out that way. Boulanger had something very special going in this set, and the performances seem musically right even when we know that they are musicologically wrong. A friend of mine once called them the best recorded argument against authenticity. They retain that honor.

The discs by Artur Schnabel and Aksel Schiøtz present well-known artists in something other than their best-known repertoire. But Schnabel's Mozart is musically sturdy and enlightening, and I cannot recommend the Nielsen songs highly enough. The Schiøtz record, in fact, may be the sleeper of the lot. Of the single discs there remains only the collection "Great Voices of the Century," previously available as a sampler, well worth owning, but not a release to get excited about at the present time.

The five three-record packages include some exceedingly logical couplings and

some unexpected potpourris. In the first category are the Strauss package, with the classic (if drastically cut) recorded performance of *Rosenkavalier* coupled with arias by Lotte Lehmann and songs by Elisabeth Schumann, and the Hans Hotter recording of two great Schubert cycles. I have always thought Hotter's *Winterreise* interpretation the most moving one of my experience, and I have been hunting for his *Schwanengesang* ever since I learned about it too late to buy the original issue. The Strauss performances are unique and not really competitive; one needs them even with modern recordings of the works.

**O**F the potpourris—and while I appreciate the marketing idea behind them, I hope Seraphim will find a more logically organized way to reissue additional recordings like these—I find the concerto album to contain three great performances (Fischer's Mozart, Schnabel's Beethoven, and Kreisler's Mendelssohn) and three interesting ones (the Ravel-conducted Ravel with Marguerite Long being by far the *most* interesting); the chamber music album to be almost entirely on a high musical level, with a somewhat unexpected high-point in the Fauré, and a perhaps more expected one in the Brahms Trio with Aubrey Brain; and the piano album to offer an almost bewildering variety of musical approaches, but a number of performances (Fischer's Chromatic Fantasy and Fugue, Schnabel's Schubert, Gieseking's Mozart, at the very least) that I would not want to be without.

In short, there are no losers here, and very few to finish out of the money in any competition. I am generally not one to advocate wholesale buying, but for under \$55 *list price* one can own a collection that not very long ago would have turned any music lover red with excitement and green with envy. If you can afford it, this is the time.

**BEETHOVEN:** *Cello Sonata in A, Op. 69.* **SCHUBERT:** "Arpeggione" *Sonata in A Minor.* **WEBER:** *Konzertstück in F: Andantino.* Emanuel Feuermann; Dame Myra Hess (in the Beethoven) and Gerald Moore. SERAPHIM (M) 60117 \$2.49.

**CHOPIN:** *Fourteen Waltzes.* Alfred Cortot. SERAPHIM (M) 60127 \$2.49.

**MONTEVERDI:** *Madrigals: Lasciatemi morire; Zefiro torna; Ardo; Lamento della ninfa; and five others.* Vocal and instrumental ensemble, including Hugues Cuénot and Paul Derenne. Nadia Boulanger cond. SERAPHIM (M) 60125 \$2.49.

**MOZART:** *Piano Concerto No. 26, in D (K. 577, "Coronation").* **HAYDN:** *Harpsichord Concerto in D.* Wanda Landowska (piano and harpsichord); Orchestra, Walter Goehr and Eugène Bigot cond. SERAPHIM (M) 60116 \$2.49.

**MOZART:** *Sonata No. 16 in B-flat (K. 570); Rondo in A Minor (K. 511).* **SCHUBERT:** *Two Impromptus.* **WEBER:** *Invitation to the Dance.* **BRAHMS:** *Rhapsody in G Minor; Two Intermezzos.* Artur Schnabel. SERAPHIM (M) 60115 \$2.49.



**NIELSEN:** *Den milde dag; Irmelin rose; Sommersang; I aften; Saa bittert var mit hjerte; and nine other songs.* Aksel Schiøtz; various accompaniments. SERAPHIM (M) 60112 \$2.49.

**SCHUBERT:** *Die Winterreise (complete); Schwanengesang (complete); Der Wanderer; Wanderers Nachtlied.*  
**BRAHMS:** *Wenn ich mit Menschen.*  
**WOLF:** *Prometheus.* Hans Hotter, Gerald Moore. SERAPHIM (M) IC 6051 three discs \$7.47.

**STRAUSS:** *Der Rosenkavalier (abridged).* Lotte Lehmann, Elisabeth Schumann, Maria Olczewska, Richard Mavr, Vienna Philharmonic Chorus and Orchestra, Robert Heger cond. *Avias from Ariadne auf Naxos and Arabella.* Lotte Lehmann. *Songs: Morgen, Ständchen, Wiegenlied, Freundliche Vision,* and four others. Elisabeth Schumann. SERAPHIM (M) IC 6041 three discs \$7.47.

**AGE OF THE GREAT INSTRUMENTALISTS: SIX CONCERTOS.** Bach: *Brandenburg Concerto No. 5* (Busch Chamber Orchestra). Mozart: *Piano Concerto No. 24* (Edwin Fischer, London Philharmonic, Lawrence Collingwood cond.). Beethoven: *Piano Concerto No. 2* (Artur Schnabel, Philharmonia Orchestra, Issay Dobrowen cond.). Brahms: *Double Concerto* (Jacques Thibaud, Pablo Casals, Barcelona Orchestra, Alfred Cortot cond.). Mendelssohn: *Violin Concerto in E Minor* (Fritz Kreisler, London Philharmonic, Sir Landon Ronald cond.). Ravel: *Piano Concerto in G* (Marguerite Long, Orchestra, Maurice Ravel cond.). SERAPHIM (M) IC 6043 three discs \$7.47.

**AGE OF THE GREAT INSTRUMENTALISTS: SIX CHAMBER MUSIC MASTERPIECES.** Mozart: *Piano Quartet in G Minor, K. 478* (Artur Schnabel, Pro Arte Quartet). Beethoven: *"Kreutzer" Sonata* (Fritz Kreisler, Franz Rupp). Mendelssohn: *Trio in D Minor* (Jacques Thibaud, Pablo Casals, Alfred Cortot). Brahms: *Horn Trio in E-flat* (Aubrey Brain, Adolf Busch, Rudolf Serkin). Fauré: *Piano Quartet No. 2, in G Minor* (Jacques Thibaud, Maurice Vieux, Pierre Fournier, Marguerite Long). Debussy: *Cello Sonata* (Maurice Maréchal, Robert Casadesus). SERAPHIM (M) IC 6044 three discs \$7.47.

**AGE OF THE GREAT INSTRUMENTALISTS: SIX LEGENDARY PIANISTS.** Bach: *Chromatic Fantasy and Fugue; Prelude and Fugue in D, BWV 850.* Handel: *Suite No. 3 in D Minor; Chaconne in G* (Edwin Fischer). Mozart: *Fantasy and Sonata in C Minor, K. 475 and 457* (Walter Gieseking). Beethoven: *Sonata No. 30* (Dame Myra Hess). Schubert: *Moments Musicaux* (Artur Schnabel). Schumann: *Carnatal* (Solomon). Chopin: *Sonata No. 2* (Alfred Cortot). SERAPHIM (M) IC 6045 three discs \$7.47.

**GREAT VOICES OF THE CENTURY.** Arias and songs performed by Beniamino Gigli, Elisabeth Schumann, John McCormack, Lotte Lehmann, Feodor Chaliapin, Nellie Melba, Claudia Muzio, Tito Schipa, Maggie Teyte, Enrico Caruso, and Frida Leider and Lauritz Melchior. SERAPHIM (M) 60113 \$2.49.

# New Releases

## MARIO DEL MONACO — MAGDA OLIVERO

Zandonai:  
FRANCESCA DA RIMINI —  
Great Scenes  
The Monte Carlo Opera Orchestra —  
Nicola Rescigno  
OS-26121

## JAMES KING — CLAUDIO ABBADO

Brahms:  
RINALDO  
SCHICKSALS LIED  
The Ambrosian Chorus — The New  
Philharmonia Orchestra  
OS-26106

## ISTVAN KERTESZ

Respighi:  
THE PINES OF ROME;  
THE FOUNTAINS OF ROME;  
THE BIRDS  
The London Symphony Orchestra  
CS-6624

## HANS SCHMIDT — ISSERSTEDT

Beethoven:  
SYMPHONY NO. 5  
SYMPHONY NO. 8  
The Vienna Philharmonic Orchestra  
CS-6619

## KARL MÜNCHINGER

Bach:  
MAGNIFICAT IN D MAJOR  
CANTATA NO. 10  
Elly Ameling, Hanneke van Bork,  
Helen Watts, Werner Krenn,  
Tom Krause, Marius Rintzler —  
The Wiener Akademiechor —  
The Stuttgart Chamber Orchestra  
OS-26103

## RAFAEL FRÜHBECK DE BURGOS

Mendelssohn:  
A MIDSUMMER  
NIGHT'S DREAM  
Hanneke van Bork, Alfreda Hodgson —  
The Ambrosian Singers — The New  
Philharmonia Orchestra  
OS-26107

## RICHARD BONYNGE

Burgmüller:  
LA PERI — Ballet  
The London Symphony Orchestra  
CS-6627

## PAUL KLETZKI

Rachmaninov:  
SYMPHONY NO. 3 IN  
A MINOR  
L'Orchestre de la Suisse Romande  
CS-6622

## BRACHA EDEN & ALEXANDER TAMIR

Stravinsky:  
LE SACRE DU PRINTEMPS  
FIVE EASY PIECES (1917)  
THREE EASY PIECES (1915)  
CS-6626

## JEAN-RODOLPHE KARS PIANO MUSIC OF MESSIAEN AND LISZT

CS-6604

# LONDON

RECORDS

I have previously expressed in these columns a certain ambivalence toward the music of Roger Sessions, and, in offering the opinion that Sessions has come up with a Third Symphony that is a high point of his creative achievement, I hope that I do not appear to be retracting the overall ambivalence I retain. However, I know of no Sessions more urgent, more tightly packaged, more free of the characteristics I have heretofore been critical of. The piece, for one thing, *sounds*; there is, furthermore, not a spare note, a spare bar to make one impatient with the mildly academic bent the composer all too frequently indulges in. The long, immaculately honed lines so typical of Sessions—as well as the persistent contrapuntal animation—are inevitably present, but here, one does not feel that they are a kind of ascetic

self-indulgence, largely, I suspect, because the symphony is so unambiguous and so much to the point. Even the sense of abstract musical "theater" I find lacking in much of Sessions, if not dynamically present here, is at least not totally absent. Finally, Sessions' somewhat heavy and Germanic treatment of the orchestra, though in no way reformed or mitigated, takes on so appropriately taut a sound that, for this work at least, I wouldn't wish it any other way. Selecting a work to introduce the uninitiated to the music of one of our more neglected master composers is by no means easy. But, while this symphony hasn't the immediate lyrical accessibility of the recently recorded Violin Concerto, I suspect that its impact would be substantially more direct, more head-on. One way or the other, it's a pleasure—and

a real one—to have it on records in a performance so brisk and engagingly tough.

I am well aware of the fact that a composer-critic leaves himself open to the charge of sour grapes if he questions the basis for the substantial success and recognition of a contemporary colleague. But, though Benjamin Lees (b. 1924) is hardly the success that, say, someone like Lukas Foss so understandably is, he has had an inordinate degree of impressive promotion and public performance—quite out of proportion to what I regard to be the value of his work. To be sure, he gets better. The pieces that brought him to public attention some years back struck me as competent, but stylistically crude, all but totally lacking in personality or any other distinction. He was then, as he is now, something of a peripheral adjunct to the "in" composing fraternity.

Lees' great miscalculation, it seems to me, is an inclination to take himself too seriously. By 1964, when the Concerto was composed, he'd finally caught up—very late in the day—with a hybrid resuscitation of Stravinsky's neo-classicism. And, in this same work, we are asked (by implication, at least) to be impressed by a hopefully *outré*, but essentially rather unstartling, instrumental combination of string quartet and orchestra. In an era during which both John Cage and Milton Babbitt—each in his own way—were running amok, and composers of all generations were elbowing their separate ways into the avant-garde, a neo-Baroque fantasy for an instrumental combination such as this must have seemed merely quaint.

Not that it's bad, mind you. But Stravinsky's neo-classicism was, even then, too recent, too irrevocably "out" for any composer to hope for fair evaluation of a piece so rooted in it. Still, keeping this in mind, Lees' Concerto is craftsmanlike, the obvious result of experience and care, and thoroughly pleasant. It's just my hunch that Lees' talent and intellect are somewhat less than suited to the professional stance of a composer who writes with some "direction" in mind. Since he seems unable to compose in any up-to-the-minute "sophisticated" sense, I think he would produce more believable and attractive works if he worked toward cultivating a personal eclecticism, uncommitted and, if such should be the result, even honestly modest.

Like the Sessions symphony (I find the coupling a disservice to both works), the Concerto has been performed and recorded with vigor, enthusiasm, and a maximum of professionalism. *W. F.*

STRAUSS: *Salome* (see Best of the Month, page 89)

STRAVINSKY: *The Rite of Spring: Scherzo à la Russe*. Michael Tilson Thomas and Ralph Grierson (pianists). ANGEL S 36024 \$5.98. ® Y1S 36024 (3¾) \$6.98, ® 8XS 36024 \$7.98, © 4XS 36024 \$5.98.

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

I'll not bore you with a sermon, but if there is any masterpiece in the standard repertoire of contemporary music that needs a recorded four-hand piano version less than Stravinsky's *The Rite of Spring*, I cannot conceive of what the work is. First, the *Rite*, in  
*(Continued on page 116)*

## THE BACH SUITES

Four suites for orchestra; cited in "High Fidelity" as one of the year's best records.

Das Alte Werk SAWT 9509/10

## L'ORMINDO

This Glyndebourne recording of Cavalli's grand opera (1644) won a 1969 Dutch Edison award.

Argo ZNF 8/10

## MONTEVERDI VESPERS of 1610

Winner of a Grand Prix du Disque; features the Monteverdi Choir and Concertus Musicus.

Das Alte Werk SAWT 9501/2

## STRAVINSKY'S

"Pulcinella" and  
"Apollon Musagete"

Neville Marriner conducting the Academy of St. Martin-in-the-Fields; special mention Edison.

Argo ZRG 575

RAWSTHORNE (Symphony No. 3)  
and GERHARD (Concerto for  
Orchestra)

The rich Gerhard recording has been awarded the coveted 1969 Koussevitsky prize.

Argo ZRG 553

## ST. JOHN'S PASSION by BACH

Boy soloists from the Vienna Choir Boys; Chorus Viennensis; 3-record boxed set; libretto.

Das Alte Werk SKH 19

## RECORDER CONCERTOS

This recording by the world-renowned Franz Brüggen won the 1969 Dutch Edison Grand Prix.

Das Alte Werk SAWT 9533

## HINDEMITH'S 7 KAMMERMUSIKEN

The complete series in 3 records, boxed; highly praised by leading music columnists.

Telefunken SLT 43110/12

## TCHAIKOVSKY'S "Serenade for Strings"

Magnificent sound; awarded the Dutch Edison prize in the Chamber Orchestra category.

Argo ZRG 584

what  
beautiful  
music  
they  
make!

Together—  
the brilliance  
of the works  
and excellence  
of recording  
have won top  
awards for  
these London  
"Imports."  
Superb artists  
in moving  
authentic  
performances.

McGraw-HILL  
records

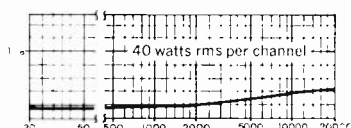
330 WEST 42ND STREET, NEW YORK, N. Y. 10036

CIRCLE NO. 44 ON READER SERVICE CARD

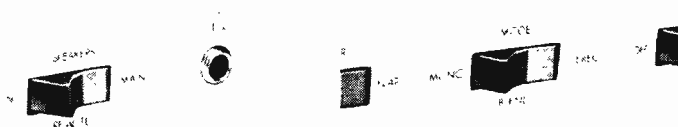
# THE HEART OF YOUR DYNACO RECEIVER SYSTEM



SCA-80 amplifier

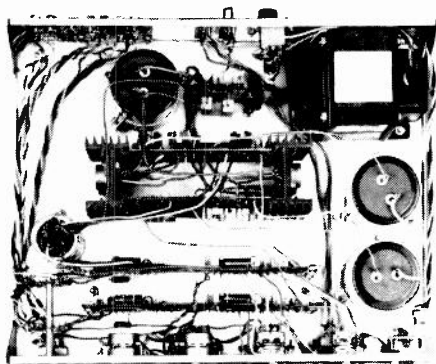


The SCA-80 delivers 40 watts per channel rms continuous power from 20-20,000 Hz at 8 ohms. Plenty of power for driving 4 ohm speakers too.



Front panel low-impedance headphone jack is always live. Rocker switch permits you to choose between main and remote speakers too, or turn speakers off.

Center channel speaker can be driven without an auxiliary amplifier with mode switch in BLEND, which also reduces unrealistic stereo separation when using headphones.



Open, uncluttered layout facilitates kit construction. Four etched circuit boards are factory assembled and tested.



The Dynaco FM-3 tuner (\$99.95) is completely compatible with the SCA-80. The SCA-80/FM-3 system delivers up to three times more continuous power across the audio band than other one-piece receivers in the same price range.

## ALL THIS FOR ONLY \$169.95\*

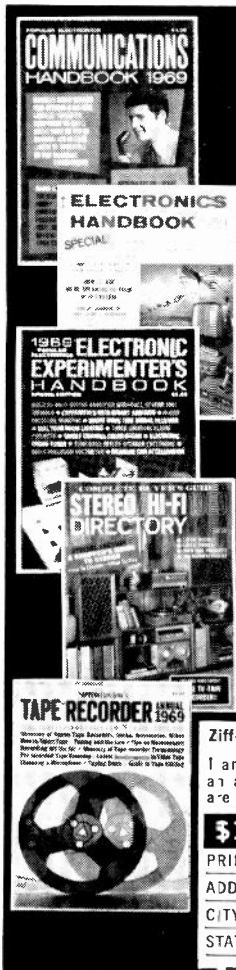
\*\$249.95 factory-assembled.

See at your dealer or write for information.

**dynaco inc.**

**3060 JEFFERSON ST., PHILA., PA. 19121**

IN EUROPE WRITE: DYNACO A/S, HUMLUM, STRUER, DENMARK



### COMMUNICATIONS HANDBOOK

148 fact packed pages for the CB, SWL or HAM. Equipment buyer's guide—photos—tables—charts—getting a license—everything to make this the world's most complete guide to communications.

1969	=	86
1968	=	53
1967	=	47

### ELECTRONICS INSTALLATION & SERVICING HANDBOOK

For the serviceman who is also a businessman—the hobbyist who is also a perfectionist! Covers all 8 areas of consumer electronics servicing—all the tricks of the trade—in one complete, up-to-date guide. This is the industry's "how-to" book for installing and servicing consumer electronics equipment.

1969	=	83
1968	=	58
1967	=	43

### ELECTRONIC EXPERIMENTER'S HANDBOOK

148 pages of the most fascinating and challenging construction projects for the electronics hobbyists. All with complete schematics, illustrations, parts list, and easy-to-follow instructions that guarantee you perfect finished products.

1969 Winter Edition	=	85
1968 Spring Edition	=	84
1968 Winter Edition	=	50
1966 Fall Edition	=	39
1966 Spring Edition	=	36
1965 Fall Edition	=	9

### STEREO/HI-FI DIRECTORY

Giant 180 page buyer's guide listing more than 1,600 individual Stereo/Hi-Fi components by 176 manufacturers. Nine individual sections complete with specs, photos, prices—the works!

1969	=	82
1968	=	56

### TAPE RECORDER ANNUAL

Over 130 pages covering every aspect of tape recording. Complete buyers guide to the brands and models on the market. Expert tips on equipment—making better tapes—editing—copying—everything you want and need to know about tape recording.

1969	=	81
1968	=	59

Ziff-Davis Service Division—Dept. W • 595 Broadway, N.Y., N.Y. 10012

I am enclosing \$\_\_\_\_\_ for the annuals circled below. My remittance includes an additional 25¢ per copy for shipping and handling (Outside U.S.A. all magazines are \$2.00 per copy, postpaid.)

<b>\$1.25 each</b>	9 39 43 47 50 53 56	<b>\$1.35 each</b>	36 81
	58 59 82 84 85 88		83 86

PRINT NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP \_\_\_\_\_

PAYMENT MUST BE ENCLOSED WITH ORDER  
CIRCLE NO. 79 ON READER SERVICE CARD

its original orchestration, is available in a large number of superior modern versions. Second, it is one of the most assaulting pieces ever composed for orchestra, and it sounds positively dulcet in a four-hand piano transcription. Third, few pieces in the history of music dwell so ineluctably in the originality and power of their orchestration; dispense with the orchestration of *The Rite of Spring* and you've thrown away a good portion of the piece. I'm no fanatical purist about transcriptions, but *honestly!* Even though the transcription was made by Stravinsky himself, it was done merely for rehearsal purposes. And it's a lot of fun to rattle through for home music-making, I can assure you from experience, but do we need a high-class recording of it?

I suppose a similar hatchet-job on *Scherzo à la Russe* is less offensive because the piece is not so familiar, so important, or so bound to its original scoring. But, taken in sum, I find this release—handsomely performed by the two pianists—a waste of time and money. W. F.

### RECORDING OF SPECIAL MERIT

STRAVINSKY: *Scherzo Fantastique, Op. 3; The Firebird: Infernal Dance; Fireworks, Op. 4; Petrouchka: excerpts; Scherzo à la Russe; Rite of Spring; Danse sacrée.* CBS Symphony Orchestra and Columbia Symphony Orchestra, Igor Stravinsky cond. COLUMBIA MS 7094 \$5.98.

Performance: Dry but dazzling  
Recording: Superb  
Stereo Quality: Excellent

Here is one album that can surely live up to its title—"The Spectacular Sound of Stravinsky." The proceedings open with one of those glass-clear and ice-cold readings by the composer of his *Scherzo fantastique* (1908), a work I had never heard before; in fact, this marks its first appearance on discs. Although Philip Ramey in his notes describes the eleven-minute work as owing a debt "to Mendelssohn by way of Tchaikovsky" and the composer gives a nod to Rimsky-Korsakov's bumblebee piece, the listener is more likely to be struck by its resemblance to *The Firebird*, a work it immediately preceded. The comparison is justified at once by the excerpt from that ballet on the ensuing band—a glorious muscular reading of the *Infernal Dance*. Side one winds up with the orchestral fantasy *Fireworks*, also written in 1908 and previously available under the composer's baton only on an old mono record. The performance here is brilliant, too, and puts a good deal of distance between it and *The Sorcerer's Apprentice*, with which one of its themes is habitually associated. The most dazzling passages from *Petrouchka* (about nine minutes of the final dances), the *Danse sacrée* that concludes *The Rite of Spring*, and a tricky, sly little work called *Scherzo à la russe* commissioned originally by Paul Whiteman, make up side two. Even those who already own the various ballets from which excerpts have been selected for this program will probably delight in them in a new way in the context of this album. Yet it would be fairer if Columbia would stop repackaging its old stuff even when they mix it with new, as on this disc, and, the composer's health permitting, prepare something completely fresh. A *Dances con-*

(Continued on page 120)

# FREE McIntosh CATALOG and FM DIRECTORY

Get all the newest and latest information on the new McIntosh Solid State equipment in the McIntosh catalog. In addition you will receive an FM station directory that covers all of North America.



**MX112**  
FM STEREO/AM TUNER PREAMPLIFIER  
— ALL SOLID STATE

**SEND TODAY!**

McIntosh Laboratory Inc.  
1 Chambers St., Dept. SD7  
Binghamton, N.Y. 13903

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP \_\_\_\_\_

CIRCLE NO. 45 ON READER SERVICE CARD

# ROBERTS beats the high cost of living it up!



If you thought you could never afford a luxurious solid state stereo tape recorder with big concert-hall sound, 4-speed flexibility, the exclusive ROBERTS Cross Field Head, 40 watts peak power output, and a raft of professional features to make you the envy of every music lover on the block . . . jog (do not walk) to your nearest ROBERTS Dealer for the bargain of a lifetime. We're introducing this new magnificent 771X at an unbelievably low price . . . our own anti-inflationary measure to cool down the high cost of living it up!

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

CIRCLE NO. 82 ON READER SERVICE CARD

# WILLIAM FLANAGAN (1923-1969)

## AN APPRECIATION

By LESTER TRIMBLE

WILLIAM FLANAGAN, an immensely gifted composer and a music critic known to readers of this magazine for his courageous and sometimes controversial critical opinions, died alone in his New York apartment during the last week of August at the age of forty-six.

The United States has lost in him a composer who, notwithstanding the high quality of the music he had already produced, was undoubtedly on the brink of some of his finest work. In recent years Flanagan's lyric style had been deepening and growing both more intense and more dramatically compelling. This was particularly noticeable in such works as the song cycle for bass-baritone and instruments, *The Weeping Pleiads*, and *Another August*, for soprano and orchestra. (*The Weeping Pleiads* was recorded by Herbert Beattie on a Desto recording devoted to the composer's songs, and *Another August*, performed by the Australian soprano June Barton and the Royal Philharmonic conducted by Newell Jenkins, is just about to be released by Composers Recordings, Inc.) There is a strength in these works, as there was strength in Flanagan himself. This fact made even his earliest music surprisingly potent, despite surface evidences of the influence of older composers, such as Copland and Milhaud. He felt, I am sure, that it was his mission to discover within himself a personal voice, and to develop that voice to its ultimate. He had succeeded. The personal voice had been found, and it was growing in every dimension. It is particularly tragic that his life should have been cut off at such a moment.

I have a special reason for feeling the tragedy of Flanagan's early death. For we were of the same generation, both born in the Midwest, and Flanagan's first musically important summers at Tanglewood, where he studied with Aaron Copland, were my first summers there as well. Our paths criss-crossed over and over throughout the years. In Paris, when I was studying there, our lives touched. Again, in New York, when we were both writing music criticism for the *Herald Tribune*, we would meet in the Trib offices, or at a midtown bar after deadline time, or sometimes at Virgil Thomson's parties or at our own. I was not one of his closest friends, for our personal worlds were, in many respects, different. But I was one of the few unconservative composer-critics who felt that they could understand the nature of the battle Flanagan was fighting in his creative and professional life, and who felt that there was a strength beneath the surface of his music which many composers, especially those to whom any hint of "conservatism" was anathema, were unwilling even to look for, let alone acknowledge. My own music was extremely different from his. But we shared a common ground in some of the primary conceptions on

which our generation functioned, and in some of the peculiarly obstinate problems against which we have had to struggle.

