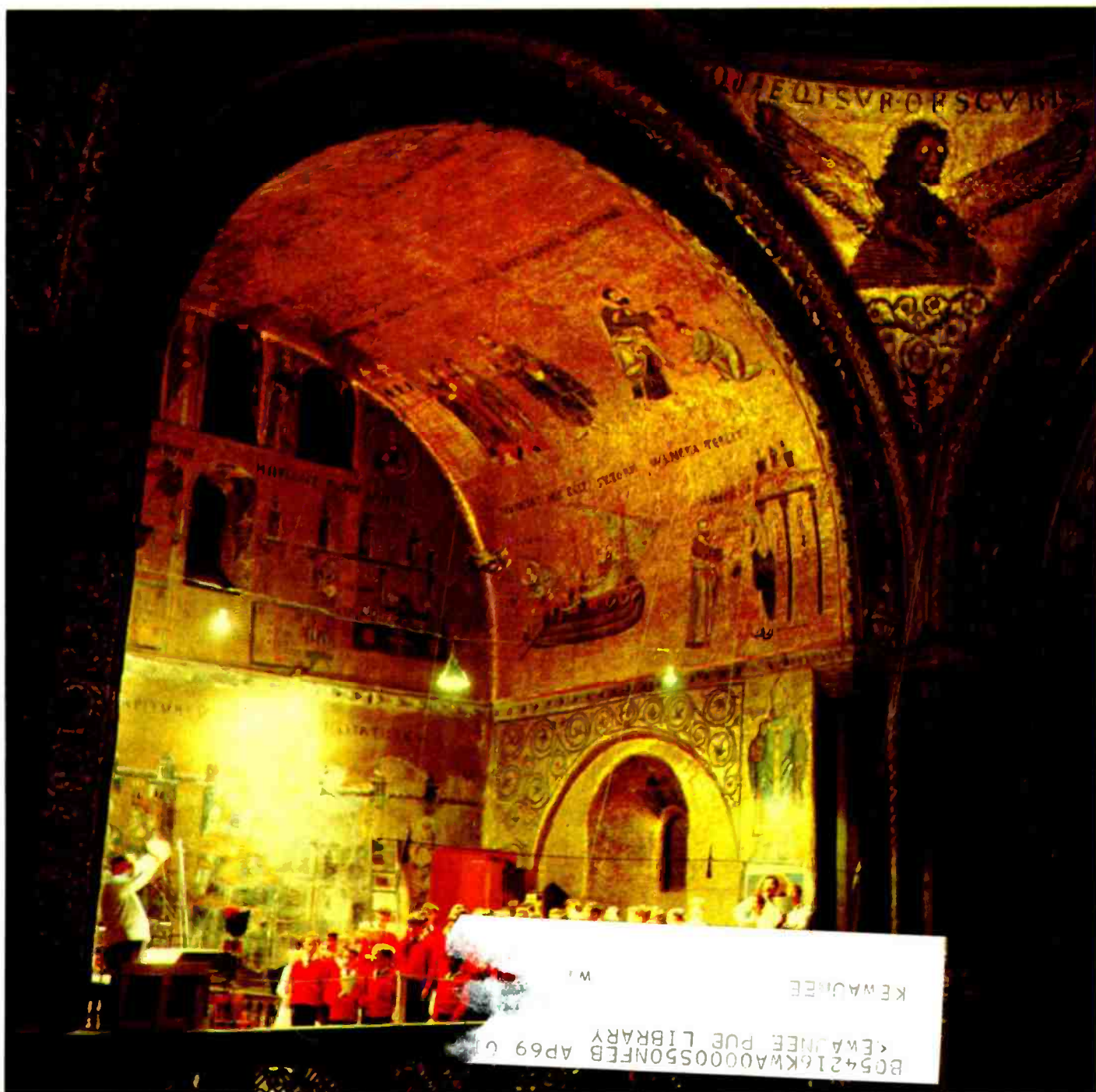
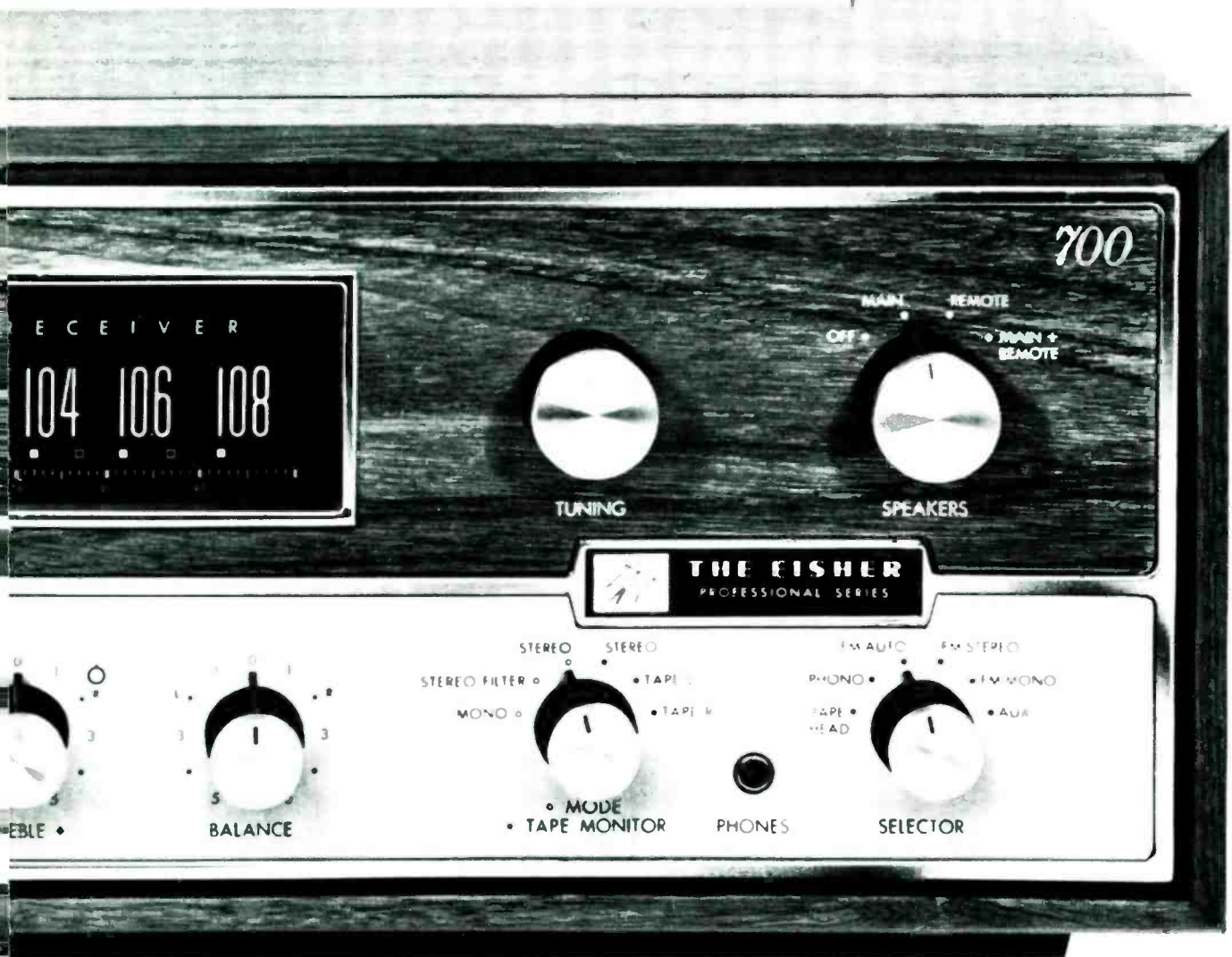


HIGH FIDELITY

STEREO RECEIVERS: HOW GOOD ARE THEY?
TAPING THE ACOUSTICS OF SAINT MARK'S
TOSCANINI & FURTWAENGLER DUEL AGAIN
A BIT OF WIRE CAN IMPROVE RECEPTION



the top.



The Fisher 700-T

Mail this coupon for your free copy of The Fisher Handbook 1968. This 80-page 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 _____

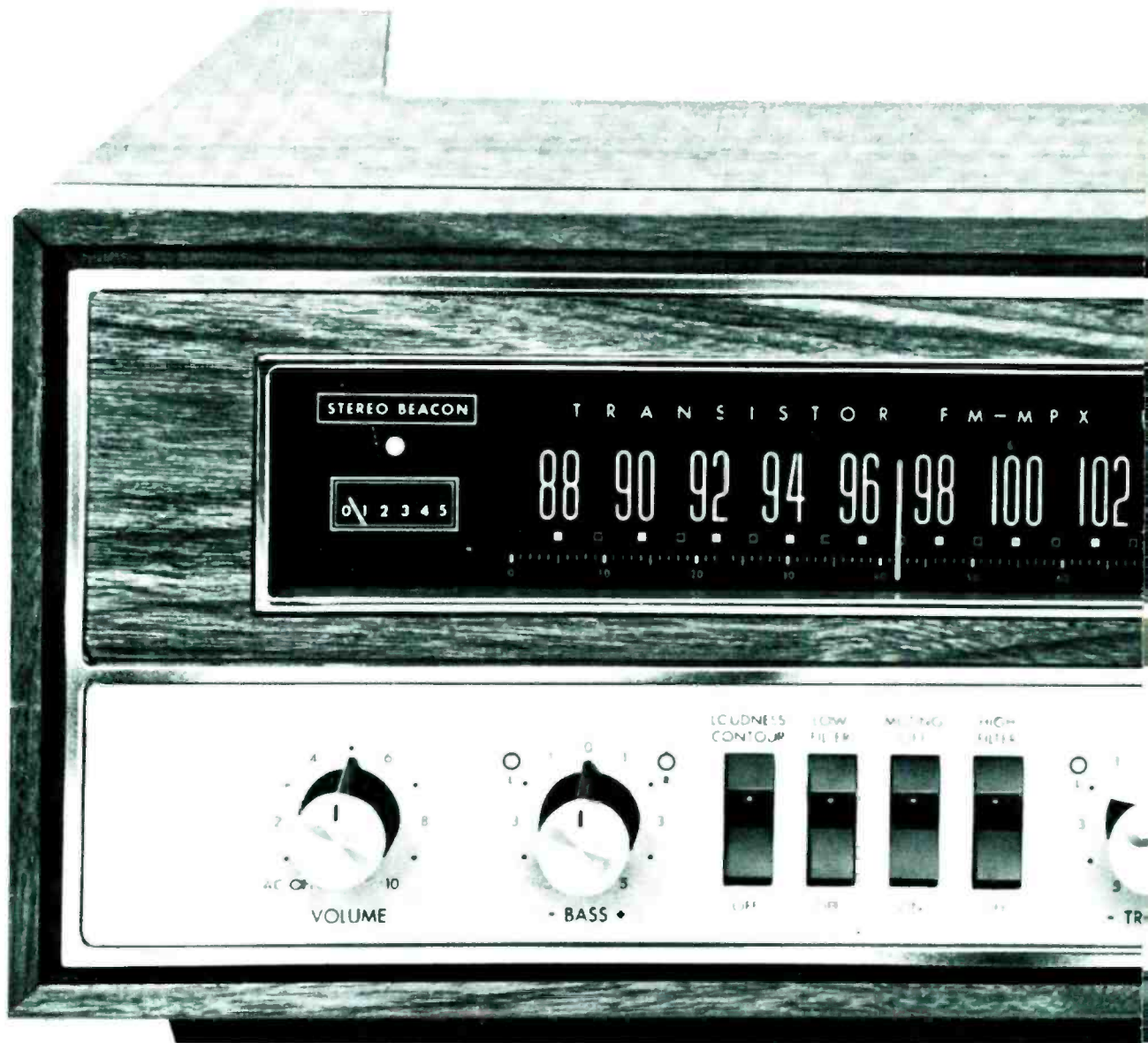
City _____ State _____ Zip _____

0102681



The Fisher

This is t



The 700-T is the finest, most versatile FM-stereo receiver you can own.

With 120 watts music power (IHF), it can drive any speaker systems. The FM-tuner section picks up distant signals and brings them in free of noise and interference. And the receiver is virtually distortion-free.

The 700-T is completely transistorized. It features Fisher's Super Synchrode™ front end with 3 FET's. It has 1.8 μ v sensitivity. 4 IF stages. And it's equipped with Fisher's patented Stereo Beacon* which signals the presence of stereo

stations and automatically switches to the stereo mode.

We've protected the amplifier from accidental overload with our Transist-O-Gard™ circuit. And we've loaded the 700-T with jacks, switches and controls for every imaginable function.

The front panel is a gold-plated casting with contrasting walnut-textured and anodized panel sections. In appearance, as well as performance, the 700-T will start you at the very top, in hi-fi. \$499.50**.

CIRCLE 28 ON READER-SERVICE CARD

**Good advice,
in hi-fi, as in life:
Start as close
to the top
as you can.**

This is as close to the top as you can get without actually being there.



The Fisher 550-T

The 550-T solid-state AM/FM-stereo receiver has 90 watts music power (IHF), enough to drive even the most inefficient speaker systems. It also has an extremely sensitive AM tuner section, and an FM tuner section with 7 IC's, 3 limiters and 2 FET's. FM sensitivity is 1.8 μ v. The 550-T also features Fisher's patented Stereo Beacon*, and our Transist-O-Gard™ overload protection circuit. \$449.95**.



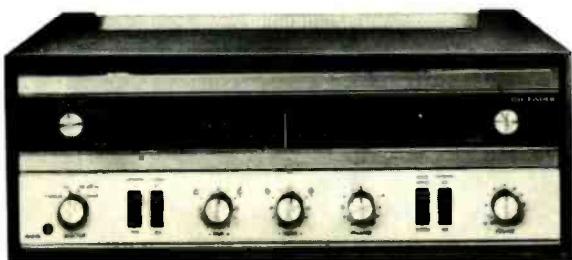
The Fisher 500-T

The 500-T solid-state FM-stereo receiver has received favorable reviews from some of the most respected high-fidelity critics. It has 90 watts music power (IHF), and Fisher's Super Synchronde™ FET front end. FM sensitivity is 1.8 μ v. The receiver also features our patented Stereo Beacon* and the Transist-O-Gard™ overload protection circuit. \$399.50**.



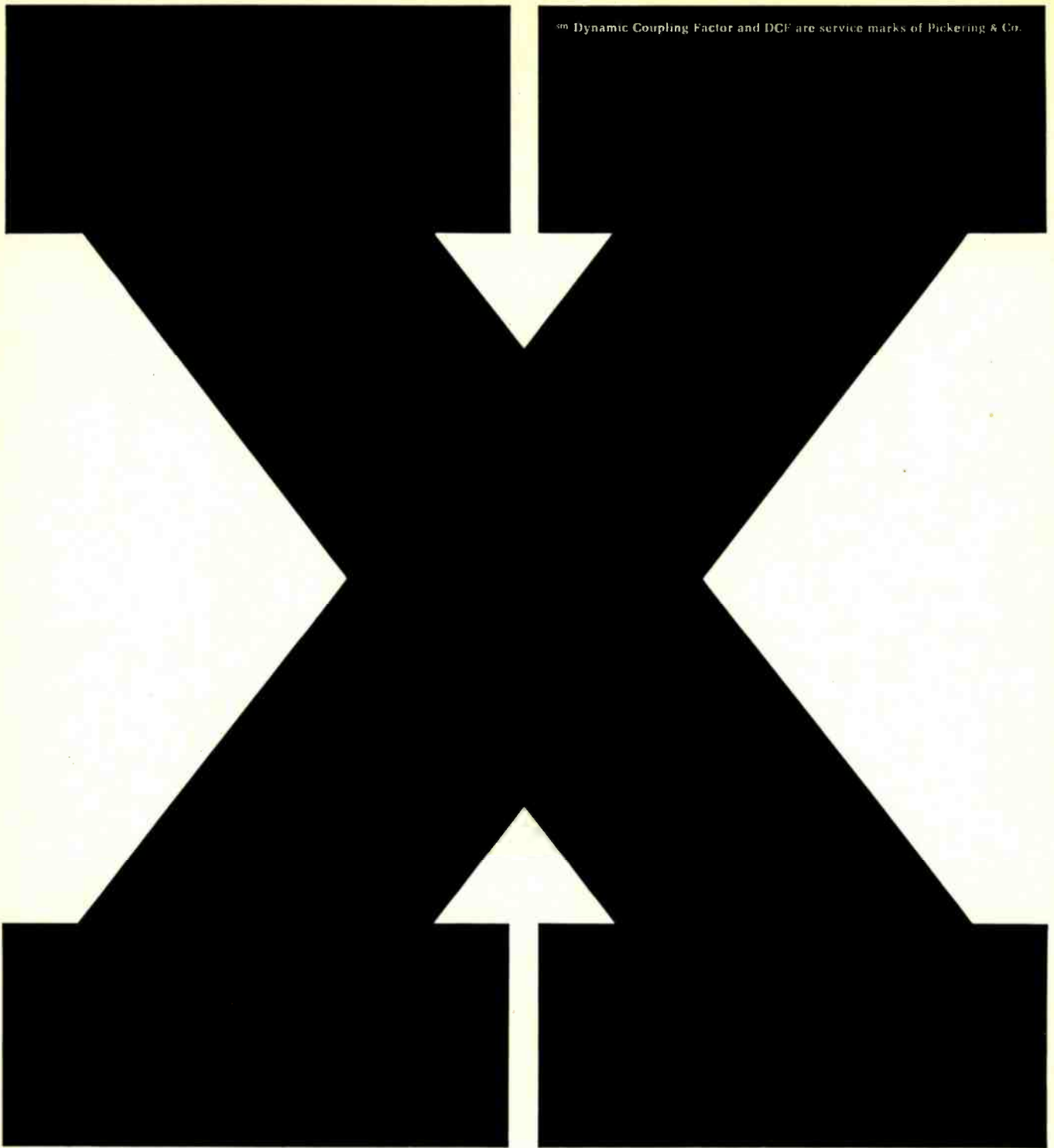
The Fisher 220-T

The 220-T is the fully transistorized AM/FM-stereo receiver for music lovers requiring outstanding high-fidelity sound reproduction at moderate cost. It has 55 watts music power (IHF), 2.5 μ v FM sensitivity, and it includes our patented Stereo Beacon*, Transist-O-Gard™ overload protection circuit and Fisher's Neo-Synchronde™ FET front end. \$329.50**.



The Fisher 200-T

The 200-T provides the audiophile with a versatile, powerful, fully transistorized FM-stereo receiver. It has 70 watts music power (IHF), 2.0 μ v FM sensitivity, and includes our patented Stereo Beacon*, Transist-O-Gard™ overload protection circuit, on FET front end and an IF section with 3 IC's, 2 limiters and a wide-band discriminator. \$299.95**.



The X factor in the new Pickering XV-15.

The X in the new Pickering XV-15 stands for the numerical solution for correct "Engineered Application." We call it the Dynamic Coupling Factor (DCF).sm

DCF is an index of maximum stylus performance when a cartridge is related to a particular type of playback equipment. This resultant number is derived from a Dimensional Analysis of all the parameters involved.

For an ordinary record changer, the DCF is 100. For a transcription quality tonearm the DCF is 400. Like other complex engineering problems, such as

the egg, the end result can be presented quite simply. So can the superior performance of the XV-15 series. Its linear response assures 100% music power at all frequencies.

Lab measurements aside, this means all your favorite records, not just test records, will sound much cleaner and more open than ever before.

All five DCF-rated XV-15 models include the patented V-Guard stylus assembly and the Dustomatic brush.

For free literature, write to Pickering & Co., Plainview, L.I., N.Y.

CIRCLE 42 ON READER-SERVICE CARD

MUSIC AND MUSICIANS

OUR CORRESPONDENTS REPORT FROM PARIS, VIENNA, AND LONDON	16
ELECTRONIC MUSIC—MASTERPIECES AND OTHER PIECES Alfred Frankenstein	42
HOW WE TAPED THE SOUND OF SAN MARCO John McClure <i>Recording Gabrieli in Venice proved quite an adventure</i>	52
FURTWÄENGLER VS. TOSCANINI: THE BEETHOVEN SYMPHONIES David Hamilton <i>Recent reissues have revived an old controversy</i>	66
BRRRACK TO THE MUSIC BUSINESS Gene Lees <i>With some exceptions, of course—like Orrin Keepnews</i>	109

AUDIO AND VIDEO

VTR TOPICS Norman Eisenberg <i>The "Audio-Visual Discipline"</i>	30
NEWS & VIEWS "Dummy" transistors . . . disappointing L.A. show . . . AES meet	34
EQUIPMENT IN THE NEWS <i>The latest in quality components</i>	36
WHAT YOU SHOULD KNOW ABOUT STEREO RECEIVERS Norman Eisenberg <i>A guide for the man who's thinking of buying one</i>	59
UPDATING ON DOWNLOAD Albert Sterling <i>A bit of wire can improve your FM and TV reception</i>	63
EQUIPMENT REPORTS	71
Acoustic Research Amplifier <i>AR shows its first electronic product</i>	
Allied TD-1030 <i>A tape recorder with "human engineering"</i>	
Electro-Voice 1255 <i>E-V's tiny tuner</i>	

RECORDINGS

THE SONIC SHOWCASE <i>The latest sonic razzle-dazzlers</i>	40
REPEAT PERFORMANCE <i>Furtwängler conducts Fidelio . . . Christa Ludwig as Brünnhilde</i> . . .	46
FEATURE REVIEWS	77
Strauss's <i>Elektra</i> poses some aesthetic questions for the record producer For fearless ear-stretchers—Stockhausen flies far off into sonic space Henze's comic opera <i>Der junge Lord</i> scores a palpable hit	
OTHER CLASSICAL REVIEWS	82
THE LIGHTER SIDE <i>Burt Bacharach . . . The Mamas and the Papas . . . Jack Jones</i>	110
JAZZ <i>Pharaoh Sanders . . . Dick Hyman . . . Howard Roberts</i>	117
A DIP INTO DECCA'S JAZZ ARCHIVES <i>Early Ellington, Armstrong, Hines, Herman, Webb</i> . .	118
FOLK <i>Phil Ochs . . . The Hiroshima Masses</i>	120
THE TAPE DECK R. D. Darrell <i>Dolby plus EX + =L'Histoire . . . Bruckner's "Nothing"</i> . . .	123

Published at Great Barrington, Mass. 01230 by Billboard Publications, Inc. Copyright © 1967 by Billboard Publications, Inc. The design and contents of High Fidelity Magazine are fully protected by copyright and must not be reproduced in any manner. Second-class postage paid at Great Barrington and at additional mailing offices. Authorized as second-class mail by the Post Office Department, Ottawa and for payment of postage in cash. High Fidelity/Musical America Edition is published monthly. Subscription in the U.S.A. and its Possessions, \$12; elsewhere, \$13. Subscription including Concert Artist Directory published in December, \$17, in the U.S.A. and its Possessions; elsewhere, \$18. Regular issues 75¢ a copy. National and other editions published monthly. Subscription in the U.S.A. and its Possessions, \$7; elsewhere, \$8. Regular issues 60¢ a copy. Indexed in the Reader's Guide to Periodical Literature. Change of address notices and undelivered copies (Form 3579) should be addressed to High Fidelity, Subscription Department, 2160 Patterson Street, Cincinnati, Ohio 45214. Please state both old and new addresses when requesting a change.

Coming Next Month In

HIGH FIDELITY

HOW WE JUDGE AMPLIFIERS

Because of the response we received from readers about our recent article on rating tape recorders, we asked Ed Foster of CBS Labs if he would do the same for amplifiers. In March we print the first part of a two-part article on the subject. Part I will deal with amplifier power.

BOULEZ, THE CONDUCTOR

A dozen years ago, the well-known composer had never conducted an orchestra. Today he is being mentioned as a possible replacement for Leonard Bernstein with the New York Philharmonic. Next month we offer a profile of this remarkable musician by a noted French critic.

BUDGET YOUR STEREO DOLLAR WISELY

If you have \$400, or \$700, or even \$2,000 to spend on a stereo setup, how much should you allot for your speakers? Your amplifier? What if you want a receiver? In this forthcoming article we offer some guidelines.

ELECTRONIC MUSICAL INSTRUMENTS

Two generations after Theremin and Martenot's *ondes*, electricity has made it big in the music instrument field. And the catalyst behind this important development? Kids.

Plus

Record Reviews
Laboratory Reports on New Equipment
Reports from Here and Abroad
Our Usual Columns



Cover Photo by:
John Ross

ROLAND GELATT
Editor and Associate Publisher

LEONARD MARCUS
Managing Editor

JOAN GRIFFITHS
Senior Editor

NORMAN EISENBERG
Audio-Video Editor

PETER G. DAVIS
Music Editor

SHIRLEY FLEMING
Editor
Musical America Section

ROY LINDSTROM
Art Director

RUTH W. DUNTON
Production Editor

NATHAN BRODER
R. D. DARRELL
ALFRED FRANKENSTEIN
BERNARD JACOBSON
GENE LEES
CONRAD L. OSBORNE
Contributing Editors

CLAIRE N. EDDINGS
Director of Advertising Sales

WALTER F. GRUENINGER
Circulation Director

WARREN B. SYER
Publisher

ADVERTISING

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

New York: 165 W. 46th St., New York, N. Y. 10036. Telephone: 212-757-2800. Seymour Resnick, Andrew Spanberger

Chicago: Billboard Publications, Inc., 188 W. Randolph St., Chicago, Ill. 60601. Telephone: 312-236-9818. Classified Adv. Dept.: same address. Richard Wilson, Allan Nolan

Los Angeles: Billboard Publications, Inc., 9000 Sunset Blvd., Suite 710, Los Angeles, Calif. 90069. Telephone: 213-273-1555. Pete Heine, Dick Blase

Nashville: Billboard Publications, Inc., Baker Building, Room 710, 110 21st Avenue S., Nashville, Tenn. 37203. Telephone: 615-244-1836. Robert Kendall

London: 7 Welbeck St., London W.1. Telephone: Hunter 5971. Andre de Vekey

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

Singer... Critic



Ordinarily, we do not use testimonial advertising in the high fidelity magazines, our reason being that we believe the readers of these publications prefer to base their evaluation of products upon features and specific capabilities. A meaningful new development such as the Synchro-Lab Motor, which provides absolutely constant synchronous speed, is certainly a more cogent reason to prefer a Garrard SL 95 than the fact that any particular person uses it. However, you will see this painting of Frank Sinatra in our general magazine advertisements, for a very special reason. Frank Sinatra is not only a brilliant performer and producer of records—he is also a perfectionist. His extremely critical judgment applies to the reproduction as well as to the performance. He has been using Garrard equipment for years, and today owns a Garrard SL 95. He does so for only one reason—its performance—which he considers worthy of the artistic effort that goes into the making of any fine record.

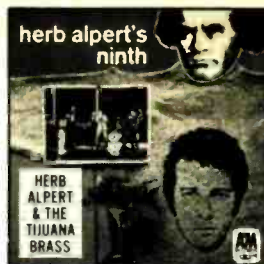
Garrard[®]
WORLD'S FINEST



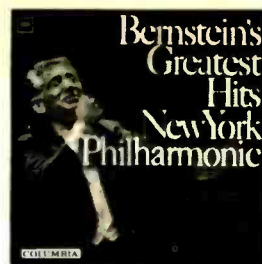
95009 (List \$5.79)
YOUR COST \$3.68 †



95016 (List \$5.79)
YOUR COST \$3.68 †



6066 (List \$4.79)
YOUR COST \$2.98



5236 (List \$5.79)
YOUR COST \$3.68



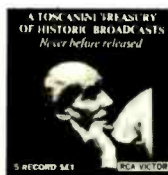
5486 (List \$5.98)
YOUR COST \$3.68



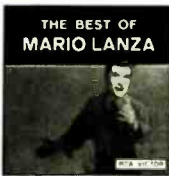
95117 (List \$5.79)
YOUR COST \$3.68 †



95002 (List \$5.79)
YOUR COST \$3.68 †



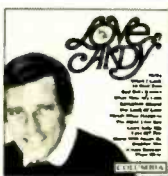
95116 (List \$23.95)
YOUR COST \$14.72 ††



95115 (List \$5.79)
YOUR COST \$3.68 †



95114 (List \$4.79)
YOUR COST \$2.98 †



5787 (List \$4.79)
YOUR COST \$2.98



95010 (List \$5.79)
YOUR COST \$3.68 †



5883 (List \$5.79)
YOUR COST \$3.68



5553 (List \$4.79)
YOUR COST \$2.98



5232 (List \$5.98)
YOUR COST \$3.68



5896 (List \$4.79)
YOUR COST \$2.98



5233 (List \$4.79)
YOUR COST \$2.98



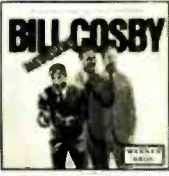
95091 (List \$4.79)
YOUR COST \$2.98 †



3628 (List \$5.79)
YOUR COST \$3.68



3536-3538 (List \$18.29)
YOUR COST \$11.92



5317 (List \$4.79)
YOUR COST \$2.98



2387 (Originally \$4.79)
YOUR COST \$1.19



95006 (List \$4.79)
YOUR COST \$2.98 †



5894 (List \$4.79)
YOUR COST \$2.98



3798 (List \$4.79)
YOUR COST \$2.98



2881 (List \$5.79)
YOUR COST \$3.68



5546 (List \$4.98)
YOUR COST \$2.98



5373 (List \$5.79)
YOUR COST \$3.68



5361 (List \$2.49)
YOUR COST \$1.60



3832 (List \$4.79)
YOUR COST \$2.98



1210 (List \$4.79)
YOUR COST \$2.98



2203-2206 (List \$23.19)
YOUR COST \$14.72

SPECIAL!
This
7-Record
Set at a
Huge
Discount!

**GET ANY RECORD YOU WANT
...AND GET IT
AT A BIG DISCOUNT!**

TO ORDER ANY RECORDS NOT SHOWN HERE, USE THIS PRICE CHART TO FIGURE YOUR COSTS.

Mfrs. suggested list price*	YOUR PRICE:
\$1.79-1.98	\$1.19
2.49-2.78	1.60
3.49-3.78	2.33
3.79-3.98	2.43
4.79-4.98	2.98
5.79-5.98	3.68
6.79-6.98	4.37

When you order from this ad, you'll find the record's catalog number and manufacturers' suggested list price on the first line below each album. On the second line is the low discount price you pay.

*In some areas, records may be purchased at below manufacturers' suggested list prices.

†Available in stereo only ††Available in monaural only

Order any of (or any other) at discounts

Starting right now, you have a new way to get the records you want...through Records Unlimited!

First, Records Unlimited offers you any record you want — on any label! Your selection is absolutely unlimited! Every record from every field of music from every record company! Tell us what you want — we've got it!

Second, at Records Unlimited you pay only rock-bottom discount prices for every record you buy! Discounts start at 33 1/3% off the list price...and go all the way up to 75%!

Where's the catch? There is none! You don't have to "join" anything. There are no membership fees and you don't promise to buy any specified number of records. You merely order the records you do want, when you want them, always at the Records Unlimited low discount price...and they'll be delivered to your door fast! Every record is guaranteed to your satisfaction — any record may be returned for a replacement or a full refund.

CIRCLE 47 ON READER-SERVICE CARD

HIGH FIDELITY MAGAZINE

Grab an earful
of the world!



19 Transistor 7 Band Shortwave/FM/AM 2-in-1. Newest for the portable people! A solid state masterpiece in genuine teak with chrome accents. World wide coverage. LW, 150-400 kc. SW₁, 1.6-4 mc. SW₂, 4-10 mc. SW₃, 10-20 mc. SW₄, 20-30 mc. Receives international shortwave plus FAA weather/navigation reports, CAP, ship-to-ship and ship-to-shore communications.

Toshiba Navigational MGC (Manual Gain Control) allows receiver to operate as sensitive direction-finding/homing device. 4 world-scanning antennas plus 2 external antenna connections.

7 keyboard band selectors. Electronic tuning meter. Switchable Automatic Frequency Control. Pilot lamp. 1-8 watt output. 2 speakers.

Full 1 year parts and labor warranty. The Toshiba Global Model 19L-825F. \$180.00*

Toshiba THE INTERNATIONAL ONE

Toshiba America, Inc. New York, N. Y. *Mfg. Suggested Retail Price

CIRCLE 59 ON READER-SERVICE CARD

LETTERS

A PS to FM

SIR:

I am wondering whether or not it was a coincidence that Gene Lees's article "Radio: A Paradoxical Parasite" appeared in the same issue as Mr. George R. Kravis' letter on FM programming [October 1967]. Mr. Kravis appears to be quite smug about his ability to run a successful FM station on nonclassical, middle-of-the-road music. Mr. Lees ironically answers Mr. Kravis with: "The radio industry, by and large, programs only the most banal and obvious garbage produced by the record industry. Its purpose is to get listenership, at whatever price in the systematic debasement of public taste: it perpetually caters to the lowest common denominator of taste in order to reach the greatest number of people."

R. K. Eymen
Claremont, Calif.

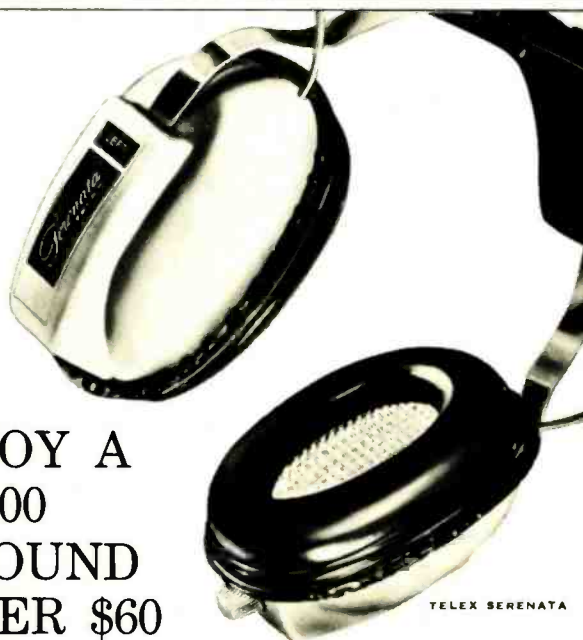
SIR:

Mr. Lees's suggestion that radio stations should pay royalties to performers when programming their records was probably based on what Mr. Lees knows of large radio station operations. If he had ever worked in or observed a *small* radio station, he would find that most of them operate on a "shoe-string" basis: low advertising rates, a small staff, and far from luxurious equipment and offices. Can you even begin to imagine the bookwork involved in logging each record as it is played to insure performers of receiving their fair share of revenue? Our announcers are also their own engineers and they just don't have that many hands or the time. Mr. Lees quoted \$2.00 an hour as a reasonable fee for recording rights. In our case that would be \$36.00 per day or \$288.00 per week. Frankly, we just could not absorb that type of expenditure.

Radio is not the parasite Mr. Lees believes it to be. It's rather ridiculous to think a large record company would bother to pay payola to employees of a station this size. We do get free records, but we also subscribe to record services for both LPs and 45s. The ones that are worthy of being played are sifted out and used. The others are given away to kids or sold for scrap. I'm sure the sales of records are encouraged as listeners hear them broadcast and that's why

Continued on page 12

CIRCLE 61 ON READER-SERVICE CARD →



ENJOY A
\$1,000
SOUND
FOR UNDER \$60

To discriminating listeners who want maximum purity, adjustable tonal balance and a complete absence of distracting background noise, the home hi-fi set is superior to the concert hall. And for this very same reason, TELEX SERENATA stereo headphones are actually superior to a \$1,000 speaker system. If you really love transparent sound, try stereo listening through Telex

high fidelity headphones. It's a thrill meant for your ears alone. Telex headphones start as low as \$15.95 at better hi-fi dealers everywhere.

PRODUCTS OF SOUND RESEARCH
TELEXacoustics
DIVISION OF THE TELEX CORPORATION
3054 EXCELSIOR BLVD., MINNEAPOLIS, MINN 55416

CIRCLE 58 ON READER-SERVICE CARD

**Several interesting facts about the design of the new Dual 1015:
after you read them, you may wonder why other automatic turntables aren't made this way.**

You've probably noticed that many of the new automatic turntables, in several price ranges, offer features like anti-skating, cueing, special motors of one kind or another, plus some pretty fancy designs for overall appearance.

But our features are different because we don't offer them just for the sake of offering them. They are there to perform a real function. With precision and accuracy.

Take our anti-skating control.

It's there because, quite simply, our low-mass tonearm skates. That isn't something to be ashamed of. It indicates bearing friction so low (less than 40 milligrams) that there's no internal resistance to skating. Even at 1/2-gram.

And that's not all.

Our anti-skating control is continuously variable and dead-accurate. It doesn't under-compensate or over-compensate. This means the stylus will track with equal force on both walls of the stereo groove.

Okay, now for our cueing control.

The purpose of cueing is to lower or lift a stylus at a predetermined spot on a record. Accurately and gently. If it does neither, or just one of these things, it's not cueing.

Dual's cue-control is accurate and gentle. Rate of descent is 0.5cm/second and controlled by silicon damping and piston action (which also prevent side-thrust from anti-skating). And the cue-control works on automatic as well as manual start.

Here are a few more things that should interest you:

Our hi-torque motor is a constant speed motor. (It maintains record speed within 0.1% even if voltage varies from 80 to 135 volts.) It's quieter and more powerful than a synchronous motor, and is precisely linked to the platter to turn the record accurately. Not just itself. Our counterbalance has practically no overhang (for compactness), and locks in position to prevent accidental shifting.

By the way, about that fancy design for overall appearance:

We know that a lot of you wouldn't even consider a top, precision product if it didn't look good.

With all that precision, and a price of only \$89.50, the Dual 1015 gets better looking all the time. (So do all the other Duals, from the 1010S at \$69.50 to the 1019 at \$129.50.)

**United Audio Products, Inc., 535
Madison Ave., New York, N.Y. 10022**

Dual 1015



(See Fig. 1)

Just complete the following sentence:

“I am in the component bag *because...*”

in twenty-five pages or less, and mail it together with your name and address to KLH Research and Development Corporation, 30 Cross Street, Cambridge, Massachusetts 02139.

We suspect that your remarks (how you got into components in the first place, what has happened since you did, what pleases and displeases you about components and the people who make them, and what you wish they would do next) will tell us something new about the business we're in.

The component business has changed, and is changing, drastically. Mostly because transistors are small and cool, there has been a trend not only toward smaller but toward *fewer* components. So the most obvious characteristic of component systems—their many-piecedness—just isn't all that obvious any more.

For example: what might have been five components a while back, and more recently at least three (AM-FM tuner, preamplifier, and amplifier-power supply), may now be had in one package: the receiver.

Is the receiver then not a component? Of course it is. But you see our point.

And where do complete systems like our Models Twenty-Four and Twenty fit in? People call them components, even though you can't buy their pieces separately for mixing and matching.

So what does “component” mean? Is it just another way of saying “good,” or what?

In short, please help us re-define components by setting down some of your experiences with them, complaints about them, and expectations of them. We have our own opinions, of course. After all, we make the things. But we'd much rather hear yours, because you buy them.

(Which reminds us: Our Models Five, Six, Nine, Twelve, Seventeen and Twenty-Two Loudspeakers, Model Eighteen Tuner, Model Twenty-Seven Receiver and those complete systems—Models Twenty, Twenty-Four, etc.—are all available at the usual places. If you'd like to know more about any of them, or where your nearest usual place is, please ask.)

The fifty most reasonable or diverting answers will each win a Component Bag—20" x 28", in Rust and Indigo on Ecru, suitable for framing, laundry, potatoes or trips to the hi-fi store—and may be used in these pages at some future date.

The decisions of the judges will be arbitrary.



(Fig. 1)

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

LETTERS

Continued from page 8

recording companies send radio stations free copies—we are doing them a favor. Since we cannot afford to buy every recording that comes on the market to decide whether or not it is air-worthy, we would have to go by set, published lists completely, and buy only those records predetermined to be hits. Small stations especially would have to narrow their music programming. We play a variety of music from classical and western, because the listeners we are trying to please are our friends and neighbors. Small stations really seek to serve

their community. We broadcast, at no charge, notices of meetings, lost and found items, and we promote local talent, county agent, Home Economist, local Ministarium, and school programs. This is our community—it's where we live. It's not being a parasite to make a living in radio any more than it is to work for HIGH FIDELITY.

Coral Bell Makin
Program Director
Station WNBT
Wellsboro, Penna.

Clean Old Man

SIR:
David Hamilton neglected to mention in

his review of Epic's "Scatological Canons and Songs" of Mozart [December 1967] that Archive recorded twelve of the canons (ATC 3044) in 1955 and produced one of the most delightful recordings in existence. For sheer exuberance and high-spirited expression of companionship, it would take a great deal more than the heavy-handed soloists on Epic's recording—let alone the fine quartet Mr. Hamilton mentions—to match the Norddeutscher Singkreis chorus. This young group captures the beauty of the music and the freshness and vitality of the texts to perfection. The result is a rare and genuine document of eighteenth-century life. "Mozart is a dirty old man"—indeed! The perpetrators of the Epic disc must be evil-minded puritans.

Leonard Stein
Los Angeles, Calif.

Mutual Benefits

SIR:
It was with great interest that I read your recent editorial ["What Makes an Audio Dealer?," October 1967] praising the "mutual benefit—to consumers, to manufacturers, and to dealers" which would flow from the Institute of High Fidelity updating of its dealer-accrediting program. I fear that the mutual benefit may result in more "fair trade" (a double-think misnomer), the pushing out of smaller competition, and even price-fixing. Certainly much, if not most, of consumer confusion is due to disreputable dealers and advertisers, but a great deal of the confusion can be directly attributed to the industry itself. No amount of "educating the dealers" (whatever that means: it sounds like collusion to me) can correct industry-originated confusion. For example, even the audiophile who may be familiar with specifications is at a loss attempting to make valid judgments when the manufacturers present him with noncomparable specifications. How about the unwary amateur who buys a 50-watt receiver thinking it's 75!

No one should know better than we Americans that there is no substitute for free competition on the open market. Granted, the audio market needs updating, but I can't help being apprehensive when competitors band together for our mutual benefit.

Michael T. Savino
Sacramento, Calif.

Norman Eisenberg replies: "You misread us. Our editorial policy in this matter (like the IHF dealer program itself) tried to point up two needs. One is for technically unsophisticated buyers to try to evaluate a dealer before writing a check. The other is for dealers to extend themselves by helping such buyers choose equipment wisely instead of pressuring them or just ignoring them. This latter need—we thought it quite clear—is what we mean by educating the dealers."

"The question of price-fixing as such is irrelevant to this concept. As it happens, price-fixing is difficult-to-impossible to establish in most states—as

Continued on page 14

Hear and see the interior as well as the exterior of Chrysler Speaker Systems.



Anyone who hears a remarkable Hi Fi system would naturally wish to ascertain what produces the true natural low tones and the natural high tones. Peek inside and check the mechanism.

You will find Chrysler Hi Fi system meets the requirements of distortion free sign waves from 40 c/s to 20,000 c/s; the flat frequency response in the midrange unit which is most essential in fine Hi Fi reproduction is between 100—15,000 c/s; and also powerful magnetic circuit for transient characteristics.

Even in relatively small bookshelf type speakers the acoustic suspension system can reproduce ample forceful sounds compliant to original sounds that will astound the listener.

★ Free catalog on request

No. 10-1, 2-CHOME, SASAZUKA
SHIBUYA-KU, TOKYO

CHRYSLER
ELECTRIC CO., LTD.
IN JAPAN

CIRCLE 12 ON READER-SERVICE CARD

NOW—HAVE A DISCOUNT RECORD STORE IN YOUR OWN HOME

Save up to 55% on every record you ever want to buy! No obligation to buy any records

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

You've seen the ads in this and other publications: Get 10 records FREE, they say. Then in smaller print, if you agree to buy 10 or 11 more in just one year, they give you your choice of from 30 to 90 records . . . and that is not free choice, for the Schwann Catalog lists more than 30,000 long-play records now available to you. The extra records you have to buy (no matter what choice is given you) are part of the offer. More records you really don't want. And did you ever try to turn down a record club selection of the month? You have to move fast. This kind of club requires you to buy records you don't really want.

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

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

1 ANY RECORD, ANY ARTIST, ANY LABEL, ANY KIND OF MUSIC! What do you prefer? Popular? Classical? Broadway Show? Rock and roll? Movie or TV themes? Order Herb Alpert, Barbra Streisand, Robert Goulet, Dean Martin, Frank Sinatra, Herman's Hermits, any original Broadway Cast . . . you name it. Citadel has it.

2 YOU ARE NOT REQUIRED TO BUY ANY RECORDS AT ALL! Buy as many or as few records as you need—records of your choice!

3 IRON CLAD GUARANTEE: FACTORY-FRESH RECORDS, MOST SEALED IN PLASTIC. Any record that passes our inspection team and is imperfect, is replaced without additional cost to you.

4 24 HOUR SERVICE IN MOST CASES! Your orders filled promptly . . . The fastest service in the industry.

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

6 "MONEY-BACK" MEMBERSHIP—JUST LIKE A FREE TRIAL! We invite you to accept a three-month trial for just \$1. And—we will even give you a Record Bonus Certificate worth \$1 toward your first purchase . . . just like a FREE trial. AND—we'll even bill you later for the small \$1 fee. Remember—every Citadel Club membership is for the entire family. Your children can order and save. Any member of your family can order records . . . and save. Three-month "Money-Back" trial for only \$1.

TYPICAL CITADEL SUPER BARGAINS!

Performer	Normal List Price	Your Citadel Price	Performer	Normal List Price	Your Citadel Price
Herb Alpert and The Tijuana Brass	4.79	2.19	Frank Sinatra	4.79	2.29
Barbra Streisand	4.79	2.49	Eric Leinsdorf	5.79	2.99
The Monkees	4.79	2.29	Mantovani	4.79	2.29
Harry Belafonte	4.79	2.49	Leonard Bernstein	5.79	2.99

**SEND NO MONEY
MAIL COUPON TODAY!**

CITADEL RECORD CLUB • Symphonette Square, Larchmont, N. Y. 10538

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

CHECK HERE FOR STEREO TAPE MEMBERSHIP

STEREO TAPE MEMBERSHIP includes FREE KIT plus famed HARRISON Stereo Tape Catalog (Just 50¢ additional)

Mr. _____
 Mrs. _____
 Miss _____

ADDRESS _____

CITY _____

STATE _____

774-007 © C. S., Inc.

CIRCLE 13 ON READER-SERVICE CARD

LETTERS

Continued from page 12

a result of which the buyer can expect to find varying retail prices for identical products. Which is precisely why it is feasible, from a business standpoint, to foster the kind of enlightened-help-for-the-buyer program suggested by the IHF. The old rule of 'you pays your money and takes your choice' still prevails, but why can't it be applied in a meaningful way? That is, if you want more personalized service and counseling from a dealer, don't expect to get your equipment for the rock-bottom market price.

"As for confusion over specifications, reader Savino should have waited to read our November article 'The Rating Race.' We plan, incidentally, to follow up this piece with additional articles that explain what we mean by the techniciana used for each type of equipment sold to the consumer."

In Quest of Taste

SIR:
Nathan Broder's review of the final volume in Lili Kraus's Mozart Piano Concertos series [October 1967] contains a false accusation that demands refutation. Miss Kraus is not guilty of "an

incredible lapse" in quoting fragments from the first theme of the G minor Symphony in the first movement of her cadenza to the C major Concerto, K. 467.

Actually Mozart himself is guilty of having anticipated the opening theme of the Fortieth Symphony in the Concerto. Miss Kraus is perfectly within the bounds of good musical taste in basing her cadenza on thematic material that already exists in this Concerto's first movement.

John Gelber
New York, N. Y.

Mr. Broder replied: "The 'anticipation' of the motif from the Symphony is a very fleeting thing. It occupies four fast measures inside of a passage for piano and is never heard again. For Miss Kraus, from the hindsight of a later time, to highlight this snippet in her cadenza, emphasizing its resemblance to the Symphony motif, is to me a disturbing trick, pulling me out of the world of the C major Concerto into the quite different world of the later Symphony. It is as though an actor playing Hamlet were suddenly to interpolate into his part a speech from King Lear, because the first word or two seemed to fit the situation in Hamlet."

As this issue went to press, we learned the sad news of Nathan Broder's death. Further details about this valued contributor appear on page 86.

Those Golden Voices

SIR:
Much of my monthly anticipation for the new HIGH FIDELITY is concerned with Conrad L. Osborne's contributions. In my opinion, no one currently writes about opera and singing as well as he. October's issue brought us "A Plain Case for the Golden Age," which is perhaps Mr. Osborne's most thought-provoking article to date. His definition of vocal training is the best that I, as a singer and teacher of voice, have yet encountered: "Vocal training has two goals. The first is to cultivate a desirable combination of tonal beauty, range, flexibility, and size. The second is to create a functional situation that will serve the singer well over a period of many years."

Mark Pearson
Boston, Mass.

Editorial Lapse

SIR:
I was completely flabbergasted, amazed, and disgusted by the concluding remarks made by O.B. Brummell in his review of the Feenjon album [January 1968]. Where did Mr. Brummell get the information that the Israeli army looted East Jerusalem and how does such a remark pertain to a review of a recording?

Jan Bart
Rockaway Park, N.Y.

We agree with Mr. Bart that such a remark has no place in a record review and should have been deleted before publication. We can only explain—though not excuse—this lapse as the result of deadline pressure. Our apologies.

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	\$1.23
2.98	1.85
3.79/98	2.39
4.79/98	2.99
5.79/98	3.69

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 Lab 80 turntable; List \$100.00, to members only \$59.95.

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

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

uniCLUB Inc.
255 West 42nd Street DEPT. HF28
New York, N. Y. 10036

NAME _____
ADDRESS _____
CITY _____ STATE _____ ZIP _____

Send gift memberships at \$2.50 each to names and addresses listed on attached sheet.
 I am also interested in pre-recorded tapes.

CIRCLE 60 ON READER-SERVICE CARD

If you're still listening to 1963 stereo, update with Scott (THERE'S A SOUND REASON)

How long have you had your present amplifier or tuner . . . five years? Maybe eight or ten? A lot has happened since you bought it . . . new developments like Field Effect Transistors, Integrated Circuitry, direct coupled all-silicon output. And the performance you *are* getting just isn't the performance you *could* be getting. Don't miss out . . . check out these two new Scott advanced components:

Scott 260B 120-Watt Stereo Amplifier — This solid-state powerhouse includes a tone-control by-pass switch for laboratory-flat response, plus dual microphone inputs and headphone jack conveniently mounted on the front panel. Professional control complement includes dual speaker selector switches, rumble and noise filter controls, loudness compensation, and tape monitoring facilities. This is truly the audiophile's dream amplifier!

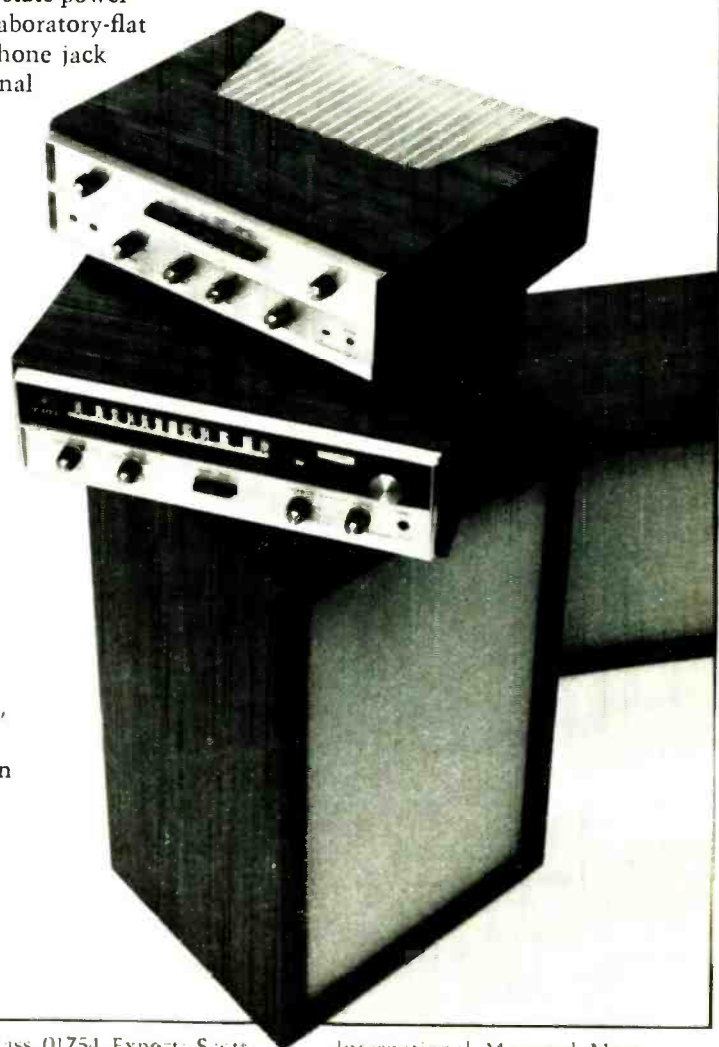
260B Specifications: Music power rating at 0.8% harmonic distortion, 120 W @ 4 ohms, 100 W @ 8 ohms; Frequency response, 15-30 kHz \pm 1 dB; Power bandwidth, 20-20 kHz; Hum and noise, -55 dB; Price \$294.95.

Scott 312D FM Stereo Broadcast Monitor Tuner — 3-Field Effect Transistor front end and Integrated Circuit IF bring the 312D's performance close to the theoretical limits of sensitivity, selectivity, and interference rejection. 3-way meter provides for signal strength, center tuning, and multipath correction. Levels of both phone and amplifier outputs may be independently varied by special front panel controls.

312D Specifications: Usable sensitivity, 1.7 μ V; Capture ratio, 1.9 dB; Cross modulation rejection, 90 dB; Stereo separation, 40 dB; Selectivity, 46 dB; Signal/noise ratio, 65 dB; Price \$319.95.

Write for complete information and specifications on Scott stereo components.

Scott . . . where innovation is a tradition



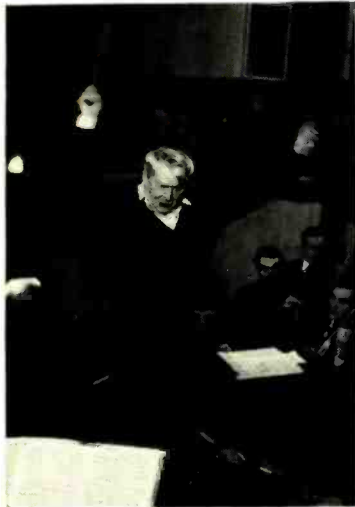
© 1967, H.H. Scott, Inc.

H.H. Scott, Inc., Dept. 226-02, 111 Powdermill Road, Maynard, Mass. 01754, Export: Scott
CIRCLE 100 ON READER-SERVICE CARD

International, Maynard, Mass.

NOTES

FROM OUR CORRESPONDENTS



Charles Munch, the maestro.



The new ensemble: L'Orchestre de Paris, 110 musicians strong.

Birth of an Orchestra

PARIS

On Monday, last October 23, at the Salle Wagram, a brand-new orchestra had its first recording session: work at hand, Berlioz' *Symphonie fantastique*; conductor, Charles Munch; a recording team headed by Pathé-Marconi's René Challan and engineer Paul Vavasseur, with EMI's Kinloch Anderson sent over from London for the occasion.

Not only was the newly formed Orchestre de Paris making its recording debut before having given a single public concert; it had already signed contracts for tours abroad and festival performances. Its first official stage appearance, in fact, came on November 14, before an invited audience including the political and artistic "Tout-Paris" at the Théâtre des Champs-Élysées. There, under Munch's baton, the 110 musicians (wearing Cardin-designed dark blue evening suits with violet cummerbunds) gave a program encompassing the *Fantastique*, Debussy's *La Mer*, and the European premiere of Stravinsky's recent Requiem Canticles. The recording of the Berlioz, incidentally, went on sale on the evening of the concert.

Preliminaries. The genesis of these events makes an interesting story. For many years, French pride has suffered from the lack of a really representative orchestra—a situation that can be attributed mainly to the unfortunate working conditions imposed on the country's orchestral players. Badly underpaid and subjected to impossible schedules, they have had to take on moonlighting jobs in theatre pits, movie and broadcasting studios, etc. in order to earn a living. Only the French musician's proverbial facility at sight reading, his unflinching virtuosity, and his vivacity of mind prevented the total collapse of orchestral performances hastily and insufficiently rehearsed. To remedy this state of affairs the idea of creating a state-subsidized orchestra on an internationally competitive level had for some time been a part of Gaullist prestige policy. That it came to life is owing to Marcel Landowski, France's

Continued on page 18

When Stanton engineers get together, they draw the line.

The frequency response curve of the new Stanton 681 Calibration Standard is virtually a straight line from 10-20,000 Hz.

That's a guarantee.

In addition, channel separation must be 35 dB or greater at 1,000 Hz. Output must be 0.8 mv/cm/sec minimum.

If a 681 doesn't match these specifications when first tested, it's meticulously adjusted until it does.

Each 681 includes hand-entered specifications that verify that your 681 matches the original laboratory standard in every respect.

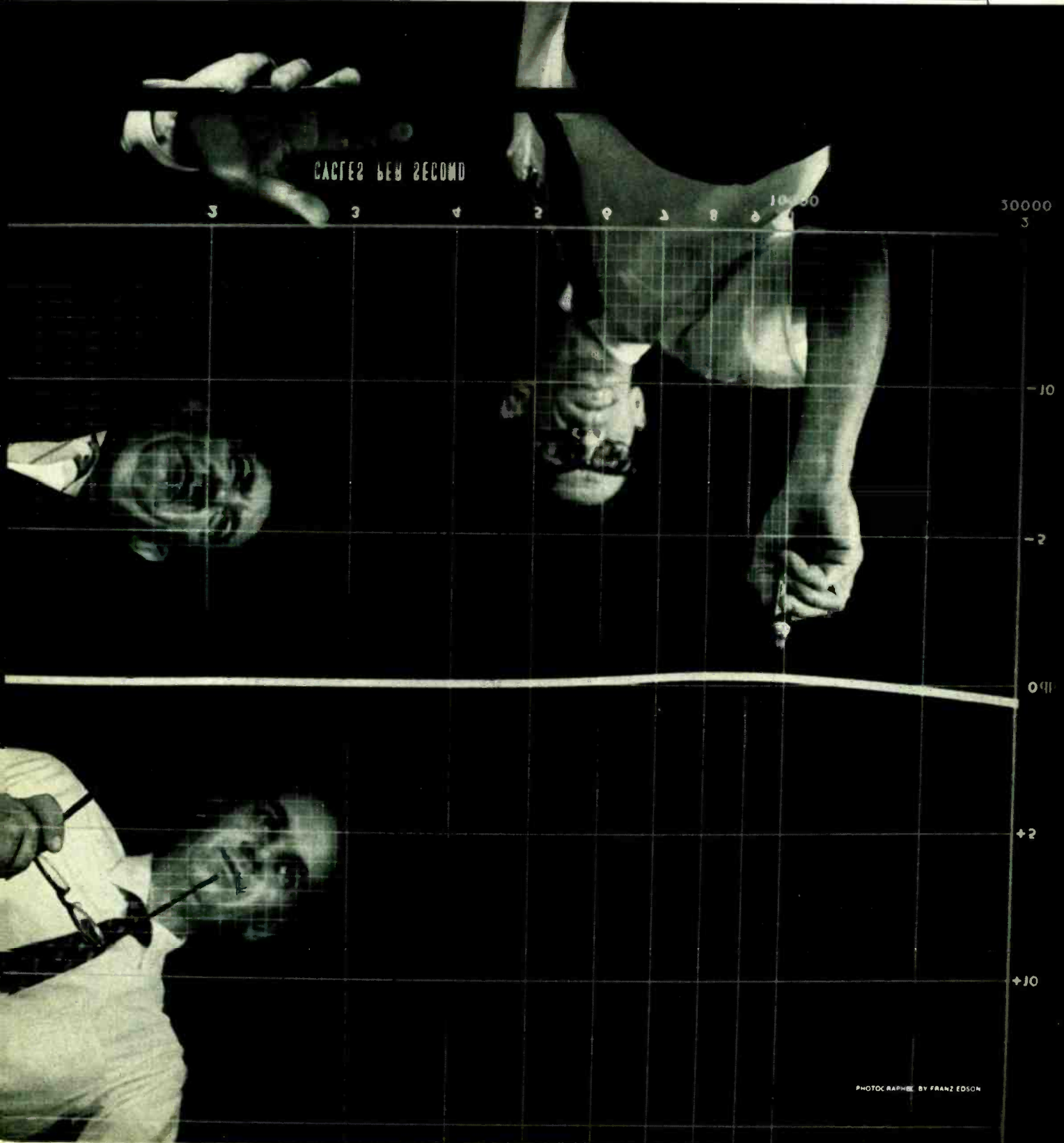
Nothing less would meet the needs of the professional studio engineers who use Stanton cartridges as their ref-

erence to approve test pressings. They must hear exactly what has been cut into the grooves. No more. No less.

But you don't have to be a professional to hear the difference a Stanton 681 Calibration Standard will make, especially with the "Longhair" brush which provides the clean grooves so essential for clear reproduction. The improvement in performance is immediately audible, even to the unpracticed ear.

The 681 is completely new, from its slim-line configuration to the incredibly low-mass moving system. The 681A with conical stylus is \$55.00, the 681EE with elliptical stylus, \$60.00.

For free literature, write to Stanton Magnetics, Inc., Plainview, L. I., N. Y.



PHOTOGRAPH BY FRANZ EDSON

Continued from page 16

WORTH WAITING FOR!



DYNACO PAT-4

Kit—\$89.95; Assembled—\$129.95

A transistorized version of the famous Dynaco PAS-3X pre-amplifier with equivalent performance and many added features.

Extraordinary versatility with simplicity Dynaco's patented center-flat tone controls with independent concentric knobs 4-position high filter Low filter Front panel input for guitar or tape recorder, and output for headphones or similar 600 ohm or higher impedance loads Infinitesimal distortion and noise Modular design for easy kit assembly Matches the FM-3 tuner.

The waiting list is already thousands long, so there will necessarily be delays in meeting the demand. Please be patient if your dealer does not yet have the PAT-4. Meanwhile, the PAS-3X will give comparable noise-free, distortionless performance at a \$20 saving.

Specifications available

DYNACO INC.

3060 Jefferson St., Phila., Pa. 19121
IN EUROPE WRITE:
DYNACO A/S, HUMLUM, STRUER, DENMARK

General Inspector of Music, and to his superior, Minister of Culture André Malraux.

From some quarters the orchestra has been the object of considerable opposition. A majority of the critics, for example, were indifferent or even frankly negative before the new ensemble had even been heard—an unreasonable attitude but one that might be explained as a natural reaction to some pretty ill-judged, self-congratulatory propaganda on the government's part. The main reason for hostility, however, is the highly competitive situation among French orchestras.

The Orchestre de Paris appears as a direct rival to the French Radio's Orchestre National, which is also a state-subsidized body and until now has had the exclusive privilege of representing France's orchestral culture abroad. This monopoly has now of course come to an end. As for the other numerous (perhaps too numerous) Paris orchestras, the traditional "Associations" (Lamoureux, Colonne, Passetou) will be at a distinct disadvantage in their inability to match the salaries and working conditions prevailing for the new group. (In fact, the most celebrated of the *Associations*, the Société des Concerts du Conservatoire, founded by Habeneck in 1828, has now been dissolved; for details, see below.) The orchestras of the Opéra and the Opéra-Comique have already lost some of their best men to the Orchestre de Paris and naturally cannot be expected to feel kindly towards it. Finally, the hiring of musicians who are not French citizens (including the concertmaster, Russian-Monégasque Luben Yordanoff, formerly of the Monte Carlo orchestra) has unfortunately aroused some ill-feeling.

Personnel. Actually, the nucleus of the Orchestre de Paris—some fifty players, including a good half of the string section—was formed from the Société des Concerts du Conservatoire, whose management staff was also taken over. Most of the personnel was chosen by open competition (the jury being presided over by Munch himself) with some surprising results ensuing. Appointed first cellist, for instance, was a little-known teacher from a small provincial town in the north. The most acute problem, as always in France, was the horn section—the first horn player comes from Strasbourg, which is of course next door to Germany. (At first hearing, the horn section of the Orchestre de Paris struck me as unusually strong, very good but . . . very French.)

