

HIGH FIDELITY

LAB TEST REPORTS

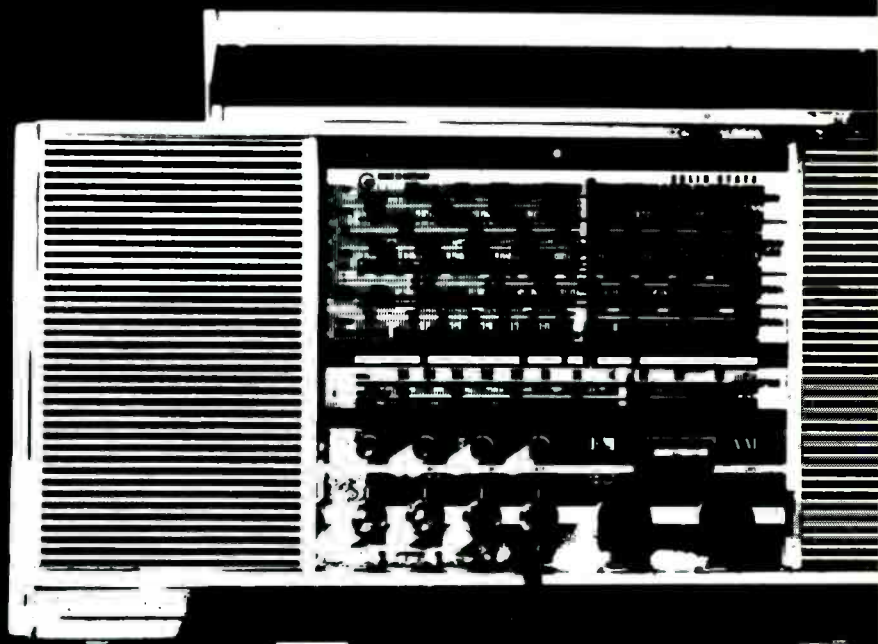
Harman-Kardon 820 receiver

Shure's improved V-15 II cartridge

Astrocom/Marlux 407 tape recorder

Advent's first speaker

How Much
High Fidelity
Can You Get
In Today's
Portables?



Beethoven's Chamber Music

72 Works Considered—
200 Recordings Compared

The Guitar and Other Plucked Instruments

A Survey and Discography

www.americanradiohistory.com



tuning. (Remote control AutoScan is included in the price of the 450-T.) It has an AM section. (One that we're extremely proud of, incorporating sophisticated circuitry to cut out interference and whistles, and highly selective ceramic filters.)

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

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

Now, about IC's.

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

That's fine with us.

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

Many, but not all.

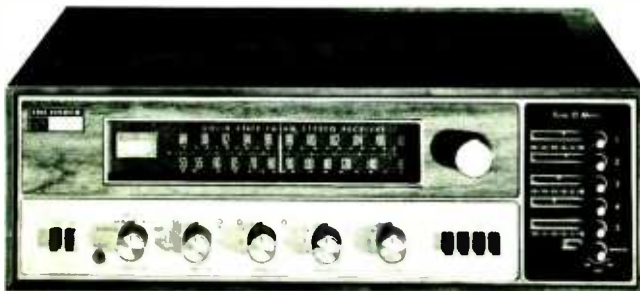
We've found that the mere inclusion of these devices does not result in superior performance.

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

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

And that's not an isolated example.

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



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

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

The Tune-O-Matic push-button memory

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

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

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

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

Go ahead, boost the bass and treble.

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

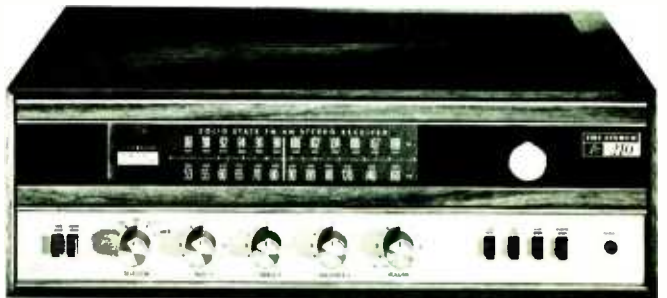
The overall performance of the 250-TX is up to Fisher's usual high standards. It shares these important specs with the 500-TX:

FM signal-to-noise ratio, 65 dB.

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

Harmonic distortion, 0.5%.

Hum and Noise, -90 dB.



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

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

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

The tuner section of the 210-T will bring in more stations than many higher priced receivers—sensitivity is 2.0 μ V.

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

Tuning is manual only.

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

The Fisher®

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

PRICES SLIGHTLY HIGHER IN THE FAR WEST



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

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

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

Crystal filters are great — maybe.

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

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

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

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

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

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

Power? Power!

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

Again, we quote Audio:

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

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

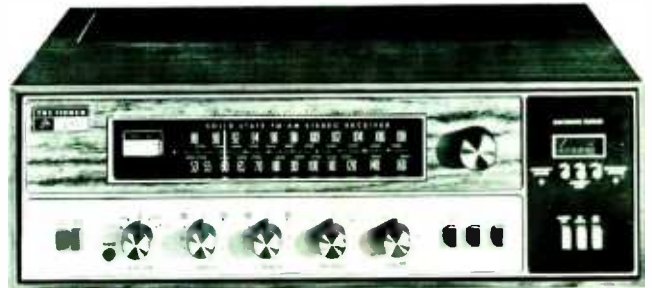
There are many reasons why the Fisher 500-TX sounds as clean as it does, including a more discretionary use of IC's than is common industry practice these days. More about that later, when we tell you about the new 450-T.

Summing up, in the words of Audio:

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

In the words of High Fidelity magazine:

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



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

You can tell just by looking at the 450-T that it's a lot of receiver for the money. It has AutoScan in addition to conventional flywheel



Free! For more information about Fisher components, plus a valuable reference guide to the whole world of high fidelity stereo music reproduction in the home, fill out and mail this coupon. You'll receive the latest 72-page Fisher Handbook, an authoritative collection of articles that explore every aspect of the subject in down-to-earth language. Full color illustrations, and complete specifications of every Fisher component and packaged stereo system are also included. The book is yours free of all cost and obligation.

Fisher Radio
11-40 45th Road
Long Island City, N.Y. 11101

Name

Address

City State Zip

0105701

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



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

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

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

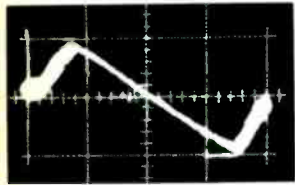
At this point in history, when other receivers are offering two and three tuning meters, oscilloscopes, words that light up, and various other devices to help you tune in stations more accurately, we thought you might like to know why we at Fisher are putting simplified push-button tuning into all our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

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

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

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

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



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

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

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

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

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

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

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

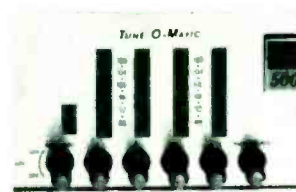
Here's how AutoScan tuning is accomplished:

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

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

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

A button for each of your favorite FM stations.



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

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

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

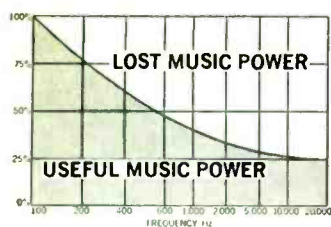
Tune-O-Matic is also available in a lower-cost Fisher receiver, the new Fisher 250-TX.

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

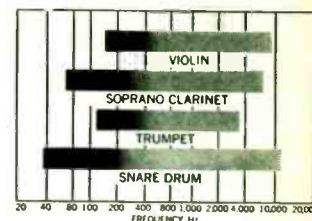
Why?

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

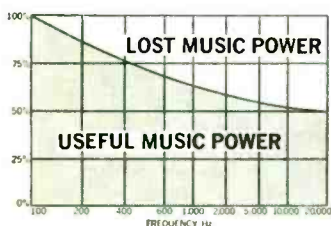
A new concept **100% MUSIC POWER**[®]



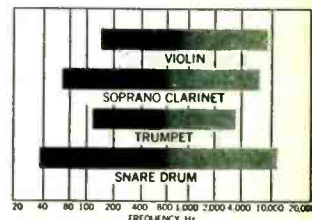
CARTRIDGE "C"
at 25% Music Power



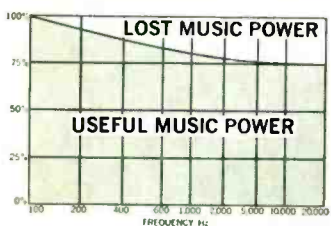
... a serious loss of definition occurs: because cartridge "C" has completely lost 75% of the Music Power at the higher frequencies.



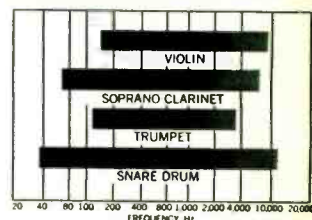
CARTRIDGE "B"
at 50% Music Power



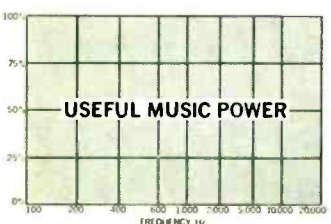
... in this case you lose definition of tone and instruments: because cartridge "B" loses as much as 50% at higher frequencies.



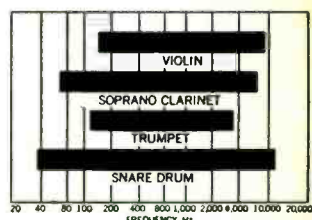
CARTRIDGE "A"
at 75% Music Power



... the instruments seem a little faded in the upper frequencies: because cartridge "A" attenuates higher frequencies as much as 25%.



XV-15
at 100% Music Power



... the instruments, all of them, are distinct and clear throughout the entire fundamental frequency range.

With the Pickering XV-15 Cartridge You Get **100% Music Power**—You Hear It All!

Only Pickering's XV-15 series of cartridges features 100% Music Power. With the Pickering, a harp sounds like a harp, a trumpet has the biting sound that you expect from a brass instrument, the flute has a rich romantic tone, the orchestra is the full-throated instrument the composer called for. So choose Pickering — and make the enjoyment of 100% Music Power a part of your life.

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For those who can **HEAR** the difference

THE NEW PICKERING XV-15/750E. PREMIER MODEL OF THE XV-15 SERIES. TRACKS AT 1/2 TO 1 GRAM. DYNAMIC COUPLING FACTOR OF 750 FOR USE IN FINEST TONEARMS. \$60.00. OTHER XV-15 CARTRIDGES FROM \$29.95. PICKERING & CO., PLAINVIEW, L.I., N.Y. CIRCLE 41 ON READER-SERVICE CARD

HIGH FIDELITY

VOL. 20 NO. 5 MAY 1970

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Speaker-Testing Breakthrough

DEAR READER:

The selection of speakers for a stereo setup has long been the most subjective decision a component buyer has had to make. Amplifiers, tuners, turntables, tape recorders—even pickups—have generally been tested so objectively that one could almost select a model on the basis of lab data alone. But speakers have been another matter; within the limits of general quality and price, selection has had to be made on the primary basis of the sound one “likes” in a particular room. True, there have been “scientific” speaker tests, but when compared to what one actually heard from the speakers, they have generally been as relevant as a free-speech riot at Berlitz.

For over a year, HF has been working with CBS Laboratories to develop speaker-testing procedures that would document what experienced ears heard. In next month's issue, we will both explain the new procedures and begin to use them in our equipment report. To give you some further idea about this new policy, here is the heart of a confidential memo submitted to me several months ago by our audio editor, Norman Eisenberg:

“Our June issue will mark a breakthrough, a turning point in equipment evaluation. Speaker-testing methods, developed at CBS Labs, largely as a result of our requirements, will be incorporated into test reports for the first time. . . .

“The importance of this development cannot be overestimated. Previously, lab tests of speakers have been valid largely as design tools, to enable a manufacturer to determine that his particular design goal was indeed being attained by his specific product. Such tests, while helpful and valid for the speaker maker, were widely different from one lab to the next, were not repeatable for accurate results on speakers of different manufacture, and failed to confirm (or conform with) listening tests. *They could not, in other words, provide meaningful clues to the quality-minded buyer as to what to expect a speaker to sound like* [italics mine]. . . .

“HF's newly augmented speaker-test program will present lab-derived data that is in itself highly descriptive of speaker performance, *meaningful from a listening (rather than from a manufacturer-design) standpoint*, repeatable for products of different manufacture to enable the serious reader to make comparisons, *and exhibiting an unprecedented high order of conformity with subjective listening tests* [again my italics]. The most sophisticated equipment ever used, to my knowledge, to test speakers, including automatic plotters and a computer, is involved—but HF's astute and trained listening insights in our controlled listening tests with multienvironmental techniques also will be brought to bear. What we will now be doing in a sense is consolidating the best of both approaches into a new significant synthesis.”

* * * * *

For the specifics, our June issue will elucidate this **BREAK-THROUGH IN JUDGING SPEAKERS** in an article with that title by Benjamin Bauer, vice president of CBS Laboratories. In this, our annual speaker issue, we will also consider today's hottest related question. **DO THE NEW OMNIDIRECTIONAL SPEAKERS HELP OR HURT STEREO?** And we will lead you through some practical do-it-yourself procedures in **HOW TO SET UP OUTDOOR SPEAKER SYSTEMS**. Our musical features will include a brilliantly witty **DESERT-ISLAND DISCOGRAPHY** by his country's self-styled “most experienced hermit,” Glenn Gould.

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CIRCLE 11 ON READER-SERVICE CARD →

The rave reviews keep coming...

Excerpts from
Winter-Spring
1970

STEREO &
HI-FI TIMES

Bose 901 Speaker System

There are a number of tried-and-true principles at work in this speaker, all of which combine to create one of the finest products it has been my pleasure to hear in some time.

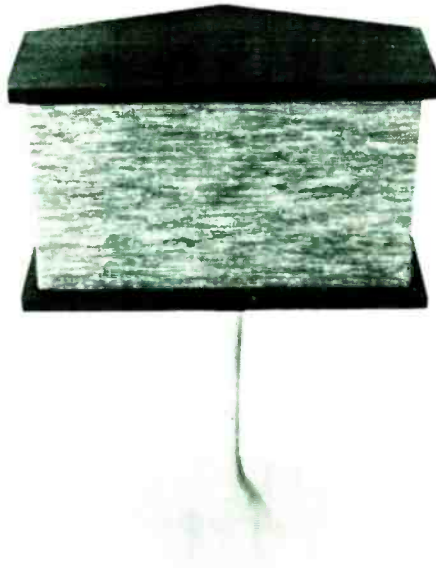
The Bose 901 is a complete stereo speaker system. The package consists of two speaker containers and a control box. Each of the speaker boxes contains a total of nine drivers, all of them identical.

The principle of operation has all of the speakers functioning as a woofer to move a notable amount of air. Thus, excellent bass is realized from the system even though small speaker drivers are used. With eight of the drivers facing rearward, most of the sound you will hear will be reflected off the wall.

It is not new to speaker design to have such a multi-directional sound source. But some of the earlier attempts fell short of ideal on sonic qualities. This one does not.

A multi-directional speaker seems to have its sound escape from its box. The source of the sound becomes an area of space above and behind the actual enclosure. This is created beautifully by these speakers. A stereo pair fills the wall with stereo, yet each instrument has its prescribed space—and it stays there. You can spread these speakers much wider apart than conventional boxes without creating a "hole-in-the-middle" effect.

... the Bose 901 comes with a special active-equalizer box. This control is connected between preamp and amplifier, usually via the tape monitor controls on your amplifier.



The Bose 901 speaker system.

All of this is very nice. But the proof of the pudding inevitably is sound. And it is here that the Bose 901 stands clearly away from the crowd. I've already commented on the directional characteristics—they are in no small measure responsible for the naturalness of the sound. But the bandwidth and transient characteristics of the speaker play an important part, as does the freedom from coloration.

I have spent a good deal of time listening to these speakers. They have been connected in a system that contains the finest componentry, including a high-power amplifier. There are only a few speakers I have ever come across that I can listen to for long periods. This is one of them.

The bandwidth is certainly there. The speaker goes down smoothly to 34 Hz and rolls off slowly below, according to frequency sweeps I made. There is still useful response at 25 Hz. That is certainly as deep as most music will go and, in any case, as deep as recordings will let you go.

At the high end, the speaker continues to go out, without audible peaks and valleys, so well beyond the upper limits of my hearing. As a check of the effectiveness of the directional characteristics, I put a 12 kHz signal on the speaker. There was no apparent change in level as I walked around the room. In any position there was a uniformity that bespoke the excellence of both the dispersion and the compensation of highs. But we don't listen to sine waves, we listen to music. What a lovely sound these speakers produce!

On small groups the sound is clear and lifelike; with massive forces, the speaker simply expands to take up the slack. One of my favorite tests uses massed choral works. The dispersion characteristics take care of the stereo spread effectively. The sonic characteristics make the voices sound real. A massed chorus is an assembly of individual voices. A good speaker will sound just that way, a less-than-good speaker will homogenize the chorus into a confused mass. Listen to Columbia's *Carmina Burana* on this speaker and hear what a chorus should sound like!

All in all, the Bose 901 produces a well-balanced a musical sound as one could want. Sharp transients are followed faithfully. When a sound stops suddenly, so does the speaker. It does not produce bass when there is no bass in the music, but it does produce the deepest bass when it is there.

Each of the enclosures is 20½ by 12¾ by 12¾ inches. They are compact in size, certainly. The complete system costs \$476 (including the equalizer). It wants a lot of power—if you like to listen loudly, consider 50 watts per channel as a minimum. But these speakers provide a quality that is not to be matched.

Write us for reprints of the complete review and six other rave reviews from all the major high fidelity magazines.

BOSE 901 DIRECT/REFLECTING™ Speaker System — \$476 the stereo pair, including Active Equalizer. Slightly higher south and west. Pedestal base extra.

You can hear the difference now.

THE **BOSE** CORP.®

East Natick Industrial Park, Natick, Massachusetts 01750

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Here's a great line you've never heard of before. The brand-new "X" series of stereo cartridges from ADC. Every one is crafted by hand and incorporates our exclusive induced magnet design. As a result, these extremely accurate cartridges track at the lowest possible pressures for optimum fidelity and long record life.

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letters

Classics, Rock, and the Radical Middle

It seems that HIGH FIDELITY has become the latest casualty of intergenerational warfare. First we get John McClure's article ["The Classical Bag," August 1969]; then John Anderson's letter proclaiming the death of classical music [November 1969]; and finally Gene Lees's "Rock, Violence, and Spiro T. Agnew" and the response of outraged classicists to Mr. Anderson's letter [February 1970]. In the space of a few months, all the hypocrisy, shallowness, paranoia, and old-fogeyism (respectively), so evident in the generational battles on the national scene, have made their appearance in debates on musical taste.

To establish my credentials, I am not now, and never have been, thirty. In fact, I have a whole five years before I am officially dead. I love Mozart, Beethoven, and Schubert. I love the Beatles and Crosby, Stills, and Nash, and Janis Joplin, not to mention classic jazz and bluegrass. I resent being told that I have to choose or that my taste is either out of date or degenerate. Each type of music moves a different part of me. Perhaps Mozart moves my soul and the Beatles move my mind. I don't know. But why compare?

I am tired of the Now cult issuing its obituaries for the classics in addition to other inflations of its own importance written in that sickening pseudo-hip jargon. I am equally tired of reactionaries covering up their baser hatreds by branding all rock music as garbage.

I hereby declare the existence of a musical Radical Middle, with headquarters in Woodstock and Vienna, dedicated to the proposition that adherents to the Left and Right (or Now and Then) shall listen—I mean really listen—to each other's music before writing any more letters to HIGH FIDELITY.

Michael Engel
Bronx, N.Y.

For quite a while it has been our opinion that Gene Lees has been writing the best column in America. We particularly liked the one on Woody Herman [September 1969]. However, the February 1970 issue contains what we feel is one of the finest articles in the history of journalism: "Rock, Violence, and Spiro T. Agnew."

Drawing a connection between rock and violence will be very unpopular, particularly with the young and with the scavengers who are making money out of this phenomenon. It takes courage for a writer and a magazine to go against such trends, and both HIGH FIDELITY and Gene Lees are to be congratulated.

Charlotte and Ed Mulford
Monroe, Conn.

I have, in the past, much respected Gene Lees as a critic—of music. But lately he seems to favor himself as a social commentator. Everyone has the right to make social comment; but one has to win the right to be respected and Mr. Lees has yet to win his spurs. The article "Rock, Violence, and Spiro T. Agnew" deserves a complete dissection. It is so full of bad history, bad sociology, and non-think that it would take a great deal of space to treat the matter in full, so I will comment on only a few points.

"The comparison of the United States today to Rome before its dissolution has become a cliché," according to Mr. Lees. This is a non sequitur but it is not a cliché, which is a true but overused expression. There is no useful parallel to be drawn between Roman and American history. The idea is one which has a certain attraction to the historically illiterate who imagine that the Romans were so involved with naughty sexual practices that they weren't paying attention to the barbarians without or within the gates. This simply cannot be applied to America. I don't know what kind of an education Mr. Lees had in Kentucky, but he apparently has visions of a Hollywood Nero playing an awful fiddle. Historical parallels are risky even for the most exacting of scholars; they become sheer demagoguery in the hands of the ignorant.

Mr. Lees is "inclined" to say that rock music is "primarily a cause" of America's problems with young people. Sure it is. And we have oil slicks and smog in California because someone turned up the volume too high. Sure—now close your eyes and go to sleep. . . .

Hal Crippen
Newport Beach, Calif.

Contributions by Gene Lees are always a treat, especially "The Lees Side" column. "Rock, Violence, and Spiro T. Agnew" precisely expressed my thinking on the subject; however, it takes a gentleman like Mr. Lees to convey the message in the correct manner.

Allison F. Steeves
Toronto, Ontario,
Canada

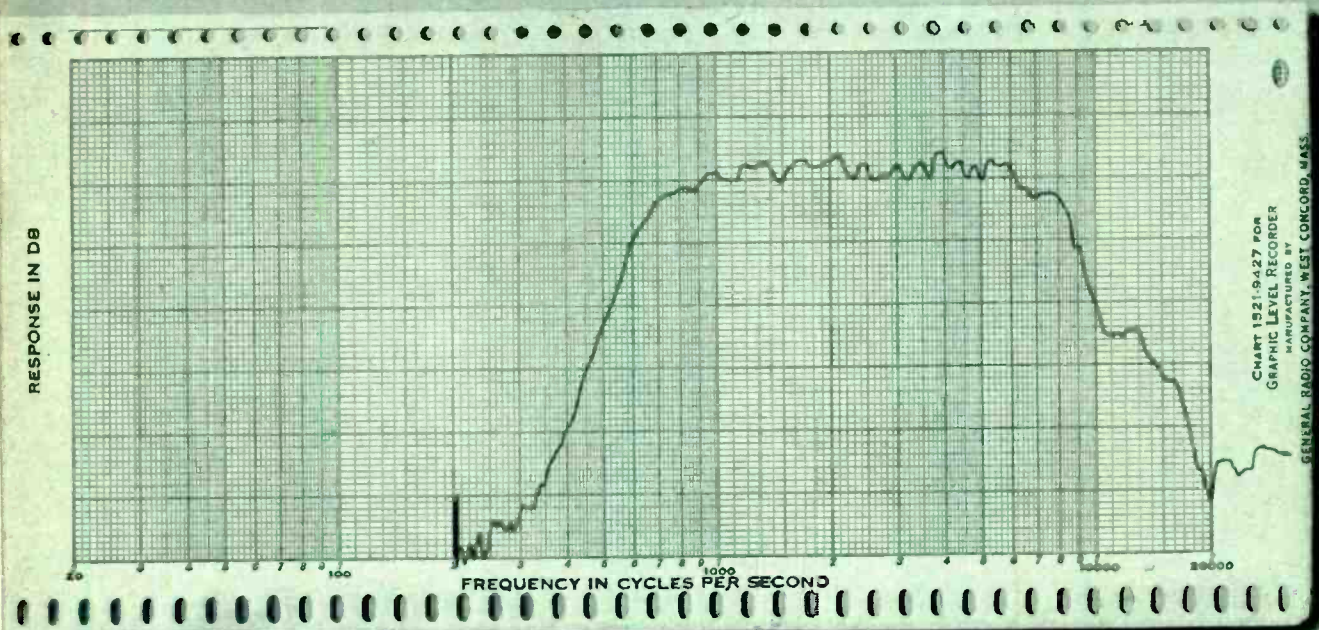
Knowing absolutely nothing about classical music, I feel qualified to do nothing more than keep my big mouth shut on the subject. Such is not the case with Gene Lees, whose ignorance regarding rock is surpassed only by his arrogance.