It was once said, and truthfully, by a composer only five or six years older than Flanagan, that those American composers whose careers were under way before World War II had a tremendous professional advantage over those whose careers began immediately after that war. When the war was over, those slightly older composers had careers to pick up again. Flanagan, however, and all us composers of his age group, had to start from scratch, in a highly competitive professional situation. No matter how fortunate one might have been in being recognized by men in such high positions as those held by Aaron Copland or Virgil Thomson—and Flanagan did not want for recognition from them, and even friendship—he was still fighting an essentially lonely and uphill battle.

For this is above all a youth-oriented culture, with a greater interest in flashy early "potential" than in any gradual process of development and maturation. We are forever looking for a new Mozart, and if a composer has not "made it" in some spectacular way by the time he is thirty or thirty-five, our killer instinct toward age goes into action. Flanagan knew this, and he tried his best to hurry.

WHEN Flanagan spent his second successive summer in Tanglewood in 1948, he was then already twenty-five years old. To me, that still seems quite young. But we must not forget that a pre-war group of composers was already well established as "competitors" in a narrow field, and that succeeding generations were soon to march forth in great numbers from our graduate schools, with technical know-how, and access to foundation prizes, publication, and all the rest, at an average age of only twenty-two or twenty-three. In the liner notes which Flanagan himself wrote for the Desto release of "Songs and Cycles," which is devoted entirely to his vocal music, he spoke of his own early musical history, and of his technical equipment when he was young:

*"The Dugout*, my earliest published song, was actually my first completed song. It was composed in 1946—three years after I had begun to learn musical notation and to grapple with the bare concept of imposing control over my random improvisations; certainly, well before I could have known 'how' to write a song in any conscious sense. In retrospect, I guess the reason two others were soon added to form a tiny, novice collection was no more out of any compelling, fully shaped need to set words to music or write for the voice than my having found the key for evasion of the central issue beclouding my work during those early years: I frankly lacked

technique to compose extended instrumental works and was temperamentally incapable of bluffing them: I felt uncomfortable with academic structural plans for even short pieces."

This is a fearlessly honest statement—typical of Flanagan. And it is also a statement that characterizes attitudes his generation held toward the art of composition. Those composers who more or less began composing in the late Forties took it for granted that their creative life was going to be a *search* for the technical means to produce music that would represent them, and them alone, as creative individuals. The idea of a kind of composition that begins with techniques and works toward a musical object had not yet come strongly to the fore. One can understand why, to the young composer who may have achieved his own twenty-fifth birthday one or two decades later, in 1958 or 1968, the attitudes of the late-Forties generation might seem backward, bumbling—even ignorant. But they were not all that stupid. After the past ten years, in which so many composers have been goose-stepping to the same one or two commands, one finds that a very new, penny-bright group of young composers is looking back to some of those late-Forties attitudes and finding them strangely attractive. We have again reached a point in time when "up-tight" is a bad word, and to "hang loose" seems to offer both more hope and more pleasure.

One need not complain on behalf of Flanagan (who would not have wanted it) or anyone else of his generation. He struggled, as we all do, and to some extent he won. But, at the same time, it must be noted that the special obstacles posed against his generation have produced special inner tensions which, at some point, can become insupportable. I have no doubt whatsoever that these tensions were the underlying cause of his death. Nor have I any doubt that these same tensions, obstacles, and discouragements are the reason why other American composers of that same generation have either slowed or ceased their production. The built-in generational desire to compose with one foot firmly on the floor of an "American tradition" begun by such men as Ives, Copland, Thomson, and Harris, and to develop one's own musical language slowly toward a mature, personal statement has been buffeted by the silly winds of chance and a deep, though legitimate, conceptual change.

William Flanagan lived his life very hard, and he felt his tensions severely. In a sense, it seemed almost predestined that he could not live that life very long. And yet the greatest tragedy is that, at the point when his music and all the professional aspects of his career were pointing upward and forward, everything should have stopped.

# Our short course in Karajan appreciation:



Four familiar favorites from the Karajan collection. Stereo 643 212.

Limited time only, \$3.98 suggested retail.

# Our Karajan seminar for Wagner majors:



Crespin, Janowitz, Veasey, Vickers, Stewart, Talvela, Berlin Philharmonic Orchestra; 5 discs, boxed with brochure; Stereo 139 229/33.

Latest installment of Karajan's monumental "Ring" cycle. Jess Thomas, Thomas Stewart, Zoltan Kelemen, Gerhard Stolze, Karl Ridderbusch, Helga Dernesch, Oralia Dominguez, Catherine Gayer; with Berlin Philharmonic Orchestra; 5 discs, boxed with brochure; Stereo 139 234/8.

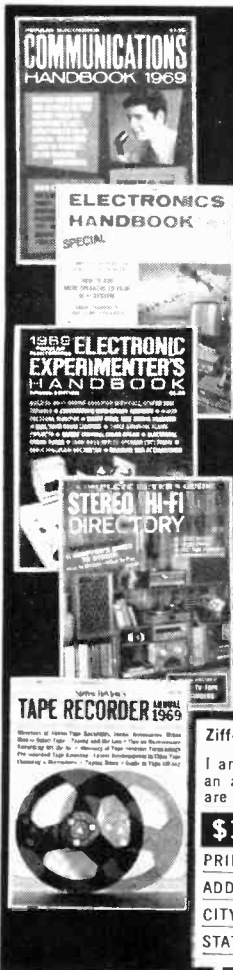
Veasey, Dominguez, Stolze, Kelemen, Fischer Dieskau, Berlin Philharmonic Orchestra; 3 discs, boxed with brochure; Stereo 139 226/8.



Deutsche Grammophon

DEUTSCHE GRAMMOPHON RECORDS ARE DISTRIBUTED IN THE U.S.A. BY POLYDOR INC.; IN CANADA BY POLYDOR RECORDS CANADA LTD

CIRCLE NO. 80 ON READER SERVICE CARD



### COMMUNICATIONS HANDBOOK

148 fact packed pages for the CB, SWL or HAM. Equipment buyer's guide—photos—tables—charts—getting a license—everything to make this the world's most complete guide to communications.

1969	±86
1968	±53
1967	±47

### ELECTRONICS INSTALLATION & SERVICING HANDBOOK

For the serviceman who is also a businessman—the hobbyist who is also a perfectionist! Covers all 8 areas of consumer electronics servicing—all the tricks of the trade—in one complete, up-to-date guide. This is the industry's "how-to" book for installing and servicing consumer electronics equipment.

1969	±83
1968	±58
1967	±43

### ELECTRONIC EXPERIMENTER'S HANDBOOK

148 pages of the most fascinating and challenging construction projects for the electronics hobbyists. All with complete schematics, illustrations, parts list, and easy-to-follow instructions that guarantee you perfect finished products.

1969 Winter Edition	±85
1968 Spring Edition	±84
1968 Winter Edition	±50
1966 Fall Edition	±39
1966 Spring Edition	±36
1965 Fall Edition	±9

### STEREO/HI-FI DIRECTORY

Giant 180 page buyer's guide listing more than 1,600 individual Stereo/Hi-Fi components by 176 manufacturers. Nine individual sections complete with specs, photos, prices—the works!

1969	±82
1968	±56

### TAPE RECORDER ANNUAL

Over 130 pages covering every aspect of tape recording. Complete buyers guide to the brands and models on the market. Expert tips on equipment—making better tapes—editing—copying—everything you want and need to know about tape recording.

1969	±81
1968	±59

Ziff-Davis Service Division—Dept. W • 595 Broadway, N.Y., N.Y. 10012

I am enclosing \$\_\_\_\_\_ for the annuals circled below. My remittance includes an additional 25¢ per copy for shipping and handling (Outside U.S.A. all magazines are \$2.00 per copy, postpaid.)

<b>\$1.25 each</b>	9	39	43	47	50	53	56	<b>\$1.35 each</b>	36	81
	58	59	82	84	85	88	83		86	

PRINT NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_

SR 119

STATE \_\_\_\_\_

ZIP \_\_\_\_\_

PAYMENT MUST BE ENCLOSED WITH ORDER

*certantes*, for example, or *Four Norwegian Moods* in stereo would be uncommonly welcome, either one. P. K.

TCHEIKOVSKY: *Rococo Variations* (see DVORAK)

### RECORDING OF SPECIAL MERIT

TELEMANN: *Polish and Hanakian Music: Concerto, in F Major; Concerto alla Polonoise, in G Major; Concerto Polonoise, in B-flat Major*. Eduard Melkus (violin): Capella Academica Vienna, Kurt Redel cond. *Sonata Polonoise No. 1, in A Minor; Sonata Polonoise No. 2, in A Minor; Partie Polonoise, in B-flat Major*. Eduard Melkus and Spiros Rantos (violins); Eduard Melkus (in *Partie*), Katherine Hart, and Clyn Barrus (violas); Sebastian Ladwig (cello); Gerald Sonneck (violone); Isolde Ahlgrimm (harpsichord). DEUTSCHE GRAMMOPHON ARCHIVE SAPM 198467 \$5.98.

Performance: Infectious  
Recording: Excellent  
Stereo Quality: Very fine

One of the salient features of Telemann's style is the frequent evidence of Polish influences. They stem from the composer's visit to Poland in the early days of his career and his subsequent fascination with that nation's characteristic rhythms, unexpected harmonic shifts, folk melodies, and occasional "barbaric" effects. One can hear these devices in almost any Telemann collection, but this is the first time that a disc has been devoted exclusively (well, almost) to this important aspect of the composer's work (The "Hanakian" music referred to in the record's title is another source upon which Telemann drew: the dances of Czech immigrants from the district of Hana in Moravian Bohemia. This source plays only a small part in the album's contents: for example, in the last *partie* there is a characteristic bagpipe drone.) Two-thirds of the collection is orchestral and the remainder is made up of small ensemble pieces; nearly all of this music is quite delightful. I found myself chuckling at many of Telemann's effects—for example, the chattering oboes and the garrulous pizzicato strings of the opening F Major Concerto. Some of the instrumental writing is extraordinarily difficult, but the performers, who use original instruments, do remarkably well with it. Above all, they invest the scores with tremendous liveliness which I found quite infectious. A special word must be said about Eduard Melkus, the solo violinist who is largely responsible for this program; he is one of the few players today who can make such music as this come to life on an old fiddle (short neck, low bridge, Baroque bow, etc.), and it is his expertise that makes this collection a particular delight. The recorded sound is fine. I. K.

VAUGHAN WILLIAMS: *Mass in G Minor; Five Mystical Songs; Motet: O Clap Your Hands*. John Shirley-Quirk (baritone); King's College Choir, Cambridge; English Chamber Orchestra, David Willcocks cond. ANGEL S 36590 \$5.98.

Performance: A little monotonous  
Recording: Excellent  
Stereo Quality: Fine

Although I have long had a warm respect and affection for the music of Ralph Vaughan

**A Triumph!**  
"CARNEGIE HALL WAS THE PLACE TO BE... Emil Gilels' sold-out recital... alternated savage brilliance with tenderness—power with lyric simplicity... moved the audience to cheers." — *The New York Times*  
Two-record set, recorded *live* during the historic February 2, 1969 performance.

МЕЛОДИЯ  
Firstly Recorded in the USSR  
USSR MELODIYA ANGEL  
SRBO-4110



Williams, it is by no means an indiscriminate one. For example, I am not partial to a good deal of his religious music—not, I assure you, because it is religious, but because it too often tempted the composer to slide into the use of modality with a kind of poker-faced solemnity that is ultimately boring. Although the G Minor Mass is thought by many to be a classic of modern church music, I find myself growing impatient with its reserve, its overall sameness, and its apparently calculated determination to let nothing happen that is in the least unexpected or surprising.

*Five Mystical Songs* (1911) is, in its totality, at least a more colorful, lively work, but it runs a curious stylistic gamut from piece to piece. Composed to poems by George Herbert, it might be summed up as follows: *Rite Heart* (No. 1) is a little on the gushy, romantic side in view of its text; *I Got Me Heaven* (No. 2) is a quasi-Oriental song that oddly resembles Puccini; *Lote Bude Me Fucuell* (No. 3), particularly in its muted second half, is probably the most movingly beautiful stretch of music on the entire record; *The Call* (No. 4) breaks unabashedly and without any clear reason into English musical folklore; and, finally, *Anti-phon* (No. 5) is one of those typically English, hallelujah-spirited finales. John Shirley-Quirk, who has done such excellent work elsewhere on recordings, sings his solo passages with skill but with an apparently neutral attitude toward much of the music.

It is scarcely Vaughan Williams' fault that the title and text of his motet remind me of a combination of George Gershwin's song *Clap Yo' Hands* and an American Negro spiritual. I expect that because the text makes this impression on me, the rather official-British posture of the music (it's none too distinguished, in any case) sounds inappropriate as a result.

Only in this closing motet do I sense any real vitality and enthusiasm in the performance. As a matter of fact, it is quite possible that virtually all the music might make a better impression were it performed a little less solemnly. W. F.

VERDI: *La Traviata*. Pilar Lorengar (soprano), Violetta Valery, Stefania Malagù (mezzo-soprano), Flona Bervoix; Giacomo Aragall (tenor), Alfredo Germont; Dietrich Fischer-Dieskau (baritone), Giorgio Germont; Pier Francesco Poli (tenor), Gastone; Vergilio Carbonari (baritone), Baron Douthol; others. Orchestra and Chorus of the Deutsche Oper, Berlin, Lorin Maazel cond. LONDON OSA 1279 two discs \$11.96, © 90161 (7½) \$14.95.

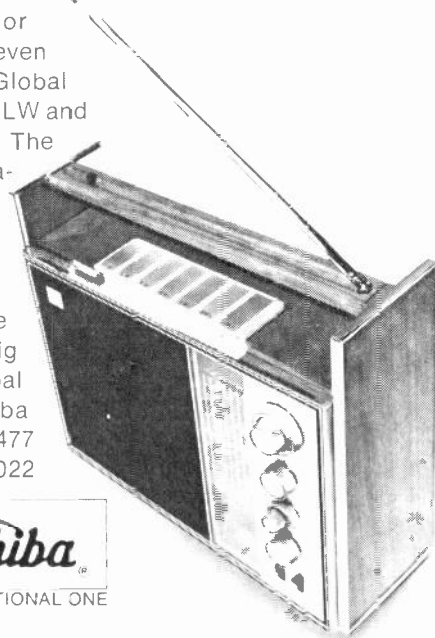
Performance: Intense and interesting  
 Recording: Excellent  
 Stereo Quality: Very good

For its third complete *La Traviata*, London Records set out to combine the excitement of "live recording" with the controlled efficiency of the studio product. The recording was made during the "run" of Lorin Maazel's Berlin production in which the three principal singers participated. Supporting singers were added from Italy, but Maazel's own well-rehearsed chorus and orchestra provided the framework. One can only applaud the soundness of the undertaking, but of course the end result varies according to one's evaluation of Mr. Maazel and his cast.

(Continued on next page)

# 7 BIG BANDS

No we don't mean Tommy and Jimmy Dorsey, Benny Goodman, Guy Lombardo, Glenn Miller, Kay Kayser, or even Ted Lewis. We mean the seven big bands you'll hear on The Global from Toshiba—including FM/AM/LW and four world-scanning SW bands. The ultimate achievement in international solid state portables, The Global is a communications masterpiece. All in a handsome, high impact "Duranyl" cabinet with genuine teak handle and teak veneer panels. For the big band sound of today, see The Global (Model 19L-825F) at your Toshiba dealer. Toshiba America, Inc., 477 Madison Ave., New York, N.Y. 10022



**Toshiba**  
 THE INTERNATIONAL ONE

CIRCLE NO. 72 ON READER SERVICE CARD



## A Tribute!

**"No doubt about it: no violinist anywhere is David Oistrakh's master"**  
 —Time. "The work of a consummate master at the height of his skill."  
 —The New York Times

**Two-record set, recorded live in the Moscow Conservatory on the occasion of his 60th birthday.**



**SRBO-4112**

There are many things to admire in Maazel's way with the opera, which reveals fresh thoughts, clear control, and firmness of purpose. The Preludes are beautifully played, and the orchestral tone is rich and refined throughout, with strong rhythmic definition and an excellent ear for instrumental details in constant evidence. The drama is propelled with a tragic intensity, but the conductor is not afraid to let the singers expand in certain key situations: he phrases *with them*, without surrendering taut control. Maazel's dynamic gradations reveal much care and sensitivity to the composer's markings, a few exaggerated fortissimos to the contrary notwithstanding.

Unfortunately, there are times when his direction becomes overly vehement. Maazel appears to be somewhat impatient with en-

semble scenes and reluctant to lavish on them the care and attention he saves for the arias and duets. The first scene in Violetta's salon takes off like a discharged bullet, and its relentless pace continues up to the lyrical moments between Alfredo and Violetta. The orchestra, chorus, and even the singers manage to stay with him, which is a tribute to Maazel's talents as a disciplinarian. But there is nothing to admire in such a well-executed chase if it brings about (as it does here) the diminution of the music's charm and expressiveness. The same thing occurs in the scene at Flora Bervoix's (Act II, Scene 2) with its improbably brisk pacing of the gambling episode—too energetic to reveal the depth of emotions seething beneath that cannily constructed surface. To sum up, then, there are many impressive moments in

this jet-age *Traviata*, but also a good many signs that suggest the need for more restraint and maturity.

The singing, too, is a stimulating mixture of pluses and minuses. Pilar Lorengar's Violetta is touching and intense, rich in expressive subtleties. She reveals a lovely tone in subdued passages and a bell-like purity in the high register. No serious criticism can be raised against her intelligent and tasteful interpretation; however, the more than permissible amount of vibrato that invades Miss Lorengar's tones at times seriously interferes with one's enjoyment of her singing. Her Spanish tenor colleague, Giacomo Aragall, offers a conventional, generally acceptable Alfredo. He phrases tastefully and intelligently and observes the dynamic markings, but becomes a shade tight in the upper reaches, and occasionally wanders from true pitch. (The interpolated high C in his off-stage duet with Violetta's "*Sempre libera*" does credit neither to Señor Aragall nor to his permissive conductor.)

The elder Germont is one of Fischer-Dieskau's successful Verdi portrayals. He is at his best in the long scene with Violetta, where his sensitive phrasing (and that of Miss Lorengar) is admirably supported by Maazel. His *Di Provenza* also displays a nice legato line and a freedom from those heavy inflections that sometimes disfigure his operatic singing. Only in "*Di sprezzo degno*," when his tones must convey legitimate anger, is he unable to maintain full control and to keep his tones fully centered. This is an uncommonly interesting Germont *père*, if not one of truly Verdian sound.

The supporting singers are all good—the Flora and the Grenvil are even better than good. The discipline and expressiveness of the Berlin chorus make up for their occasionally less-than-perfect pronunciation. London's engineering is exceptionally rich and illuminating, particularly in matters of orchestral detail—though here Maazel's discriminating ear must share the credit. Despite all my reservations, this is one of the better *Traviatas* in the catalog. It also offers more music than one customarily gets in theatrical performance, though not an absolutely uncut score. G. J.

**BEN WEBER:** *Concerto for Piano and Orchestra, Op. 52.* William Masselos (piano); Royal Philharmonic Orchestra, Gerhard Samuel cond. **WUORINEN:** *Piano Concerto.* Charles Wuorinen (piano); Royal Philharmonic Orchestra, James Dixon cond. COMPOSERS RECORDINGS INC. CRI 239 \$5.95.

Performance: Pianists excellent,  
orchestra generally good  
Recording: Heavy but clear  
Stereo Quality: Not marked

The Ben Weber Piano Concerto is one of those richly romantic twelve-tone works (you heard me) that are the last examples of the great tradition. The work has a long and extremely beautiful slow movement and a rather jaunty and highly effective finale. But to get to them you have to get through (or, I suppose, ignore) a tortuously heavy-handed opener. I know of few other cases of such striking discrepancy in a single work. Masselos, who commissioned it, gives a first-rate performance. The Royal Philharmonic and Gerhard Samuel, responding perhaps to the

(Continued on page 124)

# An earthshaking Samson on the Richter scale.



The great baroque specialist Karl Richter's definitive (and positively seismic) performance of this superb oratorio is in English; with Alexander Young, Martina Arroyo, Helen Donath, Sheila Armstrong, Norma Proctor, Thomas Stewart, Ezio Flagello, Jerry J. Jennings. 4 discs, boxed with brochure, 198461/4.

ARCHIVE RECORDS ARE DISTRIBUTED IN THE U.S.A. BY POLYDOR INC., IN CANADA BY POLYDOR RECORDS CANADA LTD.

CIRCLE NO. 81 ON READER SERVICE CARD

The new Bolero's exclusive fret-work grille is a beautiful cover-up for the finest bookshelf speaker system you can buy.

Inside there's a new low-resonance 10" woofer with an overgrown 10½ lb. magnetic structure and a 3" voice coil. It's designed for high power handling and improved transient response. The woofer is backed up by a 10" phase inverter to improve low frequency performance (you'll feel the power of a bass drum or organ pedal notes as well as hear them).

For frequencies above 2000 Hz,

a new compression-driven cast aluminum horn takes over. It's a combination that assures smooth, resonant-free response to beyond audibility. To compensate for room acoustics, there's a three-position shelving control on the back of the enclosure.

Talk about the enclosure. It features a design so distinctive it's really the first new look in bookshelf speakers to come along. Besides its classic grille-work, the Bolero is finished in choice walnut veneer, then hand-rubbed to a deep enduring lustre.

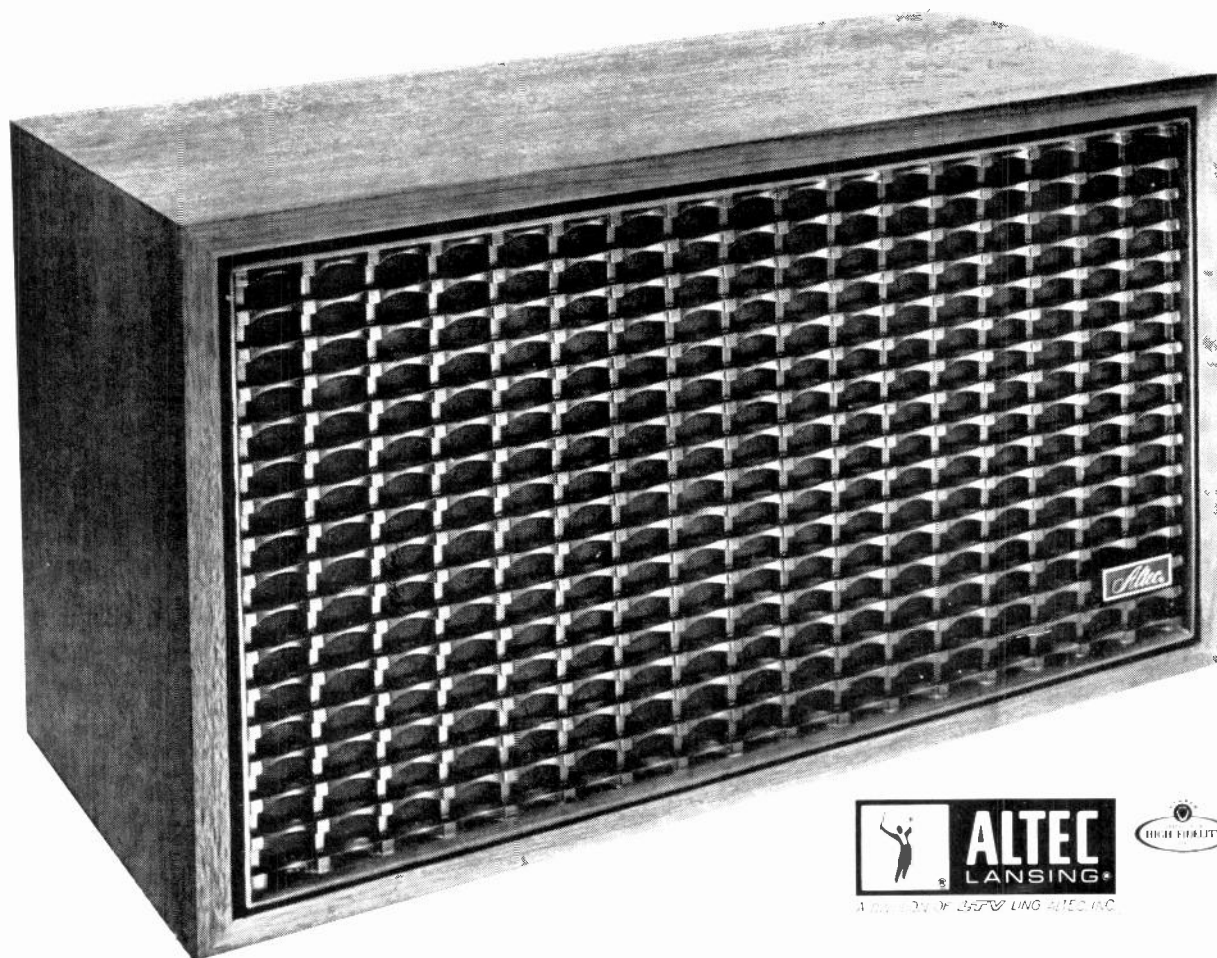
We make two other bookshelf

speakers, too. The Madera and the Corona. They're top-value, full range systems that sell for as low as \$85.50.

The Bolero, Madera and Corona add up to the newest full line of bookshelf speaker systems on the market today. See and hear them all at your Altec dealers. You'll discover the Bolero has a lot more going for it than just a pretty face.

For a free catalog describing our complete line of speaker systems, write Altec Lansing, 1515 South Manchester Avenue, Anaheim, California 92803.

**We wouldn't put on such a beautiful front  
if we didn't have the speakers to back it up.**



A DIVISION OF WESTERN ELECTRIC CO.



quality of the music, are less than effective in the opening movement but excellent later on.

Charles Wuorinen's Concerto is in a much more abstract and contemporary serialism, highly fragmented, highly organized and very intense. Oddly enough, Wuorinen, who wrote some mightily pianistic displays in his youthful days, employs a much drier and tougher style of keyboard writing here; there are no luxuries, no concessions. The proper term for this kind of experience is rigorous . . . in all the senses of that word. People who conceptualize difficult and abstract ideas, like people who hike in the wilderness, will tell you that such experiences are bracing, pure, and spiritually refreshing. Okay, if you can dig it; that is about the case here. But, be warned, it's a long, long twenty minutes. The performance is good within

limits, limits that are accurately defined by the large number of obvious splices. The sound of the record struck me as heavy, although clear. E. S.