Among members of the orchestra with international reputations are the French-American flutist Michel Debost, the trumpet player Marcel Lagorce, and harpist Francis Pierre, who is particularly well known in avant-garde circles. These and some other players will be permitted to engage in a limited amount of solo activity—an exception to the general

rule, which calls for the exclusive services of the musicians. The provisions for full-time employ (and salaries in accord) might be taken for granted in the United State but in France they are unprecedented. Moreover, each program is to be given a minimum of seven full rehearsals, held over a period of a week and followed the next week by five public concerts, either in Paris or in the provinces. Thus, only two different programs will be played every month, but it is expected that each will be heard by 10,000 to 15,000 people. This season, by the way, the new orchestra has taken over the Société des Concerts du Conservatoire's subscription series.

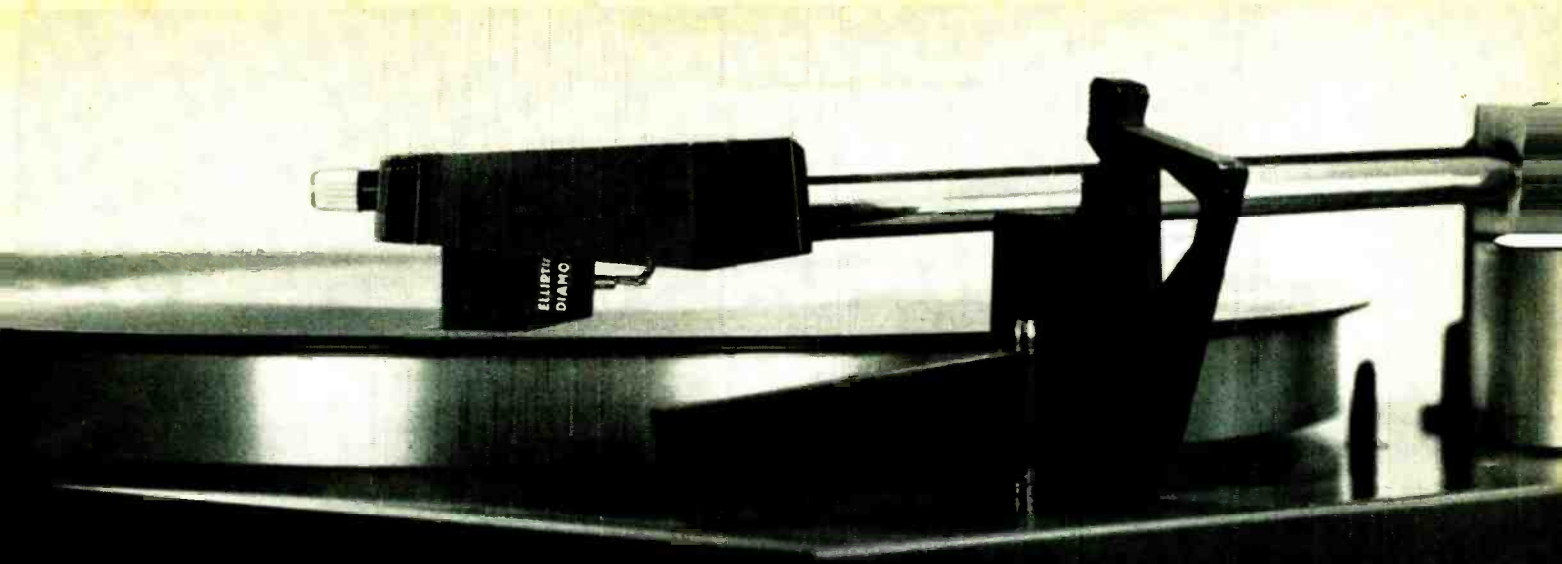
As permanent Director of the Orchestre de Paris, Charles Munch will conduct at least a third of its concerts. At seventy-six Munch is France's greatest living conductor, and it is said that he considers the new orchestra a little like his own child. Collaborating with him will be a second "permanent conductor," the increasingly well-known young maestro Serge Baudo, and Jean-Pierre Jacquillat, a onetime percussionist and now Munch's personal assistant.

Plans. Certainly, there is much to be expected from France's youngest orchestra—and I can say now that at the four-hour recording session I attended I was most favorably impressed. Indeed, I had not heard orchestral playing of such cleanness and poise for many years in this country; and the discipline and morale, more often than not the weak spot in French musical life, were quite staggering. Of course, Munch's authority is almost legendary, but one also feels among the members of the orchestra a genuine pride and a youthful enthusiasm (the average age of the musicians is hardly thirty-five!) which are encouraging and heart warming. The two movements of the *Fantastique* recorded the day of my visit, the Waltz and the *Marche au Supplice*, ideally complemented each other in showing off the orchestra's strengths: the warmth of the strings was as impressive as the virtuosity of the woodwinds, and the brass was powerful and brilliant. And what a joy to hear an orchestra playing perfectly in tune (four full minutes were spent in getting the right pitch!).

Pathé-Marconi, which has acquired exclusive rights to the Orchestre de Paris, has planned an ambitious series of projects for it, mainly (and deservedly) of French music. The next big production will be *La Damnation de Faust*, with Munch, of course. A good deal of contemporary music will also be recorded.

The orchestra's Parisian winter season, comprising eleven different programs, will include music ranging from the classical and romantic repertoire (Beethoven's *Missa Solemnis*, among other major offerings) to Schoenberg,

Continued on page 24



Your records are cut at a 15° vertical tracking angle for minimum distortion.

Shouldn't they be played that way?

Elpa thinks so.

The better high fidelity records of today were meant to be played with the stylus mounted at a 15° vertical tracking angle.

Any recording engineer will tell you that.

But until now the only way you could be sure a record tracked perfectly was on a single play transcription turntable—with the stylus angle always at a precise 15°.

Now that's OK for a disc jockey. He just sits there and plays one record at a time anyway. *But what about the rest of us?* What about the man who wants transcription quality in his turntable but doesn't care to get up and change each and every record?

For him, Perpetuum-Ebner and Elpa invented the PE-2020.

It's the only turntable in the world that tracks like a manual, acts like an automatic and works like a charm.

Every record in the stack is tracked for minimum distortion. And minimum record wear. Either in multiple or in single play.

The PE-2020 has a lot of other things going for it, too. Like an automatic anti-skating device. A single lever command center to start, stop, repeat, cue, pause and lift. An automatic record scanner. A four-speed setting control with pitch control.

And we could go on. But what's the sense of that when you can just as easily see and play the PE-2020 for yourself at your Elpa dealer.

If you don't know who or where he is in your neighborhood and wish further information, just drop us a line. The PE-2020 — \$129.95 less base.

ELPA MARKETING INDUSTRIES, INC.,
NEW HYDE PARK, N.Y. 11040.



the Elpa PE-2020

Now From RCA VICTOR Record Club... Enjoy The



Van Cliburn

Anna
Moffo

Andrés
Segovia

Herbert von Karajan

Vladimir Horowitz

Erich Leinsdorf

Leopold
Stokowski

Enrico Caruso

Joan Sutherland

TAKE ANY ONE
of these
MAGNIFICENT
RECORD SETS

\$1
for only

STEREO OR REGULAR
UP TO 8 RECORDS!

Worth up to \$24.92 at regular Club prices!
You merely agree to buy as few as four more records within
a year at regular Club prices. MAIL CARD PROMPTLY!

BOSTON POPS



FIEDLER
SHOWCASE
34
Best Loved
Light Classics

4 RECORDS - Worth \$23.92

988. Most famous Master of Light Classics in all the world conducts *William Tell Overture, España, Ritual Fire Dance, Song of India, Tales From The Vienna Woods, Hora Staccato, Sleeping Beauty Waltz*, many more.

OR

Any
4
RECORD ALBUMS \$1
STEREO OR
REGULAR
for only

Worth up to \$23.96 at regular Club prices!
You merely agree to buy as few as four more records within
a year at regular Club prices. MAIL CARD PROMPTLY!



979. Arias from *Otello, Norma, Faust, Rigoletto*, etc. Counts as 2 albums.



*982. The peerless pianist in Chopin, Liszt, etc. Counts as 2 albums.



823. A great French conductor, the most French of all ballets.



751. Clair de lune, Song of India, Schon Rosmarin, Spanish Dance.



758. Tunes, joyous Brahms — Leinsdorf and the BSO play divinely.



757. Pennario, Previn in two romantic concertos of hypnotic beauty.



718. A brilliant interpretation by Leopold Stokowski. Vibrant sound!



830. 10 opera arias, ranging 3 centuries from Purcell to Barber.



978. Tchaikovsky's last, most charming ballet. Counts as 2 albums.



716. The famed guitarist plays Albeniz, Haydn, Mendelssohn, others.



756. Moonlight Sonata, Meditation from *Thais*, Andante cantabile, etc.



678. Russian Dance, Hoedown, Flight Of The Bumblebee, Turkish March.



575. Richly melodic violin concertos by Glazounov and W. A. Mozart.



561. Sacred favorites: Ave Maria, Lost Chord, Were You There, others.



563. "Most completely satisfying Beethoven" (High Fidelity).



356. Sparkling display of keyboard mastery. Polonaise In A-Flat, etc.



492. The Gershwin classic. Leontyne Price and William Warfield star.



558. 8 favorites by Wagner, Rossini, Grieg, Strauss, Brahms, Handel.



488. Enchanting music with a folk slant; by Coates, Vaughan Williams.



486. Leinsdorf specializes in Mahler's nature-inspired symphony.



370. Grieg's lyrical concerto plus 5 pieces by other composers.



482. Beautiful performance by Van Cliburn. Fritz Reiner conducts.



467. Music from our country's heritage, sung with beauty and power.




454. Rubinstein plays Beethoven's three most beloved piano sonatas.



396. The Juilliard String Quartet gives a powerful performance.

World's Greatest Artists...The World's Best-Loved Music



HEIFETZ
The Great
Violin
Concertos
**BEETHOVEN
MENDELSSOHN
TCHAIKOVSKY
PROKOFIEFF**

**LEONTYNE PRICE
CARMEN**



**FRENI • CORELLI • MERRILL
VON KARAJAN**

RUBINSTEIN
PIANO MUSIC
of **CHOPIN**



TOSCANINI



**Beethoven
9 SYMPHONIES
OTHER WORKS**

3 RECORDS • Worth \$23.92
Heifetz's artistry is as perfect as the music he plays. This one collection offers all five of the world's most beloved violin concertos—Brahms, Beethoven, Mendelssohn, Tchaikovsky, and Prokofieff.

3 RECORDS • Worth \$18.98
1987. Complete performance of Bizet's sumptuous masterpiece features Leontyne Price as Carmen, Franco Corelli as Don Jose, Mirella Freni as Micaela, Robert Merrill as Escamillo, with von Karajan conducting. With libretto.

4 RECORDS • Worth \$24.92
1985. "For nearly three generations Rubinstein's playing of Chopin has been a revelation." The mighty Polish master here offers all the Waltzes, all the Ballades, the two great Sonatas, the *Fantasy*, *Barcarolle*, 6 more.

8 RECORDS • Worth \$20.00
1984. Magnificent in his lifetime, Toscanini's Beethoven performances are legendary today. This one deluxe album holds all nine symphonies, including *Eroica*, *Pastoral*, and *Choral*, plus overtures, other works. MONO ONLY

ROSSINI OVERTURES
BARRISOLI TELLI • OTHERS
with the Chicago Symphony



75. Thieving Magpie, William Tell, The Barber of Seville, 4 others.

**STRAUSS
DIE FLEDERMAUS**
EXCERPTS IN ENGLISH
MOFFO • FRANCHI • STEVENS
MADON • TRAVIATA • OPERA ORCA
AND CHORUS



76. Brilliant cast—Anna Moffo, Rise Stevens, Sergio Franchi.

RENATA TEBALDI
ITALIAN
OPERA
ARIAS
with orchestra
LONDON



78. Madame Butterfly, Traviata, Turandot. Marion Lescaut arias.

TCHAIKOVSKY
SWAN LAKE
and
SLEEPING BEAUTY
with orchestra
LONDON



41. Stokowski plays excerpts from two favorite Tchaikovsky ballets.

**MONTSEMAT
CABALLE**
SINGS
ZARZUELA
ARIAS
RCA VICTOR



72. Exquisite songs about love, from Spain's popular theater works.

VAN CLIBURN
PROMINENT GIBRALTAR
CONCERTO
RCA VICTOR



5. America's foremost young pianist in a magnificent performance.

**FLAGSTAD
SINGS WAGNER**



77. Arias from Parsifal, Walkure, Lohengrin; also Wesendonck songs.

**THE SOUND OF
STOKOWSKI
AND
WAGNER**
SYMPHONY OF THE 100 AND CHORUS
RCA VICTOR



78. Orchestral excerpts from Tristan, Rheingold, Walkure.

**THE VIENNA OF
JOHANN STRAUSS**
VIENNA PHILHARMONIC
HERBERT VON KARAJAN
RCA VICTOR




327. Tales From The Vienna Woods, Die Fledermaus Overture, others.

**SCHUBERT
SYMPHONY NO. 8
"UNFINISHED"
SYMPHONY NO. 5
THE "WITCH"
CHICAGO SYMPHONY
RCA VICTOR**



324. Reiner is magnificent in these two favorite Schubert symphonies.

Bebusy LA MER
Libert **POINTS OF CALL**
Boston Symphony Orchestra
Charles Munch
RCA VICTOR



314. Enchanting music of the sea and its colorful ports. Munch, Boston Sym.

SVIATOSLAV RICHTER
BEETHOVEN CONCERTO NO. 1
MUNCH • BOSTON SYMPHONY
RCA VICTOR



73. Like Richter's other Beethoven performances, this is superb.

**TCHAIKOVSKY
1812
OVERTURE**
RAVEL • BOLERO
MORTON GOULD
ORCHESTRA AND BAND
RCA VICTOR



226. Two superb concert favorites become hi-fi spectaculars.

**GERSHWIN
RHAPSODY
IN BLUE**
AMERICAN
IN PARIS
FRIEDL • BOSTON POPS
RCA VICTOR



215. Gershwin's two most famous symphonic works; Earl Wild is pianist.

CARUSO
RCA VICTOR



*123. Arias from L'Espresso, D'Amore, Boheme, Gioconda, etc. (Reg. LP only)

**JOSÉ
ITURBI**
MUSIC TO
REMEMBER
RCA VICTOR



*74. Revolutionary Etude, Paderewski's Minuet, June Barcardi, etc., 12 more.

Enjoy the Most Acclaimed Classical Recordings of Our Time

Now, with a short trial membership in the RCA Victor Record Club, you can obtain any one of the magnificent multi-record sets shown at the top of this announcement for only \$1. Or, instead, you may elect to take any four outstanding albums on these pages for only \$1. This is an extraordinary opportunity to broaden your musical horizons, expand your record library and avail yourself of immediate substantial savings.

Wide Selection The RCA Victor Record Club presents a greater variety of classical repertoire than is offered by any other major record club. Included are significant albums by celebrated artists on the RCA Victor label and other famous labels as well. Plus many sought-after connoisseur items and exclusive records, too. Thrill to truly superb sound: RCA Victor's Dynagroove and London's Phase 4 Stereo, for example. Be assured that all Club records sent to you are factory-sealed and guaranteed first quality.

You Get Free Records No fees, no dues. As an active Club member, you can choose one record free for every two you buy after trial membership. You receive the Club's colorful monthly magazine free. And you can take advantage of special bargain events for members only.

You Need Not Buy a Record Every Month Accept the Main Selection, or any of more than 300 alternates from all fields of music... or no record at all that month, simply by returning a handy card always provided. You agree only to buy four records within a year at regular Club prices: usually \$4.98 or \$5.98 plus small shipping-service charge.

Send No Money... 10-Day Trial You'll be billed only \$1 and small shipping-service charge after you receive your records. If not delighted, return within 10 days and pay us nothing. No risk. Choose the multi-record set you want—or any four individual albums if you prefer—then write their numbers on the postpaid card, detach and mail without money TODAY!

Trademarks used in this ad are property of various trademark owners. TRADE © RADIO CORPORATION OF AMERICA. * MONO ONLY

**MY FAVORITES
FRITZ
KREISLER**
RCA VICTOR



*70. Caprice Viennois, Liebestrud, Londonderry Air, Andante cantabile.

**MARIAN
ANDERSON**
SONGS BY
SCHUBERT
SCHUMANN
BRAHMS
& STRAUSS
RCA VICTOR



*71. Favorite lieder by Schumann, Strauss, Brahms, Schubert, Haydn.

**VIVALDI
THE FOUR SEASONS**
SCICATEA CORELLI
RCA VICTOR



*33. Delightful performance of a charming Baroque masterpiece.

**PURCHINI
TURANDOT**
WILSON
TEBALDI
BJORLING
TOZZI
ERICH LEINSDOFF CONDUCTOR
RCA VICTOR



67. Birgit Nilsson in the title role, with Renata Tebaldi, Bjorling.

**A TREASURY OF
HISTORICAL
PERFORMANCES
1926-1928
THE ART OF
PABLO CASALS**
RCA VICTOR



*68. Encores by a magnificent cellist: The Swan, Evening Star, 11 more.

**BACH
TWO-PART INVENTIONS
& OTHER PART INVENTIONS
ANDOWSKA**
RCA VICTOR



*69. Bach 2 and 3-part Inventions with a spoken foreword by Andowska.

**VOLUME 1
CARL WEINRICH
BACH
ORGAN MUSIC**
RCA VICTOR



395. Bach specialist Weinrich in a varied program of masterworks.

PIATIGORSKY
DYORAK
CELLO CONCERTO
MUNCH
BOSTON
SYMPHONY
RCA VICTOR



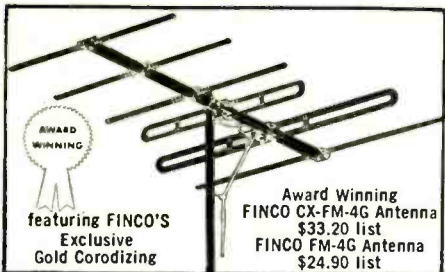
65. Piatigorsky's interpretation of this concerto is justly renowned.

**THE ART OF
JULIAN
BREAM**
RCA VICTOR



66. Pages by Frescobaldi, Scaratti, Ravel, Debussy, etc.—10 in all.

Continued from page 18



AWARD WINNING
featuring FINCO'S
Exclusive
Gold Corodizing

Award Winning
FINCO CX-FM-4G Antenna
\$33.20 list
FINCO FM-4G Antenna
\$24.90 list

Who
put the HIGH
in HI-FI?

FINCO

that's who!

Get FM at its very
best with a FINCO
FM antenna!

- You can hear the difference!
- You get exacting separation!
- You get crisp, clear undistorted sound!

FINCO offers the most complete line of 300 OHM — 75 OHM FM Antennas! See Your Dealer for the one best suited for Your Exact needs!

Award Winning
FINCO FM-5
\$36.35 list
FINCO CX-FM-5
\$44.65 list



Model FMT-A
All Directional FM
Turnstile Antenna
Kit. Mounts to
present mast.
\$12.95 list



Model FMSL-12
\$49.95 list
Model CX-FMSL-12
\$58.25 list



FM
STEREO KIT
Model 7512-AB
Update your Antenna
to shielded co-ax
system. \$8.95 list

Model 65-7
FM AMPLIFIER
Indoor mounted—
20 db gain
\$24.95



THE FINNEY COMPANY

34 West Interstate • Dept. HF
Bedford, Ohio 44146

CIRCLE 27 ON READER-SERVICE CARD

Dutilleux, Penderecki, Messiaen, and Boulez. Martinon, Paray, and Münchinger will be guest conductors, and the soloists will include Zino Francescatti, Géza Anda, Samson François, Jean-Pierre Rampal, Pierre Fournier, and Nicanor Zabaleta. New works have been commissioned from such composers as Jolivet, Messiaen, and Dutilleux.

The orchestra's first tour abroad will take it to the Soviet Union this April. Then, in the fall, will come a visit to the United States, Canada, and Mexico, with twenty-seven concerts scheduled—about half under Munch, the rest divided between Baudo and Martinon. The programs for the tour will naturally include a number of Munch's celebrated symphonic specialties (Berlioz, Ravel, Roussel, Honegger, etc.), and Baudo will conduct pieces by Dutilleux and Messiaen. By the time the tour takes place the name of the Orchestre de Paris will undoubtedly be well known to record listeners and concertgoers both.

HARRY HALBREICH



Otto Klemperer: thirty-five years for rethinking Bach.

LONDON

**Klemperer's
Bach B Minor**

Otto Klemperer has now completed his biggest project in the recording studio since he taped Bach's *St. Matthew Passion* six years ago. Again it is Bach that has spurred the octogenarian conductor to take on a major challenge. In thirteen sessions spread over three weeks he completed the B minor Mass exactly on schedule. Then, his energy still undepleted, he capped this achievement with two concert performances of the work—at the Royal Festival Hall with the same performers who had appeared in the recording: soloists Agnes Giebel, Janet Baker, Nicolai Gedda, Hermann Prey, and Franz Crass; the BBC Chorus; and the New Philharmonia Orchestra.

Some gossiping tongues were wagged when it was observed that the BBC Chorus was taking part rather than the New Philharmonia Chorus or Choir, particularly in view of the fact that the New Philharmonia had given a grand ceremonial performance of this very work under Giulini at the Edinburgh Festival last summer. The explanation should have been clear enough; though some New Philharmonia singers—all amateurs despite their highly professional standards—may still be disappointed, it was obviously more in keeping with Klemperer's approach to the work to use a small professional body of fifty singers than a large amateur one. In any case few amateurs would have been able to spare the necessary time for concentrated sessions, where, in this of all Bach's works, the chorus is dominant.

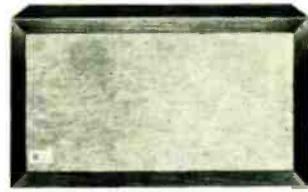
The size of the chorus is, in fact,

vital to Klemperer's concept. Only once before had he conducted the B minor—in Berlin in 1932, when, following the conventions of the time, he used a large chorus and orchestra. That experience prompted him to write about the specific problems, sociological as well as musical, raised by performing a religious work in the concert hall. He resolved then not to conduct Bach's great Mass again until he could fully square his artistic conscience—and no musical conscience today has such unflinching integrity as Klemperer's.

So it is that after thirty-five years of deeply considered thought (and latterly the eager prompting of a record company) Klemperer has come to the B minor Mass as he feels we should hear it. To match the chorus of fifty, he limited the orchestra to thirty-five. As the *Times* critic said of the live performance, "It is a salutary thought that historical purism and hard musical thinking should have led to the same conclusions."

Purism Qualified. Not that—to judge by the live performance—Klemperer will satisfy the purists on everything. He is too much a product of his generation to renounce the *rallentando*, and he is too much an individualist to forsake the measured tempos that have become his hallmark. But it is interesting to witness how an apparently infirm conductor who shambles on to the stage and then flaps his hands in a seemingly vague way gets the precise effects he wants. The parts for the members of the chorus and orchestra bore the most detailed markings, and everything was aimed at clarity of detail. So the second violin entry in the fugue of the first Kyrie was simply but effectively underlined by a contrast of *mezzo-forte* against *mezzo-piano*, and sometimes to lighten the texture Klemperer would temporarily reduce even his limited band of strings, or ask one of

Continued on page 26



AR-3a

Acoustic Research announces a new speaker system.

In 1959, our first advertisement for the AR-3 stated, "it has the most musically natural sound that we were able to create in a speaker, without compromise." This judgment was supported by distinguished writers in both the musical and engineering fields. Hirsch-Houck Laboratories, for example, agreed that "the sounds produced by this speaker are probably more true to the original program than those of any other commercially manufactured speaker system we have heard." For nearly nine years the AR-3 has been the best speaker we could make.

However, technical development at Acoustic Research, as at many companies in the high fidelity industry, is a never-ending search for improvement. After much effort we have found a way to better the performance of the AR-3. The new speaker system, the AR-3a, has even less distortion, more uniform dispersion of sound and still greater power handling capability. The improvement can be heard readily by most listeners; it has been brought about by the use of newly designed mid-range and high-frequency units, and a new crossover network. Only the woofer and the cabinet of the AR-3 are retained in the new system. The AR-3a is priced from \$225 to \$250, depending on cabinet finish, and is covered by AR's standard five-year speaker guarantee.

Detailed information on conversion of an AR-3 to an AR-3a is available from
ACOUSTIC RESEARCH, INC., 24 Thorndike St., Cambridge, Mass. 02141

Audiotape invites you to meet some interesting friends

Sounds of History

Listen to Franklin Roosevelt, Harry Truman, Douglas MacArthur, Dwight Eisenhower, Adlai Stevenson and John Kennedy. Significant moments in history become even more meaningful for today—and memorable for all time—as Burgess Meredith narrates the commentary that links them in context and chronology.

This unique hour long tape* is a bonus when you purchase an 1800-foot reel of blank 1-mil Mylar† Audiotape. Both for only \$5.98.

* Recorded in monaural, on 1½-mil acetate Audiotape, at 3¾ inches per second.



Sounds of Melody

10 of Columbia's top performers

... Skitch Henderson, Leslie Uggams, Woody Herman, Patti Page, Andre Previn, Vic Damone, Andre Kostelanetz, Ray Conniff, Dave Brubeck, Buddy Greco.



A full 30 minutes (1200 feet) of magnificently recorded music to dance by, romance by, or just listen to. And it's yours as a bonus!

You'll get your Sounds of Melody recording*, plus 1800 feet of blank Mylar† Audiotape, both for only \$5.98.

At your audio or music dealer.

* Recorded on 1½-mil acetate Audiotape, in 4-track stereo, at 7½ inches per second.
† DuPont trademark

audiotape™

Audio Devices, Inc.,
235 E. 42nd St., New York 10017

CIRCLE 6 ON READER-SERVICE CARD



NOTES FROM OUR CORRESPONDENTS

Continued from page 24

his double basses to play an octave higher to swell the bass line at cello level.

Whatever the physical slowness of age, Klemperer's perception is as quick as ever; and like his EMI colleague, Sir John Barbirolli, he likes more than anything to get on with the business at hand and to avoid wasting time. As a result, many of the sessions for the B minor Mass were over in two to two and a half hours instead of the regulation three, and only the occasional enforced repetition presented a problem. Even after all his years of recording for EMI with the Philharmonia and New Philharmonia, Klemperer has an aversion to repeated takes, even when an obvious flaw needs correcting. Suvi Raj Grubb, who has been involved in every Klemperer session since 1960 (first as assistant to Walter Legge, more recently in cooperation with Peter Andry or on his own), knows exactly how to handle such difficulties, goes along with Klemperer's desire to press forward to new material, and simply keeps a careful tally of passages for possible later revision.

Raj Grubb is lucky in that Klemperer, like Karajan, has an unerring memory for tempo—a week after a session he can pick up a movement in the middle, and match the original tempo exactly. That the Klemperer technique is hardly wasteful of time is confirmed not only by the B minor project—for which a fairly generous schedule was deliberately arranged—but even more strikingly by Klemperer's recording work with Daniel Barenboim immediately beforehand. The schedule called for nine sessions to cover the last three Beethoven concertos, with an attempt on one of the first two if time permitted. As it turned out, the nine sessions produced not merely the expected three works but six—all five concertos and the *Choral Fantasia* as well. And all this, twenty-two sessions for Bach and Beethoven, over a period of five weeks. Not bad going even for a much younger man.

Marriner in the Nonbaroque. The Academy of St. Martin's in the Fields under director Neville Marriner is again busy at work for Argo. Marriner still leads the second fiddles in the London Symphony Orchestra—as well as taking an active role in the orchestra's self-administration—and then exploits his gifts more positively in his work with the Academy of St. Martin's. The roster of players he has assembled is astonishing—I counted four regular concertmasters sitting elbow to elbow on one occasion—and the feeling of corporate enthusiasm is infectious.

Marriner is a recording manager's dream, because he understands technical problems as well as most technicians, and accepts the necessity of retakes. "Train!" he yelled warningly as the orchestra was about to start on a quiet passage in Stravinsky's *Pulcinella*. Kingsway Hall lies directly over a subway

tunnel—only used at rush hours fortunately—and over the years the rumble of wheels has sent many a recording engineer frantic. Conversely, Marriner welcomed corporate discussion of the interpretation, not only with his musician colleagues but above all with recording manager Mike Brenner—and even with the correspondent of HIGH FIDELITY.

This Stravinsky session was in fact a departure from normal St. Martin's Academy practice. For the most part, the group has concentrated on baroque music, but during two festivals this year—at Cheltenham and at Dartington Summer School—it did *Pulcinella* and *Apollo*. These two works, Marriner thought, would make an excellent coupling. Thus for the first time at a recording session he did a regular conductor's stint, minus violin but (to show his essentially democratic spirit) minus baton too. Other sessions in the series have included works by C.P.E. Bach, Arne, and Boccherini. The final record brought another departure from the baroque: a coupling of Elgar's works for string orchestra—the *Introduction and Allegro*, *Serenade*, *Elegy*, and *Sospiri*.

EDWARD GREENFIELD



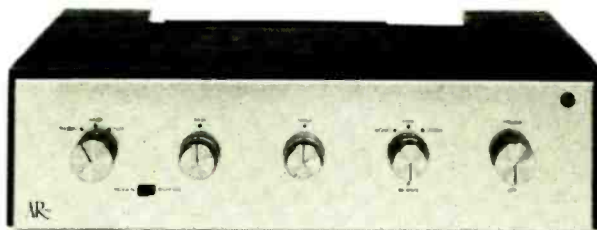
The Verdi Requiem As Seen by Solti

The Sofiensaal presented an appearance its regular audiences would never recognize. At one end of the hall, a huge scaffolding had been erected, with a steep flight of stairs on both sides providing access to seven rows of benches. There 180 singers were assembled—the State Opera Chorus in full strength, plus additional vocal forces brought in for the occasion. The Vienna Philharmonic had also taken up position—no fewer than sixteen first violinists forming the spearhead, with percussion to the right, brass to the left. "Take No. 64" came the command, and conductor Georg Solti put his forces into action. At the opening measure I thought the sheer force of sound to be heard in the hall must be at its maximum . . . but then the choir launched into "*Dies irae, dies illa*." Here was the deployment of orchestral and vocal forces on a scale reached in this hall only during the *Götterdämmerung* sessions of three years ago.

Oddly enough, Decca/London had had no recording of Verdi's Requiem in its catalogue. Not at all oddly, a stellar team was chosen for the task of filling the gap: Solti at the helm, and a solo quartet of very eminent names—Joan Sutherland (who sang the soprano part

Continued on page 28

the AR^{INC.} *amplifier*



The AR amplifier delivers 60 watts per channel continuous output at less than 0.5% harmonic distortion, 20 to 20,000 Hz, both channels operating simultaneously into 4 ohms; 50 watts per channel into 8 ohms.

One of the most important specifications of an amplifier is its power output. In view of this, consumers might expect this measurement to be presented clearly and accurately in amplifier advertising. This has not been the case. In recent years, a variety of vague or irrelevant terms has been used by manufacturers to describe power output: music power, solid-state power, stereo power, audio power, transient power, transistor power, IHF power and others. The list includes terms invented by manufacturers and applied to their products alone, as well as standards of measurement known only to advertising copy writers.

Acoustic Research uses the definition of a watt given in physics texts: work done at the rate of 0.7375 ft.-lb./second. We know of no "transient watt" or "music watt" which science recognizes. AR amplifiers are rated exactly as we measure them, with both channels continuously delivering at least the rated power without exceeding our harmonic distortion limit of 0.5%, or the I.M. distortion limit of 0.25%. The laws of physics and the nature of music require that power measurements, if they are to be meaningful, be made with a steady, uninterrupted tone, similar to the purest sound of a pipe organ. AR amplifiers must deliver their rated power at all frequencies to which the ear responds, not just at 1,000 Hz, where most amplifiers can deliver much more power than at the extremes of the range of hearing. Distortion measurements are made through the AR amplifier's phonograph input because music must go through the amplifier this way—even though performance might be better without the preamplifier in the circuit.

It is for these reasons that the power output rating of the AR amplifier is true for any kind of musical tone, not just those easy for an amplifier to reproduce.

The AR amplifier is covered by a guarantee unmatched in the industry. If an AR amplifier fails to operate as advertised within 2 years of its purchase date, AR provides parts, labor, freight to and from the factory or nearest authorized service station, and a carton if necessary—all with no charge for factory defects.

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

CIRCLE 2 ON READER-SERVICE CARD

A Sound Investment

The 711B FM Receiver. For real music to your ears. Every touch of sound from FM, tape or record player, arrives with distortion-free reproduction whether it's the softest whisper of a muted guitar or the rolling crescendos of tympani.

100 watt power rating (IHF) with frequency response of ± 1 dB, 15 to 30,000 Hz, the 711B is fully silicon transistorized, has the latest FET front end, integrated circuits, automatic reset circuit breakers. Between-station noise is completely eliminated by Altec's new muting circuit.

The professional look. Certainly the professional touch. (Professional sound engineers have installed Altec quality in broadcast and recording studios for over three decades.) That's why it's the very sound buy at \$399.50. See your Altec dealer. Or send for our 1968 Hi-Fi Catalog.



A division of *LSA* Ling Altec, Inc., 1515 S. Manchester Ave., Anaheim, Calif. 92803

CIRCLE 4 ON READER-SERVICE CARD

NOTES FROM OUR CORRESPONDENTS

Continued from page 26

in Edinburgh under Giulini some time ago), Marilyn Horne (recently acclaimed in a New York performance under Bernstein), Luciano Pavarotti (the tenor in a London performance led by Solti), and that increasingly indispensable bass, Martti Talvela.

The score contains quite a number of problems with regard to balance and definition. Solti wanted to achieve the effect of spaciousness without sacrificing clarity. Take No. 64 offered a good example of what he aimed at. "Just singing *fortissimo* will not do," he admonished the chorus: "you will have to give each syllable, indeed each vowel and consonant its proper weight." For myself, I had never before realized how much the effect of the "*Dies irae*," depends upon the sound of the first "D" being shot out, as it were, with almost military precision.

Culshaw's Auf Wiedersehen. It may surprise some readers to learn that the man in command of Decca/London's recording team was John Culshaw, long a familiar of the Sofiensaal but this time here by courtesy of his new employers, the BBC. Actually, the Requiem (which was of course planned some time before Culshaw took up his new post) will mark his last recording as far as Decca/London projects in Vienna are concerned. The genuine rapport that has been established between Culshaw and the Vienna Philharmonic over the years was signalized on this occasion by the Orchestra's presentation to him and his team of the Nicolai Medal. Not that the association has been invariably smooth—which Culshaw's recent book, *Ring Resounding*, makes quite clear. As he said to me during our last conversation in the Sofiensaal, "I've been quite frank about things—and I think it was just this honest frankness which contributed to our common success during all these years."

KURT BLAUKOPF

High Fidelity, February 1968, Vol. 18, No. 2. Published monthly by Billboard Publications, Inc., publisher of *Billboard*, *Vend*, *Amusement Business*, *Merchandising Week*, *American Artist*, and *Modern Photography*. **High Fidelity/Musical America** Edition published monthly. Member Audit Bureau of Circulations.

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

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

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



RUN-IN FACTS FOR AR TURNTABLES

When an AR turntable is packed at the factory it is, literally, slightly used. It has been run in for 48 hours, and then given a final workout in one of AR's test rooms.

The tests, which include measurements of rumble, wow, flutter, speed accuracy, and speed regulation, are made on every AR turntable. Any turntable that doesn't meet NAB specifications for professional broadcast equipment is rejected. A day rarely goes by without rejections — manufacturing processes aren't perfect.

AR's quality control borders on the fanatical. It is one reason the AR turntable has been rated number one by so many equipment reviews and comparison surveys, in a field of competing units costing up to twice as much.

The unique design of the AR turntable (described by France's *Toute l'Electronique* as a revolutionary *coup de maître*) plus rigid quality control makes AR's 3-year turntable guarantee* possible.

All repair costs are covered—parts, labor, shipping, and even a new carton when one is needed.

If you are trying to decide between a record changer and a manual turntable, keep in mind the fact that only 4% of recorded selections take up more than one disc. If you want to play any of the remaining 96% in their entirety, they must be turned over by hand whether or not you use a changer.

*Extended retroactively from one year to three on December 1, 1965



\$7800 complete with arm, oiled walnut base, and dust cover, but less cartridge, 33 $\frac{1}{3}$ and 45 rpm

Universal model for operation on 110/220 volts; 50/60 cycle current—\$87.00 5% higher in the West and Deep South

AR INC.

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

CIRCLE 2 ON READER-SERVICE CARD



by Norman Eisenberg

**More on the New
"A-V Discipline"**

EXPO'S THEME of "Man and His World" may have been inspired by the title of Antoine de Saint-Exupery's book *Terre des Hommes* published some years ago, but Expo's presentation of this theme by means of highly advanced visual and audio techniques was as new as tomorrow. From it has emerged a new awareness, evidenced in scientific papers and discussions by some of the men who worked on these projects, of a possible new role for electronics in achieving new levels of communication—not merely in getting a message across more clearly, but in tapping new depths of understanding of the material to be communicated and at the same time evolving a consistent body of theory to guide future work. Expo, it seems, provided a body of basic research towards what one paper delivered at the recent New York convention of the American Engineering Society called a "new discipline"—that is, a formal branch of knowledge based on systematic research.

The gist of this thesis is that because of the present-day information explosion, of which Expo was a tremendous example, the role of the "audio-visual engineer" (the term itself has come into use only in the past decade) has greatly expanded. It now includes creative and informational concerns in addition to the purely technical matters that have traditionally been held to be the sole concern of engineers. According to this view the theory and practice of a-v communications can no longer be the exclusive province of the educator. As authority for this concept, the paper cites—as you might expect—the writings of Marshall McLuhan.

Although standards for work in this sprawling area are at present available only from individual professional organizations, proponents of the a-v discipline suggest some form of unification or codification, and indeed the Society of Motion Picture and Television Engineers has announced the publication of an audio-visual handbook for 1968. Presumably the fields to be embraced include cinematography, optics, audio, general acoustics, architecture, interior design, lighting, traffic flow, and maybe a few more. In its broadest outline, the whole communications-via-electronics process becomes a "total experience" in which the general environment is seen as one big "theatre."

Some details, preliminary to be sure, of the information facility to serve this ambitious plan also were outlined at the AES meetings. Again, these were based largely on Expo and included a detailed analysis of its over-all audio facilities and of the particular techniques used at the Labyrinth Pavilion. The former encompassed noise control, background music, outdoor sound reinforcement, emergency announcing, and mobile public address vans. What was striking in these reports, apart from the description of the impressive array of equipment used, was how carefully the technical installations were tailored to suit the communicative needs as well as the "informational personality" of the situation and of the environment. The pinnacle of this approach surely must be Labyrinth. A five-story windowless building had to be "a-v treated" to present sight and sound that not only carried all the complex components of "the message" but did so in such a way as to enhance, or at least complement, the program. The whole thus could "produce an emotional impact which leads visitors to discover something about themselves." Footage shot around the world and six-channel audio; multiple screens and high fidelity surround-sound. And this, we are told, is only the beginning.

PROJECT 3 SPECIAL OFFER!



PATTERNS IN SOUND #1

Two complete selections from each of Enoch Light's first six Project 3 stereo albums. Hear Academy Award winning "Born Free," the incomparable Tony Mottola on guitar and the Kissin' Cousins.

PATTERNS IN SOUND #2

Three complete selections from each of four other Project 3 smash hit stereo albums. Hear the magic sound of Peter Matz, Bobby Hackett and his unbelievable horn, the danceable music of the True Blues and more songs with the Kissin' Cousins.

PATTERNS IN SOUND—CLASSICAL

The Renaissance Quartet — Robert White, Joseph Iadone, Morris Newman, Barbara Muesser. The Riverside Singers. . . . Madrigals, Villancicos, and Part Songs. The 400th Anniversary Album—Claudio Monteverdi, Hugues Cuenod, Charles Bressler, and Louis-Jacques Rondeleux. And others.

\$298
EACH

2 for \$5.00 3 for \$7.50

Enclosed is my check/or money order for: \$2.98 \$5.00 \$7.50

Please send me:

- PATTERNS IN SOUND #1 \$2.98
- PATTERNS IN SOUND #2 \$2.98
- PATTERNS IN SOUND—CLASSICAL \$2.98
- ANY TWO ALBUMS \$5.00
- ALL THREE ALBUMS \$7.50



NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP CODE _____

Please send me full information on current and future releases. **A-2**

Handling and shipping included
Project 3 — 1270 Avenue of The Americas, N.Y.C.

CIRCLE 44 ON READER-SERVICE CARD
HIGH FIDELITY MAGAZINE



TWO MEN WHO DID SOMETHING HAT HAS NEVER BEEN DONE BEFORE!

Urbie Green and Enoch Light plus twenty of the world's greatest trombonists create a unique stereo recording



An incredible array of trombone virtuosi join Enoch Light and Urbie Green to create the warm, true, unrestricted, vital sound of 21 trombones . . . no overdubbing, no tape tricks, no shortcuts of any kind. This is the way 21 trombones really sound recorded on 35 mm magnetic film with the full distortion-free clarity of Project 3, the Total Sound stereo. The full line of new Project 3 Total Sound stereo recordings is at your dealers now!

Listen to Project 3 Total Sound Stereo... you may never again be satisfied with any other recorded sound.

Project 3
TOTAL SOUND
RADIO CITY, 1270 AVENUE OF THE AMERICAS
NEW YORK, N. Y. 10020. PHONE: (212) 765-9760

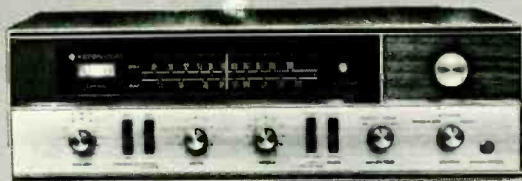
*A Trademark of The Total Sound Inc.

*if
you
could
see
sound you'd recognize the
superior performance
of KENWOOD receivers
at a glance*



**KENWOOD TK-140 • AM/FM •
130 WATT • FET • SOLID-STATE
STEREO RECEIVER • \$339.95**

And most professional audiophiles do just that! They look for the famous KENWOOD symbol that assures them incomparable quality, unexcelled performance and unchallenged reliability. We don't expect you to select a KENWOOD on looks alone. Visit your nearest authorized KENWOOD franchised dealer and see for yourself . . . and listen. You'll hear the difference in an instant!



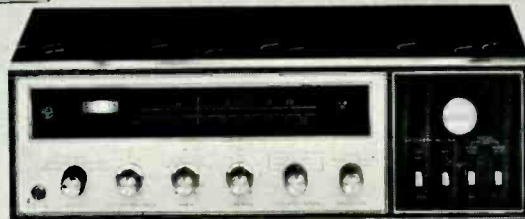
KENWOOD TK-40 • AM/FM
30 WATT • SOLID-STATE
STEREO RECEIVER • \$189.95



KENWOOD TK-55 • FM • 60 WATT • FET
SOLID-STATE • STEREO RECEIVER • \$199.95



KENWOOD TK-66 • AM/FM
60 WATT • FET SOLID-STATE
STEREO RECEIVER • \$239.95



KENWOOD TK-88 • AM/FM
90 WATT • FET SOLID-STATE
STEREO RECEIVER • \$289.95



SUPREME 1 • 165 WATT
3-CHANNEL STEREO AMPLIFIER
WITH ELECTRONIC CROSSOVER
NETWORK • \$695.00

	Model TK-140	Model TK-88	Model TK-66	Model TK-55	Model TK-40
(FET) Transistor	YES	YES	YES	YES	NO
FM Sensitivity	2 μ V	2 μ V	2 μ V	2.5 μ V	2.5 μ V
Frequency Response	20-50,000 Hz	20-50,000 Hz	20-50,000 Hz	20-50,000 Hz	20-50,000 Hz
Power Bandwidth	20-30,000 Hz	20-30,000 Hz	20-30,000 Hz	20-30,000 Hz	20-30,000 Hz
FM IF Stages	5	5	5	5	5
Power Transistor Protection	YES	YES	YES	YES	YES
2 Sets Stereo Speakers Terminal and Switch	YES	YES	YES	YES	NO
FM Stereo/Mono Automatic Switching	YES	YES	YES	YES	YES

*Two
Year
Warranty*

As evidence of our confidence in their superior quality, all KENWOOD receivers are backed by a 2 year warranty on both PARTS AND LABOR.

*the sound approach
to quality*



3700 South Broadway Place, Los Angeles, Calif. 90007
69-41 Calamus Avenue, Woodside, New York 11377

Exclusive Canadian Distributor — Perfect Mfg. & Supplies Corp. Ltd., Montreal 9, Canada

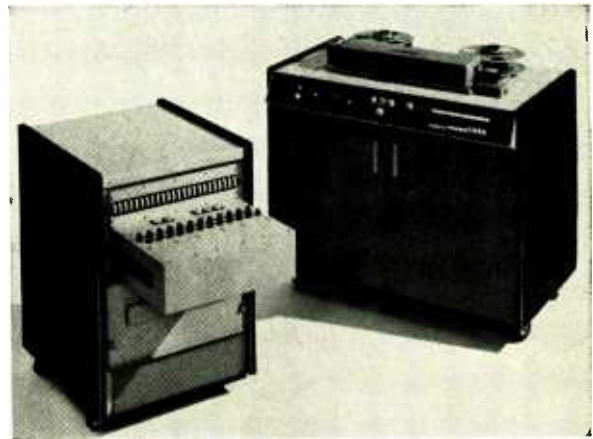
CIRCLE 33 ON READER-SERVICE CARD

IMPROVED RECORDING TECHNIQUES MAIN INTEREST AT AES MEETING

WITHIN THE FRAMEWORK of a familiar pattern, the regular annual fall conventions of the Audio Engineering Society always manage to come up with at least a few new ideas or products of interest to the stereo-minded. These developments, while not always tangible in terms of products you buy and use in your home music system, nevertheless influence what you will be hearing, or how you will be hearing it, in the future.

Turning up at the last AES conclave—mid-October in New York City—was the Dolby noise reduction system, not to mention Ray M. Dolby himself, a youngish engineer who manned his own exhibit and periodically demonstrated it to all comers. No fewer than twenty-nine organizations throughout the world now are using “the Dolby” for recording, broadcasting, or just experimenting, we learned. The KLH tape recorder—first announced consumer product using it—still is under development. It will, in any event, incorporate a simplified “Dolby”—that is, one frequency band to eliminate tape hiss, instead of the professional model’s four bands which combat other noises too. “Will your system be needed?” we queried the inventor, “if tapes and decks undergo some really significant improvements?” According to Dolby, it will, “if for no other reason than to maintain quality during generation transfer and also in the reprocessing of older recordings. Our system won’t eliminate the surface noise on old discs but at least it will prevent that noise from being increased during the remaking.” After the KLH recorder, a possible consumer product à la Dolby might be a unit to play a “Dolbyized” disc recording.

Attacking the problems of recording on another front, Ampex showed a 24-channel master tape machine, said to be the first with that many channels to be made available commercially. Named the AG-1000-24, it permits individual instruments or ensembles at a recording session to be recorded separately on a two-inch-wide tape. If a player doesn’t show up or makes a mistake,



Twenty-four-channel “Recorder” and mixer by Ampex.

that single track can be recorded later. Balance and blending can be worked out by the engineer and recording director after the musicians have left, thus saving (costly) time at the actual recording sessions. Developed from the Ampex video tape transport, the new AG-1000-24 has a small brother that handles up to 16 channels at once. In case you’re thinking of buying one of these for your next home recording session, the AG-1000-24 costs \$32,000; the AG-1000-16, \$24,950.

The trackability criteria of stereo disc pickups were expounded by Shure’s J. H. Kogen, and Kenneth E. Farr of Westinghouse delivered a paper on that company’s Phonovid system for recording video on phonograph records. It seems that the theory behind Phonovid is fairly well worked out, but no one could say when a product will appear.

THOSE DUMMY TRANSISTORS

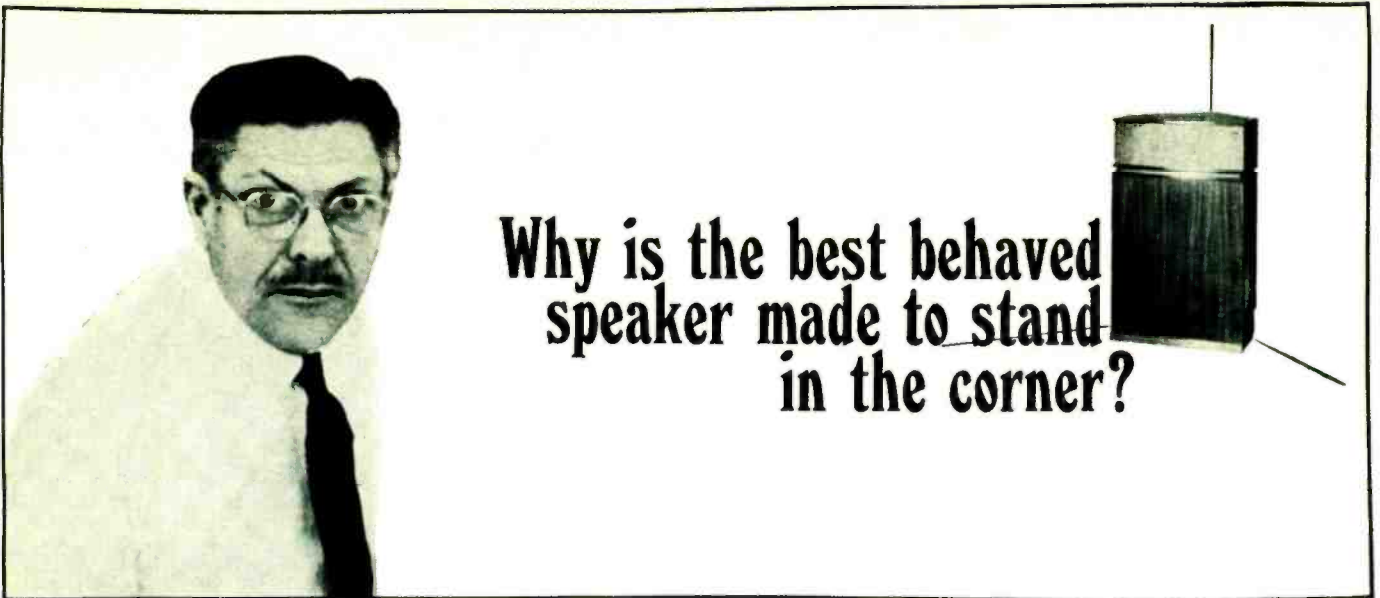
IS A “TWELVE-TRANSISTOR” radio better than, or even different from, a “six-transistor” radio? The sophisticated audiophile knows that the number of transistors does not indicate the quality of the electronics. And in any case, why those quotation marks? It seems that some of the low-fidelity audio manufacturers have been playing a dirty numbers game with transistor figures in an attempt to impress the more impressionable potential customers—dirty, because they have gone so far as to stick non-functioning transistors into their gadgets.

Some time early this year, the Federal Trade Com-

mission is expected to outlaw any advertising that includes dummy transistors in the count. The Better Business Bureau and various trade magazines recently focused attention on the widespread practice of inflating the transistor count by including nonfunctional rejects, worth two or three cents apiece, as well as counting transistors used as diodes.

The EIA supports the FTC’s stand, but urges that the Commission not include in its prohibitions the practice of counting transistors wired in parallel (four weak ones doing the work of two), in cascade, and those performing auxiliary functions such as fine tuning and AFC. The FTC regulations will allow a period of one year for compliance. Next on the docket: a definition of the term “solid state.”

Continued on page 36



Why is the best behaved speaker made to stand in the corner?

An interview with the man who put it there— Paul Klipsch, designer and builder of the world-renowned KLIPSCHORN.

Q. What about it, Mr. Klipsch?—Why the corner?

A. Any speaker operates better in a corner. But the Klipschorn was designed to make maximum use of the mirror image effect of corner walls and floor. Also it provides the radiation angle of high frequency speaker elements which uniformly covers the entire room. There are many other advantages, covered in my technical paper "Corner Speaker Placement."*

Q. But in stereo, corner placement sometimes puts the flanking speakers so far apart.

A. Yes, and that is good. At Bell Telephone Laboratories, the fountainhead of stereo knowledge, a spacing of 42 feet was used. With our wide stage stereo, we have used as much as 50' spacing and yet could pinpoint a soloist or small ensemble accurately in their original positions. In a typical room 14' x 17', for example, the 17' wall is apt to be best for a stereo array. See my technical paper "Wide Stage Stereo."*

Q. You mentioned your "Wide Stage Stereo." Is that different from regular stereo?

A. Yes. Ordinary stereo might typically comprise two speakers six feet apart. I never heard a symphony orchestra six feet wide. The reproduced stage width is only as wide as the speaker spacing. With speakers 20 feet apart, the listener may subtend 90° of angle, typical of what he'd hear at a concert. By bridging a center speaker across the two stereo channels, one creates a solid sound curtain (some people call this a phantom center channel), and one hears a string quartet or a soloist or a large musical group in proper geometry. This is covered in in technical papers: "Circuits for

Three-Channel Stereophonic Playback Derived from Two Sound Tracks," "Stereophonic Localization" and "Stereophonic Geometry Tests." Also for reference, I recommend Bell Telephone Laboratories' "Symposium on Auditory Perspective," 1934.*

Q. You lean pretty heavily on Bell Laboratories, don't you?

A. It would be foolish not to. Their engineers have been doing serious research in the audio field for over fifty years.

Q. Back to the KLIPSCHORN, haven't better ways been found of reproducing sound than with a large corner horn?

A. I've kept a notebook through the years, and one of my favorite pages is titled "Graveyard of Major Breakthroughs in Speaker Design." The corner horn, of optimum size, is so fundamental in design that it is no more likely to change than the shape of a grand piano.

Q. I take it you foresee no major changes in the KLIPSCHORN.

A. Not until the immutable laws of physics are revoked.

Q. Why have you stuck to making speakers rather than expanding into amplifier manufacturing?

A. The audible difference between a \$200 and a \$500 amplifier is almost negligible. But the difference between speakers in those price brackets is startling. That's why speakers occupy most of my attention.

Q. We notice the KLIPSCHORN has a new mid-range horn. What happened to the old one?

A. It was the standard of the industry for 18 years and is still widely copied. But the new K-400 has narrowed even further the gap between performance and perfect reproduction. It is described in the technical paper, "A New High Frequency Horn."*

Q. Mr. Klipsch, for answers to questions, you apparently are fond of quoting technical papers.

A. I like answers which are supported by solid research, not by editorial mumbo-jumbo.

*The technical papers listed above are among a set of 17 which we offer for \$3.50. They include the Bell Laboratories' reprint.



KLIPSCH & ASSOCIATES
Box 280 H2
Hope, Arkansas 71801

Please send me complete information on the KLIPSCHORN loudspeaker system. Also include the name of my nearest Klipsch Authorized Audio Expert.

Name _____
Address _____
City _____ State _____ Zip _____
Occupation _____ Age _____

CIRCLE 69 ON READER-SERVICE CARD

Continued from page 34



MINI-PLAYERS FOR THE MINI-CROWD

Herewith Philco-Ford's latest contribution to pop culture, the Hip-Pocket Records. They run at 45 rpm, are wafer-thin, and measure the same as the label of an LP record. Each disc lists for 69¢; the two-pound, two-speed player for it costs \$24.95, including AM radio but without the four penlite batteries needed to run it. Somebody, though, had better warn those friendly gamines in the photo about sitting down.

CIRCLE 152 ON READER-SERVICE CARD

L.A. SHOW WELL ATTENDED—BUT?

Traditionally an early rite of spring, the 1967 Los Angeles High Fidelity Music Show was held during the first week of November. Public attendance, despite a \$2.00 admission charge, was a bit higher than last year, and the increase, says the IHF, is "significant . . . since our show was one day shorter this year." However, trade response was not up to expectations, and several exhibitors felt that two days set aside exclusively for the press and dealers was one day too many. As one manufacturer put it, that second day "could have been to give many more consumers a chance to see and listen. . . . Isn't that the primary purpose of an audio show?"

Equipment at the exhibit was just about the same as that reported for the earlier New York show but of course some 18,700 Californians were seeing it for the first time. However (also for the first time), enough exhibitors seemed sufficiently doubtful about the purpose of these affairs to lead the IHF, in the closing hours at L.A., to reexamine the whole idea. At press time the IHF had nothing new to report, but was considering whether two major shows a year might not better be replaced by more frequent smaller-scale shows, held in locales other than just Los Angeles (or San Francisco) and New York City.

SHOW THIS MONTH

Last minute reminder: the Philadelphia high fidelity show will be held February 16, 17, and 18 at the Benjamin Franklin Hotel.

EQUIPMENT *in the* NEWS



LOW COST AMPEX

Ampex's newest standard tape deck is also its smallest. The new Model 750 is a three-speed stereo/mono machine with preamp outputs for connecting into an external sound system. The 750 has twin VU meters, three heads (for erase, record, and playback respectively), and permits direct monitoring of the tape during recording, plus various multiple-track recording tricks, and echo and duet effects. Basic price of the deck is \$199.95; in walnut with smoked plexiglass cover, it costs \$249.95.

CIRCLE 144 ON READER-SERVICE CARD



SUPEREX IMPROVES HEADPHONES

An improved version of its stereo headphones, the Model ST-PRO-B, is being offered by Superex. The new set uses what might be described as a miniature coaxial speaker system in each ear-cup—that is, a dynamic woofer and a ceramic tweeter are interconnected by a crossover network. Ear cushions are removable vinyl filled with urethane foam. The headband adjusts to all sizes. Impedance is 8 to 16 ohms; other impedances also are available. Net price is \$50.

CIRCLE 145 ON READER-SERVICE CARD

Continued on page 38

If you can trust your ears... you can trust Pioneer.

The ultimate test of any high fidelity equipment is its ability to reproduce sound with the same characteristics as live music (i.e.—smooth linear reproduction with no one section of the audio spectrum magnified).

We therefore cordially invite you to hear the latest Pioneer trustworthy hi-fi components . . . truly worthy companions to their Pioneering predecessors.

The SX-700T FM-AM Stereo Receiver

Designed along the lines of the acclaimed SX-1000TA, the SX-700T is a perfect solution when the desire for performance and the desire for economy are in conflict. With 2.0 μ v of sensitivity, and a separation figure of 35 db, the SX-700T is ideal for suburban areas, brings in distant FM with concert-hall clarity. Its 60 watts (HF-4 ohms) of power will easily drive any speaker system. Price: \$249.95.

The CS-63 Bookshelf-type, 4-way Speaker System

If you're looking for perfection, consider the CS-63, a rarity with its classic 15-inch woofer. Hi-fi technology has developed substitutes for the huge woofer, but there are no equivalents for it. Midrange is a 6½-inch cone type speaker, and the upper frequencies are delivered by a horn-type tweeter and a 2½-inch super tweeter. Response is flat from 25 to 20,000 Hz. Price: \$245.00 each.

The CS-88 Bookshelf Speaker System

If budget or space are limitations, a pair of CS-88's mate beautifully with any receiver, or any decor. Their genuine wooden latticed grilles put their construction and appearance in a class by themselves. Each enclosure is a three-way system featuring a 12-inch, massive magnet woofer, a 4-inch midrange radiator, and three tweeters. One of the tweeters is a horn type; the other two are cone units. Price: \$175.00 each.

Pioneer builds for music lovers because music lovers built Pioneer. Listen to Pioneer's superb components — then trust your ears. The Pioneer line is at fine dealers everywhere. Or write for more detailed literature. Please specify the items in which you are interested.

PIONEER'S NEWEST MODELS ARE HERE TO HEAR!

The SE-30 Headphones

If you want to keep it to yourself, the SE-30 headphones deliver the full brilliance and strength of the finest speaker systems — yet even the head on the adjoining pillow will not hear a sound. The SE-30 headphones come beautifully boxed in a permanent case of Scotch grain vinyl fully lined. Ideal for gift giving and for permanent storage. Price: \$29.95



PIONEER ELECTRONICS U.S.A. CORP. 140 Smith St., Farmingdale, L.I., N.Y. 11735 • (516) 694-7720
Manufacturers of Quality Audio Components • Receivers • Turntables • Speaker Systems • Loudspeakers • Headsets

CIRCLE 43 ON READER-SERVICE CARD

EQUIPMENT IN THE NEWS

Continued from page 36

PROFESSIONAL PORTABLE BY TANDBERG

Tandberg announces a solid-state portable tape recorder designed for professional use. The new Model 11 weighs about ten pounds, handles up to 7-inch reels, and runs on either D cells or Nicad rechargeable batteries. A three-head machine, it comes in either half-track or full-track versions and includes a built-in mixer. Price is \$599.

CIRCLE 146 ON READER-SERVICE CARD



LOW POWERED RECEIVER

From Rheem Roberts comes word that its Model 30 AM/stereo FM receiver is being shipped to dealers, thus marking the entry of a well-known tape recorder firm into the electronics component market. The new solid-state receiver is rated for 30 watts peak power output, comes housed in walnut, and has plug-in jacks for tape recorder and record player. Cost is \$179.50.

CIRCLE 147 ON READER-SERVICE CARD



AUTOMATIC REVERSE RECORDER

Teac has announced its Model A-4020, an open reel tape recorder that has the automatic reverse feature for both recording and playback. Four quarter-track stereo/mono heads are used: two each for erase and record/playback in both directions of tape travel. A two-speed ($7\frac{1}{2}$ and $3\frac{3}{4}$ ips) machine, the A-4020 provides for sound on sound, and features two VU meters, separate treble and bass controls, and speaker controls. It comes with built-in amplifier and its own speakers—with separate tweeters, and its line output permits jacking into an external sound system. Price is \$699.50.

CIRCLE 148 ON READER-SERVICE CARD



LIGHT BULB CHECKS KIT

Incorporated in the design of the new Scott LK-60B solid-state stereo integrated amplifier kit is a unique circuit testing system designed to prevent accidental transistor blow-out. If a wiring error has been made by the kit-builder, a fail-safe circuit, using an ordinary light bulb, absorbs excess power when the completed amplifier is first turned on. The bulb glows brightly, thus warning the builder to recheck his wiring. Rated for 120 watts, the new amplifier offers a full complement of controls. Price is \$199.95.

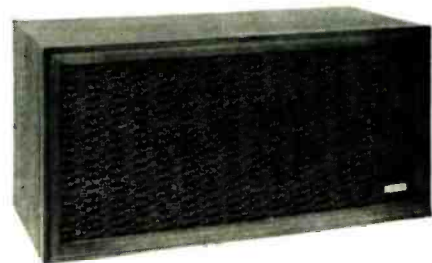
CIRCLE 149 ON READER-SERVICE CARD



NEW SANSUI RECEIVER

Named the Stereofidelity 400, a new receiver from Sansui offers AM, stereo FM, and control amplifier functions. FM sensitivity (IHF method) is rated as 2.5 microvolts; amplifier output per channel is listed as 25 watts music power, or 20 watts continuous power into 8-ohm loads. The set has a built-in protection circuit for its transistors and a full complement of controls. Announced price is \$239.95.

CIRCLE 150 ON READER-SERVICE CARD



NOVEL WOOFER IN UNIVERSITY SYSTEM

Recently unveiled by University Sound is the Eestoril compact reproducer which includes what the firm calls an aerodynamic bass energizer—separate inert 12-inch diaphragm, in a basket, that is driven by the internal pressure of the enclosure so that it functions as a supplementary woofer, in phase with the regular woofer. The complete system also includes midrange drivers and the company's Sphericon tweeter all housed in a walnut enclosure, $28\frac{3}{4}$ by $13\frac{1}{2}$ inches. Announced price is "less than \$165."

CIRCLE 151 ON READER-SERVICE CARD



**We made the Fisher 110
as good as we knew how.**

**But what it will sound like
is up to you.**

The Fisher 110 is a 35-watt AM-FM stereo receiver with built-in automatic turntable. It comes to you without speakers because we know that the selection of speakers is a matter of personal taste.