I tire of hearing predictions about the imminent death of rock, withering sneers directed at popular taste, and warnings that these long-haired Lenins

Continued on page 8

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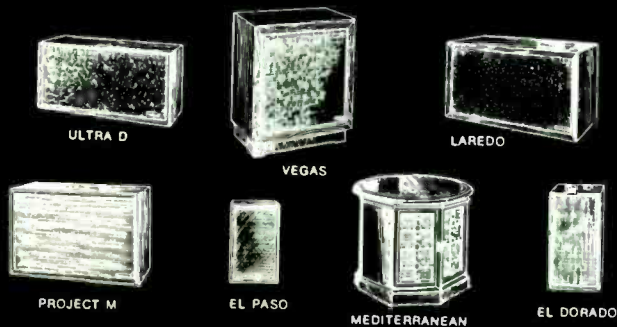


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CIRCLE 62 ON READER-SERVICE CARD

LETTERS

Continued from page 6

will incite a new Reign of Terror. How can Gene Lees form a final judgment on rock concerts based on experiences at a performance by Elvis Presley in 1956? The cops he was glad to see then are the troublemakers now. Witness Woodstock—few cops, no violence—contrasted with my recent experience in Syracuse: the police and guards, overreacting to a few flag-waving Yippies, nearly caused a riot. At the Fillmore East last spring, orderly exit from the theater when a fire broke out nearly ended in disaster when police ran on stage screaming "Fire!"

Mr. Lees's explanation that rock causes violence by a combination of frustrating tempo and Marxist lyrics is so much tripe. It wasn't Peter Townshend who started the war in Vietnam, nor was it 4/4 time that caused the battle of People's Park. Does he seriously believe that people use pot because the Beatles mentioned it in a song? Songs are written about things already happening, not as an effort to start them rolling.

Must adults always look for scape-goats on which to blame youthful unrest? In the early '50s it was comic books; in ancient Athens it was Socrates; now it is rock. Can you people not reserve judgment on something you know nothing about, or at least do some timely research before making your snide proclamations. I don't bother you with uneducated rambles on Mozart, so please keep your babbling on rock to yourselves.

*Paul Carlsen
Norwich, N.Y.*

If we are to take Gene Lees's analysis of rock and violence seriously, we must consider his stated positions and his implied suggestions as well. Mr. Lees is all upset over Elvis Presley. We are told that the particular strain of bluegrass/country music that Elvis played early in his career was not historically important but merely a variation of Bill Haley rock-and-roll—and downright dangerous rock at that. Mr. Lees alludes to a Nazi-like atmosphere at rock concerts, warning us that it is somehow psychologically damaging to attend such a gathering: the kids just shouldn't get that excited. (Let's overlook the violence at many sports events around the world—maybe Mr. Lees will take on the sports fans next month.)

Mr. Lees is also disturbed about youth and free enterprise. He asserts that the uptight generation exists largely because of rock and a money-hungry advertising industry. There is no mention of his reliance on HIGH FIDELITY's advertising for a salary. The article appears to be saying that it's about time to stop all creativity or artistic exploration if it is connected in any way with rock music.

Mr. Lees also has a tough time understanding the radio business. We are asked to believe that in a multistation city—with all-country, all-religious, all-news, all-background, all-educational, all-classical, and all-talk stations—it is the all-

Continued on page 14

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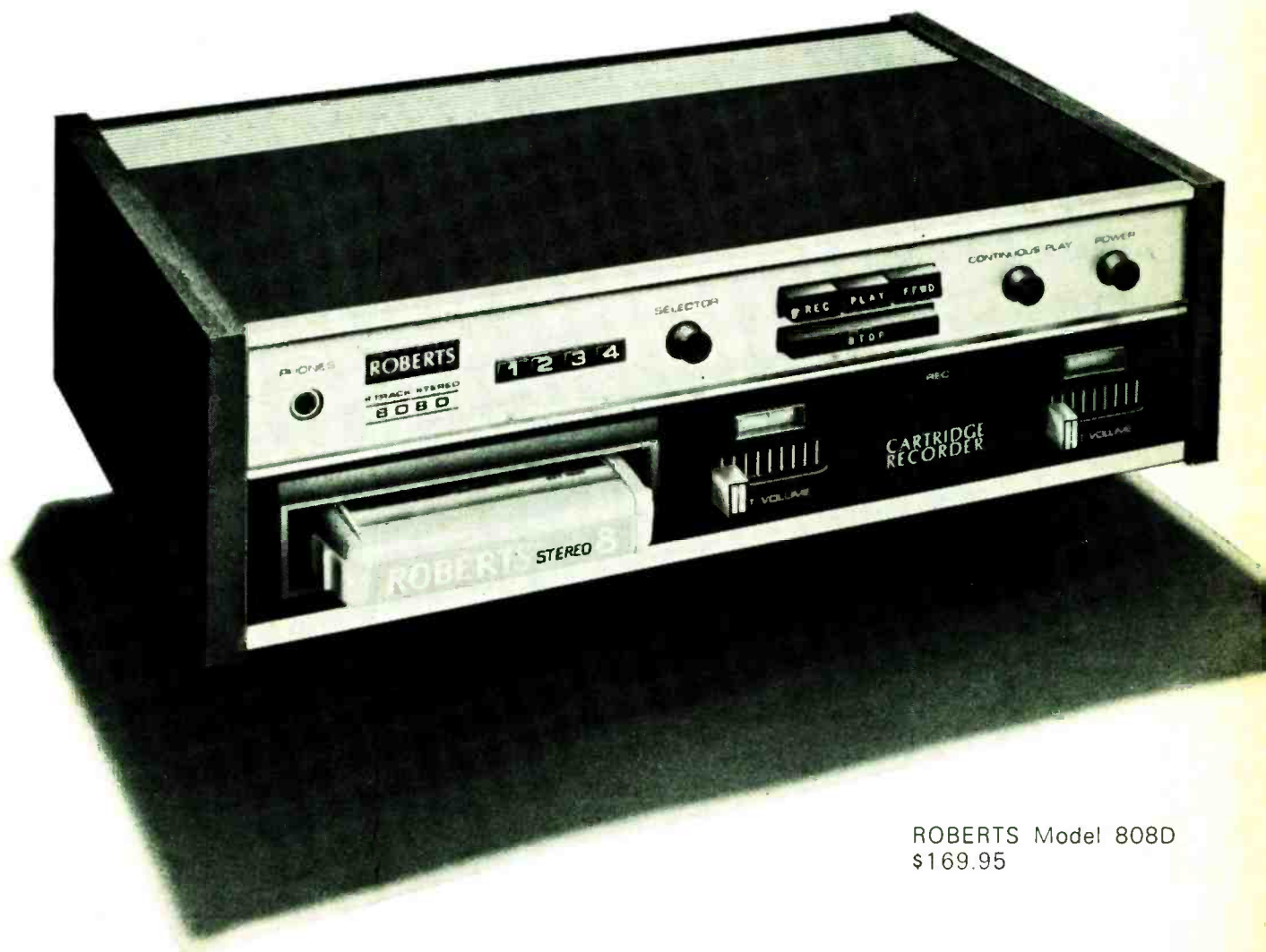
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LETTERS

Continued from page 8

rock station that is practicing *de facto* censorship for having a restricted play list!

The article is subtitled “How the Now Generation Got That Way.” Got what way, may I ask? We’re anxiously awaiting Mr. Lees’s generalization for an entire generation; it will help us get a better picture of why youth has, to a large degree, rejected his generation.

Bill Roberts
New Brighton, Minn.

Concerning the letter from Howard Kornblum [February 1970] in which he proposed anonymous low-priced records as a means of attracting young people to classical music: I don’t see the need for anonymity. I myself am a teen-ager who originally became attracted to classical music through a “World of Music” course. So, when I started looking for records of the pieces my teacher had played in class, I did look for the cheapest one, as Mr. Kornblum suggests. What I found was anonymity.

Buyers of low-priced discs, especially those labels that re-release European material such as Nonesuch, the late Crossroads, Turnabout, Mace, etc., are likely to wind up with performances by Alfred Brendel, Günter Kehr, Karl Ristenpart, Karel Ancerl, Peter Maag. These names are anonymous to American kids who have probably never heard of anyone in classical music except perhaps Leonard Bernstein. As my collection expanded (I have about 180 classical records after thirteen months of collecting), I grew to know and distinguish these names, as I grew to know and distinguish the music they played, the composers, and the labels. No, anonymity wouldn’t help.

What, in my opinion, would help bring young people to the classical market is straightforward advertising—aimed at an uninitiated audience—for the good-but-not-famous performers on the budget labels. Mr. Kornblum is correct in his statement that young people are not attracted to the “trappings” of classical music. But in this world of fleeting images it would be a relatively simple matter to give classical music a new image—and young people will buy it. *Also sprach Zarathustra* and “Elvira Madigan” are ample proof of that. Get kids thinking “If Mozart’s Twenty-First Piano Concerto is so great, I wonder what the Twentieth sounds like—or the Twenty-Second?” Then you’ve got it made.

David S. Studhalter
Woodland Hills, Calif.

Herrmann Soundtracks

I was happy to read a review of Bernard Herrmann’s Hitchcock album [“Music from the Great Movie Thrillers,” January 1970]. Royal S. Brown is to be congratulated for not treating film music in a condescending manner.

However, although I waited nearly a

Continued on page 16

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Continued from page 14

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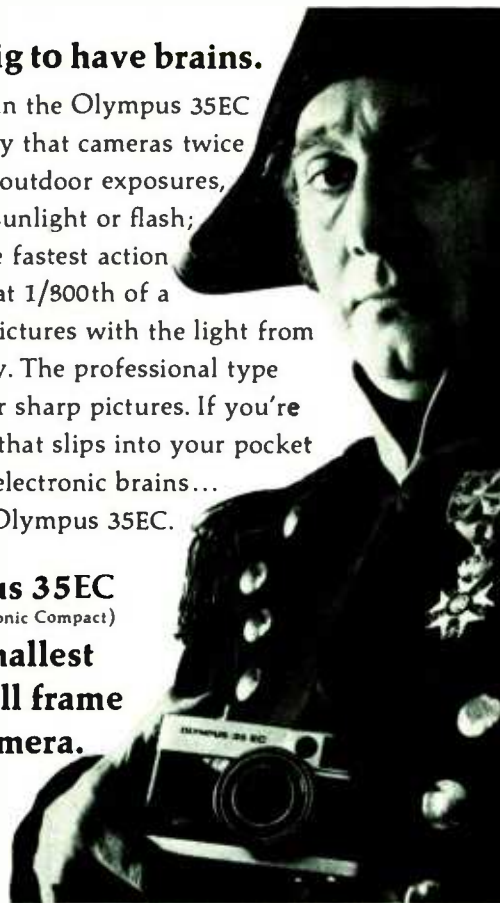
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year for the Herrmann record, I was greatly disappointed with it. The entire album is sluggishly conducted and the tempos for all the selections are slack, robbing *Psycho*, *Marnie*, and *Vertigo* of the powerful effect they had on screen. *North by Northwest* seems to have been rearranged for wind ensemble; the version heard in the film, with its swirling string counterpoint, is much more exciting. The title "suites" for both *Psycho* and *Marnie* seems a misnomer: missing from *Psycho* is an eerie *misterioso*, and the ravishing love theme in *Marnie* was completely excised.

I disagree with Mr. Brown's statement that the music to *North by Northwest* is not an essential ingredient to the film. One has only to compare *North by Northwest* to *Torn Curtain* (musical drivel, courtesy of John Addison) to see just how important a Herrmann score can be in building and maintaining suspense.

Despite my negative reaction, any Bernard Herrmann record is always welcome. Now, how about an album containing themes from Herrmann's science fiction and fantasy scores, such as *Mysterious Island*, *Day the Earth Stood Still*, and *Journey to the Center of the Earth*?

Richard H. Bush

Long Island City, N.Y.

In his review of Bernard Herrmann's "Music from the Great Movie Thrillers," Royal S. Brown asks, "Would someone please tell me where, oh where, 'Hitch' appears in *The Trouble with Harry*." The portly director appears, not in person, but in a cartoon background to the credits. He is recognizable in his characteristic profile, even though reclining with a flower clutched to his chest.

Vernon Martin
Denton, Texas

Callas/Tebaldi Revisited

I have been a Tebaldi fan for some time now and enjoyed reading "Callas and Tebaldi—Today and Yesterday" by George Movshon in the January 1970 issue. In the Fifties and early Sixties, I was one of those avid Tebaldi admirers who had only sharp criticism for Callas' wiry upper register and her watery tonal quality. At the time, Tebaldi could do no wrong and I thought Callas sang very poorly. However, in retrospect, I suppose that Tebaldi fans (including myself) judged Callas' vocal art too hastily, tainted as we were by our particular prejudices. Today I am amazed to discover Callas' varied vocal color, dramatic intensity, and musicianship. If Tebaldi was the most beautiful flower in "the operatic garden," then certainly Callas was the most interesting.

Unfortunately, both singers entered a period of vocal decline in the Sixties. Tebaldi still sings, but very poorly, and Callas has just about retired from the operatic stage. Still, their loyal fans

Continued on page 18

“Harman-Kardon was obviously intent upon producing as much receiver as possible for under \$300. In this they have succeeded”

Audio Magazine—February 1970.



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Audio also said that the 820 was "just about

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The publication was equally enthusiastic about the 820's styling. They said that the unit was ". . . so elegant . . . it would fit in well with almost anyone's furnishings." And, in summation, the review said, "Harman-Kardon was obviously intent upon producing as much receiver as possible for under \$300.00. In this they have succeeded."

We thank Audio Magazine for their kind words. But words alone will never really tell you how the 820 performs and looks. Why not see for yourself. Visit your Harman-Kardon dealer soon. We think you will agree that the Nocturne 820 is about as much receiver as you can buy for under \$300.00.

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CIRCLE 27 ON READER-SERVICE CARD



LETTERS

Continued from page 16

and admirers scream and shout their approval for each soprano's badly deteriorated voice, seldom aware that some new and equally gifted soprano might sing a certain operatic role better than either of them in their prime. I feel that opera critics have not been completely fair in judging recorded performances by new sopranos. It is strange that many critics reviewed the second recording of Bellini's *Norma* by Callas in such glowing terms and then proceeded to pan Elena Suliotis' recent version of the same opera. I doubt whether Callas ever made a poorer recording than her second

Norma, yet certain critics, blinded I suppose by the success of her earlier recording, could only praise her performance. The truth of the matter is that Suliotis is far superior: her voice is much steadier and her approach just as dramatic.

I wonder what Callas' chances in *Norma* would have been had some critic compared her to the legendary Rosa Ponselle in the same role. Quite frankly, there are too many operatic "ghosts" floating around today. It seems that one cannot accurately gauge the great talents of singers like Elena Suliotis, Beverly Sills, Placido Domingo, or Carlo Bergonzi without evoking such legendary names as Callas, Melba, Gigli, or Caruso. A critic must be objective and give praise

where praise is due and not be tainted by his blind loyalty to some diva either deceased or "over the hill."

Thomas R. Wilson
Macomb, Ill.

Reviving the Romantics

In reference to Harold C. Schonberg's review "Forgotten Romantics Remembered" [January 1970]: amen! For years I have been a champion of this cause, probably for many of the same reasons expressed by Mr. Schonberg: curiosity, saturation with the existing recorded repertory, and the conviction that only a fraction of the world's great music has found its way into the concert halls or onto recordings.

The quality of the works reviewed by Mr. Schonberg only serves to strengthen my belief that the neglected "lesser greats" of the Romantic movement have much to say that is still valid. A sheer delight—both the Henselt and Schwarwenka concertos! Of course neither is an *Emperor* or a *Coronation*, but each is nevertheless brilliant and satisfying in its own way. How I long to hear the forgotten symphonies of Anton Rubinstein, Joachim Raff, Niels Gade, Sterndale Bennett, the choral works of Grannville Bantock, and the concertos of Litolf, D'Albert, and Thalberg. And what about the magnificent Symphony No. 2 of D'Indy—a major work of this composer with no available recording!

I feel the potential in this music can save the classical record market from the stagnation of the limited repertory "merry-go-round." One does not expect to discover another Beethoven's Ninth or Brahms's Fourth, but I will gladly accept the musical shortcomings of unknown works in favor of treating my ears to fresh ideas and inspiration. Bravo to Raymond Lewenthal and Earl Wild: and hats off to Mr. Schonberg for leading the crusade with his sympathetic reviews.

Jack Graves
Seattle, Wash.

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High Fidelity, May 1970. Vol. 20, No. 5. Published monthly by Billboard Publications, Inc., publisher of Billboard, Vend, Amusement Business, Merchandising Week, American Artist, Modern Photography, Photo Weekly, and Gift & Tableware Reporter.

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.

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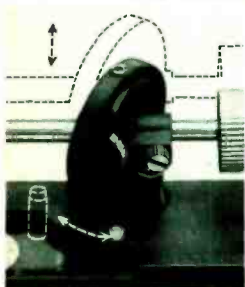
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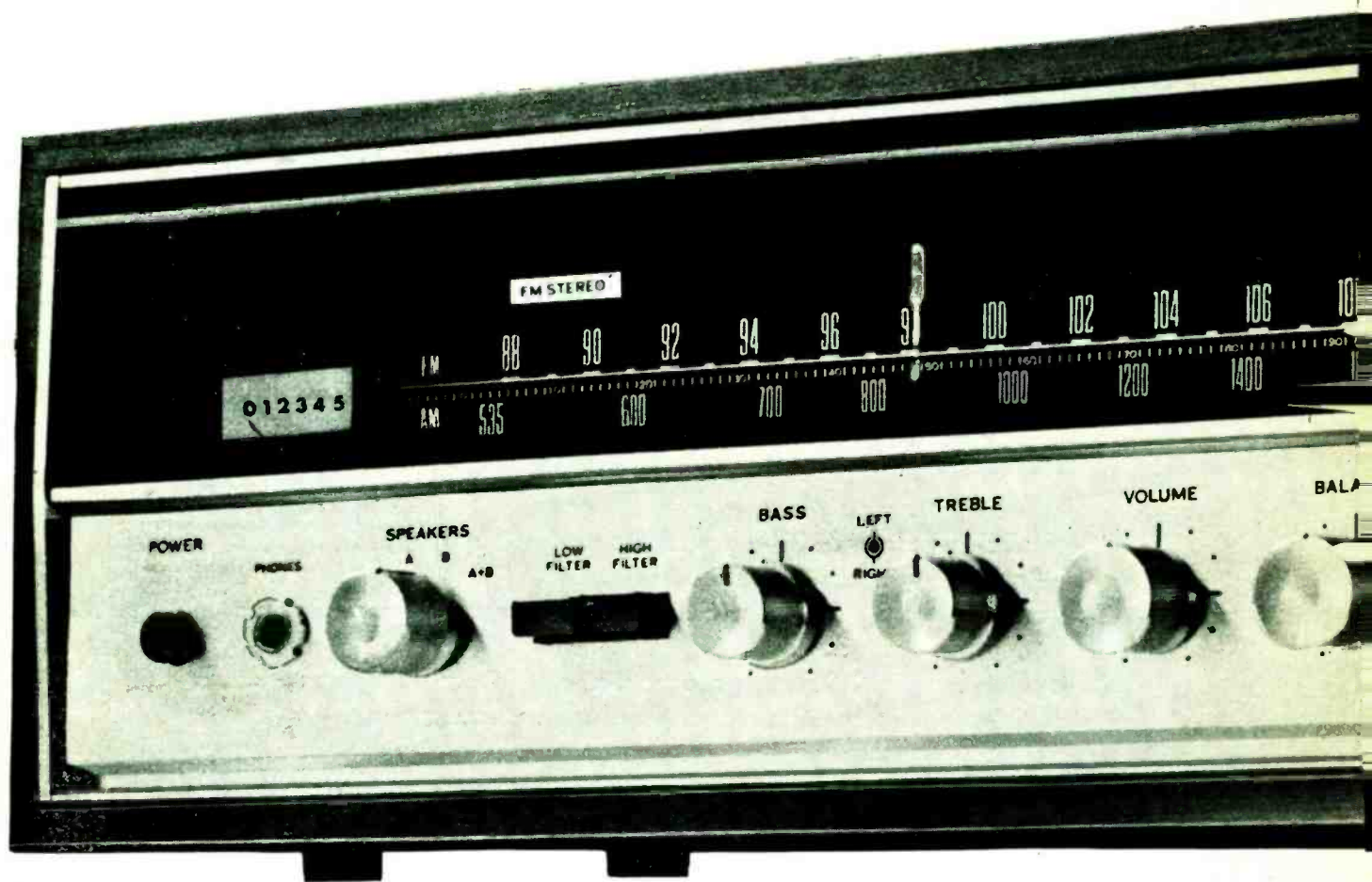


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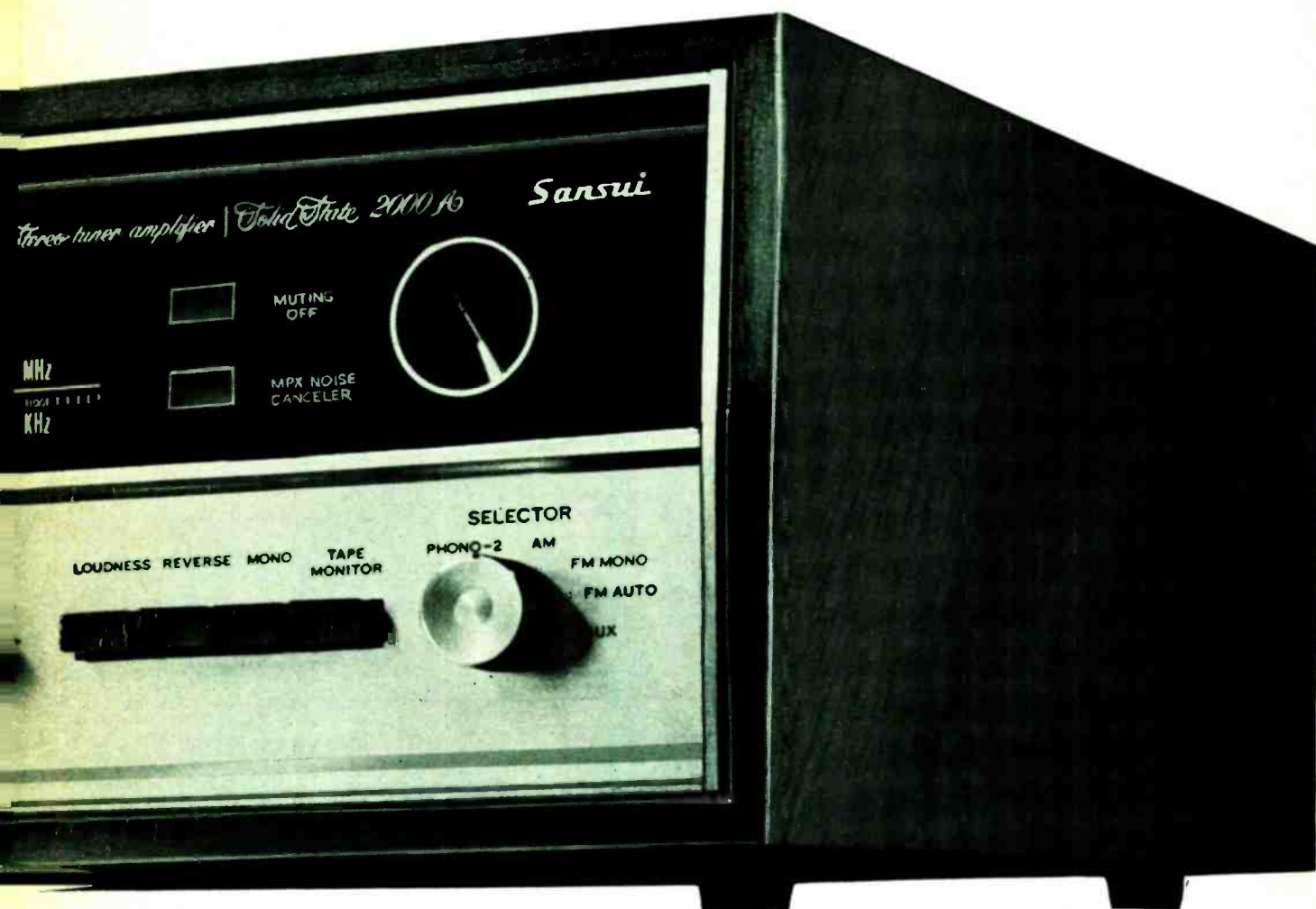


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behind the scenes

Reports from the International Recording Centers

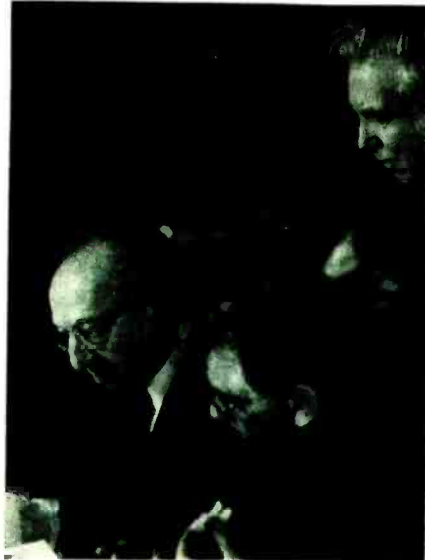
NEW YORK

Carter's Virtuoso Concerto

This winter, when Leonard Bernstein returned to the New York Philharmonic for his first series of concerts as the orchestra's Conductor Laureate, Columbia planned a busy schedule of recordings to fill up the conductor's spare time between concerts and performances of *Cavalleria* at the Met. Not originally listed for recording, however, was Elliott Carter's new *Concerto for Orchestra*, a late arrival among the Philharmonic's 125th-anniversary commissions. Nevertheless, as rehearsals progressed and the difficult new piece assumed audible shape, the feeling grew that here was something exceptional, and the premiere confirmed not only the music's quality but also the considerable achievement of conductor and orchestra in mastering its complexities (the Philharmonic had not previously played any of Carter's mature works). Plans were hurriedly made to raise financial support (a grant of \$7,500 under the Ford Foundation's new program for recording contemporary works was the nucleus) and to rearrange recording schedules so that the *Concerto for Orchestra* could be taped.