WOLF: *Mignon Songs: Harfenspieler Songs* (see Best of the Month, page 90)

WUORINEN: *Piano Concerto* (see BEN WEBER)

## COLLECTIONS

### RECORDING OF SPECIAL MERIT

CARMINA BURANA, Vol. 2 (*Anonymus*): *Homo quo vigeas; Ecce torpet; Licet eger cum egrotis; Vite perdit; Crucifigat omnes; O varium Fortuna; Celum*

*non animum; Dum inventus; Axe Phebus aureo; Ecce gratum; Tellus flore; Tempus est iocundum; Nu gronet aver diu heide.* Early Music Quartet of Munich, Thomas Binkley dir. TELEFUNKEN SAWT 9522-A \$5.95.

Performance: Superior  
Recording: Superior  
Stereo Quality: Excellent

These *Carmina Burana*, or songs from the Benedictbeuern Monastery (Bavaria), have of course nothing to do with Carl Orff's work of the same title, although he did use lyrics similar to those heard here. What Thomas Binkley and the splendid Early Music Quartet do is to present the original lyrics and the original music, all of which has its origins in the thirteenth century. As with this group's first selection of *Carmina* (Vol. 1 is available on Telefunken SAWT 9455-A), the thirteen songs heard here have had to be reconstructed and scored, a task requiring enormous research. The texts of the present volume are rather more world-weary in tone than the majority in the earlier disc, but the performances maintain the same high standard. Binkley again is most imaginative in his scoring, making a great deal of the Arabic influences, as before, but also taking care to preserve some of the regional songs from outside influences rather more than he did before. The whole is a marvelous effort, beautifully and sensitively performed and superbly recorded. Texts and translations are provided. I. K.

EZIO PINZA: *Arias and Songs*. Mozart: *La Nozze di Figaro: Se vuol ballare. Die Zauberflöte: O Isis und Osiris*. Rossini: *Il Barbiere di Siviglia: La calunnia*. Donizetti: *La Favorita: Splendon più belle in ciel*. Bellini: *Norma: In sul colle, o Druidi*. Verdi: *La Forza del destino: Il santo nome di Dio. I Vespri Siciliani: O tu, Palermo*. Puccini: *La Bohème: Vecchia zimarra*. Thomas: *Mignon: Berceuse*. Bohm: *Calm as the Night* (with Nathan Milstein, violin; Gibner King, piano). Tosti: *L'ultima canzone*. Two songs. Ezio Pinza (bass); Orchestras conducted by Bruno Reibold, Erich Leinsdorf, Giulio Setti, Rosario Bourdon, and Peter King. RCA VICTROLA Ⓜ VIC 1418 \$2.50.

EZIO PINZA: *Mozart Arias: Don Giovanni: Madama. The Abduction from the Seraglio: Osmin's Aria. The Magic Flute: Qui sdegno non s'accende (In diesen heiligen Hallen). Le Nozze di Figaro: Se vuol ballare; Aprite un po' quell'occhi. Mentre ti lascio, o figlia (K. 513)*. Ezio Pinza (bass); orchestra of the Metropolitan Opera Association, Bruno Walter cond. ODYSSEY Ⓜ 3216 0335 \$2.98.

Performance: Varies, but never lacks interest  
Recording: Good for its age

These two reissues offer a neat documentation of Ezio Pinza's recording career. The basso began recording for the Victor Company almost immediately following his Metropolitan debut (November 1, 1926), and the Victrola disc includes his very first recordings: the arias from *La Bohème* and *I Vespri Siciliani*, and the Tosti song. He remained with Victor for some fifteen years, until the rejuvenation of Columbia Records in the early Forties enticed him into the opposing camp, together with such other emi-

(Continued on page 126)

# The world's first faultless headphones.

Audiophiles have always been aware that, at least theoretically, headphones are the ideal way to listen to reproduced music, particularly stereo.

We said theoretically. Because, in actual use, headphones have thus far been hampered by a number of practical disadvantages.

Fisher engineers have never believed that these disadvantages are insurmountable. But it took them until now to solve all the problems to their satisfaction.

The result is a pair of headphones called the Fisher HP-100 which can truly be considered the first commercially available model with all pluses and no minuses. Listening to them, or rather with them, is a new and different experience. The theoretical potential of headphones has finally been realized.

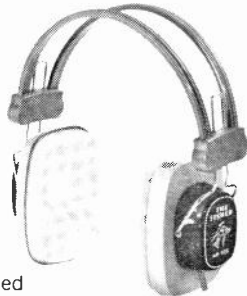
### The comfort factor.

One of the main objections to conventional headphones is that they are uncomfortable. After wearing them for half an hour, the listener wants to go back to loudspeakers.

Excessive weight and unpleasant clamping of the head are only the lesser reason, although most headphones are certainly much too heavy and confining. More important is the uncanny isolation of the listener from the audible world around him, as though his head were encapsulated. This, of course, is due to the more or less airtight "cup" that fits over the entire ear, to provide close coupling of the acoustic cavity of the phone to the eardrum. Otherwise, with conventional headphones, there would be a serious loss of bass.

The Fisher HP-100 solves this problem in a highly imaginative way. The phones are not only extremely light but are also allowed to rest lightly against the ear on large, flat foam-rubber cushions, leaving the perimeter of the ear unconfined. The diaphragm of the driver is completely covered by the foam rubber and acoustically "sees" the thousands of tiny air bubbles in it, instead of a single cavity. This, combined with special acoustic delay slots in the back of the driver, maintains proper bass loading without the conventional airtight seal and its attendant discomforts.

As a result, wearing the HP-100 is as pleasant physically as listening to loudspeakers. In fact, to some people the



sound does not appear to originate in the phones but seems to come from a certain distance, as in loudspeaker listening, but with a much more pronounced stereo effect.

### No more boominess.

Eliminating the single air cavity of conventional headphones also gets rid of another common fault: boomy bass. The low-frequency response of the Fisher HP-100 is amazingly smooth and is essentially flat down to 19 cycles, which is just about the low-end cutoff of the human ear.

As a matter of fact, the overall frequency response of the HP-100 is essentially uniform from 19 to 22,000 Hz, an unprecedented achievement due, in part, to the sophisticated driver design, which borrows from advanced microphone technology. It is, in effect, a reversed dynamic microphone with the coil driving the lightweight diaphragm, instead of vice versa.

Which brings us to another unique advantage of the HP-100.

### Smooth treble response.

Nearly all headphones exhibit a certain roughness in their high-frequency response curve. Not the HP-100. The light microphone-type diaphragm provides completely smooth treble and superb transient response, so that the sound has the airy immediacy known only to owners of exceptionally fine tweeters.

Needless to say, distortion is nonexistent at normal listening levels. The impedance of the HP-100 is compatible with all types of amplifiers and receivers. Power input for average listening levels is 2 milliwatts.

The phones are supplied with a fully adjustable vinyl-covered headband, velvet-soft, non-stick foam pads that are removable (and therefore washable!), and 8 feet of cable.

After reading all this, you will be prepared for an important listening experience when you first try the Fisher HP-100.

But you are not yet prepared for the price. Only \$34.95. Which may be, for the makers of the world's first faultless headphones, the greatest achievement of all.

## The Fisher HP-100

FOR MORE INFORMATION, WRITE TO 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., LONG ISLAND CITY, N. Y. 11101.

CIRCLE NO. 26 ON READER SERVICE CARD



"I have heard the future and it works."

—William Anderson, STEREO REVIEW



**VANGUARD**

is proud to announce  
a revolutionary new four channel system  
of stereophonic recording.



"The result is not only a more faithful reproduction of the music, but a startlingly close approach to the entire sonic environment of the concert hall." —NEWSWEEK

"... The sound "feel" was impressive, clearly superior to the very good "ordinary" stereo. The four-channel "stunts" were good, too — multiple brass choirs in the Berlioz *Requiem*, at last spaced out at the four points of the compass as intended... All good, all very significant." —Edward Tatnall Canby, AUDIO

"This is a recording technique in which stereophony achieves literal, instead of simulated, three-dimensionality... All this was duly and truly, astonishing... reproducing the ambient sound and reverberation characteristics of the building with amazing realism... "Surround Stereo" is really something."

—Bernard Jacobson, CHICAGO DAILY NEWS

"I have heard the future and it works... The sonic impression is, I might add, spectacular in its realism: the "hall sound" is palpably there... and for an old concert-goer like this one, the experience is gratifying." —William Anderson, STEREO REVIEW

This technique consists of the simultaneous four track playback of four independently recorded signals through four separate amplifier and speaker systems in the home. The playback speakers are placed as follows: two in front of the listener to the left and right as in normal stereo, and two at the left and right in the rear of the listening environment. In the case of classical music, the front two speakers reproduce the normal stereo arc from left to right as in the conventional system. The rear speakers reproduce the ambient sound and reverberation characteristics of the hall in which the music was recorded.

The technique in principle is accomplished by recording the front two channels as is conventional in normal stereo. Simultaneously, two additional channels are recorded by means of strategically placed microphones directed toward the rear and sides of the auditorium. These two channels are then reproduced by the rear loud speakers.

The advantages of this system are manifold: 1. For the first time, the actual acoustical properties of the specific auditorium are able to be reproduced. Thus, one can hear clearly, for example, the difference between the acoustical characteristic of Carnegie Hall as

opposed to the Mormon Tabernacle.

2. Individual lines of the most complex orchestration are reproducible with clarity, detail and immediacy not before possible.

3. The listener is literally involved or surrounded by music as he would be sitting in the center of a great auditorium.

4. The typical beaming of high frequencies characteristic of loud speakers is virtually eliminated; thus providing a much more agreeable and natural sound.

5. Additionally, the listener may move about the room freely without disturbing or detracting from the stereo effect.

The sonic improvement of Vanguard's SURROUND STEREO\* over conventional stereo is more striking than the comparison between stereo and its older mono counterpart.

FIRST RELEASES NOW AVAILABLE ON OPEN REEL 7 1/2 IPS 1/4" TAPE  
(CASSETTES IN PREPARATION.)

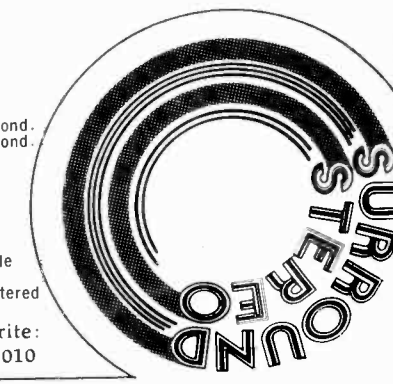
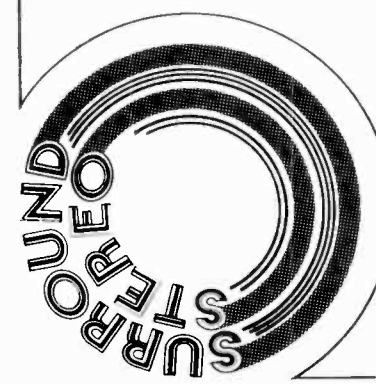
Mahler Symphony No. 3 — Utah Symphony Orchestra/Maurice Abravanel, cond.  
Mahler Symphony No. 9 — Utah Symphony Orchestra/Maurice Abravanel, cond.  
Berlioz Requiem — Utah Symphony Orchestra/Maurice Abravanel, cond.  
Handel's Jephtha — English Chamber Orchestra/Johannes Somary, cond.  
David's Album — Joan Baez  
Illuminations — Buffy Sainte-Marie  
The Amazing Electronic Sound of Jean Jacques Perrey

SURROUND STEREO Sampler containing excerpts from above also available  
(Cat. No. SS-1)

\*Trademark registered

For additional information about SURROUND STEREO, write:  
Vanguard Records, 71 West 23rd Street, New York, N.Y. 10010

CIRCLE NO. 84 ON READER SERVICE CARD



nent Victor colleagues as Lily Pons, Helen Traubel, and Lauritz Melchior. The Odyssey disc, recorded under Bruno Walter in 1946, comes from Pinza's Columbia days which culminated in his *South Pacific* stint. Toward the end of his career, Pinza returned to RCA Victor. The *Barbiere* and *Zauberflöte* arias and the Bohm selection date from this late period, as do the two pop songs—*Anema e core* and *Luna rossa*—reminders of Pinza's matinee-idol days and not really welcome in this context.

Just the same, Victrola's producer Robert Zarbock used excellent judgment in assembling this program without duplicating a single item on a previous superb Pinza reissue (Camden 401, long ago deleted). In addition to the gems already mentioned, the *Favorita*, *Mignon*, *Forza*, and *Norma* items

are all vintage Pinza (1927-1930) and represent the *ne plus ultra* of basso cantante singing: tones of organ-like resonance, in-born nobility, superb diction, and unsurpassed control. "*O Isis und Osiris*" (1928) is the real discovery here, for it seems to be a first release ever, and it is stunningly sung, Pinza's quaint German pronunciation notwithstanding. "*La calunnia*" and *Calm as the Night* offer the Pinza of autumnal years: ageless artistry, but only the frayed remnants of a once glorious voice. *Se vuol ballare*, recorded in 1940 and sung with an indifferent orchestral accompaniment, finds the artist somewhere in between.

The Odyssey disc (which is less than a complete reissue of Columbia ML 4036, containing only about thirty minutes of music) is valuable as a documentation of the

meeting of three congenial musical minds: Pinza, Walter, and Mozart. Though clearly past his prime and taxed by the top notes Pinza could, at this stage, still communicate the vivid stage presence and spirited life force that enriched his portrayals, while the orchestra sparkled with geniality under Walter's sure-handed direction.

Technically, the Odyssey is fairly good for its age. The Victrola varies: some selections compare unfavorably with the 78-rpm originals in their distant, muffled sound. G. J.

#### RECORDING OF SPECIAL MERIT

NICANOR ZABALETA: *The Harp*. C.P.E. Bach: *Solo Sonata for Harp* (Wq 139). Krumpholtz: *Air and Variations*. Viotti: *Sonata for Harp in B Major*. Salzedo: *Chanson dans la nuit*. Caplet: *Deux Divertissements pour la Harpe*. Prokofiev: *Prelude, Op. 12, No. 7*. Hindemith: *Sonata for Harp*. Nicanor Zabaleta (harp). DEUTSCHE GRAMMOPHON 139419 \$5.98.

Performance: Masterly  
Recording: Beautiful  
Stereo Quality: Exceptional

To be perfectly candid about it, I have a problem about solo harp recitals—no matter how masterly the harpist, as indeed Mr. Zabaleta is. My problem is that the instrument—probably because of its exploitation by composers of French Impressionist persuasion—has such a singular connotative sound that in a program such as this I am (should my attention flag) very likely to fail to distinguish composers so separated by time and style as C.P.E. Bach and Prokofiev. And I've yet to decide whether composers defect, as it were, to the all-but-obligatory idiomatic traditions of the instrument at the sacrifice of their stylistic identities; whether no contemporary composer, at least, has faced the challenge of rethinking the possibilities of the instrument; or whether the problem is built-in and insoluble.

Nonetheless, with the possible exception of other harpists, I've yet to hear of anyone's describing the wonders of even the finest solo-harp recital with the sort of crazed enthusiasm that the best soloists on almost any other instrument suitable for solo recital can provoke. In the concert hall or even on a record as elegant as this one, at the end of a harp recital I feel rather as if I had taken a relaxing, musical bubble bath; ascertaining musical content requires formidable concentration because no other instrument so lures me to listen to the *sound* it is making rather than the notes it is playing.

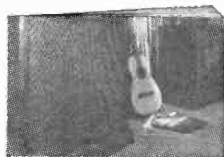
This phenomenon may, of course, be a personal problem I'm projecting onto others. One way or the other, I haven't the slightest reservation regarding the present program material (wide-ranging and uniformly first-class), playing (impeccable), recorded sound (luxurious). You'll especially enjoy the Bach piece, the Salzedo, and, surprisingly enough, the lovely Sonata by grumpy Mr. Hindemith. But, if you're like me, watch out and pay attention—otherwise, you mightn't get the pieces attached to the names of their respective composers. W. F.



## FRAZIER Sounds Great!

The New Mediterranean speaker system by Frazier finished in dark oak looks as luxurious as its name. Designed for the discriminating who appreciate visible as well as auditory esthetics. The smoothness extends to the full range of SOUND... from the organ flutes to the silky overtones of the violin—with perfection in percussion sounds from tympani to the tinkling of bells. SEE and HEAR the Mediterranean for yourself—the quality reproduction of this system will thrill you more than anything you have ever heard. Available in contemporary styling as Mark VI. See your Frazier dealer—

Ask Your nearby FRAZIER dealer  
for FREE copy of this colorful  
new full line brochure.

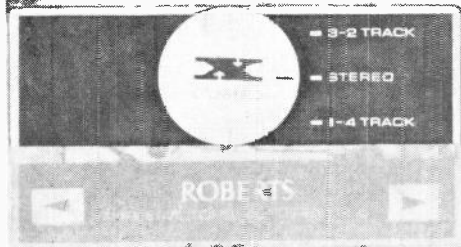
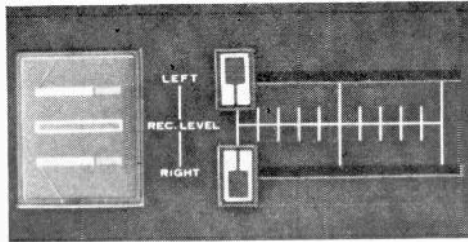
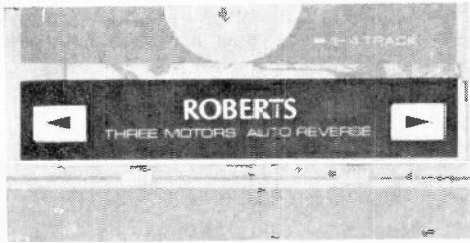


## FRAZIER

INCORPORATED

1930 Valley View Lane • Dallas, Texas 75234  
Phone 214-241-3441





# ROBERTS 650XD

with exclusive Cross Field Head

## 3-MOTOR REVERSE CUSTOM STEREO DECK



We really sharpened our pencil when we designed this one! Features you'd expect to pay \$700 for! Like automatic reverse, 3-speed hysteresis synchronous capstan motor (without belt shifting), two 6-pole Eddy current reel motors, automatic shut-off, sound-on-sound, 30 to 23,000 Hz frequency response, ultra-modern slide-pot controls, and attractive twin VU meters! Plus ROBERTS' exclusive Cross Field Head, which records an extra octave in the high frequency spectrum and delivers consistent high-quality sound reproduction even at slow speed! Then there's the 4-digit counter with push-button reset and the elegant walnut case and cover to complete the luxury touches! And the price? An incredible \$399.95! Which makes the ROBERTS 650XD the lowest priced state-of-the-art stereo recorder on the market!

For complete specifications write . . .



*The Pro Line*

# ROBERTS

Div. of Rheem Manufacturing Co.  
Los Angeles, California 90016

CIRCLE NO. 60 ON READER SERVICE CARD



Seventeenth 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

## PETER REILLY

By DRUMMOND MC INNIS

"WHEN I get letters from people who are upset about one or another review I have written, their general tone can usually be translated as 'Who is this Peter Reilly?' or 'Who does this Peter Reilly think he is?' The first question is easy enough to answer," said Reilly recently, "but the second takes some explaining."

He was born in Morristown, New Jersey, and attended a variety of schools throughout the state. "I don't think I am a very educable person. I had to repeat Algebra 1 three times. Finally, they gave up and moved me on to geometry, which they promised would be easier. Where they got that idea is something I'm still wondering about. I never much cared for school and the dogmatic approach of so many of my teachers. And I guess it showed—I remember I was often seated as far away from the windows as they could get me because whatever was going on outside always seemed infinitely more interesting than what was going on in class."

After his final academic disaster, Reilly, who had been active in school theatricals, decided he would become an actor. "Actually, I think I had made the decision many years before when as a very young child I went to see

Walt Disney's *Pinocchio*. In it there was a particularly scruffy John Barrymore-ish fox who lured Pinocchio to a life on the stage with a song that ran 'Hi diddle dee dee/An actor's life for me/You wear your hair in a pompadour/You ride about in a coach and four. . . . I must have sung that song to myself for at least ten childhood years until it became permanently imbedded in my brain.

"WELL, after several years of unsuccessful knocking around in the theater and a few bit parts in films, I decided to go legit. I got a job as a press agent for a major record company. That gave me an interesting five years, and I learned a great deal about records and recording. Since I had a chance to work with both classical and pop artists, I was able to hear and study a vast range of musical styles. I also came to realize the importance of good production in the making of a record. No matter how fine or talented an artist is, he cannot survive a sloppy or mismanaged recording session.

"After I left the recording business, I was invited to try out as a writer for *STEREO REVIEW*. My stuff seemed acceptable, so I was hired. It must have taken a good deal of courage on

the part of the editors, since my spelling doesn't seem to be part of any known language, and my punctuation can only be described as eccentric. Shortly after I joined the magazine, I became associate producer of a feature film being made in India, a film that eventually ran a fast thirteen days here in New York. At present I am rather uneasily free lancing. So I guess that is who Peter Reilly is."

BUT who does Peter Reilly think he is—at least as a pop reviewer? "I grew up spending nearly every cent of my allowance on records. I remember taking a summer job for the express purpose of being able to buy a big Magnavox radio phonograph. The joy that I got from that machine and the records I played on it created some of the happiest hours of my life. In those days there were still small record shops where the clerk knew you, played the latest records for you, and helped you struggle with your decisions on spending your few dollars. There were always long discussions on the relative merits of a given record. The first days of LP were exciting, and I remember marveling at Ormandy's performance of the *Rosenkavalier* suite played without interruption.

"So, having grown up with records in a time when they were considered a relative luxury item, I think I respect them. Today they seem almost as disposable as Kleenex—and, in some cases, about as interesting. Records, particularly pop records aimed at young people, still seem to me to be rather high-priced, but then perhaps I'm just not tuned in to the affluent society. When I review a record, I think it is my responsibility to consider whether or not the recording is of sufficient interest and quality for a person to want to own it for the price. There is so much mediocre material around that really deserves only one listening.

"I find rock music an interesting and exciting field. Unfortunately, it is being inappropriately over-intellectualized by some writers. But then I don't consider myself an intellectual, so perhaps I'm not getting the point of what they are carrying on about. I'd hate to see rock go the way of jazz, however, whose death rattle began to sound when the 'serious' critics took over.

"When I review a record, I try to put myself in the place of the average buyer with a limited amount of time and money and advise him as best I can about the expenditure of both in the case of a given recording. I guess you might say, then, that 'Who Peter Reilly thinks he is' (or tries to be) is one of his readers."



# A Royal Wedding of Outperformers



Noblesse oblige. Royalty has its responsibilities. And this regal pair combines to produce the ultimate in stereo sound reproduction. Enough to say they are the finest units in the Pioneer collection of quality components.

**SA-900 PFE/MAIN AMPLIFIER** — Its IHF music power rating of 200 watts (at 4 ohms) is just part of its magnificence. The solid state preamplifier is designed to give exceptionally low noise level... better frequency response... decreased distortion... improved tone quality. Unlike other units at this price, it offers stepped tone controls for the finest precision adjustments. The pre and main amplifiers can be used independently. Maximum flexibility with inputs for 2 phono, tape monitor, microphone; outputs for two sets of speakers. \$259.95.

**TX-900 AM-FM TUNER** — All solid state. Excellent selectivity and sensitivity from three FET's and two RF amplifier stages in the front end plus two crystal filters and four IC's in the IF section. Interchannel noise is completely muted. A variable muting switch accommodates weak signals while suppressing noise at any level. Tuning is precise. A bright spot indicator as well as twin meters tune for maximum signal strength... minimum distortion... optimum fidelity and channel separation... best signal to noise ratio. \$239.95.

The designer-styled cabinets for both units are faced with brushed silver/gold tone highlights, with end pieces in luxurious Brazilian rosewood. Hear the majestic sound of royalty at your local Pioneer dealer.

 **PIONEER**®

**PIONEER ELECTRONICS U.S.A. CORPORATION**, 140 Smith Street, Farmingdale, N.Y. 11735 • (516) 694-7720  
West Coast: 1335 W. 134th St., Gardena, Calif. 90249 (213) 323-2374 & 321-0771 • Canada: S. H. Parker Co., Prov. Ontario



CIRCLE NO. 55 ON READER SERVICE CARD

# The world's fastest bookshelf speaker.

That's not a joke. The new **Rectilinear X** is at least four times faster off the line than its closest competition. And you're not reading a drag-racing magazine.

But let's begin at the beginning.

A few months ago, we announced the **Rectilinear X** (that's a ten, not an ex) as the world's first high-fidelity loudspeaker. We explained that it was the first speaker system to pass a signal more or less unaltered, in the same sense as a minimally acceptable amplifier. (We didn't say, as a few people seemed to interpret us, that our new \$199 bookshelf speaker made all costlier systems obsolete. There will probably always be a need for larger, more expensive speakers for reasons of power, efficiency, versatility, special acoustical problems, etc. But not accuracy.)

What we want to point out in this ad is the specific reason for the superior accuracy of the **Rectilinear X** as a listening device.

Not the frequency response, although it happens to be beautifully flat and smooth. Nor the absence of harmonic distortion, although the 10-inch woofer with its one-inch linear travel won't distort a 50 Hz signal at 10 watts any more than a medium-priced stereo receiver. Nor even the transient response, although the exceptionally low-mass tweeter follows steep wave fronts with great alacrity.

No. The truth is that all of today's top speakers have reasonably smooth frequency response, low harmonic distortion and good transient response. And it would be utterly impossible to predict their individual sound quality or their relative ranking from these data alone.

However, as we have discovered, there is a measurable quantity that corresponds very closely to audible differences in speaker performance. *Time delay distortion.*

In our introductory advertising, we referred to this much-neglected criterion by the more specialized mathematical term of envelope delay distortion, a concept with many ramifications in network theory. A sophisticated ex-

planation would require a very involved discussion of loudspeaker phase response as distinct from amplitude response, but the basic idea is quite simple.

Sound waves travel through air at the rate of approximately 1135 feet per second (at room temperature). Therefore, if you're sitting let us say 11 1/3 feet from a speaker, you'd expect a signal to reach your ear one one-hundredth of a second (10 milliseconds) after the amplifier feeds it to the speaker terminals.

Not so. It will reach your ear more slowly.

It seems that speakers don't speak the instant they receive a command from the amplifier. Between the entry of the electrical signal and the exit of sound, there's a time delay. Not just a slow-down of the rate at which pressure amplitude builds up (i. e., transient response), but an actual moment of silence. Dead silence.