We know that by leaving it up to you, you'll choose the speakers that will make the 110 sound best.

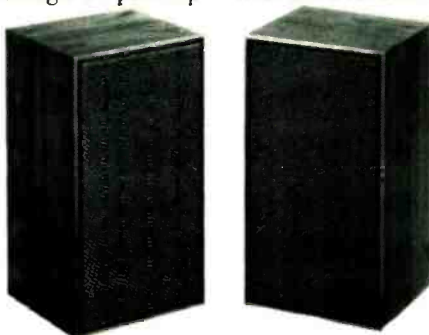
You can get a good idea how a receiver will sound from the specifications. Take the 110, for example. Its FM tuner section has an IHF sensitivity of 2.0 μ V. You know that means it's sensitive enough to pick up the weakest FM stations and reproduce the signal strong and clear.

The 110 has an amplifier section with a power bandwidth from 30 to 20,000 Hz. Harmonic distortion is under 0.8%. The turntable is a BSR and it has a low-mass magnetic cartridge. With these specifications it has to be good.

And the price is only \$379.95.

But you can't pick out speakers just from studying specifications. That's why we suggest that you take your time and choose the best ones you can afford.

If you ask us our opinion; we'll recommend the S-10 speaker systems, designed especially for the Fisher 110. The S-10 has a 10-inch woofer and a 3-inch tweeter, with crossover at 2500 Hz. Frequency response is from 20 to 20,000 Hz. We think a pair of S-10's sounds great with the 110. But don't take our word for it. Hear it yourself and make up your own mind. (When you buy the Fisher 110 with a pair of S-10's, it's called the Fisher 110-S and costs \$449.95.*) For more information, plus a free copy of The Fisher Handbook 1968, an authoritative 80-page reference guide to hi-fi and stereo, use coupon on magazine's front cover flap.



The Fisher.

* ALSO AVAILABLE, THE FISHER 105, IDENTICAL TO ABOVE BUT WITHOUT THE AM SECTION, WITHOUT SPEAKERS, IT COSTS \$359.95; WITH A PAIR OF S-10 SPEAKERS, IT COSTS \$429.95. FISHER RADIO CORPORATION, INC., 31-35 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 28 ON READER-SERVICE CARD

Introducing
the fabulous
UHER
'DECK 7000'

by **martel**



THIS NEWEST MEMBER OF THE FIRST FAMILY OF TAPE RECORDERS BRINGS YOU FULL PROFESSIONAL PERFORMANCE AND **UHER** ENGINEERING AT A MODEST COST. NOW EVERYONE CAN ENJOY **UHER** SUPERIORITY, WITH ITS ABILITY TO PRODUCE FLAWLESS STUDIO QUALITY RECORDINGS.

SOLID-STATE 2-SPEED MONAURAL AND STEREO; AUTOMATIC END-OF-REEL SHUT-OFF; 2 ILLUMINATED VU METERS; 4 DIGIT INDEX COUNTER; PAUSE CONTROL; TUNER, PHONO, AND MICROPHONE INPUTS; 7" REEL CAPACITY; 40-18000 CPS FREQUENCY RESPONSE. IN WALNUT ENCLOSURE. 2 ACCESSORY CABLES INCLUDED.

WHERE THE NEED IS FOR A COMPLETE PORTABLE TAPE RECORDER, THE UNSURPASSED

UHER ROYAL STEREO 8000

IS THE FINAL ANSWER. FEATURES NORMALLY FOUND ONLY IN FULL STUDIO EQUIPMENT MAKE THE 8000 THE ONE TRULY OUTSTANDING PORTABLE STEREO TAPE RECORDER IN THE ENTIRE FIELD.

AND, FOR THE EQUIVALENT SOPHISTICATION IN A TAPE DECK, MASTERS OF RECORDING HAVE PROCLAIMED THE **UHER** 9000 UNEQUALED.

FOR DETAILED INFORMATION ON THESE FINEST OF ALL RECORDING INSTRUMENTS, SEE YOUR **UHER** DEALER, OR USE THE COUPON TO OBTAIN LITERATURE GIVING DETAILED DESCRIPTION.

SOLE U.S. IMPORTERS



martel
ELECTRONICS

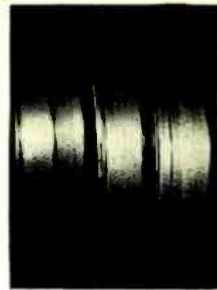
2339 SOUTH COTNER AVENUE.
LOS ANGELES, CALIFORNIA 90064
NEW YORK 1199 BROADWAY
CHICAGO 5445 NO LINCOLN

MARTEL ELECTRONICS, Inc. HF-2
2339 So. Cotner Ave.,
Los Angeles, Calif., 90064.

Please send me at once literature on the entire Martel product line.

Zip.....

CIRCLE 36 ON READER-SERVICE CARD



"A Royal Spectacle from Great Britain."

Massed Bands, Drums, Pipes, and Dancers of the Welsh Guards and Scots Guards from Her Majesty's Household Brigade. London International TW 91462 or SW 99462, \$4.79. Sol Hurok's latest imported spectacular was the opening attraction at the Felt Forum in New York City's new Madison Square Garden Center, and London Records makes the present recording simultaneously available as a memento of, or substitute for, the occasion. Divested of its visual drill attractions and any sonic evidence of the Dancers, this remains at the very least another thrilling example of magnificently impressive and open recordings of alternate military band and pipes-and-drums selections—a fit successor to the Black Watch "War Pipe and Plaid" (December 1966) and Grenadier Guards' "Music from the Movies" (June 1966). The present performances too are exuberantly spirited, rhythmically precise, and gorgeously varicolored.

The three main sequences of snare-drums and wailing bagpipes in traditional tunes and dances are the mixture as before. What is novel are such pop-styled marches as Walters' *Trumpets Wild*, Gray's *Thunderbirds*, and a showy Stanley Post Horn Trio (which to my ears certainly is *not* played on true post-horns). Happily, at least for Colonel Blimpy listeners, the mod influence is balanced by old favorites like Statham's *Birdcage Walk*, a grave Cardiff Castle introducing "All Through the Night," and that masterpiece of unashamed Anglo-Saxon sentimentality, Pope's *Nightfall in Camp*. (Younger listeners will surely accent the last word in *that* title!) Even nonband specialists well may be fascinated to hear what a symphonic piece like the Waltz from Glazunov's *Seasons* sounds like when expertly transcribed for military band and played and recorded with the coloristic piquancy it is given here. In short, there's something in this set for everyone, if perhaps just a bit too much of those demon bagpipes for non-Gaels.

"Melodic Percussion." Ensemble, Frank Barber, cond. Capitol ST 2794, \$4.79 (stereo only).

A welcome throwback to the days when stereo spectaculars were preoccupied with percussion potentials, this disc reminds me of the best—early—recordings by Dick Schory (and, by the way, where is *he* nowadays?). Of course, Barber's attempt to achieve sound-in-the-round by deploying his some 13-man ensemble in a circle around the conductor's stand (and presumably the microphones) won't

exactly come off as long as most home sound systems don't provide speakers behind as well as in front of listeners! But the instruments are reproduced well spaced out in a broad arc and they are superbly recorded, with notably solid weight as well as high-frequency glitter and sizzle. However, what really distinguishes this program and gives it a superiority over most similar experiments is the musical imagination that sparks its arrangements of such pop tunes as *Cumana*, *A Walk in the Black Forest*, *Theme from "Mr. Broadway"*, and the conductor-arranger's own fine originals—a propulsive *Busy Lizzie* and a zestful *Creole Carnival*. Throughout, the strictly rhythmic percussive effects are subordinated to the bright tune-carrying glockenspiel, marimbas, vibraphones, and xylophones, with piano, bass guitar, and string bass. In brief, a thoroughly engaging blend of excitement and melodism.

"Kostelanetz Conducts Great Romantic Ballets." André Kostelanetz and His Orchestra. Columbia ML 6418 or MS 7018, \$5.79.

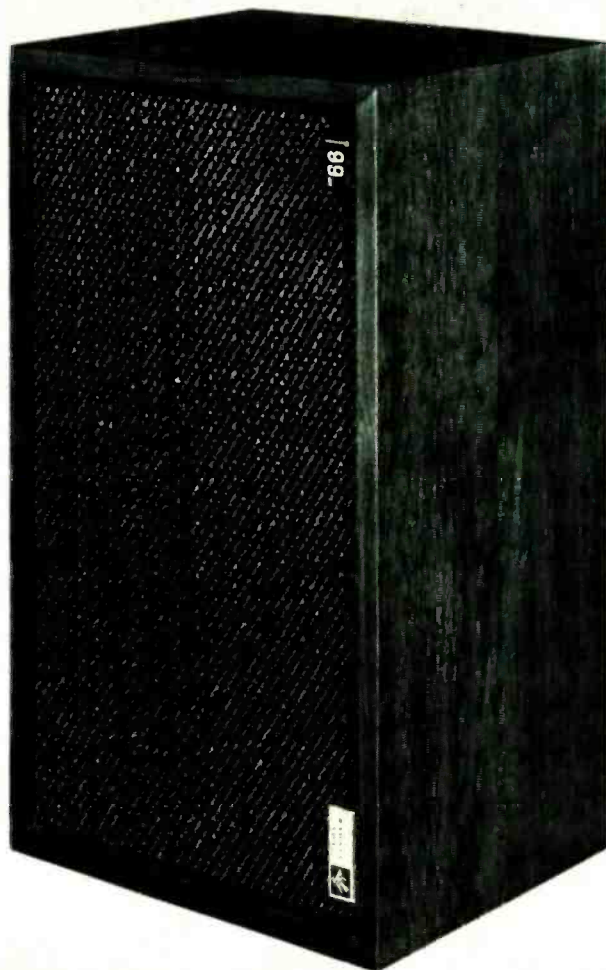
"Concert in the Park: Great Hits in March Tempo." André Kostelanetz and His Orchestra. Columbia CL 2688 or CS 9488, \$4.79.

The public that welcomed Kostelanetz's "Romantic Waltzes by Tchaikovsky" of early 1966 will undoubtedly also revel in the present less familiar but no less ingratiating brief selections: three from *Swan Lake*, seven from *The Sleeping Beauty*, two from *The Nutcracker*, plus seven pieces from Khachaturian's *Gayne*. The latter work is a somewhat odd inclusion in the "great romantic" ballet category, but except for some nervous tension Kostelanetz' performances are effectively vivacious, whereas his over-side Tchaikovsky (so much finer music!), tends to be somewhat heavy-handed. Apart from some excessive sharpness of the extreme highs, the symphony-sized orchestra is effectively recorded.

The only musical justification of the smaller-ensemble "Concert in the Park" program is the thin one of presenting familiar show and film hits (*Willkommen, Hello Dolly!*, *Hey Look Me Over*, etc.) in march-tempo arrangements. For my taste these are mostly overfancily scored and rely too often on what used to be known as "livery-stable" effects, though for some audiophiles the latter may enhance the disc's over-all high spirits and sonic specularity. In general, the recording flaunts the exaggerated vividness usually achieved by solo instrument or single choir spotlighting, possibly plus some mid- as well as high-frequency boosting.

R. D. DARRELL

The most competitive bookshelf system ever designed by Fisher.



Our moderately priced XP-66 has some competition, something we usually try to avoid.

(Our full-range XP-6B at only \$89.95 and our \$149.50 XP-7—sometimes known as the ultimate bookshelf speaker system—are each in a class by themselves.)

At \$119.95, the Fisher XP-66 is a system designed to win your favor from other fine speaker systems available at the same price. No easy task, we know.

That's why we made the XP-66 a *three-way* system; not just another two-way. It contains a special six-inch mid-range driver sealed off from the rest of the system to prevent interaction between mid-range and woofer—and to provide audiophiles with a cleaner-than-ever over-all sound for their \$119.95.

And we were thinking competitively when we designed the XP-66's woofer and tweeter.

The new 12" free-piston bass driver uses a high-

mass copper voice coil that allows flawless bass reproduction down to 30 Hz, without muddiness, without doubling.

Our new low-mass wide-dispersion treble driver, with its highly damped cone constructed of a special fibrous material, eliminates resonance and breakup, and provides smooth reproduction of highs from 1,000 Hz through 19,000 Hz.

We weren't taking *any* chances—even the crossover network of the XP-66 is a special design.

So, if you're out to spend \$119.95 on a bookshelf speaker, we urge you to compare them all.

And let the best sound win.

For more information, plus a free copy of the new 1968 edition of Fisher's 80-page reference guide to hi-fi and stereo, use coupon on magazine's front cover flap.

The Fisher



Luciano Berio: a position of influence.

BY ALFRED FRANKENSTEIN

Electronic Music— Masterpieces and Other Pieces

AS ELECTRONIC MUSIC comes of age, it is beginning to establish traditions, diversities, and stylistic habits. It is also, it would seem, evolving a body of masterpieces, or at least of works of seminal influence. These reflections strike one with almost dramatic impact if one devotes a listening session to a number of recordings all recently issued.

Apparently, the most influential of electronic masterpieces at the present time is Luciano Berio's *Ommaggio a Joyce*, which is to be found on two of the new albums (Turnabout 34177 and Mercury SR 29123) and is reflected on another (Odyssey 32 16 0160—all these releases are stereo only, by the way). But the differences between the two recorded versions of this piece bring up the sad fact that electronic music is subject to the same diversities of interpretation, and the same corner-cutting and trickery, as music is other idioms.

Ommaggio a Joyce is based upon the first forty-odd lines of *Ulysses*, Chapter 11, which are read and then developed electronically. Joyce's words, originally employed for far more than their dictionary meanings, are here progressively released from their semantic contexts and are ultimately transformed into a rich, elaborate, and dramatic polyphony of pure sound. No sound but that of the reader's voice is employed, however, throughout the entire work.

On the Turnabout record, the voice is that of Cathy Berberian, the marvelous singer and *disease* for whom Berio composed much and who was responsible in no small part for his early success. The Mercury speaker is unidentified, and it is impossible to tell whether or not it is Berberian because the recording is muffled and muddy, especially by contrast to the brilliant clarity of the Turnabout.

Worst of all, however, the Mercury version omits the preliminary reading of the text; its transformation is therefore not apparent, and the entire point of the piece is wrecked. This is enough to make one hear the whole Mercury production with a jaundiced ear.

The Mercury set, titled "Electronic Music/Musique Concrète" and subtitled "A Panorama of Experimental Music, Volume 1," contains twelve compositions, including another Berio piece, *Momenti*. This reminds one a little of those constructions in tiny points of light, winking and reverberating in a thousand different dimensions, without which no survey of modern sculpture is complete. Berio's compatriot, Bruno Maderna, is represented with a marvelously rich and dramatic piece called *Continuo*.

Luc Ferrari's *Visage V*, in the Mercury set, is a curiosity. It is written around a scenario like that of a classic ballet. It deals with the conflicts of The Character and his Creatures; The Character being "a dense, prolonged sound" and his creatures a set of rhythmic figures. The Creatures manage to bury The Character at one point, but virtue triumphs in the end.

The Mercury set also gives us the debut on American records of Iannis Xenakis, one of the most controversial figures in contemporary European music. In my opinion his electronic movie score entitled *Orient-Occident* proves that movie music can be just as meretricious within the electronic medium as any other. Mauricio Kagel's *Transition 1*, however, is a lovely piece; it is one of the few electronic works among all the new ones on records to exploit clock-time as opposed to rhythm or meter; this may well be the most important contribution of all those made by the electronic

composers, but since it is so violently disturbing to the conventional ear, it appears seldom on records. Instead, the electronic composer's search for timbre is to the fore—represented very beautifully in the present collection by Pierre Henry's *Entité*, which may well be the quietest piece of music ever recorded, and by György Ligeti's *Artikulation*, which explores a fantastic gamut of tone colors within the space of three minutes.

As for the other Mercury offerings, a piece called *U 47* by Jean Baronnet and François Dufrène is mostly shouting, and the contributions of Herbert Eimert, André Boucourechliev, and the well-known Belgian composer Henri Pousseur struck me as largely academic and uninteresting. The entire set was assembled by Pierre Henry from tapes made at the studios of the West German Radio in Cologne, the Italian Radio in Milan, French Radio in Paris, and Henry's own Studio Apsome in the same city. It is not well edited; the notes are inadequate and sometimes totally unintelligible.

In the Turnabout set two of the three pieces that follow *Ommaggio a Joyce* combine electronic sound with live performance on conventional instruments. Jacob Druckman's *Animus I* is a dialogue, debate, or battle royal between tape and trombone. It is a bit of a masterpiece, partly because Druckman knows so much about electronic sound and what it can do that a trombone can't; partly because he is equally past master of everything the wind instrument can do that is beyond the possibilities of tape; and partly because the trombonist, André Smith of the Metropolitan Opera orchestra, is a first-class musician

Continued on page 45

The more music system.

The SC-2520 is a compact stereo music system that does everything but fly.

It plays monaural and stereo records.

It plays monaural and stereo FM broadcasts.

And it will record and play back monaural and stereo tapes.

Stated simply, it will produce more music, in more ways, than any compact music system ever made.

For example: The New York Philharmonic Orchestra is presenting a special program on FM stereo radio. You not only want to hear it, but wish to record it for posterity. Simply insert a tape cartridge (cassette) into the SC-2520, tune to the station, activate the tape mechanism and enjoy the program while your music system records it for future listening.

For example: Your friend has an extraordinary recording that is out of print. You want to record it. All you do is start the tape cassette player and play the record on the automatic turntable. In minutes, that rare recording is part of your collection.

It would take a small novel to outline all of the possible functions of the SC-2520. So suffice it to say if it has anything to do



with sound, you can capture it and faithfully reproduce it with this amazing music system.

The SC-2520 has solid-state electronics throughout, including newly developed integrated micro-circuits.

It has a defeatable contour switch that restores bass frequencies at low volume levels.

It has a unique speaker selector switch that allows you to connect stereo speaker systems in *two* rooms and select between them. Or use them all simultaneously.

It also has a headphone

receptacle on the front panel for personal listening.

And a center of channel tuning meter so you can locate FM stations quickly and accurately.

In short, here is a total music system that is really total.

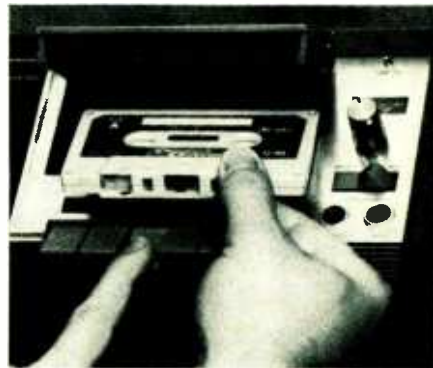
And beautiful.

And easy to use.

And sensibly priced.

The SC-2520 is at your Harman-Kardon dealer now. He will be happy to give you a complete demonstration.

Visit him soon.



We want you to hear more music.

For more information write to Harman-Kardon, Inc., 55 Ames Court, Plainview, N.Y., Box #HF-2



harman kardon

A subsidiary of Jervis Corporation

JBL SA600: Superlative sound in all respects—any way you measure it

The JBL SA600 may be the most perfect inanimate object you will ever bring into your dwelling. It is a complete 80 watt stereophonic amplifier-preamplifier that has no peer. Without exception, all who have worked with it, tested it, and lived with it agree that the SA600 is the finest unit of its kind ever made.

Cleanest Sound Ever—Distortion is so low that it becomes next to impossible to measure; it is masked by the distortion inherent in the finest test instruments available. The SA600 must be driven to overload before meaningful distortion figures can be derived.

"Lowest Noise ever measured on an integrated amplifier," one testing laboratory reported. With the finest program material available—low noise records or tapes, even masters—the only audible noise and distortion will be in the program material itself, not the amplifier.

Design Philosophy—The SA600 began with the premise that an amplifier should be as good as the state of the art permits, with wide bandwidth and low distortion,

before inverse feedback is introduced. This is exactly what you find in the SA600. Without feedback it meets NAB specifications. Negative feedback is used to eliminate relatively minor aberrations rather than to buck out gross imperfections. The feedback loop in the SA600 power amplifier section extends all the way from the output back to the input terminals; no stage or any part of one is left out.

The JBL T-Circuit—The power amplifier section of the SA600 incorporates the JBL T-circuit, on which a patent is pending. It is an operational DC amplifier, the type used in analog computers. Performance is phenomenal.

Technically speaking, the output circuit consists of three cascaded complementary-symmetry emitter-follower stages. It is stable even under overload conditions and recovers instantly from transient overloads at any frequency. Dynamic loudspeaker systems with almost any impedance rating can be connected without degradation in signal quality. All stages are direct coupled, and the loudspeakers are connected directly to the output transistors, maintaining control all the way down to DC.

Power to Spare—The T-circuit provides 80 watts (40 watts per channel) of continuous sine-wave power into 8-ohm loads

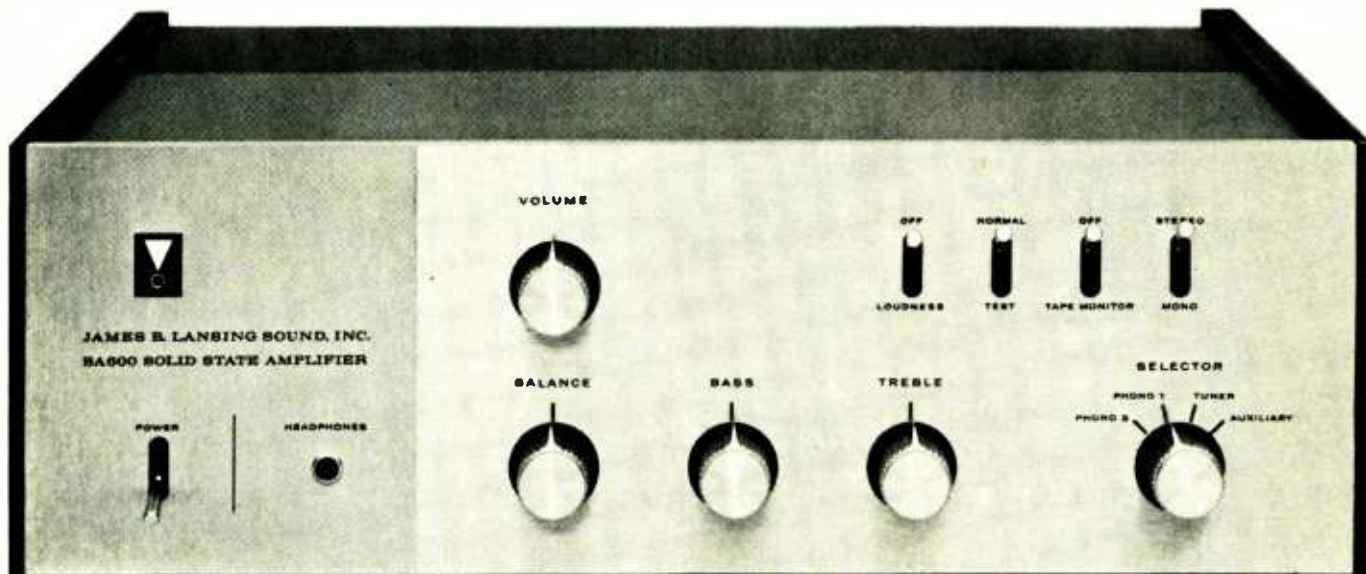
with both channels operating simultaneously, with power-line voltages as low as 110 volts, with less than 0.2% harmonic distortion at any frequency from 20 to 20,000 Hz. With 4-ohm loads the SA600 can put out 65 watts per channel for brief periods of time.

Perfect Taste—The SA600 looks every bit as good as it sounds. Knobs fit your fingers. Controls are as smooth-acting as the pots on a studio mixing console. The SA600 has a clean, professional air, yet with its warm satin-gold finish and optional walnut side panels is readily assimilated into domestic decor.

Guaranteed—A two year guarantee covers the SA600 for both parts and labor. JBL knows its product. The SA600 was designed by JBL's vice president in charge of engineering. It is manufactured in JBL's own electronics facility. Production is not simply spot checked. Each SA600 is thoroughly tested and life cycled for 25 hours before it is released for sale.

Specifications are extremely conservative, and actual performance of any given unit will fall well within these figures.

The priceless performance of the SA600 is yours for \$429. Make a date with your Franchised JBL Audio Specialist for an in-depth demonstration.



Consensus: the finest audio amplifier you can buy



JBL, 3249 Casitas Avenue, Los Angeles, California 90039



Specifications for the SA600

Power Output 80 watts continuous RMS power, 40 watts per channel, at any frequency from 10 cps to 30,000 cps.

Frequency Response ± 0.75 db 20 to 20,000 cps ± 1.5 db 10 to 130,000 cps.

Harmonic Distortion Less than 0.2% from 20 to 20,000 cps at 80 watts or any level less than 80 watts, 0.1% from 20 to 20,000 cps at one watt.

Intermodulation Distortion Less than 0.2% at 80 watts or any level less than 80 watts, 0.07% at one watt.

Signal required for rated output Phono input at 1,000 cps reference—4 millivolts, 8 millivolts, or 16 millivolts into 47,000 ohms, switch selected. High level inputs—0.25 volts into 30,000 ohms.

Maximum Phono Signal 250 millivolts at 1,000 cps with less than 0.1% harmonic distortion.

Hum and Noise Low level inputs (1,000 ohm termination)—72 db below rated output, equivalent to one microvolt at input terminals or 80 db below 10 millivolts.

These specifications are measured with the phono switch set at LOW, giving rated output with 4 millivolts signal. With switch set at MED or HIGH noise is further reduced to 75 db or 78 db below rated output, respectively. High level inputs—85 db below rated output.

Transient Response Rise time measured at high level inputs is 2.5 microseconds from 10% to 90% of square wave signal at 160 watts peak power or any lower power level.

Overload Recovery Less than 1/10 of one cycle to recover from 100% single cycle overload at any frequency from 20 to 20,000 cps.

Output Impedance 8 ohms rated impedance, 4 to 16 ohms nominal impedance. When driving a 16-ohm load, the SA600 meets all published specifications except that power output is reduced to 64 watts. When driving a 4-ohm load, the SA600 produces 130 watts of undistorted power for brief periods of time. Prolonged operation at more than 40 watts per channel however will trigger the built-in automatic overload devices.

Stability The SA600 is completely stable when connected to any loudspeaker system or even to a capacitive load. AC line surges do not affect the stability of the circuit.

Short Circuit Protection Absolute. The SA600 cannot be damaged by short or open circuit at the output terminals, or by any degree of impedance mismatch.

Transistors 36 silicon transistors plus 19 silicon diodes.

Special Features Built-in JBL Aural Null Stereo balancing system for simple, exact balancing of stereo installation. Three-position phono switch for best possible signal-to-noise ratio. Tape monitor switch for direct comparison of program source with recorded signal while recording. Front panel stereo headphone jack.

who obviously relishes the drama involved in his role.

Ihan Mimaroglu's *Piano Music for Performer and Composer* is a rather involved affair. The pianist, George Flynn, improvised in response to certain emotional stimuli given him by the composer. His improvisation was taped, and an electronic part was developed to go with it; the whole was then put together on this disc. The total effect, to my ear, is not successful, mostly because Flynn's idea of improvisation is flashy and shallow. This Turnabout disc also contains a set of six preludes by Mimaroglu. These are studies in the electronic transformation of various sounds, including those of a rubber band, a clarinet, an electronic organ, and a guitar, and they are altogether fascinating. Among other things, they satisfy the curiosity of the layman about one aspect of electronic music which does not interest most composers in the least—the contrast between the unmanipulated tone of the sound source and the final tonal product.

On Odyssey's "New Sounds in Electronic Music" (32 16 0160) Berio's *Omaggio a Joyce* is again with us, but this time as an important influence on Steve Reich's *Come Out*. Reich's piece, however, is totally different in intention and effect. This composition consists exclusively of the five words "come out to show them" as spoken by a Negro boy, Daniel Hamm, who had been beaten by a policeman and had squeezed his bruises so that the blood would come out and show them he was injured. The five words are repeated endless hundreds, possibly thousands of times. They were recorded on two channels, "first in unison, then with Channel 2 slowly beginning to move ahead. As the phase begins to shift, a gradually increasing reverberation is heard which slowly passes into a sort of canon or round. Eventually the two voices divide into four and then into eight." But long before the voices divide, the sound has lost all resemblance to speech. The sibilants come to sound like maracas, and the whole takes on a curiously savage, yet stern and impersonal character; it is an astounding and most impressive piece.

The other electronic works on this disc are by Richard Maxfield and Pauline Oliveros. Maxfield's work is called *Night Music*, a title derived from the fact that its "electronically generated sounds are identical in feeling to those made by birds and insects on summer nights in Riverside and Central Parks in New York City." This is quite true although, according to the composer, the effect was unintentional; at all events, the piece is a beauty, and it serves as an excellent introduction to the work of one of the most inventive, important, and neglected composers in America.

Pauline Oliveros' composition, called *I of IV*, is the longest of all the electronic works reviewed here. It runs twenty minutes and fills a full side. Its general feeling, especially in its manip-

ulation of timbres, is orchestral; it is a kind of electronic symphony, and while symphonic development is not quite the electronic ticket, it has its points; its materials are skillfully handled and they justify its length.

In Columbia's electronic music collection MS 7051 we are given works by Milton Babbitt, John Cage, and—again—Pousseur. Here the last-named is represented by one of his best and most frequently performed electronic compositions. Called *Trois Visages de Liège*, it was written for a sound-and-light show about the famous old city, although it was never used as such; the entrepreneurs were aghast at having a genuine piece of music on their hands, and they used Gershwin's *Rhapsody in Blue* instead. The work is in three movements, entitled *L'air et l'eau*, *Voix de la Ville*, and *Forges*. The first movement is full of long, swoopy air and water sounds, achieved entirely with electronic means. The "voices of the town" are an overlapping montage of children's voices reciting little poems about the old street names of Liège, and voices—now those of men as well as children—are also used, along with big, dramatic major chords on an organ, in the finale, which deals with Liège as a center of industry and labor.

The Babbitt entry on this set, entitled *Ensembles for Synthesizer*, is a ten-minute work consisting of innumerable tiny cells of sound, all put together according to the precepts of total serialism, and with an austerity, objectivity, and fine absence of emotion typical of the total serialist tradition. But the objectivity of the music does not prevent it from generating some scintillating and beautiful sounds. These may be only a by-product of the composer's intention, but they are the most rewarding thing about the work, at least for me.

Columbia's Cage offering is *Variations II*, one of the many works wherein that composer exerts his endless ingenuity to place himself in a position wherein he is "dealing with things I literally don't know anything about." In *Variations II*, Cage knows so little about the things he is dealing with that one wonders why he is listed as the composer. The piece is actually an improvisation on an amplified piano by David Tudor. It is a long skein of scrapey, raspy, rattly, humming, wailing, and whispering sounds, some of them extremely subtle. The whole builds to an enormous climax wherein one feels Tudor is working as hard as any virtuoso conductor leading *Ein Heldenleben*, and in this respect the piece is as romantic as anything by Strauss himself.

Observe, by the way, that Cage and Tudor employ electronic equipment as a player's instrument; the work employs no tapes and presupposes a live performance, using electronic devices as an extension of one of the instruments of the concert hall. Cage and Tudor are the only musicians I have discussed here who use electronic machinery in that fashion. There ought to be a terminological distinction for this important difference; but if there is, I have yet to run across it.

get the
NEWS
FREE!



McIntosh
MC 2505

Solid State Power Amplifier

The new McIntosh 36 page catalog gives you all the details on the new McIntosh solid state equipment. In addition, you'll receive absolutely free a complete up-to-date FM Station Directory.

SEND TODAY

McIntosh

McIntosh Lab. Inc.
2 Chambers St. Dept. A-2
Binghamton, N. Y. 13903

Send **FREE CATALOG** and **DIRECTORY**

NAME _____

ADDRESS _____

CITY _____

STATE _____ ZIP _____

CIRCLE 37 ON READER-SERVICE CARD

REPEAT PERFORMANCE

A SELECTIVE GUIDE TO THE MONTH'S REISSUES

BANCHIERI: *La Pazzia senile*. **MONTEVERDI:** *Madrigals: Lasciate mi morire; Ecco mormorar l'onde; O com' è gran martire; Dolcissimo uscignolo; Cruda Amarilli; O Mirtillo; Al lume delle stelle*. Sestetto Italiano Luca Marenzio. Heliodor H 25060 or HS 25060, \$2.50 [from Archive ARC 3136/73136, 1959].

Banchieri's *The Folly of Old Age* (consistently mistranslated on Heliodor's jacket as *The Foolish Old Man*) is a delightful madrigal comedy, published in 1598, which recounts the familiar tale of how young love once again thwarts parental machinations. The story is told in nineteen three-voice madrigals, light as a feather and brimful of musical wit. Banchieri makes excellent use of humorous contrasts, varied vocal combinations, graphic word painting, and special echo effects as the plot dashes along to its inevitable conclusion. Quite a fascinating little work, and the performance is as lively as one could possibly wish.

Monteverdi's familiar madrigals fare less well on Side 2. The highly charged dramatic approach is refreshing, but two extremely thin-voiced sopranos (Italian soubrette variety) simply refuse to blend with the other singers. Texts for the Monteverdi are in English-only, which is fair enough; for the Banchieri, however, we are given a synopsis, so horribly garbled as to be totally incomprehensible.

BEETHOVEN: *Fidelio*. Martha Mödl (s), Sena Jurinac (s), Wolfgang Windgassen (t), Rudolf Schock (t), Otto Edelmann (bs), Gottlob Frick (bs), et al.; Vienna State Opera Chorus; Vienna Philharmonic Orchestra, Wilhelm Furtwängler, cond. Seraphim IC 6022, \$7.47 (three discs, mono only) [from RCA Victor LHMV 700, 1953].

Furtwängler's recording of *Fidelio* does not deliver the kind of Beethovenian experience that one generally expects from this particular combination of composer and conductor. As with the Furtwängler *Walküre*, the principal problem lies with the singers. With all her heroic sincerity, Martha Mödl has a difficult time of it keeping her voice under control—too much of her singing is unpleasantly gusty and effortful. Frick bettered his Rocco tenfold for Klemperer, and Edelmann is wholly out of his depth with Pizzaro—leaving only Windgassen's solid Florestan and Jurinac's matchless Marzelline to provide any measure of vocal rewards.

Unlike the case with the *Walküre*, however, Furtwängler's leadership here offers few compensations. Though there are of course many happy details in his shaping of the aria accompaniments, the big dramatic scenes and the two long finales are allowed to go for very little.

Undoubtedly, the conductor got more from the opera in the actual Vienna performance that preceded this recording (coincidentally, Klemperer's version gives little indication of the power and intensity of his Covent Garden performances given shortly before the discs were made). Seraphim's excellent pressings sound a little brighter than the imported Electrola version, and the set is provided with a complete libretto and translation—which, like the performance, is lacking the dialogue. Also included is a valuable essay, "Wilhelm Furtwängler: The Myth and Personality of a Musician" by Karl Schumann, and a number of rare photographs of the conductor.

BORODIN: *Symphony No. 2, in B minor; In the Steppes of Central Asia*. **TCHAIKOVSKY:** *Romeo and Juliet*. Saxon State Orchestra (Dresden), Kurt Sanderling, cond. Heliodor H 25061 or HS 25061, \$2.50 [from Deutsche Grammophon LPM 18686/SLPM 138686, 1960].

If this performance of the Borodin Second strikes you on first hearing as a trifle bloated, it's all in the nature of the beast. Though most conductors put lots of bite into their readings of this symphony in an effort to sharpen corners and reduce the fatty tissue, Sanderling plays it straight and gives every note full measure. As a result the musical profile tends to spread a bit, but the work thereby gains in spaciousness and nobility as well as in weight. Fortunately, the Saxon Staters play brilliantly—this orchestra has a really magnificent rich-toned brass section—and I can't imagine anyone really objecting to the extra calories. And the *Steppes* and *Romeo* are both served up splendidly. The sound is fine on the whole, but will require a shot of treble.

MAHLER: *Symphonies: Nos. 1-9*. Soloists. New York Philharmonic Orchestra (in Nos. 1-7 and 9), London Symphony Orchestra (in No. 8), Leonard Bernstein, cond. Columbia GMS 765, \$100 (fourteen discs, stereo only) [from various Columbia originals, 1960-67].

These recordings were all thoroughly discussed by Bernard Jacobson in his discography of the Mahler Symphonies published in these pages in September 1967. Presumably the previously unreleased First, Sixth, and Ninth Symphonies will eventually be made available separately, but Columbia so far has not indicated the date. The bonus disc included with the set contains a series of interviews conducted by William Malloch of KPFK-

Continued on page 48

HIGH FIDELITY MAGAZINE

9 great reasons for buying Heliodor:



Heliodor Records is a division of Metro-Goldwyn-Mayer Inc.

1. An historic recording. One of the landmarks of the long-time collaboration between Furtwängler and the Berlin Philharmonic. 2. The only recording of two beautiful modern concertos for virtuoso harmonica and orchestra. Brand new and in vivid stereo. 3. The only stereo budget version of Rossini's sparkling comic opera. With a superb cast featuring the brilliant Figaro of Renato Capecchi. 4. The Oistrakhs, David and Igor, at their most astonishing in favorites of the romantic violin repertory. 5. Hungary's great Ferenc Fricsay conducts his specialties, including the glittering Kodaly suite and Stravinsky's most ingratiating serial work. 6. From renowned conductor Hans Schmidt-Isserstedt, with spirit and affection, two marvels of Dvořák lyric and rhythmic vitality. 7. A top-notch cast of seasoned Wagnerians in powerful excerpts from one of the world's favorite operas. 8. Helmut Walcha, supreme Bach interpreter, in an organ recital of extraordinary clarity and depth. 9. Fricsay and the Berlin Philharmonic give Beethoven's glorious Seventh more than its usual measure of high spirits.



1. H 25073



2. HS 25064



3. HS 25072-3



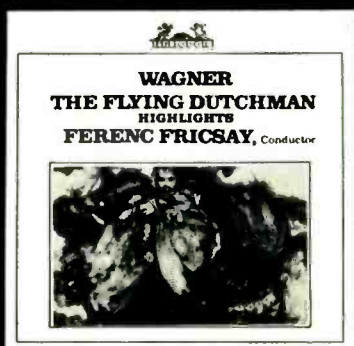
4. HS 25071



5. HS 25069



6. HS 25066



7. HS 25070



8. HS 25068



9. HS 25065

FM, Los Angeles, with former Mahler associates, pupils, and musicians who played under his baton in Vienna and New York. The orchestral players give an absorbing view of Mahler as conductor, and one is left with an extraordinarily vivid picture of this complex personality's approach to conductorial technique. Fascinating too are the personal recollections of Anna Mahler, the composer's daughter, whose intense, staccato reminiscences clearly testify to her paternity. The disc is rounded off by the familiar Welte piano roll of Mahler playing a reduction of the last movement

from his Fourth Symphony. Conspicuous by her absence is Mahler's widow, the intriguing Alma; a number of recorded interviews with her exist and it's too bad none of them was used.

The rather modestly produced booklet contains Leonard Bernstein's essay "Mahler: His Time Has Come" (which first appeared in *HIGH FIDELITY*'s September 1967 issue); a study by Robert Sabin of Mahler's brief American career; a general discussion of the man and his music by Hans Fantel; and notes on the various symphonies by Bruno Walter, Edward Downes, David Johnson, and

Jack Diether. The discs (in manual sequence) are contained in a sturdy, black leather slip-case with a raised replica of the Mahler Medal on the spine. Each double-fold paper record jacket is uncertainly attached to the case by flexible wire rods. Not only do these rods fall out at the slightest provocation, but they insist upon ripping through the fragile jacket spines on the double-folds. A flimsy paper sleeve houses the loose bonus disc, and no polyethylene covers are provided. It seems to me that a release of this importance (and price) deserves more careful packaging.

PROKOFIEV: *Romeo and Juliet: Suite No. 2, Op. 64b; Concerto for Piano and Orchestra, No. 5, in G, Op. 55.* Moscow Philharmonic Orchestra, Serge Prokofiev, cond. (in the *Romeo*); Alfred Brendel, piano; Vienna State Opera Orchestra, Jonathan Sternberg, cond. (in the *Concerto*). Turnabout TV 4160, \$2.50 (mono only) [the *Romeo* from Vox PL 6060; the *Concerto* from Period 599, early 1950s].

Prokofiev is most concerned here with the lyrical aspects of his ballet and rarely have these tunes been quite so cunningly shaped or juicily played. The Moscow Philharmonic is a superlative ensemble, though the antediluvian sound leaves a lot to the imagination. It's a shame that tapes of Prokofiev's own recording of the First Suite were not available to fill out this disc, for Brendel's tepid performance of the Fifth *Concerto* is no bargain. Still, as a document of the composer as conductor, the record should interest fanciers of the historical. Others are directed to Mitropoulos' highly spiced performance of *Romeo* excerpts on *Odyssey*.

ROSSINI: *Il Signor Bruschino.* Elda Ribetti (s), Luigi Pontiggia (t), Renato Capocchi (b), Carmelo Maugeri (bs), Ivo Vinco (bs), et al.; Orchestra da Camera di Milano, Ennio Gerelli, cond. Turnabout TV 34158S, \$2.50 (electronically remastered stereo only) [from Vox PL 8460, 1954].

A bubbly and tuneful score this, probably the most diverting of Rossini's early one-act operas (the composer was twenty-one when he dashed off *Bruschino* in 1813). The hideously involved plot is well worth unraveling, for the libretto has genuinely funny situations and they're all exploited to the hilt in this recording. Musical problems may be solved with more efficiency than melos, but the singers have a grand time projecting the piece's high spirits and I enjoyed the performance immensely. Turnabout's sonics are rather dead compared with the bright-sounding Vox original and the text is printed in Italian only. Recommended nonetheless.

SHOSTAKOVICH: *Symphony No. 5, in D, Op. 47.* Minneapolis Symphony Orchestra, Stanislaw Skrowaczewski, cond. World Series PHC 9081, \$2.50 (compatible disc) [from Mercury MG 50060/SR 90060, 1962].

This performance is so good that one

Continued on page 50

People are coming up to the new Standard.



First it was AM/FM radios, produced with uncompromising quality. Now Standard applies the same standards to bring you the Model SR-550, the push-button tape recorder with far more features for the money.

Like built-in AC/DC operability. Two speed capstan drive (1½ or 3¼ ips). Automatic and mechanical reverse in both directions, without changing reels. Automatic speed changing. Up to 8 hours of recording time. Built-in endless play capabilities. Instant stop and start, with no squeal or drag. 3 digit counter with reset to zero. Monitor and automatic record level positions.

We could go on and on, but the price would stay the same. A remarkably low \$139.95, including dynamic remote control microphone and stand, batteries, AC line cord, 600 foot recording tape, 5" pick up reel, 3" demo tape and sensing tape.

Come up to the new Standard. Write us for full specifications, and the name of the dealer nearest you.

Available immediately from both warehouses.

SR STANDARD RADIO CORP.
...electronic years ahead!

60-09 39TH AVE., WOODSIDE, N.Y. 11377, 1300 WEST OLYMPIC BLVD., LOS ANGELES, 90015.

CIRCLE 55 ON READER-SERVICE CARD

SOUND
SOUND
SOUND
SOUND
SOUND
SOUND

SOUND

IN THE

EIGHTH DIMENSION

THE MOST STARTLING
NEW SOUND INNOVATION SINCE
STEREO RECORDING BEGAN

"PERSUASIVE PERCUSSION" . . . the first . . . amazingly effective 2-channel, widely separated stereo record.

"STEREO 35/MM" . . . introducing the remarkable clarity of 35 millimeter film recording.

"DIMENSION 3" . . . which introduced the fantastic illusion of a third center speaker . . . 3 separate musical messages coming from only 2 stereo speakers.

. . . SOUND INNOVATIONS ALL

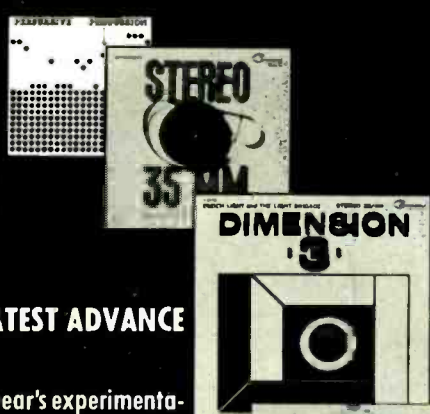
NOW . . . COMMAND INTRODUCES . . . THE GREATEST ADVANCE IN RECORDED SOUND SINCE STEREO BEGAN!

Through the miracle of 8-channel recording . . . and 1½ year's experimentation . . . and the development of a special "mixing and mastering" technique . . . COMMAND has broken the shackles of 2-channel and 3-channel reproduction. For the first time—using a regular 2-speaker stereo phonograph, or component units—an orchestra can be heard with individual instruments—and whole sections—seemingly heard not only on the left—the right—and in the middle . . .

BUT ALSO . . . IN BETWEEN . . . IN FRONT OF . . . AND BEHIND . . . THE RESULT . . . A WHOLE NEW DIMENSION IN RECORDED SOUND . . . A DIMENSION NEVER BEFORE HEARD ON RECORDS . . . A LIVE "IN PERSON" ILLUSION THAT IS BREATHTAKING! A NEW WORLD OF STEREO RECORDING . . .

"SOUND IN THE 8TH DIMENSION"

RELEASE DATE FEBRUARY 15, 1968
Order This New COMMAND Stereo Album From
Your Local Record Outlet

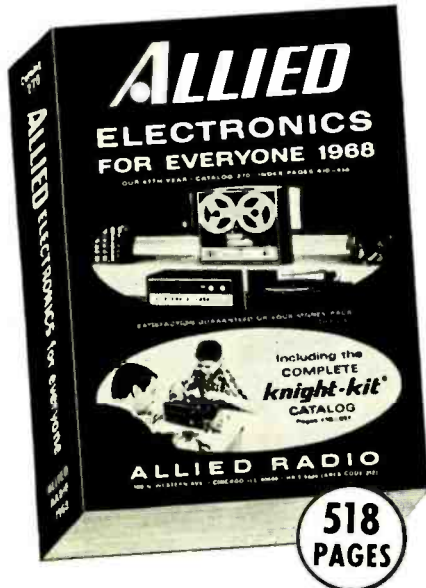


1330 Avenue of the Americas, New York, N. Y. 10019

CIRCLE 16 ON READER-SERVICE CARD

**ALLIED NEW 1968 CATALOG
& BUYING GUIDE**

FREE!



For top savings, shop by mail from the world's most famous catalog of electronic equipment, featuring hundreds of new and exclusive items and special Allied values.

518 pages—including the complete Knight-Kit Catalog — picturing, describing, and pricing thousands of items. The most complete inventory ever assembled of Hi-Fi, Radios, Tape Recorders, CB, Electronic Equipment, Parts and Tools... all at money-saving low prices.

NO MONEY DOWN—24 MONTHS TO PAY!

**BIG SAVINGS ON THE BEST
IN ELECTRONICS FOR EVERYONE**

- Stereo Hi-Fi
- Famous Knights-Kits
- Tape Recorders & Tape
- CB 2-way Radios
- Walkie-Talkies
- FM-AM & AM Radios
- Shortwave Receivers
- Portable TV
- Phonographs
- Amateur Equipment
- Intercoms & PA
- Automotive Electronics
- Test Instruments
- TV Antennas & Tubes
- Power Tools, Hardware
- Tubes, Transistors
- Parts, Batteries, Books

WRITE FOR YOUR COPY TODAY!

ALLIED RADIO, Dept. 9-B
P.O. Box 4398, Chicago, Ill. 60680
Send me your free catalog for 1968

NAME Please Print _____
ADDRESS _____
CITY _____
STATE _____ ZIP CODE _____

CIRCLE 3 ON READER-SERVICE CARD

REPEAT PERFORMANCE

Continued from page 48

regrets the current lack of new recordings from Skrowaczewski and the Minneapolis Symphony. The orchestra shows itself to be a major group in every department as the players dig into this colorful music with obvious delight and complete assurance. Skrowaczewski's taut leadership and the exceptionally realistic stereo recording combine to produce one of the strongest versions of the work presently in the catalogue.

Shostakovich's Fifth, written in 1937 and subtitled "A Soviet Artist's Reply to Just Criticism," was once discussed less in terms of its musical value than of its critic's political bias. Times apparently do not change: Arthur Loesser has spouted some unbelievably crude and distasteful right-wing propaganda in his notes for this disc.

TCHAIKOVSKY: *Symphony No. 6, in B minor, Op. 74 ("Pathétique").* NBC Symphony Orchestra, Arturo Toscanini, cond. RCA Victrola VIC 1268, \$2.50 (mono only) [from RCA Victor LM 1036, 1947].

Toscanini didn't have much use for Tchaikovsky, and this was the only symphony that he cared to conduct. Yet despite the conductor's apparent apathy towards the Russian's *oeuvre* in general, this twenty-year-old performance of the *Pathétique* still must be one of the best in an overcrowded field: the emotion-charged outer movements emerge all the stronger for Toscanini's unyielding honesty and somber dignity, while the whiplash excitement of the Scherzo/March and the gentle melancholy of the second movement stand as compelling and integral contrasting statements. Somewhat scratchy and restricted reproduction on this reissue of a recording dating back to 1947, but the eloquence of the vital reading overcomes all mechanical deficiencies.

HERBERT VON KARAJAN: "Stereo Showpieces for Orchestra." From Angel S 35614—Tchaikovsky: *1812 Overture, Op. 49*; Berlioz: *Rákóczy March*; Liszt-Müller-Berghaus: *Hungarian Rhapsody No. 2*; Sibelius: *Valse Triste, Op. 44*; Weber-Berlioz: *Invitation to the Dance, Op. 65*. From Angel S 35613—Respighi: *I Pini di Roma*; Berlioz: *Le Carnaval romain: Overture, Op. 9*; Liszt: *Les Préludes*. From Angel S 35430—Mussorgsky-Ravel: *Pictures at an Exhibition*. Philharmonia Orchestra, Herbert von Karajan, cond. Angel SCB 3710, \$11.58 (three discs, stereo only) [recorded in 1959].

"Stereo" and "Karajan" are the selling points for this gaudy collection. If the recording date arouses your suspicion as to the effectiveness of the former, take heart: the sound may not be of the

latest multi-channel, multi-microphone, multi-studio variety, but the cannons roar, the bells clang, the Roman troops swagger up the Appian Way, and the Great Gate at Kiev swings open in impressively realistic, wide-range stereophonic splendor. As for Karajan, he is in fine fettle for most of these items—a really bang-up performance of *Pictures* (rather better than his recent disinterested-sounding remake for DGG) balances off an indifferent *Pines* which lacks that brutal, metallic clash of sound the piece cries for. All the shorter lollipops are eminently digestible.

CHRISTA LUDWIG: *Operatic Recital.* R. Strauss: *Ariadne auf Naxos: Ein Schönes war; Es gibt ein Reich.* Gluck: *Iphigénie en Aulide: Leb' wohl! Lass dein Herz treu bewahren.* Rossini: *Il Barbiere di Siviglia: Una voce poco fa.* Wagner: *Die Götterdämmerung: Immolation Scene.* Christa Ludwig, mezzo; Orchestra of the German Opera (Berlin), Heinrich Hollreiser, cond. RCA Victrola VIC 1241 or VICS 1251, \$2.50 [from Eurodisc 71394/95 KR, 1963].

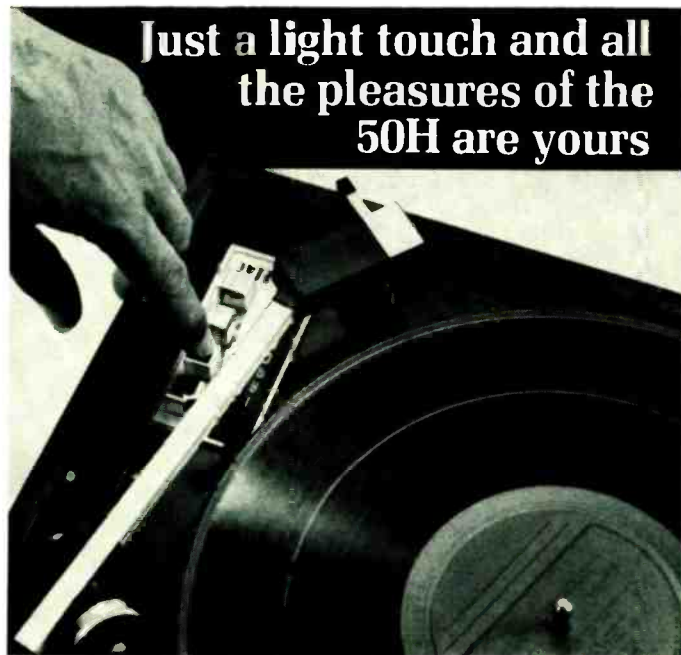
Eyebrows will no doubt be raised over the repertoire Christa Ludwig has chosen to record here, and indeed there are instances during this fabulously endowed mezzo's excursions through the *hochdramatisch* soprano worlds of Strauss and Wagner that are somewhat less than convincing. But on the whole I find this a tremendously exciting disc. Part of the excitement comes from the tension produced by a lower voice with a remarkably even and brilliant upper extension soaring confidently up to Ariadne's and Brünnhilde's ecstatic climactic phrases—at such moments the sheer physical impact of the voice is overwhelming. Of course, one should not expect shimmering *pianissimo* high B flats from this Ariadne; and while there is no real sense of strain during the Immolation Scene, I can't help feeling that a steady career of live Brünnhildes could very possibly damage Miss Ludwig's glorious instrument (this role has been a graveyard for more than one dissatisfied mezzo). Actually the best parts of the Wagner excerpt are the quieter sections, which the singer feels and projects with splendid inner intensity—"Ruhe, ruhe, du Gott," for instance, wells up out of the hushed trombone accompaniment in rich, warm tones which express Brünnhilde's compassionate benediction in the most moving terms.

The classic restraint of the little snippet from *Iphigénie* comes as a pleasant contrast, but the comedy/coloratura of Rossini's "Una voce poco fa" (here "Frag' ich mein beklomm'nes Herz") seems to me rather heavy. Heinrich Hollreiser supplies adequate support and in general the recorded sound is first-rate. No texts or translations are provided.

PETER G. DAVIS

CIRCLE 9 ON READER-SERVICE CARD →

One-finger exercise for the music lover



Audio magazine captured the true spirit of the Elac Miracord 50H in its September 1967 review: "...an outstanding performer... its automatic features make it a pleasure to use." What was *Audio* talking about?

The 50H has four pushbuttons: a "stop" reject button and three operating ones, each programmed for another record size. The gentlest touch is a 1 that's needed to put the 50H into automatic play: single records, once over or continuously, or stacks of up to 10 in automatic sequence. Or you can ignore the buttons, and play single records manually by simply placing the arm on the record. That's how easy it is

to operate the 50H and enjoy the many performance qualities it has to offer.

Other features of the 50H include: Papst hysteresis motor; leadscrew adjustment of stylus overhang; cueing facilities; anti-skate compensation and direct-dialing stylus force adjustment to as low as $\frac{1}{2}$ gram.

At \$149.50 less cartridge and base, the Miracord 50H is probably the most expensive in the field. It is also the finest. See it at your high fidelity dealer or write for descriptive literature: Benjamin Electronic Sound Corp., Farmingdale, New York 11735

Miracord
the light touch

HOW WE TAPED THE SOUND OF SAN MARCO

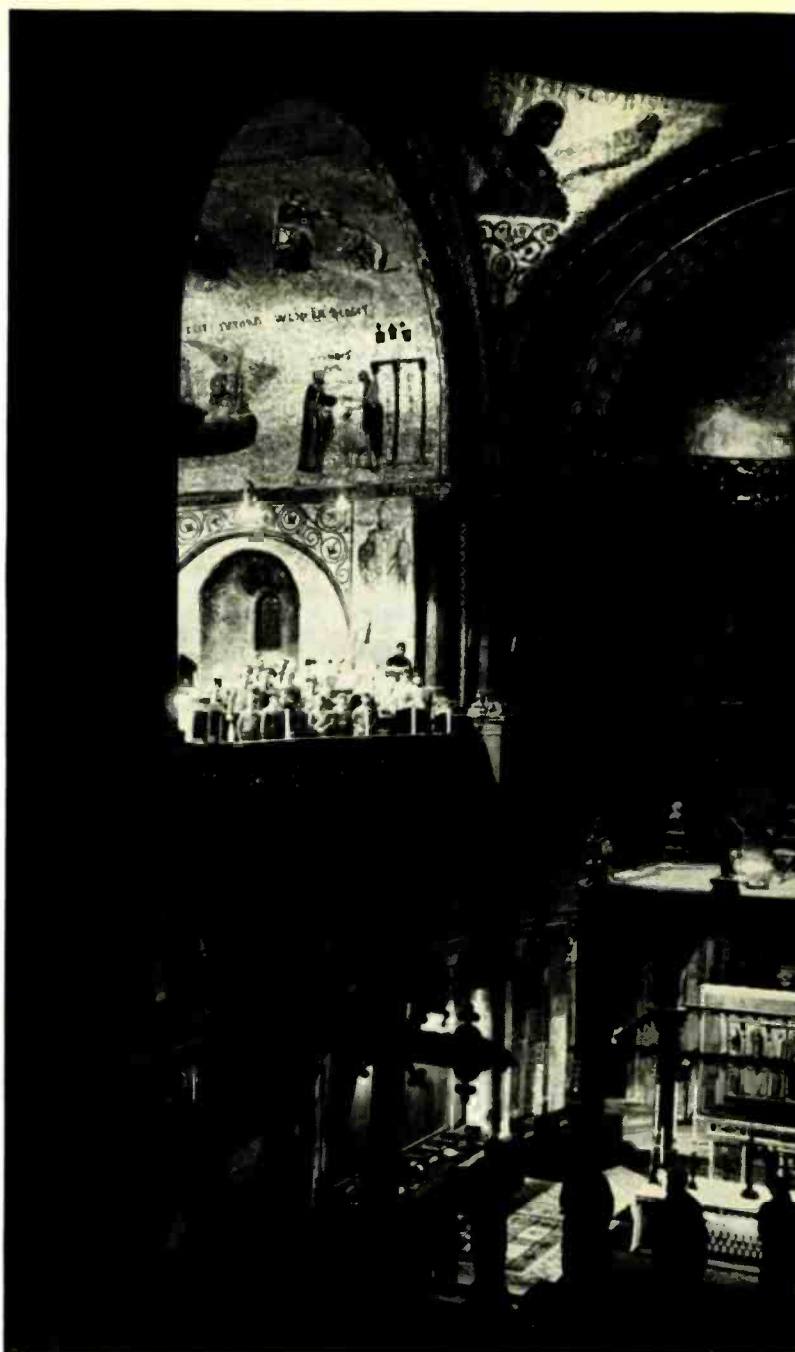
THE DIRECTOR OF
COLUMBIA MASTERWORKS RECOUNTS
A TALE OF SMUGGLERS, IMPERSONATORS, AND
DAREDEVILS — ALL NEEDED TO RECORD
GABRIELI IN VENICE

BY JOHN McCLURE

"Futuram non cognoscere melior est"
VERGIL

LET ME SAY it another way: "It is better not to know what is lurking around the next bend." With that cryptic statement, I will explain how we came to be sitting in the Basilica San Marco in Venice for nine nights, listening to the greatest marriage of music and acoustics in history. Gabrieli at home.

There was an odd, dreamlike incongruity to the scene each time we entered the hushed Basilica, its golden sparkle sheathed in darkness, and looked up above the Altar Maggiore to the choir galleries hung with mike cables, our glaring lights reflecting off the ancient mosaics. Venice is a dream anyway, frozen in time; and the anomaly of our contemporary forces re-creating past glories while the city slept blurred reality for all of us. But who "all of us" were and how we came to this unique island, swimming upstream against the departing river of tourists, is a complex and sometimes comic story.



All photos by John Ross

PART I

THE ROVER BOYS IN VENICE

THE TROUBLE ALL STARTED many years earlier, when E. Power Biggs and I were recording some canzonas by Giovanni Gabrieli in a reverberant museum in Cambridge, Massachusetts. The music seemed so acoustically calculated that we were intrigued to know how it would sound in its original setting.

The famous Basilica of San Marco, where Giovanni Gabrieli had been organist from 1585 until his death in 1612, had never been used for recording, although musical authorities linked its remarkable acoustics and his music almost as cause and effect. The thought of recording there seemed so full of pitfalls that we habitually bypassed it in favor of more practical, immediate projects. But it

never stopped haunting us. After two years of stalling, our curiosity got the upper hand and we left for Venice to test the practicality of a recording.

Whether it is a first or tenth visit, the sudden sight of the Piazza San Marco makes the heart skip several beats. The Basilica at the other end supplies in exotic fascination what it lacks in soaring splendor. Its interior presents a magic golden world of Byzantine mosaics, some few saved from the original building which burned in the year 1000 but most dating from after its reconstruction in 1100. We listened, peered, climbed, measured, questioned, and gaped—all the while under a subtle radioactive bombardment from this embodiment of an Eastern European culture whose ties had always been as strong with Byzantium as with Rome. By the end of our exploration we were hooked. We didn't need to exchange a word. The dusky magic had done its work; now it was merely a question of finding the forces, setting wheels in motion, and coordinating everything. Merely.

We knew it would be work but we never dreamed how much. Nor did we suspect how many people slumbering innocently in their beds at that moment would be sucked into our Gabrieli cyclone. Problems arose almost immediately. We stayed for evening Mass, a hypnotic spectacle in that vast space, and as a consequence had to rule out use of the local chorus and, even more of a complication, the organ—a vast rumbly pneumatic device perhaps suitable for Franck but lacking any Italian or baroque character. We hoped that these would be minor setbacks and returned to the U.S. to lay our plans. We started by auditioning all the recordings of Gabrieli we could lay our hands on. The spirit of his music seemed to speak most directly to us in an old pioneering 78-rpm album from the 1940s which Biggs had made with Wallace Woodworth in Boston's Symphony Hall. Most of the European performances did not satisfy us: in their two-hundred-year preoccupation with opera the Italians apparently had lost the feeling for this old music (only now are they beginning to find their way back); and the Germans, however scholarly and "authentic," were dull. Listening to these records was strangely exhilarating—because we knew we could do better.

Biggs's long search for material involved many sources and editions, and we reluctantly discarded many wonderful pieces as better ones came to light. With the help of two leading Gabrieli scholars, Denis Stevens and Denis Arnold, we painfully winnowed our choice down to about four discs' worth of music. Mr. Stevens undertook to supply the instrumentation which Gabrieli had been too diffident to mark on his manuscripts (with several famous exceptions) and to furnish performing scores and instrumental parts.

But who to sing and play? None of the Italian choruses we had heard struck us as adequate. Their swoopy opera style *con molto vibrato* was inimical to this music, which needs straight, gutsy tone and

solid swinging rhythm. I decided to stick with the Gregg Smith Singers and the Texas Boys Choir, who had proven so right for the Monteverdi Vespers, despite the fact that they were here and San Marco was there. Gregg Smith and George Bragg, the respective choir leaders, chose the only practical solution to their logistics problems and married their travel agents. After repeated warnings about Italian brass players in early music we played it safe by importing from Munich and Basel groups proficient on both modern and antique instruments. Local strings and woodwinds were judged adequate to their task of doubling the vocal choirs—and so they were.

Silvio Cerutti, our man in Italy, was awarded the job of negotiating with the Church, and Hellmuth Kolbe, our Swiss engineer, began preliminary skirmishes with Italian customs in his endless guerilla campaign to infiltrate and occupy San Marco. During this year of preparation we monitored the lists of new releases, fearful that someone else would stumble across our simple and obvious idea of recording where it happened. One day an anguished cable from Cerutti announced that Philips had received San Marco's permission to hold several recording sessions. After a three-second prayer, "Please, God, let it be Monteverdi," we besieged Europe for information. After an endless, tense silence we received something even better: a copy of the Philips record. Its people had moved en masse into San Marco and had recorded two records of . . . of . . . well, of Vivaldi, one of the few Venetian composers with no ties to the Basilica. Illogic had triumphed, and our weeks of held breath exploded.