One crucial aspect of Carter's score is its quadripartite division of the orchestra, each of its four interlocking and interweaving quasi-"movements" scored for a different group of instruments (each based upon a string choir, with winds, brass, and percussion matched in terms of range and color). Because of the crowded stage conditions, the composer's preference for a seating plan that carries out this division could not be observed in the concert performances. Thus, upon arriving at Philharmonic Hall for the session, I was pleased to see that the front rows of seats had been pulled up and the stage extension raised to accommodate the individual instrumental groupings. Now the double basses were seated together instead of being spread across the side wall, and the plethora of microphones that engineer Fred Plaut and his colleagues were arranging promised that what special effects could not be achieved through seating would be done at the mixing panel.

Considering all the challenges presented by Carter's virtuoso writing, the sessions went with extraordinary smoothness. Two full takes were made, each preceded by a series of balance and level tests, with the incorporeal voice of producer Richard Killough from the control room calling for sample passages from the various elements of the orchestra (at one point, pianist Paul Jacobs tossed off a particularly spectacular snippet and was



Fred Plaut

Copland joins Bernstein and Carter for playback session in crowded control room.

rewarded by a round of applause). The first take showed some need for rebalancing, and a few adjustments were made in microphone placement and seating, after which Bernstein suggested to the composer that perhaps he should listen to the second one from the control room rather than from the auditorium—for reasons that became amply clear when I heard the playback of the tape.

Although I had attended several performances and rehearsals, listening from various vantage points in the hall, the sound coming over the four speakers in the tiny control booth was quite a surprise, for the inequalities of balance and tonal quality that still plague Philharmonic Hall were very effectively evened out. Bernstein was quite enthusiastic about the second take, except for one spot where he cried, in mock-tragic accents, "I've been betrayed": a single shake of the maracas, at an exposed spot in a piano solo, was missing. After assurances that this was covered by the first take, the playback was resumed, to general satisfaction. The work's final sonority is made up of the decaying resonance of glockenspiel, bells, and vibraphone—but amidst the delicate ringing was the distinctly audible squeak of a chair! Killough assured Carter that this was on an otherwise empty track, which could be simply faded out in the editing process.

A surprise visitor during the second playback was Aaron Copland, who had heard the premiere performance and chanced to be in the neighborhood on the day of the session; he joined Carter and Bernstein around the score, and the control room was further crowded by the

visits of many orchestra members, checking on the results of their difficult passages. Particularly absorbed were the double-bass players, who were given a role of unaccustomed prominence; each member of the section had an independent part, and they were clearly committed and enthusiastic about the fruits of their labors. In fact, the degree to which the *Concerto for Orchestra* engaged the skill and attention of the players was regarded with some awe around the Philharmonic—although a brilliant orchestra, it is not famous for willingness to work hard on contemporary scores.

In a mood of something approximating exhilaration, everybody filed back into the hall to make a few patches (the spot with the maracas proved stubborn, so it will be picked up from the first take), and the session ended in slightly over three hours. Within a week of its first performance, a major—and extremely difficult—American orchestral work had been successfully captured for the phonograph. DAVID HAMILTON

LONDON

Musical Comedies From Klemperer and Bonyne

Reactions to Klemperer's live performance of Mozart's *Le Nozze di Figaro* at the Royal Festival Hall last winter varied from ecstasy to downright anger. Suvi Raj Grubb, the EMI recording manager, predicts that the recording of the opera that preceded the live concert will inspire similarly divided opinions. But he also promises that the level of intensity maintained throughout the sixteen long sessions will convert many who remained only partly convinced by the concert.

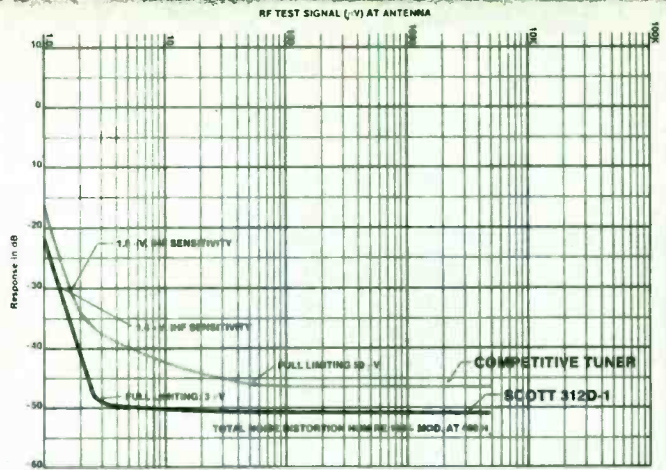
"Sound effects by O. Klemperer," Grubb thought would be an appropriate note for the record album. Klemperer, throwing himself into the spirit of the comedy, delighted in adding the incidental stage noises himself—such as the moment when Susanna boxes Figaro's ears at "*Senti questa*." At first, the recording staff seemed quite confused when two bangs appeared on the tape instead of one—until they caught on. Klemperer's tempos were typically slow on the whole, putting an extra strain on the singers. There was not an *appoggiatura* in sight, of course, and the continuo playing from Heinrich Schmidt at the harpsichord could hardly be balder—not even an occasional arpeggio to lighten the stabbing chords in the recitatives. But the beauty of detail and clarity of texture were always Klemperer's concern, and with an unusually characterful cast

Continued on page 24

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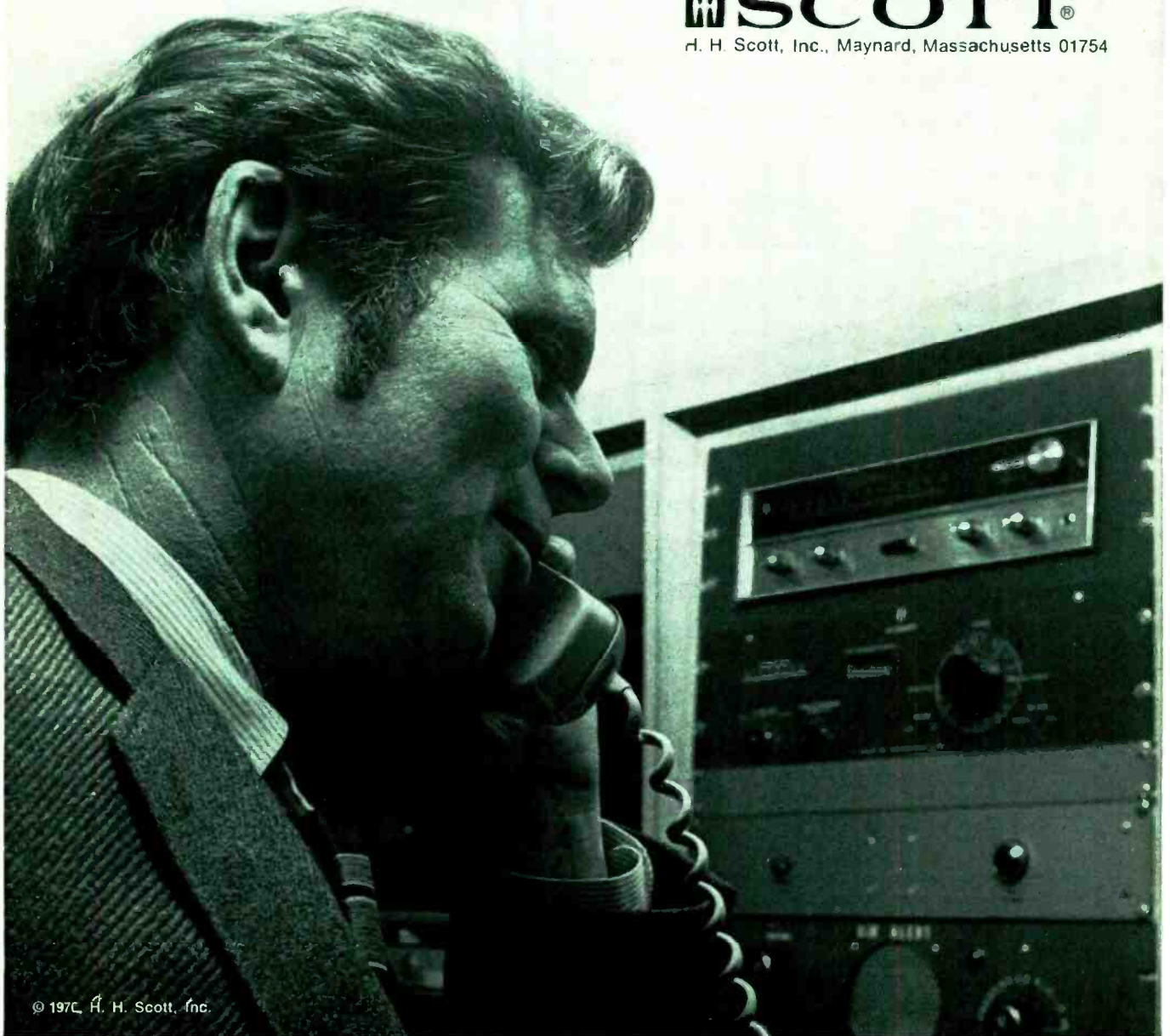


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BEHIND THE SCENES

Continued from page 22

headed by Sir Geraint Evans as Figaro, Reri Grist as Susanna, Elisabeth Soederstroem as the Countess, Gabriel Bacquier as the Count, and Teresa Berganza as Cherubino, the results should be worth hearing.

Pavarotti the Professional. Another opera session conducted here last February also involved a comic opera, but the style could hardly have been more contrasted—when Richard Bonyngé gets his hands on Donizetti, in this case *L'Elisir d'amore*, all is frothy decoration. Joan Sutherland was singing the part of Adina with Bonyngé conducting the English Chamber Orchestra in the fullest version yet recorded of the opera—involving an extra twenty minutes of music, much of it charming. The last time that Sutherland and Bonyngé recorded comic Donizetti for Decca at Kingsway Hall (*La Fille du régiment*), the sessions followed live performances at Covent Garden. This time there was no such thorough advance preparation—and it seemed rather ominous that when I arrived the ECO horn player was practicing not Donizetti but Siegfried's horn call.

First to be recorded was the off-stage trumpet heralding the arrival of Dulcamara's coach. With chorus master John McCarthy acting as supplementary conductor, an elaborate ritual of shutting and opening doors accompanied the choral rehearsal until the engineers were satisfied that the approach of the stage-coach was not too fast and not too slow. Then the tenor, Luciano Pavarotti—another veteran from the *Fille du régiment* performance—came on ready for battle, pushing up the sleeves of his cardigan before resting his thumbs in his belt. He hardly looked like the meek Nemorino, but the sounds he produced were as sweet and gentle as any sucking dove. Afterwards I heard him commenting on the playback of "*Quanto è bella*," an aria I myself always hear with the cadences of Gigli's voice in mind. Pavarotti amazed me—an eternal skeptic when it comes to the musicianship of Italian tenors—with the acuteness of his analysis of four separate takes. It was fascinating to hear him imitate himself when he wanted to demonstrate why he didn't like one particular note, finding it a fraction flat. He is a stern self-critic, a complete professional, warmly confident but never permitting the tiniest detail to pass without scrutiny. And I wonder how many rival tenors could instruct the tape engineers so precisely on where the intercutting should be.

"Behold the Sea Itself!" There will be no intercutting at all in the long first movement of Vaughan Williams' *Sea Symphony* if the conductor, André Previn, has his way. "If you do cut the take, don't tell me!" he said to the RCA engineers after hearing the final playback. He agreed that there were one or two slight imprecisions in the choral work (by the LSO Choir), but with the impulse of a continuous take well caught,

British Broadcasting Corporation



André Previn—"Don't tell me!"

he wanted to leave things alone. These were probably the most taxing sessions of the whole Previn complete Vaughan Williams cycle with the London Symphony. The concert performance at the Royal Festival Hall, which had preceded the sessions, was impressive in intention rather than actual achievement, and everyone involved wanted tauter results on the record. They certainly got them both in the first movement with its visionary opening—Whitman at his most exhilarating ("Behold the sea itself!")—and in the difficult finale. After careful rehearsal, Previn directed a splendid first take lasting over half an hour, and that, we all agreed, helped to hold the rather sprawling structure together. I was sorry I could not stay for the later takes, which I am told were even more exciting. Heather Harper and John Shirley-Quirk are the soloists.

A Memorial to Gerhard. Within days after the death of Roberto Gerhard, probably the most important composer since Handel to have become an adopted Englishman, Philips, with the help of the British Council, was recording his Fourth Symphony (*New York*), commissioned by the New York Philharmonic for their 125th anniversary season. Colin Davis directed the BBC Symphony Orchestra, and much to everyone's surprise, the venue for the recording was the newly improved Royal Albert Hall. It was the only hall available at short notice, and so Philips brought in a highly experienced BBC engineer, Jimmy Burnett, who has supervised broadcasts from the auditorium for years and is thoroughly familiar with its acoustical oddities. Coincidentally, this monster of a hall will again be the scene of important sessions within the month when Leonard Bernstein directs the London Symphony in a new version, for CBS, of Verdi's Requiem. The soloists are Martina Arroyo, Josephine Veasey, Plácido Domingo, and Ruggero Raimondi. EDWARD GREENFIELD

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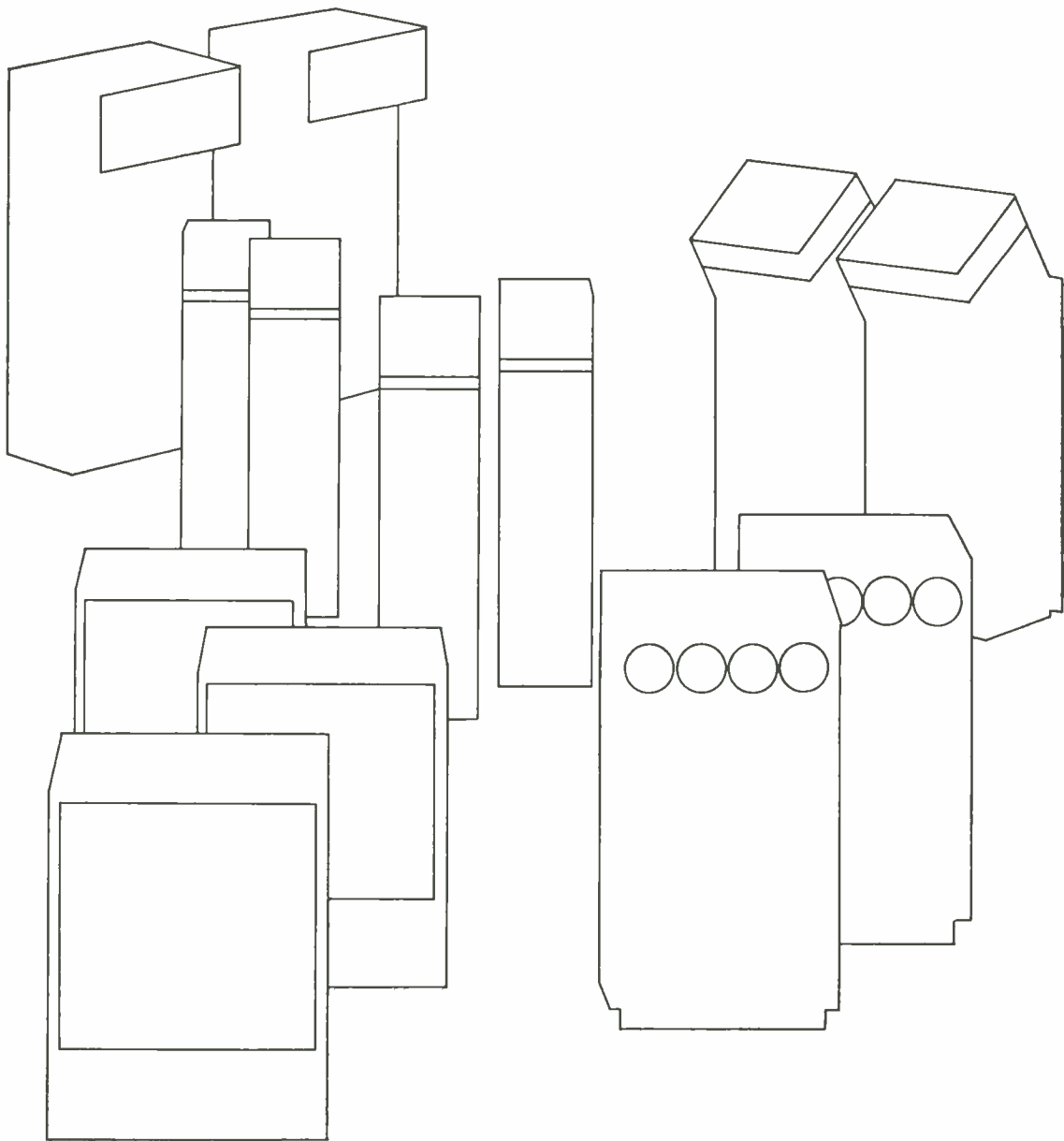
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I've written earlier about the ineffable delights of driving with one's favorite musical companions; now I'd like to report on the enhanced appeal of familiar chamber music when it is "unchambered"—that is, released from its normally confined live or recorded performance environments to be heard, via cassette players, out of doors, on a verandah with a view, or even in a cellar or garage workshop . . . anywhere one's previous musical sources, if any, have been limited to tinny-sounding transistor radios or portable disc players. Cassette players sound better than either, offer a wider repertory than the former, are easier to operate than the latter, and, best of all, intensify the immediacy of one's relationship with the performing musicians themselves. And never is this sense of intimacy more persuasive than when a small group of individualistic yet harmoniously blended players join for a session of chamber music.

Quite unexpectedly, it has been Brahms who most recently captivated me—more so, thanks to a current DGG cassette series, than at any time since I first encountered his compositions for small ensembles many years ago. Beginning with the great Op. 115 Clarinet Quintet, with Karl Leister and the Amadeus Quartet (DGG 923071, \$6.95) of some months back, the series now includes first tape editions of the companion Op. 114 Clarinet Trio, again with Leister, coupled with the Op. 40 Horn Trio, with Gerd Seifert (DGG 923096); and first tape editions of the two String Quintets, Opp. 88 and 111, with the Amadeus foursome plus violist Cecil Aronowitz (DGG 923102). Of these, the Clarinet Quintet release is particularly not to be missed, not only for a superb performance of Brahms's chamber masterpiece

with its haunting echoes of the primordial Black Forest, but also for its charmingly lyrical "filler," the rarely heard Schubert *Notturmo*, D. 897, engagingly played by Eschenbach, Koeckert and Merz. The trio performances, in which Eschenbach's piano also is featured, are more somber in mood; while the somewhat overromanticized and occasionally overvehement quintet readings are also open to some critical reservations. Yet under the right circumstances—at the right time and in the right place—any such nit-picking doubts are entirely negligible as one is brought in direct, close rapport with the composer's soaring tonal imagination.

"Unchambered" music's persuasiveness isn't always irresistible, of course. Yet quite possibly it's more the fault of the New Vienna Quartet and Evelyn Lear than the composer that Schoenberg's by no means "difficult" Second Quartet, Op. 10, should seem rather dreary despite its novel use of an added part for soprano in the last two movements. Perhaps some compositions, like politicians, work best in smoke-filled rooms. Nevertheless this is an important tape first (Deutsche Grammophon/Ampex L 9361, 7½-ips reel, \$7.95; DGG cassette 923099, \$6.95), and its coupling is the first tape edition of the original sextet version of Schoenberg's much better known *Verklärte Nacht*. This scoring probably better represents the composer's intentions than his later version for full string orchestra. But the 1968 Mehta/Los Angeles Philharmonic taping for London of the latter is an infinitely more passionate and dramatically gripping performance.

Environmental Affinities. My first and still most memorable experience of listening to the right music at the right time and place was a chance-inspired portable phonograph performance of a 78-rpm *Petrouchka* on a flat roof top during a suburban Fourth of July fireworks display. I've never relished any later rehearing of *Petrouchka* quite so keenly; and it's only recently that a cassette player has made possible a comparable matching of sound and scene. No home listening room—or large auditorium, for that matter—can provide the spaciousness particularly needed both for Beethoven's wind-band march music and the banquet music played at the courts of Louis XIV and Louis XV. Heard on a hill or mountain top, the jaunty if naive march compositions by Beethoven, as well as his more familiar *Battle Symphony*, sound much fresher than the potboilers they are generally considered to be. And excerpts from Delalande's *Symphonies pour les soupers du Roy* and other works in DGG's magnificent recent

"Royal Fanfares at Versailles" album demand even grander open vistas. In these two cases, however, the atmospheric benefits of alfresco playback with the cassette editions (DGG's 923105 and 923101, \$6.95 each) are obtained only at the cost of serious sonic-power losses. For optimum realization of the full sonic splendor of these performances (the Beethoven works led by Von Karajan and Delalande by Paul Kuentz) one must go back to one's formal listening room for big-system playback of the 7½-ips open-reel editions (Deutsche Grammophon/Ampex L 9047 for Beethoven; L 9431 for Delalande et al., \$7.95 each).