What's more, the length of this moment is frequency dependent. Generally speaking, lower frequencies are delayed longer than higher frequen-

cies. Which means that the low and high frequency components of a signal that enter a speaker at the same instant don't arrive at your ear at the same instant. There's a smearing effect. This accounts, in part, for the gutsy, canned sound of some popular speakers, which many people like although its bears no resemblance to live music.

Now, time delay distortion is least audible at low frequencies and becomes more and more obvious going up into the midrange. Woofers, with their massive moving parts and complex networks, are the worst offenders, so it becomes important to keep them out of the midrange. The only speaker system that goes all the way in this respect is the **Rectilinear X**.

Although the specially designed 10-inch woofer has remarkably little time delay to begin with, it's crossed over at 100 Hz to a 5-inch midrange driver with phenomenally low time delay distortion. Thus the entire midfrequency band has the benefit of minimum time delay. And you can hear it.

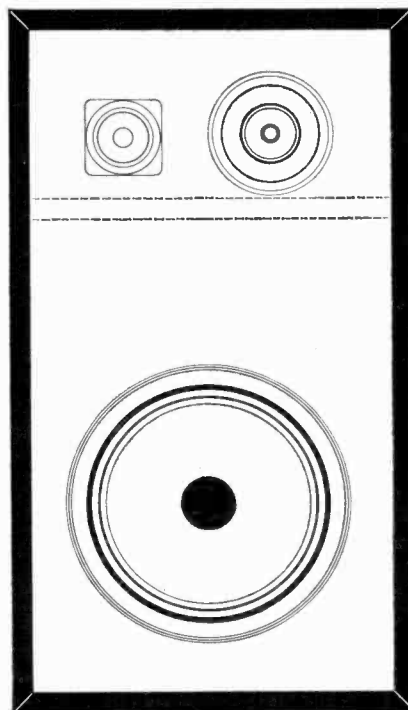
At 500 Hz, for example, the **Rectilinear X** has a time delay of less than 0.2 millisecond. By comparison, the top-of-the-line model of the most famous name in bookshelf speakers has a delay of approximately 0.8 millisecond at the same frequency, mainly because most of the output is still coming from the woofer. The **Rectilinear X** is literally faster off the start line.

Since no other speaker system cuts off the woofer at 100 Hz, and no moving-coil speaker is faster in the lower midrange than our 5-inch driver, the **Rectilinear X** is the world's speed king.

At which point we can't resist borrowing a phrase from the underground. "Speed kills." Our competition.

(For further information, see your audio dealer or write directly to Rectilinear Research Corporation, 30 Main Street, Brooklyn, N. Y. 11201.)

## Rectilinear X



CIRCLE NO. 59 ON READER SERVICE CARD



# ENTERTAINMENT

POPS • JAZZ • FILMS • THEATER • FOLK • SPOKEN WORD

Reviewed by DON HECKMAN • PAUL KRESH • REX REED • PETER REILLY

**PAUL ANKA:** *Sincerely*. Paul Anka (vocals); orchestra. *Crazy World*; *Savin Doll*; *Sincerely*; *The Nearness of You*; *My Way*; *Gentle on My Mind*; and five others. RCA LSP 4203 \$4.98, Ⓢ P8S 1484 \$6.95.

Performance: As usual  
Recording: "Live at the Copa"  
Stereo Quality: Echoes from the kitchen

Paul Anka remains his usual charming, modest, witty self (believe that and you'll believe anything) in this recording made "live at the Copa," that elegant New York night club where the beautiful people meet to "eat Chinese," watch the show, and perhaps indulge in a little high-minded chit chat about Miss Susann's latest novel or last week's feature story in *The National Enquirer*. The "live" part doesn't begin until the second band, the first, *Sincerely*, having been cut at RCA's Hollywood studios. The show itself starts with *Watch What Happens*, which Anka sweats over with such ferocity that you can hear an egg roll drop—or maybe that was Michel Legrand trying to find his Mace gun. Next comes a medley introduced in debonair fashion by Anka: "A great composuh once said that the old songs nevuuh die—unless Tiny Tim does 'em. (Laughter.) I hope that guy saves his money. I dunno what he gonna do when his looks go." The medley consists of *The Nearness of You* and *Can't Take My Eyes Off of You*. More frenzied singing, more sweat. Next comes *My Way*, a song that Anka helped write and of which Sinatra has made a really fine recording. It is an extremely good song, and, as sung by Sinatra, is a moving autumnal recollection of a man who has always led his own life his own way. When Anka performs it he sounds all of seventeen years old, and so destroys the song's dramatic meaning.

Side two starts out with *Crazy World* and ends with *Goodnight My Love*. In between Anka manages to run over, in a literal sense, one Jim Webb and one Duke Ellington song, a spiritual, and *By The Time I Get to Phoenix*. I don't exaggerate: the whole album is pretty bad from almost every aspect. Anka has never lost his teenage sound, but it is the sound of a teenager of ten years ago; he doesn't make much effort to project the

meaning of his lyrics; the air of fatuous self-approval in everything he does comes across quite clearly in the "live" performance; and, finally, there is an unpleasant assertiveness about him that implies he is fighting his audience rather than really trying to entertain them. If he can write songs like *My Way*, he obviously has musical talent, but at the moment, his performances are neither good nor particularly likable. P. R.

Bell Records



SOLOMON BURKE

*A big, gritty voice and a funky beat*

**CHARLES AZNAVOUR:** *Aznavour!* Charles Aznavour (vocals); instrumental accompaniment. *Le Palais de nos chimères*; *Je te donnerai*; *La Ville*; *Il y avait*; *Je ne peux pas rentrer chez moi*; and five others. MONUMENT SLP \$4.79, ⓐ A 18120 \$5.98.

Performance: Ladies' day special  
Recording: Intimate  
Stereo Quality: Cozy

Aznavour, breaker of female hearts in films and on records alike, sings about love in caressing French with the weary authority of a man who's gone through the whole business all too often: pacing up and down waiting for the woman in his life to get to a rendezvous; unable to go home because the girl he loves isn't there; giving his all; remembering a certain springtime; drinking to forget the mistress who left him. These are his favorites, most of them are of his own composition, the arrangements are as tangy as good wine, and he gets the most out of every one of them with that unique, close-up delivery so likely to break hearts—and sales records for Monument. P. K.

**BLACK VELVET:** *Love City*. Jesse Kirkland and Joe Greene (vocals and instrumentals); orchestra, James Carmichael arr. and cond. *Love City*; *Just Came Back*; *Love Me Now*; *Look Ahead*; *Everything Is for You*; *I Shall Be Released*; *Walking Together*; *Come On Heart*; *Hey Jude*; *Echoes*. OKEH OKS 14130 \$4.98.

Performance: Great, for the minute  
Recording Okay, while the dance lasts  
Stereo Quality: Fine

There's a time and place for everything, and lucky musicians are the ones who can be found in the right places, at the right times, making the perfect sounds. That's how I feel about Black Velvet. They are lucky that Black is Beautiful this year, and that velvet is enjoying its biggest season in the garment industry since the days when architect Stanford White hung a red velvet swing in his studio for Evelyn Nesbit.

The sound Black Velvet creates is also most propitious. It is very contemporary, with a perfect beat for losing yourself in the newest dance craze, which I think is called the Tighten Up. (Hold your pens, all you letter writers. By the time this sees print, it will probably have been eclipsed by the Lunar Loosen Up or the Moon-Muck Massacre.) Right now I happen to like the Tighten Up, or whatever it is called, because it reminds me of Bette Davis walking across a room, just before she squeaks, "What a dump!" But what about tomorrow? Will Black Velvet be able to switch horses in midstream?

*Love City* is the title of the group's first album, and it's a song with that great beat I've already mentioned. But its lyrics are repetitious and ordinary. In fact, those two words are repeated so often, I finally lost count of just how many "love cities" I heard. *Just Come Back* is a hard thump of a song that socks its way right through the tambourine. Vocally, the two young men called Black Velvet sound a lot like the Beatles, but never set themselves free from the album's rather muddy musical arrangements.

Things don't change in *Love Me Now*, or *Look Ahead*, or in *Everything Is for You*. It's the same dance beat—and at last I'm getting tired. Two songs brighten the album lyrically—they are Dylan's *I Shall Be Released* and the Beatles' *Hey Jude*. All in all, "Love City" is okay, for today, but Black Velvet still has to worry about tomorrow. R.R.

## RECORDING OF SPECIAL MERIT

**SOLOMON BURKE:** *Proud Mary*. Solomon Burke (vocals and instrumentals). *Proud Mary*; *These Arms of Mine*; *I'll Be*

### Explanation of symbols:

- Ⓡ = reel-to-reel tape
- ⓐ = four-track cartridge
- Ⓢ = eight-track cartridge
- ⓐ = cassette

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

*Doggone; How Big a Fool; Don't Wait Too Long; That Lucky Old Sun; What Am I Living For?*; and three others. BELL 6033 \$4.79, (R) 6033 (3¾) \$5.95, (4) 46033 \$5.95, (8) 86033 \$6.95, (C) 56033 \$5.95.

Performance: **Tastefully funky**  
Recording: **Great pacing**  
Stereo Quality: **Good**

The easy-listening quality of this record, coupled with its provocative musicianship, made me reach for it even after I'd finished writing about it. I just like to listen to it. It has the sort of today rhythm that socks it in there, plus the tremendous stability of Solomon Burke's big, gritty voice. His version of *Proud Mary* is hampered by a three-or-four-sentence spoken intro, but the moment that voice grabs on to John Fogerty's

lyrics and the beat hammers through a scatterbrained arrangement, he's home free.

It's a huge compliment to Burke that he hovers in and around the ghost of Otis Redding and yet in no way imitates. He has his own distinctive crash (something he calls the "Muscle Shoals Sound") and it's like an entire room full of Fender basses with tonsils. The entire album is funky yet crazily tasteful, jumping from growls and grinds to soft blues. It's very rare that music I *have* to review hangs around my phonograph. This one just stays and stays. *R. R.*

**RECORDING OF SPECIAL MERIT**

**THE CREAM:** *The Best of the Cream.* The Cream (vocals and instrumentals). *Sunshine of Your Love; Badge; Crossroads;*

*White Room; Sulabr;* and five others. ATCO SD 33291 \$4.79, (8) ACO 291 \$6.95.

Performance: **Cream's best-loved works**  
Recording: **Very good**  
Stereo Quality: **Very good**

The Cream is gone now, but the memory lingers on. And I'll bet that the relative merits of the group's music will be debated for quite a while. For some, it was one of the best rock groups of all time; for others it was a pleasant but overrated and overpublicized unit. Here's an opportunity to make up your own mind with a collection of some of the Cream's best material.

I find myself less intrigued by their highly touted improvisational playing than by their studio pieces—especially those associated with producer Felix Pappalardi. And I think, too, that one of the most important—and usually underrated—aspects of the group's success was the fine songs written by bassist Jack Bruce and a little-known but talented English poet named Pete Brown. Such tunes as *Sunshine of Your Love, White Room,* and *I Feel Free* are provocative examples. *D. H.*

**STEVE CROPPER, ALBERT KING, POP STAPLES:** *Jammed Together.* Steve Cropper, Albert King, and Pop Staples (vocals and instrumentals). *What'd I Say?; Tupelo; Opus De Soul; Baby, What You Want Me to Do?; Big Bird; Homer's Theme; Trashy Dog; Don't Turn Your Heater Down; Water; Knock On Wood.* STAX STS 2020 \$4.79.

Performance: **Get along little geeat!**  
Recording: **Bob-bob-bobbin' along**  
Stereo Quality: **Okay**

This is dirty, dirty soul-rock which relies heavily on old-fashioned jazz-blues roots for its inspiration and on a hard rock beat for its hypnotic effect. Pop Staples, Al King, and Steve Cropper sing their exposition-like lyrics with a familiar hum that ends each cadence before a gutsy guitar solo.

The beat goes on. And on and on. When my head started bobbing in compulsive time to it, I finally fell asleep. When they stick to their instruments, it's good listening up to a point. Just where that point is will depend on your tolerance for repetitive guitar phrasing and a monotonous drum beat on tightly drawn skins. Over and over it beats and beats, until you realize that "Jammed Together" must be a title referring to all the selections within. They're all squeezed into one bag and tied together by that infernal drum. Skip the whole thing, and get out your old copy of *Voodoo Suite.* *R. R.*

**LINDA DEVINE:** *Sweet Linda Devine.* Linda Devine (vocals); with various musicians. *I'll Say It Again; Same Time Same Place; I Love My Dog; Boog-A-Dunk; Young Girl Blues;* and four others. COLUMBIA CS 9771 \$4.79.

Performance: **Tepid rock/blues**  
Recording: **Very good**  
Stereo Quality: **Very good**

Linda Devine first arrived on records with a now-defunct group called the Loading Zone. Working now under the aegis of producer/musician Al Kooper, she has more room to stretch out, but doesn't quite seem to know what to do with the space. Miss Devine is a belter with a good enough feeling for the *(Continued on page 134)*

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

**Speakers are shaped like cones, right?**

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

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

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

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

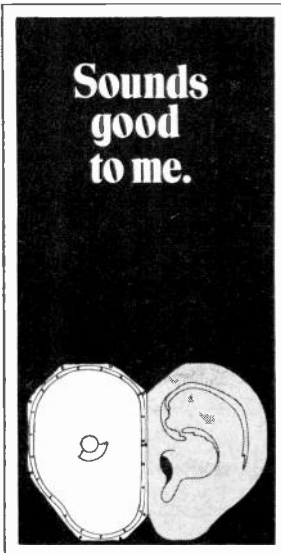
cially formulated polystyrene. The entire edge of the speaker is firmly fixed on a frame.

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

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

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

Listening fatigue is reduced to a minimum, if not eliminated entirely.



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

For more information write Audio Products Division



7733 Telegraph Road, Montebello, California

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

**CIRCLE NO. 77 ON READER SERVICE CARD**

Pros carry the Beseler Topcon Auto 100 for emergencies and work horse jobs. Then discover that the work horse has thoroughbred qualities. It has the same superb meter-on-the-mirror as the luxury Beseler Topcon Super D.

It has interchangeable lenses from 35mm to 200mm. It is either completely automatic or completely manual... as you please. You can't compare it with any other camera because there's no other camera like it. There isn't a photographic assignment that it can't handle with ease and precision. Try it. See how busy you'll keep this body. Only fine camera

stores are authorized to carry Beseler Topcons... stores selected for their professional integrity and technical knowledge. The Beseler Topcon is priced under \$160.

## **BESELER TOPCON AUTO 100**

# busy body



Charles Beseler Co., 219 South 18th Street, East Orange, N.J. 07013

**CIRCLE NO. 9 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 JERICHO TPKE.  
NEW HYDE PARK, N.Y.  
11040

CIRCLE NO. 18 ON READER SERVICE CARD

# HEAR HERE

FOR THE UTMOST IN  
**DISCOUNTS**

ON NATIONALLY  
ADVERTISED

## HI-FI STEREO COMPONENTS

WRITE FOR OUR QUOTE

All Merchandise Shipped  
Promptly Fully Insured From  
Our Warehouse.

# DOWNTOWN AUDIO, INC.

17 WARREN ST.  
NEW YORK, N.Y. 10007  
267-3670-1-2  
DEPT. S.R.

CIRCLE NO. 17 ON READER SERVICE CARD  
134

blues. Somehow, she manages to survive the peculiar collection of material (presumably chosen by Kooper), but if she has qualities any more special than those possessed by a hundred other unrecorded blues singers, I don't hear them. Nor do I understand why Kooper decided to include two instrumental tracks on a vocal recording; maybe he had some doubts of his own. *D. H.*

**BONNIE DOBSON:** *Bonnie Dobson.* Bonnie Dobson (vocals); orchestra. *I Got Stung; Morning Dew; Time; Rainy Windows; Bird of Space; Elevator Man;* and six others. RCA LSP 4219 \$4.98.

Performance: Promising  
Recording: Excellent  
Stereo Quality: Excellent

It was probably some time around the beginning of the century that someone last said in public about a girl singer that she had a "sweet" voice, and let it go at that. Today it has to be "pure," or "crystalline," or "sincere." Bonnie Dobson's voice is all of these things too, but its overriding characteristic is just a plain old-fashioned sweetness. I hadn't realized how much I had missed the sound of that kind of voice. Aside from Miss Dobson's sound, I also liked most of her performances and some of the songs that she has composed for herself as well. She sounds really delightful in two of her own compositions, *Morning Dew* and *I Got Stung*. In something like Nilsson's *Everybody's Talking*, which has a rather sophisticated feel about it, she sounds a bit out of her depth. But altogether this is a pleasant album by a singer of much charm. *P. R.*

**JULIE DRISCOLL, BRIAN AUGER & THE TRINITY:** *Streetnoise* (see Best of the Month, page 91)

**THE FROST:** *Frost Music.* The Frost (vocals and instrumentals). *Jennie Lee; The Family; A Long Way Down from Mobile; Take My Hand; Mystery Man;* and five others. VANGUARD VSD 6520 \$4.79, (R) 6520 (33/4) \$5.95, (B) 86520 \$6.95, (C) 56520 \$5.95.

Performance: Tepid, with a few hot spots  
Recording: Very good  
Stereo Quality: Very good

The Frost, a new rock group, has had a moderately active "hit" in a tune called *Mystery Man*. Its success is doubtless caused by its similarity to middle-period Beatles music. At its best, the Frost is a convincing, if not terribly provocative band. But as with the first recordings by many young groups, once past the superficially attractive qualities, little substance remains. Pleasant though the Frost may occasionally be, it fails to reveal the instrumental skills and compositional imagination to compete successfully with the best of today's rock ensembles. *D. H.*

**THE GUESS WHO.** The Guess Who (vocals and instrumentals). *Shakin' All Over; Tossin' And Turnin'; Stop Teasing Me; Hey Ho; His Girl; This Time Long Ago; Believe Me;* and five others. MGM SE 4645 \$4.98.

Performance: Good  
Recording: Good  
Stereo Quality: Good

There is nothing spectacular here, but the disc is good enough all the same. The per-

formances are generally better than the material, which is straight commercial rock done by a variety of all too professional songwriters. The group too sounds a bit as if it had been assembled for commercial reasons but it does have a genuine vitality that triumphs at times over the slickness of the songs. I particularly enjoyed *Clock on the Wall* and *Tossin' and Turnin'*. This is the sort of group you can hear on the radio almost any time, so it might be better to put this album by. Perhaps the Guess Who will soon come up with material a little more inspired than what it offers here. *P.*

**HARVARD LAMPOON:** *The Surprised Sheep and Other Mind Excursions.* Members of the Harvard Lampoon; orchestra. Peter Larson arr. and cond. *One Born Every Minute; My Cantaloupe Died; God; Late Summer; Cape Horn; Welcome to the Club;* and seven others. EPIC BN 26462 \$4.98.

Performance: A bore  
Recording: Acceptable  
Stereo Quality: Good

Purportedly an attempt to parody the work of such people as Dylan, the Stones, Richard Havens, Dionne Warwick, etc., this album might well be the bore of the year. It is antitheatrical in almost every respect, and its undergraduate humor is dismally arch. It might have helped if the Lampoon had realized that to parody a thing it is necessary to be able to do the thing you are parodying. One then can one emphasize what is ridiculous, overblown, or banal. An example of fine parody in music is Barbra Streisand's performance of *Second Hand Rose*, in which she parodies not only Fanny Brice but a whole era of early pop singers. Listen to her pouring indignation in: "Even Jake the Barber. Who's the man I adooah! Had the noive tell me/ He's been married befoah." If an one here had one-third the talent of any of the performers being parodied, then perhaps this one could at least be called a valid attempt to send up a group of performers who could stand some sending up. But as it is this is only a precious little excursion into academic tee-hees, which may amuse the perpetrators' friends but few others. *P. I.*

**MYRNA MARCH:** *The Night They Rained on Myrna's.* Myrna March (vocals); orchestra, Richard Rome arr. and cond. *Strip Polka; I Can't Say No; Undecided; My Heart Belongs to Daddy; Don't Touch;* and six other. KAPP KS 3603 \$4.98.

Performance: Ground out  
Recording: Loud  
Stereo Quality: Good

The funniest thing about this album is the cover. It shows Miss March being dragged off a stage by four policemen. She is dressed in what is surely the tackiest costume since Milton Berle's old days in drag. The fuzz in the cover photo don't look as if they are really trying very hard to get Myrna off, and on the record Myrna doesn't sound as though she is really trying very hard to sound like a stripper. But strippers didn't sing anyway did they?

The arrangements are all of the bump-grind-shake variety, and Miss March sounds suitably bold and strident in all of them. It is a one-joke album, however, and the joke wears pretty thin by the time the first side

(Continued on page 136)

# Some people say Ampex recorders look too simple.

## They're right.

We make stereo tape recorders that look and operate as simply as possible.

By eliminating unnecessary buttons, levers and toggle switches. And we do this without eliminating features.

Ampex multi-function controls replace the usual array of single function switches and still offer all the features. Like sound-on-sound, sound-with-sound, echo, mode selectors, etc. All with a lot less confusion.

Ampex eliminates more switches by building automatic controls inside their units.

Ampex patented dual capstan drive eliminates the need for a tape tension control. The Ampex two-step interlocking system automatically reduces head magnetization during recording. Another button you don't have to push.

You're not paying for unnecessary buttons and bother when you get an

Ampex. You're paying for solid sound construction. For deep-gap heads that deliver more constant, true sound when they're new, and keep delivering sound like new for years longer.\* For solid construction, like a die-cast (not sheet metal) frame and head bridge so everything mounted in Ampex units stays absolutely rigid. For higher grade electrical components. And a heavy-duty hysteresis synchronous motor. Honest sound specifications. So you get a tape recorder that will last years longer.\*\*

The more we put on the inside, the less you see on the outside. It's that simple.

Here's real proof: The Ampex 1455A stereo tape deck. With a new Pause Control, Sound-on-Sound, Sound-with-Sound, Variable Echo Effect, Direct Tape Monitor, "Silent Signal" Automatic Reverse, Automatic Threading, . . .

. . . Automatic Equalization, 4-Deep-Gap Heads and performance specs only matched by another Ampex recorder (especially after you use it a year or so). Walnut grained base included. Suggested retail price: \$349.95

# AMPEX

Write Ampex Corporation, Consumer Equipment Division, Dept. HF-10, 2201 Lunt Ave., Elk Grove Village, Ill. 60007 for a full color brochure on the entire Ampex line.

\*See "A message from the heads of Ampex. Listen." in leading audio magazines, March, 1969.

\*\*See "Some people say Ampex stereo recorders are expensive. They're right." in leading audio magazines, September, 1969.

has been played. The reason why she doesn't sound like a stripper is that she never seems to pause in the songs for any visual effects, she just sings straight through everything. I doubt if even bald-headed row would get much kick out of this one. *P. R.*

**ARIF MARDIN:** *Glass Onion*. Arif Mardin (arranger and piano); with various musicians. *Glass Onion*; *Proud Mary*; *Sympathy for the Devil*; *Walk On By*; *Strange Brew*; and six others. ATLANTIC SD 8222 \$4.79.

Performance: Instrumental rock hits  
Recording: Very good  
Stereo Quality: Very good

If one generalization can be made about today's pop/rock music, it is that it is predominantly vocal. Very few instrumentalists have broken through the powerful hold of the lyric, the voice, and the declamatory idea. How can a saxophonist meaningfully reinterpret the full implications of Mick Jagger's vocal on *Sympathy for the Devil*? And how can a section of violins compete with the rough-textured rhythms of Otis Redding's *Sittin' on the Dock of the Bay*?

The answer, of course, is not very well at all. And there's the rub in Arif Mardin's otherwise satisfactory arrangements of pop tunes (with one original thrown in—a kind of Turkish seasoning, and one of the album's best tracks). Mardin's name may not sound familiar, but he has long been a prime mover for Atlantic's rock and rhythm 'n' blues artists, producing innumerable dates and providing arrangements for many of the best recordings by Aretha Franklin, King Curtis,

Dusty Springfield, and others. He has done about as good a job as one might hope for, but the problems of translation—from vocal to instrumental—have been simply too much. To compound the problem, Mardin frequently forgets himself and writes (especially for strings) as though he were providing vocal backgrounds rather than up-front instrumental ensembles. A good effort, but no brass ring. *D. H.*

**THE MOODY BLUES:** *On the Threshold of a Dream*. The Moody Blues (vocals and instrumentals). *Dear Diary*; *Send Me No Wine*; *So Deep Within You*; *The Voyage*; *Lazy Day*; and eight others. DERAM DES 18025 \$4.98, (R) X 77025 (33 $\frac{1}{4}$ ) \$5.95, (4) X 77425 \$5.95, (8) M 77825 \$6.95, (C) X 77625 \$5.95.

Performance: Good  
Recording: Excellent  
Stereo Quality: Excellent

Hey, are you ready for this? A rock group that sounds sophisticated? Not commercial, sophisticated. By that I mean they combine intelligence, poise, and an eclectic ease. That may not mean sophistication to you but it does to me. What they need is more good material. The Moody Blues members wrote all the songs heard here, and the winner by an arm's length is Mike Pinder, who contributes three excellent songs: *So Deep Within You*, *The Voyage*, and *Have You Heard?* They are beautifully performed by this group and seem to suit its style (a rock, gentle-blues, faintly jazz-inflected one) much more than some of the other efforts. The album is

lavishly packaged, with an insert that gives all the lyrics, unfortunately in an almost unreadable type face. The album is superbly produced by Tony Clarke. Not for hard-core rocknicks, but for those who enjoy something a little different this is an album worth listening to. *P. R.*

**MAX MORATH:** *At the Turn of the Century* (see Best of the Month, page 92)

**MYRTH:** *Myrth*. Myrth (Grier Cook, Ray Cork, Johnny Guthrie, Ken Mulholland, David Drury, and Bob Kenrich, vocals and instrumentals); orchestra. *Gotta Find a Way*; *He Don't Know*; *Get It Straight*; *Myrtholate*; *Myrthadrine*; and five others. RCA LSP 4210 \$4.98, (8) P 855 1493 \$6.95.