We resumed our preparations *alla breve* with Philips' burr under our saddle. The Dutch firm had smoothed our path by establishing a precedent with the Church, but others nearer at hand could take the same advantage of it. Time was running out and two crucial elements were still missing: an organ and a conductor. When the indefatigable Dr. Burney journeyed through Italy in the 1700s he counted more than two hundred positifs in Venice alone. In 1967, the few that remained were unplayable. To judge from replies to our inquiries, the rest of Italy was in the same sad shape. There was nothing for it but to broaden our search. The Rieger Organ people in Austria agreed to send us a positif with Italian voicing by rail as soon as they could spare one. This eased our minds and we then intensified our search for a conductor. Our requirements were simple. We needed a man fluent in Italian, German, and English who could handle choruses as well as instrumental music, who was authoritative in late Renaissance performance style, and who could communicate the needed fire and life. The field is not large. In fact, after careful thought, we picked the very man whom Philips had sent into San Marco a year before to do its Vivaldi: Vittorio Negri. Luckily for us, he agreed.

With everything seemingly under control we made

our reservations and the choirs began rehearsing. Then, one short month before G-Day, our daily crisis telegram from Italy had an uglier ring than usual. Rieger was ready to ship the organ, but Cerutti was told with lip-licking relish by a Kafka-trained bureaucrat that an import license for it would take *at least* eight months to process. My four profane telegrams on the subject of bureaucracy gave Cerutti an idea. If Rieger would label the packing cases "Recording Equipment," Cerutti would persuade customs to add six "forgotten trunks" to the entry permit. In this way Kolbe could bring everything through the border at Chiasso together. Customs accepted the "oversight" and we relaxed for three weeks—in a fool's paradise, as it turned out. Despite, or perhaps because of the barrage of cables, Rieger's labels did not satisfy customs and the trunks were impounded at Chiasso.

The sessions were at the fail-safe point and everyone's hysteria began to show. But our valiant band of smugglers was not to be so easily vanquished. A conductor friend from Padua phoned Chiasso, impersonating the nonexistent "President of CBS International—Signor Decrescenzo" and warning that the organ was part of an imminent concert for the Pope, that a brand-new circle of Hell was waiting for the official who held it up. Somewhat shaken, customs called Cerutti for verification. In a scene worthy of Rossini or the Marx Brothers, Silvio assured his niche in the Theatrical Hall of Fame: "What? Decrescenzo himself has called you? You spoke with him directly? Good God! (Pause.) I'm sorry but the matter is completely out of my hands." (Click.) Pure comic opera. And damned if the organ didn't come through like a shot.

Waiting for it were Kolbe and his assistant Robert Lattman. The pair had successfully driven the van of recording equipment through the Alps from Zurich, passed the customs at Chiasso, and were engaged in bringing load after load by boat to the water door of the Basilica. Once in the church it was hand-trucked through tortuous Nibelungen catacombs and up many stairs to our improvised control room. The organ crates took their place in line, but had the same mysterious effect on the church officials that they had had on customs. They didn't want it. It was too big. At this point several of our people burst into tears, precipitating a miracle, thus overcoming the Church's opposition. (Try *this*, you liberal Cardinals, at your next Ecumenical Council!) But even opposition has its uses, and shortly it was to save us from our own weakness.

On our first trip to the Basilica, Biggs and I had examined the choir galleries above and on both sides of the main altar where Gabrieli and Co. had customarily performed, and rejected them as impractical for our purposes: 1) not enough room, 2) too much climbing, 3) no organ, 4) need to suspend mikes in mid-air sixty feet up, 5) too difficult to conduct and communicate across the church, etc., etc. In other words, we copped out in favor of convenience and common sense. We would re-

cord as Philips had, in relative comfort on the floor of the Basilica and still obtain the benefit of San Marco acoustics.

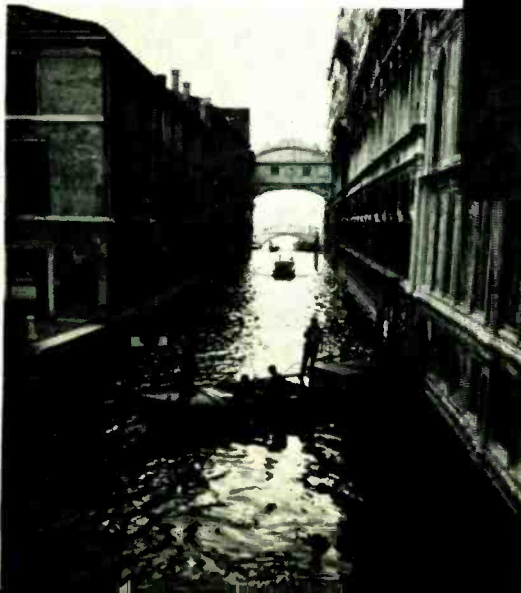
But it was not to be. The church authorities had agreed under pressure to admit the organ, but to compensate for this wanton generosity stipulated that it be removed each day so as not to interfere with tourism, thus in effect ruling the entire floor of the Basilica off-limits. We calculated the weight of the instrument at half a ton, requiring one day to assemble and one to tune, and asked the Church for alternatives. They shrugged: "Only the galleries upstairs." And they would not budge. How naive of us to imagine that anything about this project would be easy. We would have to be authentic after all. Somehow the organ must be gotten up there.

There *was* an enormous hatchway and a massive iron hook centered in the vaulting above it. Then we found a rusty old chain block and tackle (with four hundred years of scale on it)—obviously the very method used to install Gabrieli's organs. And so, as the Great Pyramid was built, the Rieger was wrestled aloft crate by crate, dangling from its creaky pulleys and making everyone's throat very dry. Now, to make enough room for the musicians, the hatchway had to be closed over with beams and flooring. Simple, save that there are very few stands of virgin timber left in Venice and the nearest lumber store is in Mestre. By the time the hole was covered, the budget had a 250,000 lire dent, but at least we were on Gabrieli's turf where we belonged.

All this consumed valuable time. The knowledge that a hundred airborne musicians were converging on Venice forced Kolbe and Cerutti to accelerate final details, like finding lights, running electric cables, installing guard rails, placing chorus risers, and rigging the giant cupola (one hundred and fifty feet up) with steel cables so that six mikes could be suspended in its golden dusk. Thanks to their inventiveness and persistence the stage was reasonably set as the rest of our international crew began to gather from a variety of places not normally associated with Gabrieli.

E. Power Biggs had arrived early from Boston to wait vainly for the Rieger to complete its fitful odyssey. Amiable perfectionist Gregg Smith had paused briefly in New York City with his singers to record some more Psalms by Charles Ives, and then had whisked them overseas clutching the many pounds of Gabrieli music they had been performing on tour. Our brass contingent led by Edward Tarr, champion trumpeter and zinkist, convened from Germany and Switzerland.

George Bragg, after a month of drilling hundreds of pages of Gabrieli into the fifty seraphim of the Texas Boys Choir, hailed a passing plane and wrangled his charges to a youth hostel in the picturesque Texas quarter of Venice, from which they would arrive each evening prepared, friendly, disciplined, and apparently tireless. From nearby Lake Como, conductor Vittorio Negri arrived fresh as a daisy with great reserves of energy that, unbeknownst



In the large photo at top, conductor Vittorio Negri is shown with the orchestral players in the gallery at his right (actually eighty feet across the apse of the Basilica) and with members of the Texas Boys Choir and Gregg Smith Singers on the near side. Immediately above and at left, the recording equipment arrives from Zurich at the water door of San Marco.

to him, were all earmarked for use in the work ahead. We had come through! Our objective: a six-inch pile of white scores. Our working conditions: unknown but tantalizing. Our spirits: undaunted.

PART II

WE ENCOUNTER THE ABOMINABLE SNOWMAN BELOW THE SUMMIT

PERMISSION TO REHEARSE in San Marco having been denied, we got our first taste of the bouillabaisse we had brewed in a rehearsal room at Teatro La Fenice. It was delicious. From Negri's explanation of the *tactus* or beat (which remains constant while the music alternates excitingly between duple and triple time) to his patient insistence on precise attacks and contrasting dynamics, we knew that he felt this music in his bones. The brass players seemed to handle both their antique and contemporary instruments with equal skill and security. The chorus responded enthusiastically although they were unprepared for the brisk swing and bounce of Negri's very secular tempos.

Negri was perfectly in the right, however. The pomp and pageantry of *sei* and *settecento* Venice was worlds away from the more "spiritual" and conservative Rome, whose leading composers Palestrina and Victoria were totally oriented in the past and whose musical life was watched closely by the Pope for signs of decadence and secularism. (Sound familiar?) Venice, by contrast, was a progressive city-state, resentful of Rome and the Pope and proud of its cosmopolitan character. Its great occasions may have had religious rationales, but they were *state* ceremonies of elaborate and self-conscious splendor. Its court was the richest in Europe, not only in money and prestige but in artists, composers, and performers who were regarded more as servants of the State than of the Church.

Musicians and laymen came from all parts of Europe to listen to and marvel at the richness and diversity of Venetian music and at the great numbers of skilled singers and instrumentalists who performed it, not only in the Basilica but in the Ducal Palace and the Piazza itself.

Equally responsible for the secular and experimental character of the music was that it evolved not from liturgical plainchant as in Rome, but from Flemish polyphony; specifically from Josquin des Prez via Adrian Willaert, his pupil who moved to Italy and became *maestro da capella* of San Marco in 1527. Master Adrian utilized the unique interior spaces of the Basilica to create the technique of *chori spezzati*, or divided choruses, which he used antiphonally. This technique was further developed by his chief pupil, Andreas Gabrieli, who was Giovanni's uncle and an important composer in his own right.

Giovanni took the art of Willaert and Uncle Andreas and extended it harmonically, dynamically,



Engineer Kolbe, producer McClure, Robbins Landon.

and rhythmically. His famous *Sonata Pian e Forte* has given people a lopsided view of him. His language was often antiphonal but often not. He evolved from the horizontal polyphonic style of his Flemish predecessors to a vertical harmonic-block construction more suited to the reverberant acoustics of San Marco. His rhythm was inventive and deceptively difficult but, once mastered, is the key to performing him well. He was a colorist delighting in the contrasting sounds of brass, strings, and winds or the play between two choirs of *unequal* weight rather than the opposition of two equal masses, thereby laying the foundation for the concerto grosso and the modern concerto. He was first to score for specific instruments and to furnish instrumental parts. He composed the first trio sonata and was first to specify written dynamics for his players. But first or not, he was a great composer, and musicians came from all the countries of Europe to study with him.

The hundred-year reign of Willaert, his successor Cipriano da Rore (originally van Rore, another Flem), the Gabrieli, and Monteverdi was Venice's musical golden age. The further development of this music, received from Flanders, now passed on to Germany as Gabrieli's most important pupil, Heinrich Schütz, returned there to prepare the way for Bach. More than one hundred years later Giovanni's spirit could still be heard in the opening double chorus of the *St. Matthew* Passion.

By the time of Monteverdi's death in 1643, the interest of Venetian composers and public alike had switched to opera. Opera houses were opening right and left, and San Marco passed into a musical shadow never to recover until our . . . but soft! . . . what of our little group still rehearsing in La Fenice? The music sounds even better than it looked in the



Above: at left, E. Power Biggs and the Rieger organ; Gregg Smith and George Bragg with the "seraphim" from Texas. Immediately at left, the leader of the brass ensemble, Edward Tarr, here playing the zink, or cornetto—one of the ancient instruments used in the recording; and, below, the multitalented, indefatigable Negri.



leaf. Spirits are high, musical accord is complete, and we are thrilled with each other, flowing with good will and eager to share our revelations with the acoustics of the Basilica and Gabrieli's ghost who has been impatiently waiting for us for 356 years.

We set off through the labyrinthine alleys of Venice for the Piazza and our bright Destiny. There it stands in the early evening, our many-spired, sparkling Everest with a radiant reception committee waiting in its shadow. They check us over carefully. In their thoroughness they discover ladies in the group. No one mentioned ladies . . . after hours? . . . up in the galleries? . . . behind the Altar Maggiore? Female Women? . . . we will ask the Monsignor. *Conferenza. Aspetta qui.* The Monsignor comes. *si chiama Scarpa* (soon changed by me to Scarpia), and he is aghast. Women in the Basilica at night?

But Reverenza, we have brought them five thousand miles for this project.

Non importa. Look at their skirts. ABOVE THE KNEE! Out of the question. *Buona notte.*

But Reverenza, they are all virgins!

Non importa. Buona notte.

Ma che facciamo adesso? Momento. Un'idea! We rush our tittering virgins off to a department store and fit them out with long white hospital gowns, remove their makeup, suppress their busts, cover their heads, teach them to walk like proper lydies, not common harlots, and present them again to

the Monsignor. (A suggestion of muslin wings was shouted down.) The resultant apparition looks enough like a Giotto heaven that the Monsignor is overcome and we are safe inside.

The centuries were as thick as the dusk inside San Marco and we kept together for human warmth in the vast dark spaces. The haggard organ technicians had worked for thirty hours straight but were still tuning—so the first night went to a *cappella* music, adjusting microphones, arranging sight lines, and generally creating a workable arrangement in a foreign environment.

The second night we got down to real work: battling the elements of San Marco. Our rehearsals each afternoon were in a small, dry room at La Fenice, where we would settle the tempos, correct mistakes in the parts, revise the instrumentation if needed, and, in short, create a performance. Hours later in the dark cathedral, after the tourists had been cleared away, we would engage a whole new set of problems—problems probably routine to the house group four hundred years earlier. Since Gabrieli had written for every combination from single six-part chorus to two or three five-part choruses (fifteen separate staves in 1600!), our corresponding groups were placed in separate galleries eighty feet apart on either side of the main altar. This was as exciting for us as it was for the awed visitors in olden days, but it also meant that each group would hear the other a split second late, making for fearsome problems of ensemble. Poor Vittorio Negri had to train himself to ignore the evidence of his ears, inasmuch as when the ensemble was perfect for the microphones the “other” group would necessarily sound late to him. As an added annoyance, any performance hints he had for the exiles had to be shouted across the void slowly in several languages through cupped hands to surmount the relentless beast of reverberation which coiled about us all. To change a group, as we often did, from one gallery to another meant putting their lives in jeopardy as they haltingly crossed around and outside the apse of the Basilica on a high, narrow catwalk in the pitch dark.

All these inconveniences probably bothered Gabrieli too at times. What he DIDN'T have to contend with was the skirmishing with the Church and the ever present threat of ejection from the holy premises. It must be said that the Church willingly rented us her body, but not her heart. We were tolerated guests, not welcome ones. Like Venice itself, music is not her vocabulary any more. It is gone, save for the combos playing kitsch in the Piazza or a seedy tenor in a gondola singing flat. Venetians treasure their Titians and Tintoretts, but Gabrieli, Monteverdi, and Vivaldi are strangers to them. For this reason our project, which aroused the interest and envy of all musicians who heard of it, stirred up in Venice a veritable storm of indifference, except where it aroused outright hostility.

Scarpia would roam the Basilica unannounced as we worked, sniffing for the subtle odor of disrespect. Once he came upon a pair of shoes which Peggy

Biggs had removed in an excess of reverence as she crossed an altar, and this almost put us out with the pigeons on the Piazza. But he, even he, the fire-breathing Scarpia, was at last won over by the sweet sound of the Texas Boys and by the music.

The music. The music. How can we tell you about that? It saved us, fortified us, erased our fatigue, nourished us. It danced and sang, full of the love of God, but fuller of the love of life and quite free of all false piety. It restored the old Venice for us; patched its peeling stucco, healed its decaying foundations, and sent the Doge's golden barge sweeping again down the Grand Canal towards the Rialto.

During warm-ups I had time to walk around the Basilica and bathe in the liquid acoustics that glorified every sound we produced, from Biggs's silvery Rieger which filled the church so much more nobly and sweetly than its permanent counterpart; to the kingly brass, sounding now like lances, now like flowers; to the virile sound of the Gregg Smith Singers topped by the almost unbearable purity of the Texas Boys Choir. It was a sensual experience that the phonograph cannot duplicate but that is nearly reachable with good equipment and a little imagination.

When each morning we collapsed at one or two o'clock after five or six hours of recording, exhausted but exhilarated, another problem arose. How to bring thirty-five exuberant young California chorists down from their musical “high” at 2:00 a.m. in Venice—which closes up tight at midnight? Except for the Texas Boys, who had a long walk home, no one could think of sleep after singing music like that. Exploration disclosed a bar and restaurant on the Piazza that was willing to stay open just for us. We would all gather with some wine and a guitar and sing folk songs, attracting all the resident hippies, until either our pulses slowed to normal or the *polizia* descended and closed the place.

Never mind. We were surviving and happy with the results. The pile of scores steadily shrank. On the final evening we were able to let the chorus go out on the town while we completed the last few canzonas. By two we were through; Biggs, as usual, fresh as lettuce, the rest of us bleary-eyed and drooping. A straggling movement began towards the café for a victory feast, but tired as I was I was strangely unable to leave the Basilica. I sent the others ahead and walked around with the sextons on their thorough nightly check for stowaways. I wandered back to the mute control room to look for things I knew I hadn't lost. I just didn't want it to be over. It took a long time to say good-bye to San Marco of the *seicento* with all its ghosts, and to confront the reality of the tourists' Piazza.

Finally I was free, and after the *grazie e buona notte* I started off in the foggy dawn for the party—Gabrieli's tricky rhythms still dancing in my head and the words of Heinrich Schütz recalled as a valedictory: “Gabrieli, Immortal Gods, how great a man!” But I had a more homely valedictory of my own: “Maestro, just wait till the folks back home find out about you.”

WHAT YOU SHOULD KNOW ABOUT STEREO RECEIVERS

A GUIDE FOR THE MAN WHO'S THINKING OF BUYING ONE

BY NORMAN EISENBERG

INTEGRATION—complete, uncompromised, and mutually satisfactory to the elements combined—is an accomplished fact in at least one area: home audio electronics. After years of fumbling and trying—and eventually some brilliant engineering—the high fidelity industry has united amplifiers with tuners to give us the successful stereo receiver, so conspicuous in numbers and high in quality that many insiders have suggested that perhaps the receiver now is synonymous with home audio electronics.

By way of understanding this success story and its significance, note for openers the universal use of the very term “receiver” as opposed to the former self-conscious “tuner/amplifier,” the awkward “combination chassis” or the vague “all-in-one.” Consider too the astonishing proliferation in this product area: at our last survey we could list thirty-six models; now, two years later, the number of available sets has nearly tripled. Manufacturers who once offered two or three models now typically offer four to six, and they have been joined by new firms—some previously identified with separates only, others who are new entrants into electronics, and a number of foreign companies. Then look at sales figures: though sales of separate tuners and amplifiers have not fallen off appreciably (actually, sales of all audio gear have been rising), receivers now are said to outsell separates by an average of four-to-one.

Who Wants A Receiver?

What these facts add up to is evidence of a much broadened market for high fidelity products, in which the receiver—perhaps more than any other single product ever brought out by the components industry—has attracted a new and growing group of consumers. That is to say, however much yesterday's man-in-the-street may have wanted good sound, he was apparently more interested in simplicity and convenience. These virtues the receiver offers with a single compact unit instead of the old-style chain of up to seven interconnected electronic components. (Yes, seven: in stereo's first days, a high-quality system might have been made up of a basic tuner, multiplex adapter, two mono preamps, two mono basics, and a stereo control

adapter.) The receiver negates the old cliché that “you have to be an engineer to enjoy hi-fi”; it fits into spaces too small for a multi-unit system; it eliminates the chore, the cost, the sheer mess of interunit wiring.

Popularity and convenience, however, have never been sufficiently convincing criteria to influence the quality-minded music listener. For him, as for us, performance remains paramount. And on this score, basic to the whole concept of high fidelity, receivers as a class provide a “yes, go” answer. We're no longer surprised at a receiver that performs as well as an older combination of separate tuner and amplifier; indeed we are growing accustomed to receivers that may outperform many such separates. New design techniques such as integrated circuits, refinement of older techniques to assure more reliable transistor operation, new forms of transistors themselves, all have assured that today's stereo receiver is a distinctly high fidelity product. Specifically, in the latest receivers we are getting top-sensitivity FM tuners, high-powered amplifiers, low distortion, and more than a nominal degree of control versatility.

The receiver thus very nearly is the cake that can be eaten and still had: while its attractive format has helped widen the high fidelity market, it has done so on high fidelity terms. The new buyers of these products are exposing themselves to high quality sound, and—if past experience is any indication—they will never again settle for inferior sound. These buyers are not, for the most part, the original group of hard-core audiophiles (technically hip, determined to own the best, and often trying to improve on it themselves) who launched high fidelity some years ago. Yet, the sheer excellence of today's better receivers has caused many an eyebrow originally raised in skepticism to be lowered in respect. The receiver, then, not only has widened the high fidelity market, it has helped at the same time to cement it, to reidentify it. We have quantity with quality.

Who Won't Want A Receiver?

Many a listener may want a system for discs or tapes, opting to ignore FM or perhaps add it in the

STEREO RECEIVERS

future. For such a system, the separate amplifier, rather than a receiver, would seem an obvious choice. But for those who want both amplifier and tuner the choice of a receiver, as distinct from a separate tuner and separate amplifier (or tuner plus preamp plus power amp), can now be based less on over-all performance than on individual preference for special features or unique system versatility. The latter advantages, of course, still are more readily achieved with completely separate components. We're thinking, for example, of setups involving several sets of speakers connected to the same central system. Many receivers provide for running two sets of stereo speakers, but for more than that you probably would require additional amplifiers and perhaps a bridged output to connect them, which normally is provided only on separate preamps. If the plans for your system include bi-amplification (which involves driving the woofer and tweeter of a speaker system each from its own power amplifier), you'll need more than the normal number of amplifiers plus a separate preamp and electronic crossovers.

Then too, some system owners may prefer to install their equipment vertically, with the front panel flush-mounted and facing upwards—many receivers are not recommended for such mounting and must be installed horizontally. Again, some inveterate knob-twirlers insist on separate treble and bass tone controls on each channel, variable disc equalization settings, center-blend control, additional or special-purpose signal jacks—features ordinarily found only on a separate de luxe preamp-control unit. Finally, there remains the old-time audio enthusiast who relishes the problems of choosing multiple units and setting them up, of swapping an old preamp for a new one, of trying a new basic amp in his system, or comparing tuner A with tuner B, and so on. As long as his tribe exists, not to say increases, its interests will not be ignored.

The separates, in other words, remain important for particularized needs and applications, usually of a professional or advanced hobbyist nature. The high fidelity receiver is increasingly becoming the norm for home stereo listening, as the center of high quality and even rather elaborate music systems.

Specifications—The Basic Recipe

For the current high status of the stereo receiver, the hard-core audiophile mentioned above—though he himself may elect to stay with separates—must be given due credit. It is he who has always expected not only high-performing products but also accurate and complete technical information about those products. And it is he who has responded, whether favorably or critically, to those products and that

information. His numbers—while relatively small in proportion to the total number of buyers in today's market—have had, and likely always will have, considerable influence on both the industry and the public. At least partly as a result of this unusual consumer-producer relationship, high fidelity receiver manufacturers have stressed, in their advertising and literature, meaningful performance specifications as well as the less technical selling points of looks and "features." True, some ambiguity still can be found in many published technical descriptions, but, by and large, in the total "communications mix" provided by the high fidelity industry one can find a greater portion of substantial and accurate information than of vague and exaggerated claims. And in general the buyer has less trouble separating the wheat from the chaff in this product area than in most others.

Which is sensible enough, considering that how well a receiver does its intended jobs of providing broadcast reception and filling the functions of a control amplifier is indicated *only* by its technical specifications, which should be listed separately for the tuner and amplifier sections. Beyond these criteria, the prospective buyer ought to consider various features—some shared by all sets, some unique to one or a few models—that become of particular interest when choice has been narrowed to a small group of sets all offering more or less similar technical performance. Herewith, a brief guide to the more important specs and to outstanding or novel features of the current crop of receivers.

FM Sensitivity. The tuner's sensitivity indicates its ability to respond to weak signals and thus is a measure of its receptivity or pulling-in power. The IHF sensitivity rating method specifies the minimum signal (in microvolts) a tuner needs to produce an audio output whose total hum, noise, and distortion is 30 dB below the level of a standard test tone. Obviously, the lower the sensitivity number, the better. Typical figures for excellent FM average about 2 to 3 microvolts IHF sensitivity, although sets with poorer sensitivity figures (say up to 5 or 6 microvolts) can provide satisfactory reception of local stations in good signal areas.

One helpful, though not "lab-accurate," way you can judge FM sensitivity in an audio shop would be to compare one receiver with a model that you know to be highly sensitive and selective. Make sure that both are operating off the same antenna. Then sweep across the dial on the latter set, noting the number of stations brought in. Next, do the same on the receiver under test. A very marked lack on the part of the tested receiver probably means that it has inadequate sensitivity.

If the tested receiver is not hopelessly behind in number of *local* stations received, tune in a very *weak* station; compare the noise level with that on the "standard" for this same station. If the two receivers are not too far apart, the receiver under test is a good one.

Tuner Distortion. Low figures (for both harmonic and IM distortion) assure that the audio furnished by the tuner will be about as clean as the broadcast signals permit. High distortion can negate the presumed benefits of a high sensitivity rating, inasmuch as the information stripped from the radio carrier by the tuner would sound garbled: that is to say, there is little value in knowing that your set "receives" everything if it all sounds unlistenable. From a high fidelity standpoint it may be desirable to sacrifice a notch or two of ultimate sensitivity if, in doing so, the signals you do receive sound clearer. Some sets are designed with this idea in mind—to permit excellent reception of strong signals while not competing in the long-distance champion class. This could explain why a particular set priced at over \$300 may specify 2.5 microvolts sensitivity while a lower-priced set claims 2 microvolts. The former, assuming its distortion is lower, will sound better than the "higher-sensitivity" model, although with the latter you may be able to boast of logging more stations. Distortion figures for mono should not exceed one per cent; for stereo, some increase is normal but it should not exceed double the mono figure on either channel.

Capture Ratio. This specification describes a tuner's ability to distinguish between two stations—one local, the other distant—coming in on the same spot on the dial. The tuner should "capture" the local, and reject the distant, station. As with sensitivity, the smaller the number the better. Typically good figures here are 6 dB or lower.

Signal-to-Noise Ratio. This figure describes the portion of clean signal to noise (including that portion of the radio carrier not completely limited, plus whatever electronic noise the tuner's own circuits are contributing) in the audio output. As a rule, a tuner with low distortion also will have a high S/N ratio, say about 55 dB or more.

Frequency Response. A tuner's audio output—in mono, and on each channel in stereo—should be at least wide enough in range to accommodate the nominally transmitted audio FM range of 50 Hz to 15 kHz. Audio response, within plus or minus 2 or 3 dB from a bit below 50 to a bit above 15 kHz, is acceptable; from 20 Hz to 20 kHz within 1 or 2 dB variation is more desirable.

Channel Balance and Channel Separation. When switched to stereo, the tuner's two channels should produce the same response output within 2 dB of each other across the audible range. At the same time, they should be isolated or separated from each other so as not to degrade the stereo effect. The legal requirement for broadcasting FM stereo is 30 dB of separation. A stereo tuner should conform to this figure at least across most of the midrange, although somewhat less—say 25 dB—is acceptable. A decrease in channel separation at the low and high ends of

the response range seems to be typical of all sets.

You can make a quick listening test for stereo FM separation simply by tuning to a station that the set's indicator tells you is broadcasting in stereo. Now switch the set to mono and back again to stereo. In the stereo mode the sound should spread out and seem more spacious, about as it would seem were you playing a stereo record. You also might audition the set with a stereo headphone, which tends to focus on channel separation (or the lack of it) more keenly than loudspeakers.

When you get your stereo receiver home, don't make a final judgment of its FM quality until you have used it for at least a week with antenna equipment you know to be adequate for reception free of noise and multi-path distortion. Indoor antennas will do in only a few, highly favored locations. Even if such an antenna brings in strongly all the stations you want, it will probably be vulnerable to multipath distortion. In the suburbs and country a good directional antenna on the roof or in the attic is almost always needed for good stereo reception; and if stations are in varying directions from your home, you'll need a rotator too.

Amplifier Power. This specification indicates the amplifier's ability to drive a speaker system. It is, or should be, given with reference to a distortion figure, which for high fidelity equipment usually is no higher than one per cent. It also should be specified for a given load, or speaker impedance. Since most speakers are of 8 ohms impedance, this should be the predominant reference figure. Many sets, however, are listed for a 4-ohm load—which permits a higher power figure to be quoted.

The buyer also should be aware of different methods of deriving power figures: in our view, "peak power" figures are meaningless; IHF music or dynamic power is fairly accurate (though it can be used to inflate power figures); RMS or continuous power is the most rigorously derived and accurate figure. Finally, the buyer should know that unless the power figure is specified as so many watts (of whatever type) "per channel," chances are that it represents the sum of both stereo channels; he then should halve the figure to get a reasonable estimate of the power that actually will be driving each speaker system. Depending on the efficiency of the speakers and the size and acoustics of the room, amplifier power needs may vary from about 10 watts (RMS) per channel to 40, or even higher. (A detailed discussion of power and distortion appears in Billboard Publications' *Stereo*, 1968 Edition, just off the press, and an explanation of all amplifier specifications and tests—both power and control—will appear in the March and April issues of *HIGH FIDELITY*.)

Amplifier Distortion. Apart from the tuner's distortion, which relates only to incoming broadcast signals, is the amplifier portion's distortion—which is added to that of the tuner (for FM signals) and

of all other program sources (tape, disc, etc.) playing through the set. Lab tests verify that amplifier distortion, in general, has been remarkably reduced in recent years—at least in units offered by high fidelity component manufacturers. Today, a fair outside limit for amplifier harmonic distortion would be one per cent across most of the 20 Hz to 20 kHz range at its RMS power output. Many sets run well below this level. IM distortion may run a little higher than harmonic, although in many solid-state sets it actually is lower.

Amplifier Response. The frequency response of the amplifier section of a receiver should be a bit better than the tuner's audio response in order not to limit or degrade the latter and to provide a non-limiting bandpass characteristic for all other signal sources that may be playing through the set. Our feeling is that here the familiar "20 Hz to 20,000 Hz plus or minus 2 dB" specification is a fair requirement; many modern amplifiers provide an even wider and/or more linear frequency response.

Equalization. The compensation introduced by an amplifier for the RIAA (disc recording) characteristic should produce a response curve that is linear or "flat" within 3 or 4 dB across the audio range. NAB compensation (for direct playback from a tape head) should do the same—except that inasmuch as most tape machines come with their own preamps, the need for exact, or indeed for any, tape-head compensation in the average receiver or amplifier hardly exists any more.

Signal-to-Noise Ratio. The amplifier's S/N should be, and typically is, several dB better than that of the tuner's, for the same reason that its frequency response should be wider and its distortion lower. In general, the numerical S/N of solid-state units can be somewhat less than that of tube equipment because of the differences, and their audible effects, at which noise typically occurs in transistors.

Features—The Frosting on the Cake

Common to all receivers are certain must-have controls: on-off switches, program selector knobs, volume and tone controls, and so on. Beyond these indispensables are features that individual manufacturers feel make their product easier to use—or perhaps easier to sell. Depending on one's inclination and tastes, ancillary features can add to the enjoyment or convenience of stereo gear; invariably they also add to its cost. Many features, such as stereo indicator lights, appear on all receivers, though some manufacturers try to make them appear unique by describing them under catchy names. A smaller group of features are actually unique or novel items, though it can be expected that sooner or later they will make their appearance in a number of different makes. (It is difficult to be really unique in audio product design; it is virtually

impossible to remain so for very long.) One such feature is the oscilloscope on the Marantz receiver, borrowed from the 'scope used on Marantz's tuner and—to those with long memories—suggesting the 'scope on an EMI amplifier of some years ago (the instrument, in fact, inspired the name of the U.S.A. firm that handled EMI products). Whether Marantz's oscilloscope (a one-inch screen designed to aid in tuning and in orienting one's antenna) proves to be a pace setter or no remains to be seen. Another Marantz novelty also is interesting and may prove to be more enduring or eventually widespread: the tuning flywheel, normally hidden behind the front panel and controlled by a convenience knob, now has become the tuning knob itself. Knurled and finished for handling, it is placed horizontally, so that it protrudes through the panel. Similarly motivated for ease and accuracy of tuning, though worked out differently, is KLH's use of two planetary drive, direct-dial tuning knobs for AM and FM—again, borrowed from the firm's own tuning arrangement on its older sets. The KLH tuning knob, in fact, has become a brand hallmark (although it was used on the earliest of radio sets when we were in diapers) and it likely will be copied by others in the future. Yet another new tuning gimmick—frankly reminiscent of automobile radios—is the preselected push-button arrangement on ADC's latest receiver. Less elaborate, but helpful, are the colored markers on Electro-Voice sets which you can slide to various spots on the dial to pinpoint stations. E-V receivers, by the way, also have the distinction of being about the most compact yet offered by high fidelity manufacturers.

In their own ways, various other models all have unique appeal quite apart from their technical performance levels. For instance, if you want shortwave this year, along with stereo FM and regular AM, there are models by Hallicrafters, Telefunken, and Grundig that let you listen round the world. Do you insist on having the set's front panel disappear when you turn it off? Look to the new line from Harman-Kardon. This particular feature is shared by the Heathkit AR-15, which now comes factory-built as well as in kit form. If you prefer, incidentally, to build your receiver from a kit, check the models offered by Knight-Kit (Allied) and Eico in addition to Heath—and expect a few more do-it-yourself sets from other firms in the coming year. Want a receiver that provides AM and FM simultaneously and independently instead of only one or the other at the same time? There's the new Martel which does just that. Need a set that lets you hook up four tape recorders at once? Look to the new Teac. Interested in a receiver that has preamp outputs to drive external integrated speaker-amplifier systems? Pioneer is pioneering it. Want to make your choice from the widest lines available? Study the listings from Fisher, Scott, or Bogen. And if you're not yet all sold on transistors and would prefer a hybrid design (part solid-state and part tubes), McIntosh has a receiver built that way too.

BY ALBERT STERLING

UPDATING ON DOWNLEAD

YOU CAN IMPROVE RECEPTION MERELY BY CHOOSING AN APPROPRIATE WIRE

IT IS BY NOW no secret that for decent stereo FM (and color TV) reception, something more is needed than the antenna that may have sufficed for mono FM (or black-and-white TV). What also is becoming more apparent to more people is that the very lead-in (the wires that run from antenna to receiver) can make the difference on FM between noisy, or distorted, or poorly separated stereo programs (often all three together) and clean, noise-free, well-spaced sound. For TV, the right cable can reduce ghosts, interference, and signal loss. On color TV, like stereo FM, the problems become more acute and the improvement can be more dramatic.

Of the several kinds of lead-in on the market, each has its strong points. No one type is best for all installations; in addition to performance the individual buyer will want to consider cost, installation requirements, and durability. (See the table accompanying this article.)

All lead-ins belong in either the open or closed category. An open lead-in has no shield around it—twin-lead ribbon is the most familiar example. In a closed cable (coaxial and shielded twin-lead) the energy is completely confined to the cable.

The point about confining the energy brings up the fundamental fact about lead-ins for the FM and TV bands. At these frequencies, the electrical signal is as much guided along and between the wires as carried by them. If FM signals, say, stayed inside the wire itself, like house power, almost any cable would do. But when the electricity is in the form of a wave vibrating at such rates as 50 to 80 million times a second (low VHF), 80 to 108 million times (FM), and on up to some 900 million times (UHF TV), what is around and between the wires is just as important as the wires themselves. The spacing of the wires, and especially the materials in the space between and near the wires, including the insulation and any nearby metal or wood objects, may all affect the way the cable handles the signal.

That handling breaks down into three main performance factors: the impedance of the cable; the amount of loss it causes in the signal; the response to local electrical noise.

Impedance. To provide a smooth flow of signal into the receiver, the impedance of the lead-in must match both that of the antenna and that of the receiver. A mismatch at either end causes "reflections" along the lead-in: some of the signal bounces back towards the antenna. This energy then returns from the antenna as a delayed repeat of the original, just as signals bounced to the antenna from buildings and hills are received as delayed repeats of the direct wave. The net result on FM is multi-path distortion (audible as an intermittent burbling, raspy sound) or loss of stereo separation. In TV, lead-in reflections show up on the screen as ghosts. In color TV, reflections can smear the color, lessening the sharpness of images, because the impedance mismatch is causing different elements of the complex color picture to travel at different speeds along the lead-in—what engineers call "phase discontinuity."

Because the basic antenna element for TV and FM is a folded dipole, which has a nominal impedance of 300 ohms, the industry years ago "standardized" on this value for its receivers and antennas. The down-lead developed for the 300-ohm match is the familiar twin-lead ribbon, of which endless miles have been sold and about which both the installers and users of equipment have lately become increasingly critical. For one thing, the public has remained fairly uninformed about the need for high quality and reputable manufacture in antenna lead-in, and too often a "bargain cable" turns out to be so poorly fabricated that it degrades the reception—it may deteriorate rapidly, or actually deviate wildly from its rated 300-ohm impedance at certain received station frequencies—on both the FM and the TV dials. And even well-made twin-lead, if exposed to moisture or strung out near metal objects, can change its impedance. Finally, because twin-lead is not shielded it can itself act as a spurious antenna, picking up unwanted signals, such as the noise of a passing car or your neighbor's lawn mower.

Various alternatives have been offered—in the form of improved twin-lead, and in the form of coaxial cable. These are described in detail, with

recommendations for use, in the accompanying table.

Loss. No lead-in brings the signal down to the receiver without weakening it somewhat. The loss, however, can vary from very small to excessive. Naturally, in fringe areas or in other poor reception locales, cable loss can become a significant factor. Cable loss, expressed in decibels per one hundred feet, increases with frequency. For example, a standard flat twin-lead cable might lose 1.5 dB (per hundred feet) at 70 MHz (in the low VHF band), which goes up to 3.5 or 4 dB in the UHF range, above 500 MHz. It's easy to see why lead-ins, as well as antennas, are more critical for UHF than for VHF or FM.

Signal loss varies with types of cable. The values stated are nominal and assume normal-to-ideal conditions and correct installation. Rain or ice on an unshielded lead-in can greatly increase loss of signal temporarily, as well as affect impedance. An incorrectly installed stand-off insulator on twin-lead or a section of coaxial that has been squeezed, as by too tight a staple, can also have damaging results.

Noise. An unshielded lead-in can act as an antenna for local electrical noise. In FM, the worst offenders are usually the ignition systems of cars on a nearby highway. You hear an intermittent raspy buzz. This

is an "impulse" type of noise which the limiters in many FM receivers do not suppress very well. Other possible sources of local noise are nearby air conditioners, oil burners, refrigerators, X-ray machines, etc. FM receivers suppress these noises better than they do impulse noises, but a very strong local noise signal still may ride through.

Note that these noises do not come from the antenna itself, along with the signal; they generally originate lower down and are picked up by the lead-in. In severe cases such noise can negate the benefits of both a high quality receiver and a strong antenna.

GENERALLY SPEAKING, no cable, except perhaps the foam-filled low-loss co-ax, has a corner on all the desirable properties—and this type is about the most expensive and requires the use of balun matching transformers. However, not all the best characteristics are needed in all locales. Suppose you live in a rural area where signals range from moderate to weak, but where the air is reasonably free of corrosive pollution and there is a low level of local noise. You might find that standard twin, the least expensive of all lead-ins, proves satisfactory. Installation must be very careful, though, with good low-loss insulators holding the cable well away from rain spouts or other metal, and from the eaves or

THE LOW-DOWN ON DOWNLEAD



300-ohm twin-lead
(standard and heavy
duty types).

"Standard" type is cheapest and most familiar, the kind often supplied as a folded dipole indoor antenna with FM sets. Cost averages \$1.00 to \$2.50 per 100 feet. Rated signal loss, low: about 1.1 dB per 100 feet at 100 MHz—but rises with frequency. Durability, poor; lead-in deteriorates in corrosive environment. Wetness changes nominal impedance and can increase signal loss to six times rated value. No protection against local noise and interference; lead-in can act as spurious antenna picking up unwanted signals, including TV ghosts and FM phase distortion. Not recommended for feeding through walls (pipes and other metal objects can degrade performance). If used outdoors, should be inspected periodically and replaced as needed. Connections to antenna also should be checked regularly. "Heavy duty" twin-lead has same performance characteristics, but thicker insulation makes it more weather-resistant. Cost ranges up to \$4.00 per 100 feet.

300-ohm twin-lead
(foam, tubular, and gas-
filled types).

Foam twin-lead has somewhat lower rated signal loss than standard, and is considerably more durable and weather resistant. Cost, \$3.50 to \$4.50 per 100 feet.

Open tubular twin-lead has hollow-core insulation; lowest rated signal loss; better than standard against weather, but dampness can increase signal loss, and hollow center has been known to catch rain and drip water, sometimes indoors. Cost, \$2.50 to \$3.50 per 100 feet.

Foam/gas-filled twin-lead (foam insulation impregnated with inert gas) has about same rated signal loss as standard twin-lead; high resistance to effects of dampness; regarded as the best form of twin-lead but still no protection against noise and interference. Cost, \$4.50 to \$5.50 per 100 feet.

"Open" twin-lead
(partially insulated and
non-insulated types).

Same as standard, except insulation is punched out at regular intervals; reduces losses due to moisture, but structurally the weakest type of twin-lead. May be used in very damp climates in strong signal areas.

Superficially similar is "ladder" twin-lead: bare conductors held apart by traverse spacers; used for special RF work and available in 300-, 470-, and 600-ohm impedances; extremely low signal loss (1 dB

sides of the building. Avoid sharp bends too. With these precautions and with assurance from a reputable dealer that the insulation is at least reasonably durable and that the impedance is maintained over the bands, you may be able to make use of the low loss and low cost of flat twin.

If you live where signals are strong, you probably *do not need extremely low loss in your lead-in*. A sure impedance match and protection from local noise may be the paramount considerations. Then, standard co-ax becomes attractive. It is easy to install; it is noise-free. As already noted, it does need matching transformers.

If you have no severe local noise but do have to cope with a corrosion problem or severe weather, then foamed twin-lead looks good. In fact, this cable has an excellent combination of low loss, good durability, and moderate cost.

If you have both noise *and* corrosion, then it's back to co-ax. Whether you need the expensive low-loss co-ax or not depends on the signal strength. If you have extremely weak signals (even with the best possible antenna), then you may want to go to the more expensive, low-loss co-ax. With strong signals, the less expensive, low-loss co-ax will do.

But there is an alternative to the expensive co-ax with very weak signals: a booster amplifier on the antenna. The combination of booster amplifier, plus

moderate-cost co-ax, may be cheaper than the high-cost coax, depending in large part on the length of your lead-in. One very important virtue of the booster: it automatically improves the ratio of signal to lead-in picked-up noise (but not necessarily to noise that comes in at the antenna). The booster may actually make it unnecessary to use a shielded lead-in to overcome bad local noise. It's a possibility worth keeping in mind if you are striving for the best possible combination of elements.

At the extreme of low-signal strength you may need the booster *plus* low-loss lead-in—and a shielded lead-in at that, if local noise is troublesome.

Finally, if you are willing to spend a fairly sizable amount for your lead-in equipment, say \$20 to \$40, just order a good brand of low-loss co-ax and buy good transformers; in nearly every case you'll be able to forget the subject for good. The nice thing about a well-made co-ax is its permanence. You know it will keep on doing the same thing indefinitely. And it can be laid in almost anywhere and in any way; installation is easy.

If signals are still too weak, add a booster. If they are too strong and overload your tuner input (not uncommon in close-in locations), order an attenuator for the tuner input. Your serviceman or antenna specialist should guide you in these choices. Once he has done so, no more worry.

or less at 400 MHz) but requires special care in installation; fairly subject to signal degradation due to water or ice on spacers. Cost, \$3.00 to \$6.00 per 100 feet.

Note: None of the above types of twin-lead provides shielding against noise and interference, although in some locales such protection may not be needed as a prime requirement. Generally speaking, no type of 300-ohm twin-lead is regarded as ideal for long runs, or branch-offs, or for feeding through walls.

Similar to standard, except the two-conductor ribbon is often surrounded by extra insulation, and always by a grounding shield and then an outer insulation to make this the thickest and heaviest of the twin-lead family. Shielding does protect against noise and interference, and physically this is the strongest and most durable twin-lead; moreover, if it is installed correctly, it is not subject to changed characteristics caused by outside moisture. However, its bulk (which makes handling difficult for long runs), its high cost (\$9.00 to \$10 per 100 feet), and its high initial signal loss (up to 10 dB at 400 MHz) have kept it from gaining wide popularity.

75-ohm co-ax is one of a distinct family of cables in which a center conductor is surrounded by insulation, then shield, then outer insulation. The signal is isolated from outside interference and the effects of climate. The accepted type for FM and TV work is a 75-ohm cable, requiring the use of a matching "balun" transformer (cost, \$2.00 to \$5.00) at the antenna and again at the set itself unless the latter has a 75-ohm input, which most do not. Coaxial cable is easy to work with, can be used indoors and outside, can be fed through walls, down chimneys, taped to pipes, and so on. Moreover, the special connectors it is used with provide positive and reliable electrical and physical joints. These connectors need not be soldered to the cable but should be firmly crimped to it by means of a small metal ring that slips over the cut end.

Standard 75-ohm co-ax has a higher signal loss than most twin-lead, although it is slightly better than shielded twin-lead (up to 9 dB at 400 MHz per 100 feet, and about 3.75 dB loss at 100 MHz). Its noise rejection is excellent; its durability, high; its performance stable and not subject to weather effects. Cost ranges from \$5.00 to \$10.00 per 100 feet. It is the first recommendation for use in fairly strong signal areas, despite the need for matching transformers.

Foam co-ax (the insulation around the inner conductor is plastic foam) has all the characteristics of standard co-ax, plus the low signal loss of standard twin-lead. Cost runs as high as \$15 per 100 feet, but this appears to be the best antenna cable made, all things considered.

Shielded twin-lead.



75-ohm coaxial cable
(standard and foam-filled types).





FURTWÄNGLER VS. TOSCANINI

THE BEETHOVEN SYMPHONIES

RECENT REISSUES HAVE REVIVED AN OLD CONTROVERSY

BY DAVID HAMILTON

OVER THE YEARS, the performance of the nine Beethoven symphonies has generally been regarded as a sort of touchstone for conductors. Thus, one often hears asked, regarding a young conductor, "Yes, his Stravinsky is great, but what about his Beethoven?" And the achievement of a complete recording of these works was a goal much sought—reached first by Edward Mörke, then by Felix Weingartner, Bruno Walter and Arturo Toscanini, and since by numerous others. Today, a "complete Beethoven" no longer seems to carry so much weight, or attract so much attention. Perhaps it is significant that four of today's leading conductors (or their record-company sponsors) have found the completion of a Mahler cycle to be of greater urgency: Bernstein, Kubelik, Leinsdorf, and Solti, none of whom has completed the Beethoven cycle. (No doubt the 1970 Beethoven bicentenary will make me eat those words.)

At any rate, discussions about the performance of Beethoven don't seem to have the violence or intensity of fifteen years ago, when the LP transfer of Weingartner's set and the building-up of series by Walter, Toscanini, Scherchen, and Furtwängler (this last never completed), as well as individual reissues by Mengelberg and new recordings by Karajan, Kleiber, and Klemperer, marked LP's first high-water mark of repertory building. There was less to listen to, relatively speaking, in those days, and the generation who grew up on the first wave of LP had more time to concentrate on these recordings; there were no complete *Ring* cycles, no monthly releases of Mahler's Ninth, few never-before-heard *bel canto* operas, and so on. To be

sure, the early years of LP brought many riches, but not so many that we didn't have time to appreciate them thoroughly.

Perhaps more important was the fact that some of those Beethoven performances were more individual, more personal, than most of what we have had since—and hence more controversial. The major poles of the argument were, of course, Furtwängler and Toscanini. Although both men had conducted frequently in Europe before the War, Toscanini had far greater celebrity in America; Furtwängler had not appeared here since before 1930, and did very little recording until after the War; consequently, his Vienna recordings of the late Forties were, for many Americans, the first encounter with this particular style. (As it happened, Furtwängler's recordings received nothing like the publicity and circulation of Toscanini's; for RCA Victor, the latter represented a considerable investment of capital, while Furtwängler's were merely leased from EMI. Later, most were available here only as imports from Germany.) While cases could be (and were) made in favor of other interpretations—even the highly personal, if not merely eccentric, ones of Scherchen and Mengelberg—it was the recordings of Toscanini and Furtwängler that aroused the greatest concentration of sharp response: if you liked one, you hated the other (there were also people who disliked both, but that is another story). In the years since, it seems to me that only two Beethoven cycles have evoked anything like the same division of opinion: Klemperer's Philharmonia series of the late Fifties and Karajan's Berlin set of 1962.

Now, thanks in part to last year's Toscanini centenary and in part to sheer coincidence, we have an opportunity to reexamine the Toscanini-Furtwängler Beethoven question, and at considerably less cost than in years past (see box accompanying this article for details). Starting with the reissues, and also including other relevant material, I have recently listened to these recordings again (in most cases after a lapse of some years), trying to get a fresh "fix" on the question, to define anew some generalizable qualities of the performances and their relations to Beethoven's music. Rather than beginning with some idea about the intellectual context or the musical backgrounds of the two conductors, I have tried to work directly from the audible evidence of the recordings, and to characterize their approaches in predominantly musical terms. The relation of these observations to biographical facts (and to the respective conductors' performances of music other than Beethoven) I leave as an exercise for the reader.

To begin with, one is very quickly struck by the different kinds of orchestral sound favored by the two men. Of course, it is impossible to separate this question from the one of recorded sound—but my recollection of several concerts from the later seasons of the NBC Symphony is that the dry, relatively "unblended" sound that comes off the Toscanini records is not an inaccurate representation of the sound in Carnegie Hall; one did hear the separate instrumental choirs on a single line as distinct entities, although the natural resources of the hall avoided the excessive dryness of the recorded sound. By contrast, the Furtwängler Vienna recordings have a full and blended sound, with no loss in clarity of detail—but this is related to the next question, too: that of tempo.

It is certainly no secret that Furtwängler's tempos are nearly always slower than Toscanini's, often markedly so (especially in slow movements and scherzos). The obvious criterion of reference here is the composer's metronome markings; however, these have often been viewed with some skepticism, and I think rightly so. Beethoven was very hard of hearing by the time he set them down, and they were evidently not arrived at on the basis of actual performances but rather of mental run-through, a notoriously unreliable basis for measurement of tempo. Whereas Toscanini evidently sought to follow these markings as closely as possible, Furtwängler seems to have found them implausibly fast, and based his choice of tempo on other criteria. Operating within the obvious outer limits of choice (on the one hand, the fastest tempo at which the notes can be clearly articulated; on the other, the slowest tempo at which the line can be sustained) and with due regard to the verbal direction, he chose a speed at which he felt he could properly characterize the musical material. This is the procedure that everyone follows with music lacking metronome markings; the results will, of course, vary from one performer to the next, depending on his under-

The Beethoven Reissues By Toscanini and Furtwängler

RCA Victor's reissue of the Toscanini Beethoven symphony series (VIC 8000, mono only) is somewhat modified from previous incarnations. The 1953 recording of the *Eroica* (originally LM 2387) has been substituted for the 1949 one, and the extension of the set from seven to eight discs has permitted the inclusion of several overtures—*Coriolan*, *Egmont*, *Prometheus*, and *Zur Weihe des Hauses*—as well as the Septet and the 1938 recording of the Lento and Vivace from the String Quartet, Op. 135. Like its predecessors, the new set is in automatic sequence, but the turnover in the middle of the Sixth Symphony has been eliminated by a more intelligent side layout.

A comparison of the new transfers with earlier versions (including a set of the limited edition LM 6900 with stamper numbers ranging from 1s to 9s, and a set of the later LM 6901 with numbers from 18s to 48s, as well as some early issues of the overtures) reveals that, in general, the so-called "enhancement" has been removed; in nearly every case, the present issue is an improvement over the later Victor transfers, if rarely superior to the very earliest ones. A notable exception is the 1953 *Eroica*, now marked by gritty, unpleasant climaxes—which cannot be remedied by the tone-control adjustments that will make nearly everything else in the set listenable.

The BBC Symphony recordings of Symphonies 1, 4, and 6 are in Seraphim album IC 6015 (mono only); the transfers are very disappointing, as B. H. Haggin has pointed out (*HIGH FIDELITY*, August 1967).

Seraphim's Furtwängler reissue, containing his Vienna recordings of Symphonies 3, 5, and 7 (IC 6018, mono only), suffers from an overabundance of treble, which can be tamed by a 5-kHz filter or similar firm action with the treble control; although the Seventh, a dubbing from 78s, is afflicted by a mild but tiresome grinding, the other two are very respectable recordings. This set is in manual sequence; in view of the two 16-minute sides, it should have been possible to rearrange things so as to include some fillers, such as the Second and Third *Leonore* Overtures.

Furtwängler's Vienna recordings of the First, Fourth, and Sixth are currently available on Odeon *Breitklang* imports (SME 91412 and 90040); their addition to the Seraphim list, in the original mono versions, would be most welcome. The Bayreuth concert performance of the Ninth is still listed as Angel GRB 4003, while Deutsche Grammophon offers Berlin concert performances of the Fourth (LPM 18742) and Fifth (LPM 18724) coupled with *Leonore* No. 2 and *Egmont*, respectively; the two overtures have also been issued in Europe coupled with a concert performance of the *Grosse Fuge* (LPM 18859). Furtwängler never recorded the Second or Eighth Symphonies commercially.

FURTWÄNGLER VS. TOSCANINI

standing of the music and on the facets that he wishes to emphasize. And there is clearly a sense in which acoustics have some bearing on this question. It is possible to articulate cleanly at a faster tempo in a dry hall, and I suspect that Toscanini's long tenure in Studio 8-H was not unrelated to his preference for faster tempos, such as would have been impossibly blurred in the acoustical environments to which Furtwängler was accustomed.

BUT I SHOULD SAY THAT these matters of orchestral sonority and tempo are only symptomatic of a more fundamental divergence. Toscanini has often been described as a "top-line" or "melody" conductor, but this seems to me an oversimplification. On the evidence of these recordings, he often projected a complete texture with considerable success. Rather, I would characterize the primary goal of his conducting as the maintenance of a continuing point-to-point tension, relying on a consistent forward pressure, with relatively subtle expansions and contractions of tempo and a strong preference for dynamic accent (i.e., stress through loudness as distinct from agogic accent, achieved through lengthened duration) to avoid interruption of that forward pulse.

The basic unit of the Toscanini performance is the measure, and the regular pulsation of the successive downbeats is what sustains the tension and continuity. Although his modifications of tempo are frequent, they are slight and usually very local, often for only a measure at a time. Frequently they seem to be prompted by fluctuations in the music's textural activity—for example, a slight *accelerando* when the texture is simplified, followed by a return to tempo when the original texture resumes; the extreme case is the well-known Toscanini tendency to jump the beat after a rest, as if he abhorred the textural vacuum of silence and feared that tension would dissipate if the downbeat did not come in. I am not sure how conscious he was of some of this, and it was not always done consistently, as in the case of the Fourth Symphony's first subject, which (after the fortissimo chords establishing the *Allegro vivace* tempo) consists of a four-measure phrase in the strings with an accompaniment of eighth-notes, followed by a four-measure answer in the winds with the quarter-note as smallest unit of motion. In the BBC recording, Toscanini rushes the answer, apparently in response to the lessened rhythmic activity; aside from the resulting instability of tempo so early in the movement, this tends to reduce the element of contrast built into the theme. In the NBC recording, however, stability is maintained.

In a Furtwängler performance, on the other hand, the basic unit of motion is the four-measure phrase

(and its expansions, contractions, and fragmentations as they occur in the music); the agogic accent is used more frequently, and tempo modifications are both more marked and on a larger scale. The range of varying tension in these performances is much greater; in particular, there is a degree of repose, at appropriate points, that one finds nowhere in Toscanini's readings. By using durational rather than dynamic accents, Furtwängler creates, especially in slow movements, a continuity in which tension arises from harmonic progression and melodic development rather than from forward pressure; this is most strikingly exemplified by the Adagio of the Ninth Symphony, where the rare stress-accents achieve a crushing structural weight.

In regard to Furtwängler's tempo modifications, let me describe a specific example, from the Adagio of the Fourth Symphony, which typifies the different approaches of the two conductors (I choose this passage not so much for its particular significance as for its ease of description). Following the statement and repetition of the main subject of this movement, there is a transitional passage, leading to the new key for the second subject; this passage begins with a thrice-repeated (and varied) succession of two measures: the first of string figuration and wind chords, the second of a descending melodic figure. Furtwängler takes the whole passage in a faster tempo than the first subject (with an additional acceleration at the end when the goal is in sight); Toscanini breaks up each group of two measures by accelerating the first and retarding the second (and then also makes a further acceleration at the end). The net result of the two procedures is quite different—Furtwängler unifies it as a continuing progression towards a single goal, while Toscanini fragments it into a series of more local progressions.

Perhaps this example is suggestive of the sense in which I find Furtwängler's performances "structural"; his modifications of tempo are not random vagaries, as often supposed, but the result of a clear view of the music's unfolding, and of the function of every phrase and period within the whole movement. There is a classic trap for conductors at the beginning of the Fifth Symphony's Scherzo, easy to fall into if you haven't thought out the metrical structure of the whole movement, whose quick $\frac{3}{4}$ measures demand to be divided into alternating strong and weak ones. The correct reading of the opening phrases is not immediately apparent (although the harmonic motion is strongly suggestive), but when the motto-rhythm ("da-da-da-DUM, da-da-da-DUM") commences, the predominance of the even-numbered measures is decisively confirmed. Toscanini gets this wrong at the beginning, and seems unaware that this phrasing is inconsistent with what he does later—where you have to do it right, since it is surrounded by that unequivocal motto-rhythm, and metrical chaos would result if accents were shifted back and

Continued on page 108

Take a poke at your favorite FM station



If you're a well-versed music lover there have probably been times when you felt like strangling the dial on your FM receiver. Tuning back to

Bach, forward to Beethoven, losing one station while searching for another, is all behind you now.

ADC is introducing electronic tuning in its new 100 watt FM stereo receiver. This Dio-Matic push button tuning section allows you to pre-set any five FM stations and have music as you like it with one little poke or push of a finger. Instantly. Effortlessly. (Naturally, there's a smooth gliding manual tuner for dialing all the other stations.)

And what's more, the ADC 1000 is all professional. It represents the heart of a total music center for your home, enabling you to get maximum enjoyment from your entire music system. And, the complete unit has been engineered with your comfort in mind. All function controls are positive smooth-action push buttons.



We've even added selector push buttons for two individual sets of speakers, for sound here, there or everywhere.

There are full tape facilities including a tape head input and, of course, a headphone socket for your own private world of entertainment.

Indicative of its solid performance is its solid state modular construction including an FET front end and integrated circuits.

(Suffice to say, it permits perfect FM tuning, free from cross modulation, station drift and any inherent noises... especially in urban areas.)

All in all, the ADC 1000 is a powerful 100 watt (IHF) unit, carefully designed to perform at an extremely low distortion (less than 0.3%). The result is a more superior sound.

Crisp. Alive. Brilliant. Absolute!

This week, drop in at your local ADC dealer and take a poke at your favorite FM station. We'll bet you'll want to lay both hands on the ADC 1000 after that.

Oh yes, one more thing. A two year guarantee. That's so ***** you won't want to take a poke at us. Price: \$379.95. Walnut case optional.

A two year guarantee. That's so ***** you won't want to take a poke at us. Price: \$379.95. Walnut case optional.



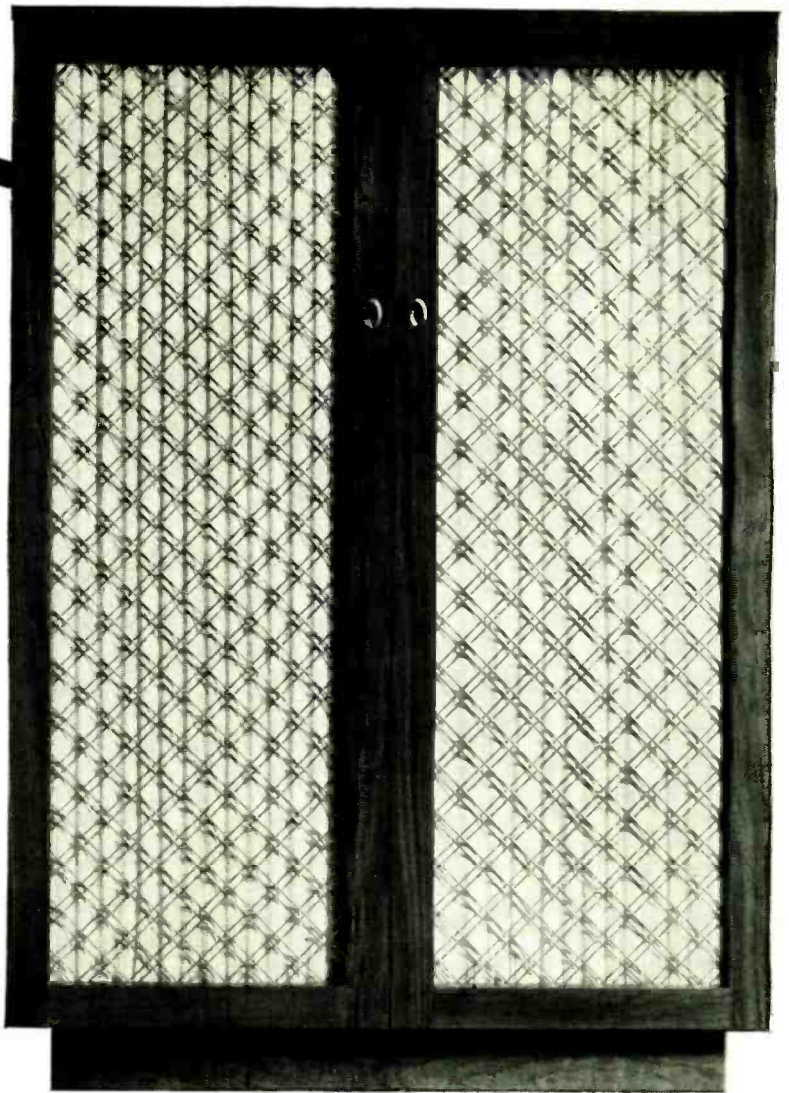
The ADC 1000 Push Button Stereo Receiver

Audio Dynamics Corp., New Milford, Connecticut 06770

www.americanradiohistory.com

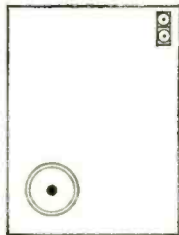
Cross Over to ALL THE MUSIC

The unique Bozak "building block" principle is a speaker system growth that helps you cross over, in easy stages, to truly full sound. Grow to the Concert Grand — the optimum in home music enjoyment. You can begin with as few as three speakers — a bass and a tweeter pair. Then, when you decide, add another bass and another tweeter pair. It's just like adding violins to your orchestra! Step three — add a midrange and a crossover network. You now have a truly big system. Improve upon it, when you want to, by completing the array with two more bass speakers, two more tweeter pairs, and a second midrange — fourteen speakers in all. This is sound quality you have to hear to believe! Listen to it at your nearest Bozak dealer's — or to other Bozak models. If you don't know your dealer's name, ask us. Then, go hear "ALL the music at its big sound best."

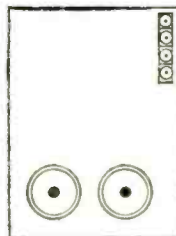


P.O. BOX 1166 • DARIEN
CONNECTICUT 06820

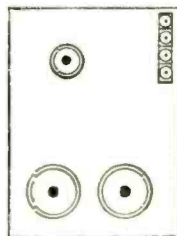
CONCERT GRAND
CLASSIC ENCLOSURE



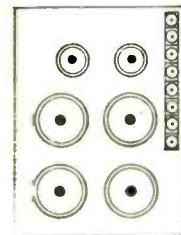
Begin with B-199A
Bass and
B-200Y Treble Pair



Add Second B-199A
and Second B-200Y



Add B-209B Midrange
and N-10102A
Crossover



Add Two B-199A's,
a Second B-209B
and Two B-200Y's

EXPORT, Elpa Marketing Industries, Inc., New Hyde Park, N.Y. 11040

HIGH FIDELITY

EQUIPMENT REPORTS

The consumer's guide to new and important high fidelity equipment

AR AMPLIFIER



THE EQUIPMENT: AR Amplifier, a stereo integrated amplifier (preamp-control and power amp). Dimensions: 15 1/8 by 10 by 4 5/16 inches. Supplied in black anodized aluminum cover. Price: \$225. Optional walnut case: \$15. Manufacturer: Acoustic Research, Inc., 24 Thorndike St., Cambridge, Mass. 02141.