More Moog Music. The fabulous sales of Columbia's "Switched-On Bach" program have inevitably produced a competitor and a sequel. The first is Hans Wurman's "The Moog Strikes Bach . . . to Say Nothing of Chopin, Mozart, Rachmaninoff, Paganini, and Prokofiev" (RCA Red Seal R8S 1137, 8-track cartridge; cassette RK 1137; \$6.95 each). Walter Carlos' return is in a "Well-Tempered Synthesizer" program (Columbia MQ 1150, 7½-ips reel, \$7.98; also 8-track cartridge and cassette editions, \$6.98 each).

Wurman's release is of interest (apart from its title) only for the flashy fluency of its gaudily fluorescent travesties of the Toccata and Fugue in D minor, *Eine kleine Nachtmusik*, Rachmaninoff's *Vocalise*, etc. But if there is little or nothing sonically new or imaginative in all the jingle-jangle here, the executant slickness at least holds some promise that less superficial synthesizer virtuosos may appear on the scene. Carlos' Bach *Brandenburg* No. 4, Monteverdi *Orfeo* Suite, Scarlatti Sonatas, etc., are something else again: I relish them for the generally jaunty readings and a more assured mastery (since the pioneering venture) over timbre control and variety. I remain somewhat skeptical of the serious artistic worth of the Moog synthesizer, but I'm completely sold on its immense music-for-fun potentialities—when in the right hands.

Changing of the Guard. The great dynasty of Russian (Czarist and Soviet) violin virtuosos is still very much alive, but a new era is beginning in which Israeli stars seem likely to be dominant. First came Itzhak Perlman, recording for RCA. Now we have the recording debuts of Pinchas Zukerman, in the Mendelssohn and Tchaikovsky Concertos with Bernstein and Dorati respectively (Columbia MQ 1197, 7½-ips reel, \$7.98; cassette 16 11 0162, \$6.98); and Shmuel Ashkenasi, in the Paganini Concertos Nos. 1 (a tape first) and 2, with Heribert Esser conducting (Deutsche Grammophon/Ampex L 9425, 7½-ips reel, \$7.95; DGG cassette 923097, \$6.95).

There may be no world-shaking interpretative revelations here, but both fiddlers, in their highly individual ways, are fantastic—Zukerman for his big tone and magisterial control and Ashkenasi for his fine-spun tone and Gypsy-like fervor.



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Open-reel tape is available in 3 1/4", 5", and 7" sizes. The new Sony SLH-180 low-noise, high-output tape is available on 7" reels only. And "Easy-Threader" tabs make every Sony open reel self-threading.

Our professional-quality tape is also available in eight-track stereo cartridges plus new Easy-Matic cassettes for both functional and stereo units, with 60, 90, or 120 minutes' recording time.

To hear the best, play the best. Sony Professional-Quality Recording Tape. From the people who offer the number-one line of tape recorders—Sony/Superscope.



You never heard it so good.®



too hot to handle

In the Montgomery Ward catalogue, I find a record changer that looks like the Sherwood SEL-100. Is it possible that Sherwood and Montgomery Ward both import from the same source, and if so, who is it?—Ralph Osborne, Des Moines, Iowa.

Your guess is close, but not close enough. Sherwood and V-M Corporation co-operated in the development of the SEL-100, which is manufactured for Sherwood by V-M. The model in the Montgomery Ward catalogue is an interim version, also made by V-M, that lacks a number of important refinements included in the final SEL-100 offered by Sherwood. For instance, it is equipped with a ceramic cartridge that cannot be changed for a magnetic cartridge because, as we understand it, of the hum problems that would result. By the time you read this, V-M plans to have on the market, under its own name, a similar changer packaged—like the Garrard Module units—with cartridge, base, and dust cover. While V-M has said it plans to use a ceramic too, its model will include most of the features of the SEL-100 and can be fitted with a magnetic cartridge by the owner. So you're right that Sherwood and Montgomery Ward have the same supplier, wrong about that supplier being overseas, and wrong about those two models being essentially the same. Incidentally, we're planning a test report on the Sherwood very soon.

I recently purchased a few records made by Vanguard and Columbia. These records seem to be about one quarter of an inch larger than my older records. Are these two companies going to produce all of their records in this size? If so, how come?—Joel Bieder, Rego Park, N.Y.

You can't be referring to the over-all diameter of the records, which no company can increase without making them unplayable on most changers. So we must assume you mean that the new records are recorded somewhat closer to the label than those you're used to playing. The total area on the record taken up by recorded grooves—and therefore the space between the innermost groove and the label—is determined by the interaction of a number of factors: the length of the program material, its average recorded level, the use of variable-margin control equipment (which controls the spacing between grooves), the distortion considered allowable in the inner grooves, any

correction for such distortion that may be built into the recording process, and so on. Obviously the minimum inner diameter of the recorded portion of a disc is determined by a complex engineering calculation. The question is, how does the end product sound? Since you appear to have no complaints on that score, why worry about it?

My Dynakit FM-3 stereo tuner still works beautifully, but I want to get a newer tuner that will generate less heat in my equipment cabinet. The Eico Cortina 3200 kit draws 5 watts of AC power, as opposed to 55 for the tubed Dynakit. If I make the change will I be sacrificing any reception quality?—Leo Barsoran, Fresno, Calif.

In the tests run for us at CBS Labs on these two models, they proved to be in the same ball park over-all. The Eico came in at a slightly better IHF sensitivity rating, but on stronger signals the Dyna produced a bit better quieting. Likewise, channel separation was a bit better with the Eico. But there won't be any significant difference in your reception if you make the change.

In playing my collection of 78-rpm records, what type of stylus should I use? Would a modern diamond with a 3-mil radius be optimum or is there a better choice—perhaps an elliptical? Would a diamond stylus damage the old recordings?—Samuel Jacobs, Endwell, N.Y.

Your first guess is correct. Records are damaged not by the hardness of the stylus, but by the sharp edges it develops once it becomes worn. Therefore the diamond, since it wears far more slowly than sapphire or metallic stylus materials, will cause least wear. A 3-mil tip is preferred, though a 2.5-mil tip may sound better with some 78s if they are already worn. We don't know of an elliptical with a large enough lateral radius to track the 78 groove properly.

We recently moved our components from a low cabinet to a floor-to-ceiling room divider with shelves mounted between upright poles. Since then we notice a slow wavering sound from some records. The turntable, a Thorens TD-125 with Ortofon arm and cartridge, has not been changed, but we noticed no such effect before moving it. Can the divider be at fault and if so, is there anything I can do about it?—R.J. Ber-
now, Cleveland, Ohio.

It's quite possible that the room di-

vider has its own resonant frequency that might, in combination with the resonant frequency of the Thorens-Ortofon combination, respond to extremely low-frequency sounds in the room—say a few cycles per second. Oscillations of this sort can be picked up by the cartridge, fed through the amplifier and, if your speakers have a powerful bass end, be reproduced strongly enough to feed back to the room divider, perpetuating the effect. If this is the case, here's an unorthodox but effective cure: remove the bottom cover from the Thorens mounting base and locate the small cups holding the springs on which the turntable is floated. Remove the cups so that the springs no longer are compressed. The turntable should now be sitting flush on the mounting base with no support from the springs. With the turntable directly coupled to the base in this way, low-cycling vibration should be greatly reduced. But save the cups in case you ever reinstall the Thorens in another housing.

In shopping for a stereo receiver I've been told to look for models with long FM dials. One model I was interested in has a dial that measures only 4¾ inches from 88 to 108 mc. Most seem to be 6 inches or more in length. It seems to me that a shorter dial would make tuning more difficult, but does it affect performance in any other way?—Richard W. Gleitz, York, Pa.

No, it doesn't. Often, however, the longer dials are found on costlier and fancier equipment, which tends to be larger over-all and therefore has more space on the front panel for an expanded tuning dial.

My daughter likes to play both parts of duets, but an open-reel recorder is too complicated for her to operate. Does anyone make a stereo cassette deck with separate record controls for each channel so that she can make sound-on-sound tapes with it?—Herbert C. Purcell, Anchorage, Alaska.

No. Philips specifications for cassettes assign approximately half the tape width to a mono signal, dividing that track width in half for each track of a stereo pair. Using one half of the stereo pair as a mono track—a system comparable to that in a quarter-track open-reel and necessary for the sound-on-sound or sound-with-sound feature you want—is not allowable in any equipment that is to conform to the cassette specifications.

When you spend \$395.00 each on a speaker system for your home, you expect to get the same fine quality components that are used in "The Voice of the Theatre" systems and now performing in most theatres, recording studios and concert halls in the nation plus a wider angle of distribution through mids and highs for clearer sounds plus a smoother and flatter response plus an unbounded dynamic range plus a hand-rubbed-pecan-finished cabinet plus a high-relief-decorator design plus a lot of other things.

We don't think that's expecting too much.



Altec Lansing full-size speaker systems include the Milano in pecan (shown), \$395.00 each; the Valencia in walnut, \$339.00 each; the Flamenco in oak \$339.00 each. Hear them perform at your Altec Lansing dealer. Or write for a free catalog: 1515 South Manchester Avenue, Anaheim, California 92803. Attn: H-5



A QUALITY COMPANY OF LTV LING ALTEC, INC.

FOUR CHANNELS AND SIXTY-ONE SPEAKERS

Implicit in the mutations and cross-breedings of ideas that we call innovation is the fact that no idea is ever *entirely* new. And a storm of reports that so-and-so has been "using four-channel sound for years" has followed on the heels of the first, tentative introduction of quadriphonic Surround Stereo tapes by Vanguard. At this point, when we are told of a previously unknown antecedent of quadriphony, we tend to reply, "What, another?" and file the information away.

Taken in that vein, the work of Stan Shaff and Doug McEachern in San Francisco may not seem very exciting. But their four-channel sound productions, known as Audium, appear to have aroused considerable excitement among Bay-area aficionados of the unusual. The essential difference is that Audium is produced under controlled conditions: it is not in any sense an elaboration of the four-channel medium for home reproduction of commercially recorded program material.

Curiously, however, the Shaff/McEachern approach began with precisely the same musical problem that Seymour Solomon of Vanguard attacked in his first Surround Stereo release: the Berlioz Requiem, with its four brass bands, orchestra, and choir—all of which must be kept spatially distinct when being recorded if the listener is to perceive the music's basic concept.

Beginning in 1958, Shaff and McEachern began the experiments that led to public performances in 1960 and thereafter in the Bay area, though the present theater (if we may call it that) was opened only in 1967 in San Francisco itself. For current presentations, sounds recorded on four-channel tapes are reproduced over an elaborate array of sixty-one speakers, arranged in the sixty-five-seat auditorium in such a way that the apparent locus of the sounds derived from the tape can be moved about the space in response to the controls that McEachern, as the technical member of the partnership, operates from out front.

Shaff, the "composer" of the sound show, describes the results as "architectural." But while they have definite spatial orientation, the sounds are accompanied by no visual counterpart. Shaff believes, in fact, that in any combination of light and sound, it is the light that will dominate. Since Audium presents sound shows, the programs are presented in darkness.



Courtesy Oakland Tribune

Audium's composer-in-residence, Stan Shaff, at work preparing tapes, uses complex controls designed by his technical partner, Doug McEachern.

Far from being a straight prerecorded medium, Audium presentations share with all live media the quality of unique performance—that is, no two shows are quite alike though they use the same program material. The live element is, of course, introduced by McEachern as he directs the four channels of sound back and forth between speakers—his timing at the controls being an integral part of the relative motion and spatial relationships between the sounds at his disposal.

What sort of sounds? Well, they might be called *musique concrète*. Paul Hertelendy, music critic of the *Oakland Tribune*, writes: "This transistorized orchestra plays sounds found in nature as well as electronic sounds. A haunting child's voice. Metamorphosed water sounds. Whooshes and gurgles of a sound synthesizer. A passing freight train. Gentle rumbles, staccato clicks. An electronic bird. The ocean."

By the way, whatever happened to Berlioz?

THE DANES ARE COMING . . .

B & O, at least in the stereo lexicon, stands for Bang & Olufsen and specifies a Danish company producing tape recorders, phono cartridges, turntables, microphones, and other audio equipment. Some of the company's models—cartridges and tape recorders, specifically—were at one time brought into this country by Dynaco. Now B & O has opened its own American office at 525 East Montrose, Wood Dale, Ill. 60191.

Initially Bang & Olufsen of America, Inc. will operate as a service facility for B & O products already in use here. But in the near future it plans to begin importing the phono pickups and mikes for sale in the U.S. market.

CIRCLE 158 ON READER-SERVICE CARD

HONORS FOR HIGH FIDELITY CONSULTANT

Emil Torick, administrator of the test program at CBS Laboratories for the equipment reports that appear in *HIGH FIDELITY*, has been named a fellow of the Audio Engineering Society—one of the highest honors the AES can give.

Our test program represents only one facet of Emil's work at CBS Labs in Stamford, Conn., just as his engineering work represents only one part of his total range of activities. Among other things he is a violinist, a past member of the Pittsburgh Symphony Orchestra and, now in Connecticut, plays with the Bridgeport Symphony Orchestra under José Iturbi and acts as assistant

Continued on page 34

This dumb gray card can tell you a lot about your next 35mm SLR camera.



We've devised a fiendishly simple and quick test of 35mm SLR cameras with through the lens metering systems.

Every Mamiya/Sekor dealer has one of these gray cards. He'll show you how to take readings on the gray card (used by professionals as a neutral reference surface) with different through the lens metering systems.

The object is to find out whether it is better to have in your next SLR camera an averaging meter, a spot meter, or both.

We won't say here that the Mamiya/Sekor DTL has the best system. It will be more convincing when you reach your own conclusion.

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CIRCLE 43 ON READER-SERVICE CARD

concertmaster of the Norwalk Symphony. He also occasionally substitutes as a church organist and choir director.

Emil holds several U.S. patents—as well as degrees in music, physics, and business administration—and at CBS Labs he has been instrumental in developing specialized techniques and devices for the improvement of audio in both radio and television broadcasting. He recently directed the team that developed a device first used by Connecticut to control noise pollution. It responds to excessively noisy vehicles by tripping a split-image camera that records both the offender's license number and the reading on a noise-level meter.

video topics

THE BIG PICTURE

Last November in these pages John Culshaw suggested that televised grand opera and other stage spectacles would make sense only when home color TV screens became large enough to show all the action clearly [see "Where Do We Go From Hear?"]. Advent Corporation—founded last year by Henry Kloss, the K of K.I.H.—is now developing a product aimed in that direction: a color projection TV receiver for use in the home.

In Advent's Color Beam system, a projector trains the three images implicit in a color TV signal—red, blue, and green—on a screen that is six feet wide by about four and a half feet high, where all three images combine into a single picture. Viewing—like that in theater TV—must be in a darkened room, so this is not a system for the wife who likes to watch the soaps while she darns the socks. It is, as the people at Advent point out, a special system intended to give a special dramatic impact to the programs it reproduces: something you invite the neighbors in to watch the specials on, in fact.

Both screen and projector remain fixed in the room, of course—otherwise the three images would have to be readjusted each time the system is set up. The projector consists of three separate tubes, each with its own projection lens. There are no shadow masks involved. (Shadow masks in conventional tubes serve to sort out the three electron beams and allow each to fall only on the phosphor dots of the appropriate color. But the shadow mask also dissipates a large portion of the beams striking it, reducing their efficiency in forming brilliant pictures.) The separate Color Beam tubes therefore contribute to images with an unusual range and detail of color information, according to Advent.

The company is hoping to have the first model on the market by the end of this year. It will be a professional version of the Color Beam, intended for special display work where conventional color monitors would rob the program material of some of its impact, and it will cost between \$4,000 and \$5,000. If all goes well, the consumer model—with a reduced price tag—may follow some time next year.

CIRCLE 157 ON READER-SERVICE CARD

equipment in the news

Kenwood receiver offers automatic tuning

The new top model in Kenwood's line of stereo receivers is the KR-7070, an FM/AM job with a number of unusual features. An "FET mechanical filter" is credited by Kenwood with delivering superior AM reception. The FM section uses crystal filters in the IF strip and offers three tuning modes: the usual knob, automatic stereo-FM-only search triggered by a front-panel bar control, and similar operation from a remote control. In addition to a full complement of the more standard controls, the KR-7070 has tone controls that operate in discrete 2-dB steps, a presence control (which boosts mid-frequency response to add a sense of immediacy to the sound), a 20-dB muting switch that makes it easy to turn the set down for a moment as one might need to do to answer a phone call or when cueing a record, and a front-panel jack for tape recording from the receiver. The broad-band (5 Hz to 120,000 Hz \pm 1.5 dB says Kenwood) amplifier section is the most powerful in the firm's receiver line, rated at 80 watts rms continuous per channel into 8-ohm loads with both channels driven, or 95 watts per channel into 4 ohms. Price is \$549.95.

CIRCLE 146 ON READER-SERVICE CARD



ADC adds bookshelf system

Audio Dynamics Corporation's latest speaker system is the Model 210. It measures 20 x 11 x 10 inches and houses an 8-inch woofer and what ADC describes as a wide-dispersion tweeter. It is finished in oiled walnut with a removable grille cloth that can be replaced by other patterns to match room decor. The 210 sells for \$75.

CIRCLE 150 ON READER-SERVICE CARD

Continued on page 36



—or the Rock, or the Bartok, or the Bach.

You see, we built our reputation with the KLIPSCHORN®, a big beautiful corner speaker system. So our first venture into small non-corner speakers had to be named HERESY®.

It's ideally suited to modest apartments and modest budgets. No compromise either. The biggest sound you can buy for \$250.

A little HERESY is good for your soul, and your ears, and your checkbook. Commit your HERESY today. This coupon will help.



KLIPSCH & ASSOCIATES

Box 280 H-5
Hope, Arkansas 71801

Please send me complete information on Klipsch speakers and Klipsch Wide Stage Stereo. Also include the name of my nearest Klipsch Authorized Audio Expert.

Name _____

Address _____

City _____ State _____ Zip _____

Occupation _____ Age _____

CIRCLE 35 ON READER-SERVICE CARD



Cassette deck with chrome and walnut styling

Norelco's latest stereo cassette deck, the Model 2400A, is designed with appropriate inputs and outputs for use with a component system, though it has its own power amplifier section and is equipped with a full complement of controls, including bass and treble. The deck lists for \$149.95, including a stereo dynamic microphone. The same deck plus a pair of speakers is available as the Model 2400 at \$199.95.

CIRCLE 152 ON READER-SERVICE CARD

Sansui adds a stereo receiver

The Sansui 5000A, an FM/AM model rated at 75 watts per channel continuous power into 4-ohm loads, has connections and switching for three sets of speaker systems plus headphones. By using all connections, including those on the front panel, the receiver can be connected to as many as four tape recorders simultaneously, according to Sansui. Tuning uses the dual-meter system and can be switched for selection of stereo broadcasts only on the FM band. Both 300-ohm and 75-ohm FM antenna inputs are provided; the AM band is handled by a ferrite bar antenna. Other back-panel features are a damping factor control and an output level control. The 5000A costs \$449.95.

CIRCLE 149 ON READER-SERVICE CARD



Stereo headphone from Pioneer

The Pioneer SE-20A headset is delivered in a leather-grained vinyl case, a luxurious touch that belies the model's \$24.95 price tag. Frequency response claimed by Pioneer for the new model is 20 Hz to 18,000 Hz and nominal impedance is 8 ohms (each side). The model is equipped with an eight-foot cord and has an adjustable, vinyl-covered headband.

CIRCLE 148 ON READER-SERVICE CARD

Recorder/player for eight-track cartridges

Eastern Specialties Corporation has announced a deck to record—as well as play back—eight-track cartridges in the home. The Stereo Magic Tape Recorder/Player uses a multipurpose head for erase, record, and playback functions. Front-panel jacks are provided for mikes and stereo headphones. The unit sells for \$149.95 in a walnut cabinet. Blank cartridges are available from Eastern Specialties.

CIRCLE 153 ON READER-SERVICE CARD



New Leak Sandwich speakers

Ercona Corporation has introduced Mark III models of the Leak Sandwich speaker systems—so called because the woofer cone is constructed of foam with a foil lamination on its surface. The Mark III, shown here, requires a minimum of 8 watts rms per channel for full output, according to Ercona, and will handle up to 70 watts. It is available at normal impedances of either 8 or 15 ohms and sells for \$199. A more compact version, the Mark III Mini-Sandwich system, sells for \$135.

CIRCLE 147 ON READER-SERVICE CARD

A-1500U • Exclusive triple-motored drive system • 4 precision heads for instant off-the-tape monitoring • Mike-line mixing • 4 independent amplifiers • Automatic tape lifter • All-pushbutton controls, automatic shutoff • Stereo echo for special sound effects • Choice of cabinet or portable styling

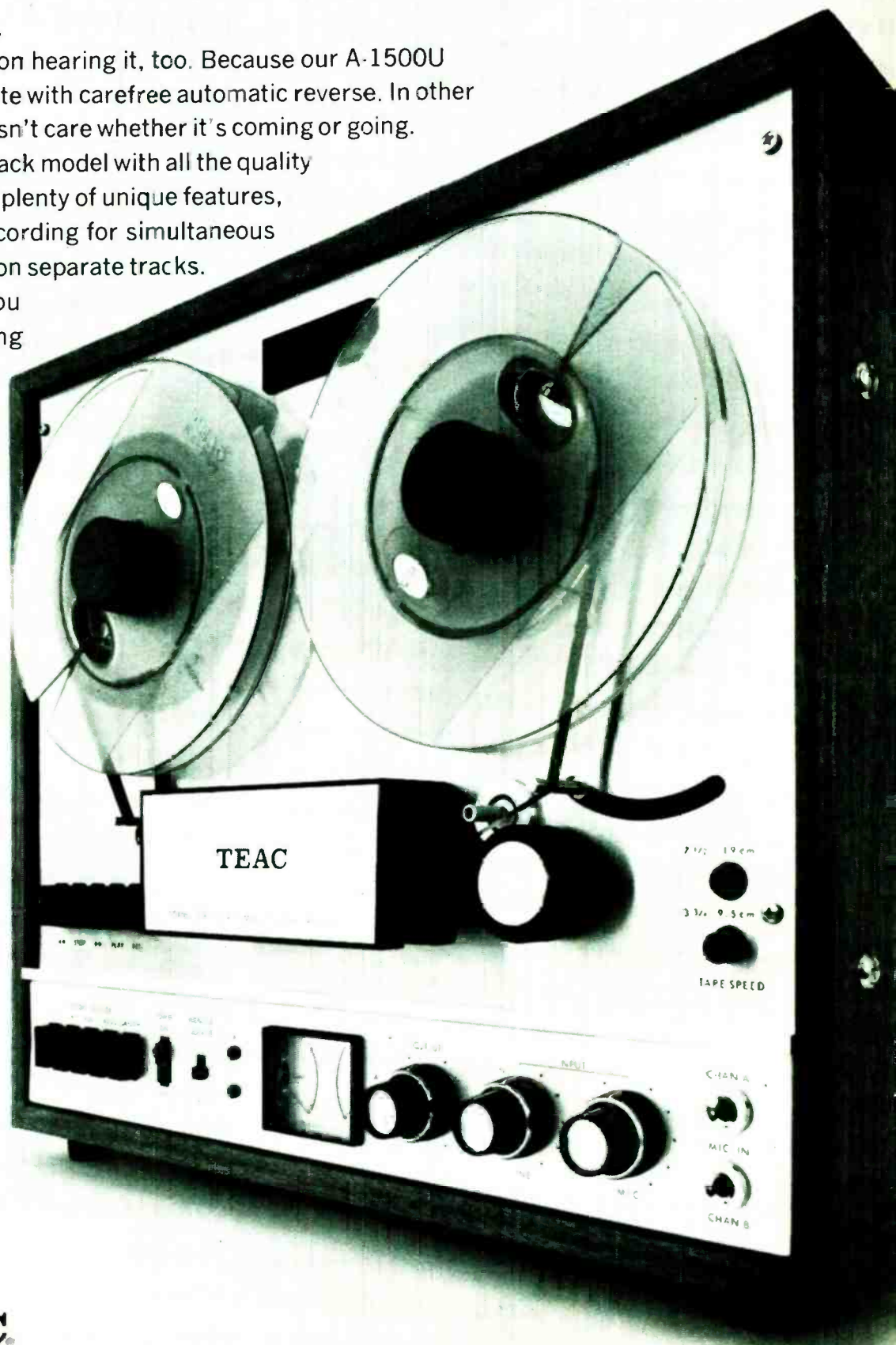
Play it by ear.