Performance: Vigorous  
Recording: Excellent  
Stereo Quality: Good

This is the damndest combination of rock, jazz, big-band, and Motown sound you ever heard. Or at least that I ever heard. And yet I liked it. Myrth doesn't sound consistently like anyone else—that's for sure. On occasion the group is quite distinctive—in a familiar way, if you get what I mean. I'm sure you don't, so I'll try and explain by saying that on something like *Get It Straight*, Myrth sounds like a male version of the Supremes while the instrumental parts sound like a mixture of Billy May and Stan Kenton. (Although there is no mention of an augmented studio orchestra, I am sure there must have been one, and a rather large one at that.) On *(Continued on page 138)*

## BEND AN EAR...

toward the newest shape in sound



Celesta



Possibly some one has been bending your ear about the newest shape in sound. It's called CELESTA! This speaker has a cast chassis, functionally-formed under extremely high pressure for lasting precision. A baked-on lacquer finish and slim profile (8" model is only 3 $\frac{3}{4}$ " total depth) are distinguishing features of all SIX CELESTA models. Vibration-free, rugged CELESTA frames assure added years of listening pleasure. So go on... bend some one else's ear about the newest shape in sound... CELESTA. Incidentally, free cabinet plans included with speaker.

See your dealer, or write UTAH for complete information



HUNTINGTON, INDIANA

CIRCLE NO. 74 ON READER SERVICE CARD



# The Sound Of Koss Electrostatic Stereophones Is Better Than Speakers

The famous Koss ESP-6 now has a partner . . . the Model ESP-7 Electrostatic Stereophones. The ESP-7 is lighter in weight, lighter in price. The ESP-6 is completely self-contained and offers 3½ octaves more than conventional headphones. But both deliver the startlingly crisp, smooth and pleasant sound available only in Koss Stereophones.



**MODEL ESP-7**



**MODEL ESP-6**

**MODEL ESP-7** Reproduces 8½ out of a possible 10 octaves (3 octaves more than conventional headsets). Self-energized by small separate energizer mounted in cord and containing transformers, speaker on-off switch, "proper level" indicator, and provision for connecting a second headset (Model ESP-A accessory Stereophones, \$59.00). Frequency response 35-13,000 Hz ±6 db. Comes complete with energizer unit and individual machine-run response curve. **\$79.00**

**MODEL ESP-6** Reproduces 9 of the 10 audible octaves. Completely self-energized and self-contained. Furnished with connector box and speaker on-off switch and foam lined, sturdy carrying case. Frequency response: 27-19,000 Hz ±5 db. Comes with individual, machine-run response curve as positive proof of performance. **\$95.00**

Write for "Adventures in Headphone Design" to learn the story of this startling breakthrough in music listening. Or better yet, see your hi fi dealer today for a demonstration.

**KOSS**

KOSS ELECTRONICS INC.  
2227 North 31st Street  
Milwaukee, Wisconsin 53208

CIRCLE NO. 38 ON READER SERVICE CARD

# AMAZING DISCOUNTS ON STEREO COMPONENTS

NO SMALL WONDER THAT  
WE HAVE SET A NEW  
SALES RECORD EACH YEAR  
SINCE 1959

WRITE FOR SPECIALS

## Arkay

STEREO CENTER

1028-09 COMMONWEALTH AVE.,  
BOSTON, MASS. 02215

CIRCLE NO. 5 ON READER SERVICE CARD

# Olson ELECTRONICS FREE Catalog

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

506 S. Forge Street, Akron, Ohio 44308

CIRCLE NO. 51 ON READER SERVICE CARD  
138

*Myrthiolate* they sound like a rock band, except that they throw in an old jazz touch. Instead of getting the feeling that Myrth was simply trying to tag all the bases in an attempt to please everyone, I rather thought that they were making a genuine attempt at a pop-music synthesis. Recommended for those who admire flux.  
P. R.

**NANETTE NATAL:** *Yesterday, Today, Tomorrow.* Nanette Natal (vocals); orchestra. Leon Salem arr. and cond. *Yesterday, Today, Tomorrow; Paradoxical Maze; One Monday Morning; Eloise; Knowing You; Thinking It Over; Rain in Her Garden; Tears in My Eyes; Lavender Thursday;* and two others. VANGUARD VSD 6508 \$4.79, (R) 6508 (3¾) \$5.95, (B) 86508 \$6.95, (C) 56508 \$5.95.

Performance: Rife with riffs  
Recording: Good  
Stereo Quality: Excellent

This young lady has written all twelve songs on her album, and I assume she plays her own guitar—unless the photo on the cover is a fake. I admire her talent as a composer and lyricist. She expresses gentle, loving thoughts that I hope will stay with her as she matures. She herself sings all the songs in the album, and that's where she needs maturity most. She must either wait and pray that her voice will fill out and lose its mouse-like quality, or possibly give up altogether the idea of singing for anyone outside of her immediate family and friends.

The songs are all presented in a display of superfluous arranging ideas which all but cancel most of their charm. Strings whine and wail and phrases are snared in riffling drum rolls.

Nanette Natal is a poet and should be protected from her own appetite for trying to succeed in too many ways. When she is left quietly to her own song with guitar accompaniment, as in *Knowing You*, she can be delightful.  
R. R.

**PIDGEEON:** *Pidgeon.* Pidgeon (vocals and instrumentals); various accompaniments. *Of the Time When I Was Young; Milk and Honey; Dark Bird; The Wind Blows Cold; Penny's Magic Bell; Irene;* and five others. DFCCA DL 75103 \$4.79, (B) 6-5103 \$6.95, (C) 73-5103 \$5.95.

Performance: Dull  
Recording: Good  
Stereo Quality: Good

Pidgeon is a mildly talented group that has been saddled with oppressive overproduction. Rare moments of cool, folksy sounds—as in the first track, *Of the Time When I Was Young*—are overbalanced by turgid orchestrations and dully repetitious songs. One wonders how Pidgeon would sound on its own, unencumbered by the top-forty ambitions of an overaggressive production.

(I might note, too, that the recording is packaged in what is surely one of the most pointlessly offensive jackets I have ever seen.)  
D. H.

**LEO REISMAN:** *Leo Reisman Vol. 1.* Fred Astaire, Harold Arlen, Smith Ballew, Phil Ducey, Frances Maddux, Gertrude Niesen, Clifton Webb, and Lee Wiley (vocals); Leo Reisman and his orchestra. *Time on My Hands; Night and Day; Stormy Weather; Rosalie; Someday I'll Find You; Hoops; The*

*Goldiggers' Song;* and nine others. RCA (M) LPV 565 \$4.98.

Performance: Some good  
Recording: Well remastered

This collection of 1929 to 1939 performances by Leo Reisman and his orchestra is interesting principally for its roster of vocalists. In his day, which is to say the Twenties and Thirties, Reisman was one of the best known bandleaders in the country. Starting as a pit conductor in the theater, he soon formed an orchestra which became a bridge between the theatrical and social worlds. In this latter sphere his successors were Meyer Davis, Eddie Duchin, and Lester Lanin. Today, however, his orchestra sounds hopelessly dated and the arrangements mechanical.

The singers are a different matter. The best of them, not surprisingly, is Fred Astaire, heard here in *Night and Day, Hoops,* and *The Gold Diggers' Song (We're in the Money)*. He was then at the peak of his vocal powers, which, though never formidable, were enough to place him in the company of the great singers of our era. Clifton Webb is surprisingly good singing a song Irving Berlin would probably like to forget—*Not for All the Rice in China*. Also very good is a very young Lee Wiley singing *Time on My Hands*, and Gertrude Niesen sings just like Gertrude Niesen in a Cole Porter masterpiece titled *Where Love Beckoned*. Frances Maddux is pretty awful trying to come to grips with the gossamer *Someday I'll Find You*, and Harold Arlen brings an inappropriate *bouttonniere* verve to a rendition of his own *Stormy Weather. Can't We Be Friends?* is sung by a gentleman named Smith Ballew, and he sounds about as musical as a Royal Mounted Policeman's horse. Astaire, Wiley, and Niesen apart, I found this to be one of the less interesting Vintage releases.  
P. R.

**JOHNNY RIVERS:** *A Touch Of Gold.* Johnny Rivers (vocals and guitar); orchestra. *Sammo Rain; A Better Life; City Ways; Ode to John Lee; Look to Your Soul; Pool Side of Town;* and six others. IMPERIAL LP 12 127 \$1.98, (R) 12427 (3¾) \$6.95, (4) LIB 1960 \$6.95, (B) 8960 \$6.95, (C) 0960 \$5.95.

Performance: For his fans  
Recording: Good  
Stereo Quality: Good

Judging by the letters I got after reviewing Rivers' last album unfavorably, he seems to have a large and vocal band of supporters. Most of the protests implied that I didn't understand what he was trying to do. I think I agree with them. For instance, what he is up to in *By the Time I Get to Phoenix*, beyond singing it straight out in his nasal and not particularly musical voice in an overlush arrangement, escapes me. He is not a very dramatic singer, so the lyrics don't mean as much as they should; his pinched drawl sounds affected next to someone like Glen Campbell. He brings nothing to the song that is immediately identifiable as his own. On something like his own *Going Back to Big Sur* he sounds a little more individual—but then I had never heard the song before, so comparisons are impossible and all I can say is that it, too, left me unmoved and scarcely entertained. The arrangements here seem a trifle overwhelming in their lushness, and at times I had the feeling they were covering  
(Continued on page 140)

# Introducing Scott's new Q100 Quadrant

## The first successful 360° full range speaker system.

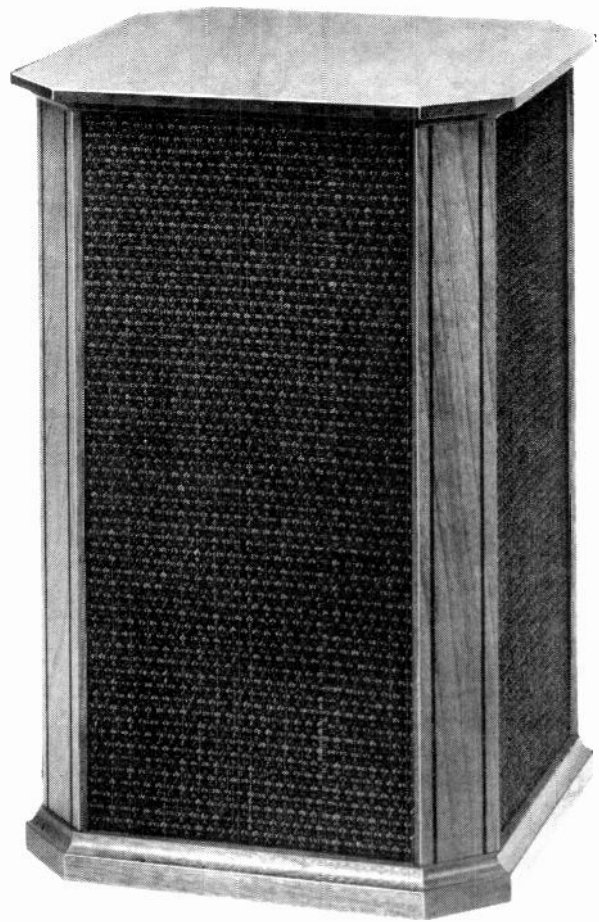
There have been many attempts to develop a speaker system that would reproduce the full-frequency sound *and* 3-dimensional audio effect of an actual live performance. Until now, all of these attempts have failed. Either the frequency range was limited, or speaker placement was critical, or the listener had to sit in a limited area, or the expense involved was beyond the average audiophile. Now, Scott engineers have succeeded!

The Quadrant speaker has four sides. An 8" woofer is mounted on side One. Another 8" woofer is mounted on side Three. Four 3" mid-range/tweeters are mounted on all four sides, one to a side. Woofers radiate sound in a 180° arc . . . mid-range/tweeters, in an arc of 90°. As a result, the Scott Quadrant covers a full circle with a full range of sound.

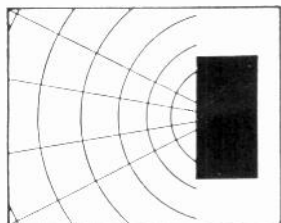
### Stereo follows you everywhere

Place the Quadrant speakers virtually anywhere in the room (even with one corner against the wall!). No matter where you go, you hear full-range, 3-dimensional stereo. Even the elusive high notes follow you everywhere. Even in a funny-shaped room. Even in a room with so-called "dead spots."

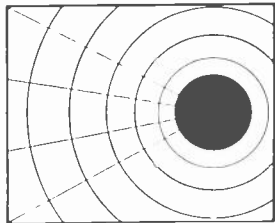
A live performance is a 3-dimensional sound source. You hear sounds, not only directly, but also reflected from the walls. Similarly, the Quadrant uses the reflective qualities of the walls to heighten the "live" stereo effect. Scott's new Quadrant speaker system, an incredible state-of-the-art advance . . . in stereo realism . . . is priced at only \$149.95, actually much less than many speakers which can't measure up to the Quadrant sound.



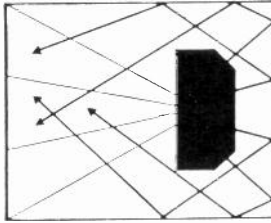
## COMPARE SCOTT'S NEW QUADRANT WITH ANY OTHER SPEAKER SYSTEM!



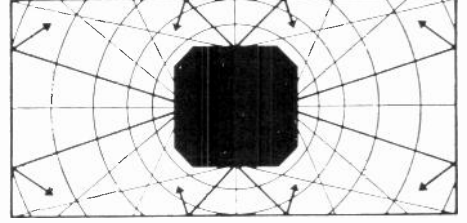
**Conventional speakers** tend to be directional. They have good wide-range response only within a relatively narrow triangular listening area.



**Omnidirectional speakers** are omnidirectional only in the bass range. The vital high frequencies are perceptible only in a limited area.



**Reflective speakers** can give an illusion of presence and depth. However, they require an equalizer for flat response, and the use of separate (and expensive) pre-amps and ultra-high-wattage power amps.



**Scott's Quadrant speakers** represent a no-compromise design. Quadrant speakers can be placed virtually anywhere, give extraordinarily good wide-range response and 3-dimensional stereo realism and presence throughout the room. In addition, no equalizers or special amplifiers are required.

# SCOTT®

H. H. Scott, Inc., 111 Powdermill Road  
Maynard, Mass. 01754, Dept. 245-11  
Export: Scott International, Maynard, Mass.

CIRCLE NO. 100 ON READER SERVICE CARD

© 1969, H. H. Scott, Inc.

**We Own The Sharpest Pencils In Town!**



**YOU SAVE MORE ON HI-FI COMPONENTS & TAPE RECORDERS**

- We invite your test of our "We Will Not Be Undersold Policy."
- 15-day money-back guarantee.
- 2-yr. unconditional guarantee parts & labor no charge, at local warranty station or factory.
- Trade-ins—highest allow. Send your list.
- Items shipped promptly from our inventory, fully insured.
- Our specialty—APO & Export.
- 23rd yr. dependable service—world wide.
- Rated #1 service—satisfaction according to nationwide survey.

Write for Our Price First!  
You'll Be Glad You Did!

**HI-FIDELITY CENTER**  
"The House of Low Low Prices"

239-A East 149th St.,  
New York, N.Y. 10451

CIRCLE NO. 31 ON READER SERVICE CARD

**THIS**

OVER **64 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. 58 ON READER SERVICE CARD

up some of the areas in which Rivers is not vocally strong. This album is strictly for his fans. That he possesses many there can be no doubt.

P. R.

**SHEL SILVERSTEIN: *Boy Named Sue*.** Shel Silverstein (vocals); orchestra. *Ali-mo-ny; Dirty Ol' Me; Cloudy Sky; Time; Boy Named Sue; Bigtime;* and five others. RCA LSP 4192 \$4.98.

Performance: **Energetic**  
Recording: **Good**  
Stereo Quality: **Good**

This is another non-album of non-songs by a non-singer, and from the evidence here, a non-comedian as well. Shel Silverstein, one of the leading lights of *Playboy*, shouts his way through what he chooses to call hill-billy songs here. The "hit" of the album is the title song and it is a mess. Silverstein has always seemed a rather talented cartoonist to me, so why he bothers to compose and perform this kind of heavy-handed musical joke is a mystery. And there isn't even a nude fold-out.

P. R.

**RECORDING OF SPECIAL MERIT**

**BARBRA STREISAND: *What About Today?*** Barbra Streisand (vocals); orchestra, Peter Matz, Don Costa, Michel Legrand arr. and cond. *What About Today?; Honey Pie; Punky's Dilemma; Until It's Time for You to Go; That's a Fine Kind o' Freedom; Little Tin Soldier; With a Little Help from My Friends; Albie; The Morning After; Ask Yourself Why; Good Night.* COLUMBIA CS 9816 \$4.98, Ⓜ HC 1166 (3/4) \$7.98, Ⓜ 18 10 0658 \$6.98.

Performance: **Tasteful as usual**  
Recording: **Good**  
Stereo Quality: **Good**

More than a year in the planning, this album has been the victim of a publicity campaign that has been seen everywhere announcing the rock debut of La Streisand. Forget it. It is a very tasteful collection of current pop hits, some done to perfection, some disappointing. But nothing about this disc ever gets any closer to rock music than Lana Turner is likely to get to playing the life story of Bessie Smith. One irksome objection: since Miss Streisand goes to all the trouble of dedicating the album to the artists who compose and sing the songs of today, I don't see why she couldn't have named them—or at least insist that their names be printed on the label in a type face big enough to be read without the aid of a telescopic lens. There is certainly ample space on the album jacket—right between Barbra's bosom and the large photo credits for Richard Avedon (as if anyone cared about who snapped the photographs!). It's this kind of pretension that makes record albums like this one annoying.

Whether the people involved in making money on the gimmicky idea of Streisand singing material by today's pop composers deliberately slighted the artists in question or not, the lady herself manages to treat most of the songs in the collection with respect and occasionally even reverence—especially in Simon and Garfunkel's *Punky's Dilemma*, and the poignant innocence of the Beatles' Disney-ish *Good Night* song. I don't think I've ever heard Barbra sing so thoughtfully or with such richness. No tricks, no self-conscious Fanny Brice sleaziness here. And Buffy Sainte-Marie's *Until It's Time for*

*You to Go* is presented tightly packaged in a grandiose Baroque-string arrangement by Michel Legrand spotlighting Streisand in a haunting vocal performance which, while hardly good enough to threaten Carmen McRae's long-distance lead on the same tune, nevertheless ranges from breathy to soaring. Jim Webb's *Little Tin Soldier* is infected with a turbulent passion that pushes and pumps Barbra over the top of the poll as a first-rate protest singer. Unfortunately, the album has its bruises, too; the Beatles' *With a Little Help from My Friends* seems curiously style-less, marred as it is by all those animal-cracker giggles, asides, and New-York-Jewish vocal inflections. *Honey Pie* has her gallumphing, screaming, and camping it up in a Thirties arrangement by Peter Matz that sounds like a bad TV commercial for nylon socks. If you remember how to do the Peabody, it's perfect. But what is it



BARBRA STREISAND  
*Flaws outnumbered by excellences*

doing on an album representing a cross-section of the best music of the Sixties?

Still, the flaws are outnumbered by the excellences. Barbra should be congratulated for attempting to interpret with poignancy and dignity some of what today's composers are trying to do and say.

R. R.

**BETTIE SWANN: *The Soul View Now!*** Betty Swann (vocals); orchestra. *Don't Touch Me; Cover Me; Words; Sweet Dreams; Tell It Like It Is;* and five others. CAPITOL ST 190 \$4.98, Ⓜ 8XT 190 \$6.98.

Performance: **More Aretha's than Swann's Way**  
Recording: **Good**  
Stereo Quality: **Good**

Betty Swann is a very good singer, and in something like *Tell It Like It Is* she can be very effective. But there is about her work an overall slickness and a feeling that you are listening to an expert but essentially manufactured copy of Aretha Franklin. Though I don't think that Aretha invented "soul" as a mass commodity, she sure had a lot to do with its having become as popular as it is, and she has in addition a uniquely personal style. It is the facsimile of that style that I object to in Miss Swann's work.

(Continued on page 142)

CIRCLE NO. 86 ON READER SERVICE CARD →

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

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

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

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

It's happened 14,048 times, so far. That's how many patent rights and designs have come out of our 50 research and development labs. Where the hackles of 2,500 engineers and scientists go up when somebody says, "It can't be done." Many of the audio components they've created never existed just 3 years ago.

But the real key to quality is this:

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

Nobody makes audio equipment like Panasonic.

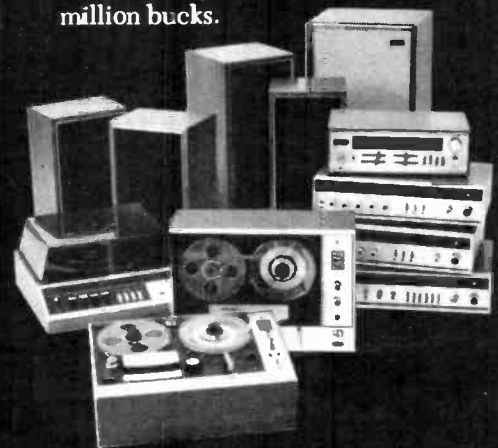
That's not only in the \$1,000 receiver. The same imagination. The same rigid quality control. The same loving attention to detail is present in our 4 other stereo receivers. They'll give you sound that'll knock your ear on its ear.

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

Speakers? Take your choice from 5 new Panasonic multi-speaker systems. Each set of woofers and tweeters is acoustically matched for the purest sound. With a range wide enough to wake up an Airedale.

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

Stop by any dealer we franchise to handle the Panasonic Audio Equipment line. Even before you look at the "specs," use your ears. If he doesn't have the \$1,000 unit in stock yet, listen to our less expensive models. They sound like a million bucks.



**PANASONIC**<sup>®</sup>  
just slightly ahead of our time.

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

# WRITE FOR QUOTATION

FACTORY SEALED CARTONS  
FRANCHISED DISTRIBUTOR  
QUICK SHIPMENT

## WE GIVE DISCOUNTS ON HI-FI COMPONENTS

### SOUND REPRODUCTION, INC.

460 CENTRAL AVENUE  
East Orange, New Jersey 07018  
(201) 673-0600

CIRCLE NO. 67 ON READER SERVICE CARD

# Why?

DO THOUSANDS OF STEREO ENTHUSIASTS BUY FROM AUDIO UNLIMITED

## It's Obvious!

- LOWEST PRICES
- FAST SERVICE
- FACTORY SEALED UNITS
- FULLY INSURED SHIPMENTS
- PACKAGE DEALS—SAVE MORE
- FRANCHISED DISTRIBUTORS

Write for FREE Listing today

SEND US YOUR LIST FOR OUR AIR MAIL QUOTE TODAY

Visit Our Store Warehouse  
CLOSED MONDAYS

 **AUDIO** unlimited, inc.

396-S Third Ave. (Nr. 28), N.Y., N.Y. 10016

although she is apparently a fully professional performer. Gather a basic Aretha Franklin library before you consider investing in this one.

P. R.

**CARLA THOMAS: *Memphis Queen*.** Carla Thomas (vocals). *I Like What You're Doing to Me*; *I Play for Keeps*; *Don't Say No More*; *More Man Than I Ever Had*; *I've Fallen in Love with You*; *He's Beating Your Time*; and six others. STAX STS 2019 \$1.98.

Performance **Mediocrity maturing**  
Recording: **Good**  
Stereo Quality **Good**

Hey, Carla, I like what you're doing to me! I like what she's done to herself, too. Last heard from singing with Otis Redding on that by now minor-classic disc "The King and Queen," Carla has now grown up and is no longer queen of just the teenies. This, her first album in some time, is one great big step into the world of true blues with that finger-snapping Memphis beat. *I Like What You're Doing to Me* is down-home and earthy, with an interesting choral and instrumental accompaniment which adds a maturity to Carla's still one-dimensional vocal range. But most of the rest of the disc is banal. On *I Play for Keeps* and *Don't Say No More*, the beat and voice are of such a sameness that I wasn't quite sure where one stopped and the other began. I wish Carla could just sail over her arrangements. They are so tired and screechy she sometimes just stops singing completely and talks. That's when you begin to discover how juvenile and sloppy the lyrics are. It all adds up to an exercise in uninspired mediocrity. Carla Thomas is too good to settle for just that.

R. R.

#### RECORDING OF SPECIAL MERIT

**BIG MAMA THORNTON, LIGHTNING HOPKINS, LARRY WILLIAMS: *Ball and Chain*.** Big Mama Thornton (vocals), Lightning Hopkins (guitar and vocals), Larry Williams (guitar and vocals). *Ball and Chain*; *Wade in the Water*; *So Much Trouble*; *That's My Girl*; *I Know You Hear Me Calling*; and five others. ARHOOLIE 1039 \$4.98.

Performance **Solid, urban blues**  
Recording **Good**  
Stereo Quality **Good**

If the only version of *Ball and Chain* you've heard is Janis Joplin's, this performance by Willie Mae Thornton, the composer, should do a good job of turning your mind around. After the first two choruses, the source of Miss Joplin's inspiration becomes very clear. (I don't, of course, mean to take anything away from Miss Joplin, because, as I noted a few months ago, she has what the hucksters call "star quality." But she doesn't understand the blues the way Big Mama Thornton does.) It's worth mentioning that Miss Thornton is also responsible for the tune that made Elvis Presley a star, the—dare I say it—memorable *Hound Dog*.

Larry Williams is a new voice to me, and a fairly impressive one. At the age of thirty he has gotten the complex instrumental and vocal resources of the blues well in hand. Given proper exposure, he could provide potent competition for some of the more highly publicized young bluesmen.

From the time of his recording debut in 1946, Lightning Hopkins has been one of the most prolific blues players. His synthesis of the rough, gutsy Southern country blues style and the electrically amplified, heavy rhythms of urban black blues has been so imitated, duplicated, repeated, and re-repeated that it's hard to maintain an accurate perspective about the music in its more original form. Hopkins helps bring things into focus. The five pieces included here will hardly be listed among his all-time best performances, but they are good enough to warrant your attention. Those of you who have been brought to the blues in the last year or so by the wave of young white players would do well to hear the music in the pristine form provided by this fine collection from Arhoolie.

D. H.



**BIG MAMA THORNTON**  
*Blues with understanding*

**SHANI WALLIS: *The Girl from "Oliver"*.** Shani Wallis (vocals), orchestra. *Didn't We?*; *How Are Things in Glocca Morra?*; *I'm Old Fashioned*; *Bless 'em All*; *The Impossible Dream*; *As Long As He Needs Me*; *I'm Just Wild About Harry*; and four others. KAPP KS 3606 \$4.98.

Performance **An old-fashioned girl**  
Recording: **Strictly for the over-fifty set**  
Stereo Quality **Okay**

Shani Wallis sang *As Long As He Needs Me* in the movie *Oliver*. She was good, and you may never hear the end of it. I have, for I never intend to play this album again, and I have also made myself a promise never to go to the Persian Room or to a sumptuous supper club in Las Vegas if Miss Wallis is on the roster. I'm too young to be belted to death by such a sweet-looking young Susan B. Anthony type.