COMMENT: After years of rumor and waiting, the AR amplifier finally has appeared. This first electronic product from a firm known up to now for its speakers and turntables is, in our view, an unqualified success, a truly excellent and unimpeachable amplifier, the more outstanding for its comparatively low price vis-à-vis today's market for the top cream in stereo products.

AR designers obviously have eschewed what they consider frills (colored indicator lights, and excessive controls of marginal utility) and concentrated on—performance. The result is high power and low distortion combined with enough controls and features to satisfy the needs of any home music system. The front panel contains a three-position input selector (phono, tuner, and tape amp); friction-coupled, dual-concentric bass controls that may operate on each channel independently or simultaneously, as you choose; similar acting treble controls; dual concentric, but not coupled, balance and mode controls; a volume control combined with the power off-on switch; and a tape monitor switch. One more control, at the rear, lets you adjust input phono sensitivity to match precisely the characteristics of various magnetic pickups. The mode control, incidentally, has a null position which, used in conjunction with the balance control, assures that equal signals will be available at the outputs. It thus effectively balances the stereo channels of external signal sources, such as a phono pickup, tape recorder, or tuner. When the mode switch is on "mono" or "stereo," the balance control may be used to compensate for significant differences, if any, between the two stereo speaker systems.

The input jacks at the rear, corresponding to the

selector control settings, are not only labeled but are also color-coded as to function and channel. Ditto for the tape recorder feed jacks and for speaker connections. These are fused, by the way, as is the main power line. A grounding post and two AC outlets—one switched, the other unswitched—complete the rear complement.

Reading the specifications and performance claims made by AR for this amplifier raises one's hopes, but possibly some uncertainty too: "if only it really does all that." We are happy to report that it does "all that" and more. The unit, in fact, was tested at CBS Labs putting out 10 watts more than its rated power—and it either met or exceeded its specifications. Power output, measured under the most rigorous test conditions, was in excess of 50 (very clean) watts, and the power bandwidth for rated distortion spanned a range below and above the normal 20 Hz to 20 kHz band. Harmonic distortion was among the lowest ever measured, almost nonmeasurable across most of the audio band. The IM characteristics must be counted as the best we've ever seen: again, almost nonmeasurable up to high power levels, and—into a 4-ohm load—still running below a mere 0.2 per cent at 100 watts output. For the more common 8-ohm load, the 0.2 per cent IM figure was reached at 70 watts. Actually, the amplifier has more than enough power reserves and stability to drive any speakers. Equalization and tone control responses were fine; signal-to-noise ratio on all inputs was very high. In fact, this is one of the quietest amplifiers yet encountered: free of hum and free too of annoying noise



Square-wave response to 50 Hz, left, and to 10 kHz.

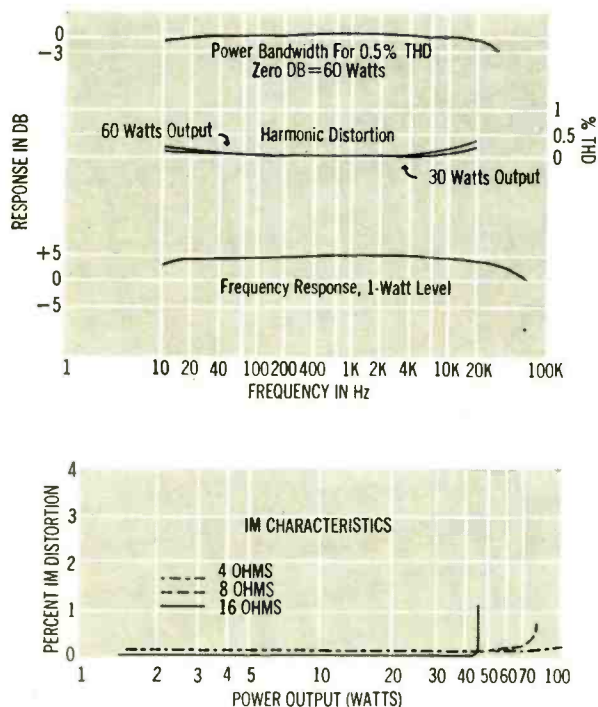
REPORT POLICY

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

pulses that you sometimes hear when turning on solid-state equipment.

As with all really good amplifiers, it is impossible to describe the "sound" of the AR. Actually, its sound, as far as we can determine, is that of the program source feeding it and the speakers it is driving. Which, of course, is as it should be. That's what high fidelity is all about.

CIRCLE 140 ON READER-SERVICE CARD



Lab Test Data

Performance characteristic	Measurement	
Power output (at 1 kHz into 8-ohm load)		
1 ch at clipping	60.5 watts at 0.048% THD	
1 ch for 0.5% THD	64.4 watts	
r ch at clipping	66.1 watts at 0.050% THD	
r ch for 0.5% THD	71.4 watts	
both chs simultaneously		
1 ch at clipping	52.5 watts at 0.048% THD	
r ch at clipping	59.9 watts at 0.062% THD	
Power bandwidth for constant 0.5% THD	below 10 Hz to 33 kHz	
Harmonic distortion		
60 watts output	under 0.8%, 20 Hz to 20 kHz	
30 watts output	under 0.35%, 20 Hz to 20 kHz	
IM distortion		
4-ohm load	under 0.2% to 100 watts output	
8-ohm load	under 0.2% to 70 watts output	
16-ohm load	under 0.2% to 45 watts output	
Frequency response, 1-watt level	+0, -2.5 dB, 10 Hz to 40 kHz	
RIAA equalization	+0, -2.5 dB, 30 Hz to 20 kHz	
Damping factor	60	
Input characteristics	Sensitivity	S/N ratio
phono (mag)	1.9 to 5.4 mV	61 dB
tape playback (amp)	200 mV	78 dB
tuner	200 mV	77 dB

ALLIED TD-1030 TAPE RECORDER



THE EQUIPMENT: Allied TD-1030, a three-speed (7½, 3¾, and 1⅞ ips) tape record/playback deck (transport plus preamps). Dimensions, in walnut case supplied: 15½ by 13⅜ by 5⅝ inches; allow 1½ inches top clearance. Price: \$129.95. Manufacturer: Allied Radio, 100 N. Western Ave., Chicago, Ill. 60680.

COMMENT: The TD-1030 is a standard, open-reel deck designed for hooking into an external sound system, from which it can record and through which it can play via twin sets of stereo in-and-out phono jacks on the side. In addition, the TD-1030 has a pair of phone jacks for mikes, and another jack for driving stereo headphones. These are located topside. The deck records and plays four-track stereo or mono. Speed is selected by a two-position speed selector used in con-

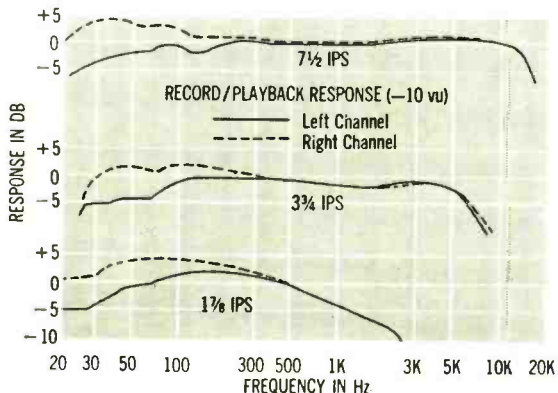
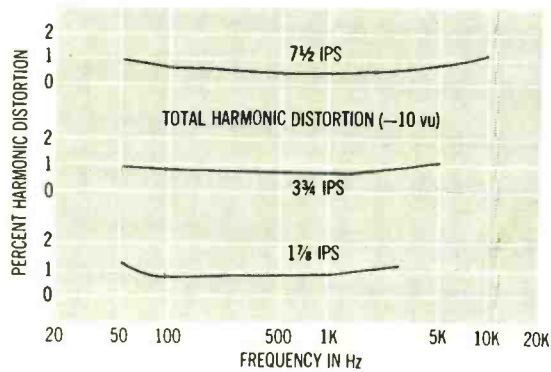
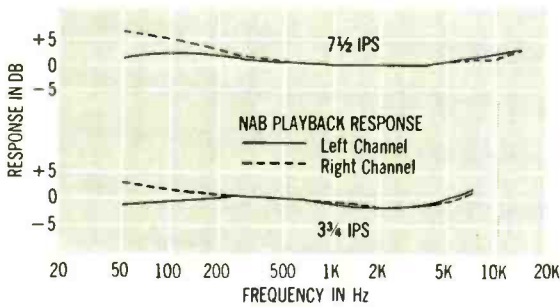
junction with a two-part, concentric drive capstan. When the outer section of the capstan is removed, the speed selector control switches between 1⅞ and 3¾ ips; with the outer section in place, you can choose between 3¾ and 7½ ips. The TD-1030 is a two-head machine: erase and combination record/playback. Pressure pads hold the tape against the heads during play and record.

Considering its low cost, the TD-1030 has a surprising number of features—all of which work well, by the way. The main operating control is a sturdy lever switch with five positions: rewind, stop, play/record, pause, and fast forward. At the left of the head assembly is a three-digit index counter with reset button. Two meters, one per channel, are at the lower left. A hinged panel lifts up to reveal the mike jacks, plus a pair of input level recording controls (one per channel) and a safety recording-interlock button. Some "human engineering" is evident here in the relationship of these controls: with the power switch turned on, and the operating switch on "stop," you can hold down the record switch, and set your recording levels with the two gain controls while observing the two meters. Then, to record, you move the operating switch to play-record position; the record button will now stay down by itself. Of course, you always can readjust the level while recording, but being able to set it—even approximately—before any tape has started running is a definite convenience. Another nice touch: the gain controls, at their maximum counterclockwise positions, have built-in switches that turn on the meters even when the record button is not

pressed—so you can observe relative playback, in addition to recording, levels. There is no playback gain control for the line outputs (you have to use your system amplifier volume control) but there is a three-position control, under the deck, for adjusting the headphone level.

From a performance standpoint, the TD-1030 is no professional class contender, but it strikes us as being better than average in its own class. The imbalance in response on left and right channels at the low end is not desirable but neither is it tremendously disturbing on most program material; it can, in any case, be handled to a degree by one's amplifier balance control. Speed accuracy is about as good as what you'd expect in a low-priced machine; distortion and signal-to-noise characteristics, however, are distinctly better. Except for that bass peak on the right channel, the NAB playback response (for pre-recorded tapes) is very good, and so is the 7½ ips record/playback response. Response at 3¾ ips is fair. The 1⅞ ips response is obviously poor, but it should suffice for noncritical work, such as ordinary speech, when long playing time is needed. Actually, the inclusion of a third speed that works at all is a surprising bonus in a recorder costing as little as this one. Other bonuses include a 7-inch takeup reel, stereo patch cord, splicing tape, reel hub caps, dust cover, and that handsome walnut base.

CIRCLE 141 ON READER-SERVICE CARD



Lab Test Data

Performance characteristic	Measurement
Speed accuracy, 7½ ips	0.4% fast at 105 VAC; 1.6% fast at 120 VAC; 2.0% fast at 127 VAC
3¾ ips	0.17% fast at 105 VAC; 1.0% fast at 120 VAC; 1% fast at 127 VAC
1⅞ ips	1.0% slow at 105 VAC; exact at 120 VAC; 0.33% fast at 127 VAC
Wow and flutter, 7½ ips	playback: 0.05% and 0.09% record/playback: 0.07% and 0.13%
3¾ ips	playback: 0.08% and 0.10% record/playback: 0.15% and 0.12%
1⅞ ips	playback: 0.08% and 0.18% record/playback: 0.12% and 0.22%
Rewind time, 7-in., 1,200-ft. reel	2 min, 11 sec
Fast-forward time, same reel	3 min, 24 sec
NAB playback response, 7½ ips	l ch +3, -0 dB, 50 Hz to 15 kHz r ch +6, -0 dB, 50 Hz to 15 kHz
3¾ ips	l ch ±1.5 dB, 50 Hz to 7.5 kHz r ch +3, -1.5 dB, 50 Hz to 7.5 kHz
Record/playback response (with -10 VU recorded signal), 7½ ips, l ch	+1, -3.5 dB, 30 Hz to 15 kHz
r ch	+4.5, -3 dB, 20 Hz to 14.5 kHz
3¾ ips, l ch	+0.5, -4.5 dB, 40 Hz to 6.2 kHz
r ch	+2, -3 dB, 27 Hz to 6 kHz
1⅞ ips, l ch	+2, -5 dB, 20 Hz to 1.4 kHz
r ch	±5 dB, 20 Hz to 1.4 kHz
S/N ratio (ref 0 VU, test tape) playback	l ch: 52 dB r ch: 50.5 dB
record/playback	l ch: 48 dB r ch: 47 dB
Sensitivity (for 0 VU recording level)	
aux input	l ch: 107 mV r ch: 110 mV
mike input	l ch: 0.73 mV r ch: 0.80 mV
Maximum output level with 0 VU signal	l ch: 640 mV r ch: 640 mV
THD, record playback -10 VU recorded signal	
7½ ips, l ch	under 1.1%, 50 Hz to 10 kHz
r ch	under 1.0%, 50 Hz to 10 kHz
3¾ ips, l ch	under 1.1%, 50 Hz to 5 kHz
r ch	under 1.2%, 50 Hz to 5 kHz
1⅞ ips, l ch	under 1.2%, 50 Hz to 2.5 kHz
r ch	under 1.2%, 50 Hz to 2.5 kHz
IM distortion, record/playback	
7½ ips, 0 VU	l ch: 5.8% r ch: 5.1%
-10 VU	l ch: 3.3% r ch: 4.5%
3¾ ips, 0 VU	l ch: 7.5% r ch: 9.0%
-10 VU	l ch: 5.5% r ch: 4.9%
Accuracy, built-in meters	left reads 1 VU low right reads 2 VU low



ELECTRO-VOICE E-V 1255 TUNER

THE EQUIPMENT: E-V 1255, a stereo FM tuner. Dimensions (including walnut framing supplied): 8½ by 10 5/16 by 3¼ inches. Price: \$160. Manufacturer: Electro-Voice, Inc., Buchanan, Mich. 49107.

COMMENT: This must be the smallest and lightest (only six pounds net) component stereo tuner yet brought out. The new E-V tuner can be used with any normal component playback system. It has standard phono output jacks, a twin-lead antenna terminal, a switch for distant or local reception, and its own power supply and AC cord. These all are at the rear. The front is neatly styled in two-tone brushed metal, and the entire chassis comes flanked between two oiled walnut side pieces. The bottom has four rubber feet fitted to it so that the set may be placed on any surface "as is" and, because of its petite dimensions and bantam weight, the E-V 1255 will fit in just about wherever you want to put it.

Front panel controls include the tuning knob and switches for power off-on, mono-stereo, and AFC off-on. Tuning is aided by a center-of-channel indicator and a red stereo signal lamp. An added feature of the tuning dial are its three red markers which you can move across the dial to pinpoint your favorite stations.

Test measurements, made at CBS Labs, are detailed in the accompanying graphs and chart. They add up to a modest performer that should be used in a good signal area if it is to provide adequate reception. The tuner was not exceptionally sensitive, but combined with the set's low distortion, good capture ratio, and excellent signal-to-noise characteristics, it will bring in everything within normal FM reach. The response, when switching from mono to stereo, showed an undesirable roll-off at the high end. Harmonic distortion, on the other hand, showed virtually no increase under the same conditions, which is excellent. Channel separation was adequate, and calibration of the tuning dial was accurate. All told, a small, stylish package that should be sufficient to provide reasonable FM performance in many locales.

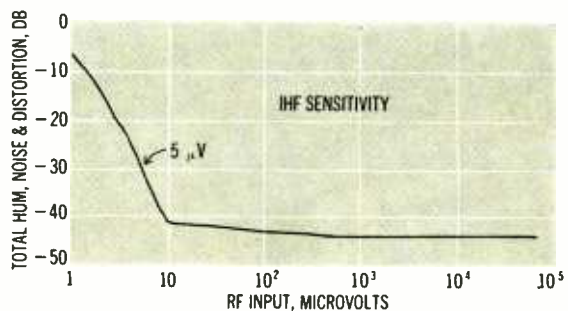
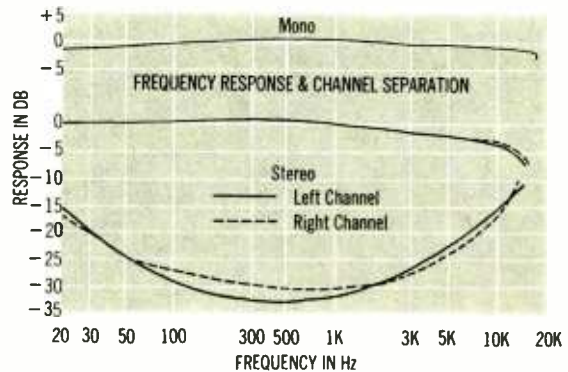
CIRCLE 143 ON READER-SERVICE CARD

REPORTS IN PROGRESS
Fisher 700T Receiver
ADC 10/E Mark II Cartridge

ELECTRO-VOICE E-V 1255 TUNER

Lab Test Data

Performance characteristic	Measurement
IHF sensitivity	5.0 μ V at 98 MHz; 4.8 μ V at 90 MHz; 5.9 μ V at 106 MHz
Frequency response, mono	+0.25, -1.5 dB, 20 Hz to 17 kHz
THD, mono	0.87% at 400 Hz; 1.0% at 40 Hz; 0.73% at 1 kHz
IM distortion	2.0%
Capture ratio	4.5 dB
S/N ratio	63 dB
Frequency response, stereo, l ch	+1.25, -5 dB, 20 Hz to 11.5 kHz
r ch	+1.25, -5 dB, 20 Hz to 12.5 kHz
THD, stereo, l ch	0.90% at 400 Hz; 1.0% at 40 Hz; 0.88% at 1 kHz
r ch	0.92% at 400 Hz; 0.94% at 40 Hz; 0.78% at 1 kHz
Channel separation, either channel	better than 30 dB at mid-frequencies better than 12 dB, 20 Hz to 9 kHz
19-kHz pilot suppression	32 dB
38-kHz subcarrier suppression	63 dB



The Monster that Devoured Brahms

OR WHY EMPIRE DEVELOPED THE LONG PLAYING CARTRIDGE



Don't be misled by bland and innocent looks.

Unless your high-performance tonearm is equipped with a new Empire 999VE cartridge, you're odds-on to be harboring a Monster—a harmless-looking record-eater that's devouring Brahms, pulverizing Poulenc, chewing up Tchaikovsky, murdering Mozart and devastating Debussy every time you play a record. Figure it out for yourself. If a vinyl

record can wear down a diamond stylus, what do you think the diamond is doing to the record each time they come into contact? With most cartridges, the cumulative consequence of playback is musical mayhem.

Why? Wear!

But the 999VE is something else. Thousand-play tests *prove* that the 999VE *doesn't* damage, distort or devour your records...*doesn't* strip

away highs, swallow up lows, muddy the midrange—even after 1,000 playbacks of the same record!

So if you'd like your Brahms—and Bach and blues and ballads—to stay bright and 'live' and new-sounding just about forever, replace your Monster with the long-playing cartridge: the one that plays every record perfectly, and keeps it perfect, for at least 1,000 plays.

In fact, indefinitely.

THE EMPIRE 999VE

The Long-Playing Cartridge at \$74.95



EMPIRE Complete technical specifications on request from Empire Scientific Corp., 845 Stewart Ave., Garden City, N.Y., 11530

CIRCLE 24 ON READER-SERVICE CARD

NEW RECORDS IN REVIEW

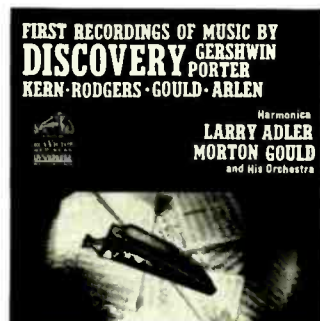
"One exceptionally beautiful voice" (TIME Magazine) singing arias from rarely-heard early Verdi operas. Caballé brings her exquisite pianissimos, acclaimed lyricism and intelligent interpretations to selections from Un Giorno di Regno, Aroldo, I Lombardi, I Due Foscari, Alzira, Attila, Il Corsaro and Arakdo (heard last month in New York). This is the only collection of its kind on records and an absolute listening "must" for Verdi devotees and Caballé admirers. Hear it!



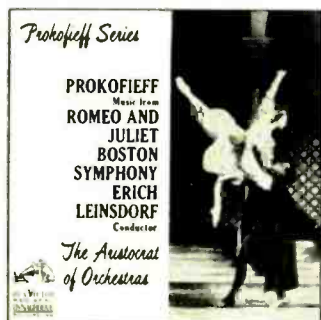
Examples of the extraordinary pianism of Horowitz dating back to 1928. Selections from his first recording sessions include Scarlatti's Capriccio and Chopin's Mazurka in C-Sharp Minor. Among others from his early career that have never before been available on L.P. are the Paganini-Liszt Etude in E-Flat and Horowitz's own composition Danse Excentrique. A truly unique recording. Available in mono only.



First recording of Rubinstein and the celebrated Italian conductor Carlo Maria Giulini. You only have to hear the opening two minutes of the Schumann Piano Concerto in A Minor—one of the most intimately romantic of all piano concertos—to appreciate the exceptionally poetic results of this collaboration. Also includes the Novelettes Nos. 1 and 2.*

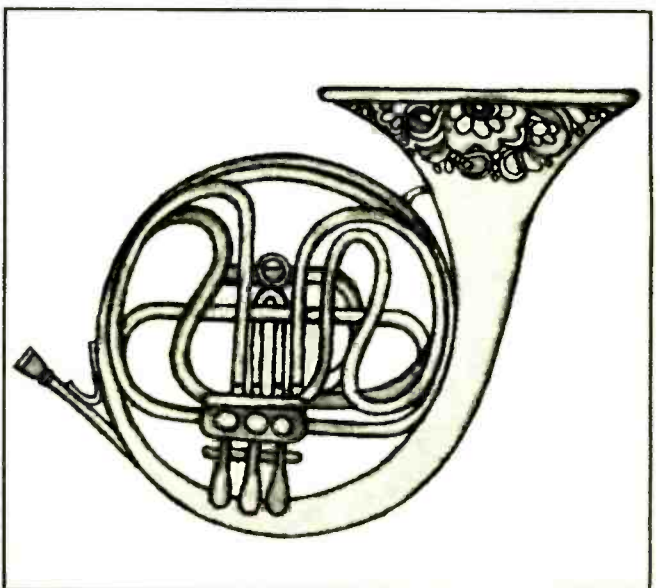


Special arrangements of never-before-published melodies by Gershwin, Porter, Kern, Rodgers, Arlen and Gould interpreted by Morton Gould and his Orchestra with Larry Adler, harmonica soloist. This album is a "Discovery" in the truest sense of the word. Hear it for yourself and discover what "melody"—as well as virtuosity—is all about!*



Another exciting addition to the Boston Symphony and Erich Leinsdorf's acclaimed Prokofiev series. Leinsdorf has selected excerpts from two major suites that Prokofiev himself adapted from his full-length ballet. Love music, the death scene, as well as march music depicting the antagonism between the houses of Capulet and Montague are included.*

"His conducting is full of life" wrote the N.Y. Times about Seiji Ozawa, and this new RCA Victor Red Seal recording gives Ozawa and the Chicago Symphony every opportunity to display their virtuosity. The works are, by their very nature, sound spectaculars. You've got to experience these interpretations of Pictures at an Exhibition by Moussorgsky-Ravel and The Young Person's Guide to the Orchestra by Britten. They're thrilling!*



*In Dynagroove sound.

RCA VICTOR
The most trusted name in sound

CIRCLE 64 ON READER-SERVICE CARD

THE NEW RELEASES

reviewed by NATHAN BRODER • R. D. DARRELL • PETER G. DAVIS • SHIRLEY FLEMING • ALFRED FRANKENSTEIN
 CLIFFORD F. GILMORE • HARRIS GOLDSMITH • DAVID HAMILTON • PHILIP HART • BERNARD JACOBSON • STEVEN LOWE
 ROBERT P. MORGAN • GEORGE MOVSHON • CONRAD L. OSBORNE • MICHAEL SHERWIN • PATRICK J. SMITH • SUSAN THIEMANN



Nilsson: as Strauss's heroine, "altogether incredible."

ELEKTRA: A STAGE WORK VIOLATED? OR A NEW SONIC MIRACLE?

by Conrad L. Osborne

TIS A TALE of the powers and limitations of the producer. The powers are such these days that a producer is free to create almost any ambience, any effect he wishes. The limitation is that his efforts won't necessarily do what he thinks they will do for the work at hand.

Both these conditions seem to me to be true of London's interesting but, so far as I am concerned, unsuccessful production of *Elektra*. It is a highly sophisticated piece of work, in that it seeks to make statements about the characters and the nature of the drama through the technical means of presentation, and it carries the search to its logi-

cal conclusion. What it says, in effect, is that this recording stands in relation to a live presentation much as a movie stands in relation to a stage original: it treats of the same material, but by different means, and must therefore be conceived in its own terms, no more a mere "recording" of a performance than the movie is a "photograph" of the play.

Thus, we are given not only the radio mellerdrummer sound effects by now familiar through some of the other London operatic recordings (occasionally helpful, but more often heavy-handed and tasteless) but an attempt to establish a recognizable sound environment for

each scene, sometimes for different characters within a scene. (*Elektra* and *Klytemnestra*, for example, exchange lines across a sonic boundary; they inhabit different worlds. And the choice has been intelligently made—*Klytemnestra* is the one who sounds extranatural, *Elektra* the one who sounds "real.") The technique is analogous to the cinematic one—why should the camera remain bound to the set, when it can establish the true setting for every scene, every speech, every line? And why should we continue to judge the results by the standards of stage presentation?

Legitimate questions, but they happen to have good answers. When record

producers assert that they have hold of a new and different medium, they are of course right. But the hard question follows: can a work conceived and written by masters of the live theatre be translated into this new medium without extensive alteration? I don't say the answer is no—some boy genius will prove me wrong next week—but I say that it has not yet been done. I use the phrase "without extensive alteration" because there have, of course, been excellent motion pictures made from novels and plays—in precisely those instances where the producers have not simply changed the method of presentation but have changed the material itself, have dispensed with the play or novel and rethought its materials in terms of their own medium. Rewritten it, in other words.

On records, the opera producer has no such option. While it is possible in certain instances to add or delete arias or scenes, or to change their sequence, it is not possible (except perhaps in a few atypical instances) really to take apart a score and put it back together in such a way as to make a new entity, logical in terms of the new medium. Consequently, the record producer really has nothing new to work with at all; he can only try new techniques on a piece of work calculated for the theatre. Since everything about the work—its shape, its musical balances, its technical apparatus—is evocative of the centuries-old combination of proscenium stage, orchestra pit, and auditorium, we have no basis for thinking that we can undermine the assumptions upon which it rests and emerge with the thing intact.

The thing that is wrong with the presentation at hand is, again, analogous to the thing that is wrong with movies made out of operas (note: there hasn't yet been a satisfactory one—of hundreds made, not one): it forces us to lose our bearings. Where *are* we? What is the audience/performer relationship? If Elektra and her mother occupy different worlds (do they? did Hofmannsthal think so? and Strauss?), how is it that they inhabit the same musical texture, share the same stage, hold converse with each other? Are we here in the room with Elektra? Really? Then why does she sing so loudly? Why isn't the whole scene whispered?

Because this is an opera, that's why, and the performers have spent years learning how to project words and music to the back wall of a big theatre over the sound of a huge orchestra. If, assisted by their acting talents and the *mise en scène*, they succeed, we are convinced. On a recording, they must sing and play with all the more abandon and passion—but that is really all that's needed. Listen to Caruso's "*Vesti la giubba*."

I do not mean to set myself against experimentation with recording techniques. I'm all for it, and mistakes along the way should be indulged. This *Elektra* should be heard by everyone seriously interested in opera and/or recordings, if only to ponder the aesthetics of the questions it raises. And something will

come of this sort of work, something new and absorbing. But it will happen when London (or some other firm) takes the logical step and commissions an important composer to write a stereo opera—an opera conceived for phonograph listening exclusively. It might bear little relation to the sort of opera intended for the theatre, and a close one to some of the sonic experimentation that has taken place in other fields. Good or bad, it will be more valid than the technically accomplished violation of stage works.

For me, even a great performance would be unlikely to succeed under these conditions—one's concentration on a single line of continuity, and therefore all hope of the work's essential cumulative impact, is shattered. And the performance at hand is something less than a great one, though it has elements of greatness—namely Birgit Nilsson and Regina Resnik as Elektra and Klytemnestra. (The recording, incidentally, is absolutely complete, restoring the traditional cuts in the Elektra/Klytemnestra confrontation, the second Elektra/Chrysothemis scene, and the Recognition Scene.)

Nilsson is really altogether incredible. There were reservations expressed about her Elektra when she sang it in New York last year ("Oh, great *singing*, but . . ."). I did not much share those reservations then, and I certainly don't share them (if they exist) with respect to the recording. Though Varnay has been wonderful in this role and I have also admired Borkh, in my opinion all the Elektras since the war do not add up to the Nilsson performance. Yes, it is great singing—the only great singing of the role I have ever heard. I mean by this that Nilsson is the only soprano I have ever heard to fulfill what is clearly marked down on the pages of the score—all the dynamic gradings, all the notes, all the time values, to encompass the entire proposition with fullness and concentration; to turn up the volume in the last scene as if twirling a knob on an amplifier; and to leave enough in reserve to give the impression that she could start all over again. This I take to be a *sine qua non* of any great operatic interpretation, and Nilsson is the only Elektra I have heard capable of it. Naturally, this is not quite so impressive on records as it is in the theatre—you miss the physical impact of her voice, and the sense of appreciation at seeing it all happen in one large gulp. But it's still astonishing.

It is quite true that she is not the kind of operatic actress, either visually or vocally, to excite the admiration of the "What she did with that line!" or "The way she arched her eyebrow!" contingent. But whether that makes her a less effective operatic actress than certain other performers is moot; it is astounding to see the sort of patently phony indication and preposterous hysteria that can be swallowed as "exciting acting" or "profound interpretation" by opera fans. There is not a line of Nilsson's interpretation that is not intelligently and understandingly

projected. I too could use more intensity at a few points; it will probably come with the passing of seasons, as it has to some of her other roles. If anyone cares to choose those moments in preference to brilliant singing of the whole role, he's welcome.

And Resnik is splendid, again the best in my own experience, though in this case that's less of a statement, since it was prior to World War II that we had the great singing Klytemnestras. Not that Resnik is an insignificant singer, but purely from a vocal standpoint I doubt that she is to be compared with Olszewska, for instance; and she is in any case a bit past her very best in the role—I heard her do it in the 1960-61 season at the Met, and it is not quite that overpowering anymore. But it's still very good; the desperation, the emotional ambivalence of the woman are really projected, and the eagerness with which she pounces on Elektra's hints about the sacrifice, yet keeps it within a singing framework, is about as well done as it could be. Unfortunately, her triumphant exit is one of the things botched on the recording, what with the laughter echoed and bounced around the place like a free-falling football. We don't mind being snowed, but it'll have to be done better than that.

From here, the level of performance drops at something approaching the perpendicular. Marie Collier's Chrysothemis is vocally tense and tattered, and her efforts at telling us who the character is are clumsy and exaggerated. Tom Krause constantly jabs at the music and words—no sense of a sustained line, and therefore none of the calm and stature that Orest should have. Oh, for a younger Schöffler, now that stereo's here! Gerhard Stolze is a good Aegisth, though I like a genuine *Heldentenor* in the part, because I think every character in the piece should have a certain basic theatrical size and dignity. The small parts are well enough taken, though the only standout is Gerhard Unger as the Young Servant.

Solti? Wonderful detail, wonderful sharpness of execution, really fine accompanying at some points, as with the gorgeously tender playing under Elektra's "*Orest! Orest!*" etc., in the Recognition Scene. But as with several of the singers, I miss a sense of weight and importance, and I miss something of an over-all line. Yet with this complaint, we are back to the matter of the recording—how can a conductor build and sustain the shape of a work that is constantly being looked at from different angles? Beautiful closeups of the buttresses and gargoyles do not a picture of a cathedral make.

STRAUSS, RICHARD: *Elektra*

Birgit Nilsson (s), Elektra; Marie Collier (s), Chrysothemis; Regina Resnik (ms), Klytemnestra; Gerhard Stolze (t), Aegisth; Tom Krause (b), Orest; Vienna State Opera Chorus, Vienna Philharmonic Orchestra, Georg Solti, cond. LONDON A 4269 or OSA 1269, \$11.58 (two discs).



Karlheinz Stockhausen

MIKROPHONIE I AND II: THE EXCITEMENT OF AUDITORY EXPERIMENT

by Robert P. Morgan

NO MATTER HOW MUCH one may disapprove of Karlheinz Stockhausen's music and the direction in which his most recent musical thought appears to be taking him, it is difficult not to be fascinated by the extent and variety of his imagination. Each new work seems to bring with it a brand new "sound world," as if a new corridor of auditory experience were suddenly opened, making accessible an almost infinite field of fresh possibilities. The wonder is that, taken as a whole, Stockhausen's work nevertheless reveals a logical development, each composition relating clearly to the one that preceded it and preparing for the one to follow. If the early *Kontrapunkte* (written in 1951 and recently recorded on Victrola) and his most recent works seem on the surface to represent diametrically opposed points of view, a closer consideration shows a remarkable consistency. This consistency results from the fact that no matter how diverse the elements with which Stockhausen has worked, his approach to these elements has always been governed by two essential concerns—themselves closely related and increasingly occupying him over the past years: the relation of determined and indeterminate elements in musical composition and performance, and the relationship between electronic performance and live performance.

Viewed in this light, *Mikrophonie I* and *Mikrophonie II*, the most recent Stockhausen works to be recorded (they were composed in 1964 and 1965 respectively), seem to represent a sort of "final solution," an *Endpunkt*, to the second of these two concerns. The problem of the relationship between electronic and live performance has manifested itself in Stockhausen's work as an attempt to combine the two in the closest possible way. As early as 1959, Stockhausen produced a composition entitled *Kontakte* for four-track tape and two instrumentalists (who play both piano and percussion). The tape was prepared in advance. The two performers were then given a score of the

electronic portion and themselves played a separate score to be synchronized with the tape.

Stockhausen himself recognized, however, that *Kontakte* afforded no real interaction between the electronic and nonelectronic elements: the one had no immediate and organic effect upon the other. He consequently began experimenting with the use of an instrumentalist, or group of instrumentalists, as a kind of "sound generator" to be manipulated and transformed by a second "player" through electronic means. *Mixtur*, written in 1964, was an attempt in this new direction. Five instrumental groups made up from a normal orchestra were recorded during performance of a score prepared by the composer, each group being picked up by its own microphone. Each microphone was connected to its own ring modulator and through this modulator the original sound source was then transformed and fed out over its own loudspeaker. Thus the original instrumental sound was immediately acted upon electronically and then combined with the electronic result in the total performance.

Mikrophonie I is a further outgrowth of this process. Here the "sound generator" is simply a large tamtam, or gong, and the performers consist of two groups of three players each. Each of these groups is made up of one tamtam player, who creates the original sound by "exciting" (Stockhausen's own term) the instrument with various objects: a "microphone player," who picks up the sound; and an "electronic player," who transforms the sound through filters and potentiometers. In this case all three are given a score, which adds a new dimension created by the microphone player. The microphone no longer passively picks up the instrument, as had always been the case before, but actively "listens" to the tamtam, varying the distance between microphone and instrument and between microphone and point of "excitation," as well as creating a "rhythm" through its own movements, all according to instructions given by the com-

poser. Thus the microphone itself affects the resulting sound as to loudness, sense of distance, timbre, etc.

Each of the two performing groups has its own score and may be heard independently, as well as in combination with the other group; further, within each group all players do not necessarily perform at the same time. This, according to the composer, results in a texture ranging from homophony, or one part, to a polyphony of six parts. Here Stockhausen is using time-honored musical terms with clearly prescribed meanings in a lamentably loose way, but I must confess that the textural variety he achieves is astounding when one considers that all this is emanating, at least in origin, from one tamtam. You should not expect, however, that what you will hear will sound like a twenty-five minute tamtam solo (and thank heaven for that!). You will, rather, hear a whole spectrum of sound, ranging from scratching noises through tamtamlike sounds to thunderous bursts of noise not relatable to any natural sounds whatever. The structural plan of the piece described by Stockhausen on the record jacket is easy to follow in detail but somewhat difficult, if not impossible, to grasp in its entirety. It is also unclear from his notes to just what extent the arrangement of the various compositional sections is left up to the performer, but apparently there will be some variation from performance to performance.

In *Mikrophonie II* the sound generator is a small chorus (twelve singers) and an electronic organ. The chorus is divided into four parts, each of which has its own directional microphone. The outputs of these microphones and that of the organ go into four ring modulators whose outputs in turn go into four loudspeakers. In addition, recorded excerpts from three earlier works by Stockhausen (*Gesang der Jünglinge*, *Momente*, and *Carré*) are heard "in the distance" over a fifth loudspeaker through several "windows" in the piece. The mixture of all three elements—the

original choral sound, the transformed sound of the chorus and organ, and the music heard through the "windows"—makes up the total performance. Stockhausen was particularly interested in the gradations and transitions between the "natural" and synthetic sound of the chorus. I put "natural" in quotation marks because one is apt to assume that what is involved here is a tampering with and distortion of a more or less traditional choral sound. But what one hears from the chorus itself is already pure Stockhausen: drunken yells, jazzlike singing, quasi-baroque effects, etc.

How is the traditional listener to orient himself in the face of this new "music"? I do not think there can be a really satisfactory answer to this question, but I do believe that it is necessary, if you wish to get anywhere at all, to try to rid yourself as far as possible of any preconceived notions of what music is or should be. You simply cannot listen to this music with the same ears as you listen to Bach, Beethoven, Webern, or even Boulez. Boulez, for example, despite all his obvious originality, is still working within a context which has clear connections with the music of the past, and the appreciation of his music is to a large degree a matter of "stretching" our previous musical experience. But with Stockhausen I feel that the kind of experience demanded is no longer just a matter of degree but has become a difference in kind. We are really being asked to redefine what we mean by "music." I realize that similar points have been made before in regard to earlier composers and that with time a connection was revealed after all. With Stockhausen, it is simple enough to see a connection between his music and that of the recent musical past, particularly Webern; and his own development, as mentioned before, has been both clear and logical. The problem is that Stockhausen has carried this development so far in one particular direction that he has gone beyond the main stream.

Such a position obviously creates enormous problems, not only for the listener but for Stockhausen himself. I always have the impression when hearing his works that he is swimming about in an enormous uncharted sea, taking various routes of "escape" as they present themselves to him. If we as listeners are apt to be conscious of the dangers of such a course, we should also keep in mind the enormous excitement it entails.

STOCKHAUSEN: *Mikrophonie I*; *Mikrophonie II*

Aloys Kontarsky and Fred Alings, tam-tam; Johannes Fritsch and Harald Boje, microphones; Karlheinz Stockhausen, Hugh Davies, and Jaap Spek, filters and potentiometers (in *Mikrophonie I*); Alfons Kontarsky, Hammond organ; Johannes Fritsch, timer; Members of the West German Radio Chorus and the Studio Choir for New Music, Cologne; Herbert Schernus, cond. CBS 32 11 0043 or 32 11 0044, \$5.79.



Henze's *Der junge Lord*, in the Deutsche Oper production.

A CONTEMPORARY OPERA— COMIC AND CORUSCATING

by Peter G. Davis

SINCE ITS PREMIERE in Berlin in the spring of 1965, Hans Werner Henze's fifth full-length and (thus far) only comic opera, *Der junge Lord*, has chalked up an astonishing number of productions for a contemporary work. The explanation is simple enough: Henze and his librettist, Ingeborg Bachmann, have put together a truly marvelous show. Even without having seen the opera, one can read unerring operatic craft and theatrical know-how on nearly every page of the score. Now it all comes vividly to life in this magnificent performance from DGG.

The libretto is based on a parable from Wilhelm Hauff's *The Sheik of Alexandria and His Slaves*—a collection of short stories very popular with German youngsters a couple of generations ago. The scene is the "small but hospitable" town of Hülfsdorf-Gotha in 1830, where, with a good deal of impatience and curiosity, the citizenry are awaiting the arrival of Sir Edgar, a rich English lord who has decided to settle in their midst. Just as the Mayor puts the finishing touches on his welcome speech and the children seem at last to have gotten their hymn of greeting down pat, three coaches roll into the market place, and to everyone's amazement, out piles a most curious menage: two grooms carrying all sorts of animals and strange cases; Jeremy, a Moorish valet; Meadows, the butler; Begonia, the

Jamaican cook; Sir Edgar's Private Secretary; and finally Sir Edgar himself. All of the Mayor's hesitant suggestions about the gala ballet and banquet in Sir Edgar's honor as well as an offer to help him settle his belongings are politely but firmly turned aside by the Secretary. He explains that his master (who remains mute throughout the opera) has no desire to inconvenience the town and simply wishes to be left to himself. With that the entire household retires, leaving the town worthies open-mouthed at such an unheard-of affront.

After a very heady orchestral interlude, we find ourselves in the salon of the Baroness Grünwiesel. The Baroness is not a bit surprised that Sir Edgar disdains the company of the peabrained Mayor and his ilk—such a gentleman obviously requires a more cultivated atmosphere and she is expecting him momentarily for afternoon tea. And, she hints, a match between Sir Edgar and her niece, Luise, would not be out of the question. (Luise, however, is in love with Wilhelm, a student of the poor but honest variety.) A note from Sir Edgar declining the Baroness' invitation immediately sets off an agitated ensemble: "How dare he insult a Flora von Grünwiesel! What is this creature and his collection of ruffraff hiding?"

In the next scene the La Rocca Circus, a modest but appealing little troupe,

arrives in the town square. Sir Edgar evidently likes circuses, for he comes out to watch ("but he never goes to church," hisses the chorus). When the Mayor proclaims that La Rocca's Circus is performing without a permit, Sir Edgar's Secretary invites the whole troupe to take sanctuary in the nobleman's mansion. This final arrogant insult is more than the townsfolk can stand and they express their indignation in a vicious stretta-finale. As they all rush off in a rage, evening falls and two men creep in with a bucket of white paint. To an eerie percussion accompaniment, they smear the word "Shame!" on Sir Edgar's house and steal away into the darkness.

Act II opens on a winter evening. From behind Sir Edgar's closed doors comes a terrible wailing which gradually attracts the whole community. The Secretary appears and explains that the noise is caused by Sir Edgar's nephew, the young Lord Barrat, who is having his German lesson—German being a very difficult language, it is sometimes necessary to administer a touch of the rattan while emphasizing the more subtle aspects of syntax. Everyone is very impressed by this and when the Secretary announces that very soon Lord Barrat will be ready for his Hülldorf-Gotha debut at a reception in Sir Edgar's house, the townspeople are delighted—perhaps they have misjudged their English visitor after all.

Lord Barrat appears at the promised reception and charms the guests by throwing teacups over his shoulder, putting his feet on the table, and spouting a curious jumble of homilies and quotes from Goethe—"he brings a breath of fresh air to our town," coos Baroness Grünwiesel, now pushing Luise in Lord Barrat's direction. Luise finds herself strangely attracted to Barrat, much to the despair of Wilhelm who is disgusted by the whole spectacle. Some time later, at a ball in honor of the engagement of Luise and Barrat, the poor girl confesses that she is still fascinated by the young Lord, but miserable over losing Wilhelm. As the dancing mounts in excitement (a waltz, polka, and finally a wild Madison), Barrat seems to go out of control, whirling about the room in a frenzy and eventually flinging Luise against the wall. Sir Edgar appears with a whip just as Barrat tears off his gloves, jacket, and wig—it is Adam the ape from the La Rocca Circus. There is a deathly silence. Adam stares up at Sir Edgar with a melancholy gaze and slowly the two leave the hall as the horrified townspeople gasp "an ape . . . an ape . . . an ape."

It's not difficult to see the very personal significance that this black comedy must have for Henze. The composer reached maturity during the Third Reich, and since those grim days he has never felt much affection for his homeland. And aside from thrusts at the German *Geist*, Henze, like his successful opera-composer colleagues Britten and Menotti, often favors operatic themes that deal on a broader level with extremism, corrupted innocence, and

society's oppression of individuals who are a bit different. At its most biting, *Der junge Lord* can be terrifying: the last scene is upsetting enough, but the mean act of petty vandalism that brings the curtain down on Act I positively makes my skin crawl. How ironic that Germany has so acclaimed *Der junge Lord* with all its blistering anti-Teutonicisms and is currently applauding the work in productions from Stuttgart to Hamburg—well, as I said, it's a great show.

The opening scene, sparkling and blameless though the music may sound at first, gives the impression of a Lortzing opera gone mad—all the Biedermeierish, middle-class virtues of that comfortable composer seem to be reflected in a fun-house mirror. And how beautifully it's been done. A snappy *opera buffa* tone is set right from the start, the characters are introduced quickly and with incisive musical strokes, and dramatic tensions build steadily until the curtain falls, leaving the spectator very much "up" and eager to know what happens next. Anyone at all acquainted with Henze's music may be surprised to hear so much "C major" (liberally sprinkled with added notes, of course). Actually there always was a very strong tonal basis lurking in the underbrush of the composer's youthful luxuriant style; here all the superfluous notes have been weeded out—Henze's superb sense of sonority, melodic gifts, and colorful way with the orchestra remain intact.

And so it goes throughout the virtuoso score. A few doubts do arise along the way, however. This is neither an opera of set pieces nor of underlying symphonic development, and one occasionally senses that Henze has not entirely found an adequate structural alternative—the brightly colored mosaics do not always fit smoothly into place. The idea seems to have been to reserve musical expansion for the interludes (and these four movements have since taken off on a life of their own as a two-piano piece), while maintaining strict formal simplicity by working in small block units during the scenic action. And yet, the finest purely musical moment in the opera comes in the last scene where Henze abandons this procedure for one of his favorite devices: an obsessive six-note passacaglia theme, repeated twenty-nine times, which underscores an inexorable piling up of sonorities all through Luise's long, tense aria and the subsequent ensemble. It's brilliantly carried off and forcefully projects the dramatic power of the finale. It works so well, in fact, that one wishes Henze had found room for other extended musical passages earlier in the opera.

A somewhat more serious reservation must be made about the nature of the composer's musical satire. The leading citizens of Hülldorf-Gotha are made to appear so shallow and one-dimensional that it becomes almost impossible to associate them with real people. If the individual you are after is not made recognizably human (Britten was able to do this with the townspeople in *Peter Grimes* and *Albert Herring*), then

the jabs, deft and witty though they may be, lose much of their force. Then, too, the love music for Luise and Wilhelm never really gets off the ground. Just before the final curtain, Wilhelm ("Herr Studiosus," as one character aptly sums him up) comforts Luise and reassures her that she has merely had a terrible dream. Her reply—"I have not been dreaming"—seems to indicate that Luise is the only person in Hülldorf-Gotha really to have understood what the whole horrible comedy was about; but the music vacillates here and the moment slips past without fully making its point. After registering these complaints, I do want to emphasize that listening to this opera has been an exhilarating experience; if anyone is feeling depressed over the deplorable state of contemporary opera, *Der junge Lord* should raise his spirits.

The large cast is identical to that of the Berlin premiere and everyone fits marvelously into his role—a better performance of the opera is scarcely imaginable. I especially enjoyed Barry McDaniel's *bel canto* lines as the smooth-talking Secretary, Patricia Johnson's deliciously overripe Baroness Grünwiesel, and Vera Little's Begonia—a truly hilarious performance this, with her numerous asides (in English) about Jamaica girls and Napoleon. Edith Mathis and Donald Grobe manage to make Luise and Wilhelm more appealing than they really are and Loren Driscoll is just about perfect as Barrat. I hope he won't be offended if I point out that his high D during the young Lord's off-stage "German lesson" is one of the most God-awful sounds ever to come from a throat, human or anthropoid. The orchestra plays superbly under the young Henze specialist Christoph von Dohnanyi, and the stereo sound does wonders in sorting out the opera's many complex ensembles.

This recording, together with the previously issued Five Symphonies, heralds a large-scale project by Deutsche Grammophon to make all of Henze's major works available on disc. In company with Columbia's Stravinsky and London's Britten series, it promises to be a phonographic enterprise of major importance.

HENZE: *Der junge Lord*

Edith Mathis (s), Luise; Bella Jasper (s), Ida; Lisa Otto (s), Frau Hasentreffer; Marina Türke (s), Chambermaid; Patricia Johnson (ms), Baroness Grünwiesel; Vera Little (ms), Begonia; Ruth Hesse (ms), Frau Von Hufnagel; Donald Grobe (t), Wilhelm; Loren Driscoll (t), Lord Barrat; Helmut Krebs (t), Professor von Mucker; Günther Treptow (t), Amintore La Rocca; Barry McDaniel (b), Secretary; Ernst Krukowski (b), Scharf; Manfred Röhl (bs), The Mayor; Ivan Sardi (bs), Chief Justice Hasentreffer; Fritz Hoppe (bs), A Lamp Cleaner; Chorus and Orchestra of the Deutsche Oper (Berlin), Christoph von Dohnanyi, cond. DEUTSCHE GRAMMOPHON SLPM 139257/59, \$17.37 (three discs, stereo only).

CLASSICAL

BACH: Cantatas: No. 26, *Ach wie flüchtig, ach wie nichtig*; No. 106, *Gottes Zeit ist die allerbeste Zeit (Actus Tragicus)*

Ursula Buckel, soprano; Hertha Töpfer, contralto; Ernst Häfliger, tenor; Theo Adam, bass; Munich Bach Choir and Orchestra, Karl Richter, cond. ARCHIVE SAPM 198402, \$5.79 (stereo only).

BACH: Cantatas: No. 55, *Ich armer Mensch, ich Sündenknecht*; No. 189, *Meine Seele rühmt und preist*; Motets: *Fürchte dich nicht*, S. 228; *Komm, Jesu, komm*, S. 229; *Lobet den Herrn, alle Heiden*, S. 230

Ernst Häfliger, tenor; Munich Bach Choir and Orchestra, Karl Richter, cond. (in the Cantatas); Thomanerchor, Kurt Thomas, cond. (in the Motets). ARCHIVE SAPM 198401, \$5.79 (stereo only).

One has come to expect great things from Karl Richter and the Munich Bach Choir and Orchestra, and these two new Archive releases are no exception. Richter's ability to produce stylishly accurate readings sparked by a splendid sense of the dramatic is evident in all four of the cantatas presented here.

No. 106 (the *Actus Tragicus*) is a mourning cantata whose text represents the resolution of the antithesis between the Old Testament fear of death and the New Testament joy in death. It was written when Bach was in his twentieth year, and is one of his few efforts in the old "choral" cantata form, in which short choruses, ariosos, and instrumental interludes flow freely from one to another. Since its first public revival in 1833, this has consistently been one of the most performed of all the cantatas (note the relatively large number of entries under this title in the current Schwann); and if the work is new to you, one hearing of this sweet, happy, beautiful music will suffice to explain its popularity. The short ariosos for alto, tenor, and bass, and the accompaniment of two recorders, two gambas, and continuo combine to produce a deliciously sweet, muffled, misty effect.

Paired on the same disc with this very early cantata is one that dates from about 1734, *Ach wie flüchtig*, composed for the Twenty-Fourth Sunday after Trinity. Here is a fine example of Bach's ability to represent aurally what is contained in the text. The first chorus compares man's life on earth to a cloud, forming and

swiftly dispersing. The chorale melody is sung in half notes by the choir sopranos over rushing scale passages in the accompaniment which clearly suggest the flying and undulating mists. Richter takes a very fast tempo here to emphasize even further the meaning behind the words. The excellent Ernst Häfliger sings with much musicality and understanding, though the rapidity of the conductor's over-all pacing puts the tenor at a slight disadvantage. Theo Adam's clear, rich bass would also benefit from a slower tempo, but the increased excitement more than compensates.

On the other record Häfliger expresses all the pathos or praise inherent in these two wonderful solo cantatas. *Ich armer Mensch* deals with the subjects of sin, fear, judgment, punishment, contrition, and mercy. Bach achieves a wonderful effect by placing the anguished, chromatic tenor part over a consoling accompaniment of flute, oboe d'amore, and two violins playing in sixths and thirds. Of the three arias and two recitatives in No. 189, the most interesting is the opening solo with the attractive accompaniment of recorder, oboe, violin, and continuo. In spite of its doubtful authenticity, this work has an immensely attractive and graceful personality.

This record also includes three of Bach's six motets. All six were previously available on a mono-only recording from Archive, also performed by the Thomanerchor but conducted by Günther Ramin. With the exception of *Lobet den Herrn*, for which a continuo part was supplied by the composer, the motets are without instrumental accompaniment and this no doubt accounts for the chorus' occasional pitch problems on the older recording. The choir follows the authentic practice of utilizing boys' voices in each recording, rather than sopranos and altos, and the Thomanerchor gives lovely performances; I do think, though, that the choral line would have been even firmer had instruments been used to double the voices.

Although Archive has managed to pack almost a full hour's worth of music on this record, the sound does not suffer in the least. The clicking of the oboe keys and the "chiff" from the recorder in Cantata No. 189 are delightful, and the crisp, clean performances come across with splendid presence. C.F.G.

BACH: *Chromatic Fantasy and Fugue, in D minor*, S. 903; *Partitas: No. 5, in G*, S. 829; *No. 6, in E minor*, S. 830

Alexis Weissenberg, piano. ANGEL S 36437, \$5.79 (stereo only).

Weissenberg's fingers have incredible velocity. Indeed, he has the exceptional, if rather suspect, ability to play faster than the mind can absorb. Unfortunately, the player's mania for high speed *détaché* execution comes close to being an end in itself here. Weissenberg rides roughshod over detail, stopping neither to sing nor to punctuate. Parts of the E minor Partita are clearly and musically stated

(as I pointed out in discussing this same performance on an Odeon-Pathé disc), but the G major Partita and *Chromatic Fantasia and Fugue* are almost total losses in these aggressively showy, flip-pantly facile, bleakly percussive . . . and fundamentally dull interpretations. To paraphrase the Bard in one of his greatest tragedies: "Notes without thoughts never to heaven go." H.G.

BACH: *Organ Music*

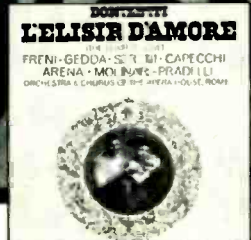
Walter Kraft, organ. Vox SVBX 5444/46, \$9.95 (each three-disc set, stereo only).

✓ Lionel Rogg, organ. EPIC L3C 6066 or B3C 166, \$17.59 (three discs).

Walter Kraft herewith completes his excursion through the wonderful world of Bach's organ music with this release of Vox's Volumes 4, 5, and 6 in the series. Simultaneously from Epic comes the first installment of an integral edition by the young Swiss organist Lionel Rogg, taped by Radio Zurich between 1961 and 1964. Like the Kraft series, Rogg's project will eventually total six three-disc albums.

While Bach's compositions for organ fill just slightly more than four volumes of the fifty-seven that comprise the Bach Gesellschaft edition of the complete works, we can find among these preludes and fugues, chorale preludes, partitas, fantasies, and variations the roots of his entire creative output—Bach was, after all, first and foremost an organist, perhaps the most brilliantly accomplished virtuoso of his day. In arranging this body of material for recorded presentation, careful thought should be given to the most effective order. There are certainly numerous possibilities, but Vox's decision to present Mr. Kraft's efforts in the form of six three-record "recitals," haphazardly distributing over eighteen records works that should ideally follow one another consecutively, is to my mind an unsatisfactory and confusing solution. Volume 4 (the most orderly of the six) is devoted to the six Trio Sonatas, two trios, seven preludes and fugues, and one early chorale setting. Volume 5 presents the six "*Schübler*" chorales, Part III of the *Klavierübung* (the "German Organ Mass"), and three preludes and fugues. Volume 6 rounds out the series with the eighteen "Great" chorale preludes, some left-over chorale settings (including the *Canonic Variations on Vom Himmel hoch*), and three additional preludes and fugues.

These recordings, however, gain considerable distinction by being performed on various authentic North German baroque organs (three or four different instruments are used for each volume). Most of the organs have, of course, undergone extensive rebuilding in an attempt to recapture the original sound. The reconstruction must be counted a success for they sound properly old and wheezy, the action makes a marvelous racket (almost suggesting a carousel calliope), and many of the low-pressure



SBL3701



SCL3716



SCL3671



SCL3645

*Angel books you a season box in
Teatro dell'Opera
di Roma*



SCL3702



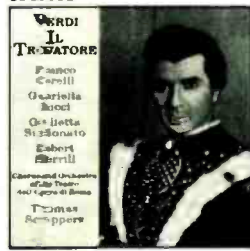
SBL3643



SBL3632



SCL3623



SCL3553

Hear some of the world's most illustrious soloists and conductors perform the essential Italian repertoire with Italy's finest opera company.

These nine Angel Rome Opera recordings are distinguished by the Orchestra, Chorus and acoustics of the historic 'Teatro Costanzi' in Rome. In essence, they bring you the heart of Italian Opera. The result: a collection of masterpieces. Latest release in this remarkable series: "Aida." With Birgit Nilsson, Franco Corelli, Grace Bumbry, Mario Sereni, in Zubin Mehta's first full opera recording.

reeds are slow to speak as they inch up to the proper pitch. Personally, I find all these mechanical, extramusical events a perfect delight to hear, adding as they do an irresistible dash of authentic flavor to the performances. Alas, some of the organs do disappoint in terms of sheer clarity or transparency of sound, but I have the suspicion that Mr. Kraft's playing could have helped more in this respect.

In almost all of the preludes and fugues, Kraft seems unable to phrase the subject or countersubject from the beginning to end with any degree of consistency. One gets the uncomfortable impression that the phrasing is simply a result of the fingering instead of vice versa. In fact, when the subject is stated in the pedal or an inner voice, it is almost invariably shorn of any phrasing whatsoever, and merely becomes one legato line without a breath of life. This generally heavy-handed legato coupled with sluggish, unsteady tempos makes for pretty dull playing in most of the predominantly contrapuntal works. The magnificent Prelude in E flat, S. 552, with its great dotted eighth and sixteenth note chords, particularly suffers from the lack of crispness and insufficient attention to detail. Aided partly by the interesting and beautiful instruments and by less demanding technical challenges, Kraft does manage quite lovely readings of the chorale settings. For the most part, the various organs have been well recorded; the listener can almost imagine himself perched on the organ bench with all the exposed pipe work spread out before him.

The Rogg series was taped on the Metzler organ of the Grossmünster, Zurich, a large, bright, clean modern instrument very well suited to the music and beautifully recorded. Epic's sketchy notes have nothing to say about either Mr. Rogg or the instrument, though the European releases of these discs included both ample biographical material as well as the organ's complete stop list.

This first volume confines itself to seven passacaglias, fantasias, or toccatas and their accompanying fugues (five from the late Weimar period and two that date from earlier years), plus four of the six Trio Sonatas. Let's hope Epic will continue to present the music in this logical fashion—or at least continue to group those works that Bach himself considered as a unit.

Rogg is more than equal to every technical demand. He has obviously devoted a great deal of careful study to the music and often comes up with ideas that are both fresh and valid. I must disagree, however, with his decision to minimize the grandeur of the great Toccata, Adagio, and Fugue, in C, S. 564 by using such a light registration—his performance never rises above a *forte*, and the final measures even taper off to *pianissimo*. This reading misses the spirit of the young Bach, who reveled in conjuring up a magisterial grandness of organ sound. Very appropriate contrasting stops are thrown into action for the Trio Sonatas, bringing out the three lines with perfect clarity. These works are played with agreeable dash and verve, in marked

contrast to Kraft's sluggish and faltering attempts. Hopefully, the subsequent five volumes of the Rogg edition will hew to the high standards set forth here. C.F.G.

BERG: *Wozzeck: Three Excerpts for Voice and Orchestra*—See Mahler: *Symphony No. 5*.

BERLIOZ: *Le Corsaire, Op. 21; Benvenuto Cellini, Op. 23: Overture*—See D'Indy: *Le Mort de Wallenstein, Op. 12, No. 3*.

BIBER: *Sonatae tam aris quam aulis servientes: No. 1, in C; No. 4, in C; No. 5, in E minor; No. 10, in G minor; No. 11, in A; No. 12, in C*

Philip Jones and John Wilbraham, solo trumpet; Sinfonia of London String Ensemble, Joshua Rifkin, cond. NONESUCH H 71172, \$2.49 (stereo only).

I'm a little sorry this record came along—it's the first Biber disc to demonstrate that even this composer's imagination could not always inhabit those unique and curious corners out of which the Mystery Sonatas and various programmatic works emerged. Here Biber is shown out on the common plane, writing fugues, stately dance movements, and antiphonal brass passages as good as anybody's but revealing almost none of the qualities that set him apart from the mob. This is simply skillful, workaday stuff. Performances are serviceable; trumpets are good, the solo violin sometimes thin-sounding. S.F.

BRAHMS: *Ballades, Op. 10: No. 1, in D minor ("Edward"); No. 2, in D; No. 3, in B minor; No. 4, in B; Variations on a Theme by Paganini, Op. 35 (Books I and II)*
†Liszt: *Etude après Paganini, No. 2, in E flat*

Earl Wild, piano. CARDINAL VCS 10006, \$3.50 (stereo only).

Following on the heels of the technically extraordinary Anievas account of Brahms/Paganini, the present Wild version offers a display of virtuosity equally impressive in its own way. Whereas Anievas' fluidity minimized the characteristic Brahmsian heft, substituting in its place an almost violinistic sparkle, Wild's approach is altogether gruffer—"blockier," you might say. But Wild yields to Anievas not an iota in expertise. His marksmanship is colossal in its solidity and unflinching accuracy.

Every chord is superbly weighted; every texture full of bite and sparkle. Rhythmic details are firm, phrases are squarely delineated. Never is there the slightest hint of flurry or digital insecurity. The Paganini Etudes are not a great emotional experience: they are basically show-off material. Wild displays commendable sensitivity, without attempting to dredge imagined profoundi-

ties from the music. His cheerful extroversion is refreshing to hear. The Liszt/Paganini, rounding out Side 2, is approached in similar fashion.

In the reflective Ballades, however, Wild reveals an unsuspected vein of nuance and poetry. His interpretations of these pieces are beautifully uncluttered, subtle, and nobly phrased. Brahms has seldom sounded healthier and less pretentious.

The disc is further blessed with bright, natural piano reproduction. H.G.

BRAHMS: *Magelone Romances, Op. 33*

Ernst Häfliger, tenor; Paul Ulanowsky, piano. EPIC LC 3971 or BC 1371, \$5.79.

Jakob Stämpfli, bass; Martin Galling, piano. TURNABOUT TV 34176S, \$2.50 (stereo only).

This, Brahms's only contribution to the literature of the Romantic song cycle, is not the usual sort of cycle; while the poems do not tell a story directly, they do form part of a story—Ludwig Tieck's *Wundersame Liebesgeschichte der schönen Magelone und des Grafen Peter aus der Provence* ("The wondrous Love Story of the Fair Magelone and Count Peter from Provence"), a retelling of an old tale of love, chivalry, and hardship. The poems express the successive emotional states of the hero (with one song each for the two ladies in his life), and in order to grasp the sense of the cycle it is necessary to know something of the story and where the poems fit. Epic very thoughtfully gives not only complete texts and translations, but also a précis of the story (as did the now defunct Fischer-Dieskau version on Decca), but Turnabout lets us down, giving just the German texts and brief, not wholly accurate paraphrases, without any reference to the story or the characters.