You'll like what you hear.

And you can go right on hearing it, too. Because our A-1500U tape deck comes complete with carefree automatic reverse. In other words, this machine doesn't care whether it's coming or going.

It's a standard four-track model with all the quality TEAC is famous for. And plenty of unique features, like the popular ADD recording for simultaneous playback and recording on separate tracks.

Yes, you'll like what you hear on this one. Including the price. (That part sounds almost as good as your favorite tapes.)



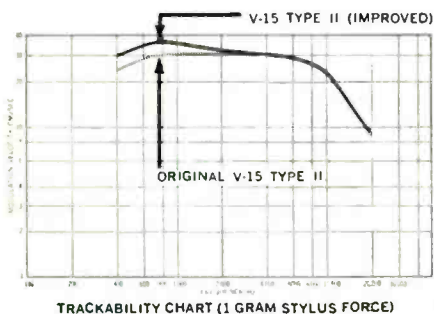
TEAC

TEAC Corporation of America • 2000 Colorado Avenue • Santa Monica, California 90404

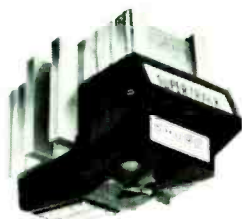


The "Mint 400" Del Webb Desert Rally

EVEN A HALF-TON DUNE BUGGY SOMETIMES WEIGHS $\frac{3}{4}$ GRAM



TRACKABILITY CHART (1 GRAM STYLUS FORCE)



The same inertial forces that make a vehicle airborne when cresting a hill affect the tracking force of the phono stylus. Record surfaces, unfortunately, are a morass of miniscule hills and valleys. When the stylus is nominally tracking at 1 gram, this force significantly *increases* as the stylus enters a "hill," and *decreases* as it begins the downward "plunge." In addition, frictional characteristics of the tone arm or record changer mechanism may further affect uniformity of tracking forces; however, the *Shure V-15 Type II Improved Cartridge* retains its trackability throughout the audio spectrum. It accomplishes this difficult task within a critically determined latitude of tracking forces ($\frac{3}{4}$ to $1\frac{1}{2}$ grams) to insure continuous contact with the groove walls regardless of the varying tracking forces caused by the hills and valleys in a record groove.

Here is why fractions-of-a-gram are important to record and stylus-tip life: $\frac{3}{4}$ gram tracking exerts a pressure of 60,000 lbs. per sq. in. on the groove walls—and this rises to 66,000 lbs. per sq. in. at 1 gram, and 83,000 lbs. per sq. in. at 2 grams. At 2 grams you have added over $11\frac{1}{2}$ tons per sq. in. to the groove walls over $\frac{3}{4}$ gram tracking! Think about it.

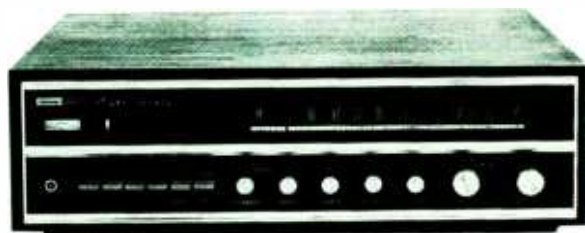
SHURE V-15 TYPE II (IMPROVED)

Shure Brothers Inc., 222 Hartrey Avenue, Evanston, Illinois 60204

CIRCLE 39 ON READER-SERVICE CARD

new equipment reports

THE CONSUMER'S GUIDE
TO HIGH FIDELITY EQUIPMENT



HARMAN-KARDON'S NEW NOCTURNE RECEIVER

THE EQUIPMENT: Harman-Kardon Model 820, a stereo FM receiver. Dimensions: front panel, 16 $\frac{5}{8}$ by 4 $\frac{3}{8}$ inches; chassis depth behind panel, 11 $\frac{3}{8}$ inches. Price: \$299.95. Manufacturer: Harman-Kardon, Inc., 55 Ames Court, Plainview, N.Y. 11803.

COMMENT: The Model 820 expands Harman-Kardon's Nocturne receiver line into the burgeoning and highly competitive \$300 price class of tuner/amplifier combination sets. With its very sensitive tuner and clean medium-powered control amplifier, it is a worthy entry in this group. Styling, which resembles previous H-K offerings, features a front escutcheon that blacks out when power is turned off, piano-type switches for many functions, and panel lights that illuminate individual legends indicating the input signal chosen: FM, stereo FM, phono, tape 1, or tape 2. In addition to the FM channel markings, the tuning dial includes a 0-100 logging scale, and a center-of-channel tuning meter. There is also a stereo indicator light.

Operating controls provide for tone-control defeat, FM muting, high frequency filter, stereo/mono mode, tape monitor, loudness contour, speaker selection, bass tone, treble tone, channel balance, volume (combined with power off/on), program selection, and, of course, station tuning. The speaker selector lets you choose either one, or both, or none, of the stereo speaker systems connected to the rear terminals. The treble and bass tone controls operate on both channels simultaneously. The front panel also has a stereo headphone jack, live at all times.

At the rear you'll find—in addition to the terminals for hooking up the speaker systems—a phono jack for deriving a "center channel" (mixed left and right mono) signal which may be fed to a separate amplifier and speaker for yet another sound source. There also are the phono input jacks corresponding to the front-panel selector, plus a tape monitor pair and another pair for feeding signals into a tape recorder. A muting threshold adjustment on the rear may be set to control the noise level at which the front-panel muting switch will take effect. There's also a 300-ohm (twin-

lead) antenna input, a switched AC convenience outlet, a system grounding screw, separate fuses for each speaker line and for the AC power line, and the set's line cord.

Tuner sensitivity was clocked at an excellent 1.8 microvolts, but what really impresses us in this performance area is the very steep sensitivity curve (see graph) which dips below the 50-dB quieting mark at a mere 6 microvolts of input signal, reaches full quieting of 53 dB for only 50 microvolts, and shows no signs of overload out to the limits of our tests. In our cable FM check, the Model 820 logged 53 stations, of which 39 were judged suitable for long-term listening or for off-the-air taping. These figures are surely on the high side for a combination set in this price class, but just as, or even more, important than the number of stations logged is the clarity with which they sound through this set. This clarity, again, relates to high sensitivity in the true sense of excellent quieting action, low distortion, very high signal-to-noise ratio, and very good capture ratio. The sound is further aided in this set by the fact that the FM is heard through a wideband amplifier whose own response extends significantly beyond the so-called "normal" audio band. For the record, the tuner section employs integrated circuits and crystal filters.

The amplifier portion produces enough clean power to drive low-efficiency speakers, and is fully stabilized to handle simultaneously all the possible loads you might opt to connect to it: two sets of stereo speakers, a stereo headset, and an external amplifier for the "A plus B" signal. Although distortion rises at the extreme low end when the unit is driven to beyond its rated output limits, both THD and IM remain virtually nonmeasurable across the audio band at normal output levels. The low-frequency square-wave response shows a slight tilt but no spikes; the high-frequency square-wave response shows a fast rise-time with a hint of small overshoot but no ringing, indicating good transient ability and smooth, extended highs.

Detailing and finish lend the 820 the look and feel of luxury; one would suspect, indeed, that—combined

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.

with its sound—these features might imply a price higher than the \$300 tag on this model. The H-K 820 may be installed, as is, in its integral metal case with small rubber feet; or in a walnut wooden cabinet available as an accessory for \$25.50; or fitted into a custom cutout. When you first turn it on you may hear a second or two of low-frequency energy coming through your speakers. It is nothing to be concerned about; in fact, what with H-K's explanation that this little noise demonstrates how full the set's bass response is, it may even enjoy a vogue as a new form of stereo status symbol. Anyway, if it bothers you, simply use our dodge: make sure the speaker selector knob is turned to "off" before switching on the set's power. Count to five or six and then move the speaker selector to the desired position. Status, shmatus—this way you won't have anything to talk about except the fine sound of the 820.

CIRCLE 143 ON READER-SERVICE CARD

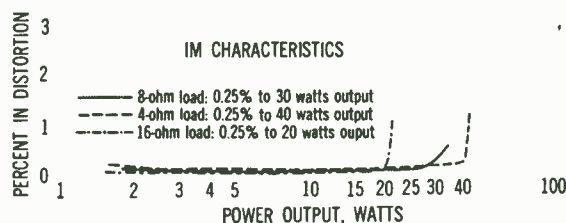
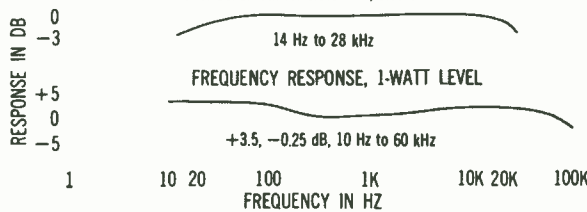
H-K 820 Receiver <i>Additional Data</i>			
Tuner Section			
Capture ratio	3 dB		
S/N ratio	76 dB		
IM distortion	0.35%		
THD	mono	1 ch	r ch
40 Hz	0.24%	0.91%	0.92%
400 Hz	0.25%	0.99%	0.47%
1 kHz	0.23%	0.34%	0.21%
19-kHz pilot	40 dB		
38-kHz subcarrier	67 dB		
Amplifier Section			
Damping factor	66		
Input characteristics (for 30 watts output)	Sensitivity	S/N	
Mag phono	18.5 mV	60 dB	
Tape 1/Aux	1.75 V	61 dB	
Tape 2	1.80 V	61 dB	

AMPLIFIER POWER DATA

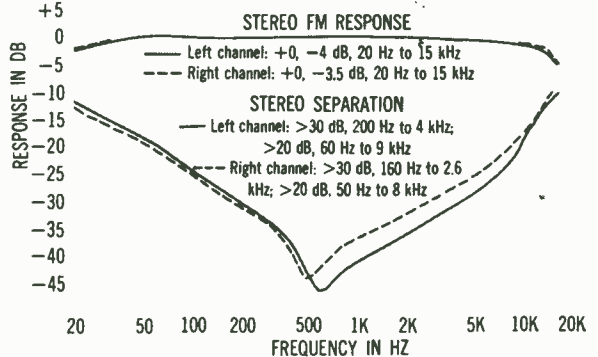
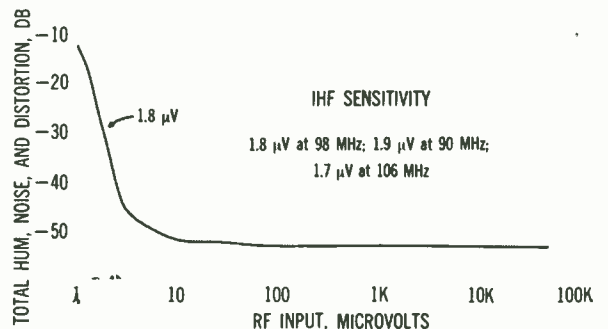
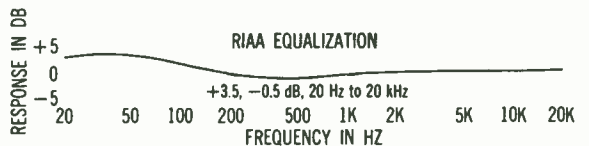
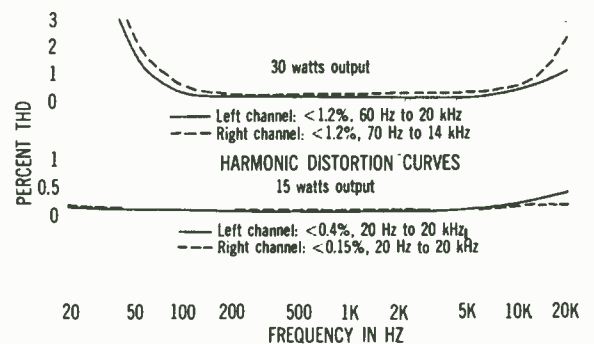
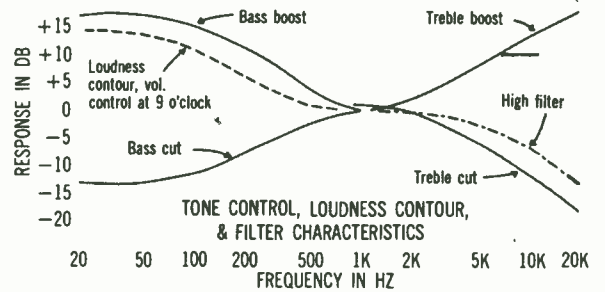
Channels individually
 Left at clipping: 28.5 watts at 0.062% THD
 Left for 0.5% THD: 32.0 watts
 Right at clipping: 28.1 watts at 0.072% THD
 Right for 0.5% THD: 30.4 watts

Channels simultaneously
 Left at clipping: 25.6 watts at 0.10% THD
 Right at clipping: 24.5 watts at 0.11% THD

Power bandwidth for 0.5% THD; zero dB = 30 watts



Square-wave response.





THE EQUIPMENT: Shure V-15 Type II Improved, a stereo phono pickup with elliptical stylus. Price: \$67.50. Manufacturer: Shure Brothers, Inc., 222 Hartrey Ave., Evanston, Illinois 60204.

COMMENT: Anything that's "improved" becomes interesting almost by definition, but when the tag is attached to a product already acknowledged to be excellent, it becomes even more fascinating. What exactly has been improved in the Shure V-15 Type II cartridge (originally reported here in February 1967)?

According to Shure, the improved version offers better tracking of the low frequencies engraved on a stereo disc; this comes about as a result of increased compliance of the stylus assembly, itself achieved by a fairly complex and arcane combination of small modifications which in sum have the effect of reducing the stiffness of the bearing that holds the stylus assembly in place. The change involves only the stylus assembly (and not the cartridge body or its internal movement). For this reason, Shure has not called the new version a new "model"; for the same reason, the owner of an existing V-15 Type II can readily update it to the improved version by substituting the new stylus assembly—itsself designated as Model VN-15E and priced at \$27. Both versions of the cartridge look alike except for the word "Shure" which appears in red (instead of black) letters on the new stylus grip.

During tests, interest in the new model centered around any measurable areas of improvement. Happy to report, the new stylus does offer lower harmonic distortion and lower IM distortion, both of which contribute directly to Shure's claim of improved trackability. The distortion figures, in fact, were statistically about the lowest yet measured for a stereo pickup; especially notable was the vertical IM figure of only 2 per cent. Harmonic figures across the audio band averaged about half of what they were for the older V-15 Type II.

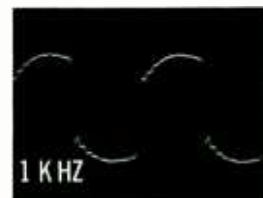
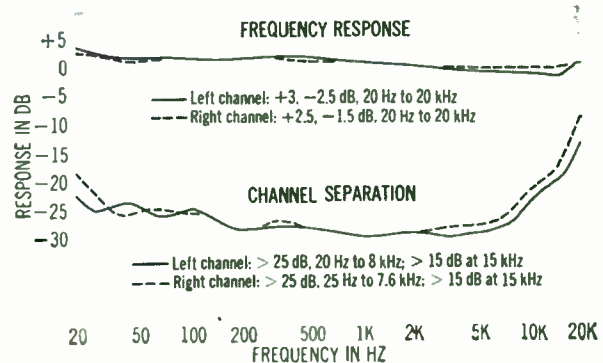
In other performance areas, the new V-15 Type II was every bit as good as the former model. The minimum tracking force needed to stay with the torture bands of CBS Labs test records STR 120 and STR 100 was 0.7 gram. For subsequent tests, a force of 1.25 grams was found to yield optimum results in terms of smoothest response and lowest distortion. Output voltage was measured to be 3.5 mV and 3.2 mV for left and right channels respectively; these figures, similar to what was obtained from the original V-15 Type II, suggest the desirability of a preamp input that has fairly high gain if the full potential of the cartridge is to be realized. Frequency response (see accompanying graph) remained extremely smooth and linear within a few dB across the audio range, and showed no signs of peaking. Both channels were very well balanced with each other, and separation averaged an ample 30 dB across a significant portion of the output. Vertical angle was measured as 21 degrees—two degrees higher than found in the older stylus

SHURE IMPROVES ITS V-15 CARTRIDGE

assembly but of no audible consequence. Low-frequency resonance (in the SME arm used for testing) was well below 10 Hz and contributed no ill effects to the response. Compliance was checked at 36 ($\times 10^{-6}$ cm dyne) horizontally; 17.5 vertically. The stylus tip measured a true ellipse and showed good geometric conformation and alignment. All told, the V-15 Type II has definitely been improved.

It should be pointed out that these excellent results were obtained by using the load Shure recommends for its cartridge. This load includes, in addition to the customary 47K-ohm resistor, a shunted capacitance of 400 to 500 pF. This capacitance need not be in the form specifically of a capacitor of that value in the preamp input circuit; actually, between the amount of capacitance normally present in a high quality preamp (or preamp section of an integrated unit) and the capacitance contributed by cable lengths from turntable to those inputs, the requisite amount may indeed be present. If in doubt, check this point with your dealer or with the manufacturer of your particular equipment. Without the prescribed amount of capacitance, the response from the same cartridge will roll off at the high end and the midrange distortion will increase. With that capacitance, however, the V-15 Type II Improved becomes one of the finest cartridges presently available.

CIRCLE 145 ON READER-SERVICE CARD



Square-wave response.

CORRECTION

The report on the ADC 303AX speaker system [March 1970] gave an incorrect dimension for the tweeter used in this system. Due to a typographical error, the dimension was listed as 5 inches when it should have been 1.5 inches.

NEW TAPE DECK FEATURES AUTOMATIC REVERSE



THE EQUIPMENT: Astrocom/Marlux 407, a two-speed quarter-track stereo tape deck with built-in record/playback preamps and automatic reverse in playback. Dimensions in walnut case supplied: 21 by 14½ by 10½ inches. Price: \$379.95. Manufacturer: Astrocom/Marlux, Inc., Oneonta, New York 13820.

COMMENT: The Astrocom/Marlux Model 407 tape deck is the first consumer audio product from a firm previously devoted only to industrial electronics. The unit offers high performance and versatility in a well-engineered and handsomely styled open-reel format aimed at the serious home tape enthusiast. As supplied in its walnut case, the unit consists of a solenoid-operated transport with a solid-state record/playback pre-amp fitted in at the right. For custom installation, the two sections may be removed and repositioned.

Three motors (one each for supply and take-up reels and one for capstan drive) power the 407. Its four heads are for erase, record, and playback in the normal (left to right) direction, and for playback in the reverse (right to left) direction of tape travel. Automatic reverse may be activated by attaching a small piece of metal foil to the outside of the tape; when this portion passes over a sensing device—just to the left of the head assembly—it reverses the motor and substitutes the added playback head for the original one. Additionally, you can go into reverse play manually at any time by pressing the appropriate button on the deck. Other options you can employ with the 407 include multiple-track recording and echo effects. Direct off-the-tape monitoring is, of course, possible in the forward record mode. Automatic tape lifters keep the tape away from the heads during fast-wind operations, and an automatic shut-off switch goes into action when the tape runs out. Two highly accurate VU meters are included, and the tape reel hubs themselves are especially sturdy—raised platforms that hold supply and takeup reels securely and help keep them in proper alignment.

The full roster of transport controls include a four-digit tape index counter with reset button; the power off/on switch; a tape tension switch to suit the transport for standard or extrathin tapes; the speed selector (7.5 or 3.75 inches-per-second); and five buttons (which work the solenoid system) for fast rewind, normal speed reverse, stop, normal speed forward, and fast forward. The tape feeds through a path of capstans and guides that help smooth tape motion, and the entire head cover is hinged so that you may lift it readily to gain access to the heads for cleaning or degaussing.

The electric panel contains dual playback level controls (either channel alone or both simultaneously); separate echo switches for each channel; a source/tape monitor switch; the twin VU meters; separate press-to-record safety buttons for each channel; dual line input level controls; dual mike input level controls; and a pair of mike input phone jacks. The input

controls permit mixing during recording. Line inputs and outputs and the machine's power cord are found at the rear. In its walnut case, the Model 407 may be installed vertically or horizontally; in either position, four rubber feet support the case.

Under test, the Model 407 confirmed its published specifications within normal tolerance limits; its electrical performance, combined with its smooth and dependable mechanical operation, mark it as one of the better home tape machines now available. Especially notable are its low wow and flutter, low distortion, excellent signal-to-noise ratio, absolute meter accuracy, and smooth extended response for both playback (of prerecorded tapes) and for record/playback (of tape made on it)—although the excellence of the latter characteristic depends apparently on the specific tape chosen. That is to say, in the literature accompanying the 407, no tape is mentioned as being best for the recorder. We contacted the manufacturer and were advised that while the recorder was optimized for Audiotape Formula 15, an excellent substitute would be Scotch 203.

Accordingly, initial tests were run using Scotch 203, a well-known tape that has been used for testing many recent recorders. The results on the Model 407, however, were somewhat disappointing: the record/playback response was good, but it fell short of delivering the kind of superior performance claimed for the unit. After locating a reel of Formula 15 tape, CBS Labs re-ran the record/playback test—with markedly improved results. The difference in record/playback response, using the two tapes, is as unusual as it is obvious (see accompanying graph). At both speeds, the Model 407—when loaded with Formula 15 tape—delivered a superior high-frequency response, and thus performed very much "as advertised."

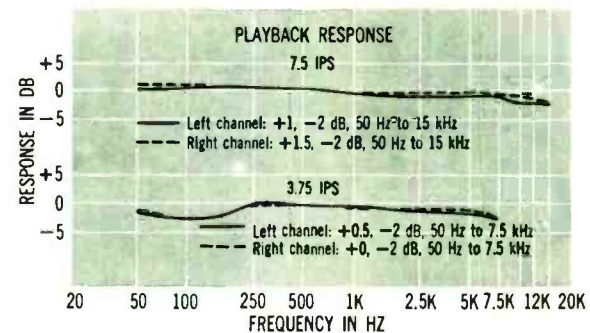
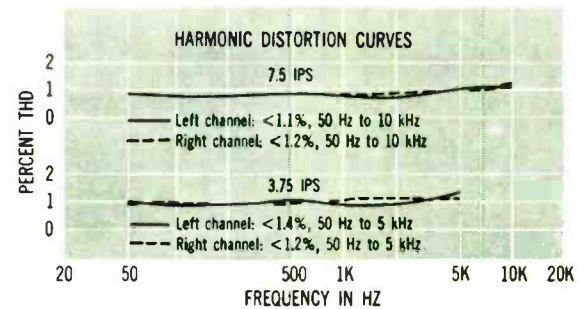
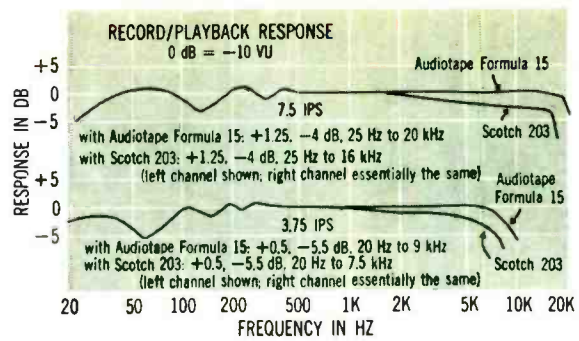
While this little experience proves nothing about the relative merits of Audiotape Formula 15 vs. Scotch 203, it does document the very precise "tuning" of the Model 407 for optimum results with the former brand. It also emphasizes a point we have stressed many times in the past: the need on the part of all tape recorder manufacturers to specify what tape or tapes their machines have been optimized for if one is to realize their full performance capabilities in home recording chores.