On *Didn't We?*, Miss Wallis sounds more like young *Oliver Twist*, until she backs away from the mike and really socks it to all those platinum-haired ladies sitting in the front row wrapped in their mink chubbies to protect their Miami tans from the air-conditioning. She destroys the late Ella Logan's famous *How Are Things in Glocca Morra?* with a "hip" imitation of Frank Sinatra as she ends on a tough ad-lib "You'd better

(Continued on page 144)

# These magnificent stereo receivers have one thing in common...Unbeatable Value!



**75 watts\***  
**LR-500TA**  
**\$179.95**

**150 watts\***  
**LR-1000T**  
**\$239.95**

**220 watts\***  
**LR-1500T**  
**\$299.95**

## LR-1500T

"High performance and an abundance of features . . . an excellent buy on today's market."

"HIGH FIDELITY"

If you can believe the advertising, unequalled values in stereo receivers abound everywhere. Almost every receiver ad claims to offer more of everything for the money—more power, more features, more sophisticated circuitry, better performance... and so on. Not that we don't do the same ourselves. But with all these claims, it's becoming harder than

## LR-1000T

"... it offers most of the refinements (and performance) typical of receivers selling for twice its price . . . clearly one of the best buys in audio."

"HI-FI STEREO REVIEW"

ever to decide on a receiver. Who can you believe then? Well, we took our receivers to the experts to find out what they had to say. Their unbiased findings are summed up in the comments above.

*Now who do you think offers the finest value in stereo receivers?*

## LR-500TA

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

"MODERN HI-FI & STEREO GUIDE"

\*IHF = 1db (in accordance with the high fidelity industry's latest test procedures for rating power outputs.)

# LAFAYETTE®

**FREE!**

1970 Catalog 700  
**496 Pages**



Featuring Everything in Electronics for

- HOME • INDUSTRY
- LABORATORY

from the "World's Hi-Fi & Electronics Center"

LAFAYETTE RADIO ELECTRONICS CORP.  
 Dept. 11119 Box 10, Syosset, N. Y. 11791

Please Send the FREE 1970 CATALOG 700 11119

Name .....

Address .....

City .....

State ..... Zip .....

CIRCLE NO. 39 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

## NEED SOUND ADVICE?

Consult the all-new  
**1970 STEREO HI FI DIRECTORY**

It's the most complete, most reliable guide to virtually every new component on the market. . . amplifiers • tuners • receivers • changers and turntables • home TV-tape recorders • tape machines—cartridge, cassette and reel-to-reel • speakers/cabinets • hi-fi systems • cartridge—arms—accessories • miscellaneous accessories.

You'll know what to look for, what to listen for, how to buy, what to pay— before you set foot in the store.

Your copy of the 1970 Stereo HiFi Directory is available now at your local newstand. It's only \$1.35. Or, if you prefer, send \$1.35 (plus 25c for shipping and handling) to Ziff-Davis Service Division, Dept. SD, 595 Broadway, New York, N.Y. 10012. We'll mail it to you promptly.

believe it!" Ugh! Even Sinatra can't get away with that.

Shani follows this surprisingly with *I'm Old Fashioned*, which is some kind of galling *non sequitur*. She's not so much old fashioned as she is just out of style. I played *I'm Just Wild About Harry*; first, because I thought I was hearing Tammy Grimes, and second, because a darling, really old-fashioned ex-sweetheart of mine used to sing it (off key) in a charming summer beach bar whenever she'd had one too many. She was a lovely, quiet girl who couldn't sing for beans, and gee, I miss her. R. R.

**WENDY & BONNIE:** *Genesis*. Wendy and Bonnie Flower (vocals); instrumental accompaniment. *Let Yourself Go Another Time; The Paisley Window Pane; I Realized You; By the Sea; You Keep Hangin' Up on My Mind*; and five others. SKYE SK 1006D \$5.79.

Performance: For their parents?  
Recording: Very good  
Stereo Quality: Very good

Wendy and Bonnie are, respectively, eighteen and fifteen years of age. They have sweet, well-blended voices, and they obviously have been influenced by the record's producer, arranger Gary McFarland. Their music is light, gentle, vaguely folky, and tinged with the piquant major-seventh and minor-nine harmonies that are atypical of folk music but are especially favored by McFarland. I can't imagine, however, what permanent attraction one might find in this bland, lightweight collection to make you want to hear it all the way through. D. H.

**JIMMY WISNER:** *The Jimmy Wisner Sound*. Chorus and orchestra, Jimmy Wisner, Roy Straigis, Warren Vincent, Frank Hunter, Romeo Cascarini arr., Jimmy Wisner cond. *Stu!; Interlude; A Time for Us; The Lonely Mermaid; No, Not Much; Mrs. Robinson*; and five others. COLUMBIA CS 9857 \$4.98.

Performance: Easy listening  
Recording: Gently distilled  
Stereo Quality: Excellent

I will always remember Jimmy Wisner as Mel Tormé's piano player, although in recent years he has been arranging songs for people like Tony Bennett and Joel Grey. He has always been a walking conservatory whose exceptional and varied musical gifts are out on loan. He has conducted, arranged, produced, written, and composed more music than I could ever listen to on a lunar trip. He is so accustomed to sharing the spotlight that even in this, his first very own album, he can't help but include four other arrangers and thirteen other composers and lyricists. The result is a sweet amalgam of good listening, guaranteed not to impress anyone, light any new fires, or be remembered by this time next week.

So just cuddle up to those still-warm ashes, pour a drink, pick up *The Love Machine*, which you probably haven't gotten around to reading yet, then gently, ever so gently, fall asleep. Or, if you've made it past Chapter Three, stack your turntable in this order: first, The Cowsills; second, The Thymes; third, Tony Bennett; fourth, "The Jimmy Wisner Sound." They all sound alike: guaranteed not to let you get past Chapter Five. R. R.

## JAZZ



**HELEN MERRILL/DICK KATZ:** *A Shade of Difference*. Helen Merrill (vocals); orchestra, Dick Katz arr. *Lonely Woman; While We're Young; Never Will I Marry; I Should Care; Looking for a Boy; My Funny Valentine; Where Do You Go?*; and three others. MILESTONE MSP 9019 \$5.98.

Performance: Expert  
Recording: Excellent  
Stereo Quality: Excellent

Albums like this one are beginning to have a depressing effect on me. The amount of care, work, musicianship, and real love for the job that must have gone into the making of it is obvious after the needle tracks just the first few grooves. It features two first-rate talents: the singer Helen Merrill and the arranger Dick Katz. Miss Merrill is not only a fine singer with a voice like the feel of chinchilla, but is an immaculate musician as well. Her work in the Rodgers-and-Hart oldie *A Lady Must Live* is really superb in every conceivable way: it has secure phrasing, a new and interesting musical approach, and crystalline projection of lyrics. Her performance of two Alec Wilder songs, *While We're Young* and *Where Do You Go*, are in the same league—in fact, they are near-perfection. My enthusiasm for Dick Katz is a little more tempered. I find his arrangements tricky, bordering on the precious in some cases, particularly in *Lover Come Back to Me*, a song that everyone ought to leave alone for a while anyway. There is no doubt, however, that Katz is a very talented arranger, and he has done some fine work here.

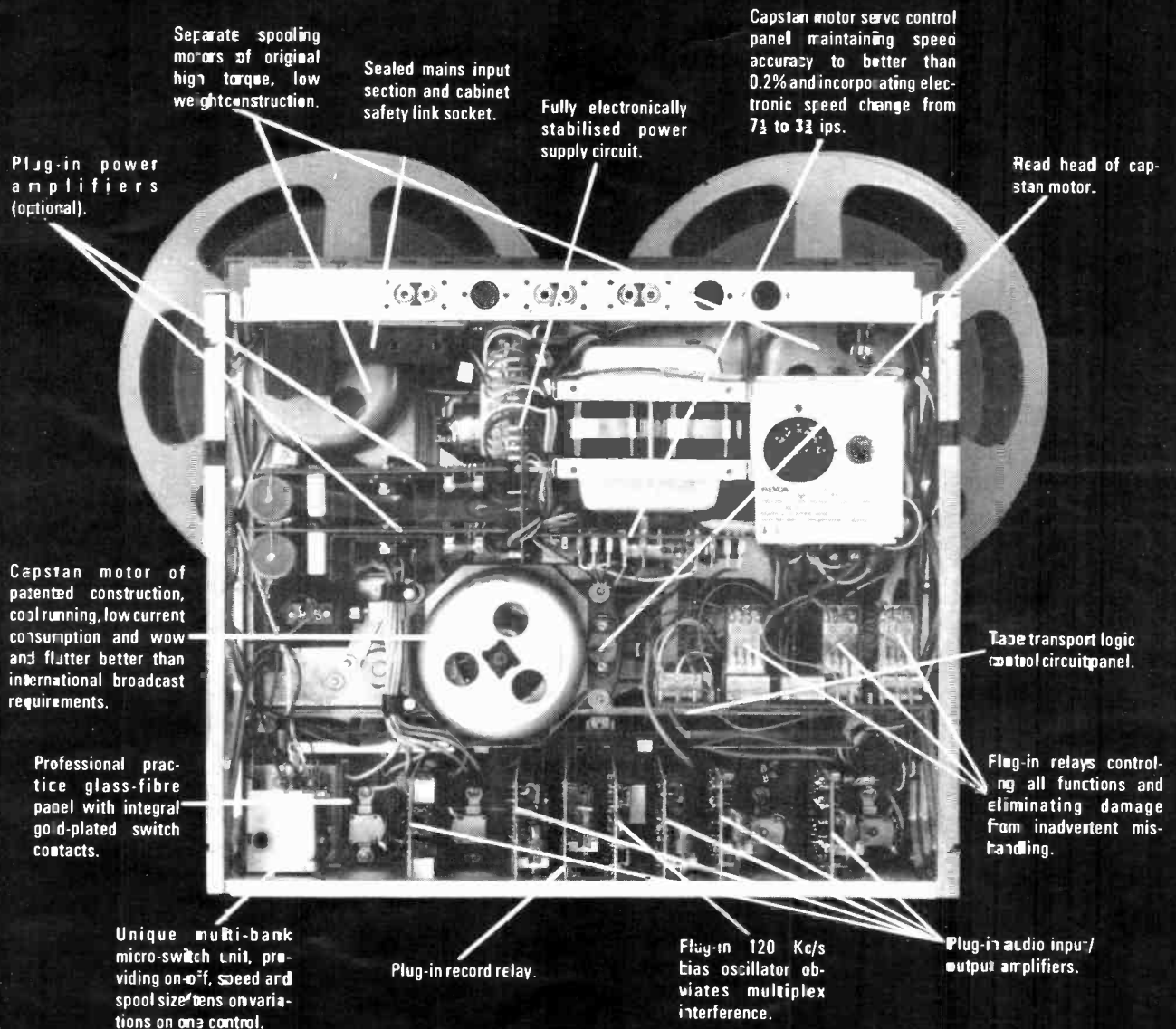
So what is my problem? Just this. All this talent and effort have been expended to revive a style of jazz and jazz singing that hasn't been pertinent or really developing since the late Fifties. It seems as though every three or four months I come across albums like this, many not as good as this one but serious efforts all the same. And every few months I speculate on why such fine vocalists, instrumentalists, and arrangers seem to think that they can revive something that is unrevivable. How much wiser, I should think, to put their abilities to work creating and communicating something newer and bolder, instead of re-lacquering, however perfectly, the same basic themes and variations. It is all rather like the *Punch* cartoon of the man holding up a very beautiful antique chair, reading the signature, and commenting to a friend, "I didn't know Chippendale had a workshop in Hong Kong." P. R.

### RECORDING OF SPECIAL MERIT

**ARCHIE SHEPP:** *Three for a Quarter, One for a Dime*. Archie Shepp (tenor sax); (Continued on page 148)



# For technical sound recording everything points to Revox



New from the Willis Studer Factory comes the revolutionary Model 77 incorporating design developments based on experience gained in the broadcast field with the 37 and 62 Series Studer machines. The 77 is a studio quality machine compactly presented and offering features unique in this price class including total

indifference to fluctuations in mains supply periodicity. With a wow and flutter level below broadcast standard requirements plus a linear response from 20-20,000 Hz at 7 1/2 ips ( $\pm 2$  db) and an ultra low noise level, this new Revox now sets the standard by which the rest will be judged.

Write or call for further information —

**REVOX CORPORATION, 212, Mineola Avenue, Roslyn Heights, N.Y. 11577. New York.**  
Telephone: (516) 484-4650.



# THE THIRD INTERNATIONAL JAZZ FESTIVAL

A report by  
HENRY PLEASANTS

*Eero Koivistoinen,  
saxophonist with the  
prize-winning  
Finnish combo.*



Jean Waldis/Montreux

THE principal business of the Third International Jazz Festival, held in the Casino in Montreux, Switzerland, at the end of June, was the competition of combos from fourteen European nations for the Grand Prix of Montreux and various other awards.

As a member of the press jury, I heard them all, and shall have more to say about them in due course. But none of them individually was as impressive, for me, as the Big Band du Festival, composed of selected representatives of most of the competing groups and heard in a forty-minute set at the final gala concert. The impression was overwhelming, not just because the band played so well on such short acquaintance, but because of the evidence it offered of the contemporary universality of the jazz idiom.

Here were roughly a score of young musicians from a dozen European nations, including Czechoslovakia, Hungary, and Yugoslavia, heretofore unknown to one another, meeting in Switzerland to prepare, in four rehearsals, sophisticated charts composed especially for the occasion by the American Ernie Wilkins and directed by the American Clark Terry with the assistance of the American Bob Share, Administrator of the Berklee School of Music in Boston.

Many in the band had little or no previous big-band experience. And yet, so widely shared and felt was the idiom itself that, with expert and cheerful guidance, they quickly grasped the style and the purpose of Wilkins' compositions and played them at the concert with a tightness of ensemble and a soloistic brilliance and fluency not far short of what one is accustomed to expect from the best American professional hands.

I followed the band's progress from the first rehearsal, and was able, therefore, to compare what I heard at the concert with what I had heard at the first read-through. It was difficult to credit the evidence of one's own ears. What had been, at the outset, hesitant, shaky, fumbling, confused, and consistently out of tune was suddenly homogeneous, idiomatic, in tune, and exultant. And many of the soloists, curiously, gave a better account of themselves than they had in their competition offerings playing with their own colleagues.

For the players themselves, as I was told by several of them (and as I could see from watching them at rehearsal), it was an enriching and inspiring experience. All of them, I am sure, will remember as one of the blessings of a lifetime this opportunity of working in the idiom they love with such masters as Wilkins and Terry.

There was, of course, much further evidence of the universality of the idiom, or at least of one of the idiom's principal phases. When I think back on the four evenings of competition, my mind's eye recalls an earnest young man playing a saxophone—or trumpet or trombone—as fast as it can be played, and higher, lower, and louder than it should be played. Not any one particular young man. There were scores of them. And with only superficial variations of format they were all working in the style known loosely as hard bop. Indeed, on the evidence offered here, it would seem that European jazz is about where jazz was in America in the decade 1955-1965. And this may be one of the reasons why so many of the American jazzmen who were here as non-competing stellar attractions are now living in Europe,

notably Phil Woods, Dave Pike, Lucky Thompson, Benny Bailey, and Kenny Clarke.

Hard bop is a hard proposition for player and listener alike, and except as offered by the greatest masters on their best nights, it can be a bore. The unrelenting succession of up-tempo solos demands a high level of both virtuosity and inspiration. Phil Woods and his new European Rhythm Machine, and Les McCann and his Trio, with Bailey and Eddie Harris, demonstrated its virtues. Most of the competing groups, for all their dedication, talent, and hard work, showed only why jazz has lost the lay audience in America and why it will, I think, lose the lay audience in Europe, too.

One group, the Heavy Soul, Inc., from Holland, following in the New Jazz footsteps of Archie Shepp, Albert Ayler, and Pharoah Sanders, showed what lies beyond: a kind of frenetic free-for-all that has been described by one astute critic as sounding like a Salvation Army band high on LSD.

The trouble with bop is that it deals in superlatives; and a superlative, as the Viennese critic Eduard Hanslick used to say so prophetically of Wagner, has no future. The New Jazz of the Heavy Soul variety proves it. There was further proof in the public response to an English blues group called Ten Years After. Although known previously only for a single record, they drew the Swiss youth by the hundreds. What they played was old-fashioned rhythm-and-blues, amplified about a thousand times and decked out with fashionable electronic gimmickry. The kids loved it.

WELL, the first prize went to the Finns, a decision wildly at variance with the finding of the press jury—who voted their prize to the British, with special mention for the Danes—and out of line, too, with the expectations of the public and even of the Finns themselves, who, judging their abilities more realistically than the prize jury, had flown home and were therefore not on hand to fill the place of honor allotted the winner in the closing concert.

One of the most moving events of the festival, for some of us, was the appearance of the Fenton High School Stage Band from Bensenville, Ill., twenty youngsters aged fifteen to eighteen, playing with irresistible devotion and assurance copies of arrangements made for the Buddy Rich Band.

And for all of us there was the incomparable Ella Fitzgerald to close out the festival with a demonstration of what Afro-American music is all about and of how glorious it is at its best.



## the **AR** turntable

- turns records at the correct speed
- incorporates a pickup arm which holds the cartridge in the correct position for lowest distortion, with the lightest usable stylus force
- introduces no audible noise to the system
- insulates the system from externally caused noise

These are the things a turntable must do to play records satisfactorily in your home. The AR turntable does them well enough to meet NAB standards for broadcasting studio equipment. A turntable for home use needs a base; the AR turntable is supplied already mounted on an oiled walnut base. A transparent, rigid plastic dust cover is also included. A turntable for the home should have a clean, simple and functional appearance; the AR turntable has been exhibited at the Museum of Modern Art, as an example of good design.

The suggested retail price of the AR turntable is \$78 for the two-speed version; the price includes everything except a cartridge: turntable, base, arm, plug-in shell, mat, cover, stylus force gauge, lubricant, screwdriver, cartridge mounting hardware and instructions, connecting cables and 45 rpm adapter. The workmanship and performance in normal use of the AR turntable are guaranteed for 3 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.



**Acoustic Research Inc.**

24 Thorndike Street, Cambridge, Massachusetts 02141

**Acoustic Research International**  
Radiumweg 7, Amersfoort, Holland

**CIRCLE NO. 1 ON READER SERVICE CARD**

# DEFA ELECTRONICS

## AR-dynaco STEREO PACKAGE SPECIAL

**"FOR PERFECTIONISTS"**  
**DYNACO PAT 4 SOLID STATE STEREO PREAMPLIFIER**  
 Assembled (List \$129.95) or in Kit Form (List \$89.95)  
**DYNACO 120 SOLID STATE STEREO BASIC AMPLIFIER**  
 Assembled (List \$199.95) or in Kit Form (List \$159.95)

**2 ALL NEW AR 3a THREE WAY SPEAKER SYSTEMS**  
 Very low distortion and greater power handling cap. Oiled Walnut (other finishes avail.). 5 YR. GUARANTEE covers labor, parts & shipping costs.

**ARxa 2 SPEED TURNTABLE**  
 Low flutter, rumble and wow. Exact speed. Incl. arm, oiled walnut base, dust cover and needle force gauge.  
**3 YR. GUARANTEE**

**SHURE V 15 TYPE II CARTRIDGE**  
 Analog-computer designed & measured with Bi-Radical Elliptical Stylus with diamond tip.

**WRITE FOR OUR QUOTE ON PACKAGE # HFS 113 & ANY OTHER SYSTEM OF YOUR CHOICE**

### STEREO SYSTEMS—COMPONENTS

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. 16 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, Colorado 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 \$26  
 3 years \$18  
 1 year \$7

### SPECIFY:

- Payment enclosed—  
 You get 1 extra issue per year as a BONUS!  
 Bill me later.

AFFIX LABEL

state	city	address	name	please print	zip-code
-------	------	---------	------	--------------	----------

If you have no label handy, print OLD address here.

Add 1 postage: \$1 per year outside U.S., its possessions & Canada.

name: \_\_\_\_\_ ; please print  
 address: \_\_\_\_\_ 0517  
 city: \_\_\_\_\_  
 state: \_\_\_\_\_ zip-code: \_\_\_\_\_

Roswell Rudd (trombone); Beaver Harris (drums); Donald Garrett (bass); Lewis Worrell (bass). *Three for a Quarter; One for a Dime.* IMPULSE AS 9162 \$5.79.

Performance: Hypnotic avant-garde jazz  
 Recording: Good  
 Stereo Quality: Good enough

Many observers of the pop music scene have emphasized a point of view not traditionally considered primary to the musical experience—specifically, the ambience created by a particular kind of music, its *effect* rather than its intrinsic elements. In this context, much of the jazz that is familiar to us may seem "old-fashioned," since it is concerned with the explorations of a traditional musical form, the theme and variations. Not so with the new jazz of the Sixties, however. It seems clear now that much of what was, in the early part of the decade, viewed as musical anarchy was actually an anticipation of the "hot" (in the McLuhan sense) musical environment of the rock music of the latter part of the decade.

Archie Shepp was one of the significant figures in the mid-Sixties wave of avant-garde jazz, and he is one of the few who mined the lode of non-specific musical improvisation in a fashion that produced a resonant response from his audiences. This collection, despite the two titles, appears to be one lengthy piece, split in the middle, and recorded while Shepp's group was performing at the Both/And Club in San Francisco. A previous recording, made at the same engagement, has already been released.

Since, as I have suggested, this is a music that demands experience rather than explanation, verbal descriptions tend to be pointless. Suffice it to say that the first side consists mostly of a long Shepp improvisation, the second side mostly of a long improvisation by trombonist Rudd. It is the kind of music that one must give oneself to, allowing the continuously unfolding layers of emotional energy to take their effect at their own pace.

Comparative superlatives are fairly meaningless, but in the context of music of this kind, this strikes me as one of Shepp's more effective outings, and a provocative entry in his personal discography. *D. H.*

**SONNY SIMMONS: *Manhattan Egos.***  
 Sonny Simmons (alto sax and English horn); Barbara Donald (trumpet); Juma (bass and Congo drums); Paul Smith (drums); Voodoo Bembe (Congo drums). *Coltrane in Paradise; The Probe; Manhattan Egos; Seven Dances of Salami; Visions.* ARI/OOLIE 8003 \$4.98.

Performance: Uneven avant-garde jazz  
 Recording: Good  
 Stereo Quality: Good

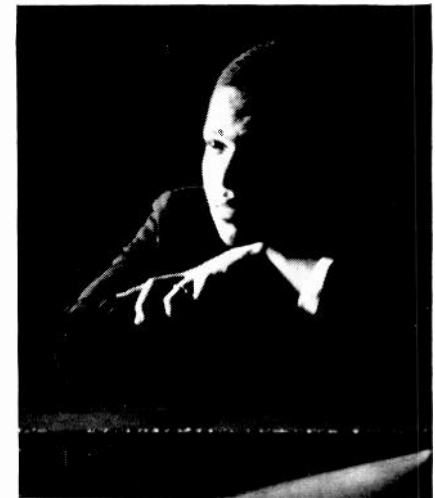
Ten years after his arrival on the national scene, echoes of Ornette Coleman's jazz revolution continue to reverberate. West Coast alto saxophonist Sonny Simmons has played the kind of alter ego to Coleman that Sonny Stitt played to Charlie Parker, with both players developing parallel styles that sometimes sound uncannily similar to those of their mentors. Lately, Simmons' likeness has been typified more in the way he structures and develops his compositions than in the way he plays.

In the fashion of early Coleman, he favors freely declamatory melodic lines that are suspended above roving percussion rhythms.

While this is an attractive idea for an individual composition, it simply isn't fruitful enough to serve as the basis of a style. Once past the theme statements, however, Simmons plays some pretty interesting solos. It's a shame he hasn't received the kind of exposure that might stimulate him into even more personal areas of expression. His English horn, by the way, is surprisingly good and suggests genuine jazz possibilities for the instrument. *D. H.*

**MCCOY TYNER: *Time for Tyner.*** McCoy Tyner (piano); Bobby Hutcherson (vibes); Herbert Lewis (bass); Freddie Waits (drums). *African Village; Little Madimba; May Street; I Didn't Know What Time It Was;* and two others. BLUE NOTE BST 84307 \$5.79.

Performance: Pianist Tyner on his own  
 Recording: Very good  
 Stereo Quality: Very good



MCCOY TYNER  
*From chestnuts, creative impulses*

McCoy Tyner was John Coltrane's ever-present pianist during most of the great tenor saxophonist's salad days. Excellent as it was in the context of Coltrane's music, Tyner's playing always left me with the suspicion that something was missing, that Coltrane's enormous creativity circumscribed the area of Tyner's expression. The recordings made on his own since Coltrane's death seem to confirm the fact that Tyner does, indeed, possess the capacity and the interest to examine a range of music that might not have been appealing to Coltrane.

This latest release was recorded live at a Coltrane memorial concert at Shaw University in Raleigh, North Carolina, in the spring of 1969. Interestingly, it paints a two-sided portrait of Tyner. Half the program consists of the modal, stretched-out improvisations characteristic of Coltrane. The other half is devoted to three ballad standards. Without Coltrane's enormous energy, the modal pieces, even with the addition of Bobby Hutcherson's sinuous vibes, are lacking something. The ballads are far better, since Tyner is one of the few contemporary pianists still capable of discovering creative impulses in such popular musical chestnuts. What we have, then, is about half of an attractive record. But even the modal pieces, deficient though they may be, are worth hearing. *D. H.*

# FOLK



EWAN MACCOLL AND PEGGY SEEGER: *The Angry Muse*. Peggy Seeger and Ewan MacColl (vocals and accompaniments); Jack Warshaw (guitar & banjo); Denis Turner, Terry Yarnell, John Faulkner and Sandra Kerr (chorus). ARGO ZDA 83 \$5.95.

EWAN MACCOLL AND PEGGY SEEGER: *The Amorous Muse*. Peggy Seeger and Ewan MacColl (vocals and accompaniments). ARGO ZDA 84 \$5.95.

EWAN MACCOLL AND PEGGY SEEGER: *The Wanton Muse*. Ewan MacColl (vocals and accompaniments); Peggy Seeger (accompaniment); Denis Turner, Terry Yarnell, John Faulkner (chorus). ARGO ZDA 85 \$5.95.