Fortunately, the higher Epic price brings not only superior packaging but also superior performance. This is a difficult cycle to make convincing, for it has not the variety nor the consistent inspiration of the best works in this genre, and even Fischer-Dieskau's version never quite won me over, despite the obvious virtues of some individual songs. Turnabout's Stämpfli and Galling offer a very competent if unglamorous reading, a satisfactory utility version that suffers somewhat from being sung in such low keys (generally lower than Dieskau's) and from a random choice of transpositions that ends the cycle in a key different from its beginning and otherwise upsets the composer's key-scheme (Fischer-Dieskau was somewhat more careful, and preserved at least a few of these relationships).

But Epic has come up trumps with Häfliger and Ulanowsky, who here give the first really viable presentation of the *Magelone* songs. The use of the original keys is certainly an asset, but more important is the consistency of forward motion, never lapsing into a narcissistic

Watt for Watt Spec for Spec Dollar for Dollar Sansui offers you more...



This is the new Sansuifidelity 2000. 100 watts (IHF) of music power... 36 watts/channel RMS... harmonic distortion of less than 0.8% at *all* rated outputs... FET Front End... 1.8 μ V (IHF) FM Sensitivity... frequency response from 15-40,000 Hz. If you are an expert in audio equipment you will know what these specifications mean; if you are not, ask any sound engineer; he will tell you. He will also tell you that specifications alone do not make a great receiver. There is the perfection of every component, the most exacting quality control, the integrity and pride of the manufacturer, and that extra care and extra imagination that make a truly great product.

Your Franchised Sansui Sound Specialist invites you to see and listen to the Sansuifidelity 2000. Watch the exclusive Sansui blackout dial light up when you listen to AM or FM broadcasting and change when you switch the selector to phono or tape or auxiliary; notice the ease with which the controls let you choose exactly the blend of music you want to suit you and your personal taste. All this and much more at the unbelievable price of **\$299.95**.

Sansui

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

CIRCLE 48 ON READER-SERVICE CARD

infatuation with the beautiful sound of the voice. Their sure and vital rhythmic articulation gives the cycle a coherence and urgency not found in either of the other recordings.

It is true that Häfliger has some vocal problems, both at the bottom of his range (a bit hollow and shaky) and at the top (strained), and some of the fast songs become choppy. But his tone is fundamentally more substantial than Fischer-Dieskau's, so that he can sing *mezza voce* without resorting to a croon—*Ruhe, Süßliebchen* is an exceptionally distinguished piece of singing, and in *Liebe kam aus fernen Landen* he handles the slurred figures with an instrumental precision. His diction too is worth special attention, for he keeps the consonants well in scale with the sustained vowel tone, firmly wrapped around the sound; in this respect he is a true successor of his teacher, Julius Patzak. Given the level of musicianship here, the occasional roughnesses are of little account (and would matter even less, I think, if the microphone placement had not been so close).

Ulanowsky hasn't been much in evidence on records recently, but he gives the performance of his life here, barring a few fussy spots; his rhythmic propulsion is basic to the success of the performance, carrying through the sometimes longish piano interludes without ever losing the thread of the line. A little bass boost is desirable, I think, to improve the solidity of the piano tone.

D.H.

BRUCKNER: *Symphony No. 8, in C minor* (Nowak Edition)

Vienna Philharmonic Orchestra, Georg Solti, cond. LONDON CMA 7219 or CSA 2219, \$11.58 (two discs).

Considered all round, this is probably the best Bruckner Eighth now available. Aided by a gorgeous recording and some of the Vienna Philharmonic's finest playing, Solti secures a performance that seems to combine musicality and drama in ideal proportion. He shapes Bruckner's grand paragraphs with complete cogency, and he is also very careful about such matters as sustaining the first violins' high E at measure 72 of the Trio right through to the bar line. Indeed, felicitous details abound throughout his performance without ever obscuring the over-all line.

The competition looks stronger on paper than it actually is. Neither Horenstein's performance nor Van Beinum's is so overwhelming as to make up for antiquated mono sound, and even Schuricht's fairly recent issue is ruled out by poor recording and annoying lapses in a generally well-conceived performance. Nor do Jochum and Knappertsbusch achieve as coherent a statement as Solti. Karajan's interpretation is highly regarded in some quarters; personally I find it well integrated but glib, and it is nowhere near as beautifully recorded as the new London release.

More solid rivalry is provided by Mravinsky and the Leningrad Philharmonic in an MK set which can still be found in some stores. I particularly like the directness and the stark, somber sonority of Mravinsky's first movement. But in many places he falls short of Solti in sensitivity, and his mono-only recording scarcely does his performance justice.

B.J.

CHOPIN: *Nocturnes (complete)*

Op. 9: No. 1, in B flat minor; No. 2, in E flat; No. 3, in B; Op. 15: No. 1, in F; No. 2, in F sharp; No. 3, in G minor; Op. 27: No. 1, in C sharp minor; No. 2, in D flat; Op. 32: No. 1, in B; No. 2, in A flat; Op. 37: No. 1, in G minor; No. 2, in G; Op. 48: No. 1, in C minor; No. 2, in F sharp minor; Op. 55: No. 1, in F minor; No. 2, in E flat; Op. 62: No. 1, in B; No. 2, in E; Op. 72: No. 1, in E minor.

Artur Rubinstein, piano. RCA VICTOR LM or LSC 7050, \$11.58 (two discs).

Rubinstein's way with a Chopin Nocturne—sturdy, clean-limbed, masculine, and completely devoid of preciousness—has long been well known through two previous complete recordings. His viewpoint in this latest edition is not so much changed as expanded and elaborated upon. In practically every instance, the tempos are a little slower here, the inflections a bit riper, the caesuras both grander and more frequent. I was unable to obtain the Odeon LP reissues of the

original 78-rpm version, but I made an intensive comparison of the present album with the second monophonic LP edition of the early Fifties (RCA Victor LM 6005). It showed the softer-hued piano reproduction of the newest set to be one of its biggest advantages. In *Op. 32, No. 1*, for instance, the hardness in *forte* passages is completely gone, and one can now hear many of the lustrous overtones which convey Rubinstein's skillful pedaling. Similar contrasts are evident in the third Nocturne from *Op. 15*, the two of *Op. 27*, the first ones from *Op. 37* and *Op. 55*, and both pieces comprising *Op. 48*. As well as being more sonorously reproduced, the octave cascades in the bravura *Op. 48, No. 1*, in C minor are better played in the new version. Similarly, the combination of improved sonics and serener interpretation heard on the new discs makes the earlier versions of *Op. 27, No. 2* and *Op. 55, No. 1* seem tinny and restless (which, in fact, they aren't). The long *accelerando* at the end of the last-named has been gauged by Rubinstein with far more discretion in his latest effort.

On the other hand, a bit of tonal sparseness and nervous tension is not always to the detriment of the older readings. The earlier *Op. 15, No. 1* is both purer and more intense, while basic line and structure are similarly projected with greater freshness and force in the older accounts of *Op. 15, No. 2*, *Op. 32, No. 2*, *Op. 37, No. 2*, and *Op. 55, No. 2*. Indeed, the feeling in the G major Nocturne, *Op. 37, No. 2*—which was quite spacious and introspective enough on the older disc—is Olympian on the newer even when the music demands some swirling agitation. The added deliberation works against forward continuity, and overripe tone causes the present account barely to miss seeming somewhat elephantine.

On the whole, though, I find the newest edition distinguished by more assets than drawbacks. Before rushing out to buy it, however, I would advise: 1) checking the pressing—my monophonic review copy of the first disc (they're in automatic sequence, by the way) had disgracefully gritty surfaces, although the stereo was faultlessly pressed; and 2) carefully investigating the integral editions of the Nocturnes by Tamas Vásáry (DGG) and Ivan Moravec (Connoisseur Society). The Vásáry offers an extra nocturne, and that artist utilizes the authentic B minor ending for the *Op. 32, No. 1*—which Moravec and Rubinstein (in both versions considered here) choose to ignore. Furthermore (if I might be permitted such iconoclasm), I venture the opinion that both Vásáry and Moravec bring to their interpretations passion and poetry that the benign (blessedly well adjusted if you like) Rubinstein only hints at. If I say that Rubinstein plays these Nocturnes in a rather Mendelssohnian manner, I mean merely that both men share a sense of well-being, a contentment, which is perhaps not fully attuned to the soul-searching and heartbreak sometimes inherent in this music.

H.G.

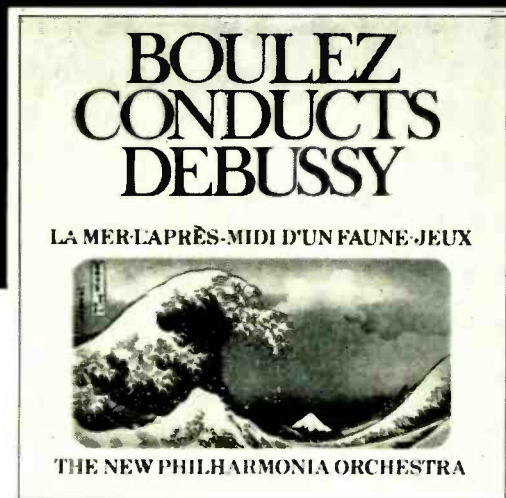
NATHAN BRODER 1905-1967

Nathan Broder, musicologist, editor, author, and longtime contributor to *HIGH FIDELITY*, died in New York City on December 16, 1967, at the age of 62. He began writing for this magazine in 1955 at the instigation of his friend and colleague Paul Henry Lang, who recommended that we engage "a real pro" to review recordings of early music. For a dozen years, Nathan Broder was our house expert on a wide range of music—from Gregorian chant to Mozart—and in his many reviews, discographies, and articles he was invariably the real pro of Lang's description. Broder's knowledge of texts, performance practices, and musical styles was truly encyclopedic. He did not gush in his reviews, but readers came to know that a vote of approval from N.B. carried the genuine ring of authority. The last review from his pen (appropriately of a recording of Mozart, the composer he loved above all others) appears in this issue. He will be sadly missed.

R.G.

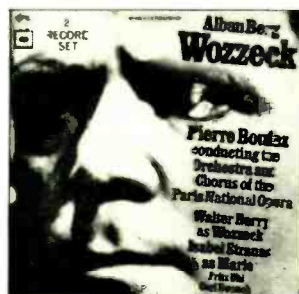
“One of the great records...
There has never been
a performance like this.”

Continues Consensus & Review*: (Boulez has conducted)
“the definitive La Mer... L'Après-midi is magnificent, and there
is a reading of Jeux that illuminates (the) score with
a dazzling light. But it is La Mer that is the miracle.”



32 11 0056

Other Boulez recordings for your collection:



32 21 0062

OLIVIER MESSIAEN
ET EXSPECTO
RESURRECTIONEM
MORTUORUM
COULEURS DE
LA CITE CELESTE
CONDUCTED BY
PIERRE BOULEZ

32 11 0048

*London, England

Pierre Boulez on CBS Records 

CIRCLE 15 ON READER-SERVICE CARD

© CBS MARCAS REG PRINTED IN U.S.A.

FEBRUARY 1968

87

COPLAND: *Vitebsk; Sextet for Clarinet, Piano, and String Quartet; Quartet for Piano and Strings*

Harold Wright, clarinet (in the Sextet); Robert Mann, violin, Raphael Hillyer, viola (in the Quartet and Sextet); Earl Carlyss, violin (in the Sextet and *Vitebsk*); Claus Adam, cello; Aaron Copland, piano. CBS 32 11 0041 or 32 11 0042, \$5.79.

One of the brightest deeds in Columbia's recent, unprecedented all-contemporary release is the present disc, on which Aaron Copland joins members of the Juilliard String Quartet in superior performances of three of his most important and influential works.

Much was made at one time of the dichotomy in Copland's output between the popular "folktune" works and the more "abstract" scores believed to be accessible only to a limited public. Perhaps it is a function of what we have heard in the years since—at any rate, the distance between these "two styles" seems much less today. Although it seems unlikely that the Sextet will ever command the audience of, say, *Rodeo*, there is no longer—if there ever was—any reason to regard it as hopelessly arcane, complex, and beyond the reach of the average listener. Of course the immediate surface appeal of the folk-song melos is absent, but the basic elements of the style—notably the athletic irregular rhythms and the wide-skipping melodies (often resulting from simple octave-displacements)—should be familiar to anyone acquainted with *Appalachian Spring*. The clarity and economy of statement and development are their own best recommendation, and the solemn eloquence of the *Lento* is quite memorable. (In point of fact, the Sextet is a 1937 arrangement of the 1932 *Short Symphony*, a work that proved beyond the resources of most orchestras in its day; I trust that Columbia will get around to the original very soon.)

An earlier work (1929) is *Vitebsk*, a trio subtitled "Study on a Jewish Theme"—Copland's only work based on such material, and also his only use of quarter tones (they are employed coloristically rather than structurally, however). The grating sonorities of the opening must have been quite a shock at the first performance (by none other than Walter Gieseking, with Messrs. Onnou and Maas of the Pro Arte Quartet!), and the work still retains a certain granitic force that is most impressive.

The 1950 Quartet, another of that vast company of chamber works owing their inception to a commission from Mrs. Elizabeth Sprague Coolidge, marked a return on Copland's part to an interest in serialism manifested much earlier in the famous Piano Variations. Like Stravinsky a few years later, Copland worked his way towards twelve-tonery by exploiting certain tendencies in his own style—in his case the desire to achieve a tightness of motivic and thematic organization by deriving all his materials from a single source. Perhaps because of a preoccupation with the melodic aspect, some

parts of the Quartet seem a shade stiff and literal in their rhythmic development, but there are many admirable things here, and the wit of the middle movement is immediately appealing.

Besides being a necessary addition to the proper representation of Copland's music on records, this disc should serve as an admirable introduction to the less obviously popular aspect of his work. As I have said, the performances are exemplary, the sonic registration equally fine in the Quartet and Trio, only a shade less so in the Sextet, where the instruments seem not so clearly focused. D.H.

DEBUSSY: *Complete Piano Music*

Werner Haas, piano. WORLD SERIES PHC 5012, \$12.50 (five discs, stereo only).

However appealing such integral recordings as this one may be, they are not without their drawbacks. Even the most experienced performer is unlikely to have "played himself into" all of Debussy's piano music to the same degree, to have evolved a convincing conception of each individual work (there is a total of seventy-four separate pieces or movements here), and to have lived with that conception in his studio and in the concert hall long enough to bring it to complete fruition. This applies equally to a seasoned veteran such as Gieseking as to a relative youngster like Werner Haas (b. 1931), especially when it comes to those less popular pieces that are rarely called upon to do duty in the concert hall.

With this in mind, it must be said that Haas, who was a pupil of Gieseking, does remarkably well in projecting some kind of musical experience most of the time, and my reservations about his playing revolve primarily around his departures from Debussy's printed indications (most notably as regards dynamics). It is surprising to find that at least some of these liberties are shared with Gieseking's performances, for Haas's basic style is far from any obvious imitation of his teacher's. He tends away from the misty colorings and the (to this listener) excessive pedalings, aiming at a wider tonal canvas and, often, a more *sec* articulation, although without ever approaching the clarity and rhythmic force that make Charles Rosen's playing in this repertory so revelatory. He seems to have plenty of technique, and is undismayed even by the formidable challenges of the Etudes.

The trouble with many of these readings, however, is that they are projecting something rather different from what Debussy had in mind. The most common fault is an inflation of dynamics—sometimes a crescendo begun too early, but often an outright disregard of the dynamic shape of a whole section. This makes for more obvious excitement, but distorts the internal relationships of the pieces rather badly. Even *L'Isle joyeuse*, which admits of some Lisztian splashiness, suffers when the first few pages are ironed out to an even *mezzo-forte*, the structural balance of the individual

phrases quite wiped out. My notes are full of such comments as "not *pp*," "dynamics all wrong," "hardly *pp*," and—in exasperation—"no dynamics at all!" This is regrettable, since the playing is so good in most other respects.

On the technical side, a couple of other difficulties demand attention. Although the sound of the first six sides is quite solid, clean, and respectable, beginning at Side 7 it takes quite a nose dive, with a tubby bass, a thin top, and an overall muffled quality, as if the *una corda* pedal were in permanent use. No amount of fiddling with the tone controls could seem to salvage the bass, and although a treble boost put some solidity in the top, it also raised the already high tape hiss on these sides (comprising Book II of the Preludes, the *Suite Bergamasque*, *Estampes*, and most of the odd short pieces) to a distracting level.

Not limited to the last four sides was a recurrent crackling distortion, mostly at climaxes. A second review copy was requested, but did not seem a notable improvement in this respect. It is a difficulty I have encountered on several World Series releases recently, so listen before buying: if you can get through Side 1, Band 1 without difficulty, your set is probably OK.

The bargain-priced competition in this field is, of course, Peter Frankl's pair of Vox Boxes (which also contains the solo piano original of *La Boîte à joujoux*, omitted in both the Haas and Gieseking surveys). For all its fundamental competence and honesty, I find Frankl's playing frequently stiff; some pieces he clearly knows very well, but many don't "flow" at all, nor does he have quite the technical polish of his competitors. It adds up to about three of one and a quarter of a dozen of the other. D.H.

DVORAK: *Quintet for Piano and Strings, in A, Op. 81*

†François: *Trio for Violin, Viola, and Cello*

Jacob Lateiner, piano; Jascha Heifetz, Israel Baker, violins; Joseph de Pasquale, viola; Gregor Piatigorsky, cello. RCA VICTOR LM 2985 or LSC 2985, \$5.79.

There's a bit of the Platonic ideal in Dvořák's only piano quintet: it manages to achieve just what you feel a work of this era for this combination ought to achieve. Each instrument has a reason for being there, and the textures created are at times marvelously intricate in rhythmic terms (the four-against-three in the second movement is, of course, one of those moments you find yourself waiting for). Dvořák favored the dark string timbres in the two important movements (first and second)—on the face of it a perhaps risky decision in view of the weighty presence of the piano. But if it was a risk, he carried it off—creating, among other things, a cello line that is all heart, and an *Andante con moto* movement which has given violinists something to live for. This work has the somewhat peculiar attribute of suggesting both Brahms

THE BSR McDONALD 400
Suggested Retail \$49.50



THE BSR McDONALD 500A
Suggested Retail \$59.50



THE NEW BSR McDONALD "TRIO"

Precision crafted in Great Britain by the world's largest maker of automatic turntables

You cannot find a finer quality or more reliable performing automatic turntable than a BSR McDonald. All models include an anti-skate control and other quality features found only on the most expensive professional equipment. Feature for feature, each BSR McDonald model is a masterpiece of British craftsmanship and



PRECISION CRAFTED IN GREAT BRITAIN
BSR (USA) LTD., BLAUVELT, N.Y. 10913

design, to assure superb high fidelity sound reproduction with utmost protection against record damage. Before you purchase an automatic turntable, we suggest you examine these three. Send for the free BSR McDonald brochure that details complete list of features, and name of your nearest BSR sales agency.

THE BSR McDONALD 600
Suggested Retail \$74.50



Prices less cartridge and base.

CIRCLE 10 ON READER-SERVICE CARD

and Schubert; it also suggests Dvořák, no mean compliment in itself.

Heifetz, Piatigorsky, & Co. give a performance of tremendous zest, one that has the effect of emphasizing the Brahmsian aspects of the work—the huge climaxes, the occasionally biting rhythms, the prevailing spirit of moving always onward. Tempos are on the brisk side, but not, except in the last movement, pressed to the point of destroying the sense of pace.

The competition comes from Peter Serkin and his Marlboro colleagues on a Vanguard release. That performance leans towards the score's Schubertian potentialities: it is slower, more lyric, much more free in rubato (almost too much so, to my ear). It strikes a happier tempo in the finale simply by allowing the changes of harmony more time to sound; since the movement is thin in melodic interest anyway, this becomes an important consideration. But the two performances are in a sense complementary, and both ought to be heard.

The Françaix Trio is a facile and entertaining piece of pre-World War II Gallicism, well turned out. S.F.

FAURE: *Ballade for Piano and Orchestra, Op. 19; Pelléas et Mélisande, Op. 80: Suite*

Vasso Devetzi, piano (in the *Ballade*); Orchestre de la Société des Concerts du Conservatoire de Paris, Serge Baudo, cond. NONESUCH H 71178, \$2.50 (stereo only).

Vasso Devetzi neatly sidesteps the lengthy shadows cast by Marguerite and Kathleen Long in the *Ballade*; in short, her finely spun, poetic deliberation is preferable to either the grandiloquent breaking of hands and gesturesome contrivance of the former or the cool matter-of-factness shown by the latter. Baudo seconds Miss Devetzi with wonderfully discreet orchestral support, and the engineering is of the best. The conductor elicits equally fine playing from his forces in the overside *Pelléas* music. The *Barcarolle* (here labeled "*Sicilienne*") has just the degree of lilting crispness to offset the *langueur* of the surrounding movements. One special facet of this music making, incidentally, is the notable attention to *ppp* dynamic markings shown by all concerned: this care contributes mightily to the magical effect. As in the *Ballade*, sonics are airy, wide-open, and beautifully defined as well.

H.G.

FRANCAIX: *Trio for Violin, Viola, and Cello*—See Dvořák: *Quintet for Piano and Strings, in A, Op. 81*.

GLAZUNOV: *The Seasons, Op. 67; Concert Waltzes: No. 1, in D, Op. 47; No. 2, in F, Op. 51*

Orchestre de la Suisse Romande, Ernest Ansermet, cond. LONDON CM 9509 or CS 6509, \$5.79.

Alexander Glazunov's ballet score *The Seasons* is by now rather old-fashioned music; even excerpts appear infrequently on programs of light classics. Yet both *The Seasons* and the two *Concert Waltzes* are well made and melodically enjoyable.

As a musician of conservative inclination, Glazunov left his mark on Russian music partly through those who rebelled against him and partly through the soundness of his theoretical teaching. Ansermet's evident fondness for this music may perhaps be ascribed to the taste of an older generation. In any case, his is a commendable performance, with a genuine inner vitality and warmth.

P.H.

HAYDN: *Symphonies*

No. 82, in C ("L'Ours"); No. 83, in G minor ("La Poule"); No. 84, in E flat; No. 85, in B flat ("La Reine"); No. 86, in D; No. 87, in A; No. 88, in G; No. 89, in F; No. 90, in C; No. 91, in E flat; No. 92, in G ("Oxford"); Sinfonia concertante, in B flat, Op. 84.

Orchestra of Naples, Denis Vaughan, cond. RCA VICTOR LM or LSC 6805, \$34.74 (six discs).

This album (recorded in the Palazzo Reale, Naples) is a sequel to the complete edition of Schubert Symphonies from the same forces. It is particularly notable for bringing the arguably spurious Symphony No. 91 back to the catalogue (and in a trimmer, less slack reading than the one from Swoboda on a deleted Westminster disc). Another asset of the present readings is the care taken by those involved to secure the authentic texts as edited by H. C. Robbins Landon, who also furnishes annotations for the brochure accompanying the album.

Such scrupulousness, though, has apparently fallen victim to economic circumstance in one respect—and therein lies a paradox: usually, the fault to be found with performances of classical symphonies is that the orchestras are overlarge, the phrasing overstuffed and portentous. Haydn's so-called "Paris" Symphonies (Nos. 82 to 87) were, however, written for an enormous ensemble boasting forty violins. The Vaughan readings, like those by Leslie Jones in the recently issued Nonesuch edition, utilize an aggregation obviously scaled down to chamber music proportions. Consequently, in some of the more hefty moments the music sounds rather scrawny, though I should add that the use of a reverberant recording site and some discreet microphone placement give the present set a semblance of sonorous weight and tonal luster quite missing from the dry, close-up—and thus ruthlessly honest—Nonesuch acoustic.

Vaughan, in accordance with correct performance practices, uses a harpsichord continuo. Moreover, it is utilized in the correct way: Vaughan is fully aware that all Haydn wanted was an occasional pace setter, or at the very most a bit of scintillant color. He refrains from using the keyboard instrument as a substitute for the not yet in-

vented metronome, and his performances are thus not riddled with the sustained clatter that can make "Musicologist's Haydn" so insufferable.

Restraint, in fact, is the word that best sums up every aspect of these readings. Vaughan, an erstwhile Beecham protégé, opts for an aristocratic approach. He likes nuance, and he dislikes excessive squareness. If you are prepared to forgo grand-orchestra effects and dashing, galvanic energy, Vaughan's gracious, sensitive interpretations may be much to your taste. Gentle brio and courtly intimacy replace high-powered bravura. Once in a while (as in the Vivace finale of *La Poule*) an overset tempo disturbed me, and just occasionally (as in the first movement of No. 88, in G, for example), the rhythmic pulse impressed me as stodgy or loose-limbed. Elsewhere, the readings are well played and blessed by homogenous, felicitously balanced orchestral tone. Fortunately, the strongest performances are the ones we need the most: the aforementioned Symphony No. 91, and the *Sinfonia concertante* (which, if I am not mistaken, has always been previously recorded in the beefed-up edition of Hans Sitt). H.G.

HENZE: *Der junge Lord*

Soloists: Chorus and Orchestra of the Deutsche Oper (Berlin), Christoph von Dohnanyi, cond.

For a feature review of this recording, see page 80.

D'INDY: *Le Mort de Wallenstein, Op. 12, No. 3; Istar, Op. 42*
†Berlioz: *Le Corsaire, Op. 21; Benvenuto Cellini, Op. 23; Overture*

Prague Symphony Orchestra, Zoltán Fekete, cond. CROSSROADS 22 16 0159 or 22 16 0160, \$2.49.

At the moment Vincent d'Indy is in grievous eclipse in the pages of Schwann: only two of his works are represented. He deserves better, for he ranks among the major figures in French music at the turn of the century and the next two decades or more. To dismiss him merely as a disciple of César Franck passes over his important role as a composer in his own right and his considerable historical influence as a teacher and writer.

The early *Wallenstein* trilogy was inspired by Schiller and, especially in *Le Mort de Wallenstein* (the first part in order of composition), it reflects a strong influence of Liszt. The inclusion of the first two sections of the trilogy might well have replaced the Berlioz overtures on this record.

Istar, composed in 1896 some twenty years after *Wallenstein*, depends less on German influence, having in its orchestration and melodic ambience a distinctly French flavor. Structurally, *Istar* reflects D'Indy's interest in extending the forms of German music. It is an example of the type of theme and variations in which the theme itself is developed and explored through the variations before emerging

This suggestion is made only to those who have top-flight integrated amplifiers with an electrically separate preamp and power amplifier, or individual preamp and power amplifier components. It involves your present equipment and three Sony components: the TA-4300 electronic crossover and two TA-3120 stereo power amplifiers. It's for those venturesome enough to break away from conventional approaches to sound reproduction. If we've described you, then these Sony components can bring you just that one iota closer to realism in home music.

Here's why.

The electronic crossover goes between the preamplifier and the power-amplifier portions of your present stereo amplifier. It

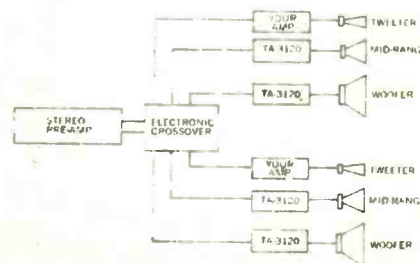
divides the audio-frequency spectrum into three ranges, and sends each range to a separate amplifier: your existing power amplifier, plus the two Sony TA-3120's. Each amplifier feeds a speaker expressly designed to handle that particular part of the audio spectrum. By not forcing a single amplifier to handle the full range of frequencies, IM distortion is reduced. By eliminating the inductor-capacitor-resistor crossover networks built into ordinary speaker systems, speaker damping is not disturbed. The speakers' motions are always fully controlled by the amplifiers. Speaker impedance variations have less effect on the amplifiers.

Also, you can select crossover frequencies to suit the speakers of your choice, or experi-

ment to discover the audible effects of varying crossover points. The points provided are 150, 250, 400 or 600 Hz between woofer and mid-range, and 3, 4, 5, or 6.5 kHz between mid-range and tweeter. A bass turn-over control fits the system's response to the characteristics of the woofer, and a bass-boost control lets you experiment with extending the woofer's bass response.

The Sony TA-4300 solid-state electronic crossover costs \$199.50; the two TA-3120 solid-state amplifiers \$249.50 each. Sound extravagant? Maybe just a bit. But so are the results. Interested? Write for literature on how to upgrade your system. Sony Corporation of America, 47-47 Van Dam St., Long Island City, N.Y. 11101.

Get drunk with power



SONY

at the end in its full splendor. This musical device is well suited to the Middle Eastern legend of Istar, the Goddess of Fertility, who in her search for her lover must shed one veil at each of the seven gates of the Kingdom of the Dead.

The Hungarian conductor Zoltán Fekete projects the D'Indy score with fidelity and considerable imagination, and under his leadership the Prague Symphony gives an appreciable representation of otherwise unavailable music. In the Berlioz, however, neither conductor nor orchestra can match the superb performances of such master Berliozians as Colin Davis and the London Symphony Orchestra on their recent disc of overtures for Philips. P.H.

LISZT: *Etude après Paganini, No. 2, in E flat*—See Brahms: *Ballades, Op. 10.*

MAHLER: *Symphony No. 3*

Marjorie Thomas, contralto; Women's Chorus of the Bavarian Radio; Tölz Boys' Chorus; Bavarian Radio Symphony Orchestra, Rafael Kubelik, cond. DEUTSCHE GRAMMOPHON SLPM 139337/38, \$11.58 (two discs, stereo only).

One single section will serve to show how complicated are the problems the record reviewer faces. In the third movement of Mahler's Third Symphony,

Kubelik and Deutsche Grammophon have achieved the best balance yet for that wonderful posthorn passage. This instrument sounds really distant and at the same time really there. It also sounds more romantic, more beautiful, and withal more like a posthorn than any of its predecessors on record; and when the onstage horns enter, the relation between the two kinds of tone is perfectly realized. And then, on the other hand, the horn players are far less meticulous about their double-hairpin dynamics than are Bernstein's in his recording, and so the effect is partially dissipated.

Still, taking everything into account, Kubelik comes out tops in this particular passage, and there are several others which he does superlatively well. The little minuet of a second movement is quite ravishing, and parts of the slow Finale—notably the triple-piano measures following Figure 4—tug at the heart. These, by the way, are only two of many places where Kubelik's left-right disposition of first and second violins brings out many unsuspected beauties in the music, and the warm, crystal-clear recording is his firm ally.

Nevertheless, over-all Kubelik must yield to Bernstein, the magnificence of whose reading astonishes me afresh every time I return to it. Bernstein's phrasing is quintessentially Mahlerian—notice the trumpet figure just after No. 6 in the first movement, where Kubelik flies deliberately in the face of Mahler's injunction "the triplets not broad"—and in the Finale he is the only conductor I've heard with the courage to set a really slow tempo for the closing pages and then hold it. In the first movement, again, Bernstein's handling of the "Schwungvoll" march at Figure 26 is much more convincing than Kubelik's unsettling speed-up.

For all that, by any standards other than Bernstein's, Kubelik's is a most distinguished interpretation. (I begin to despair, by the way, of hearing any conductor render the rhythms of the fourth movement accurately.) The Bavarian Radio Symphony Orchestra plays with a nice blend of finesse and power, the choirs sing lustily, the contralto does a competent if unremarkable job. And that point about the divided violins seems to me important enough to make Kubelik a clear second choice. B.J.

MAHLER: *Symphony No. 5*

†Berg: *Wozzeck: Three Excerpts for Voice and Orchestra*

Leipzig Gewandhaus Orchestra, Václav Neumann, cond. (in the Mahler); Hannelore Kuhse, soprano, Leipzig Radio Symphony Orchestra, Herbert Kegel, cond. (in the Berg). CARDINAL VCS 10011/12, \$7.50 (two discs, stereo only).

Hitherto my favorite recorded performance of Mahler's Fifth Symphony has been Bernstein's. This new version from Leipzig now joins it at the top of the list. Perhaps I can best characterize the difference between the two interpretations by saying that, whereas Bernstein's is great Mahler playing, Neumann's is,

HEAR

- Echo Sonata for Two Unfriendly Groups of Instruments

- Schlepptet in E flat

- On-the-spot report of Prof. Heilige Dankesang's famous victory over the Hoople Philharmonic in Beethoven's 5th Symphony... and other incredible musical diversions in Report from Hoople:

P.D.Q. BACH ON THE AIR

Presented by

PETER SCHICKELE

with John Ferrante, countertenor, and I Virtuosi di Hoople VRS 9268 (mono) & VSD 79268 (stereo)

"If you missed the initial P.D.Q. Bach offering, by all means acquire it now—as well as the present disc. We just died."

The New Records, on P.D.Q. BACH AT CARNEGIE HALL (VRS-9223 & VSD-79223)



Inimitable French popular song at its best

LE FORMIDABLE JACQUES BREL

With orchestra arranged and conducted by François Rauber

VRS 9265 (mono) & VSD 79265 (stereo)

"This writer believes that Jacques Brel is the most vital, brilliant and significant creator and singer of songs in the world today."

Nat Shapiro, Editor, *Popular Music*



YOU MAY BE STIRRED —OR SHOCKED

but you must know them to know what is going on in our country today, and in the mind of the rebellious young.

"I-FEEL-LIKE-I'M-FIXIN'-TO-DIE"

COUNTRY JOE AND THE FISH

Containing Giant Full-Color FISH GAME

VRS 9266 (mono) & VSD 79266 (stereo)

Their previous best-selling album...

COUNTRY JOE AND THE FISH

Electric Music for the Mind and Body

VRS 9244 (mono) & VSD 79244 (stereo)



EXCLUSIVE ON **VANGUARD** RECORDS

CIRCLE 63 ON READER-SERVICE CARD

EXPERTS AGREE . . . the Heath AR-15 is the world's most advanced stereo receiver

Electronics World, May '67: "Heath implies strongly that the AR-15 represents a new high in advanced performance and circuit concepts. After testing and living with the AR-15 for a while, we must concur."

Hi-Fi/Stereo Review, May '67: "Several people have commented to us that for the price of the AR-15 kit they could buy a very good manufactured receiver. So they could, but not one that would match the superb overall performance of the Heath AR-15."

Modern Hi-Fi & Stereo Guide, 1968: "I cannot recall being so impressed by a receiver . . . it can form the heart of the finest stereo system."

Audio Magazine, May 1967: "The entire unit performs considerably better than the published specifications."

High Fidelity, Dec. '67: "The AR-15 has been engineered on an all-out, no-compromise basis."

Popular Electronics, Jan. '68: "There is no doubt in your reviewer's mind that the AR-15 is a remarkable musical instrument."

Popular Mechanics, Nov. '67: ". . . Heathkit's top-of-the-line AR-15 is an audio Rolls Royce . . ."

Popular Science, Dec. '67: "Top-notch stereo receiver" . . . "it's FM tuner ranks with the hottest available" . . . "it's hard to imagine any other amplifier, at any price, could produce significantly better sound."

here's why the experts agree . . .

The Heath AR-15 has these exclusive features:

- **Best sensitivity ever** . . . special design FM tuner has 2 FET rf amplifiers and FET mixer
- **Best selectivity ever** . . . Crystal filters in IF . . . no other has it . . . perfect response, no alignment . . . like having 8 transformers in IF
- **Best limiting characteristics ever** . . . Integrated Circuits in IF . . . like having 20 transistor stages in IF
- **Most power output of any receiver** . . . 150 Watts of Music Power . . . enormous reserves
- **Ultra-low distortion figures** . . . harmonic distortion less than 0.2% at 1 watt or full output . . . IM distortion less than 0.2% at 1 watt, less than 0.5% at full output
- **Ultra-wide power response** . . . 6 Hz to 50,000 Hz, 1 db, at 150 Watts Music Power
- **Ultra-wide dynamic range phono preamp** (98 db) assures no overload regardless of cartridge type used.
- **Unique Noise-Operated Squelch** . . . hushes between-station noise *before* you hear it . . . unusually elaborate and effective
- **Unusual Stereo Threshold Control** . . . automatically switches to stereo only if quality of reception is acceptable . . . you adjust to suit
- **Stereo-Only Switch** . . . silences all monophonic programs if you wish
- **Adjustable Multiplex Phase Control** . . . for cleanest FM stereo reception
- **Tone Flat Switch** . . . bypasses tone control circuitry for flat response when desired
- **Front panel Input Level Controls** . . . easily accessible, yet hidden from view by hinged door
- **Transformerless Amplifier** . . . direct coupled drivers and outputs for lowest phase shift and distortion
- **Capacitor coupled output** . . . protects your speakers
- **Massive power supply, electronic filtering** . . . for low heat, superior regulation . . . electrostatic and magnetic shielding
- **Two Tuning Meters** . . . for center tuning and maximum signal . . . also used as volt-ohmmeter during assembly of kit
- **All-Silicon transistor circuitry** . . . 69 transistors, 43 diodes, 2 IC's.
- **Positive Circuit Protection** . . . Zener-diode current limiters plus thermal circuit breakers protect unit from overloads and short circuits
- **"Black Magic" Panel Lighting** . . . no dial or scale markings show when receiver is turned off, thanks to exclusive tinted acrylic dual-panel design



Heath AR-15 . . . Kit \$329.95* . . . Assembled \$499.50*

*optional walnut cabinet, \$19.95

HEATHKIT 1968

NEW FREE 1968 CATALOG!

Now with more kits, more color. Fully describes these along with over 300 kits for stereo/hi-fi, color TV, electronic organs, electric guitar & amplifier, amateur radio, marine, educational, CB, home & hobby. Mail coupon or write Heath Company, Benton Harbor, Michigan 49022.

HEATH COMPANY, Dept. 8-2
Benton Harbor, Michigan 49022
In Canada, Daystrom Ltd.

HEATHKIT

Enclosed is \$ _____ plus shipping charges.
Please send _____ Stereo Receiver(s).
(quantity & model)

Please send FREE Heathkit Catalog.

Name _____
Address _____
City _____ State _____ Zip _____

Prices & specifications subject to change without notice. HF-213

CIRCLE 30 ON READER-SERVICE CARD

more simply, great playing. Thus, though Neumann sometimes fails to catch a particularly Mahlerian nuance of phrasing—an example, as early as the second page, is the trumpet's triplet figure, where Bernstein's player exactly fulfills the instruction "flüchtig" and Neumann's, by comparison, sounds quite stolid—nevertheless, in matters of more general musicianship and of sheer orchestral virtuosity, Neumann and his men are equal to their American rivals.

The most impressive quality of the new performance is the irresistible tempestuousness that characterizes the faster tutti. In the second and fourth movements this results in an unsurpassedly vivid realization of Mahler's clashes of cosmic forces—tragic in the former case and joyous in the latter—and in the central Scherzo, taking a much more impetuous tempo than Bernstein's. Neumann produces a different and equally valid sense of *slancio*.

The Leipzig recording has been made in a resonant hall. The resonance is not such as to obscure the lines of the music: on the contrary, together with the unimpeded verve of the playing, it helps to provide an unusually strong feeling of live performance. Moreover, though the mixing is less close than in the Bernstein, Cardinal's spacious acoustic manages to differentiate instrumental timbres even more effectively—listen to the cymbals and the various drums in the opening Funeral March, and to the tangy sound of three oboes in fortissimo just before figure 14 of the Finale.

This is a most distinguished interpretation. At the bargain price, with a more than serviceable performance of the *Wozzeck* fragments as fourth-side filler, and with mordant and informative liner notes by Jack Diether, it unquestionably merits the highest recommendation, even though the Bernstein remains indispensable for its own special insights. B.J.

✓ **MOZART: *Concertos for Horn and Orchestra: No. 1, in D, K. 412; No. 2, in E flat, K. 417; No. 3, in E flat, K. 447; No. 4, in E flat, K. 495; Concert Rondo for Horn and Orchestra, in E flat, K. 371***

Alan Civil, horn: Royal Philharmonic Orchestra, Rudolf Kempe, cond. RCA VICTOR LM 2973 or LSC 2973. \$5.79.

By the evidence of these performances Alan Civil, first hornist of the BBC Symphony Orchestra, is a top-ranking artist. The difficulties with which the concertos are strewn are tossed off with panache. Many horn players can produce a smooth legato melody, but only a few can play a series of rapid detached notes evenly and in tune. Civil's intonation is accurate even in the extremes of the range, his fast scale passages are firm and even, he has a decent trill, and his phrasing is crisp. He keeps the slow movements going nicely: the Larghetto of K. 447, for example, which can sometimes drag, doesn't here. The finales are taken at a very lively pace, so fast that little connecting figures in the low

strings come out rather blurry, but even here the horn part never sounds hurried or driven. Except for a few moments in K. 412 where the orchestra is slightly behind the soloist, Kempe gives competent support, and the sound is excellent. N.B.

MOZART: *Concertos for Piano and Orchestra: No. 9, in E flat, K. 271; No. 12, in A, K. 414*

Fou Ts'ong, piano; Vienna Radio Orchestra, Brian Priestman, cond. WESTMINSTER XWN 19132 or WST 17132, \$4.79.

B Vladimir Ashkenazy's recent performance of No. 9 (on London, with Kertesz conducting) remains unchallenged in its blend of vigor and delicacy. The present entry finds Fou Ts'ong on good terms with the music, probing deeply into the sadly expressive andantino with as much intensity as taste. The outer movements tend towards youthful *élan*; and if the "tendency" lacks ultimate fulfillment, the lack of equal devotion on the part of the pianist's orchestral colleagues is at fault. At twenty-one Mozart created a concerto of astounding depth—even for a Mozart—in its sublimely integrated fusion of orchestral and pianistic sonorities. It is more of a symphonic work than its predecessors and many of its later cousins. For this reason, the unpolished and slightly hazy orchestral contribution is a particular handicap to Fou Ts'ong's well-focused playing.

R? No miracles occur in the orchestra with No. 12, but the gap in musicianship between soloist and supporters is less damaging here. Fou's playing remains forceful, yet is not deficient in either delicacy or roundness of tone.

Priestman's conducting in both works is solid, trustworthy, and not obtrusive, but pitted against his soloist's loftier ideals he is unable to share in the glory. An easy victory for Fou Ts'ong, but Mozart's is as incomplete as the current partnership. S.L.

PROKOFIEV: *Scythian Suite, Op. 20; The Prodigal Son: Symphonic Suite, Op. 46bis*

B Orchestre de la Suisse Romande. Ernest Ansermet, cond. LONDON CM 9538 or CS 6538. \$5.79.

Though much fancied as a high fidelity demonstration piece, the *Scythian Suite* hardly ranks among Prokofiev's better output. The very sensationalism that endears it to counters of decibels detracts from its intrinsic quality. The *Scythian Suite* was salvaged from the piano sketch of the ballet score *Ala et Lolly*, which Diaghilev had commissioned but which he cancelled before its completion. What we have of the abandoned work imitates the superficialities of *Le Sacre*, but Prokofiev seems not to have grasped the truly revolutionary rhythmic significance of his model. Instead we hear music that is loud, vulgar, and "barbaric" in Holly-

wood style, containing none of the imaginative mastery that the young composer had already displayed in his early concertos, for instance.

The suite from *L'Enfant prodigue* falls short of complete success for more commendable reasons. In many ways it looks forward to the stylistically mellower expression of *Romeo and Juliet*, and its weaknesses may well stem from the personal crisis in Prokofiev's life that took him back shortly afterward to his native Russia. To judge from the number of times he reworked this music, it must have meant a lot to him, perhaps because he sensed in it an embryonic significance yet to be realized.

The history of *L'Enfant prodigue* music is a tangled one. The ballet (Op. 46) was composed in 1928, one of Diaghilev's last commissions; it still figures in the repertory of the New York City Ballet in George Balanchine's lovely choreography. A recording of the score as danced in that production was once available with Leon Barzin conducting the New York City Ballet orchestra (Vox PL 9310). In 1930 the Symphony No. 4, in C, Op. 47, using material from the ballet, was composed on commission from the Boston Symphony for its fiftieth anniversary. (It was once on discs as Urania 7139 in a performance by George Sebastian and the Colonne Orchestra.) Then, in 1931, Prokofiev extracted from the Symphony an orchestral suite of five sections, in an order different from their appearance in the ballet, and presented it as Opus 46bis. This is the score under review here; it was also once recorded on the reverse of the above-described Symphony No. 4.

In the complete listing of all of Prokofiev's published music one can find a suite of six piano pieces, Opus 52, containing transcriptions of Opus 46, among other works. (This suite is *not* included in the recent Vox set of the "Complete" piano music of Prokofiev, reviewed in the January issue of HIGH FIDELITY.) Finally, in 1947 Prokofiev revised and expanded the Symphony No. 4 of 1930 and numbered it Opus 112. As late as 1957, Prokofiev's biographer Nestyev listed it as "not performed"; in that year, however, the Philadelphia Orchestra played it in concert and subsequently recorded the work on Columbia ML 5488 or MS 6154.

B In the light of all this, the present suite ranks among the best representatives of the *Prodigal Son* music. The Fourth Symphony in its Op. 112 version has more coherence musically, but the present suite is well worked as a symphonic offering, being certainly more compact than the diffuse performance score of the entire ballet.

Since Ansermet has long enjoyed high regard for his mastery of the Diaghilev repertory, we need not be surprised by his performances here. Though he minimizes the vulgarity of the *Scythian Suite*, he cannot give it a quality it does not have. In the music from *L'Enfant prodigue* he conveys the dichotomy of Prokofiev's style but still successfully manages to keep it within an integrated perspective. P.H.

Now There Are 5 Heathkit® Solid-State Receivers!



Kit AR-15 **\$329⁹⁵***
Assembled ARW-15 **\$499⁵⁰***

World's Most Advanced Stereo Receiver... Heathkit AR-15

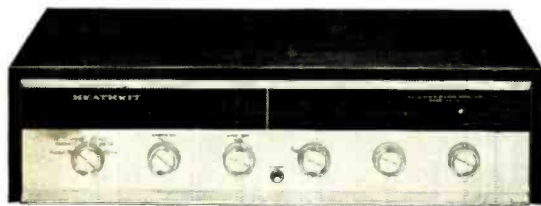
Acclaimed By Owners & Audio Experts for advanced features like integrated circuits and crystal filters in the IF amplifier section; pre-assembled Field Effect Transistor FM tuner with an IHF sensitivity of 1.8 uv or better and selectivity of 70 db or better; a robust 150 watts of music power (100 watts RMS) at ± 1 db from 6 to 50,000 Hz; complete AM, FM and FM stereo listening; positive circuit protection that prevents damage from overloads or short circuits of any duration; all-silicon transistors; "black magic" panel lighting; stereo only switch; adjustable phase control for best separation and many more. 34 lbs. Optional wrap-around walnut cabinet, \$19.95



Kit AR-13A **\$189⁹⁵***

Solid-State 66-Watt AM/FM Stereo Receiver

Just Add Two Speakers & Enjoy! Compact, yet houses two 20-watt power amplifiers, 2 preamplifiers and wide-band AM/FM/FM stereo tuning. Boasts 46 transistor, 17 diode circuitry for cool, instant operation; long unchanging life; and quick, natural power response... characteristics unobtainable with tube types. And there's plenty of power to spare... 66 watts IHF music, 40 watts RMS power from 15 to 30,000 Hz at ± 1 db. Also includes automatic switching to stereo with lighted stereo indicator, filtered outputs and sleek walnut cabinet. 34 lbs.



Kit AR-14 **\$109⁹⁵***

America's Best Stereo Receiver Value... Heathkit Solid-State 30-Watt FM Stereo Receiver

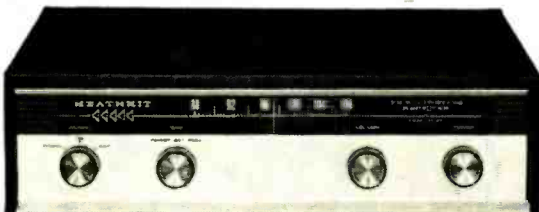
Features 31 transistor, 10 diode circuit; 20 watts RMS, 30 watts IHF music power @ ± 1 db from 15 to 50,000 Hz; preassembled & aligned wideband FM/FM stereo tuner; front panel headphone jack; compact 3 7/8" H. x 15 1/4" W. x 12" D. size; stereo indicator light; filtered outputs; fast circuit board assembly. 18 lbs. Optional Heath factory assembled cabinets (walnut \$9.95, beige metal \$3.95).



Kit AR-17 **\$72⁹⁵***

NEW! Lowest Cost Solid-State FM Stereo Receiver

Features all-transistor circuitry for natural transparent sound, cool instant operation and long unchanging life... wide 18-60,000 Hz response @ ± 1 db at full 5 watt continuous power per channel... 14 watts music power... inputs for phono and auxiliary... automatic stereo indicator light... outputs for 4 thru 16 ohm speakers... adjustable phase so you can tune the best stereo... flywheel tuning... front panel controls... and compact 9 3/4" D. x 2 7/8" H. x 11 1/4" W. size. 12 lbs. Optional Heath cabinets (walnut veneer \$7.95, beige metal \$3.50).



Kit AR-27 **\$49⁹⁵***

NEW! Low Cost Solid-State FM Mono Receiver

Features cool, solid-state circuit... 7 watts music, 5 watts RMS power... 18 to 60,000 Hz response @ ± 1 db... inputs for phono and auxiliary... outputs for 4 thru 16 ohm speakers... flywheel tuning... front panel controls... preassembled & aligned FM front-end... and 9 3/4" D. x 2 7/8" H. x 11 1/4" W. bookshelf size. 9 lbs. Optional Heath factory assembled cabinets (walnut veneer \$7.95, beige metal \$3.50).

*Less Cabinet



HEATH COMPANY, Dept. 8-2
Benton Harbor, Michigan 49022
In Canada, Daystrom Ltd.

Enclosed is \$ _____, including shipping.

Please send model (s) _____

Please send FREE Heathkit Catalog.

Name _____

Address _____

City _____

State _____

Zip _____

Prices & specifications subject to change without notice.

HF-207



NEW

FREE 1968 CATALOG!

Now with more kits, more color. Fully describes these along with over 300 kits for stereo/hi-fi, color TV, electronic organs, electric guitar & amplifier, amateur radio, marine, educational, CB, home & hobby. Mail coupon or write Heath Company, Benton Harbor, Michigan 49022.

THE BEAUX ARTS TRIO

"...probably the finest trio in the country, perhaps the finest in the world." —ATLANTA JOURNAL

BRAHMS: PIANO TRIOS (COMPLETE).

Four Trios, including the World Premiere recording of the Trio in A major, Op. posth. PHC 2-013 (2-record set)

MENDELSSOHN: PIANO TRIOS NOS. 1 AND 2.

First coupling at budget price. PHC 9082

BEETHOVEN: PIANO TRIOS (COMPLETE).

"Exceptional performances!... Hats off for such artistry!"—American Record Guide. PHC 4-007 (4-record set)

SCHUBERT: PIANO TRIOS (COMPLETE).

"The performances are polished and fairly crackling with vitality."—San Francisco Examiner & Chronicle. PHC 2-003 (2-record set)

SCHUMANN: PIANO TRIO NO. 2; RAVEL: PIANO TRIO IN A MINOR.

"The performances are faultless, superb!"—Santa Barbara News-Press. PHC 9053

A GROWING CATALOG
OF MAGNIFICENT
CHAMBER WORKS ON



AT \$2.50 PER STEREO RECORD

For new catalog, write to
Philips Records
110 W. 57th St., NYC 10019

Philips World Series/A Division of
Mercury Record Productions, Inc.

CIRCLE 67 ON READER-SERVICE CARD

SCHOENBERG: *Pierrot Lunaire*, Op. 21

Helga Pilarczyk, speaker; Domaine Musical Ensemble, Pierre Boulez, cond. EVEREST LPBR 6171 or SDBR 3171, \$4.98.

SCHOENBERG: *Serenade*, Op. 24

Louis-Jacques Rondeleux, bass; Domaine Musical Ensemble, Pierre Boulez, cond. EVEREST SDBR 3175, \$4.98 (stereo only).

These two performances, originally recorded for the French Adès label, have already had limited circulation here, in the de luxe edition issued by Wergo, a German firm. In the latter form, they were accompanied by extensive illustrated booklets containing historical essays and documentary material; it might have been nice to have all that translated into English, but the domestic appearance of the performances alone is sufficient cause for rejoicing, since they rank high among recorded realizations of these great works.

The Boulez-Pilarczyk *Pierrot* is especially valuable, for it offers an unconventional interpretation, in strong contrast to others current and past, including the composer's own. In a "Note on Sprechgesang" included in the German issue of this recording, Boulez comments on the insoluble dilemma of reconciling Schoenberg's various instructions and comments about the performance of "speech-song," and observes that the exaggerated expressionism of the speaker on the composer's recording gives the essentially parodistic verses an inordinately tense atmosphere, one quite contradictory to the character of the instrumental part. In this recording, Pilarczyk avoids the strongly dramatic accentuations, the sweeping glissandos characteristic of earlier renditions, keeping her voice in its normal speaking range for the most part but not neglecting the indicated intervals. This emphasizes the humorous-ironic aspects of the text, and Boulez' translucent reading of the score makes a strong case for this view of the piece.

Much as I admire the free but tremendously imaginative reading of Bethany Beardslee and the superb playing of Robert Craft's ensemble (in Vol. I of the Columbia Schoenberg series), I feel obliged to prescribe this Boulez performance as required listening; certainly, if you have ever been put off *Pierrot* by the aura of *fin-de-siècle* decadence that traditionally surrounds it, try the new recording. I several times wished for a more positive presence at the piano (such as Robert Helps on the Columbia version), and Boulez tends to greater liberty with tempos than the composer has requested—but the interpretation is thoroughly convincing, nevertheless.

The *Serenade* recording breaks no traditions: it is merely a very expert performance, played by superior instrumentalists. The delicate textural balance of the unconventional ensemble (clarinet, bass clarinet, mandolin, guitar, and

string trio) is consistently well managed, and I find the performance somewhat more relaxed and detailed than Craft's Columbia version (see HIGH FIDELITY, September 1967). Only the troublesome fourth movement—a setting for bass-baritone of a Petrarch sonnet—is unconvincing, due to rhythmic instability; Donald Gramm's accuracy gives Craft the advantage here. Maderna's recording for Oiseau-Lyre, which employs tempos radically slower than Schoenberg's metronome markings (followed pretty closely by both Craft and Boulez), still retains its attraction for the enormously specific and pointed playing; it seems to me that a great deal of what Schoenberg put into the piece emerges only in this recording.

The sound on the Everest pressings is a fair facsimile of the Wergo mono discs (I don't have access to the Adès pressings); although reasonably directional, there isn't quite the gain in definition that one expects from stereo over mono. *Pierrot* is provided with texts, translations (somewhat smudgily printed), and a program note by Herbert Zipper, lifted from his recording of the piece; the *Serenade* includes no text for the Petrarch sonnet, but a note by Gilbert Amy, rendered into fair translationese and showing some evidence of abridgment. D.H.

SCHUBERT: *Songs: Ständchen; An die Leier; An Silvia; An die Musik; Dem Unendlichen; Das Wirtshaus; Gruppe aus dem Tartarus; Der Atlas; Die Allmacht*

†Strauss, Richard: *Songs: Ich trage meine Minne; Zueignung; Allerseele; Cäcilie; Traum durch die Dämmerung; Heimliche Aufforderung; Befreit*

James King, tenor; William Hughes, piano. RCA VICTOR LM 2975 or LSC 2075, \$5.79.

James King rides in the vanguard of a new breed of singers, born in America, schooled in the repertory houses of Europe, whose current invasion of U. S. concert and opera stages breathes promise of merry sunshine. As a robust tenor, King is doubly welcome home; this is a vocal department where no company can claim self-sufficiency. As the Emperor in last season's *Die Frau ohne Schatten* at the Met, he scored a notable success.

King's power and authority are amply conveyed by this Lieder recital, as is also the healthy ring of his young voice. He is careful with the words and tries to give a wide range of emotions their appropriate tonal weights. Inevitably, he is happier with the urgent or ardent songs (like *Ständchen*, *Zueignung*, *Cäcilie*) than with contemplative or introspective ones (like *Traum durch die Dämmerung*); he evidently has good ideas about those quieter ones too, but his voice seems reluctant to sustain a comfortable *piano* or *mezza voce*. For the rest, only an occasional stylistic infelicity can be complained of, for which there is ample compensation.

The disc is beautifully engineered and (for once) the balance between singer and piano is entirely satisfactory: the voice is fully supported by a firm accompaniment. William Hughes's work at the keyboard is exemplary—quite in the Gerald Moore class. G.M.

SHOSTAKOVICH: *Symphony No. 13, Op. 113*

Vitaly Gromadsky, bass; male chorus; Moscow Philharmonic Orchestra, Kiril Kondrashin, cond. EVEREST 6181 or 3181. \$4.98.

Shostakovich's Thirteenth Symphony has been an unlucky number for its composer. Ever since its premiere in Moscow five years ago the work has led a troubled existence. Encouraged by a thawing political climate that permitted the successful first performance of his long-suppressed Fourth Symphony in 1961, Shostakovich conceived his Thirteenth as a setting of five Yevgeny Yevtushenko poems of social protest, beginning with the controversial *Babi Yar*.

Babi Yar was a concentration camp in the Soviet Ukraine where nearly a quarter of a million Jews were slaughtered by the Nazis and thrown into mass graves. Although government-erected war monuments dot the Soviet countryside like mushrooms, the poet reminds us that "There are no memorials over *Babi Yar*." Recalling the crucifixion of Christ, the persecution of Dreyfus, the Tsarist pogroms, the capture of Anne Frank, and the horrors of *Babi Yar*, Yevtushenko concludes with a denunciation of latent anti-Semitism in Russia today. Although the poem had appeared in print in the U.S.S.R., its incorporation in a musical work by the country's foremost living composer constituted a rebuke to the government that it could not tolerate. Immediately after the Symphony's premiere on December 18, 1962, further performances were prohibited unless composer and poet agreed to changes. Yevtushenko's revision replaced the religious imagery of the poem's second four lines—beginning at the soloist's entrance—with a section depicting the poet standing over a great pit in which lie, alongside the Jews, a great many Ukrainian non-Jews who were murdered at the same time. The remainder of the poem is intact, but four lines were added near the end in which the poet meditates about the sacrifices made by the Russian defenders and affirms his love for his country.

These changes weaken the poem by implying that, since non-Jews are also buried at *Babi Yar*, the absence of a commemorative marker is a mere oversight, rather than evidence of discrimination. Even with these emendations, however, the Symphony carries considerable impact, and an unmistakable odor of governmental disapproval still hangs over it. The revised version has been given only twice in five years: performances in the West have been prevented by the simple expedient of withholding

An embarrassment of riches!

TWO Spectacular Recordings of BRAHMS SECOND PIANO CONCERTO

Vladimir
Ashkenazy

The London Symphony
Orchestra

Zubin Mehta

Stereo CS 6539

Wilhelm
Backhaus

The Vienna Philharmonic
Orchestra

Karl Böhm

Stereo CS 6550

With its enormous wealth of artistic resources, London proudly presents two extraordinary performances of one of the masterpieces of concerto literature. Both versions are momentous musical experiences, yet completely diverse interpretations. We are embarrassed because duplication of this type is usually criticized; but we are proud to have under our banner the forces required for two such projects. We know that the people who buy London Records have discerning taste.

By the way, we have *three* magnificent
PETRUSHKAS!

Ernest Ansermet — L'Orchestre de la Suisse Romande
Lorin Maazel — The Israel Philharmonic Orchestra
Zubin Mehta — The Los Angeles Philharmonic Orchestra

LONDON
RECORDS

the score from publication. Everest's release of the last known performance of the revised version, made from tapes obtained outside the normal channels of distribution, has at last made the Symphony available to the American public.

The quality of the music is a relief to those who feared that Shostakovich's symphonic powers were in a sad decline. After the magnificent heights of the Tenth Symphony, the Eleventh was embarrassingly diffuse and cinematic, while the Twelfth seemed intent on proving Ernest Newman's quip that the position of a Shostakovich symphony on the musical map is located "between so many degrees longitude and so many degrees platitude." The Thirteenth, while depending heavily on its text, is powerful and deeply felt. The work closely resembles *The Execution of Stepan Razin*, Op. 119 (also on a Yevtushenko poem) but is more somber. Even the scherzo has a grim sort of gallows humor, bearing not a trace of the composer's characteristic flippancy. The remaining three movements are linked, and the Symphony ends in a mood of quiet resignation, but with some falling off of interest.

Kondrashin and the Moscow Philharmonic perform with conviction, and Vitaly Gromadsky sounds like Boris Christoff's understudy. The sound is better than we have any right to expect from a tape of undetermined origin, and Everest's stereo enhancement has been done with taste and skill. Don't wait for a mono version: although Everest has announced a catalogue number, it may not be issued. M.S.

STOCKHAUSEN: *Mikrophonie I; Mikrophonie II*

Various performers.

For a feature review of this recording, see page 79.

STRAUSS, RICHARD: *Elektra*

Birgit Nilsson, et al; Vienna Philharmonic Orchestra, Georg Solti, cond.

For a feature review of this recording, see page 77.

STRAUSS, RICHARD: *Songs*—See Schubert: *Songs*.

STRAVINSKY: *Recent Works*

Septet (1953); *Epitaphium* (1959); *Double Canon* (1959); *Movements* (1959); *Anthem* (1961); *A Sermon*, a *Narrative*, and a *Prayer* (1961); *Fanfare for Two Trumpets* (1964); *Elegy for J. F. K.* (1964); *The Owl and the Pussycat* (1966).

Various performers, Igor Stravinsky, cond. COLUMBIA ML 6454 or MS 7054, \$5.79.

I'm not optimistic that Columbia Records

will win friends and influence people with this record. Presumably anybody who is interested in Stravinsky's recent music will already own these recordings of the *Epitaphium*, *Double Canon*, and *Movements* (on ML 5672/MS 6272) and the *Anthem* and *A Sermon* (on ML 6047/MS 6647), and will look askance at paying \$5.79 to obtain some eighteen minutes' worth of new recordings. Indeed, those who already own the earlier, now deleted recording of the *Septet* will be getting less than seven minutes of new music.

What is more objectionable, this record gives the impression that since 1961 Stravinsky has written little other than miniatures. A disc entitled "Recent Stravinsky" should have contained the cantata *Abraham and Isaac* (1963), the *Variations for Orchestra* (1964), the *Introitus* (1965), and the *Requiem Canticles* (1966); along with the short works issued here, they would have made a well-filled record, and an indispensable one.

Of the new recordings here, the most important work is the *Septet*, now some fifteen years old, which fits into the sequence of Stravinsky's work between the *Cantata* and the *Three Shakespeare Songs*, among his not-yet-dodecaphonic approaches to serial techniques. Scored for clarinet, horn, bassoon, piano, and string trio, it offers its serialism under the guise of elaborate polyphonic devices—canons, fugues, and fugatos; Stravinsky's road to twelve-tone technique led through the development of certain aspects of his own style rather than starting from scratch with the techniques of Schoenberg or Webern, and nowhere along this path was the distinctive sound of his own voice muted. Stereo is a distinct advantage in a work of such contrapuntal complexity, and the new recording does much greater justice to that aspect of the *Septet* than its predecessor, although the *Passacaglia* seems a bit less firmly directed here. The members of the "Columbia Chamber Ensemble" are not named anywhere on the labels or jackets, but they certainly deserve that minimum of credit: only the virtuosity and wide experience with new music of such players makes it possible to put together these recordings. I am reliably informed that the *Septet* was played by Messrs. Lesser, Decker, and Moritz (winds), Baker, Thomas, and Lustgarten (strings), and Miss Pearl Kaufman (piano), all familiar names from Columbia West Coast sessions.

The brief *Fanfare* was composed for the opening of the New York State Theatre, and has no doubt a long future as the opening gun in Stravinsky Festivals for years to come. The performance by Robert Heinrich and Robert Nagel is brilliant, although a shade too closely miked for comfort.

The *Elegy for J. F. K.*, an austere setting of a haikulike poem by W. H. Auden, was originally composed for baritone and three clarinets; later Stravinsky made a slightly modified version for Cathy Berberian, who sings it here with not quite flawless intonation.