This preachment aside, we are pleased to state that the Model 407—thanks to its careful engineering and construction—is a pleasure to use and to listen to. On playback of quarter-track stereo you can enjoy hours of uninterrupted program, thanks to the automatic reverse feature, and you can change from the "forward" to the "reverse" program at any time by pressing a button. For your own recording, the 407 offers a host of features and conveniences—but if the few high-end decibels are important to you, we would advise that you stick to Audiotape Formula 15 when dubbing your own.

CIRCLE 142 ON READER-SERVICE CARD

Astrocom/Marlux 407 Additional Data

Performance characteristics	Measurement
Speed accuracy, 7½ ips	105 VAC: 0.40% fast 120 VAC: 0.37% fast 127 VAC: 0.37% fast
3¾ ips	105 VAC: 0.23% fast 120 VAC: 0.20% fast 127 VAC: 0.20% fast
Wow and flutter, 7½ ips	playback: 0.05% record/playback: 0.05%
3¾ ips	playback: 0.065% record/playback: 0.075%
Rewind time, 7-in., 1200-ft. reel	41 sec.
Fast forward time, same reel	41 sec.
S/N ratio (ref. 0 VU) playback	1 ch: 58 dB r ch: 56 dB
record/playback	1 ch: 57 dB r ch: 54 dB
Erasure (400 Hz at normal level)	60 dB
Crosstalk (400 Hz) record left, playback right	59 dB
record right, playback left	60 dB
Sensitivity (for 0 VU recording level) line input	1 ch: 100 mV r ch: 140 mV
mike input	1 ch: 0.7 mV r ch: 1.0 mV
Accuracy, built-in meters	left: reads exact right: reads exact
IM distortion (record/play) 7½ ips, -10 VU	1 ch: 4.0% r ch: 3.5%
3¾ ips, -10 VU	1 ch: 3.9% r ch: 3.6%
Maximum output (at 0 VU record level)	1 ch: 0.76 V r ch: 0.80 V



ADVENT'S SPEAKER



THE EQUIPMENT: Advent Loudspeaker, a full-range speaker system in enclosure. Dimensions: 25½ by 14¼ by 11¾ inches. Price: \$112. Manufacturer: Advent Corp., 377 Putnam Ave., Cambridge, Mass. 02139.

COMMENT: Known simply as "The Advent Loudspeaker," this system offers excellent performance in a format a shade larger than the familiar two-cubic-foot size associated with air-suspension speakers, and at a price that, in view of its performance, is remarkably reasonable. It is, according to Advent, the only speaker system this new firm plans to offer; the thinking behind it, and a full technical description, are contained in a brochure available from the company. Briefly, it is a two-way reproducer: the sealed walnut cabinet houses a high-compliance woofer (12-inch frame with a 9-inch diameter across the suspension and cone), and a tweeter (4-inch frame with a 2-inch hard-dome-center diaphragm). A network provides frequency crossover at 1,000 Hz. The front of the system is set off by the beveled edges of the cabinet, which frame a neutral-tint grille cloth. At the rear are the input terminals (knurled-nut binding posts marked for polarity), and a three-position switch marked "normal," "decrease," and "extended" for adjusting the highs. Input impedance is 8 ohms. Efficiency is moderate; an amplifier or receiver capable of delivering at least 15 watts rms per channel is recommended.

for driving the Advent. The system may be installed vertically or horizontally.

The apparent simplicity of the Advent design, not to mention its relatively low cost, should not deter the critical listener who is seeking a really high-quality speaker system. Our tests indicate that it spans the audible range with ease and authority, lending virtually no coloration to the sound, and producing no objectionable effects, such as booming, honking, or tonal dropout. What's more, it seems to accommodate itself readily to rooms of different sizes, and acoustical characteristics: the sense of clean, even sonic power pouring out of a pair of Advents remains relatively undisturbed by varying listening conditions.

With the rear switch set to "normal," we clocked the response from beyond audibility at the high end to below 30 Hz at the low end. The bass remains level and smooth to about 60 Hz; it dips slightly but remains clean and predominantly made up of fundamental tones (very little doubling) to about 40 Hz; it continues to roll off, but with no apparent increase in doubling, to 30 Hz; by about 25 Hz, you get a sensation of deep bass rather than any definite tone. Actually, the Advent will respond to a very low 20-Hz signal, but its output here is mostly doubling. Upward from the bass, response remains smooth and level through the mid-bass region, and continues in exemplary manner into the midrange and highs. Directional effects do not become significant until above 5 kHz, with the output becoming very gradually less spread out and gently rolling off in the 10-kHz region. At 12 kHz, the output is audible on axis and becomes lost fairly off axis; this effect remains the same up

to 14 kHz, from which frequency the output slopes toward inaudibility. The rear level control, which adjusts the response mainly at the 10-kHz frequency, seems to have no effect on response above 10 kHz. The system's response to white noise is generally smooth and well dispersed.

A pair of Advents on stereo or mono seem to take in stride whatever program material you feed them. The results are very musical and very listenable, whether you're playing a small ensemble or grand opera. The effect you get from the more demanding type of recording is most ingratiating: listen, for instance, to these speakers reproducing the Ormandy/Biggs version of the Saint-Saëns Organ Symphony (Columbia MS 6469). The deep bass of the organ pedals seems to come up from the floor, and the bass line holds firm and discernible even when the orchestra plays higher up the scale. This effect, to repeat, is apparent in small as well as large rooms, and in the former setting there is no honking or peaking in the mid-bass, which often happens when a speaker that produces good bass in a large room is driven to high output levels in a small room. The Advents also provide a well-balanced sound, with clean, amply dispersed middles and highs that do justice to transients and to the higher overtone structures of music signals.

We'd say that the new Advent speaker is a very successful design in the "bookshelf" direct-radiator category. Considering its fine performance, its relatively low cost, its ease of installation, and its modest power demands, it should enjoy a well-deserved popularity among a large spectrum of listeners.

CIRCLE 141 ON READER-SERVICE CARD



THE EQUIPMENT: Rabco MK 101, an adapter for installing the Rabco SL-8 tone arm on an AR turntable. Price: \$12.00. Manufacturer: Rabco, 11937 Tech Road, Silver Spring, Md. 20904.

COMMENT: When the Rabco SL-8 straight-line tracking tone arm first appeared (see HF test report, December 1968), it was shown installed on Thorens turntables—high quality manuals whose detachable wooden mounting panels facilitate the installation of a separate arm. Now, in order to broaden the appeal of the SL-8 arm and permit it to be used on more than one line of turntable, Rabco has devised a simple adapter kit that enables you to install—in less than ten minutes—the SL-8 in place of the arm normally supplied as part of the AR turntable.

What you do, according to the instructions furnished, is remove the original AR arm from its socket

RABCO ADAPTS TO AR TURNTABLE

on the AR turntable base-plate and replace it with a specially dimensioned bolt-and-socket arrangement plus a pair of springs. This assembly, in turn, holds the Rabco mounting bracket, facilitates aligning it correctly, and effectively isolates it from the platter suspension.

In view of the long-acknowledged high performance of the AR turntable (its low rumble and its accurate speed; see HF test report, August 1965), adding the Rabco arm to it produces a record player of extremely high quality that compares most favorably with any "state of the art" two-speed manual turntable presently available.

CIRCLE 144 ON READER-SERVICE CARD

REPORTS IN PROGRESS

Crown D-40 Amplifier

Concord Mark III

Tape Recorder

CIRCLE 103 ON READER-SERVICE CARD →



To maintain the uncompromising standard of Garrard automatic turntables, we mass produce them.

Garrard of England is the world's largest producer of component automatic turntables.

A mass producer, numerically speaking.

Especially curious, since Garrard remains a staunch foe of mass production methods.

At our Swindon works, final assembly of the Garrard SL95B is in the hands of nineteen men and women.

Hands, not machines.

A modest record

As Brian Mortimer, Director of Quality Assurance, sees it, "In top form they turn out twenty units an hour. A rather modest record in these days of mechanized production lines.

"But if we were to speed it up, we'd pay for it in quality. And, in my book, that's a bad bargain."

At Garrard, we insist that each person who assembles a part test that finished assembly. If it isn't up to standard, it's corrected on the spot—or set aside to be made right.

And then we test our tests.

Four of our nineteen final "assemblers" do nothing but testing.

Before each unit is packed in its carton, it must pass 26 final checks that cover every phase of its operation.

Is all this fussbudgetry really necessary?

By hand.

Brian Mortimer answers it this way. "It would be sheer folly to give up the precision we'd achieved in manufacture through imprecise assembly."

The case for fussbudgetry

Of the 202 parts in a Garrard automatic turntable, we make all but a handful ourselves.

And we do it for just one reason. We can be more finicky that way.

For instance, in the manufacture of our Synchro-Lab motor we adhere to incredibly fine tolerances.

Bearings must meet a standard of plus or minus one ten-thousandth of an inch. Motor pulleys, the same.

To limit friction (and rumble) to the irreducible minimum we super finish each rotor shaft to *one micronch*.

And the finished rotor assembly is automatically balanced to within .0008 in.-oz. of the absolute.

So, in the words of Brian Mortimer,

"We indulge our fussiness with a certain amount of conviction."

From Swindon, with love

For fifty years now Garrard has been important to the people of Swindon, and they to us.

Many of our employees are second and third generation. (Mortimer's father hand-built the first Garrard.)

And 256 of them have been with Garrard for more than 25 years.

We've been in good hands.

Today's SL95B is the most highly perfected automatic turntable you can buy, regardless of price.

Its revolutionary two-stage synchronous motor produces *unvarying* speed, and does it with an ultra-light turntable.

Its new counterweight adjustment screw lets you balance the tone arm to within a hundredth of a gram.

And its patented sliding weight anti-skating control is permanently accurate.

\$44.50 to \$129.50

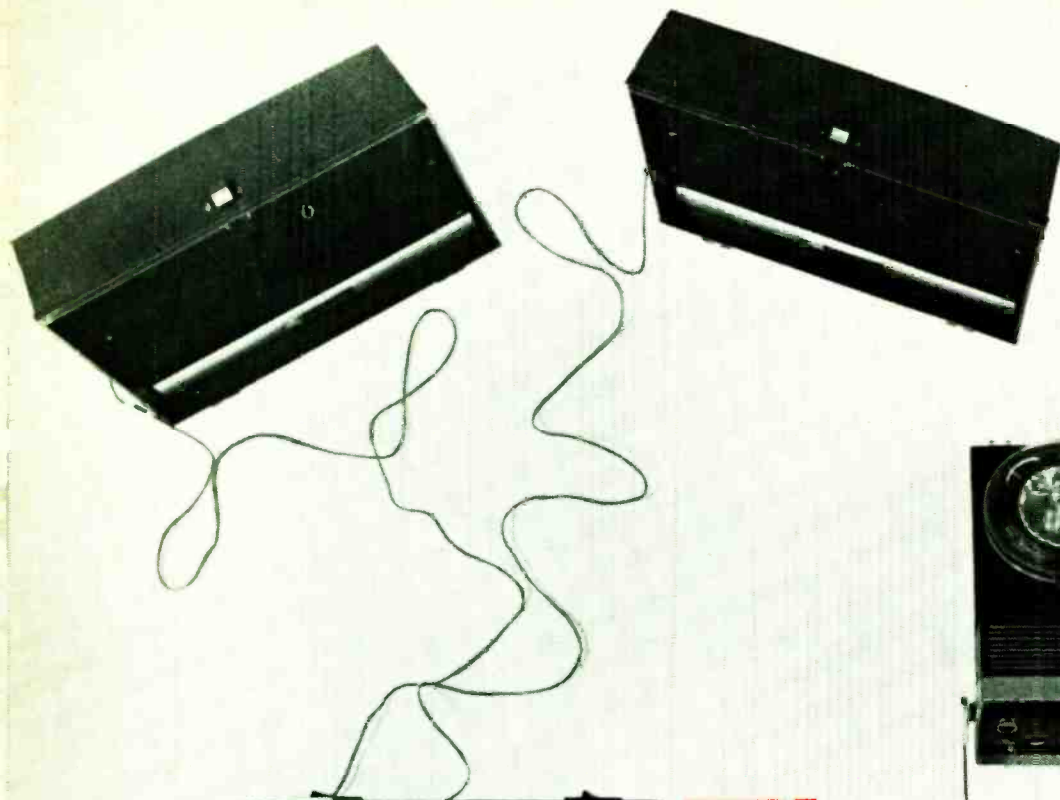
There are six Garrard component models from the 40B at \$44.50 to the SL95B (shown) at \$129.50.

Garrard standards, nonetheless, do not vary with price. Only the degree of refinement possible.

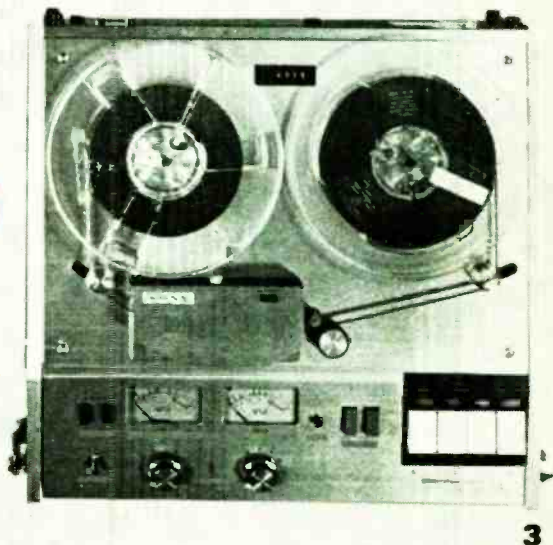
The choice is yours. However, your dealer is prepared to help.



Garrard[®]
British Industries Co.



The Pleasures of Portables



Be they ever so humble (and some aren't), battery-powered units offer some remarkable capabilities these days

YOU CAN TAKE STEREO out in the country but. . . . Although the "buts" are many, it's surprising how closely you can match just about any pleasure attendant on your home component system if you shop carefully and single-mindedly for portable equipment. "Carefully" because the objective of portability can be achieved in manufacturing most easily by cutting some of the corners you may not want cut; "single-mindedly" because you must begin by deciding on the one or two features of your home system that will be most important for you in the wilds and then be willing to make sacrifices elsewhere if need be to get those features and portability too.

It should be obvious that portable equipment won't do everything a home system will—not all at once anyway. For instance, a portable recorder may be superb at committing to tape the sounds you want to preserve, but you'll need an external (and nonportable) playback system to hear them in all their glory. Or, you may want to record off the air with your portable; if so, you'll need a tuner. There are cassette-recorder/radios that will do the job, but don't count on them for the last measure of fidelity.

Presumably, if you buy enough specialized battery-powered equipment, the total ensemble might add up to the functional equivalent of a home component system, but by then you'll have accumulated so much gear that the idea of portability will have become a caricature instead of a convenience.

Before concentrating on the more positive capabilities of the portables, one admission of limitation is necessary: the speakers. While a few pieces of away-from-home equipment make some attempt at providing you with component-quality speaker systems, sheer bulk rules out all but miniature bookshelf designs if true portability is to be maintained. If full range and detail in the reproduced sound are on your "must" list no matter what the program source or where you listen, headphones are one possible solution. Some portables are ready to accommodate you with appropriate jacks. But listen before you discount all built-in speakers out of hand. No speaker system will sound the same in the wilderness as it does in your living room; and once you accept the dictum that the listening experience itself

cannot be the same, you'll discover that there's a lot of good away-from-home listening to be had.

Size, as we've implied, is part of the essence of portables. The transistor has had a lot to do with adding quality to familiar portable formats, and making possible new formats that would have been prohibitively ponderous without solid-state circuitry. Right now, the industry's continuing search for better solid-state configurations has focused on ICs (integrated circuits), which go transistors one giant step better in terms of miniaturization, multifunction use, efficiency, and reliability.

However, it is not likely that portable stereo radios, tape recorders, and phonographs will get any smaller—at least not for the moment. Again, speakers are a major limiting factor; tape transports can be compacted only so far; record turntables and their motors also have their size limitations, as do some other basic parts that go into portable products.

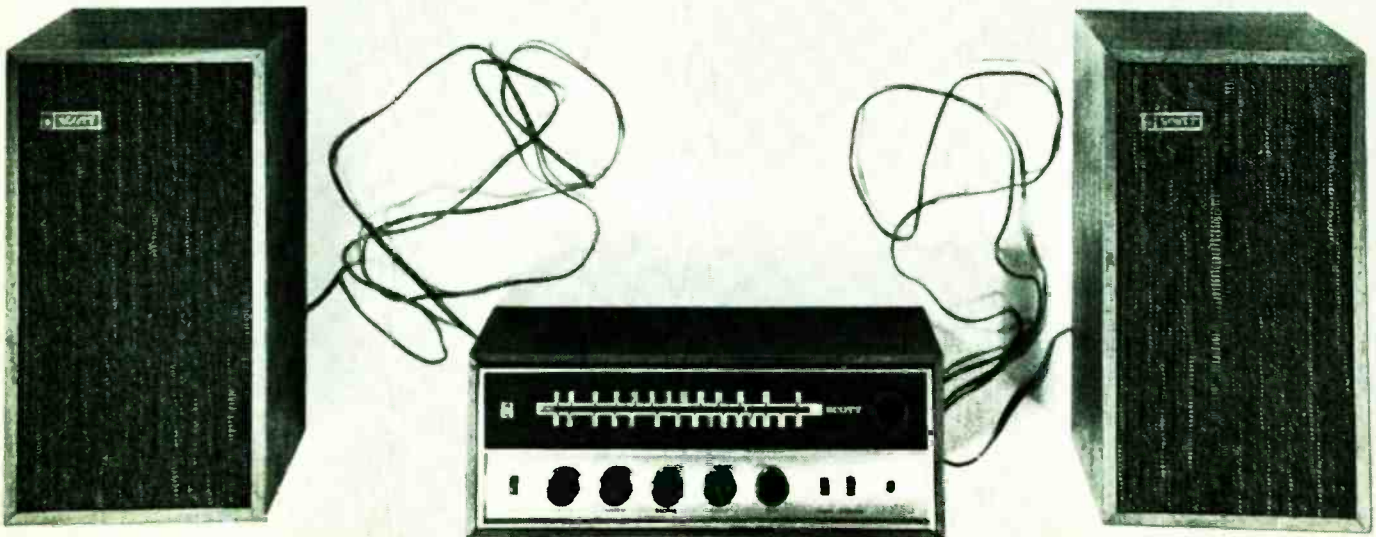
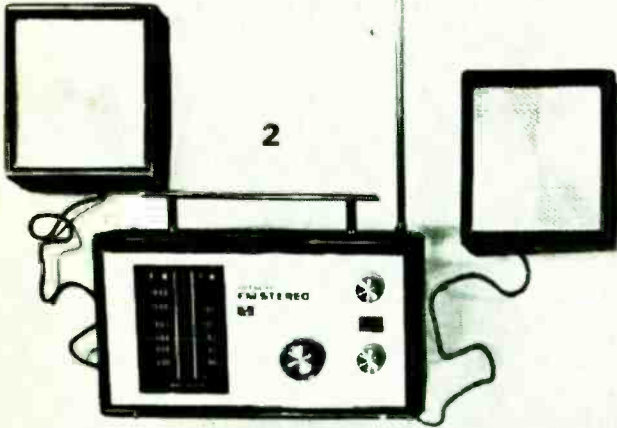
Another advance of the transistor age concerns battery life. In the early days, a six-transistor radio might play for only five hours on its nine-volt battery. Today's "six" may play up to thirty hours on an equivalent battery. The situation is even better with today's multiband transistor radios that use flashlight cells. Many of these receivers will play over two hundred hours on a single set of four to eight D cells, at a listening cost of as little as a half cent an hour. Operating a portable stereo phonograph, tape recorder, or cartridge playback unit costs a bit more, but the price is still insignificant.

Choosing Your Equipment

What's available in the way of cordless electronic portables? How much do they cost? What features should you consider in their purchase? Just how do you go about selecting the right package for entertainment on the move in the bright, warm months ahead?

Unless otherwise noted, the one common denominator to all the products we'll discuss is dual operation: from battery power or, when it's available, house current—either through built-in circuitry or

At left and on the following page are representative models that display some of the variety of today's portables. 1. Tandberg Model 11 open-reel mono recorder aims at highest specs in minimum space. 2. Toshiba's GP33F combines stereo phonograph with AM and stereo FM radio. 3. Sony 770 in one of the most elaborate stereo recorders available as a battery portable. 4. Concord's F400 cassette recorder doubles as a component-style deck.



via adapters included in the price of the portable set or available as an option. Some sets will also operate off 12-volt auto or boat batteries. The advantage of dual or triple operation is obvious and well worth the small additional cost.

The radio-set category offers the biggest selection of quality devices for music on the move. It includes stereo as well as mono sets and various combinations. You can buy a stereo FM radio with detachable speaker system (giving you some control over the stereo image) for as little as \$54.95 from Lafayette Radio, or go as high as \$695 for Sony's 23-band monophonic job. The category includes everything from budget units in tough fabric-covered housings on up to mobile types (in wood cases with no carrying handles) such as H. H. Scott's Scottie or Crown Radio's SHC44, a four-piece radio/cassette recorder ensemble. We'll discuss these models in more detail under their respective product categories.

Although there still aren't as many good stereo FM radios around as there are good mono FM sets, the picture is changing; more stereo sets appear constantly. In choosing mono FM radios you generally can use speaker size as a very rough rule-of-thumb index to sound quality: all other factors being the same, radios with bigger speakers usually sound better. You would do best, however, to compare two or three sets using a given speaker size on a side-by-side basis before making a choice. Compare them when they are tuned in to the same station, then try other stations with different types of program—including a talk show. Listen carefully for distortion at both low and high volume levels. A second-rate radio with a big speaker, though it may sound fine at moderate volume, can generate feedback and vibration at higher volume levels because of a poorly designed speaker or speaker housing. This vibration will be most noticeable in the low frequency range or during the playing of heavy orchestral passages. Avoid such sets. Listen too for clean, crisp highs. Avoid sets with a harsh or edgy quality at the high end of the spectrum. They may sound sensational at first, but chances are they will tire you after extended listening—either very noticeably, or in a subtle way that may manifest itself as a slight irritability. This form of discomfort, known as "listener fatigue," may encourage you to turn off the set, or it may encourage an eventual headache if you leave it on.

In achieving compactness, many stereo FM radios use speakers a bit smaller than those in mono FM sets. Even so, a stereo FM set employing a pair of 3-inch speakers may produce sound with apparently better bass response than that from a mono radio using only one 6- or 7-inch speaker. Don't fight it: the effect is real enough, thanks to the total acoustic energy being wafted at you by the two smaller

speakers, not to mention the more natural spread of sound you get from multiple sound sources as compared to that of a single source.

Clear, crisp sound depends in part on how well a radio tunes in broadcast stations. A set that doesn't zero in on the received signal will sound fuzzy and unclear, and may blast during loud musical passages. Seek out a model that tunes precisely and with ease. Look for tuning dials with ample calibration so you can find stations readily; avoid those where a slight turn of the dial may encompass several stations. Indirect tuning, which gears down the tuning-knob action, is far more precise than direct tuning.