Performance: Jaunty but overgenerous  
Recording: Excellent  
Stereo Quality: Discreet

Ewan MacColl and Peggy Seeger, who sing folk songs and write their own when they aren't collecting them, are as wholesome a couple as you're likely to find in all of England, a pair of professional proletarians with an unshakable faith in the elemental folk tune and the virtues of the common man. Their programs reflect their simple outlook. Take "The Angry Muse," for example. The record contains no fewer than nineteen examples of "protest" songs from 1689 to 1968, complete with texts, scholarly background notes, and comments, and performed with gusto by Ewan and Peggy themselves accompanied by a chorus of four as well as (at various times) guitar, concertina, banjo and celeste. Here are songs to twit the smug ("Did you learn to keep your mouth shut, were you seen and never heard? Did you learn to be obedient and jump to at a word?"); songs of the American Depression and the terrors of the Ku Klux Klan; songs about Mao's China and devastation in Vietnam; songs of anger at the plight of coal miners; sit-down songs; songs of striking dock workers in Britain and of outraged farmers in rural America. The program is so varied and the sustained jeering tone so liberating that despite the length of her visit "The Angry Muse" does not overstay her welcome. The same cannot be said for her sisters. In "The Amorous Muse," the two singers offer "amatory folksongs" with a single-mindedness of subject matter that makes, in the long run, for total stupefaction, especially since the tunes are for the most part so indifferent, the double meanings so predictable, and the lack of variety in the singing style increasingly conspicuous as the record runs on. "The Wanton Muse" is actually more of the same. If your taste runs to enervating ballads of thirteen or more monotonously lusty stanzas with leering references to the "tools" of various tradesmen, however, don't let me spoil your good, dirty fun. *P. K.*

# LOW PRICES

Stereo Corporation of America is One Of the Largest Wholesale Franchised Distributors. All merchandise shipped same day from our warehouse, fully insured in factory sealed cartons. Our one aim is your complete satisfaction, — merchandise-wise, price-wise! From HI-FI components to complete stereo systems, if it's nationally advertised, we have it! Discounts of course! Right now, write now . . . for your special quote. Savings are bigger than ever in honor of our recent expansion.

## STEREO CORPORATION OF AMERICA

2122 Utica Ave., Bklyn., N.Y. 11234 (212) 338-8555

CIRCLE NO. 68 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.

# The brand for all reasons



BSR McDonald 600

Every BSR McDonald automatic turntable is precision made in Great Britain to the most exacting specifications. Upon their arrival in the U.S., every model is unpacked and re-tested under actual playing conditions. That's why BSR service calls are the lowest in the industry—and perhaps that also explains why BSR sells more turntables than anyone else in the world.



McDONALD

D  
BSR (USA) LTD.  
BLAUVELT, N.Y. 10913  
Please send FREE detailed literature  
on: all BSR McDonald automatic turntables.

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_

State \_\_\_\_\_

Zip \_\_\_\_\_

CIRCLE NO. 7 ON READER SERVICE CARD

# "Scotch" Brand Cassettes prevent tape hangups

## Here's the inside story.

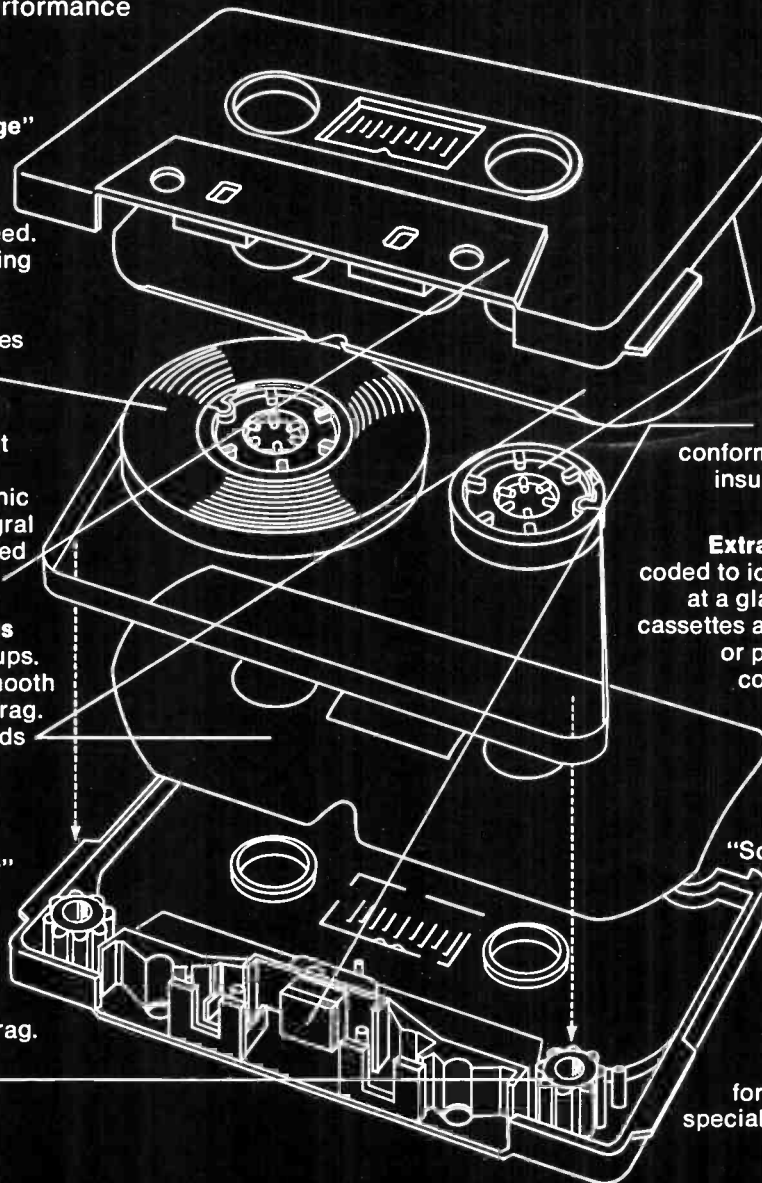
"Scotch" Brand builds in trouble-free performance with exclusive features:

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

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

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

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



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

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

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

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

**3M**  
COMPANY

"SCOTCH" AND "DYNARANGE" ARE REGISTERED TRADEMARKS OF 3M COMPANY



# STEREO TAPE

Reviewed by DON HECKMAN  
IGOR KIPNIS • PAUL KRESH • PETER REILLY • ERIC SALZMAN

## RECORDING OF SPECIAL MERIT

**BRUCKNER: *Symphony No. 1, in C Minor*.** Berlin Philharmonic, Eugen Jochum cond. DEUTSCHE GRAMMOPHON ® DGC 9131 \$7.95, Ⓢ 89131 \$6.95.

Performance: Excellent  
Recording: Good, but with hiss  
Stereo Quality: Very good  
Speed and Playing Time: 7½ ips; 46'58"

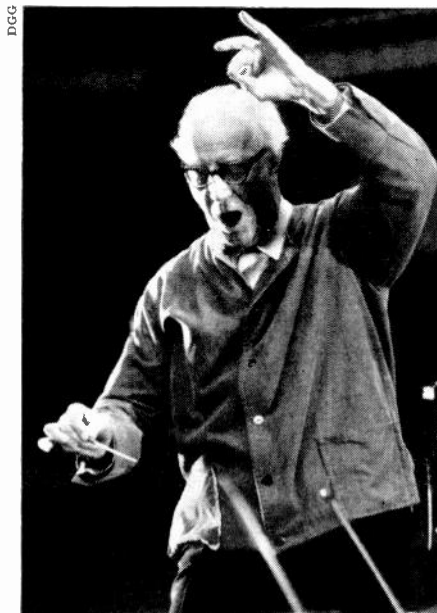
Bruckner's First is no juvenile effort but one of his most powerful and original works. This is a good performance, perhaps rushed a bit in places but otherwise of the right scope, clarity, and power. It is well recorded but, as usual, I had to take down the treble a fair bit to get the tape down to a (for me) acceptable hiss level. E. S.

**LISZT: *Hungarian Rhapsodies Nos. 1 and 2*.** **SMETANA: *The Bartered Bride: Overture; Polka; Furiant*.** **DVOŘÁK: *Scherzo Capriccioso*.** Philadelphia Orchestra, Eugene Ormandy cond. RCA ® TR3 1004 \$6.95, Ⓢ R8S 1123 \$6.95.

Performance: Marathonian  
Recording: Superb  
Stereo Quality: Lifelike  
Speed and Playing Time: 3¾ ips; 47'51"

There seems to be a kind of unofficial competition going on among the world's great orchestras to see which one can turn out the most spirited versions of the most familiar warhorses in the repertoire—and record them. Having transferred their business across the street, as it were, from Columbia to RCA, Mr. Ormandy's Philadelphians seem in a positive frenzy here to show what they can do with a group of showpieces. It's enough to make you almost wish for the sloppy, under-rehearsed performances of similar items on fly-by-night labels that used to dominate the bargain counters. At least you knew they weren't trying. Mr. Ormandy and his men *are* trying, and they whip up a shimmering *Bartered Bride* overture, let me tell you, charging into the music headlong and seemingly out to prove that they can play better, if not faster, than anyone—even the old NBC Symphony under Toscanini. The brooding opening of Liszt's *Hungarian Rhapsody No. 1* comes almost as a relief—

and those famed Philadelphia strings have never sounded more silken. Of course, the first of the rhapsodies is not as well known as the second, never having been tackled by Bugs Bunny. The second comes off beautifully, though, led by the orchestra's unwearied conductor with unabashed affection.



EUGEN JOCHUM  
*Bruckner with power and scope*

Even the rabbit's famed screen performance for Warner Brothers was scarcely more enthusiastic. The outdoor charms of Dvořák's *Scherzo Capriccioso* bring the glittering sound spectacle to a rapturous and rollicking close. P. K.

**MOZART: *Arias. Die Entführung aus dem Serail: Hier soll ich dich denn sehen; Constanze, dich wiederzusehen; Wenn der Freude Tränen fließen; Ich habe ganz auf deine Stärke; Die Zauberflöte: Dies Bildnis ist bezaubernd schön; Wie stark ist nicht dein Zauberton; Così fan tutte: Un'aura amorosa; Tradito, scernito dal perfido cor; Don Giovanni: Dalla sua pace; Il mio tesoro; La Clemenza di Tito: Se all'impero, amici Dei.*** Peter Schreier (tenor); The Staatskapelle Dresden, Otmar Suitner cond. LONDON ® LOI 90153 \$7.95.

Performance: Accomplished  
Recording: Not always clean  
Stereo Quality: All right  
Speed and Playing Time: 7½ ips; 51'10"

Peter Schreier, the thirty-three-year-old Dresden-trained tenor who made his Metropolitan debut in 1967, is apparently being

groomed as a replacement for the late Fritz Wunderlich. His is a pleasant voice, and he uses it intelligently. He has an admirable technique (note the manner in which he negotiates the runs and held notes of "*Il mio tesoro*"), but heard through a whole reel of arias, one after the other, his voice has a sameness of color throughout. Not everything is ideally conceived dramatically either; histrionically, Schreier is apt to be just a shade bland. The most impressive singing occurs on the second sequence with the arias from *Così, Don Giovanni*, and *La Clemenza di Tito*. The accompaniments are very sensitive, but the reproduction becomes very slightly constricted on nearly every loud note. No texts or translations are included. I. K.

**SCHUBERT: *Symphony No. 8 in B Minor* (D. 759, "*Unfinished*").** **MOZART: *Symphony No. 41, in C Major* ("*Jupiter*").** Philadelphia Orchestra, Eugene Ormandy cond. RCA ® TR3 1003 \$6.95, Ⓢ R8S-1111 \$6.95.

Performance: Good  
Recording: A shade undernourished  
Stereo Quality: Satisfactory  
Speed and Playing Time: 3¾ ips; 47'44"

Ormandy's way with these staple masterpieces is straightforward—no fiddling around for 'effect'. Yet he makes the most of the rhythmic impetus in the end movements of the Mozart and of dramatic contrast in the Schubert when and where the opportunities are presented by the score. The Philadelphia strings are heard to lovely advantage in the "*Jupiter*" Symphony's slow movement.

In common with the other early recordings of RCA's 1968 series made in the Philadelphia Academy of Music, the sound lacks impact low in the frequency spectrum; but this very leanness perhaps helps to clarify the texture in the Mozart finale and keeps the Schubert from becoming overlush.

There is no other currently available tape pairing of these two works, though the Bruno Walter and George Szell 7½-ips tapes with a \$1 higher price tag are substantial competition for this one. D. H.

**SMETANA: *The Bartered Bride: Overture, Polka; Furiant*** (see LISZT)

## COLLECTIONS

### RECORDING OF SPECIAL MERIT

**BEDFORD: *Two Poems for Chorus on Words of Kenneth Patchen*** (1966). **LIGETI: *Lux aeterna*** (1966). **MELLNÄS: *Succsim***. **KAPELENT: *Matka***. Gerhard Otto (flute); Hamburg North German Ra-

### Explanation of symbols:

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

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

dio Choir, Helmut Franz cond. DEUTSCHE GRAMMOPHON ® DGC 7004 \$7.95.

Performance: **Elegant**  
Recording: **Good**  
Stereo Quality: **Good**  
Speed and Playing Time: 7½ ips; 38'13"

The one relatively familiar work on this tape of avant-garde choral music—all sung *a cappella* save for the solo flute obbligato in *Matka*—is the *Lux aeterna* by the Hungarian-born Austrian resident György Ligeti (b. 1923), for it is heard in the film *2001—A Space Odyssey*. For me this setting from the Requiem is the most moving and effective of the four pieces on this tape, comparable in its dramatic effect to the final pages of *Aniara*, the opera by the late Swedish composer Karl-Birger Blomdahl, which deals with a giant space ship lost forever in the galactic void. The nationality of thirty-two-year-old David Bedford is given in neither tape nor disc notes for this recording (he is British); but his settings of two nature poems by Kenneth Patchen are highly evocative, in large measure because of the fascinating ringing of changes via pitch, rhythm, and spatial disposition on certain key words. Unhappily, neither disc nor tape includes a text leaflet. *Succsim*, by Arne Mellnäs (b. 1933), a Swedish pupil of Ligeti, employs the widest gamut of effects, musical and non-musical, of any of the works here, and it exercises a curiously potent magic. *Matka* ("Mother") for mixed chorus and solo flute by the Czech composer Marek Kapelent (b. 1932) is both the most conventional and the least interesting work of the four here, though it is expertly crafted in every detail.

All told, I found the musical contents of this tape both intriguing and varied; not the least virtue of the program is that no single piece runs substantially more than ten minutes in length. The extreme demands made on the choral executants' virtuosity are admirably met by the North German Radio Choir under Helmut Franz's direction. The recorded sound is altogether splendid. For those who think of advanced contemporary music as noise and tone color in meaningless riot, this tape will be a most effective counter-argument. *D. H.*

## ENTERTAINMENT

**COLWELL-WINFIELD BLUES BAND:** *Cold Wind Blues*. Colwell-Winfield Blues Band (vocals and instrumentals). *Cold Wind Blues*; *Govinda*; *Whole Lotta Love*; *Going Down Slow*; *Free Will Fantasy*; *Mind to Give Up Living*; *Dead End Street*. VERVE ® X 8056 \$5.95, ® B 88056 \$6.95, © X 58056 \$5.95.

Performance: **Good**  
Recording: **Good**  
Stereo Quality: **Good**  
Speed and Playing Time: 3¾ ips; 30'39"

The Colwell-Winfield Blues Band is a good group I think will probably get a lot better. There is a lot of musical imagination in their work, and there is also an energetic sense of their having fun while they perform. The best things here are the title song and the raunchy *Dead End Street*. The band has not quite found its feet yet and the ragged edges show (in this case an often stammering approach to some of the guttier material). It is, however, a group worth watching and worth listening to. *P. R.*

**CHARLES MINGUS:** *My Favorite Quintet*. Charles Mingus (bass); Charles McPherson (alto saxophone); Dannie Richmond (drums); Jaki Byard (piano); Lonnie Hillyer (trumpet). "So Long Eric"; *Medley: Cocktails for Two*. FANTASY ® C 1005 \$7.95.

Performance: **Fine modern jazz**  
Recording: **Good**  
Stereo Quality: **Good**  
Speed and Playing Time: 7½ ips; 43'50"

Mingus' musical sun has been in something of an eclipse lately, and only recently has he returned to the public entertainment wars. This collection, made with one of his more traditionally based groups, was recorded by Mingus for his own company at a Town Hall concert.

Only one original piece, a lengthy and powerful eulogy to Eric Dolphy, is included. It, alone, is well worth the price of admission, but Mingus' powers as a leader



CHARLES MINGUS  
*Energetic modern jazz*

and as a musical stimulant are at least the equal of his powers as a composer. So, despite the fact that so much of the program is made up of standards, Mingus' remarkable energy raises the performances well above the everyday level. He is one of the few contemporary jazz men who is worth hearing virtually every time he plays. This tape, out of date though it may be, is no exception to the rule. *Don H.*

## RECORDING OF SPECIAL MERIT

**THE 1968 MEMPHIS COUNTRY BLUES FESTIVAL.** Bukka White, Nathan Beauregard, Joe Callicott, Furry Lewis, Rev. Robert Wilkins (vocals and guitars). *In Heaven. Sitting Down: What Do You Think About Jesus?; You Don't Know My Mind; Great Long Ways from Home; My Mother Died; Baby, Please Don't Go; Highway 61; Kid Gal Blues*; and two others. SIRE ® 97003 \$5.95, ® 97803 \$6.95, © 97503 \$5.95.

Performance: **Great old bluesmen**  
Recording: **Good**  
Stereo Quality: **Okay**  
Speed and Playing Time: 3¾ ips; 49'46"

Here's a small and unexpected gem. Performing at the Memphis Country Blues Festival in 1968 were some of the best of the

surviving early blues performers. Bukka White and Furry Lewis, both stirring singers, will be familiar names to anyone with even a peripheral interest in the blues. They were at the top of their form for the enthusiastic Memphis audience. I am most impressed, however, by the work of the Reverend Robert Wilkins, who has translated the gutsy and highly sensual blues style he developed in the Twenties and Thirties into a passionate, gospel-based religious expression. In his early seventies, Rev. Wilkins has lost little of the blood and guts of his youth. Joe Callicott is less familiar to me, but he, too, performs with a clarity and emotional focus quite surprising for someone his age. Nathan Beauregard, even less well-known, is less impressive. In all, however, the collection is a superb representation of music that by any logical definition should be considered historic. That it is still vividly alive today is the best testimony I can imagine to the continuing importance of the blues in our technologized society. *Don H.*

**THE TAMS: A Portrait of the Tams.** The Tams (vocals and instrumentals). *Hey Jude; Greatest Love; Makin' Music; You Got the Power; Soul Brother; What Do You Do*; and five others. ABC ® X 673 \$5.95, ® A 673 \$5.95, ® M 8673 \$6.95, © X 5673 \$5.95.

Performance: **Hardly the filet of soul**  
Recording: **Good**  
Stereo Quality: **Good**  
Speed and Playing Time: 3¾ ips; 29'

The Tams, heretofore best known as a rock group, make a try in the "soul" sweepstakes and end up as also-rans. None of the things they try here come off very well, and such songs as *Soul Brother* are about as close to real soul music as the Brill Building is to a Black Panther headquarters. A little bit of "soul" music, even the real and often excellent variety, tends to go quite a long way with me, so I came away from this tape as quickly as possible—which was pretty quick, I admit. *P. R.*

## FILM MUSIC

**UPTIGHT (Booker T. Jones).** Original-soundtrack recording. Booker T. Jones and the M.G.'s. STAX ® X 2006 \$5.95, ® 42006 \$5.95.

Performance: **Okay as film music**  
Recording: **Very good**  
Stereo Quality: **Very good**  
Speed and Playing Time: 3¾ ips; 36'07"

*Uptight* was based on the flawed premise that the Irish milieu of O'Flaherty's *The Informer* could be translated into the modern tensions of the black ghetto. The picture that resulted is better left forgotten, even though it at least had the redeeming quality of providing work for black performers.

Organist Booker T. Jones provided a minimal amount of music, mostly based on transformations of the blues, and more appealing in the context of the film than as an isolated entity. Two original songs, *Blues in the Gutter* and *Johnny, I Love You*, were included, along with the traditional *Children Don't Get Weary*, the latter sung by a fine (and unfamiliar to me) young performer named Judy Clay. The balance, all instrumentals, might be useful as dance music or background ambiance for a party, but not much more than that. *Don H.*



By CRAIG STARK



# TAPE HORIZONS

## EARLY SHOPPING

WITH the holidays approaching, it is time for the audiophile recordist to examine his gift list as well as his own needs before dealers' stocks become depleted. Perhaps this is the year to trade in your recorder for one that will give you greater satisfaction. Striking advances, even in the middle and low price categories, have been made in the last few years, as is evident from the equipment reviews in this magazine. Or you may want to think about upgrading your microphones, especially if they are of the merely "adequate" kind that comes with medium-price recorders. Finally, I would suggest that it is time to consider seriously whether a mono cassette player (there are several very good ones for under \$30) may not be a better long-term investment than the usual cheap phonograph as the medium whereby one's children become introduced to such classics as *Peter and the Wolf* and *A Young Person's Guide to the Orchestra*. Cassettes offer several advantages where children are involved: neither the playback equipment nor the tapes are subject to the damage by abuse that discs and record players receive at young hands, and cassettes and cassette players are admirably portable.

All of these items, of course, involve some expense, but there is a host of accessories in all price ranges that make practical under-\$5 gifts for old and new tape enthusiasts. In particular, three of these extras are so important that no recordist should be without them. The first is a tape-head demagnetizer. This instrument is designed to remove the build-up of residual magnetism on heads and tape guides that adds annoying hiss (and may erase the very high frequencies) every time you play a tape. Demagnetizers are available in several styles: you should choose one that can be brought with ease into close proximity to the recorder heads. (If the demagnetizer has an exposed metal tip, this should be covered with plastic tape to prevent scratching the delicate head surface.) There are cleaning kits that include a bottle of commercial head cleaner (or isopropyl alcohol), together with a supply of Q-Tips. These will be needed by every recordist to remove the inevitable oxide accumulation from heads, guides, and the capstan roller. And some kind of splicing equipment is always welcome, even if your editing ambitions go no further than repairing broken tapes and adding leaders to the ends of the reels. For more elaborate editing projects, there are a number of simple aids available to make the job go faster. Color-coded splicing patches can be used to mark various sections on a reel of tape, permitting you to locate them readily by eye. When you are working with large amounts of tape, reels of different colors will serve a similar purpose. Finally, you can choose from a wide variety of reel containers to store the finished product, identifying each with an adhesive title label.

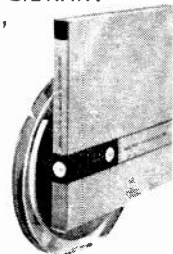
Aside from the bare essentials, here are a few more suggestions to which I will add next month. When dubbing an FM broadcast, nothing is more frustrating than to have the tape run out in the last two minutes. Serious music lovers will find invaluable the "Tape Tabulator for the Timing of Classical Repertoires," available for 25¢ from Martel Electronics, Inc., 2339 South Cotner Ave., Los Angeles, Calif. 90064. Even the most inexpensive stopwatch will further assist the recordist in keeping track of the recording time left on a reel.

## CUSTOM COVERS

Make your TAPE LIBRARY

"Bookcase Neat."

- Easy to Apply  
Fits all 7" reel boxes
- Your choice of colors:  
Brige, Gray, Ochre, Olive
- Title may be neatly typed  
before applying



8 for \$1.00

30 or more 10c ea.

POSTPAID — MONEY BACK GUARANTEE

### PRE-RECORDED TAPES

Reel to Reel Guaranteed "FACTORY FRESH"

**40%** DISCOUNT + 15c/REEL POSTAGE  
ALL LABELS - NO LIMIT

**Windsor Tape Center**  
WINDSOR, CALIF. 95492

## RENT

### STEREO TAPES

- 3,500 different - All Labels - Open Reel
- No deposit on tapes rented
- Postpaid 2 to 3 day delivery (48 States)

FREE BROCHURE **stereo-parti**  
57 ST. JAMES DR. SANTA ROSA, CALIF. 95401

CIRCLE NO. 75 ON READER SERVICE CARD

## DELUXE RECORD AND TAPE CASES

Plus *Free* cataloging forms

- Padded back
- Dust proof
- Gold embossed



Decorative and sturdy cases constructed of reinforced fiberboard and covered in rich leatherette to keep your records and tapes from getting tossed about and damaged. Available in your choice of five decorator colors. Stereo Review Record and Tape Cases lend themselves handsomely to the decor of any room. Padded back (in your color choice) is gold tooled in an exclusive design available only on Stereo Review Record and Tape Cases. Sides are in standard black leatherette to keep them looking new after constant use. Extra with each record and tape case you order you will receive, free of charge, a specially designed cataloging form with pressure sensitive backing for affixing to the side of the case. It enables you to list the records, names and artists to help you locate your albums.

Record cases are available in three sizes for 7", 10" and 12" records. Center divider separates records for easy accessibility, holds an average of 20 records in their original jackets. Tape case holds 6 tapes in their original boxes.

Ziff-Davis Pub. Co. • Dept. SD • 1 Park Ave. • N.Y., N.Y. 10016

My remittance in the amount of \$ \_\_\_\_\_  
Is enclosed for the Cases indicated below.  
Quantity \_\_\_\_\_  
Tape Case at \$4 ea., 3 for \$11.6 for \$21.  
7" Record Case at \$4 ea., 3 for \$11.6 for \$21  
10" Record Case at \$4 25 ea., 3 for \$12.6 for \$22  
12" Record Case at \$4 25 ea., 3 for \$12.6 for \$22.

ADD \$1.00 PER ORDER FOR SHIPPING AND HANDLING.  
Check color choice for back of case (sides in black only):  
 Midnight Blue  Red  Spice Brown  
 Pine Green  Black

Name \_\_\_\_\_  
Address \_\_\_\_\_ SR 119  
City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

PAYMENT MUST BE ENCLOSED WITH ORDER

# STEREO REVIEW CLASSIFIED

**COMMERCIAL RATE:** For firms or individuals offering commercial products or services. \$1.10 per word (including name and address). Minimum order \$11.00. Payment must accompany copy except when ads are placed by accredited advertising agencies. Frequency discount: 5% for 6 months; 10% for 12 months paid in advance.

**READER RATE:** For individuals with a personal item to buy or sell. 65¢ 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., 460 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 #H11R and lowest quotations on your individual component, tape recorder, or system requirements. Electronic Values, Inc., 200 West 20th St., N.Y., N.Y. 10011.