Finally, there is Stravinsky's most recently completed work, an elegantly sim-

ple setting of Edward Lear's *The Owl and the Pussycat*, composed for his wife. The performers here are the soprano Adrienne Albert and Stravinsky's long-time associate Robert Craft, making (I believe) his first appearance on records as a pianist. Since the piano part is simply a single line, doubled at one or another octave, we can't tell too much about Mr. Craft's future at the keyboard from his admirably poised performance. Unfortunately, Miss Albert again fails to justify her recent prominence as a Stravinsky singer; the thin, papery sound is projected with a minimum of authority, and the scoopy pop-singer mannerisms are inconsistent with the idiom.

In the circumstances, it would be generous of Columbia to recouple this new material, as soon as possible, with some significant "Recent Stravinsky"—and, while they're at it, redo the vocal works with really adequate singers. That would be a record worth buying. D.H.

TCHAIKOVSKY: *Symphony No. 5, in E minor, Op. 64*

New Philharmonia Orchestra, Leopold Stokowski, cond. LONDON SPC 21017, \$5.79 (stereo only).

I am tempted to call this "Stokowski's Fifth Symphony." A predecessor version, made during the conductor's heyday in Philadelphia, colored the musical views of an entire generation. Alongside the more subtle (and more insidious) distortions of Tchaikovsky's music espoused today by such leaders as Von Karajan, Prêtre, Szell, and Mravinsky, those by Stokowski are marked by 1) their naïve crudity and 2) extroverted musicality.

One can cite Stokowski for many lapses of taste here. Not only does he alter dynamics (usually from *ppp* to *mezzo-forte* in lush, lower string passages), he also brings out inner voices by casually ignoring rests, adds a Sousa-like piccolo obbligato at bar 312 of the finale, makes a series of piddling one-or-two measure excisions in that same movement (none of the whopping Mengelberg/Rodzinski/Sargent cuts, though), and in general hauls the tempos about as if they were made of silly-putty. One alteration, a continuous timpani roll right through the grand pause at the finale's bar 471, probably had its genesis in the concert hall: I wonder if Stokowski's revision was successful in aborting premature applause at this point? The New Philharmonia, less indoctrinated in the maestro's ways than the old Philadelphia, seems a bit nonplused by his antics. Furthermore, it must be stated that with Stokowski's advancing years, his celebrated "sound" is becoming more and more a plush carpet under which all sorts of orchestral infelicities are swept.

And now I must confess that I actually like this record! Stokowski's performance is as corny as can be, but it is also creative and alive. If you want to supplement a straight reading of this score with an engrossing party record, buy this one.

Typically overdone sound in the normal Stokowski/Phase 4 tradition. H.G.

CIRCLE 52 ON READER-SERVICE CARD →

Audiomation* has just made your stereo set obsolete. Our condolences.

Only Seeburg has Audiomation—great new pet of the stereo set.

But don't despair.

Now you can have it, too. In component form.

The heart of Audiomation—replacing your old-fashioned changer-turntable setup—is in the Seeburg Stereo Home Music Center Component. It includes the exclusive elements that make Audiomation work: Our computer-like Memory Bank, and our exclusive Vertical-Play mechanism-magazine. Both the Memory Bank and the Pickering cartridge in the mechanism are covered by a 5-year warranty.

You place up to 50 LP albums in the magazine. Dial any one (or more) you want to hear, and the mechanism plays them for you. One or 100 album sides—up to 40 hours of continuous music—and with optional equipment by remote control from any room in the house. You never have to touch a record again, or get up from your chair! Audiomation heightens your listening pleasure by relieving you of all your record-handling chores. And it plays and stores your records vertically—for best reproduction, least wear.

Audiomation is the most revolutionary development in stereo since stereo. Ask for a demonstration. At better hi-fi dealers now.

SEEBURG

Serving America Musically Since 1902

Consumer Products Division
The Seeburg Corporation • Chicago 60622

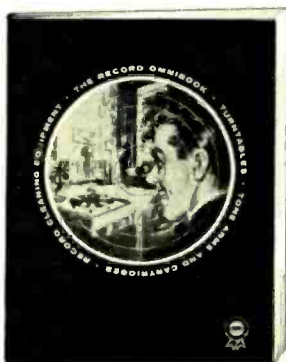
© 1967, 656,755

© 1967, THE SEEBURG CORPORATION

If you want the answers to questions like:

How are wow and flutter measured . . . what is compliance . . . how should I keep my records clean . . . why is a tone arm manufactured three years ago obsolete today . . . why don't broadcast stations ever use 'automatic turntables' . . . *how do I talk intelligently to hi-fi salesmen?*

A. Send for Elpa's FREE informative "Record Omnibook"



If you know the answers...you're probably an Elpa customer already!

Elpa markets through its selected franchised dealers a line of turntables and record playback equipment of the highest quality. And Elpa stands between consumer and manufacturer as a guarantee of the highest quality control. Some of our endorsed products are:

THORENS The unchallenged world leader in superb transcription turntables and tone arms.

Ortofon The ultimate in fine cartridges, matching tone arms for getting the most out of any recording.

CECIL WATTS — Producer of the finest products for record care and cleaning.

LOOK FOR THE ELPA ENDORSEMENT ON EVERY COMPONENT YOU SELECT; IT WILL CONFIRM YOUR JUDGMENT OF SUPERIOR QUALITY.



Elpa Marketing Industries, Inc.
New Hyde Park, New York 11040

Dear Sirs:

Please send me the "Record Omnibook" and put me on your mailing list for future mailings.

Name _____

Address _____

City/State _____ Zip Code _____

VERDI: *Aida*

Birgit Nilsson (s), *Aida*; Mirella Fiorentini (s), The High Priestess; Grace Bumbry (ms), Amneris; Franco Corelli (t), Rhadames; Piero de Palma (t), Messenger; Mario Sereni (b), Amonasro; Bonaldo Giaiotti (bs), Ramfis; Ferruccio Mazzoli (bs), The King; Chorus and Orchestra of the Rome Opera House, Zubin Mehta, cond. ANGEL SCL 3716, \$17.57 (three discs, stereo only).

It has actually been five years since the last *Aida* (RCA Victor's stereo edition under Solti) was recorded—with the stereo remake boom at an end, we are vouchsafed glimpses of sanity with respect to multiplicity of versions. So it is that another version of this most popular of operas presents a reasonably fresh aspect, especially inasmuch as only one of the cast members has recorded his role before (Corelli, who is the Rhadames of a decade-old Cetra recording which circulated here briefly, and is now available again under the new Cetra/Everest arrangement).

It is a solid performance, and will no doubt appeal to collectors who are specific about wanting Nilsson, or Corelli, or Mehta, or all three. When Mehta first conducted this work at the Met two years back, I found the reading pretty exciting. My actual preference, my *kind of Aida*, is something on the stately side. Despite the fact that Mehta is anything but stately, and was on several of those occasions less than scrupulous about such matters as whose entry comes when, I had to respond to the vitality and drive of the performance. Those qualities are here too, but in general it seems to me that his view of the work has gone in the wrong direction from its promising starting point. If there is anything the reading did not need, it was more crispness, more snap, more speed; if there was anything it did need, it was some sense of relaxation and expansion, of letting the music happen rather than forcing it to happen. The Scene I trio (*Aida/Amneris/Rhadames*) is a case in point—we are aware of nothing but the almost vicious pace, of the feeling that the singers are exhausting themselves on a treadmill. It's like a group of actors talking their way as fast as they can through the exposition in order to arrive at the meaty scenes—an excellent procedure if it is important that the exposition not be exposed to the cold light of an unhurried scrutiny, but hardly in the case of this well-set-up and carefully written number.

The sections that benefit from a driving impulse are of course much better off, and there is a welcome attention to certain details—the High Priestess' song, for instance, is for once sung correctly, with the *acciaccatura* taken at its value, and not as an accented leaning note. But on the whole, I am a bit disappointed in the reading; I had hoped for something special, and it isn't quite here. The Rome orchestra, unfortunately, sounds more like itself than it did under Barbirolli for the fine *Butterfly* set. It

just isn't a first-line ensemble, and some of the woodwind playing here could barely be termed second-line. The chorus, though, sounds better than its recorded average.

One cannot help respecting Nilsson for the evidences of continued work and thought she constantly gives us; one of the few singers in the world who might easily ride on voice alone is obviously not content to do so. I do not believe I have heard her in any role, live or recorded, over the space of a few seasons without noting a tangible, substantial improvement in the interpretation. She will never, I am sure, be a great Verdi singer—only a great singer singing Verdi—but since I first heard her in this role (and since she recorded some scenes from it for London about four years back) she has worked her way much closer to it. The Nile Scene aria is a good example: much more involvement, more of a personal feeling, in the recitative, and better line in the aria, with a really great moment at the attacked A in the third from last bar. In fact there are many beautiful moments: it is just that the *accenti*, the really firm flow of this particular kind of melody, the final molding of the words on the line, are never quite there.

I suppose that the last great Rhadames was Martinelli. I did not hear him, but the records (the early "*Celeste Aida*," the Nile Scene and final duet with Ponselle, and, to a lesser extent, the Temple Scene with Pinza) are sensationally good; he seems to have been the last tenor to have combined a genuine *tenore di forza* voice with a truly equalized range, a perfect legato, and a nobility of utterance—manly and ringing, but never blustery; tender and passionate but never self-pitying. Bjoerling sings magnificently on the Perlea recording, but of course did not have the heft and size of voice to be entirely satisfactory in a large theatre. Vickers does some poetic and imaginative things, but hasn't the basic ring and metal, or the firmness of line, for the music; Bergonzi sings a good "*Celeste Aida*" and a better-than-good final duet, but is swamped in the heroic sections, particularly from "*Amonasro! Tu—il Re?*" to the end of the Nile Scene. Tucker is solid and satisfactory but not more; Del Monaco, who had the right *kind of* voice, was actually quite awful—the worst "*Celeste Aida*" I have ever heard from an important singer, and except for a thrilling "*Sacerdote*," etc., and a certain admirable sturdiness in the Amneris interview, a wrecker of the music.

Now we have Corelli, who, like Del Monaco, is a true *tenore di forza*, and whose vocalism is considerably superior to his predecessor's in terms of smoothness and malleability. In the theatre, I enjoy him the most of current singers in the role, simply because it is such a pleasure to hear a voice and technique that are, at last, sufficient where so many others are not quite that. And on this recording he is a good, exciting Rhadames—but less than a great one. There are two things that keep the

performance from greatness. The first is purely vocal, and relates to the fact that the register break, or *passaggio*, or whatever one wishes to term it, is not perfectly managed. He can drive through it convincingly *a piena voce*, but is still awkward at lower volume levels. The aria suffers, of course, for the opening phrases are among the cruelest tests of this kind of control, with their even, moderate ascent to the F and F sharp, which are then held at a mezzo-piano. The turn into these notes is clumsy, the notes themselves too raucous-sounding; it is simply not smooth or beautiful. Bjoerling surpasses him here, and so for that matter does Bergonzi. Corelli does execute a diminuendo of the final B flat, but this is for me small compensation for missing the substance of the piece—and I am so sick of the argument about this note that I don't honestly give a damn any more how it's sung, unless we can have the truly perfect, meltingly beautiful *mezza-voce* of the early Caruso version. Del Monaco bawled it rather gloriously, and I'd as soon hear that as the phony half-voice we get from the "sensitive, musicianly" sort of tenor. The effect Corelli makes is, of course, startling.

The second reservation about the Corelli Rhadames is that it lacks the final dignity it needs—his "*Non rivedrò più Aida*" (for example) sounds more as if he is complaining than as if he is fating up to it.

I don't mean to sound essentially negative about his performance: he certainly competes with the best on records in the complete role. There are wonderfully exciting things in the Nile Scene, and especially in the Amneris scene ("*Gia i sacerdoti*," etc.), and plenty of opportunity in the final duet for the observation that, faults or no, this is the smoothest, best-controlled *tenore di forza* voice since the Martinelli/Lauri-Volpi days.

I can take or leave the Amneris of Grace Bumbry. She has a fine voice, which I see no reason to classify as anything other than a soprano—a nice, bright, healthy color with a zippy top, some fairly authoritative chest tones, and a weakish, neutral-sounding patch in between. Her Amneris is better sung than her Eboli (for London), and all the outlines are there, if few of the extras that separate the memorable from the competent (no sensuality or expansiveness on "*Ah, vieni, amor mio, m'inebria*" at the opening of Act II, for instance). But I have a hard time being convinced by an Amneris who does not sound like a true Italian dramatic mezzo, or by one who lets all the smaller, less obvious moments go by in a neutral fashion—the opening of Act III, for example, goes for nothing.

Typically, Mario Sereni's Amonasro is more persuasive on records than in the theatre; it happens to be one of those voices that records exceptionally well, and emerges sounding heftier, more colorful, and richer than it actually is. And while there is nothing striking or individual about the interpretation, it is solid and live. In their differing ways, Gobbi and Warren surpass him, but

he holds his own quite well with the others on records.

Bonaldo Giaiotti has a very solid voice of good weight and range, but is an almost totally "square" singer—"oaken" might be a good word, in both its complimentary and derogatory aspects. One is surprised that such a fine basic sound makes so little of the role; on the other hand, one is simultaneously grateful for it. Ferruccio Mazzoli is a disappointing King: another excellent voice, but one betrayed by its technique above the staff (literally—the troubles start at C sharp), with the result that the King's few moments of prominence are compromised.

The sound is full and even, and maintains a good voice/orchestra balance. But its artificialities are apparent too. Nilsson and Corelli are perhaps the only exponents of their roles today who can be counted on to cut through or soar above a massed ensemble, and such an effect is one of *Aida's* great thrills on the rare occasions in the theatre when one hears it. The recording misses it completely, giving us instead Nilsson and Corelli obviously singing along on their own mikes, concurrent with, but isolated from, the other characters and the chorus. A zombie-ish effect, this witness-and-awayness-at-once, available to us in the privacy of our own homes through the miracle of modern science.

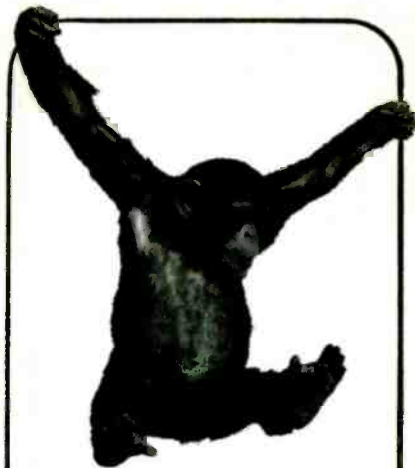
C.L.O.

WAGNER: *Tristan und Isolde* (excerpts)

Helen Traubel (s), Isolde; Lauritz Melchior (t), Tristan; Herbert Janssen (b), Kurwenal; New York Philharmonic, Columbia Opera, and Colon Opera House orchestras; Artur Rodzinski, Erich Leinsdorf, and Roberto Kinsky, conds. [from originals recorded 1942-45]. ODYSSEY 32 16 0145, \$2.49 (mono only).

Whew. Here I have been going on for years now about Melchior's Tristan Act III, and about the near-criminal negligence involved in keeping it off LP, and figuring all along that I was perfectly safe, Columbia having been such a sluggard of a company when it comes to historic reissues. And now here comes the Odyssey label with a very generous Traubel/Melchior *Tristan* disc, including everything on good old MM 550 (except the Act III prelude under Kinsky, a conductor I don't know apart from this album, and quite good). But I guess I'm intact; this remains, so far as I am concerned, the essential *Tristan* recording, along with whichever Melchior *Liebestad* you may prefer (Leider or Flagstad) and the (a) Flagstad *Liebestad*.

Admittedly, this feeling is in part a response to the rarity of value law. First-class Isolde's are rare, but even today we have one, and the role has never gone begging for mere competence, as has Tristan. (Even in the pre-Nilsson days, Varnay and Harshaw held the fort quite acceptably—if their Tristans had been of equivalent competence, those performances would have been tolerable musical representations.) But since Melchior,



Social Swinger.

Hans Werner Henze's "The Young Lord" makes a leading man out of a monkey! Complete with brass and circus bands, children's chorus and members of the original cast from the world premiere performance in Berlin.

First recording. HANS WERNER HENZE: THE YOUNG LORD. Vera Little, Edith Mathis, Lisa Otto, Loren Driscoll, Helmut Krebs, Barry McDaniel, Schoenberg Boys Chorus, Chorus and Orchestra of the Deutsche Opera, Berlin; Christoph von Dohnanyi, conductor. A 3-record stereo set. 139 257/9



Deutsche Grammophon Gesellschaft

DGG Records are distributed by MGM Records, a division of Metro-Goldwyn-Mayer Inc.

Free on request! The new illustrated DGG/Archive catalog. Write MGM Records, Classical Division, 1350 Ave. of the Americas, New York, N.Y. 10019

CIRCLE 19 ON READER-SERVICE CARD

Dual's reputation
for precision
has now gone to its heads.

The Dual TG 27



We built our new Dual 4-track stereo tape deck with the same precision and reliability we put in our Dual turntables.

Take the tape heads, for example. We make them ourselves. Their unique hyperbolic contour provides maximum tape-to-head contact. And they go a long way towards explaining the Dual's superior high and low end response. (They also eliminate the need for pressure pads.)

The advanced braking system coordinates a slip-clutch and a tension limiter, so that even the thinnest tapes won't stretch or break.

Other features of the Dual TG 27 include pushbutton operation, mixing controls for any two inputs, level controls that operate synchronously or independently, sound-on-sound, "pause", automatic end-of-tape stop and instant tape-counter reset button.

For more information, write **United Audio**, 535 Madison Ave., New York, N.Y. 10022.

Dual

Specifications: Frequency response at 7½ ips. 25-16,000 Hz ±2.5 db; at 3¾ ips. 30-13,000 Hz ±2.5 db. S/N ratio: 50 db minimum. Wow and flutter, 0.1% maximum. All-silicon solid state. Dimensions: 14½" x 11". \$199.50. Combination base and plexiglass. walnut-panelled dust cover. DCB-27 \$34.50.

there really hasn't been a Tristan. Svanholm was presentable, but his good days really came to an end only a couple of years after Melchior's retirement. In Windgassen we have had a fine, dedicated artist whom one has been happy to have around, *faute de mieux* (not at the Met in this role, unfortunately), but far from a *Heldemienor* to hold the stage on equal terms with a Flagstad, a Leider, a Traubel, a Nilsson.

It is common nowadays to regard Isolde as "the lead," and Tristan as her partner. But of course they must be on equal footing for a successful performance. It has always seemed to me, in any case, that Tristan is the more interesting character of the two, and much the more difficult to project fully. He is more complex, more inward; Isolde feels what she feels, and flings it out—Tristan explores himself. His long Act III delirium scene (the one presented, with brief cuts, here) is material of far greater psychological complexity and greater musical subtlety than Isolde's great Act I scene—and much harder to perform convincingly.

What is required of the performer is not simply an intellectual understanding of the moods and meanings (several recent Tristans, notably Windgassen and Vinay, have shown such comprehension in admirable measure). It is the same thing demanded by any other great, climactic scene in drama, musical or otherwise: the ability to commit oneself fully to the character's state of being, his emotional existence. It must be full, it must have the quality of pressing on the limits of human capacity—not a given human's capacity, but the human potential itself. That is the sensation any great performer gives us in a great role—the feeling that, acknowledging the imperfection we grant to any human endeavor, this role, this scene, this line, could not be done more completely.

In opera, this can happen only when the artist brings to bear what we usually call a "great voice," which really means a fully developed voice, governed by a truly secure technique. It is not only that it takes this sort of voice to fulfill the stated musical requirements (the leaping, ringing impulse of "*Isolde kommt! Isolde naht!*" as against the sustained, tender line of "*Wie sie selig*") and to articulate the words with real clarity and gravity, but that without such security the singer is not free to make the necessary commitment—without it, there is inevitably an element of consideration, of a struggle to control, of trying to clamber up on top of the music, that is fatal to the final sense of spontaneity that great singing must have. If the artist is a good one, the interpretation then falls into the sort described as "intelligent," "sensitive," "well-thought-out." One can be impressed, even moved, by such an interpretation, but never transported.

So here is the Melchior Tristan, the only one within memory or on records to have that quality of utter commitment. Not that it is easy or perfect (*no one* sings Tristan easily or perfectly), but it is *relatively* easy and damned near perfect, and it is so secure that we can forget about how long and difficult the scene



Lauritz Melchior as Wagner's Tristan—tremendous intensity, utter commitment.

is, and, like the artist, dedicate ourselves to it.

Do not ever let them tell you that Melchior is nothing but a big, ringing voice. There is tremendous intensity in this singing; unbelievable exultation at the sighting of the ship, fevered rapture in the "*O, diese Sonne!*" true mournfulness and inwardness in "*Wo ich erwacht*," burning, despairing hate at "*Verflucht sei dieser Trank! Verflucht wer dich gebraut!*" Purely as an interpretation, this is far more mature, more filled-out, than any other, and worlds more heroic—the others sound like complaining children by comparison.

If one wants to be insistent about the ideal, it is true that it would have been nice had Melchior been caught five years earlier—by 1943, when most of his material was recorded, the bottom part of his voice inclined towards a hollow sound, and he was compelled to resort to a falsetto rather than a genuine *mezzavoice* for one or two *piano* effects (though the final "*Isolde!*" is heartbreakingly beautiful). In other words, it's only four or five times better than anyone since—the rock-steadiness, the incomparably exciting ring and thrust of the voice, are still here, and so is the firm legato that enables him to trace such a fine "*Wie sie selig*," capped by that wonderful swelling of the tone at "*Wie schön*." The "*O König*" has a little more spin and brightness than the Act III excerpts, and my guess is that it was recorded a couple of years earlier—Columbia claims the date of recording is unknown, which seems a bit on the incredible side. The 1940s are not dim antiquity, and if there is no record of the session that produced this selection, certainly the catalogue number must place it fairly closely.

The Act III excerpts begin a few bars before Tristan's first line ("*Die alte Weise*") and continue through to Tristan's death with two cuts: four pages between "*Isolden scheint*" and "*Ach! Isolde! süsse Holde!*" (pp. 229-33 of the Schirmer vocal score) and two pages between Kurwenal's "*Noch ist kein Schiff zu seh'n!*" and Tristan's "*Die alte*

Weise sagt mir's wieder," pp. 246-49. Then follows the *Liebested*.

The Kurwenal is Herbert Janssen, for whose name one has to search on the jacket copy—an injustice, for he has much important music to sing. His voice was predominantly lyric, and a bit light for some of the roles the Met pressed him into in the late Forties—Sachs and Wotan. It was a splendid Wolfram voice, and I remember him as an excellent Gunther and a good, if not outstanding, Telramund. His singing here is very fine—a touch of mushiness, a too soft quality here and there, is the only drawback. He is especially good with the tender moments, some of which are really eloquent.

There remains the Isolde of Helen Traubel. At the time she was singing, she was the second-best Wagnerian soprano in the world, and that would be the situation today, too. It was as much a temperamental matter as a vocal one—she never really plumbed depths in her interpretations. And her operatic prime was not a long one, mostly because she arrived at the Metropolitan (after a varied, not to say miscellaneous, musical career) rather late, and with only about a decade of really good singing ahead of her. (In 1939, when she was getting her first big roles in the regular seasons, she was already forty.)

Just the same, to be the second-best Wagnerian soprano in the world is not a poor thing, and to have a Flagstad or a Nilsson one rung above is not a disgrace. It was a big, beautiful voice that pealed through the 39th Street house—the sort that gave you buzzy sensations in the head when it bounced off the upper back extremities of the auditorium, as only a few in a generation of voices do. It was particularly warm and rich in the low register—more so than either Flagstad's or Nilsson's. The top tended to be shy: the high Bs in this Narrative are there (as they weren't always a few years later), but they don't have the weight and ease you'd expect from the sound of the rest of the voice. Her interpretation of the Narrative and Curse, as well as of the *Liebested*, is solid, musical, and authoritative. Rodzinski carries her along overbriskly in the Narrative, but the *Liebested* is sensibly paced. Her best moments are the Curse, which is most impressive in its cold, dead-center power, and the second half of the *Liebested* (after some flattening near the opening), which is warm and rich. Altogether, her Isolde, as heard here, is not quite as memorable as her really wonderful *Götterdämmerung* excerpts with Toscanini (the Immolation, and "Zu neuen Taten" with Melchior), but is nonetheless on a very high level.

The recording, let's face it, is not good, not even for the 1940s. It has a tubby, bassy sound of the sort we used to think of as good tone when the ultimate was to own a Capehart console. But at least most of the steely edge that infests the 78s is gone, as is all but one case of tone breakup (at "Der Trank! der Trank! der furchtbarer Trank!"). But I cannot imagine anyone caring enough about this to withhold his \$2.49 from this performance. C.L.O.

RECITALS & MISCELLANY

BETHANY BEARDSLEE: "An Eighteenth-Century Vocal Recital"

Haydn: *Miseri noi, misera patria. Solo e pensoso. Armida: Barbaro! E ardisci ancora.* Pergolesi: *Adriano in Siria: Lieto così talvolta.* Storace: *The Pirates: Peaceful slum'ring on the ocean.*

Bethany Beardslee, soprano; Musica Viva Ensemble, James Bolle, cond. MONITOR MCS (C) 2124, \$2.50 (compatible disc).

For this recital, soprano Bethany Beardslee and conductor James Bolle have uncovered some solid gold from the neglected vocal repertory of the eighteenth century. Even the little lullaby from *The Pirates* by Stephen Storace (brother of Mozart's original Susanna) is a charmer, and the Pergolesi aria, from a 1734 opera, is almost more striking than the important Haydn pieces; written for the castrato Caffarelli, it is a long and elaborate adagio with a concertante oboe part (representing the nightingale who is the subject of the text). Miss Beardslee is superb here, with her uncanny sense for sustaining long phrases and her ability to articulate ornamentation clearly without ever letting it submerge the overall line. I especially admire the way she exploits a variety of shakes and trills to musical ends, rather than just limiting herself to one all-purpose gurgle. The brief Storace song shows off her velvety *mezza voce* to perfection.

As for the Haydn works, they give an impressive sampling of an almost untouched aspect of that master's activity. Aside from the Masses and oratorios, his vocal music has been almost completely neglected on records, despite the steady progress of the new Haydn edition in publishing the operas and the labors of the indefatigable H. C. Robbins Landon (who unearthed and published two of these works). Here we have an aria from a 1783 *opera seria* (said to have been Haydn's most successful), a cantata that Landon dates c. 1790, and a Petrarch sonnet setting from 1798. Whatever may be Haydn's ultimate ranking as an operatic composer, there can be no doubt that he knew how to write for the voice, and these arias, especially the latter two, stand up very well indeed to their counterparts in the oratorios.

Aside from a few uncovered high notes, Bethany Beardslee sings this music splendidly. Purists will note with approval her attention to appoggiaturas and her inventive ornamentation—she

SNEAK PREVIEW

Last month, DGG recordings were prominent on all the "Best of '67" lists. This month, DGG offers an advance look at the best of '68.

KARAJAN

TCHAIKOVSKY: 1812 OVERTURE/MARCHE SLAV/ROMEO AND JULIET. Don Cossack Choir; Berlin Philharmonic/Herbert von Karajan, conductor. 139 029. Three stereo spectaculars.

FISCHER-DIESKAU

SCHUMANN: LIEBESBOTTSCHAFT AND OTHER SONGS. Dietrich Fischer-Dieskau, baritone; Jörg Demus, piano. 139 326. Love songs, superbly sung.

KUBELIK

MAHLER: SYMPHONY NO. 3 IN D MINOR. Marjorie Thomas, contralto; Boys' and Women's Chorus; Bavarian Radio Symphony/Rafael Kubelik, conductor. A 2-record set. 139 337/8. Latest in the Kubelik/Mahler series.

JOCHUM

BRUCKNER: SYMPHONY NO. 5 IN B FLAT MINOR. Bavarian Radio Symphony/Eugen Jochum, conductor. A 2-record set. 138 967/8. Powerful conclusion to the Jochum/Bruckner series.

ARGERICH/ABBADO

PROKOFIEV: PIANO CONCERTO NO. 3 IN C MAJOR/RAVEL: PIANO CONCERTO IN G MAJOR. Martha Argerich, piano; Berlin Philharmonic c/Claudio Abbado, conductor. 139 349. Two brilliant young virtuosos.



Deutsche Grammophon Gesellschaft

DGG Records are distributed by MGM Records, a division of Metro-Goldwyn-Mayer Inc.

Free on request! The new illustrated DGG/Archive catalog. Write MGM Records, Classical Division, 1350 Ave. of the Americas, New York, N.Y. 10019

CIRCLE 19 ON READER-SERVICE CARD

doesn't just slavishly follow the editorial suggestions. But more important is that feeling for the long line, and her sensitivity to harmonic progression: she sings always with due regard to the function of each note in the entire context. Nor do many singers offer this kind of rhythmic liveliness, always right there on the beat, but with never a suggestion of rushing.

The accompaniments are well played—not always perfectly tidy, but displaying the same sort of musical virtues as the singing. Inexplicably, no credit is given to Donald Hefner, who plays the difficult oboe solo in the Pergolesi, or to Louis Bagger, who plays the harpsichord continuo: they deserve it. Texts (with some misprints) and translations are provided. A desirable record, at any price. D.H.

NEW MUSIC IN QUARTER TONES

Ives: *Three Quarter-Tone Pieces* (for Two Pianos). Macero: *One-Three Quarters* (for Chamber Ensemble and Two Pianos). Hampton: *Triple Play* (for Ondes Martenot and Two Pianos); *Catch-Up* (for Tape Recorder and Two Pianos). Lybbert: *Lines for the Fallen* (for Soprano and Two Pianos).

Phyllis Bryn-Julson, soprano; George C. Pappastavrou, piano; Stuart Warren Lanning, piano; Chamber Ensemble from the Syracuse University School of Music, Teo Macero, cond. ODYSSEY 32 16 0161 or 32 16 0162, \$2.49.

Microtonality is supposed to be a lost cause. Schoenberg sneered at it, whereupon it curled up its toes and died, especially in academic circles; but this record suggests that it is a very lively corpse indeed.

The basis of this recording is the two-piano team of Pappastavrou and Lanning, who appear in all five of the works on the disc and occupy the stage all by themselves in its opener, Ives's *Three Quarter-Tone Pieces*. Pappastavrou is a magnificent pianist, and his recording of the same composer's *Concord Sonata* is the best ever made. Here, playing with Lanning on two pianos tuned a quarter-tone apart, his virtuosity and musicianship are no less brilliantly apparent. Ives's idiom, however, is not too well suited to the quarter-tone idea. His melodic style, based on popular tunes and Congregationalist hymns, merely sounds out of tune in quarter tones, though he produces some incredibly wonderful harmonic effects with them—he and the team of Pappastavrou and Lanning.

Quarter tones are better suited to the style of Teo Macero as revealed in a completely enchanting piece called *One-Three Quarters*, which uses flute and piccolo, violin, cello, trombone, and tuba in addition to the two pianos. Just as there are painters today whose primary interest lies in fields of color rather than in form, so there are composers to whom the manipulation of timbre is the first concern, and that is certainly true of Macero in this case. And

quarter tones make his colors more radiant: they add a luster and brilliance obtainable in no other way. Since the piece also has the high spirits and strong rhythmic interest which have always been characteristic of Macero, the result is something very fine indeed.

The disc is also distinguished for a masterpiece by an unknown composer named Donald Lybbert, concerning whom the jacket notes tell us nothing. This piece is a song, *Lines for the Fallen*, for soprano and the quarter-tone pianos. Schoenberg's disapproval to the contrary notwithstanding, Lybbert composes a quarter-tone work in serial idiom, adding the expressiveness of microtones to the typical serial declamation, with its widely spaced intervals and leaps. The piece requires an absolutely fantastic singer, and this it has in Phyllis Bryn-Julson, whose achievement here is quite as masterly as that of the composer himself. The text is a war poem—or anti-war poem—put together from Blake and the Roman Catholic Mass for the Dead. The seriousness of the music and its superb performance match the quality of the text. This work alone justifies the record.

The disc also contains two pieces by Calvin Hampton—*Triple Play*, for Ondes Martinot and two pianos, and *Catch-Up*, for two pianos and tape—which I found academic and uninteresting. A.F.

ANDRES SEGOVIA: "Mexicana"

Ponce: *Sonata Mexicana*; *Sonata Clásica*. Paganini: *Romanza*. Turina: *Sevillana*. Sor: *Three Minuets: in E, Op. 32; in G; in E, Op. 11, No. 10*.

Andrés Segovia, guitar. DECCA 10145 or DL 710145, \$5.79.

Neither Paganini nor Sor came within four thousand miles of Mexico, but they add international spice to this program and are most welcome. Segovia, of course, is equally at ease in the romantic Spanishness of Ponce and Turina—full of color, lilt, and vivacity—and in the delicate classicism of Sor, who is more elaborate and virtuosic in the Opus 11 Minuet than its title would lead you to expect. In short, vintage Segovia. S.F.

ELENA SULIOTIS: Operatic Recital

Donizetti: *Anna Bolena: Finale: Piangete voi?* Verdi: *Macbeth: Nel di della vittoria . . . Ambizioso spirito . . . Vieni! T'affretta!*; Luisa Miller: *Tu puniscimi, O Signore; Un Ballo in maschera: Morrò, ma prima in grazia*.

Elena Suliotis, soprano; Rome Opera Chorus and Orchestra, Oliviero di Fabritius, cond. LONDON OM 36018 or OS 26018, \$5.79.

In brief: not always beautiful; not really polished; but undeniably exciting.

As is well known, Elena Suliotis is a trim pocket-battleship currently bombarding the operatic stages of Europe and

America. She sails under Greek registry, has good lines, is powerfully armed with a (sometimes insufficiently) guided missile of a dramatic soprano voice. Miss Suliotis is twenty-four years old. If she continues her present way of singing, she may last—at a guess—five years more. So quick, Mr. Bing.

On this disc, you may listen to her "having at" three Verdi arias and a long Donizetti *scena*. The model throughout is clearly Maria Callas. I say this with such certainty because I made an A/B comparison, playing the *Anna Bolena* Mad Scene on the present disc against the Callas version on Angel S 35764. It proved a fascinating exercise. Inflection after inflection, dynamic following dynamic, even squawk upon squawk, the two performances were spookily alike. Facsimile. Two peas in a pod. Twins. (Sometimes you just couldn't tell which twin had the tone arm.) There has been nothing like it since Chaliapin was reincarnated in Christoff's first *Boris*. But it was perhaps going a little far to copy all the Callas blemishes as well as the virtues: whiteness and scooping up top, a tendency to flatten at the ends of soft phrases. Nor can it be said that Suliotis yet possesses the full Callas magic, the potent witchery whereby customers are rendered content with projection of personality as a substitute for beautiful singing.

Facsimile or not, the *Bolena* scene (and it is the entire finale, by the way—a full twenty minutes) is well worth having and is much better recorded than the now nine-year-old Callas version. Miss Suliotis does the girlish bits even more convincingly than her prototype and alternates these effectively with the scenes requiring anger and recrimination. The other complete success here is the *Macbeth* Letter Scene, where the scorn and venom are fired as if from guns. This is the very archetype of the castrating woman; and though Miss Suliotis has not got the "stuff" for the few graceful cadenzas Verdi intended, passion and intensity conquer all such quibbles.

As Luisa and Amelia she is less happy. Here are required two pathetic appeals, the first to the blackmailing Wurm, the second to a betrayed and implacable husband. As Luisa, Miss Suliotis does not plead; she demands and hectors. (For comparison, hear how movingly Anna Moffo sings the aria in RCA Victor's recent complete version of the opera, LSC 6168.) Amelia's aria is an enigma. This is almost flawless singing, but so emotionally sterile that it sounds like something electronically synthesized. Takes some doing, that: to "render" every drop of emotion from "*Morrò, ma prima in grazia*" and present it as a technical study. But here it's done.

It is almost certainly too late to tell Miss Suliotis not to take on so much so soon, to work patiently up to the Abigailles, Santuzzas, and Lady Macbeths. So why worry? Instead, enjoy the fire, revel in this voice of steel-sheathed-in-satin. While yet you may.

Fabritius' forces—choral and orchestral—are in excellent form. And London's stereo is stunningly good. G.M.

What price greatness?

Now lower than ever.



This is Ampex's 20th anniversary year. Since 1948 we've been finding better ways to put sound on tape and play it back again. And now we're ready to celebrate with sweeping price reductions and dollar-saving values throughout our tape recorder line.

Take the 2161 stereo tape recorder/player, for example. It's the best home recorder we make. Has our exclusive Deep-Gap heads, backed by the longest guarantee in the business. Dual Capstan drive to eliminate wow and flutter. Rigid-Block suspension for perfect tape-to-head alignment.

And it bristles with extra features to make home recording more professional and more fun. Like bi-direc-

tional recording, so you can record from right-to-left or left-to-right without changing reels. And automatic reverse so you can play tapes back the same way – without touching the machine.

The 2161 also has a monophonic mixer. Lets you combine two separate sound tracks into a single recording. And automatic threading. Just drop the tape into the slot and it's ready to go. Finally, a pair of quality Ampex speakers.

With all that built into it, the 2161 produces the closest thing to professional quality sound that you'll find in a home recorder. And we ought to

STEREO TAPE BONUS. Select \$100 worth of Ampex stereo tapes for just \$39.95 with the purchase of any Ampex stereo tape player/recorder.

know. We make more professional recorders than anyone else.

But the best part is the price. As part of our 20th anniversary celebration, the 2161 is available for only \$449.95!

And that's just the beginning. You'll find price reductions or money-saving deals on every recorder we make. Savings go as high as \$150! So stop in at your audio dealer's and pick up the deal of your life.

After all, an anniversary doesn't come along every day.

Ampex. The people who started it all.

Prices and Tape Offer Good Only In U.S.A. Microphones optional.

Ampex Corporation, Consumer and Educational Products Division. 2201 Lunt Ave. Elk Grove Village, Ill. 60007

AMPEX

CIRCLE 5 ON READER-SERVICE CARD

FEBRUARY 1968

107

New Releases

Ponchielli: LA GIOCONDA

Renata Tebaldi, Marilyn Horne, Carlo Bergonzi, Robert Merrill—Orchestra of L'Accademia di Santa Cecilia, Rome
—Lamberto Gardelli

Stereo OSA-1388

ANSERMET CONDUCTS STRAVINSKY

Petrushka; The Firebird; Le Sacre du Printemps; Le Baiser de la Fée

Bonus Record: Ernest Ansermet speaking on "What Everyone Should Know About Music"

Stereo CSA-2308

JAMES KING OPERATIC RECITAL

Arias from Der Freischütz; Fidelio; Rienzi; Lohengrin; Tannhäuser; Die Meistersinger

Stereo OS-26039

Beethoven: SYMPHONY NO. 6 IN F MAJOR ("Pastoral") EGMONT OVERTURE

The Vienna Philharmonic Orchestra—Hans Schmidt-Isserstedt

Stereo CS-6556

LONDON
RECORDS

FURTWÄNGLER VS. TOSCANINI

Continued from page 68



forth between odd- and even-numbered measures.

Although it seems to me that Furtwängler's performances offer a broader, more varied view of Beethoven than the single-mindedness of Toscanini's, some of the latter's achievements are impressive. The superiority of the NBC Symphony's playing, in terms of unanimity and accuracy, to that of the Vienna Philharmonic is unquestionable (a notable example is the Trio of the Scherzo in the Fifth Symphony). In this connection, what has surprised me most in rehearsing these recordings is the marked inferiority of the BBC Symphony—especially in the Scherzo of the Fourth, where they can merely grab at the notes (although in fairness I should add that they do an astonishing job with the Finale of the same work); nevertheless, even in these recordings the conductor's technical virtuosity is impressive. And the consistency with which he is able to sustain forward tension has been rarely matched by any of his would-be imitators.

To be sure, neither conductor played these pieces always in the same way; indeed, Furtwängler was famous for the variability of his readings, "making up the performance as he went along" with occasionally unfortunate results, and there is certainly enough Toscanini material around to testify to his changes of mind. Nevertheless, each maintained a fundamental consistency of approach, and the listener's response to these performances will depend primarily on the way he listens to music: whether his attention is riveted by the coiled-spring tension of a Toscanini reading or by the broad-arched logic of the structure that Furtwängler unfolds. My own preference is for the latter—in part because I often find Toscanini's unvaried rhythmic drive not merely wearying but frequently even deleterious to important aspects of the music. However, a more positive basis for this preference is my feeling that Furtwängler rarely contradicts or obscures—and often uniquely illuminates—the orderly sequence of Beethoven's musical thought. There is something here, I think, of the dichotomy Sir Isaiah Berlin developed from the proverb of Archilochus: "The fox knows many things, but the hedgehog knows one big thing." Furtwängler's foxlike variety vs. Toscanini's single-minded, hedgehog approach—a provocative comparison, whatever your conclusion. It is good news that the sounding evidence for these two views of Beethoven is once again readily available.



Orrin Keepnews: in the music business, an honest man.

Brrrack

THERE'S A STRANGE-LOOKING little guy with a beard who hangs out in front of 1619 Broadway in New York City—the Brill Building, home of all sorts of music publishers, copyists, agents, hustlers, thieves, and flesh-peddlers.

This guy hangs out by a certain parking meter in front of the door. As a matter of fact, he hangs over it. And all he does, all day long, is give Bronx cheers to the Brill Building. *Brrrrack*, he goes, a pink tongue flapping wetly. It's quite startling the first time you hear it, and one never really gets used to it. This cat has been standing there doing this for *twenty-five years!* Every day, in all sorts of weather, he's there going *brrrrack*. Would that the U.S. mails were half as dependable.

You have to admit that this is a strange career for a man to pick out for himself. But it's not as useless as one would think at first. For if ever there was an edifice that deserved *brrracking*, it's the Brill Building. The world of American popular music is a moral sewer, and the Brill Building is the open manhole where its effluvia are most conspicuous. What that strange little guy seems to be saying with his *brrracks* is, "Abandon all hope, ye who enter here." I'm beginning to think he's the conscience of the music business. It's almost cosmic. Somebody *should* be standing around going *brrrack* to the building, and, by God, somebody is.

Popular music in this country is only a commodity to be sold, like soup, salt, or tenpenny nails. "Art" music (meaning, more or less, classical music) may see itself as living on a superior moral

plane. But it is in part subsidized by the ill-gotten gains of poor Dame Pop, sold on the street corner like a common prostitute. Record companies put out all manner of garbage for the sake of sales, and then to ease their consciences and give a lift to their public relations, put out some classical music with part of the profits. Yet even classical music isn't recorded with true detachment from sales appeal: there are twenty-six recordings of the Rachmaninoff Second Piano Concerto in the current Schwann catalogue. *Brrrrack*.

I think I know a handful of honest men in the music business, men of integrity, intelligence, and taste—and conscience too, though perhaps that is a subdivision of integrity. I *know* I know at least one. His name is Orrin Keepnews; and with his thinning hair, dark beard, and (before he quit smoking) with the stub of a cigarette protruding from his lips, he used to look like a Parisian garage mechanic.

Orrin is an anachronism. He still believes that what the music business is about is music, when even that guy in front of the Brill Building could tell him it's about business. Other producers take gifted jazz or pop music artists and turn them into best-selling imitations of themselves. Orrin will take an artist who has been thus cheapened, give him back his self-respect, and record him just playing good music. How radical. He did this recently to Wynton Kelly. A new album produced by Orrin shows Wynton clean, light, grooving, charming—the way he has always been.

Orrin used to be an owner of River-

side records. Alas, he ran only part of it, the aesthetic part. The money end was run by the late Bill Grauer, who tangled things up royally and got the label into such a deep financial mess that it was taken over by the banks. Orrin, of course, was left aesthetically and commercially homeless. No major label would think of hiring him. He has a reputation for doing his own thinking, forming his own opinions, and then sticking to them. No well-oiled cog he. A lot of us felt badly, seeing Orrin wander about with his talent unused. Apparently the Washington, D.C. record retailer Bob Bialek felt badly too, because he decided to chance an arm and finance a new record label, to be called Milestone, and to be run, without interference, by Orrin.

"This time," Orrin mumbled recently (he always gives the impression of trying to talk without moving his lips), "if I fall on my face, I won't be able to blame it on anybody but myself."

Orrin and Milestone are doing such "impractical" things as turning out a superb album by Helen Merrill. It's the first honest-to-goodness jazz vocal album I've heard in years, and it's so good that even I'd be willing to bet it wouldn't sell. Yet it's starting to make a little noise. The same thing is true of an album titled "James Moody and the Brass Figures." Moody is one of the great jazz soloists. The trouble is that neither the critics nor the public knows it. Only musicians know.

Orrin asked Moody to play tenor all the way through the album; he plays flute on only one track. Most other producers would have said, "Play, uh, a little alto sax on this track, Jimmy. And how about some flute on the next one, y'know? And maybe a little E flat kitchen sink overdubbed? Give 'em a chance to see what you can do. Show 'em your versatility. Gives the album more commercial appeal." But Orrin didn't do it that way: there's just some superb playing over some good brass writing by Tom McIntosh.

"I believe there are still people out there who'll buy honest music," Orrin says. "If I'm wrong . . .?" A shrug.

So it goes. There's a striking album by Martial Solal, the French jazz pianist, in the label's first batch of releases. There is some traditional material, including an album by Blind Lemon Jefferson. Whether or not it's your groove (and as a matter of fact, it isn't mine), this sort of thing should be kept available, if only for its historical importance. But most record companies don't want to hear about *should*.

Milestone is bucking trends in the very fact of its existence. Independent labels are becoming scarce indeed, as amalgamations and purchases produce such corporate hybrids as Warner Bros.-Reprise-Atlantic, M-G-M-Verve, Mercury-Philips-Fontana, and the like.

May Milestone flourish. May Orrin Keepnews persist in his mania for recording good music just because it's good.

And may that little guy persist in going *brrrack* to the Brill Building. In a polite sort of way, that's what Orrin Keepnews is doing too.

GENE LEES

THE LIGHTER SIDE

reviewed by MORGAN AMES • O. B. BRUMMELL • GENE LEES • STEVEN LOWE • TOM PAISLEY • JOHN S. WILSON

SYMBOL  DENOTES AN EXCEPTIONAL RECORDING

BURT BACHARACH: *Reach Out.* Burt Bacharach, composer, arr., and cond. *Look of Love; Lisa; Bond Street;* eight more. A & M P 131 or SP 4131, \$4.98.

The tilted charm of Burt Bacharach's music grows on one. The best adjective for it is vital. The trouble with most of today's hallowed musical rule-breakers is that, on top of being wrong, they're dull. Bacharach is rarely a bore and nearly always distinctive. There are a host of writers who have taken to composing in his style. With the exceptions of Teddy Randazzo (*Goin' Out of My Head*) and Britisher Johnny Keating, none of them writes anything but diluted imitations.

In this album, Bacharach's orchestrations bear the same peculiar resourcefulness heard in his songs. The impractical but pretty melody of *Alfie* is given to a trumpet, with a second trumpet line interspersed. A more likely choice of lead instrument would have been the flute. Naturally Bacharach would choose a trumpet. It gives the tune more muscle than it needs, yet it's attractive.

Bacharach plays piano throughout and provides one vocal, *A House Is Not a Home*. He's not much of a singer, but in listening to his rendition one has a vivid picture of the inner mechanisms that spark his tunes. The same is true of other personalized nonsinger singers who compose, such as Harold Arlen and Cy Colman. While one knows they don't sing well, it's interesting to hear them.

The album is a study of an erratic, probably temporal, but absorbing talent. M.A.

VINCENT BELL: *Pop Goes the Electric Sitar.* Vincent Bell, electric sitar; Jimmy Wisner, Herb Bernstein, and Artie Butler, arr. and cond. *Lara's Theme; More; That Happy Feeling;* eight more. Decca DL 4938 or DL 74938, \$4.79. The electric sitar may be the ugliest musical sound yet devised by man. This instrument has nothing whatever to do



Warning: the tilted charm of Burt Bacharach's music may become habit-forming.

with the classical Indian sitar—the designers have not even bothered to approximate the original's physical grace. The electric sitar sounds like a slightly refined version of a twanging device once known, for whatever obscure reasons, as a Jew's-harp.

With this sow's ear of an instrument taking the lead, we are treated to eleven totally tiresome arrangements of current "Easy Listening" tunes. The album was recorded with almost no bass presence, perhaps to show off the instrument's stridency.

The electric sitar is played by Vincent Bell, who, according to the notes, helped develop the thing. Mr. Bell happens to be quite a fine guitarist and a busy studio musician in New York. Well, everyone makes mistakes (in this case probably money as well). However, one must take exception to the liner notes' references to "the primitive Indian sitar" and "although the Indian instrument is extremely difficult to play, Vincent, because of his exceptional ability and talent,

was quickly able to master it—a feat which ordinarily takes the average musician many years to learn." There's more amiss here than bad sentence structure (primitive, you might say). Only an idiot would call the Indian sitar primitive, particularly if he has bothered to listen to it played by a master such as Ravi Shankar—who, by the way, has said that one lifetime is not long enough to master the instrument. Of course, the sitar is built upon the Eastern quarter-tone scale, rather than our Western half-tone scale. Maybe that's what makes it primitive. It's not American.

While the title of the album is apt enough, an even better one could have been taken from one of its immortal tunes: "Somethin' Stupid." M.A.

THE CANDYMEN: John Rainey Adkins, lead guitar; Billy Gilmore, bass; Rodney Justo, vocals; Bob Nix, drums; Dean "Ox" Daughtry, piano and organ; assisting musicians. *Lonely Eyes; See Saw; Georgia Pines; Hope; Even the Grass Has Died;* six others. ABC Paramount 616 or S 616, \$4.79.

After a hasty glance at the record jacket, I assumed that this group would turn out to be a San Francisco-style psychedelic rock band. ("Candyman" is the ageless euphemism for "dealer," or as the daily press puts it, "dope-pusher.") I was wrong. The Candyman are from the South, make almost no use of electronic gimmickry, yet share with their northern peers the themes of love, peace, and maybe a tad of grass.

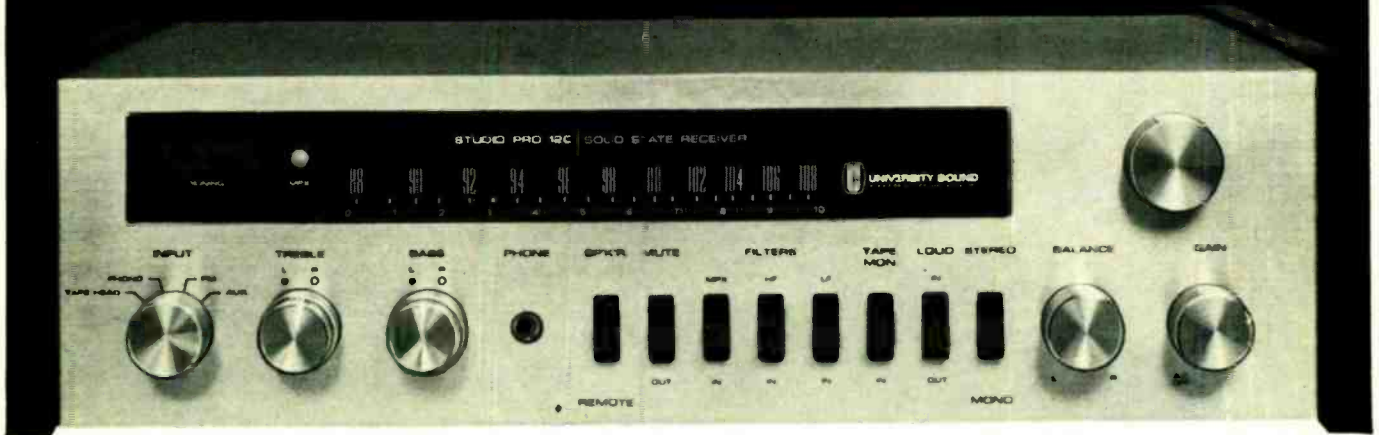
They're slick, very slick. Each member plays with laudable security, if not too much imagination. Heavy reliance on studio music-making is evident—emphasis on strings and pop-type, big-band brass writing. Justo's voice is better than most rock vocalists; he even has a decent vibrato.

The trouble is that they're bland and sometimes more than a little tacky. *Georgia Pines* is a plug for the simplicity and purity of rural living with a non-

THE WORLD'S ONLY
CERTIFIED*
 RECEIVER

*“Superlative...
 ...Performance”*

NOW
VERIFIED
 BY AUDIO MAGAZINE



UNIVERSITY STUDIO PRO 120 SOLID STATE FM/STEREO RECEIVER

When a receiver is so remarkable that it achieves immediate recognition, setting it above and beyond its competition, how can it be better described than "Superlative Performance."

The following quotations are taken from a report on the Studio Pro 120 January, 1968 issue of AUDIO MAGAZINE.

"The Studio Pro receiver exceeded its published specifications, often by a wide margin"

"the Studio Pro 120 reproduced sound with matchless clarity . . . beautiful to hear: crisp, sharp, absolutely clean, no muddiness — take your choices of adjectives."

"There is no doubt that this receiver has a superlative audio amplifier. In fact, it's the peer of many separate amplifiers in performance."

"deviation never exceeded 9.2 dB, the 'curves' appeared as a straight line!"

"pulled in 38 perfectly listenable FM stations in the New York City area . . . on a simple, dipole antenna tossed casually behind the receiver."

". . . there was no difficulty in isolating one station from the next, nor was there the slightest audible evidence of co-channel interference."

"receiver limiting is achieved at an incredibly low input of only 0.55 μ V!"

"extremely accurate equalization and gain between channels."

"stable at all conditions of loading from open circuit to a 0.1 mfd capacitor across speaker output terminals."

"includes a position-acting FM Stereo indicator light (which during all tests, instrument and listening, was never triggered by inter-station noise or any other non-stereo interference)."

"Phono hum and noise was less than that specified . . . AUX hum and noise measured 90 dB below full output, a parameter normally associated with separate power amplifiers rather than all-in-one receivers."

"The Studio Pro certainly lives up to its name."

*The University Sound Studio Pro 120 solid-state, FM/stereo, receiver, is certified to meet or exceed the manufacturers published specifications by Nationwide Consumer Testing Institute, Inc., a division of United States Testing Company, Inc.

Listen . . . University Sounds Better!



UNIVERSITY® SOUND

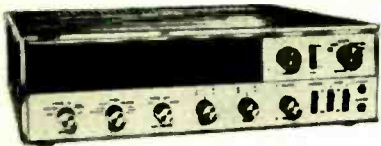
A DIVISION OF LTV LING ALTEC, INC.
 9500 W. Reno Oklahoma City, Oklahoma

CIRCLE 62 ON READER-SERVICE CARD

Live Better Electronically With

LAFAYETTE RADIO ELECTRONICS

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



99-0190WX*

Only **279⁹⁵**

with walnut grained case

No Money Down

- 175-watt IHF Power Output
- FET's and 4-IC's FM Superb Stereo FM reception
- Computer-Matic™ Fuseless Transistor Overload Protection
- Provision for connection of Remote Speakers

Model RK-920 Automatic Reversing Tape Deck



99-1554WX*

Only **199⁹⁵**

No Money Down

- Bi-directional Recording and Playback
- 4-Track Stereo and Mono
- Built-in Solid State Stereo Record/Playback Preamp
- Sound-on-Sound
- Sound-with-Sound
- Response 30-22,000 Hz ± 3db
- Professional VU Meters
- With connecting cables, 2-Reel Holder Caps

*Imported



FREE!
1968 Catalog
No. 680
512 Pages

LAFAYETTE Radio ELECTRONICS
Dept. WB-8, P.O. Box 10
Syosset, L. I., N. Y. 11791

Send me the FREE 1968
LAFAYETTE Catalog 680

WB-8

Name

Address

City

State

Zip

CIRCLE 34 ON READER-SERVICE CARD

chalant nod against the evils of money. But the arrangement is dripping with treacle and violin rosin. To hear these guys seriously lambaste the city-rich while sounding like a cross between the Monkees and Mantovani is almost nauseating.

What bugs me is that they *do* have talent but haven't done anything with it. I'd be curious to see what they could produce without relying on the banal contributions of their studio cohorts. S.L.

CIRCUS MAXIMUS. Jerry Walker, guitar and vocals; Bob Bruno, lead guitar, organ, piano, and vocals; David Scherstrom, drums; Gary White, bass; Peter Troutner, vocals and tambourine. *Travelin' Around; Rest of My Life to Go; Chess Game; People's Games;* seven others. Vanguard VRS 9260 or VSD 79260, \$5.79.

One song, *Travelin' Around* by lead guitarist Bruno, epitomizes the best efforts of this rock group—good forward motion, a solid and inventive scalar bass line from Gary White, and tight vocalizing. These qualities appear sporadically throughout the rest of the songs, but on the whole the album is an incomplete project.

Five other cuts were written by Bruno and they have been strongly influenced by the Byrds (of *Turn, Turn, Turn* vintage). His style of playing is akin to Gene Clark (who, it seems, will be rejoining the Byrds!)—that is, a facile breeding of rock and Pete Seeger-type folk guitar.

The remaining five songs are the offspring of Jerry Walker, and they're uniformly dull. Harmonies are tiresome echoes of the Fifties with a transparent overlay of the simple chord progressions expounded by such commercial "folk" musicians as Peter, Paul, and Mary. S.L.

LU ELLIOTT: Way Out from Down Under. Lu Elliott, vocals; orchestra, Johnny Pate, arr. and cond. *I've Got You Under My Skin; Have You Tried to Forget; Speaking of Happiness;* eight more. ABC Paramount 584 or S 584, \$4.79.

Most of the soul sisters who derive from Dinah Washington are a terrible drag, so set on churching it up that they forget what the songs are all about. Lu Elliott is a startling exception in this school of singing. She does their thing, but does it with impeccable taste. She twists the tail of a tune when it's appropriate, but she knows when not to do it too. The test here is *When I Fall in Love*, and she passes it by withdrawing into restraint, doing the tune the way it demands to be done: innocently. But for much of the album, she lets fly. She has a wonderfully angry rasp that she can put into high notes, making each of them hit you like a punch.

She has all the good things a singer should have: intonation, control, range, dynamic breadth. But she understands lyrics, which most singers don't, though they give it a try. Each trick she does is to the purpose of bringing out the contents of the song. Finally, she has that

great intangible: intensive, communicative presence.

The arrangements are by Johnny Pate. His writing has grown greatly in recent years, and this is the best set of charts I've heard from him yet. Each arrangement has something a little different, a little special in it. Like Miss Elliott, Pate knows when to push and when to cool it. He mixes churchy piano with straight and very pretty strings-and-horn writing to considerable effect on *When I Fall in Love*.

The meaning of the title? Miss Elliott, an American, first hit it in Australia, which says a great deal for the perception of the audiences there. That so great a singer could go so long undiscovered doesn't say much for the ears of people in the business here, of course.

I hope the long scuffle is over for her: she deserves good things. She's a very big talent. G.L.

HARPERS BIZARRE: Anything Goes.

Harpers Bizarre, vocals; Perry Botkin, Jr., Nick DeCaro, and Bob Thompson, arr. *Snow; Chattanooga Choo Choo; Jessie;* ten more. Warner Bros. W 1716 or WS 1716, \$4.79.

The Harpers Bizarre was launched by a hit single called *Feelin' Groovy*. This is their second album and it's mixed. The five-man group plays not hard rock but a more thoughtful branch of rock similar to that of Simon and Garfunkel. Their vocal sound is whispery and the lyrics are often unintelligible (*You Need A Change*). But the sound is pleasing, though never straying far or long from unison.

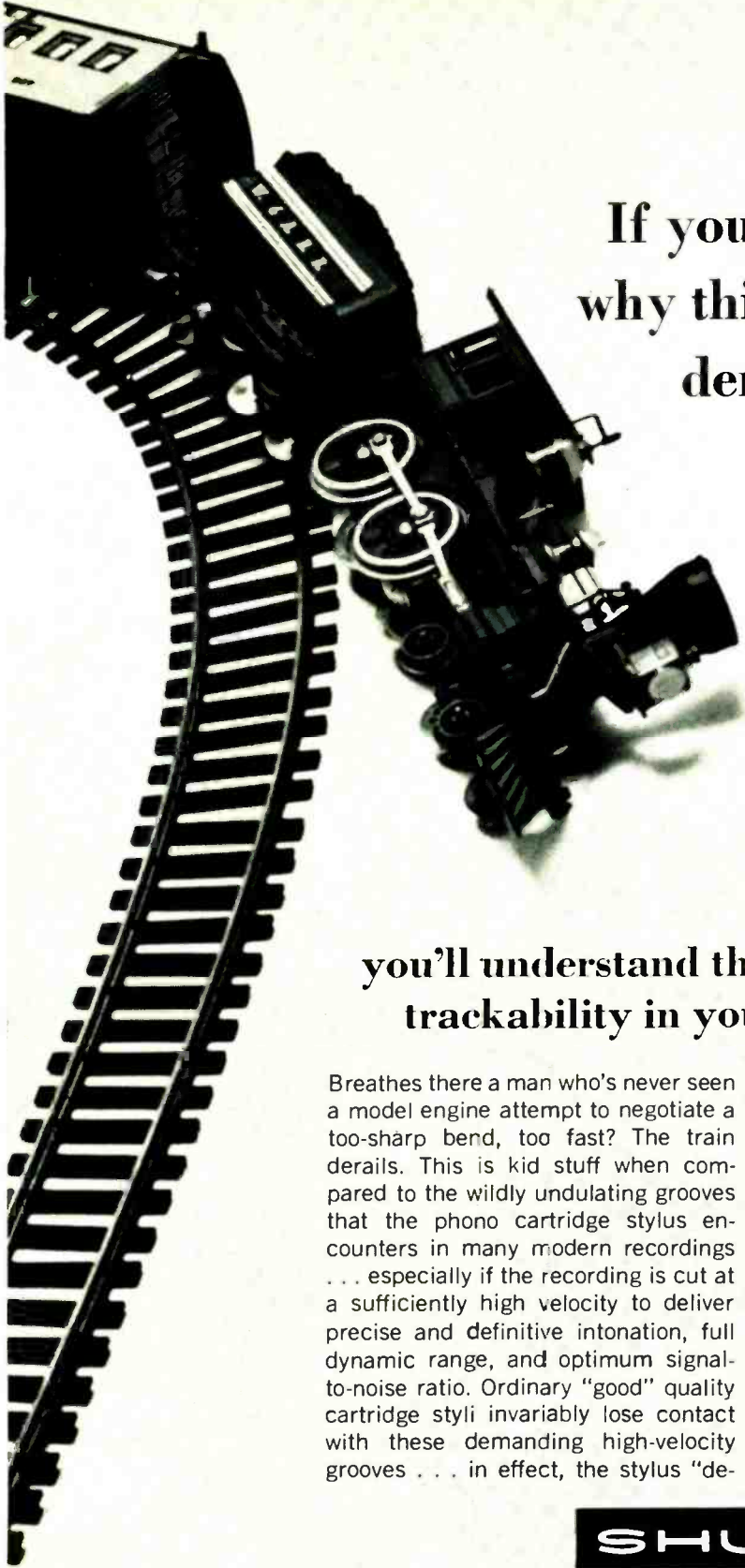
The album uses three professional and sophisticated arrangers with interesting if overbusy results. The album theme, Cole Porter's *Anything Goes*, is interspersed throughout, including several of Porter's witty off-color verses. Also performed is Porter's *Two Little Babes in the Woods*. But the "anything goes" theme defeats itself by colliding with too many styles—from hillbilly (*Louisiana Man*) to French (*Milord*, featuring some butchered French) to folk (*Virginia City*) to showtime (*Pocketful of Miracles*). Also present is the inevitable "high" song, Van Dyke Parks's *High Coin*, a combination of good ideas and romanticized self-pity. The most interesting song is *Jessie* by Mike Gordon and Jimmy Griffin, a story-song of a visit to a hometown: "If you see Jessie, give her my best regards, here's my card."

What began as a good idea ended as hodgepodge. Nevertheless, for a second album from a green group, it's interesting and partially successful. M.A.

JACK JONES: Without Her. Jack Jones, vocals; Marty Paich, arr. and cond. *Don't Talk to Me; Isn't It Romantic; Hushed Whispers;* eight more. RCA Victor LPM 3911 or LSP 3911, \$4.79.