Check for "drifting" of the tuning away from a station to which it has been set. If the radio drifts, pass it up. Many radios come with AFC (automatic frequency control), which compensates to a degree for imprecise tuning and helps keep the set from drifting off a station. Sets with AFC-defeat switches are to be preferred both because with the AFC turned off it's easier to tune in a weak station that's close to a powerful one on the dial and because AFC circuitry can introduce a certain amount of distortion. But AFC is hardly a necessity. Most quality FM radios are designed so they don't drift.

Other features to look for include separate tone controls and perhaps a tuning meter. If you will be using a portable at home, you will want provision for AC power and jacks for line output or external speakers. And if you plan to use headphones, you will, of course, need a jack for them. A car mounting bracket can be a useful accessory too.

Incidentally some bargain-priced instruments may sound good in the noisy environment of a store, but after you listen to them for a time in quiet surroundings, their defects become unmistakable—resulting in the listener fatigue we mentioned earlier. Keep that in mind when you shop.

Because of the vast array of portables on the market, it would be impossible to list them all in this article. In many cases, we mention models in the intermediate and top price brackets on the premise that they are more likely to offer better sound or more features than the low-priced units. We've tried to keep an eye out for good values as well as good sound, so you'll find few models with really tiny speakers and no AM-only radios.

FM Radios

Many stereo FM portables tune in on other broadcast bands as well. Some have two detachable speakers; others employ one built-in speaker plus a detachable speaker. A few have both speakers built in; if the resultant stereo separation is not exactly spectacular,

1. Crown Radio CSC9350 combines stereo cassette recorder with stereo FM/AM tuner in a three-piece ensemble.
2. Hitachi KS-1700 is one example of the popular three-piece stereo FM/AM radio format.
3. Panasonic RF-60 looks like a stereo headset with "feelers" that actually are antenna for built-in FM radio. All electronics and controls are in earpieces or headband.
4. Grundig TR4000 is an example of multiband radio capable of reproducing stereo on FM multiplex broadcasts.
5. H. H. Scott's Scottie operates off the 12-volt battery in your car or boat.

The Pleasures of Portables

Continued

try listening via headphones. All the models mentioned here, by the way, have tone controls; most have AFC.

The Grundig Model TR4000, at \$239.95, includes two shortwave bands and a longwave band along with AM and stereo FM. Its complement of speakers includes two 5 x 7-inch ovals and two 2-inch round speakers, all housed within the radio cabinet. AC operation requires an accessory.

Detachable speakers are provided with the Hitachi KS-1700 (\$79.95), Juliette TPRX1121X (\$79.95), and Lafayette 17-01812 (\$54.95), all of which are FM/AM models without additional tuning bands. The Hitachi can be bought for ten dollars more as the KS-1720 with a matching AC-adaptor base. The Midland Model 10-565, an AM/FM with AFC, has two 3 x 5-inch speakers, one in the main cabinet, one detachable. Sony makes a model (8F-38W) along the same lines, but with 4-inch speakers, for \$86.90. It also offers the 8FS-40W, with two 3 x 5-inch oval speakers built into the housing, which can be used as a component-style tuner for stereo FM or AM. It costs \$129.95.

The Panasonic Model RF-60 is a special case. Its entire circuitry, plus the necessary battery (no AC adapter is available for the unit), is built into a pair of stereo headphones. There is also an audio output jack to enable you to make stereo recordings from the set. It is an FM-only model, with all controls mounted right on the headset and twin antennas standing up from the earpieces. It sells for \$99.95.

Another special case, of course, is H. H. Scott's Scottie—essentially an FM/AM compact component system designed to be driven by the 12-volt battery in your car, boat, or perhaps trailer. It costs \$199.95 and can be used with house current as well.

So much for stereo models. Monophonic radios, of course, present no complications stemming from the need for dual speakers. We'll list some of the more interesting models offered by better-known brands that have national distribution and a national service-station network. In each case one of the specified number of tuning bands is devoted to (mono) FM, another to AM.

Allied Radio Model 2682 offers eight bands and a 4 x 6-inch speaker. It sells for \$89.50.

Grundig's Model TR6000 has four bands, a 5 x 7-inch speaker with coaxial tweeter, tuning meter, external speaker and phono jacks, separate tone controls, and a price of \$289.95.

The Hitachi Model KH1108, a four-bander with a 4 x 6-inch speaker, sells for \$59.95.

JVC/Nivico Model 8500, with nine bands and a 4 x 6-inch speaker, costs \$119.95.

Lafayette's four-band Model 99E35503W, which costs \$44.95, has two 3-inch speakers.

Nordmende's Globetraveller series have 15 or 16 bands and come with a 4 x 7-inch woofer and 2-inch tweeter, phono and tape recorder jacks. They cost between \$169.95 and \$209.95 in black vinyl, or in teak at \$10 more per model.

Panasonic Model RF3000A, a six-bander, has one 5-inch and one 4-inch speaker, rotary tuning dial, and separate tone controls, and costs \$179.95. Model RF5000A, with eleven bands, one 7-inch oval speaker, one 5-inch round speaker, five antennas, tuning meter, and input jacks for phono and recorder, sells for \$299.95.

Sony Model CRF230 offers 23 bands, a built-in voltage selector for world-wide use, two 4 $\frac{3}{4}$ x 3 $\frac{1}{8}$ -inch oval speakers, external speaker jack, a tunable directional FM antenna, separate tone controls, and input jacks for phono or tape. It sells for \$695. Model TFM-100WB, with four bands, costs \$79.95. This model becomes a stereo radio when used with a Model STA110 stereo-FM adapter with built-in speaker, costing \$39.95.

Telefunken offers two models with 5 x 7-inch speakers. The Bajazzo TR205 has four bands and costs \$129.95. The Atlanta Deluxe 101, with seven bands, costs \$189.95 and can be used as a stereo tuner with the optional adapter.

Toshiba's FM/AM Model 12L-828F, with a 5-inch speaker, tuning meter, teak veneer cabinet, and separate tone controls, costs \$79.95. The seven-band Model 19L-825F, which has a 5-inch woofer and a 2-inch tweeter, teak cabinet, and tuning meter, goes for \$149.95.

Among other manufacturers offering these products are Craig, GE, Juliette, Magnavox, Midland, Philco, Sharp, Standard Radio, and Zenith.

Radio-Cassette Combinations

Appearing in ever increasing numbers these days are portables that combine a radio with a cassette tape recorder—either stereo or mono. Our selection from among nearly two hundred models currently available centers around units that should provide good sound, based on speaker, cabinet size, and other factors. Most combinations are bigger than comparable radios because the tape mechanism uses up a fair amount of space.

These cassette recorders permit direct recording from the radio's tuner. But they also will play back prerecorded cassettes, of course. Such sets generally allow you to record live music as well. Tape-head

manufacturers have been improving cassette heads, and tape manufacturers have come up with formulations that permit recording and reproduction in the over-15,000 Hz range. However, most portable combinations and straight cassette recorders at this point reach only to the 10,000-Hz range on playback. All the models we will be discussing tune both AM and FM bands and, except as noted, offer the stereo mode both for FM listening and for recording. Crown Radio makes a battery-powered four-piece (radio, recorder, and two speaker units) stereo compact ensemble with teak housings and a phono input as its SHC44 at \$189.95. A three-piece stereo unit (with the radio/cassette unit, plus two detachable speakers) is the Crown Radio Model CSC9350. It has a stereo headphone jack and costs \$189.95. Two-piece stereo units, with one speaker built into the main case, are offered by Belair (Model 504) at \$159.95, Capitol (Regent) at \$109.95, Panasonic (RF7490) at \$179.95, and Soundtech (Gemini Six) at \$219.95. Soundtech offers a similar model (Gemini Five), also with stereo record capability, but with a mono tuner section, at \$179.95.

Among many mono models—which, in the catalogues of all manufacturers, outnumber stereo models—a few, such as the Ampex Micro 30 at \$109.95 and Micro 32 at \$129.95, offer automatic level control. The Grundig Model C340 has no ALC but throws in the shortwave and longwave bands for \$179.95. Norelco, the company responsible for the existence of this format in the first place, offers the Model 482 at \$119.95. Other mono models are available from Bell & Howell, Craig, Hitachi, JVC/Nivico, Lafayette, Panasonic, Philco, Standard Radio, Toshiba, Wollensak, and other companies.

Stereo Cassette Recorders

A listener on the lookout for a basic portable stereo cassette recorder—that is, one with no radio tuner or other special equipment—has only a small assortment to choose from currently, but it will grow. In addition to offering playback of prerecorded cassettes, the machines enable the user to make his own “live” stereo recordings on location via a pair of microphones or a single “stereo” mike—actually two conventional mike elements built into a single case. Some of the sets permit recording from an auxiliary source such as a phonograph.

Many of the comments in previous sections about choosing equipment for sound quality apply here as well. The models mentioned should offer satisfying sound, within the limitations of cassette technology.

In addition to the radio/cassette combinations and stereo cassette recorders listed, there are of course dozens of simple monophonic cassette recorders available. Some might make pleasant travel companions. To list them would be beyond the scope of this article, but if this type of instrument appeals to you, be advised that some of the firms offering them are less than well known in high-fidelity circles. Some may even be in the business only on a temporary basis. Several have machines that may sell for 25 to 50 per cent less than similarly shaped, styled or featured units under major, well-known brand names. Unless you are dealing with a reputable retailer who will stand behind such sets, it's advisable to pay the higher price for nationally sold big-name instruments. And by all means avoid any cassette recorder using the “rim-drive” principle—that is, without the capstan needed to keep the tape passing the head at constant speed from the beginning to the end of the cassette. Rim-drive units may be showing up at under \$30 by the time you read this. But they are no bargain for anything but dictation.

Among the stereo models we've studied, those that come in the three-piece format will give you the most flexibility in setting up the speakers for stereo effect. Those with monitoring provision independent of any extension speakers will allow you to leave all the spare parts at home—or perhaps in the car—if you want maximum portability while you record. The Sony/Superscope 124CS, for example, has a soft carrying case that will hold recorder, both speakers, and accessories. But even without the extension speakers, the basic recorder has both a built-in mono speaker and an earphone jack. The whole works costs \$199.50.

Other three-piece models include the Aiwa TP 1004, with 3 x 5-inch detachable speakers, at \$139.95; the Hitachi TRQ222, with 5-inch speakers and ALC, at \$129.95; and the RCA YZD560, with 4-inch speakers, at \$129.95. Two-piece models—with one detachable speaker and one built into the recorder body—are made by Belair (Model 502 with 5-inch speakers, \$129.95), Craig (Model 2608 with ALC, \$129.95), and Soundtech (Gemini Four, \$159.95). Concord offers the single-case F400, with side-firing speakers and headphone jack, for \$179.95. This model, like the Sony 124CS, can be used as a component-style deck and played through an external system. The Midland 12-150 has front-firing 2¼ x 4-inch speakers and sells for \$99.95.

If you want portable cassette equipment solely for listening to prerecorded materials, Juliette offers a two-piece playback-only model, the CTP2076 with 3½-inch speakers, at \$58.95. But if the ability to

record is no object, you should not overlook the portable eight-track cartridge players available from such brands as Automatic Radio, Belair, Juliette, Lear Jet, Philco, RCA, and Soundtech. Although cartridge players are not thought of primarily as *home* equipment, and so may be considered out of the running to that extent, their higher transport speed (3¾ ips) delivers better high-frequency response than cassettes, all other factors being equal. Some models include radio, many will operate from AC lines as well as batteries. And Soundtech's Gemini Seven combines a cartridge playback with a cassette recorder in a two-piece unit at \$239.95.

Open-reel Tape Equipment

For the audio buff who wants to hear his favorite reel tapes on the go or who wants to make tapes compatible with the open-reel equipment he has at home, there are a few mono and stereo machines that permit him to do so. While these are categorized as portables, their weights go up to 24 pounds—a factor to consider if a unit is to be carried a long distance. **But** if recording itself is your prime concern, then there are some goodies for you.

The frequency response of these recorders—ranging at the top end to 15,000 Hz or better—compares favorably to that of most home recorders. In playback, however, the usual limitations will apply due to the size of the speakers. With some models, again, you can still enjoy top sound through stereo headphones. Otherwise, the equipment in this class is best used on the go as a tape-it-now-enjoy-it-later proposition.

The premium-priced open-reel portables are designed for professional as well as amateur use and can bear a lot of scrutiny on a feature-by-feature basis in determining which will do the job you want done with minimum weight and cost. The granddaddy of them all, in a sense, is the Swiss-made Nagra, presently available in several mono configurations with stereo versions now in the prototype-testing stage. Prices for the Nagra IV, which weighs in at 14 pounds without batteries or extras, run from \$1,132 to \$1,766 depending on features.

Designed somewhat along the same lines—that is, with sound quality and portability as top priorities—are the Tandberg Model 11, the Uher 4000 and 4400, and the Roberts 610X. The Tandberg is a mono model only (though it can be bought with half-track or full-track heads) and will accept reels up to the 7-inch size. It has three speeds and provision for movie synchronization. There is a 3-inch monitor speaker built in, but best listening will be with headphones. The Model 11 weighs 12 pounds and costs \$449.50.

The Uher 4000 series, which offers four speeds and accepts reel sizes to 5 inches, comes in two versions: the 4000 half-track mono model or the 4400 quarter-track stereo version. The 4000 costs \$310; the 4400, \$450. The mono model weighs 7

pounds, the stereo model one pound more. They have a single built-in speaker, but the 4400 will reproduce stereo either with an extension speaker or via headphones. Both versions can be driven—via adapters—from AC or 12-volt batteries.

The Roberts 610X is a cross-field head model that delivers quarter-track stereo tapes at four speeds on reels up to 5 inches—or 7 inches with an adapter. The two 3-inch speakers are front-firing. The 610X weighs 13 pounds and sells for \$329.95.

More elaborate in concept—and therefore, at 24 pounds, a bit less portable—is the Sony/Superscope Model 770. The 770 is, in effect, a component-style stereo tape deck with its own DC power supply. A headset or some other accessory monitor system is needed for listening in the field. It will accept reel sizes to 7 inches, and offers three-speed operation. Cost is \$750.

If you're looking for something more modest, Aiwa makes the TP1012, also a quarter-track stereo recorder that will accept reel sizes to 7 inches and offers three speeds. It has side-firing 4 x 6-inch oval speakers, weighs 17 pounds, and costs a mere \$189.95.

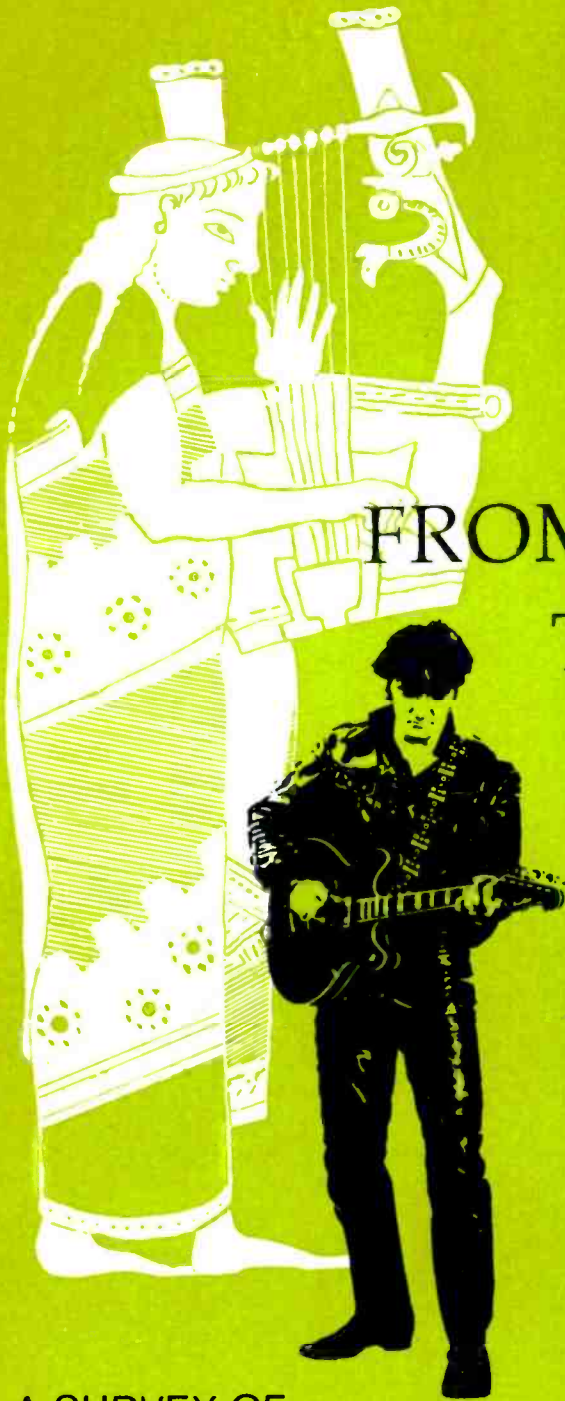
Stereo Phonographs

Portable stereo phonographs do not seem to be as widely offered today as they once were. Cassette and cartridge tape equipment has more or less taken over the spot once occupied by the portable phonograph. For one thing, you can play a cartridge set anywhere, *as you move*. Listeners have also found cassettes and cartridges to be a lot less vulnerable to mishandling than discs. Microgroove records get scratchy as a result of dust in average outdoor use and they have a tendency to warp if inadvertently left in the sun.

Nevertheless, there are some AC/battery phonographs that are portables in the usual sense. All employ the three-piece format with detachable speakers. The Aiwa P171 is a three-speed manual with 4 x 7-inch speakers and an AM/FM/shortwave tuner. The Juliette RPF95S, with a mini-size two-speed turntable, 3 x 5-inch speakers, a ceramic cartridge, and an AM/FM tuner, costs \$74.95. The RPA90S is similar, but offers AM radio only at \$59.95. Lloyd's 9F07 has a four-speed changer and an AM/FM tuner. The Panasonic SG634 has a four-speed mini-changer with a ceramic flip-over cartridge and 4-inch speakers. It sells for \$99.95. The similar Model SG674 throws in an electronic motor governor and an AM/FM tuner at \$125. RCA's VMP47 has a four-speed changer. The Toshiba GP33F has a three-speed manual turntable, an AM/FM tuner, and 6½-inch speakers for \$99.50. The similar GP44F substitutes a four-speed mini-changer at \$139.50.

And if you're taking along one of these models, be sure to throw in a record brush to keep your discs clean.

by Glenhall Taylor



A SURVEY OF PLUCKED INSTRUMENTS

FROM APOLLO'S LYRE TO ELVIS' GUITAR

PHOEBUS APOLLO WAS an extremely talented and versatile god. If he'd had a corporate image, he would have been designated, in today's parlance, a "conglomerate" for—in addition to being the deity of healing—he was the Olympian supervisor of music and song, prophecy and archery. But, even with his gift of prophecy, he couldn't possibly have foreseen the present-day popularity of the guitar—descendent of his archer's bow and his lover's lyre—nor have envisioned factories all over the world frantically trying to fill the orders which daily pour in.

The lyre had been invented, of course, long before the Greeks invented their lover-boy Apollo. And long before the lyre, in some dim, pre-Apollo jungle, one

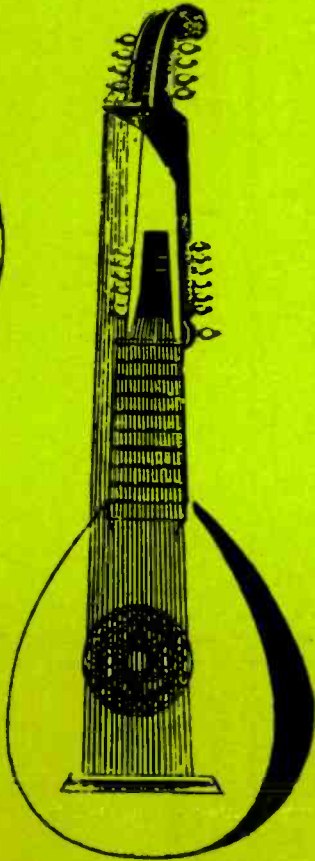
of our own male ancestors was motivated to tie either end of a pliable branch or stalk to each end of an animal tissue or plant fiber. When he pulled on the fiber, it stretched taut as it bent the stalk into a bow. When, in fooling around, he abruptly released the cord, it "twanged."

One can almost see the thick eyebrows leaping toward the crest of the low forehead in a surprised reaction to this new and pleasant penetration of his untrained ears. It is easy to imagine, too, how—once the cause of the sound was ascertained—the experimentation continued: the stick bending and unbending, the pitch of the twang changing as the string is plucked by the clumsy, hairy fingers. That crude mechanical discovery—some day to become known as the bow—would later be used to propel an arrow for the purpose of producing food. But our low-brow male ancestor didn't think of anything so mundane as food at that moment. He was discovering music!

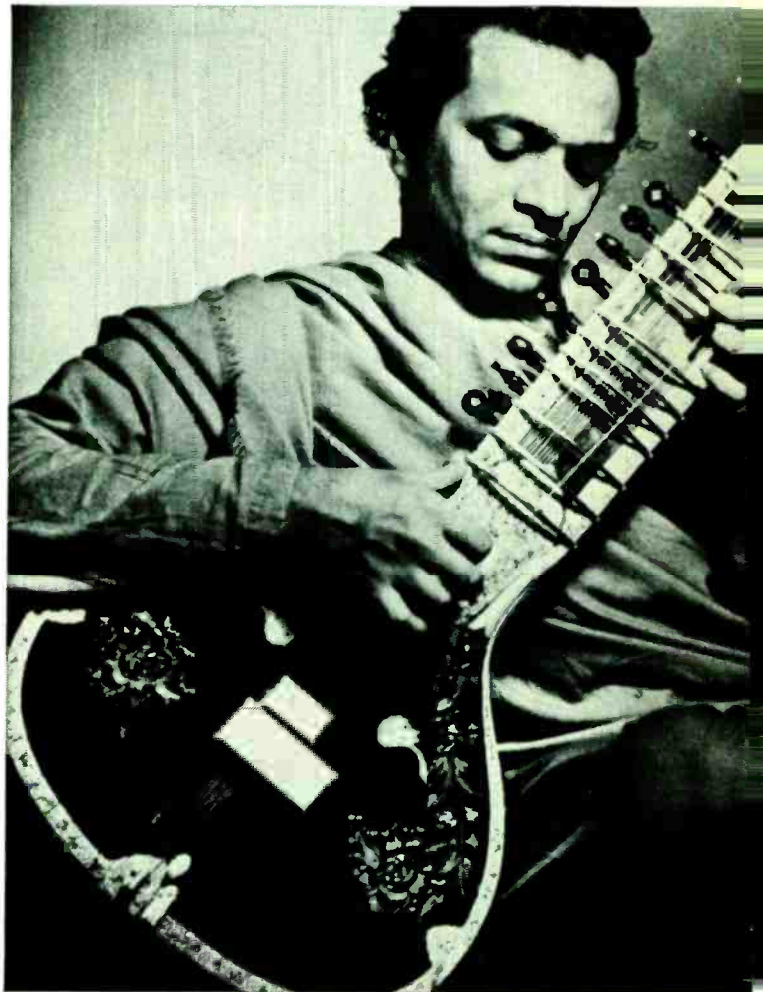
Conjecture? Perhaps. But that both Apollo's lyre and Segovia's guitar derived from the hunting bow is given credence by the fact that rude harps—some with only one string, some with as many as four—have been found with surprising frequency among the artifacts of savage and primitive tribes. One such—the pluriarc of West Africa—actually has seven upright bows, the bases of which are imbedded in a sound box. From the opposite ends of the bows, strings drawn taut at seven different tensions cause different curvatures in the bows, thus producing seven different tones. (The pluriarc is sometimes referred to as the "African bow lute.")