**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. Hi Fi, Roslyn, Penna. 19001.

**GOVERNMENT** Surplus Receivers, Transmitters, Snooperscopes, Radios, Parts, Picture Catalog 25¢. Meshna, Nahant, Mass. 01908.

**THE** Price is Right! Hi-Fi Components. J. Wright Co., 65-B Jensen St., East Brunswick, N.J. 08816.

**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.

**DON'T THROW YOUR OLD CARTRIDGE AWAY.** Send \$19.95 and any old cartridge. We will ship **PREPAID** any one of the following top rated elliptical diamond stereo cartridges **NEW:** Shure M75E, M91E, M92E, M93E, Empire 888E, Pickering V15AME3, XV15 ATE, ADC 660E, 550E. Write for lowest quotations all stereo components. Send \$1.00 for our discount catalog. **DEFA ELECTRONICS**, 2207 Broadway, New York, N.Y. 10024.

**QUOTES:** STEREO COMPONENTS Foreign & Domestic, Box 18026, Seattle, Washington 98118.

**ACOUSTIC RESEARCH**, Dyna, Koss, Shure discount specialists. Write for Free catalog. Stereo Component Systems Corp., 95 Vassar Street, Cambridge, Mass. 02139.

**BUY DIRECT FROM ENGLAND'S MAIL ORDER SPECIALISTS!** Save Money! Goldring Super 800E Cartridge \$43.20, S.M.E. 3009/11 Tonearm \$60.39, Quad 33/303 Amplifier \$235.20, Quad Electrostatic Speaker \$158.40, Thorens TD 125 transcription turntable \$132.00, Decca SC4E Cartridge \$62.17, Tandberg 64X \$300.16, Bowers Wilkins P2/H Speaker \$226.80, Revox A 77/1104 Recorder \$340.80, also Leak, Rodgers, K.E.F., Wharfedale, Thorens, Transcriptors, Lowther, etc., etc. Insured shipping quotes free, or send \$1.00 bill (\$2.00 airtail) to include illustrated catalog. Goodwin Ltd., 7 Broadway, Wood Green, London N.22. Visitors welcome to showrooms.

**DON'T THROW YOUR OLD CARTRIDGE AWAY.** Send us \$50.00 and any old used cartridge and we will ship you via air prepaid anywhere any one of the following Top Stereo Cartridges; Shure V-15 Type II, Empire 999VE, 10EMK II, Stanton 681EE. Write for lowest quotations all stereo components. Send \$1.00 for our discount catalog. **DEFA ELECTRONICS**, 2207 Broadway, New York, N.Y. 10024.

**FREE 1970 CATALOG. 1001 BARGAINS—SPEAKERS—PARTS—TUBES—HIGH FIDELITY COMPONENTS—RECORD CHANGERS—TAPE RECORDERS—KITS—EVERYTHING IN ELECTRONICS.** WRITE **McGEE RADIO COMPANY (SR)**, 1901 McGEE STREET, KANSAS CITY, MISSOURI 64108.

**MID-WESTERNERS, WESTERNERS — BUY AT NEW YORK PRICES**, pay less freight. **ACOUSTIC RESEARCH** and **SHURE** a specialty. Get our low price on the long awaited **AR RECEIVER**. Full mfr's warranties. Lowest system quotes on AR with Dyna, Dual, Fisher, Shure. **HOME HIGH FIDELITY**, 1233 So. 8th St., Terre Haute, Ind. 47802.

**CABINERY**—all new for 1970! Stock design folio \$2.00. Custom prospectus \$4.00. Furniture and Sound, 5204 North Lamon Avenue, Chicago, Illinois 60630.

**DECCA/LONDON** ffss-4RC cartridges—tested, guaranteed—\$59.50. **FREE** stylus cleaner or "Pick-up" booklet. **CREIGHTON AUDIO LABS**, Haven Pl., Linden, N.J. 07036.

**YOUR OLD CARTRIDGE IS WORTH MONEY!** Send us the following amount now—and your old cartridge **AFTER** you've received your factory-fresh replacement by return airmail. **SHURE** V15 Type 11 \$48.50; M91E, M92E, M93E \$18.50; M55E \$14.75; M3D \$8.75. **STANTON** 681EE \$34.50; 500E \$19.50. **EMPIRE** 999VE \$47.50; 888VE \$34.50; 808E \$17.50. **PICKERING** XV-15/750E \$34.50. **ADC** 25 \$72.50; 10E MK11 \$32.50. When sending us your trade-in cartridge, you may add a pair of **KOSS**, **SUPEREX**, **SHARPE**, etc. headsets to your order for a total savings of up to 50%. **INFORMATION WILL BE ENCLOSED. KIMBERLEY ELECTRONIC ASSOCIATES**, 101 Oak Street, San Francisco, California 94102.

**AMAZING DISCOUNTS** on famous brand high fidelity stereo components. No small wonder that we have set new sales records each year since 1959. Write: Arkay Electronics, 1028-01 Commonwealth, Boston, Mass. 02215.

**FILIGREE GRILLWORK**. Top quality, custom-made product for speaker cabinets, etc. Send \$0.50 for sample. Empire, Box 937S, Pacific Palisades, Calif. 90272.

**CUSTOM STEREO CABINETS**. Largest selection in the U.S. Colonial, Mediterranean, Italian etc. All sizes and styles. Write for quote. Cabinet Corp of America, 273 Route 110, Huntington Station, N.Y. 11746.

**\$18.50** buys **SHURE** M91E; \$15.95, M75E; \$15.95, M92E. Box 127, Oak Lawn, Illinois 60454.

**MIDWEST'S** lowest component prices. Box 127, Oak Lawn, Illinois 60454.

**LOWEST PRICE ON ALL COMPONENTS, PROFESSIONAL SERVICE.** RMG STEREO, 548 W. 114TH, NEW YORK, N.Y. 10025.

## FOR SALE

**WHOLESALE** components: Manufacturers and distributors only. Request free catalog on business letterhead. **WESCOM**, Box 2536, El Cajon, California 92021.

**ELECTRONIC** Bargains — Diodes, Transistors, Tubes, Courses. Free Catalog—Immediate Shipment. Cornell, 4215-H University, San Diego, Calif. 92105.

**FREE ELECTRONICS PARTS FLYER.** Large catalog \$1.00 deposit. **BIGELOW ELECTRONICS**, BLUFFTON, OHIO 45817.

**JAPAN & HONG KONG DIRECTORY.** Electronics, all merchandise. World trade information. \$1.00 today. Ippano Kaisha Ltd., Box 6266, Spokane, Washington 99207.

**FREE** Catalog low priced, high performance sub-miniature listening devices direct from manufacturer. Dealers welcome. Emery R-11, 156 Fifth Avenue, New York, N.Y. 10010.

**SCORE TEST EQUIPMENT UNBELIEVABLE PRICES. FREE CATALOG AND PRICE SHEET.** FORDHAM RADIO, 265 EAST 149TH STREET, BRONX, N.Y. 10451.

**FM** Background Music! Miniaturized adapter connects to any FM Radio Tuner. Brings in hidden commercial-free programs. Performance guaranteed. \$29 postpaid. K-Lab, Dept. Z, Box 572, S. Norwalk, Conn. 06856.

**PROXIMITY** switch detects nearness of human body. Free information. Claremont Products, 860 Reed, Claremont, Calif. 91711.

**FUTURE** brides, wedding and reception favors. Free booklet. P. Love, P.O. Box 16811, Paschall Sta., Phila., Pa. 19142.

**FISHER** T×300 transistor stereo amplifier 100 watts. \$329.00 if new. Used, excellent \$195. **FOB**. 700 Hill, Springfield, Colo. 81073.

**SOMETHING DIFFERENT EACH MONTH. SEND STAMPED, ADDRESSED ENVELOPE TO RECEIVE BARGAINS IN GOVERNMENT SURPLUS ELECTRONICS, TEST EQUIPMENT, AMATEUR GEAR, TECH MANUALS, TUBES, COMPONENTS, RECEIVERS, TRANSMITTERS, LORAN, RADAR. HAVE THOUSANDS OF ITEMS COMING MONTHLY. SLEP ELECTRONICS COMPANY, 2412 HIGHWAY 301N, ELLENTON, FLORIDA 33532.**

**TEAC**—6010 deck, never used, \$500, will ship. David Mills, 2456 Hodge, Granite City, Ill. 62040.

## 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.

**TAPEMATES** makes possible 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.

**CASSETTE** blanks, also educational and language, accessories and recorders. Literature—Write **CASSETTES UNLIMITED**, P.O. Box 13119-S, Pittsburgh, Pa. 15243.

**RENT** 4-track open reel tapes—all major labels—3,000 different—free brochure. Stereo-Parti, 55 St. James Drive, Santa Rosa, California 95401.

**SCOTCH RECORDING TAPE**, lowest prices. **TAPE CENTER**, Box 4305, Washington, D.C. 20012.

**STEREO TAPES: CARTRIDGES, CASSETTES, REELS, 33% DISCOUNT. LARGEST SELECTIONS, UNAVAILABLE ELSEWHERE. MAIL 20¢ —CATALOGS. STAR RECORDINGS-SR, BOX 1055, EL PASO, TEXAS 79946.**

**CASSETTES AT HONG KONG PRICES!** Lifetime moneyback guarantee! Three C-60s—\$4.75, three C-90s—\$7.25, three C-120s—\$8.75. Custom Record Development, Box-3, Mamaroneck, N.Y. 10543.

**TAPES . . . blank recording . . . pre-recorded music.** Catalog 10¢. Tower, Lafayette Hill, Pa. 19444.

**STEREO TAPES**, save 20, 30% and more, postpaid anywhere U.S.A. We discount batteries, recorders, tape/cassettes. 80 page catalog 25¢. **SAXITONE TAPES**, 1776 Columbia Road, N.W., Washington, D.C. 20009.

**RENT** stereo tapes \$1.00 week postpaid—catalog 25¢. Tape Library, Box 8126, Washington, D.C. 20024.

**RADIO YESTERYEAR!** Over 6,000 of those great old-time radio shows. **ANY** program you remember, drama, band, serials, comedy, etc. Send \$1.00 for our huge catalog (refundable) to **RADIO YESTERYEAR**, Box H, Dept. B, Croton-on-Hudson, N.Y. 10520. Member Better Business Bureau.

**MYLAR RECORDING TAPE**—1800"—\$1.65 each postpaid. Try one only at \$1.15. Satisfaction **GUARANTEED.** Stereo Parti, 55 St. James Drive, Santa Rosa, CA 95401.

**SAVE** on tape including blank 8 track. Box 127, Oak Lawn, Illinois 60454.

**BIG BAND RADIO THEMES**—Quarter Track Tape. Orrin Tucker, Clyde McCoy, Xavier Cugat, Shep Fields, Etc. **SOHNNY**, 1311 Painter Street, Streator, Ill. 61364.

## 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¢. Min order \$5.00. Record Supplies, Hillburn, New York 10931.

**UNBELIEVABLE** Classical rarities. Catalogue **FREE!** M.I.T.M. 271 Autumn Avenue, Brooklyn, N.Y. 11208.

**CASH** for your unwanted LP's, prerecorded tapes and cassettes. Reder, 81 Forshay Road, Monsey, New York 10952.

**FREE 40 PAGE CATALOG** offers hundreds of recordings of rare Renaissance, Baroque and Classical music. Some records priced as low as \$1.00 each! All late recordings in Stereo only. **MHS RECORDS**, Box 932-HS, New York, New York 10023.

**"HARD To Get"** records—all speeds. Record Exchange, 842 Seventh Avenue, New York, N.Y. 10019.

**OLDIES**—45 RPM original hits. Over 4000 available. Catalog 25¢. C & S Record Sales, Box 197, Wampsville, N.Y. 13163.

**POPULAR** organ albums factory direct. Concert Recording, Lynwood, Calif. 90262.

**FREE CATALOGS** Broadcasts. Sound Tracks of Thirties. **ARG**, 341 Cooper Station, New York City 10003.

**COLLECTORS JOURNAL**—valuable data, record mart. Six issues—\$1.50. **RECORD RESEARCH**, 65 Grand Ave., Brooklyn, N.Y. 11205.

**CLAUDIA**—piano prodigy. Hear to believe. 12" Stereo \$3.98 **POSTPAID**. Young Artists, Box 20022, Minneapolis, Minnesota 55420.

**78's, VOCAL** and instrumental, send for list. L. Gravino, 82 Sutherland St., Paddington, Sydney, N.S.W. 2021, Australia.

## 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

**CUSTOM RECORDING SERVICE.** Tape and disc. Stereo and mono. Live and copies. Editing. Masters and pressings. High quality at reasonable rates. Joseph Giovannelli, Audio-Tech Laboratories, 2819 Newkirk Ave., Brooklyn, N.Y. 11226. IN 9-7134.

**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.

## AUTHORS' SERVICES

**AUTHORS!** Learn how to have your book published, promoted, distributed. Free booklet "ZD," Vantage, 120 West 31 St., New York 10001.

## MAGAZINES AND BOOKS

**BACK DATE MAGAZINES!** Send needs. Midtown, Box 917-HS, Maywood, N.J. 07607

**PAPERBACK CATALOGUE**—261 pages, 15,000 titles, subject indexed. \$1.00, credited toward order. New York Book, 4AJ West 43rd Street, N.Y.C. 10036.

## BUSINESS OPPORTUNITIES

**I 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 345-K, Brooklyn, New York 11218.

**EARN MORE** at home. Details \$1.00. R. Grossman, Box 51, Winsted, Conn. 06098.

## SITUATIONS WANTED

**AUDIO Engineer Available.** B. S. (EE) "Magnacum-Laude" Mensa, S.M.P.T.E. Membership. (212) 691-8754.

## INSTRUCTION

**LEARN** Electronics 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.

**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 \$360.00. Job Placement free. Write for brochure Radio Engineering Incorporated Schools, 1336 Main Street, Sarasota, Florida 33577—or 3123 Gilham Road, Kansas City, Missouri 64109—or 809 Caroline Street, Fredericksburg, Virginia 22401—or 625 E. Colorado Street, Glendale, California 91205.

**DEGREE** in Electronics Engineering earned mostly by correspondence. Free Brochure. Dept. G-9, Grantham School of Engineering, 1505 N. Western Ave., Hollywood, California 90027.

**F.C.C. License** training by correspondence. G.I. Bill approved. Money-Back Warranty. Free brochure. Write: Dept. Z-9, Pathfinder School of Electronics, 1505 N. Western Ave., Hollywood, Calif. 90027.

## PRINTING

**FREE LITERATURE:** Address labels, business cards, printing, Rubber Stamps. **JORDAN'S**, 552 West O'Connor, Lima, Ohio 45801.

## EMPLOYMENT INFORMATION

**FOREIGN** and USA job opportunities available now. Construction, all trades. Earnings to \$3,000.00 monthly. Paid overtime, travel, bonuses. Write: Universal Employment, Woodbridge, Conn. 06525.

## PERSONALS

**MAKE FRIENDS WORLDWIDE** through international correspondence. Illustrated brochure free. Hermes, Berlin 11, Germany.

## 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., 300 Edscorp Bldg., Barrington, New Jersey 08007.

## RUBBER STAMPS

**RUEBER ADDRESS STAMP \$2.00. SIGNATURE \$3.50. FREE CATALOG. JACKSON, BOX 443-G, FRANKLIN PARK, ILL. 60131.**

## HYPNOTISM

**FREE Hypnotism, Self-Hypnosis, Sleep Learning Catalog!** Drawer H400, Ruidoso, New Mexico 88345.

**HYPNOTIC** Sleep Learning recordings produce fabulous results. Details free. ASR Foundation, Box 7021eg Henry Clay Station, Lexington, Ky. 40502.

## MOVIE FILMS

**16mm SOUND** Features, Shorts, New. Used for Sale. Free Catalog. National Cinema, 333 W. 57 St., N.Y., N.Y. 10019.

## SPORTS ACTION FILMS

**BREAK ALL RECORDS WITH COLORFUL FILMS** FOR CHRISTMAS. GIFT CATALOG. **SPORTLITE FILMS**, DEPT. SR. 20 NORTH WACKER DRIVE, CHICAGO, ILLINOIS 60606.

## EDUCATIONAL OPPORTUNITIES

**LEARN ACCIDENT INVESTIGATION.** Train at home to earn \$750 to \$1,000 monthly. Car furnished. Expenses paid. No selling. No college needed. Full or spare time. Men urgently needed. Free placement service. Write for **FREE** information. No obligation. Universal Schools CZ-11, 6801 Hillcrest, Dallas, Texas 75205.

**LEARN WHILE ASLEEP,** Hypnotize! Strange catalog free. Autosuggestion, Box 24-ZD, Olympia, Washington 98501.

## GOVERNMENT SURPLUS

**JEEPS** Typically From \$53.90 . . . Trucks From \$78.40 . . . Boats. Typewriters, Airplanes, Multimeters, Oscilloscopes, Transceivers, Electronics Equipment. Wide Variety, Condition, 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 12276, Minneapolis, Minn. 55412.

## 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 } @ \$ .65 Reader Rate } = \$ \_\_\_\_\_  
 } @ \$ 1.10 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-1169

## STEREO REVIEW ADVERTISERS' INDEX

READER SERVICE NO.	ADVERTISER	PAGE	READER SERVICE NO.	ADVERTISER	PAGE
1	Acoustic Research, Inc.	34, 147	40	London Records	111
24	Acoustron Corp.	62	42	London Records	113
25	Acoustron Corp.	63	43	Magitran Co., The	52
2	Allied Radio	32	37	Marantz, Inc.	16, 17
3	Altec Lansing, Division of LTV Ling Altec, Inc.	123	49	Matsushita Electric Corp. of America	45
	Ampex Corporation (Tape Recorders)	135	86	Matsushita Electric Corp. of America	141
	Angel Records	120, 121		Minnesota Mining & Mfg., Co. (3M Co.)	150
	Arkay Electronics	138	44	McGraw Hill	114
	Audio Unlimited, Inc.	142	45	McIntosh Laboratory, Inc.	116
6	Aztec Sound Corp.	58	47	Norelco High Fidelity Products Div.	8
7	BSR (USA) Ltd., McDonald Division	149	51	Olson Electronics	138
8	Benjamin Electronics Sound Corp.	53	49	Panasonic	45
9	Beseler Co., Charles	133	86	Panasonic	141
10	Bogen Communications	18	41	Pickering & Company, Inc.	3rd Cover
11	Bose Corporation	105	48	Pioneer Electronics	29
103	British Industries-Garrard	2	52	Pioneer Electronics	23
101	British Industries-Wharfedale	39, 40	54	Pioneer Electronics	33
	Capitol Records	109	55	Pioneer Electronics	129
	Carston Studios	144	56	RCA Stereo 8 Cartridge Tapes	94
13	Citadel Record Club	9, 10, 11	57	Rabco	28
15	Columbia Records	97	58	Rahbsons-57th Street, Inc.	140
16	Defa Electronics Corp.	148	59	Rectilinear Research Corp.	130
80	Deutsche Gramophon (DGG)	119	85	Revox Corporation	145
81	Deutsche Gramophon (DGG)	122	60	Rheem Roberts	127
17	Downtown Audio	134	82	Rheem Roberts	117
18	Dressner	134	61	Sansui Electronic Co., Ltd.	42, 43
73	Dual	12, 13	100	Scott Inc., H.H.	27, 139
20	Dynaco, Inc.	115		Seagrams-7 Crown	30
78	Dynaco, Inc.	57		Seagrams-V.O.	49
22	Eastman Kodak Company	31	62	Sherwood Electronic Laboratories, Inc.	37
19	Electro-Voice, Inc.	4th Cover	63	Shure Brothers, Inc.	21
23	Elpa Marketing Industries, Inc.	106	64	Sony Corporation of America	46, 47
21	Empire Scientific Corp.	50, 51	65	Sony Corp. of America (Radio, TV Div.)	107
24	Erath, L.W.	62	66	Sony/Superscope, Inc.	6
25	Erath, L.W.	63	53	Sony/Superscope, Inc.	54, 55
26	Fisher Radio Company	2nd Cover, 1, 24, 25, 124	67	Sound Reproduction, Inc.	142
27	Four Clubs Record Club	5	68	Stereo Corporation of America	149
28	Frazier, Inc.	126	69	Tandberg of America, Inc.	110
29	Harman-Kardon, Inc.	15	70	Teac Corporation	103
30	Heath Company	98, 99, 100, 101	71	Telex Communications Divisions	108
31	HiFidelity Center	140	72	Toshiba America, Inc.	121
32	Honeywell Photographic Products	56	83	uniClub, Inc.	104
33	JVC America, Inc.	7	73	United Audio Products, Inc.	12, 13
34	Jensen Manufacturing Company	14	74	Utah Electronics	136
35	Kenwood Electronics, Inc.	64	84	Vanguard Records	125
36	Klipsch & Associates	93	75	Windsor Tape Center	153
38	Koss Electronics, Inc.	137	76	Wollensak Tape Recorders	61
39	Lafayette Radio Electronics	143	77	Yamaha International Corp. (Audio Products)	132
10	Lear Siegler, Inc.	18			
	Classified Advertising	154, 155			

## 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	CLASSIFICATION	PAGE NUMBERS
Amplifiers and Preamplifiers	16-17, 115, 129	Records	94, 97, 109, 111, 113, 114, 116, 119, 120, 121, 122, 125
Cameras	31, 56, 133	Record and Tape Clubs	5, 9-11, 104
Cartridges	19, 108, 3rd Cover	Speakers and Speaker Systems	14, 18, 24-25, 29, 39-40, 52, 57, 58, 62-63, 93, 98-101, 105, 123, 126, 130, 132, 136, 139, 4th Cover
Catalogs	32, 116	Tape, Recording	6, 150
Headphones	45, 124, 137	Tape Recorders and Decks	33, 54-55, 61, 103, 110, 117, 127, 135, 145
Liquors	30, 49	Tape Recorders, Cassette	8
Modular Music Systems (Compacts)	18, 98-101, 107	Tone Arms	28
Radios	121	Tuners, FM	16-17, 129
Receivers, Stereo	2nd Cover, 1, 7, 15, 16-17, 18, 23, 27, 34, 37, 42-43, 46-47, 64, 98-101, 143	Turntables and Changers	2, 12-13, 50-51, 53, 106, 141, 149

# MUSIC POWER



PHOTOGRAPH BY FRANZ EDISON

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

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

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

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

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

We call this achievement "100% music power."

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

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

## PICKERING



THE NEW PICKERING XV-15/750E. PREMIER MODEL OF THE XV-15 SERIES. TRACKS AT 1/2 TO 1 GRAM. DYNAMIC COUPLING FACTOR OF 750 FOR USE IN FINEST TONEARMS. \$60.00. OTHER XV-15 CARTRIDGES FROM \$29.95. PICKERING & CO., PLAINVIEW, L.I., N.Y.

CIRCLE NO. 41 ON READER SERVICE CARD



SPANISH / Oak

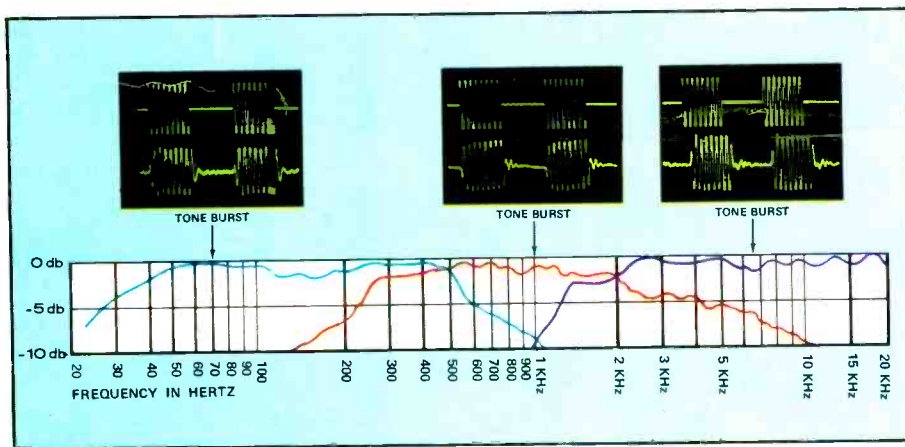


TRADITIONAL / Cherry



CONTEMPORARY / Pecan

## Unretouched photographs and the unvarnished truth about the new ARIES Console Speaker System.



The Aries 2½" cone/dome tweeter is particularly unique. For instance, to obtain ultimate response, damping compound is metered onto the cone within a tolerance of ±0.001 oz. And control of cone/dome materials insures a radiation area that varies predictably with frequency to insure uniform dispersion at all frequencies.

Even the crossover network is unusual. Four inductors (iron-core type for the woofer to avoid losses), three capacitors (with a Mylar type for the tweeter to maintain response beyond the high frequency limitations of electrolytic type) and a 5-position rotary ceramic switch offers precise control with up to 10 db attenuation at 10 kHz.

But Aries is more than a distinguished music reproducer. It is also handsome furniture in its own right. Tasteful design and robust construction set Aries apart from the anonymous styles of the past. In every detail from the hidden 2" x 4" bracing to the authentic hardware and richly finished hardwood veneers, Aries can be an attractive addition to your home... a delight to ear and eye.

See and hear the new Aries at your E-V dealer's soon. Look... touch... and above all, listen. It can be an eye-opening experience. \$275.00.

ELECTRO-VOICE, INC., Dept. 1194F  
616 Cecil Street, Buchanan, Michigan 49107

**Ey** If you are as serious about musical reproduction as we are, the following discussion may help you in choosing your next speaker system. And the actual response curves and tone burst tests may prove most revealing when compared with other speaker systems currently available.

Aries is an uncommon speaker system. Larger than the ubiquitous bookshelf speakers for a very sound reason: greater internal volume permits a worthwhile extension of bass with lower distortion and higher efficiency. Effective use of this volume comes from a 12" woofer with 9½ pound magnet structure, new sealed-foam

half-roll surround, and rigid deep-cone geometry. It's a combination that insures ¾" linear cone movement, precise transient response, and high power handling capacity without frequency doubling.

The mid-range was designed with equal care. A specially treated 6" cone speaker is mounted in its own sealed inner enclosure. Speaker resonance is well below the crossover point to insure peak-free response and clean transients in this sensitive part of the spectrum. Oscilloscope testing of every unit is routine so that laboratory standards are maintained in production.



For name of nearest dealer, call TOLL-FREE: (800) 243-0355  
ANY HOUR, ANY DAY. In Connecticut call collect: 853-3600

**Electro-Voice®**

A SUBSIDIARY OF GULTON INDUSTRIES, INC.