To my ears, Jack Jones has one of the most beautiful vocal instruments in music. I wouldn't mind hearing him get up and just sing "Ah." But that's not music.

This album is. It's Jones's first for RCA—a distinguished beginning. Marty



If you understand
why this model train
derailed . . .

**you'll understand the importance of high
trackability in your phono cartridge**

Breathes there a man who's never seen a model engine attempt to negotiate a too-sharp bend, too fast? The train derailed. This is kid stuff when compared to the wildly undulating grooves that the phono cartridge stylus encounters in many modern recordings . . . especially if the recording is cut at a sufficiently high velocity to deliver precise and definitive intonation, full dynamic range, and optimum signal-to-noise ratio. Ordinary "good" quality cartridge styli invariably lose contact with these demanding high-velocity grooves . . . in effect, the stylus "de-

rails". Increasing tracking weight to force the stylus to stay in the grooves will ruin the record. Only the Super Trackability Shure V-15 Type II Super-Track® cartridge will consistently and effectively track all the grooves in today's records at record-saving, less-than-one-gram force . . . even the cymbals, drums, orchestral bells, maracas and other difficult-to-track instruments. It will make all of your records, old and new, sound better. Independent experts who've tested the Super-Track agree.

SHURE

**V-15 TYPE II
SUPER TRACKABILITY PHONO CARTRIDGE**

At \$67.50, your best investment in upgrading your entire music system.

Send for a list of Difficult-to-Track records, and detailed Trackability story: Shure Brothers, Inc., 222 Hartrey Ave., Evanston, Illinois 60204

©1967 Shure Brothers, Inc.



It's Smart
To Be Thrifty!

STEREO & HI-FI BUYERS

BEFORE YOU BUY GET A RABSONS
QUOTE... YOU'LL BE GLAD YOU DID!

At Rabsons Competitive Prices, Reliability and Personal Service have been bywords for over 61 years

It's so EASY and SAFE to deal with Rabsons

• Up to 36 months to pay on Easy Pay Plan • Centrally located—as close as your telephone —as near as your mail box • Free Mail Order-Hi Fi Clinic Service • Fast Air Mail Response on Quotation Requests • Franchised Distributor for Hi Fi Lines • 62 Years of business "Know How" to serve you better • Shipments **DOUBLE PACKED** and **FULLY INSURED** • "Attractive" Prices • Warehouse on premises • Fast Delivery—Large inventory permits processing and shipment promptly • All merchandise brand new In Factory sealed cartons • Save even more on complete system quotes • Export Packing—220 Volts 50 Cycle merchandise a specialty • Free list of monthly specials.



RABSONS

57 ST. INC.

119 West 57th Street, New York, N. Y. 10019

Tel. Area Code 212-247-0070

CIRCLE 45 ON READER-SERVICE CARD





FREE

Fill in coupon for a FREE One Year Subscription to OLSON ELECTRONICS' Fantastic Value Packed Catalog—Unheard of LOW, LOW PRICES on Brand Name Speakers, Changers, Tubes, Tools, Stereo Amps, Tuners, CB, Hi-Fi's, and thousands of other Electronic Values. Credit plan available.

NAME _____
 ADDRESS _____
 CITY _____ STATE _____
 GIVE ZIP CODE _____

If you have a friend interested in electronics send his name and address for a FREE subscription also.

OLSON ELECTRONICS, INC.

802 S. Forge Street Akron, Ohio 44308

CIRCLE 41 ON READER-SERVICE CARD

Paich's arrangements are smooth, glowing from within. Paich never turns down the chance to write beautifully when record producers allow it.

Jones is one of the few young singers who, at this late date, can bring something fresh to such weary classics as *Mean to Me*, *For All We Know*, and *You and the Night and the Music* (on which Paich's imaginative chart helps). Of the standards, Jones is best on the Gershwin's *I Can't Get Started*. Several new songs are included: *Without Her*, by Nilsson, RCA's new boy wonder (a pretty good song for new-pop); and *Homeward Bound* by Paul Simon of Simon and Garfunkel (a very good song, on which Jones and Paich are only partially successful). On *Live for Life*, Jones sings in faultless unison with himself at first, then spreads into equally faultless trio voices. Paich's arrangement sparkles. The beautiful musical treatment is frustrated by Norman Gimbel's strung-out, go-nowhere lyric.

One thing bothers me. Jones has fallen into the habit of dropping notes in a sing-speak fashion (especially evident in *Mean to Me*). Because he overuses the device, it's irritating.

In all, the album is a fine representation of a wonderful talent. M.A.

LEWIS AND CLARKE EXPEDITION.

Vocal group with rhythm accompaniment. *Windy Day*; *House of My Sorrow*; *I Feel Good*; *Blue Revelation*; *Memorial to the American Indian*; ten more. Colgems COM 105, \$3.79 or COS 105, \$4.79.

Colgems, perpetrator of the Monkees, now has a turkey to offer—another mock rock group called the Lewis and Clarke Expedition. Unlike the Monkees, who are simply slickly dull, the current entourage is pretentious to the point of revulsion.

The magnum opus here is a tetralogy called *Memorial to the American Indian*, replete with ersatz "injun" motifs straight out of the John Wayne/Walter Brennan westerns of our innocent youth. This atmospheric bundle of meaningless leitmotifs provides the background for a spoken narrative of great pomposity and simplemindedness.

For the rest, all is insipid. Musicianship is on par with the texts. S.L.

✓ **MAMAS AND PAPAS:** Farewell to the First Golden Era. Mamas and Papas, vocals and rhythm accompaniment; unidentified orchestra. *Dancing On the Street*; *Twelve-Thirty*; *Creeque Alley*; nine more. Dunhill D 50025 or DS 50025, \$4.79.

This "new" album from the Mamas and Papas is almost entirely a series of reissues. The reason for this, and the album title, is that the group appears to have split up, at least temporarily. They stood the pressure of success only two years.

The Mamas and Papas had the best vocal sound in rock. Lead singer Cass Elliott is certainly the most exciting voice to emerge from the field. Her vibrance is worth imitating, but no one ever came close. Any one of the four

could sing almost any group out of town and this album proves it. Included are hits such as *Monday, Monday*; *Dedicated to the One I Love*; *California Dreamin'*; plus Cass Elliott's pulsing solo on *Words of Love*, the Lennon and McCartney *I Call Your Name*, and the subdued and pretty *Got a Feelin'* (on which, unfortunately, the group is more flat than usual).

The Mamas and Papas were famous for their plodding, incredibly slow method of arranging, learning, and recording a song. As grossly inefficient as the process was, the resultant music was full, intricate, rhythmically firm. Too bad none of them ever became musician enough to know that there is an easier way. But then, other groups slave even harder with their sad little set of techniques, and produce far less.

Whether or not the Mamas and Papas will produce more work remains to be seen. Maybe we'll hear from them again when the money runs out. At any rate, whether you like rock or not, this is one group worth hearing. M.A.

✳ **MATT MONRO:** Invitation to Broadway. Matt Monro, vocals; orchestra, Sid Feller or Billy May, cond. *Look for Small Pleasures*; *Stranger in Paradise*; *The Impossible Dream*; eight more. Capitol T 2683 or ST 2683, \$4.79.

Ah, growth is a marvelous thing. We've had one spectacular case of it in the career of Tony Bennett. Matt Monro is giving us another. Beginning as a sort of English Sinatra, and a pretty pallid imitation at that, he has grown into his talent. He is unmistakably his own man now.

Monro's secret isn't really a secret: sing straight, sing without gimmicks. But that "simple" thing is terribly difficult to do; simplicity is always evasive of achievement. His enunciation is impeccable, but there's just enough English accent left (his *oh* sounds tend to come out *ooh*) to make it distinctive. His intonation is clean and secure. His voice quality is beautiful. And he has very good time.

Monro had one period of success, and then it faded. He evidently took it philosophically, went into the business end of the music business, and was the most surprised of anyone when he had a second period of success as a singer. He's not going to get out of it so easily this time. On the basis of this and other recent albums, it appears that he's becoming a star—a real one. G.L.

✳ **LEONTYNE PRICE AND ANDRE PREVIN:** Right As the Rain. Leontyne Price, vocals; André Previn, piano, arr. and cond. *Nobody's Heart*; *Hello, Young Lovers*; *My Melancholy Baby*; nine more. RCA Victor LM 2983 or LSC 2983, \$5.79.

As almost any music lover knows, the best thing to do with pop albums by opera singers is to use them for place mats at wakes. Surprise, surprise. Here's one that worked.

Miss Leontyne Price has done what other operatic singers—particularly wom-

en—have refused to do: she has used her voice to bring out the meaning of the songs instead of the reverse. Because Miss Price flexes her muscles so rarely, and in the right places, her strength is doubly effective. As a bonus, her words are understandable. Miss Price has enough understanding and respect for the popular idiom to sing with or without vibrato, huskily or clearly, depending on the mood she wants to create. She never swoops to high Q above Q on the last note to show you she can. At last we see how thrilling a classically trained female voice can be with popular songs, when the feeling is right.

Miss Price is sweetest and most moving on Rodgers' and Hart's little heard *It's Good to Have You Near*, accompanied only by André Previn's piano. She clowns charmingly but subtly, as does Previn, on Marlene Dietrich's old classic, *Falling In Love Again*. Occasionally Miss Price shows she's still something of a novice in the popular field. She'll overdo the phrasing, sustaining a line too long instead of punctuating it with a breath for meaning (a common slip among popular singers for that matter). At other times she falls into affected pronunciations, "ah" for "I," "taday" for "today," and so on. The flaws are minor. Miss Price's voice, warmth, and professionalism are a joy.

André Previn's arranging is beautiful and finely tuned to Miss Price's qualities, utilizing unexpected modulations which would throw a lesser singer. On three tracks Miss Price is accompanied by Previn on piano, drummer Shelley Manne, and Ray Brown (the Boris Godunov of jazz bass players). The trio sounds splendid, particularly on *Love Walked In*, but Miss Price is on much firmer ground with a full orchestra.

It's a fine album to buy. But please, accept no substitutes. M.A.

STARS OF THE GRAND OLE OPRY. Forty artists from Chet Atkins to Del Wood. *Movin' On; Road Hog; Poison Love*; thirty-seven more. RCA Victor LPM 6015, \$9.58 (two discs, mono only).

Where can you find the space in any magazine to list the great country and western songs and artists that were first heard on radio's *Grand Ole Opry*?

RCA Victor's Mike Lipskin, who must have a great love for c & w music, has evidently gone through them all to produce a collector's dream. This album, which spans forty years of *Opry* history, is itself a capsuled panorama of c & w music, beginning with the Carter Family (*Keep On the Sunny Side* recorded in 1927) and traveling over the years to the 1960s' Roger Miller.

If there are any major omissions in the roster, it's only because of other label commitments: you will note that Hank Williams and Flatt & Scruggs are absent. But happily, RCA Victor has always had a c & w stable that reads like a hillbilly's *Who's Who*.

The album itself is a handsome package. There is a twenty-page folio of pictures and biographies, plus a swatch from the old red curtain from the studio

at WSM where the *Opry* programs originated. This would make a fine gift for any country music fan, and perhaps convert a Philistine or two. T.P.

BARBRA STREISAND: *Simply Streisand.* Barbra Streisand, vocals; Ray Ellis, arr.; David Shire, cond. *When Sunny Gets Blue; I'll Know; Lover Man*; seven more. Columbia CL 2682 or CS 9482, \$4.79.

Streisand fans are in a quandary again. Recently she put out a single record that didn't work—*Stout Hearted Men*—attempting to plumb new depths from a song that never meant to be deep. On top of that, she starred not long ago in a television special reputed to be a fiasco. Now she has released an album of strictly standards—no surprises, no daring new material nor unexpected treatments (except for *Stout Hearted Men*). Even before this disc's release, rumor in the business said that it was bad.

It's not bad at all. The fact is that Miss Streisand has thrown people off the track by singing straight. The characteristic sobs, gasps, and so on are all but absent, and what embellishments she does inject are tentative, searching. The truth is that this is a transition album. Miss Streisand knows where she's been, but she's undecided about where she's going. It's a valid search; it happens to all talents who are in the game for the long, not the short, run.

Because her singing is self-involved, this album has less of the exciting high moments of previous albums. It also has less of the dreadful, indulgent lows.

Miss Streisand has already proved that she's a good actress. The interesting thing about this album is its implication that she's almost ready to become a full-fledged singer as well. M.A.

JOE WILLIAMS: *Something Old, New, and Blue.* Joe Williams, vocals; Thad Jones, arr. and cond. *Honeysuckle Rose; Imagination; Loneliness; Sorrow and Grief*; eight more. Solid State 17915 or S 18915, \$5.79.

The meeting of singer Joe Williams with Solid State Records was bound to be exciting. Williams' is the voice that once drove the entire Basie band, a feat no other singer ever accomplished. As a reviewer once pointed out, Joe Williams, with his powerful, flexible baritone, could have become a great operatic singer if his temperament had run that way. To hear this rich, rhythmic voice presented through Solid State, a label adhering to the finest standards of high fidelity, is a joy.

Thad Jones's arrangements are good, occasionally excellent. So is the band's playing. Williams is at his kicking best on songs such as *When I Take My Sugar to Tea* and *Young Man On the Way Up*; the latter is a jazz waltz whose last note will turn your head around as Williams soars up and up. While Williams was always unbeatable on up-tempos, his maturity is most striking on Allan Sherman's and Albert Hague's tense ballad, *Did I Really Live?*

Buy the album: show off your equipment and your taste. M.A.

ONE OF A SERIES

If you're around
Rockville Centre, N.Y.
and like shopping
great Hi-Fi stores -
see this man...



HE'S OUR DEALER!

Alan Gangel, Owner of the Rockville Hi-Fi Centre 230 Sunrise Highway, Rockville Centre, L.I., N.Y. Rockville Hi-Fi Centre has an excellent listening room where customers can hear the difference. For this reason, Alan Gangel says, "Pioneer equipment passes the most stringent test of all - the customer's own ears. It is of superb quality and moderate price, making it the kind of value we like to give our customers. In our store, Pioneer is here to hear."

PIONEER 
PIONEER ELECTRONICS U.S.A. CORP.
140 Smith St., Farmingdale, L.I., N.Y. 11735
(516) 694-7720

At \$400 this would be
a great little microphone.
At \$99.50 it's a great
big miracle.



If you had \$400 to blow on a new microphone, you'd expect the moon: a professional-quality condenser mike with "field effect transistors," the finest of printed circuitry, solid state at its solid best... to upgrade your system to top recording studio standards of realism.

Now you can have all of that for far less in the new PML 71 Series Micro-Minature Condenser Microphones. Performance? Superb signal-to-noise ratio. High sensitivity. A linear frequency response of 40 Hz to 16 kHz ± 3 db. Selectable output impedance: 30/50, 200 or 600 Ω balanced or Hi-Z unbalanced.

MICROPHONES

Cardoid (15 db rejectivity) EC71 \$109.50
Omnidirectional EK71 \$ 99.50
(Microphone supplied with stand adaptor and 12 ft. cable to power supply)

POWER SUPPLIES

7140S Battery Operated, Stereo/Mono with two 12 ft. signal cables \$69.50
7130 A.C. (110/125V), Mono with one 12 ft. signal cable \$69.50
7130S A.C. (110/125V), Stereo/Mono with two 12 ft. signal cables \$89.50

Microphones, power supply and signal cables are all fitted with locking connectors.



At your dealer or write

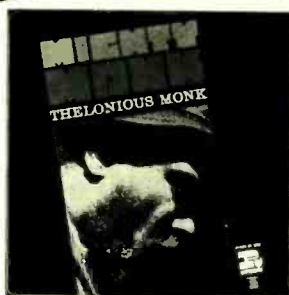
ERCONA CORPORATION
432 PARK AVENUE 50,
NEW YORK, N. Y. 10016

CIRCLE 25 ON READER-SERVICE CARD

WE LET THE CATS OUT OF THE BAG

JAZZ FROM

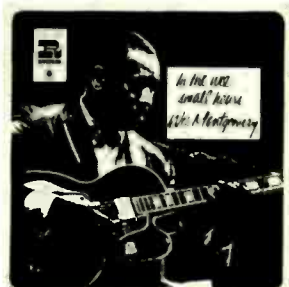
RIVERSIDE



THELONIOUS MONK
MIGHTY MONK R/S 3000



BILL EVANS
POLKA DOTS &
MOONBEAMS R/S 3001



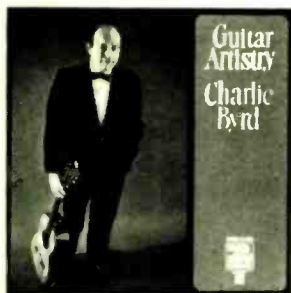
WES MONTGOMERY
IN THE WEE SMALL
HOURS R/S 3002



JOHN LYTLE
A GROOVE R/S 3003



THELONIOUS MONK
MONK'S MUSIC Featuring
JOHN COLTRANE R/S 3004



CHARLIE BYRD
GUITAR ARTISTRY R/S 3005



BILL EVANS
LIVE AT THE VILLAGE
VANGUARD R/S 3006



ODETTA
SINGS THE BLUES R/S 3007



MONGO SANTAMARIA
EXPLOSION R/S 3008



CLARK TERRY/
THELONIOUS MONK
CT MEETS MONK R/S 3009



SONNY ROLLINS
THE FREEDOM SUITE R/S 3010



THIS IS
YUSEF LATEEF R/S 3011



THIS IS
WES MONTGOMERY R/S 3012



DISTRIBUTED BY



ABC Records, Inc. — home of Impulse and Bluesway — now adds a new dimension to Riverside.
NEW YORK/BEVERLY HILLS DIST. IN CANADA BY SPARTON OF CANADA

CIRCLE 68 ON READER-SERVICE CARD

JAZZ

DICK HYMAN: Mirrors. Dick Hyman, piano and electric organ; Ben Tucker, bass; Grady Tate or Bob Rosen-garten, drums. *House of Mirrors; Ode to Billy Joe; Mercy, Mercy*; nine more. Command RS 924 SD, \$5.79 (stereo only).

In addition to being a fine arranger, Dick Hyman is in continual demand in New York on any keyboard instrument you'd care to name. On this album, he plays two of them—piano and organ. Through overdubbing, he uses each instrument as the accompanist for the solos of the other, and there are times when he achieves what can only be called an eerie rapport with himself. It's as if you were hearing two players, each stimulating and pushing the other, and both being prodded by a strong rhythm section.

Most of the material is drawn from current pops repertoire, and so it's uneven, from the standpoint particularly of its usability in jazz. Bobbie Gentry's *Ode to Billy Joe* is one of the best songs ever written in this country, but like a French *chanson réaliste*, its power is in its words. As a tune, it's nothing much. Hyman gets what he can out of it, but he gets a lot more out of *House of Mirrors*, a powerful original blues. G.L.

ANDY KIRK AND HIS CLOUDS OF JOY. *Instrumentally Speaking (1936-1942).* *Walkin' and Swingin'; Froggy Bottom; Mary's Idea*; eleven more. Decca DL 9232 or DL 79232, \$5.79.

JIMMIE LUNCEFORD AND HIS ORCHESTRA. *Lunceford Special. Cheatin' On Me; Ain't She Sweet; Bugs Parade*; thirteen others. Columbia CL 2715 or CS 9515, \$4.79.

Both the Kirk and Lunceford bands hit their peaks in the Thirties. Kirk, like Chick Webb, had a fine jazz group that was buried to a great extent during recording sessions due to the popularity of the ballad and novelty aspects that the bands had developed—Webb with Ella Fitzgerald, Kirk as a result of Pha Terrell's success with *Until the Real Thing Comes Along*. Decca's current two-disc reissue of Webb sides [see "A Dip into Decca's Jazz Archives" on page 118] has tried to show off the instrumental side of the band and this Andy Kirk set is geared in the same direction. (There are only two vocals, both by Ben Thigpen and both thoroughly in keeping with a well-oriented jazz band—*Git*, which is less a vocal than exclamatory directions, and *Froggy Bottom*, a blues.)

Instrumentally, the Kirk band was a solid, meat-and-potatoes, unflashy group—no wild tempos, no screaming trumpets; just a steady nudging, pulsating attack. It had Mary Lou Williams' arrangements; her clean, direct piano solos (not to mention the tissue of piano accompaniment that she added to everybody else's solos); the dark, gummy saxophone of Dick Wilson; and neat, compact section work that made the relaxed riffs ride along with a winning grace.

The Lunceford band, at its best, was far more stylish than Kirk's pipe-and-slippers approach. But, despite its polish, the Lunceford band could be quite routine. There are evidences of both aspects in the new Columbia reissue. *Cheatin' on Me, Ain't She Sweet*, and *What's Your Story, Morning Glory* glow with the Lunceford class—the suave saxophone of Willie Smith, the swagger of the rhythm section, the offhand vocalizing. But this sort of thing is like a soufflé—everything works or else the results are dismal—and there are two or three instances here of the collapsed soufflé. There are also two previously unreleased 1933 performances—both pre-Sy Oliver (who is generally credited with establishing the Lunceford style), but showing enough elements of that style to suggest that Oliver didn't bring it all with him. J.S.W.



HOWARD ROBERTS: Guilty! Howard Roberts, guitar; Dave Grusin, organ; Vic Feldman, electric piano and percussion; Al Hendrickson and Jack Marshall, guitar; John Guerin, Paulo Fernando de Magalhaes, and Larry Bunker, percussion; Claudio Miranda, percussion and vocal. *Triste; Yellow Days; You and I*; eight more. Capitol T 2824 or ST 2824, \$4.79.

Seeing this album cover, one wonders what to expect from Howard Roberts. It's a crowded mock-up of the front page of a newspaper ("The Capitol Record, 6-String Edition.") The headline reads "Howard Roberts—Guilty!! . . . on 11 Separate Counts of Being A Dirty, Funky, Swamp Bossa Nova Guitar Player." If you look long enough, you'll find the list of tunes and personnel. Then you'll know you're in good hands.

Howard Roberts, long one of the best guitarists around, is one of the few left who still projects fun when he plays jazz. He is careful also to use only the best support. Roberts makes concessions to current tastes—but don't jump righteous. Chuck Berghofer, a fine West Coast bassist, plays electric bass throughout; Vic Feldman and Dave Grusin play electric keyboard instruments. In the hands of such top-flight musicians, the amplified instruments swing.

Along with the bossa nova selections are several new-pop tunes: *Look of Love; Can't Take My Eyes Off You; Walk Tall; Up, Up, and Away*. Roberts and cast—especially bassist Berghofer—also play the only into-it version of *Ode to Billy Joe* besides Bobbie Gentry's original and that of pianist Ray Bryant.

Continued on page 119

ONE OF A SERIES

If you're around
San Jose, Calif.
and like shopping
great Hi-Fi stores -
see this man...



HE'S OUR DEALER!

Harold Jaffe, Owner of the TV-Audio Center
1795 West San Carlos, San Jose, Calif.
TV-Audio Center built its business on customers who are knowledgeable about high fidelity and are also concerned about decor and appearance. "We have to be selective about the lines we carry. Pioneer's line completely fits our store image. We are proud to include Pioneer as one of the featured product lines in our outstanding Audio Theater. High quality and design features make it a natural."

PIONEER 

PIONEER ELECTRONICS U.S.A. CORP.
140 Smith St., Farmingdale, L. I., N. Y. 11735
(516) 694-7720

You can't buy a better
tape at any price!

Complete line of cassettes, 4 and 8 track
cartridge tape, reel-to-reel tape and 1/2
and 1 inch video tapes.

Write for complete details.

IRISH TAPE 458 Broadway, N. Y. 10013



CIRCLE 38 ON READER-SERVICE CARD



A Dip Into Decca's Jazz Archives

✓ **CHICK WEBB: A Legend.** *Jungle Mama; Don't Be That Way; Blue Lou; A Little Bit Later On;* ten more. Decca DL 9222 or DL 79223, \$5.79.

✓ **CHICK WEBB: King of the Savoy.** *Harlem Congo; The Dipsy Doodle; Undecided; A-Tisket, A-Tasket;* ten more. Decca DL 9223 or DL 79223, \$5.79.

✓ **DUKE ELLINGTON: The Beginning.** *Immigration Blues; East St. Louis Toodle-oo; Black and Tan Fantasy; Black Beauty;* ten more. Decca DL 9224 or DL 79224, \$5.79.

✓ **EARL HINES: South Side Swing.** *Rosetta; Cavernism; Disappointed in Love; Blue;* twelve more. Decca DL 9221 or DL 79221, \$5.79.

LOUIS ARMSTRONG: Rare Items (1935-1944). *Swing That Music; Struttin' with Some Barbecue; Hey Lawdy Mama;* eleven more. Decca DL 9225 or DL 79225, \$5.79.

✓ **WOODY HERMAN: The Turning Point (1943-1944).** *Basie's Basement; Ingie Speaks; Cherry; I Ain't Got Nothin' But the Blues;* ten more. Decca DL 9229 or DL 79229, \$5.79.

Decca has finally joined RCA Victor and Columbia in undertaking a regular and extensive series of jazz reissues, drawing on the Brunswick catalogue of the 1920s and American Decca, which began in 1934. Six of Decca's first releases in its Jazz Heritage Series should gladden the hearts and fill gaps in the collections of big jazz band buffs (the seventh disc in

this initial batch of releases is a collection of piano solos by Count Basie, Pete Johnson, Mary Lou Williams, and Jay McShann—"Kansas City Piano," Decca DL 9226 or DL 79226, \$5.79). Happily, two of the six big band discs are devoted to Chick Webb, thereby filling an LP vacuum of long standing: there were no Webb LPs at all until Columbia used its meager Webb resources on "Stompin' at the Savoy," Columbia CL 2639, released a few months ago.

The two Webb discs cover his entire recording career from 1929 to 1939 with emphasis on the non-Ella Fitzgerald recordings (she was the focus of most of the band's records from 1935 on). The early Webb band included Benny Carter, who wrote many of its arrangements; the brilliant trombonist Jimmy Harrison; and alto saxophonist Hilton Jefferson. They gave the band much of its flavor until Taft Jordan appeared in the trumpet section and Edgar Sampson began contributing such originals as *Don't Be That Way* and *Blue Lou* in 1934. The second of the two Webb discs picks up the band in 1937 when it had become much more sophisticated than the rough and ready ensemble of the first set. Wayman Carver's flute (along with Alberto Socarrros, Carver was a pioneer in the jazz use of the flute) turns up in such tunes as *Hallelujah* and there are several appearances by Miss Fitzgerald, including *A-Tisket, A-Tasket*. To balance this, the precision and drive of this later Webb band comes out on *Harlem Congo* and *Liza*.

Partly because the two Webb discs cover a relatively long span of time, including a period when it was scuffling and a period when its aim, on

records, was distinctly commercial, the quality of the performances varies considerably. The Duke Ellington disc, concentrated on two years, 1926 to 1928, is more consistent. Indeed, it is surprisingly polished considering that these are the Ellington band's earliest recordings. The Ellington style is evident right from the start and the easy, snake-hip swing of this band is in startling contrast to the heavy, static beat that was common to big bands at that time.

Earl Hines's band is also heard in a concentrated period, 1934 and 1935, when the pianist had a brilliant saxophone section—Omer Simeon, Darnell Howard, and Jimmy Mundy—and Trummy Young was in his trombone section. Hines's piano weaves sparkling lines all through a program that includes his versions of a pair of classic piano specialties—*Maple Leaf Rag* and *Wolverine Blues*—as well as two of Hines's best-known compositions, *Rosetta* and *Cavernism*. It is a clean, jumping band with enough strong soloists that it is not completely dominated by Hines's omnipresent piano.

The Armstrong selections come from a decade (1935-1944) which is often viewed as a low point in his career. It was a time when he fronted what had been Luis Russell's band, playing and singing current pop tunes, building each one up to a climactic high note. When he sings, Armstrong can find some charm in almost any song, although the ones he faces on this disc represent the ultimate challenge; and his trumpet solos, before he gets to the obligatory climax, are always interesting. But the arrangements are banal, and the band, loaded with such men as Red Allen, J. C. Higginbotham, Jimmy Archey, Albert Nicholas, and Russell, plods along behind him in almost total anonymity.

Woody Herman's "Turning Point" came in 1943-44 when he had given up his "Band that Plays the Blues" identification of the late Thirties and was moving toward what became the First Herd in 1945. He was going through an Ellington flirtation (such Ellingtonians as Johnny Hodges, Ben Webster, Ray Nance, and Juan Tizol turn up on some of these pieces) without trying to take on as much of the Duke's style as Charlie Barnett or Hal McIntyre did. In the thirteen months represented by this disc, the progression of the band's approach from the last vestiges of the Band That Plays the Blues on *Basie's Basement* to the first suggestions of a Herman Herd on *I Ain't Got Nothin' But the Blues* can be followed with retrospective clarity. Herman's clarinet playing, which has often been treated as a pleasant anachronism in his bands of the past twenty years, was a vital factor in this band. It was a strong band that, in less unsettled times than those war years, might have made a deeper impression than it did. JOHN S. WILSON

Continued from page 117

If you're an obscure-jazz fan, don't be put off by the fact that this album is built to sell rather than collect martyred dust in the jazz bin of your local record store. Howard Roberts' music is—if not deep—appealing, professional, and tasteful. "What's more," he points out in the record's jacket notes, "I'm sincere." M.A.

PHARAOH SANDERS: Tauhid. Pharaoh Sanders, saxophone and piccolo; Warren Sharrock, guitar; Henry Grimes, bass; Dave Burrell, Nat Bettis, and Roger Blank, instruments unidentified. Upper Egypt and Lower Egypt; Japan; Aum; Venus; Capricorn Rising. Impulse 9138, \$4.79 or S 9138, \$5.79.

Sanders' previous recorded appearances have been as a sideman, mostly with John Coltrane, in which his distinguishing characteristic has been a shrill, penetrating, steady shriek of sound emitted from a saxophone. He has also been heard on piccolo, which he plays in more traditional fashion. This disc is in the nature of a communicative breakthrough. One entire side is devoted to a single piece, *Upper Egypt and Lower Egypt*, in which Sanders and his colleagues build a jingly, strumming mood within which Sanders shows that he can really make use of the resources of his saxophone, as well as his piccolo. He does include an excerpt from his standard stuck-pig routine on saxophone but it is a brief and, happily, passing fancy. On the second side, he is back in the old rut, but *Upper Egypt and Lower Egypt* indicates that Sanders, despite the fashionably anarchic noises behind which he has been hiding, has something to play—when he wants to make the effort. J.S.W.

YOUNG-HOLT UNLIMITED: On Stage. Hysear Don Walker, piano; Eldee Young, bass; Red Holt, drums. *Mellow Yellow; Lady Godiva; Wack Wack*; four more. Brunswick 54125, \$3.79 or 754125, \$4.79.

Since Eldee Young and Red Holt split from the Ramsey Lewis trio almost two years ago and formed their own threesome with Hysear Don Walker at the piano, they have developed an extremely effective, loose, free-wheeling, in-person presentation—whenever they perform you may count on a very rhythmic, very visual, very light-hearted act.

This disc attempts to catch the flavor of one of their live performances (at the Bohemian Cavern in Washington). However, the gradual, repetitive manner in which they build their numbers is not as effective on record as it is in the flesh. One misses the amusingly expressive face and actions of drummer Red Holt, not to mention the gusto with which Eldee Young attacks his bass. Sections that are perfectly valid in a club become dead spots on the disc. Nonetheless, there's lots of life here, lots of exuberance, but not as much satisfaction as the space and time devoted to it would seem to warrant. J.S.W.

J.S.W.

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, factory or our service dept.
- Trade-ins—highest allow. Send your list.
- Most items shipped promptly from our 250,000 inventory, fully insured.
- Our specialty—APO & Export.
- 23rd yr. dependable service—world wide.

Rated #1 service—satisfaction according to nationwide survey.

Write for Our Price First!
You'll Be Glad You Did!

HI-FIDELITY

CENTER

"The House of Low Low Prices"

239-H East 149th St.
New York, N.Y. 10451

CIRCLE 32 ON READER-SERVICE CARD

HI-FI COMPONENTS TAPE RECORDERS

TAPES, ACCESSORIES
SLEEP LEARN KITS
MERITAPE

SAVE MONEY

- LOWEST PRICES
- INTEGRITY • SERVICE
- FRANCHISED DISTRIBUTORS

WRITE FOR OUR VERY LOW PACKAGE QUOTATIONS
Nationally Advertised Brands
Factory Sealed Cartons

Write for **FREE CATALOG**
Visit Our Showrooms

DRESSNER
1523-K JERICHO TPKE
NEW HYDE PARK, N. Y.
11040

CIRCLE 21 ON READER-SERVICE CARD

DISCOUNTS

SELLING HI-FI
NATION-WIDE
WORLD WIDE
SINCE 1948



**COMPONENTS • RECORDERS
KITS • SPEAKER SYSTEMS • TAPE**

- LOWEST 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
- TEN CENT 1-HOUR PARKING METERS AT PREMISES
- TELEPHONES (212) 369-6212-3

WRITE FOR SPECIALS VISIT
OUR SHOWROOM WAREHOUSE

CARSTON Studios

1686 Second Ave. (Nr. 87), N. Y. 10028

CIRCLE 11 ON READER-SERVICE CARD

DIXIE

SELLS
IN EVERY CORNER
OF THE WORLD

LOW PRICES ON TOP
STEREO COMPONENTS
IS THE SECRET

Largest discount High Fidelity component distributors in the South. Wholesale prices on package or individual components. Latest models in factory sealed cartons shipped immediately from our warehouse.

Special attention given to Audio Clubs, Churches and Schools.

For Special Price Quote—Write

DIXIE
HI FIDELITY WHOLESALEERS

Visit or Call
Our New Warehouse
10520 OETRICK AVENUE
Kensington, Maryland 20795
Phone: 301-933-7300

CIRCLE 20 ON READER-SERVICE CARD

Why?

DO THOUSANDS OF HI-FI
ENTHUSIASTS BUY FROM
AUDIO UNLIMITED

It's Obvious!

- LOWEST PRICES
- FAST SERVICE
- FACTORY SEALED UNITS
- FULLY INSURED SHIPMENTS
- PACKAGE DEALS—SAVE MORE
- FRANCHISED DISTRIBUTORS

Write for **FREE** Listing today

SEND US YOUR LIST
FOR OUR AIR MAIL
QUOTE TODAY

Visit Our Showroom and Warehouse
Closed Mondays



AUDIO unlimited, inc.

715-F Second Ave. (Nr. 38) N.Y., N.Y. 10016

CIRCLE 8 ON READER-SERVICE CARD

WRITE FOR QUOTATION

FACTORY SEALED CARTONS
FRANCHISED DISTRIBUTOR
QUICK SHIPMENT

WE GIVE DISCOUNTS ON HI-FI COMPONENTS

SOUND REPRODUCTION INC.

34 New Street, Newark, N. J. (07102)
(201) Mitchell 2-6816

CIRCLE 54 ON READER-SERVICE CARD

FOLK

JACK ELLIOT. Jack Elliot, vocals and guitar; rhythm accompaniment. *Danville Girl; Roll On Buddy; Cigarettes and Whisky*; nine more. Archive of Folk Music FS 210, \$5.79 (stereo only).

It seems odd to see Jack Elliot's name on a record label that reads Archive of Folk Music. The liner notes go on at great length about reprocessing worn 78s. They further state that now "... these historic recordings may be enjoyed by the modern generation, most of whom were not even born when these historic slices of folklore and heritage were performed."

The facts are that Jack Elliot is thirty-six years old and very much alive. At present he is singing and playing better than on any track on this album.

Elliot's forte has never been recording. On stage, his charm and elfish humor make one wonder if there could be such a thing as a Jewish leprechaun. He is an excellent flat picker, and he sings with honesty and warmth.

A man of contradictions, this Jack Elliot. As was his fellow New Yorker, William (Billy the Kid) Bonney, Elliot is a cowboy to the core. He adopted a culture not his own at an early age. He does not wear a false face; he *is* what he sings.

Unfortunately, this album is not indicative of what Jack Elliot can do. Only on *San Francisco Bay Blues, Salty Dog,* and *Talkin' Blues* does a glimmer of his talent show through.

On a number of tracks there is a banjo player plus a vocalist who sings along with Elliot. The liner notes, though heavy with purple prose, give no indication as to who he may be. The voice is familiar. Considering the low quality of this album, there may be safety in anonymity. T.P.



THE HIROSHIMA MASSES.

Chorus, Koto Orchestra of Elizabeth University of Music, Hiroshima, Japan. Lyrichord LL 180, \$4.98 or LLST 7180, \$5.98.

Surprisingly enough, Christianity has fairly deep roots in Japan. Jesuits landed at Kagoshima in 1549 and within two generations had converted some 300,000 Japanese. But with the dawn of the seventeenth century, the Shogunate—rightly scenting that the missionaries were forerunners of European colonialism—proscribed the new religion. A long, bloody persecution culminated in an uprising at Shimabara where 37,000 Japanese Christians fought beneath banners emblazoned

Jesus, Maria, St. Iago; all but 105 were slaughtered. Scattered communities of secret Christians survived in the area of Nagasaki where, ironically, they were re-baptized with Uranium 238 in 1945 by their coreligionists of the West.

From the Elizabeth University of Music, a Roman Catholic institution of Hiroshima, comes this quietly lovely recording of liturgical music in the Japanese idiom. Of the four compositions, the *Missa Japonica* with its undertones of Gregorian Chant is probably the most immediately accessible to Western ears. But a little patience and attention in the matter of Kazunori Nagai's *Missa Pentatonica* will be amply rewarded: this is purely Japanese, purely pentatonic—*au-tere*, understated, with all the spare loveliness of a Japanese garden. Two compositions by Saburo Takata, *An Offering to Japan* and *Cantus Mariales Japonici* (Hymns to Our Lady), draw respectively upon Buddhist sutras and the Japanese court music called *gagaku*. This superb record, superbly performed, conveys not only great beauty but the simple and moving truth of mankind's essential oneness. Recommended. O.B.B.

PHIL OCHS: Pleasures of the Harbor.

Phil Ochs, vocals; orchestral accompaniment, Ian Freebairn-Smith and Joseph Byrd, arr. *Cross My Heart: I've Had Her: Flower Lady*, five more. A & M P 133 or SP 4133, \$4.98.

This is Phil Ochs's first record for A & M. Technically, it is one of the best "folk" albums in some time: strings, brass percussion, are all employed; the arrangements have been beautifully done; the musicians are excellent.

All this should add up to a superlative album but alas, they only emphasize Phil Ochs's failures as both singer and song writer. His melodies are about as inventive as the average Tibetan chant. True, Ochs wrote *Changes*, which has a lovely melody. But it seems to be his only one. Like so many writers in the folk field, Ochs devises a series of chord changes, and writes a melody to fit them. The inherent possibilities in this method of composition are only as great as the writer's chord vocabulary—which, in Ochs's case, is meager.

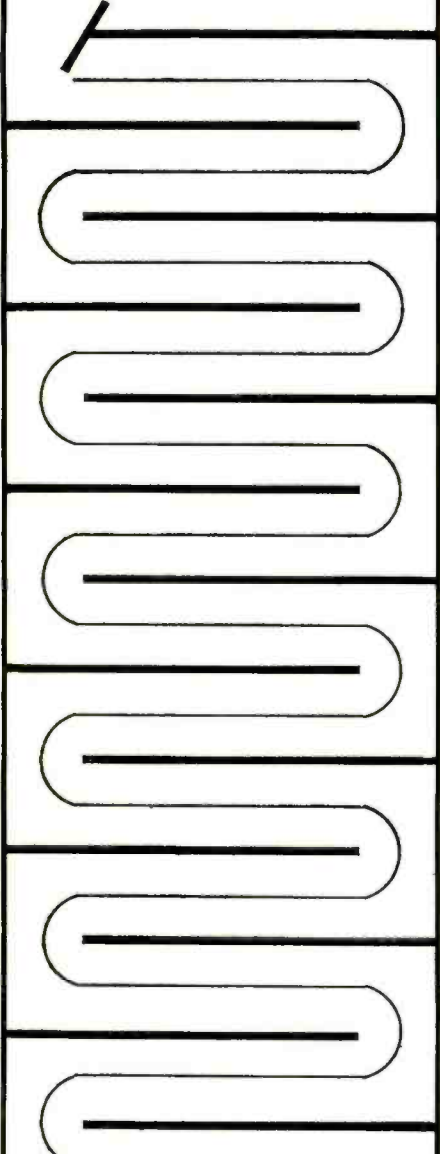
What Ochs does very well is to write words with a point of view. His wit has been discomfiting the pompous and fraudulent since 1962. On this recording the arrangers are well attuned to Ochs's vitriolic humor and they have provided marvelously funny frameworks for his words: *Outside of a Small Circle of Friends* approaches a true Brecht/Weill feeling; *The Party*, featuring pianist Lincoln Mayorga, is at once hilarious and grim.

But the rest of the album is poor stuff and no amount of fine arranging can disguise it. T.P.



BEST

GET IN LINE



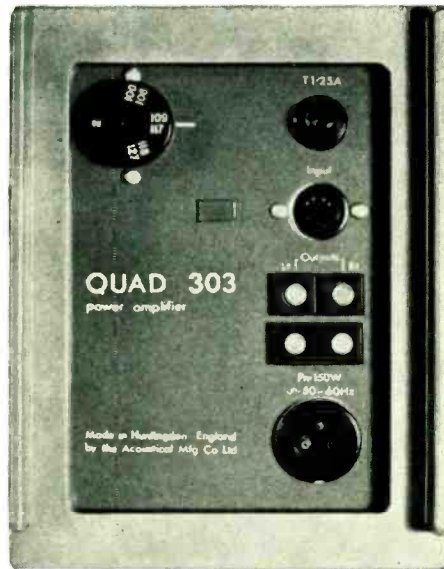
**ALL QUAD
PRODUCTS
AVAILABLE
HERE AND NOW
AT
HARMONY HOUSE INC.**

**197 EAST 76 ST.
NEW YORK, N. Y. 10021
TELE (212) RE 7-8766**

CIRCLE 66 ON READER-SERVICE CARD
FEBRUARY 1968

QUAD

for the closest approach
to the original sound



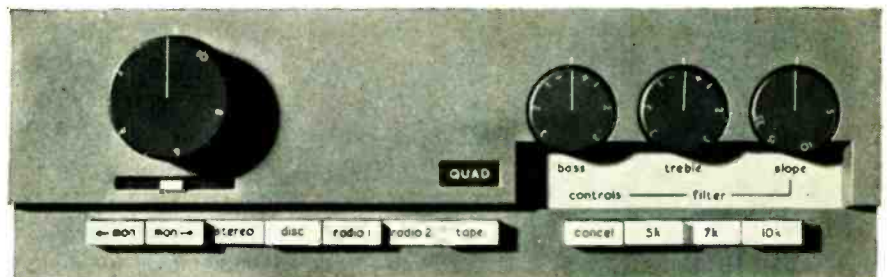
QUAD 303 POWER AMPLIFIER

A two channel power amplifier of unique design capable of a standard of quality* limited solely by the capabilities of the accessories with which it is used.

**Distortion: harmonic, intermodulation, amplitude, steady state or modulated and however weighted, several times lower than any other amplifier known to us.*

QUAD 33 CONTROL UNIT

A self powered control unit to select, match, correct and amplify for the closest approach to the original sound inherent in the programme.



For further details
see your Hi-Fi dealer
or write direct to:—

QUAD

ACOUSTICAL MANUFACTURING CO. LTD.
HUNTINGDON, ENGLAND.

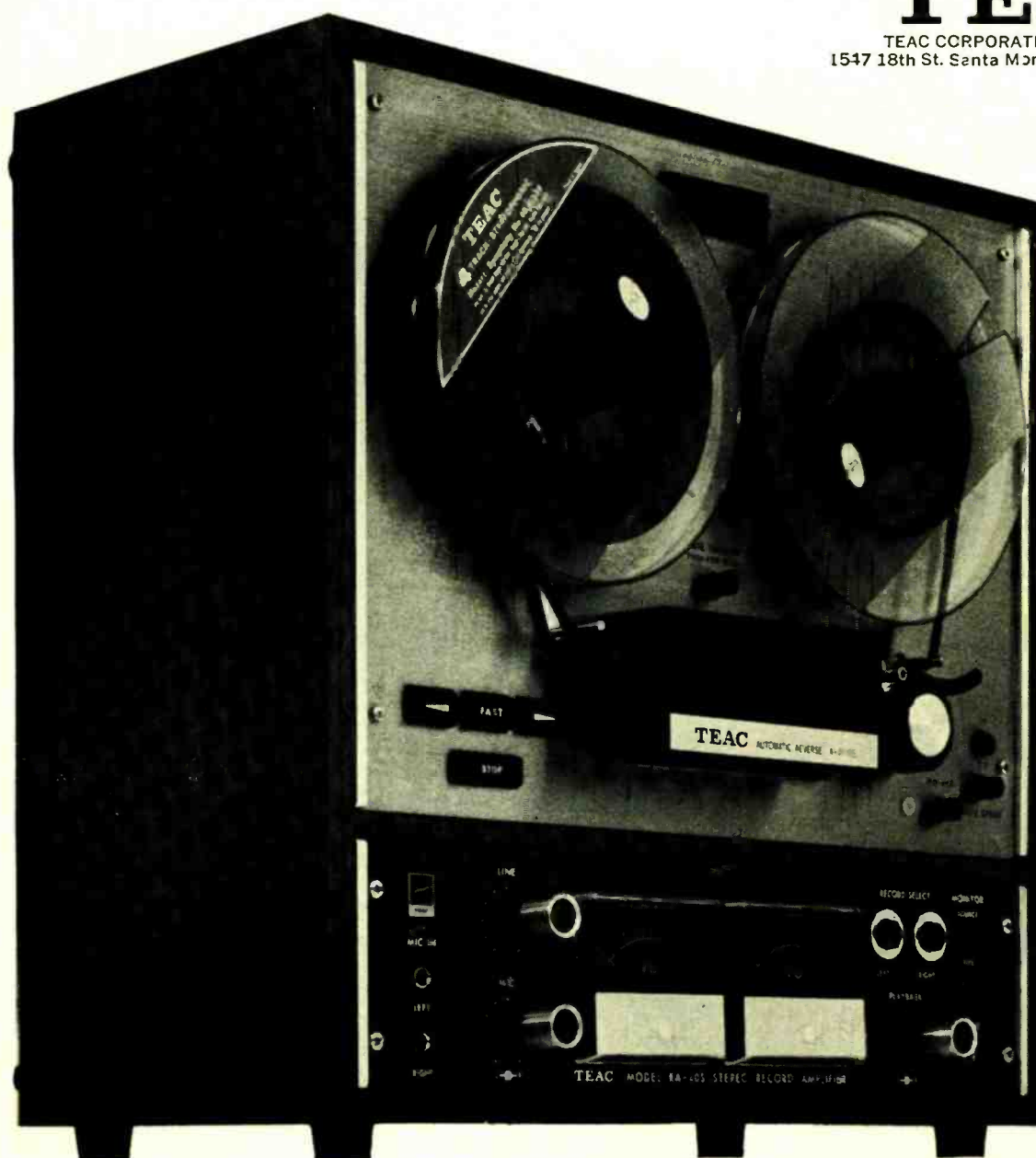
CIRCLE 1 ON READER-SERVICE CARD

If your first tape deck measures up to this one, you're going to enjoy it a lot more.

The TEAC A-4010S: Four heads, 4 track, 2 channel. 7" maximum reel size. Tape speeds $7\frac{1}{2}$ and $3\frac{3}{4}$ ips ($\pm 0.5\%$). Dual speed hysteresis synchronous motor for capstan drive, 2 eddy current outer-rotor motors for reel drive. **Wow and flutter:** $7\frac{1}{2}$ ips: 0.12%; $3\frac{3}{4}$ ips: 0.15%. **Frequency response:** $7\frac{1}{2}$ ips: 30 to 20,000 Hz (± 2 dB 50 to 15,000 Hz); $3\frac{3}{4}$ ips: 40 to 12,000 Hz (± 3 dB 50 to 7,500 Hz). **Signal to noise ratio:** 50 dB. **Crosstalk:** 50 dB channel to channel at 1,000 Hz. 40 dB between adjacent tracks at 100 Hz. **Input:** (microphone): 10,000 ohms, 0.25 mV minimum. (line): 100,000 ohms, 0.14 V minimum. **Output:** 1 volt for load impedance 100,000 ohms or more. And these features, too: Automatic reverse for four hours of uninterrupted music on a single tape, symmetrical control system (fast-winding in both directions, playback and stop by a soft-touch push button system), TEAC-built hyperbolic type heads, four solid-state amplifiers, tape tension control switch, automatic shut off, 100 KHz bias-frequency, and independent LINE and MIC input controls to permit mixing signals from two recording sources. If your first tape deck measures up to these specifications, it's a TEAC. See your TEAC dealer for a demonstration today.

TEAC

TEAC CORPORATION OF AMERICA
1547 18th St. Santa Monica, Calif. 90404



CIRCLE 57 ON READER-SERVICE CARD

THE TAPE DECK

BY R.D. DARRELL

Dolby Stretching—Plus EX. At last, tape connoisseurs too can celebrate the full dawn of a brave new age of reproduced sound largely freed from clarity-fogging noise. One of the earliest examples of a master recording utilizing the revolutionary Dolby noise-reduction system, Stravinsky's *L'Histoire du soldat* conducted by Stokowski for Vanguard, now has been transferred to open-reel tape by Ampex's EX+ process: VGC 1166, 59 min., \$7.95.

The combined exploitation of these two techniques makes it difficult to evaluate their individual contributions, but in my estimate Dolby's is the more dramatically effective—not only in markedly improving the signal-to-noise ratio in low-level passages, but in achieving a truly crystalline transparency. Yet of course these advantages would be diluted, if not lost, if the tape were not processed—as it has been here—to reduce the usual tape motion or "surface" noise to a truly velvety background. This is not to claim that earlier tapes (some made from unacknowledged Dolby-ized masters, some using other improved processing methods) have not approached or nearly matched the technical triumphs of the present taping. But I have heard no other more consistently excellent throughout its entire length.

Only one of Vanguard's two original versions of *L'Histoire* has been taped, that in English; but it features the same bilingual speakers heard in the French edition: Madeleine Milhaud (narrator), Jean-Pierre Aumont (the soldier), and Martial Singher (the devil). Since the only earlier complete *Histoire* on tape (Philips PTC 900046 of July 1965, now out-of-print) was in French, the present choice of language might be justified. Unfortunately the present actors, while all competent enough, never generate the dramatic excitement of Philips' Jean Cocteau, Jean-Marie Fertey, and Peter Ustinov. More regrettably still, in comparison with Igor Markevitch's electrifying performance for Philips the Stokowski version—lucid and vigorous as it is—seems too matter-of-fact and lacking in rhythmic verve. The significance of this release, however, is its clear evidence that new and better technologies *are* being developed—sooner or later they will be fully capitalized upon.

Two postscripts may be helpful to Compleat Audiophiles. 1) Ray M. Dolby delivered a paper describing his invention at the Los Angeles and New York City conventions of the Audio Engineering Society, and this paper has been published in the October 1967 issue of the *Journal of the AES*. 2) Apropos of the difficulty in identifying clearly the effects of the Ampex EX+ process, and perhaps of accounting for what seems its variable effectiveness in different works (as exemplified by my reports in this column

for last October and December), tape reviewers have been given the opportunity of making direct comparisons between two editions of the London/Ampex "Verdi Spectacular" program (LCL 75012), one processed with the EX+ technique, the other—like the original issues of just over a year ago—without. The differences are not great, but to any attentive listener they represent decided as well as subtle improvements. To my surprise, the most distinctive of these is the enhanced crispness of high-level passages, whereas the increases in low-level transparency and the decreases in surface and background noise (the area where the Dolby process is most effective) are less marked.

Bruckner's Opus "Nothing." The Symphony in D minor is an early work that Bruckner apparently didn't wish to disown entirely, yet didn't want to include in his official symphonic canon—therefore its designation as No. 0. Unlike most other composers' youthful, unnumbered symphonies, however, this one is no student exercise. It's a lovely work in its own right, and certainly it serves as a persuasive introduction to the more difficult later masterpieces. I would judge that anyone who relishes the symphonies of Schubert and Dvořák will be immediately captivated by a style distinctively individual but free from the perhaps excessive mannerisms of Bruckner's maturity. The work's first tape edition—indeed its debut recording—is a zestful, unpretentious one by Bernard Haitink and the Amsterdam Concertgebouw: Philips/Ampex EX+ PTC 9131, 44 min., \$7.95. Recorded somewhat more lightly than is common nowadays, the sonics here are nevertheless brightly gleaming; and the relative lack of weight is more of an advantage than otherwise for the lightly scored (for Bruckner!) music itself. In contrast with the disc edition, which Bernard Jacobson found to be somewhat noisy-surfaced, the present taping makes the most of the Ampex EX+ processing to achieve well-nigh ideally quiet surfaces as well as over-all tonal lucidity.

Language Lessons in Your Car. The unique suitability of the endless-loop tape cartridge for unattended background entertainment permits some fascinating exploitations! Offhand, I'd have ridiculed the notion of learning a foreign language while traveling by car, regardless of whether one were driving or being driven. Now I know better. Actually there are good psychological reasons for approaching a new language casually, by letting oneself be surrounded, as it were, by everyday conversation in that language—overhearing rather than attentively listening to the constant repetition of words and phrases. The particular advantage of CARtridge instruction courses is that

once set going they require no operation-attention—they go on and on forever.

I tried out—at home, to be sure, rather than in a car—RCA Victor's Stereo-8 courses in basic, intermediate, and advanced Italian (P8L 5010-11-12, 75-77 min. each, \$9.95 each), and discovered that the medium's ability to establish an informal ambience for developing conversational ease was quite extraordinary. The ingenuity and practicality with which the conversations have been designed for logical vocabulary expansion and pronunciation drill are decidedly impressive.

These tapes—together with their companion Stereo-8 courses in French, German, and Spanish—were prepared by the Institute for Language Study in Montclair, New Jersey; and while the accompanying booklet is rather skimpy, this is no real handicap where the primary emphasis is on quick aural recognition of and verbal facility in everyday words and phrases.

Bright Breams. Since very new music is also a kind of new language, the approach by way of repeated overhearing is useful in this realm too—thus justifying the otherwise inexplicable release in cartridge format of Julian Bream's "Twentieth-Century Guitar Music" program (RCA Victor R8S 1081, 48 min., \$6.95). I write "inexplicable" because collectors of tape in any form long have been notorious for their lack of support for solo-instrumental releases and for their apparent disinterest in serial-technique and other "advanced" methods of composition. As far as the present release goes, I can assure them that its tone rows and dissonances are most attractively sugar-coated by Bream's spellbinding tonal coloring and melodic expressiveness. Even the Henze *Tentos* and Brindley *Polifemo de Oro* are easy to take here: the more orthodox little pieces by Martin and Villa Lobos should please everyone; and the major item, Benjamin Britten's gravely rhapsodic *Nocturnal*, Op. 70 (variations on Dowland's "Come, heavy sleep"), proves to be at once highly original and completely persuasive.

As a solace for tape listeners who don't have cartridge machines, RCA Victor also offers a double-play open-reel of Bream's acclaimed Bach Lute Suites and "Baroque Guitar" programs: TR3 5014, 334-ips, 84 min., \$10.95. Not only the two superb Bach Suites, S. 996 and 997, but Fernando Sor's romantic Fantasy and Sylvius Leopold Weiss's moving *Tombeau sur la mort de M. Comte de Logy* boast an eloquence and grandeur seldom found in any solo-instrumental repertory. Bream is truly magnificent in these works, yet he also can turn from epic pathos to lyrical grace in his lighter selections, notably the sportive *Canarios* by Gaspar Sanz and the delectable Suite in D minor by Robert de Visé.

SUBSCRIBERS—PLEASE NOTE:

Please include a HIGH FIDELITY label to insure prompt service whenever you write us about your subscription. The numbers and letters on the label are essential in helping our Subscription Department quickly identify your records.

Use this form for **CHANGE OF ADDRESS:** Please let us know at least 6 weeks before you plan to move. For faster, more accurate service, attach magazine address label in space provided, fill in your name and new address, and mail to:
HIGH FIDELITY
 Subscription Service Department
 2160 Patterson Street
 Cincinnati, Ohio 45214

OLD ADDRESS:
 ATTACH LABEL HERE

New Address:

name _____
 address _____
 city _____
 state _____ zip _____

READER SERVICE COUPON

To get product information FAST simply circle key numbers in coupon below.

SEE ADVERTISING INDEX AT RIGHT!

Mail to: HIGH FIDELITY

Reader Service, Dept. 268
 P. O. Box 14306 Annex Station
 Cincinnati, Ohio 45214

Please Print 268

Name _____
 Address _____
 City _____
 State & Zip _____

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	36
37	38	39	40	41	42	43	44	45
46	47	48	49	50	51	52	53	54
55	56	57	58	59	60	61	62	63
64	65	66	67	68	69	70	71	72
73	74	75	76	77	78	79	80	81
82	83	84	85	86	87	88	89	90
91	92	93	94	95	96	97	98	99
100	101	102	103	104	105	106	107	108
109	110	111	112	113	114	115	116	117
118	119	120	121	122	123	124	125	126
127	128	129	130	131	132	133	134	135
136	137	138	139	140	141	142	143	144
145	146	147	148	149	150	151	152	153
154	155	156	157	158	159	160	161	162
163	164	165	166	167	168	169	170	171

Products mentioned editorially

Product _____ Page _____
 Product _____ Page _____

ADVERTISING INDEX

Key No.	Page No.	Key No.	Page No.
1	Acoustical Manufacturing Co., Ltd. 121		KLH Research and Development Corp. 10, 11
2	Acoustic Research, Inc. 25, 27, 29	69	Klipsch & Associates, Inc. 35
3	Allied Radio 50	34	Lafayette Radio Electronics 112
4	Altec Lansing 28	35	Lansing, James B., Sound, Inc. 44, 45
5	Ampex Corporation 107		London Records 99, 108
	Angel Records 83	36	Martel Electronics 40
6	Audio Devices, Inc. 26	37	McIntosh Laboratory, Inc. 46
7	Audio Dynamics Corp. 69		
8	Audio Unlimited, Inc. 120	41	Olson Electronics, Inc. 114
9	Benjamin Electronic Sound Corp. 51		
	Bozak, R.T., Mfg. Co. 70	22	Perpetuum-Ebner 19
103	British Industries Corp. 5	42	Pickering & Company, Inc. 2
10	BSR (USA) Ltd. 89	43	Pioneer Electronics 37
			Pioneer Electronics 115, 117
11	Carston Studios 119	25	PML Microphones 115
12	Chrysler Electric Co., Ltd. 12	44	Project 3 30, 31
13	Citadel Record Club 13		
15	Columbia Records 87	45	Rabsons-57 St., Inc. 114
16	Command Records 49	64	RCA Victor Red Seal 76
		46	RCA Victor Record Club 20-23
19	Deutsche Grammophon Gesellschaft 103, 105	47	Records Unlimited 6, 7
20	Dixie Hi Fidelity 119	68	Riverside Records 116
21	Dressner 119		
61	Dual 9, 104	48	Sansui Electric Co., Ltd. 85
	Dynaco, Inc. 18	100	Scott, H.H., Inc. 15
		52	Seeburg 101
23	Electro-Voice, Inc. Cover III	65	Sherwood Electronic Laboratories, Inc. Cover IV
22	Elpa Marketing Industries, Inc. 19		
	Elpa Marketing Industries, Inc. 102	51	Shure Brothers, Inc. 113
24	Empire Scientific Corp. 75	53	Sony Corp. of America 91
25	Ercona Corp. 115	54	Sound Reproduction, Inc. 120
		55	Standard Radio 48
27	Finney Company, The 24	56	Stanton Magnetics, Inc. 17
28	Fisher Radio Corp. Cover II, 1, 39, 41		
		57	TEAC Corporation 122
103	Garrard 5	58	Telex Corporation 8
		59	Toshiba 8
29	Harman-Kardon, Inc. 43		
66	Harmony House, Inc. 121	60	Uniclub, Inc. 14
30	Heath Company 93, 95-97	61	United Audio Products 9, 104
31	Heliodor Records 47	62	University Sound 111
32	Hi-Fidelity Center 119		
		63	Vanguard Recording Society, Inc. 92
38	Irish Recording Tape 117		
33	Kenwood Electronics, Inc. 32, 33	67	World Series 98

Setting New Standards In Sound

E-V At Electro-Voice, we dare to break with tradition whenever it leads to better sound products for you. This unfettered approach to design often leads to the unusual.

An exciting example is one of the biggest loudspeaker systems of them all, the mighty Patrician 800. Its woofer is 30 inches in diameter for sounds you can feel as well as hear. This huge speaker is combined with a 12-inch mid-bass speaker, plus two sophisticated horn-loaded drivers for the treble and very high frequencies. It adds up to an impressive listening experience.

The Patrician 800 is available in two styles and three finishes, for \$1,095.00. Speaker components used in the Patrician are available separately for custom installations of surpassing quality.

E-V design ingenuity extends equally from microphones through high fidelity electronics. We're anxious to give you all the details. Just drop us a card, or listen today at your nearby sound showroom. The difference you hear is what high fidelity is all about!

Model E74 Dynamic Cardioid
Microphone \$100.00 list



Model X1835
Crossover
\$139.00



Model 30W Super
Woofer \$250.00

Model SP12D
Mid-bass speaker \$70.00

Model T350
VHF Driver \$66.00

(Shown above)
Model 1256 AM/Stereo FM Tuner \$195.00
Model 1244 65-watt Stereo Amplifier \$140.00

Model 8HD/T25A Treble
Horn-Driver \$72.00

Electro-Voice®

high fidelity speakers and systems • tuners, amplifiers, receivers • public address loudspeakers
• microphones • phonograph needles and cartridges • organs • space and defense electronics

CIRCLE 23 ON READER-SERVICE CARD

ELECTRO-VOICE, INC. Dept. 284H
619 Cecil St., Buchanan, Michigan 49107

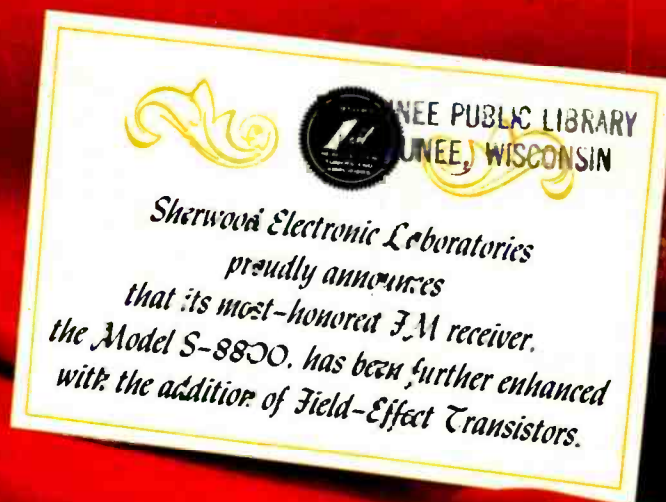
Please send free high fidelity literature. Please send free microphone literature.

Name _____

Address _____

City _____ State _____ Zip _____

Our most-honored receiver



The highly-rated Sherwood S-8800 now features Field Effect Transistors (FET's) in the RF and Mixer stages to prevent multiple responses when used with strong FM signals.

Among the Model S-8800's many useful features are two front-panel switches for independent or simultaneous operation of main and remote stereo speaker systems.

Visit your Sherwood dealer now for a demonstration of those features which make Sherwood's new Model S-8800-FET receiver so outstanding. With Sherwood, you also get the industry's longest warranty—3 years, including transistors.

Compare these Model S-8800 specs: 140 watts music power (4 ohms) • Distortion: 0.1% (under 10W.)
• FM sensitivity: 1.8 μ v (IHF) • Cross-modulation rejection: -95db • FM hum & noise -70db.

Model S-8800 custom mounting \$369.50
Walnut leatherette case \$378.50
Hand-rubbed walnut cabinet \$397.50

Sherwood

Sherwood Electronic Laboratories, Inc.,
4300 North California Avenue,
Chicago, Illinois 60618. Write Dept. H2

CIRCLE 65 ON READER-SERVICE CARD