A theory exists that stringed instruments were en-

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From top, a Chinese "moon guitar" or yuehch'in (known in Japan as the gekkin); a cittern, in vogue during the 1500s and 1600s; and a seventeenth-century arch lute or theorbo, showing eight sympathetic or "drone" strings attached to its upper pegbox.



gendered by percussion instruments because, it is plausible to believe, the first rudimental twanging of bow strings was probably just a rhythmic accompaniment for dancing. After all, there were no frets to fret about on those primitive ancestors of the guitar, and the thick, unmanicured fingers of the era were a far cry from the incredibly nimble digits of Andres Segovia, Chet Atkins, Django Reinhardt, and Charlie Byrd.

No attempt will be made here to list all of the mutations of the archer's bow and the lyre; an in-depth exploration to effect a complete A-to-Z list from autoharp to zittera would be a monumental (if tremendously interesting) task. However, even though the following paragraphs omit many obvious instruments—autoharp, dulcimer, psaltery, salterio, and the like—they do give a fair idea of what happened following the creation of the bow and the lyre. Though not so pragmatic as the efforts of Charles Robert Darwin, this theory of evolution seems reasonably sound.

The Chinese pipa—product of an ancient civilization with an appreciation of the arts—is apparently among the forerunners of “formal” musical instruments descended from the bow. The pipa's body was actually a small drum, shaped like a halved pear, about one foot in diameter and three feet in length; its neck was barely long enough to accommodate the pegbox (although some boasted as many as thirteen strings, which stretched from the rim of the drum,

over a bridge on its hardwood head, and along the fretted body and neck). When plucked by the bare fingers or by “nature's plectrum”—a long fingernail—these strings produced twangs at their twangiest.

Following shortly upon the heels of China's contribution to “lyre-ology,” came the biwa, sometimes referred to as the “Japanese lute” or “Japanese mandolin.” Its body, too, was pyriform, about the same length as that of the pipa but made of two pieces of wood or a hollow block of wood. The upper portion of the short neck was tilted back at a 180 degree angle to aid the conoid pegs in keeping the strings taut. The popular model had four strings which were plucked by a batsi—a plectrum, about six inches in length, shaped like a bird's bill. The finger board itself was only about seven and a half inches in length.

Not to be outdone by their island cousins, the Chinese countered with the romantically named and aesthetically shaped moon guitar, a four-stringed instrument whose sounds—at least to occidental ears—failed to live up to the promise of its beautiful name and exquisitely contoured neck and body.

But the Japanese were not about to take this technological improvement lying down and—without so much as an *arrigato* (thank you)—they made the moon-shaped body smaller, the neck longer, gave it three strings and called it the “shamisen.”

There is no effort being made in this discourse to



Above, a Japanese geisha holds a biwa and, in her right hand, the batsi with which it is plucked. On the opposite page, top, another geisha accompanies herself on the shamisen (or samisen), a three-stringed instrument with a skin-covered body. At left, Ravi Shankar plays his sitar.

The following is a list of instruments—both ancient and modern—whose names bear a striking resemblance to the word “guitar.” Incidentally, when the words are read aloud, the relationship becomes even more evident.

CETERA	lute class	Italian
CETRA	lute class	Italian
CHIKARA	violin type	Hindu
CHITARRA	guitar	Italian
CHITTARONE	small Neapolitan guitar	Italian
CHITARRINA	great guitar (also, bass lute)	Italian
CITHER	lute class	German
CITTERN	guitar class	English
GITARRE	guitar	German
GUITAR	guitar	English
GUITARE	guitar	French
GUITARRA	guitar	Spanish
GUITERNE	guitar class	Old French
KISSAR	lyre class	Abyssinian
KITHARA	harp type (kithara, incidentally, is the Greek derivative word for guitar)	Greek
KOUITARA	guitar	Moorish
QUINTERNE	hybrid of lute and guitar	Italian
SITAR	guitar class	Hindu
ZITHER	zither (when given the German pronunciation of “tsitair,” the similarity is quite apparent)	German

pinpoint the now dim centuries in which these ancient instruments were created by now unremembered craftsmen's loving fingers, but it was probably some years after the introduction of the shamisen that an inspired worshiper of Krishna sent heavenward the exotic eighth-, quarter, and half-tone sounds from his newly invented sitar.

Oddly enough, India seems to have followed her contribution of the sitar with an encore—the creation of the sarungi, sometimes known as “the four-stringed lute of Bengal.” This exotic instrument's body resembles a punching bag with a many-fretted neck and has four huge, conoid wooden pegs sprouting from its pegbox. As with the sitar, it may be plucked with the fingers but it is actually a bowed instrument. Thus, though a true ancestor of the lute, its descendents are members of the fiddle family rather than that of the guitar.

Somewhere along in here, the lute itself was developed. Certain authorities credit its invention (the variety with its body shaped like a halved pear and its pegbox canted backward from its slender neck) to the Persians. As a matter of fact, it has been called the “Persian lute” and the “Persian guitar.” In any event, its true origin has long been forgotten. The strings—numbering from six to thirteen—were plucked by the fingers. The highest, or “melody,” string was single; the others were in pairs, tuned in unison.

Another Persian contribution to the lute family was the rebab (or rabab). Though similar to the Persian lute, the rebab utilized three to five strings. Its body (of membrane) too bore a resemblance to a halved pear. The rebab was popular in the ninth and tenth centuries. Sometime during the ninth, it was exported to Arabia where—with the addition of a long peg which permitted it to be played in the position of a cello—it became a bowed instrument of the group referred to informally as the “spike fiddle” family.

China, Japan, Persia, India, Arabia—what exotic visions those names conjure up! And now, Morocco. From northwest Africa came the koutara, a more modern descendent of the lute. And note how we're getting even closer to the very word “guitar” as the etymology develops along with the instrument itself. Probably introduced into Spain by the Moors (one “guesstimate” places this event in the twelfth or thirteenth century), the koutara became extremely popular. Around the sixteenth century, bass strings—an innovation which eventually resulted in the double-neck lute and other modifications—were introduced to the instrument.

And how about the theorbo? Reputedly invented in 1575 by one Anatol Naldi, the theorbo became almost as popular as the electronically amplified guitars of today. The theorbo was, by the way, one of those double-neck lutes mentioned above, having fourteen to twenty strings. The six to eight bass, or “drone,” strings were not stopped by the fingers on frets but were stretched alongside the other strings

(off the finger board) to a separate pegbox on the theorbo's S-shaped neck; thus each bass string produced one tone only. In the sixteenth and seventeenth centuries, the theorbo was an important member of the bass sections of instrumental ensembles.

Then along came the mandolin, a sort of diminution of the lute. A romance instrument, which came into being in the early eighteenth century, the mandolin reached its zenith of popularity (and aphrodisiac powers) around 1915, when its sensuously saccharine tinklings were utilized to interpret such gems as *Down Among the Sheltering Palms*, *Neapolitan Love Song*, *Missouri Waltz*, and the ballads of the late Ernest R. Ball. During the Roaring Twenties, the gentle instrument was pounded into near-oblivion by those lustier offshoots of the lute—the banjo and the tenor banjo. These instruments gave forth a more authoritative beat than the mandolin (if not so sweet a song)—a beat that could be heard above the cacophony created by gin and jazz.

The two chief genres of mandolins are the Neapolitan, with four pairs of strings tuned violinwise (g-d¹-a²-c²), and the Milanese, with five pairs (tuned g-c¹-a¹-d²-e²) or six (tuned g-b-c¹-a¹-d²-e²). It was inevitable, of course, that experimentation and development would result in tenor and bass mandolins, the latter still a favorite with many Latin-American combos.

Approaching the guitar of today even more closely than the Moroccan koutara was the cittern (or cithern, if you will) which has been referred to as the “English guitar” even though it is related more to the lute family than to the guitar. The cittern had a nice vogue during the sixteenth and seventeenth centuries. The zither was soon to follow, though the resemblance between the two is closer in name than in appearance or manipulation.

Having brought you thus far along the paths that led to the development of the guitar, it is probably best, at this point, to skim over the later processes of mutation. After all, things moved pretty rapidly for the guitar family following the introduction of the classic or Spanish guitar. The instrument, which started out with six strings, commonly has twelve nowadays and it hasn't been too many years since some tender-fingered Hawaiian *kane* discovered a way to stop the strings on the fretted neck of a guitar by using a piece of *koa* (wood), which he slid from tone to tone to produce an interesting wailing sound—sometimes poignant, sometimes sexy, but very basic.

Eventually, a metal bar became the standard tool for this purpose; hence the term “steel guitar.” For some strange reason (probably similar in theory to the fact that an egg is an ideal emulsifier for oil and vinegar in making mayonnaise), the steel guitar became the catalyst which “standardized” the typical Hawaiian instrumental ensemble: Spanish guitar, steel guitar, pizzicato string bass, and ukulele.

The ukulele, by the way, is an offshoot of the Portuguese machete (itself a mutant of the lute) and

is the only musical instrument—other than percussion—indigenous to Hawaii. Its name is derived from the Hawaiian word, *uku*, meaning “flea,” and *lele*, meaning “to jump,” the combined words being a description of the action of the fingers as they strum the strings.

This brief highlighting of the history of the guitar

suggests that any guitar buff—whether his enthusiasm be for Segovia's classic approach, the frenetic Flamenco style, the country guitar of Glen Campbell, the jazz of Django Reinhardt, or the electronically amplified instrument of Elvis Presley and other rockers—will find true adventure if he'll go to the library and dig in.

A Selective Discography of Plucked Instruments

BALALAIKA

Kazbek Orchestra: *Russian Balalaikas*, Capitol DT 10234 (mono only).

Osipov Balalaika Orchestra: *A Program of Classic and Folk Favorites*, Melodiya/Angel SR 40120 (also contains domra, a Russian lute, and other folk instruments).

Sasha Polinoff: *Balalaika*, Elektra EKS 7194; *Russian Instrumental Folk Music*, Capitol ST 10491.

BANJO

Banjo Barons: *George M!*, Columbia CS 9643; *Thoroughly Modern Hits*, Harmony 11224.

Eddie Peabody: *Man With the Banjo*, Dot S 110; *Man With the Banjo, Vol. II*, Dot 25553; *Won't You Come Home*, Pickwick S 3129.

BOUZOUKI

Mikis Theodorakis and Liakiee Ensemble: *The Greek Sound*, Capitol DT 10507 (mono only).

GUITAR (Amplified)

The Ventures: *Flights of Fantasy*, Liberty 8055.

GUITAR (Brazilian/Portuguese/Spanish)

David Moreno: *Spanish Guitar*, Capitol DT 10045 (mono only).

Carlos Paredes: *Portuguese Guitar*, Capitol ST 10476.

Maria Livia São Marcos: *Classical Brazilian Guitar*, Everest 3248.

GUITAR (Classical)

Laurindo Almeida: *Classical Guitar*, Capitol DP 8686 (mono only).

Julian Bream: *The Art of the Spanish Guitar*, RCA Red Seal VCS 7057 (two discs).

Charles Byrd: *16th Century Guitar*, Orpheum 9411.

Alirio Diaz: *400 Years of Classical Guitar*, Everest 3155.

Christopher Parkening: *Classical Guitar*, Angel S 36019/20; *Romanza*, Angel S 36021.

Andrés Segovia: *Segovia and the Guitar*, Decca 79931; *Three Centuries of the Guitar*, Decca 710034.

László Szendrey-Karper: *Recital*, Qualiton S 1161.

GUITAR (Country/Hawaiian steel)

Chet Atkins: *Hometown Guitar*, RCA Victor LSP 4017; *Relaxin'*, Camden S

2296; *Solid Gold '68*, RCA Victor LSP 4061; *Solo Flights*, RCA Victor LSP 3922.

Glen Campbell and miscellaneous guitarists: *The Twelve String Story*, Horizon WD 1620 (mono only, deleted).

Buddy Merrill with Lawrence Welk orchestra: *Songs of the Islands*, Dot 25251.

Stars of the Steel Guitar, Starday S 350. *Steel Guitar Favorites*, Stereo Fidelity 31300.

Steel Guitar Hall of Fame, Nashville 2055.

Bud Tutmarc: *Rainbows on Parade*, Dot DLP 3759 (deleted).

GUITAR (Flamenco)

Andrés Batista: *Guitarra Flamenca*, Odeon SCXL 3305.

Diego Sacramento: *Fiesta!* Capitol ST 10526.

GUITAR (Jazz/Pop)

Al Caiola: *It Must Be Him*, United Artists S 6637.

Glen Campbell and miscellaneous guitarists: *The Twelve String Story*, Horizon WD 1620 (mono only, deleted).

Tommy Garrett: *Fifty Guitars Visit Hawaii*, Liberty 14022.

Django Reinhardt: *Jazz Hot*, Emarcy 66004; *The Best of Django Reinhardt*, Capitol T 10457/8 (two discs, deleted).

George Van Eps: *Seven Strings*, Capitol ST 2783; *Soliloquy*, Columbia CS 9838 (deleted).

Vienna Mandolin and Guitar Ensemble: *Lute/Guitar/Mandolin Music*, Turnabout 34239.

KITARA

Trio Kitara, Grecophon 110/3 (two discs, mono only).

KOTO

Hogaku Yonin No Kai: *Koto Memories of Japan*, Capitol ST 10523.

Kimio Eto: *Koto Master*, World Pacific S 1428.

LUTE

Julian Bream: *The Golden Age of English Lute Music*, RCA Red Seal LDS 2650; *An Evening of Elizabethan Music*, RCA Red Seal LDS 2656.

Engen Dombois: *Lute Music of the Renaissance*, Odeon S 81033.

Walter Gerwig: *The Art of the Lute*, RCA Victrola VICS 1362; *The Art of*

the Lute, Vol. II, RCA Victrola VICS 1408; *German Lute Music of the Renaissance*, Harmonia Mundi 30674 (mono only).

Italian Lute Music of the Early Renaissance, Harmonia Mundi 25151 (mono only).

Lute/Guitar/Mandolin Music, Turnabout 34195/9 (five discs).

Lute Music of the Late Renaissance, Harmonia Mundi 25165 (mono only).

Lute Trios, 18th Century, Period 587 (mono only).

MANDOLIN

Mandolin Club Polonais: *Poland*, United Artists-International UNS 15534.

Vienna Mandolin and Guitar Ensemble: *Lute/Guitar/Mandolin Music*, Turnabout 34239.

SHAMISEN

Ikuta School Masters: *Japanese Shamisen*, Lyricord 7209.

SITAR

Ravi Shankar: *At the Monterey Jazz Festival*, World Pacific S 1442; *Introduction to the Music of India*, Odeon MOCE 1006; *Six Ragas*, Capitol DT 10512; *Two Raga Moods*, Capitol ST 10482.

Ravi Shankar with Ali Akbar Khan, sarod: *Master Musicians of India*, Prestige S 1078.

Ravi Shankar with Yehudi Menuhin, violin: *East Meets West*, Angel S 36418.

SITAR (Amplified)

Vincent Bell: *Pop Goes the Electric Sitar*, Decca DL 74938.

ZITHER

Alfons Bauer (zither, alpenhorn, and other instruments): *Golden Zitherklänge*, Fiesta S 1492; *Music of the German Zugspitze*, Capitol ST 10298; *Zither Party*, Philips 408.

Carl Jancik and Franz Brandlhofer: *Viennese Zithers*, Capitol T 10076 (mono only).

MISCELLANEOUS

Classic Instrumental Music (Chinese), Folkways Scholastics 6812 (mono only).

Curt Sachs: *Man's Early Musical Instruments*, Folkways Scholastics 4525 (two discs, mono only).

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Part IV: The Chamber Music*

Beethoven on Records

Continuing High Fidelity's appraisal of all available recordings of the composer's music

by Robert C. Marsh

THIS DISCOGRAPHY surveys seventy-two works by Beethoven in chamber music forms other than the string quartets. It represents current availabilities in the American market with an occasional glance at European material and historic discs which may be restored to print. The scope of the listings is thus not what literature exists but what can be secured through normal channels of trade. Beethoven wrote a formidable amount of chamber music, a fact made plain by the extent of these listings and further emphasized by the fact that the major Beethoven catalogues (Kinsky, Hess, etc.) contain a considerable number of scores unrepresented on records.

One need not fear for lost masterpieces. Most of the missing items are early efforts at composition. But many might feel that the present Beethoven year is not so much a time to renew our interest in established masterworks as an occasion to broaden and deepen our view of the composer's works as a whole. In that spirit, recordings of some of this neglected material would be welcome.

If we accept the conventional division of Beethoven's career into three periods, fifty-two of the works discussed here are early, written in the seventeen-year span between his first compositions of importance (the Bonn works of 1785) and the peak of his youthful powers in Vienna around 1802. The second period, from Beethoven's thirty-third year to the serious onset of age and infirmity around 1815, accounts for nearly all the rest of the works cited. Martin Cooper, in his excellent study *Beethoven: The Last Decade 1817-27*, regards only two of the works in this period, the cello sonatas of Op. 102, as major examples of late Beethoven. The others are sketches, quasi-academic exercises, or "trivialities" along the lines of the flute variations Opp. 105 and 107. Those who want the Beethoven of the Ninth Symphony, the *Missa Solemnis*, or the Op. 131 Quartet will not find more than a hint of his presence here. This is the Beethoven of the fashionable drawing rooms, the strong Rhineland of the Neugass portrait (see the cover of the January issue), the man who, as Dr. Franz Wegler saw it, "was perpetually engrossed in a love affair . . ." making conquests "most lovers would have found extremely difficult, if not impossible." Much of this music is therefore charming and sexy, a far different aspect of Beethoven, scarcely reflective of the apparent isolation, celibate austerity, and extreme introspection of the last years.

There are a fair number of popular works—the *Archduke* Trio, the *Spring* and *Kreutzer* Violin Sonatas, the Op. 20 Septet—but there is also a great deal of less familiar material that repays even cursory investigation. Beethoven's entertainment music is hardly less effective than Mozart's. Even writing for a wealthy amateur, he gives the player an abundance of interesting things to do.

Beethoven, we must remember, was a pack rat. Many of his manuscripts were lost, but few, I suspect, were ever purposefully thrown away. Early works turn up with late

*excluding the string quartets, of course, which were considered last month.

opus numbers after years of waiting for publication. A particularly successful score may be arranged for an alternative performing group.

Some of the recordings discussed here are discs I reviewed in *HIGH FIDELITY* or other publications in past years. Tastes change, and I felt that the reader deserved to know my present rather than my previous reaction to these performances. Thus I have made a point of not going back to any of my former reviews, but of doing the entire discography from a fresh start. I suspect that anyone who compares these opinions with my former judgments may find that in some cases I have changed my mind. I make no apologies for this. It seems to me that a critic should be prepared to change his mind and reconsider his past conclusions, and that no one has the right to ask me to forgo this prerogative.

Duos for Various Instruments

Duo for Two Flutes, in G, WoO. 26 (1792).

- *Jean-Pierre Rampal and Alain Marion, flute. Vox SVBX 577, \$9.95 (three discs, with other Beethoven flute works).*
- *Jean-Pierre Rampal and Julius Baker, flute. Orpheum 9442, \$4.98.*

Written when Beethoven was twenty-one, this is apparently a genuine work of limited inspiration. What it shows is that the young composer knew the capabilities of the orchestral instruments of his day and could provide thematic materials and textures well designed to bring out their best features. There are two movements, an Allegro and a Minuetto. Both the recordings offer the exemplary services of Jean-Pierre Rampal, and both are good performances. But the Vox strikes me as somewhat more spirited and better recorded.

Sonata for Flute and Piano, in B flat; Serenade for Flute and Piano, in D, Op. 41 (arr. from Op. 25).

- *Jean-Pierre Rampal, flute; Robert Veyron-Lacroix, piano. Vox SVBX 577, \$9.95 (three discs, with other Beethoven flute music).*
- *Keith Bryan, flute; Karen Keys, piano. Lyricord LLST 7215, \$5.98 (Serenade only).*

If the Sonata is genuine, it dates from about 1790, and certainly the ear can accept it as *juvenilia* from the Bonn period. The content is typical of what a talented young composer might write to allow a gifted amateur to show off his skills. But any number of eighteenth-century craftsmen could have equaled this accomplishment.

There is no question, of course, about the Op. 41-25 Serenade being genuine. An arrangement of this type would permit wider performance, but I find it difficult to imagine that anyone would prefer to hear the music in this form when excellent discs of the original are at hand. Presumably the arranger was one F. X. Kleinheinz and Beethoven said of his work, "I have gone through [it] and made drastic corrections in some passages." [Letter of September 18, 1803.]

The recording by the Bryan and Keys Duo is perfectly satisfactory, but the thrifty man is certain to be swayed by the fact that Rampal's edition has a lower price per record and offers both the Serenade and the Sonata in lively performances (as well as several other works the serious Beethoven collector is going to want).

Duos for Clarinet and Bassoon, WoO. 27 (1800); in C; in F; in B flat.

- *Jacques Lancelot, clarinet; Paul Hongne, bassoon. Vox SVBX 580, \$9.95 (three discs, with other Beethoven chamber music; also on Turnabout TV 34076, \$2.98).*

These three duos are a most interesting discovery. The thematic material is of first quality and handled with a master's skill in matching the instrument to the phrase. What one has, then, is animated conversation between two wind instruments with a steady flow of apt and witty comment, forceful rejoinders, and moments of introspection and sentiment. The two lines of instrumental writing are quite independent of one another, so it is a true duo between peers, with each voice a well-developed character. The performance by Lancelot and Hongne is expertly achieved and well recorded.

Sonata for Horn and Piano, in F, Op. 17 (1800).

- *Dennis Brain, horn; Denis Matthews, piano. Seraphim 60040, \$2.49 (mono only).*
- *Gerd Seifert, horn; Martin Galling, piano. Vox SVBX 580, \$9.95 (three discs, with other Beethoven chamber music).*

Seifert is a very capable horn player, but he is no Dennis Brain, so you have the familiar decision between an outstanding performance in faded (but still acceptable) 1944 sonics or better sound and less zip in the music. It is a matter everyone will have to decide for himself.

Rondo for Violin and Piano, in G, WoO. 41 (1793-94).

- *Aaron Rosand, violin; Eileen Flissler, piano. Vox SVBX 518, \$9.95 (three discs, with other Beethoven violin and piano works).*

This is clearly, by our lights, an encore piece, a short dazzler to reaffirm to an audience that the violinist really knows his stuff without imposing any great interpretive problems at the end of a recital when, one assumes, the violinist is also tired. Aaron Rosand offers a bright and skillful performance.

Six German Dances for Violin and Piano, WoO. 42 (1795-96).

- *Aaron Rosand, violin; Eileen Flissler, piano. Vox SVBX 518, \$9.95 (three discs, with other Beethoven violin and piano works).*

Although apparently genuine enough, these dances are small-beer Beethoven: good tunes, simply and attractively arranged (he was ever the able craftsman), and played in an appropriate style.

Duo for Viola, Cello, and Two Obligato Eyeglasses, in E flat, WoO. 32 (1795).

- *William Primrose, viola; Emanuel Feuermann, cello. RCA Victorla VIC 1476, \$2.98 (mono only).*
- *Joseph de Pasquale, viola; Samuel Mayes, cello. Boston 210, \$4.98 (deleted).*

From the text we have of this work, it appears to have been planned as more than the single-movement sonata allegro that was completed. The point of the joke and the score of the original design remain a mystery, but what we have is an effective work. Victorla gives us a historic performance. For more modern engineering, I prize the discontinued Boston album.

Four Works for Mandolin and Harpsichord: Sonatinas: in C minor, WoO. 43, No. 1; in C, WoO. 44, No. 1; Adagio in E flat, WoO. 43, No. 2; Andante and Variations in D, WoO. 44, No. 2 (1796).

- *Caecilia Mandolin Players. Philips PHS 900049, \$5.98.*
- *Maria Scivittaro, mandolin; Robert Veyron-Lacroix, harpsichord. Nonesuch H 71227, \$2.98.*
- *Elfriede Kunschuk, mandolin; Maria Hinterleitner, harpsichord. Turnabout TV 34110, \$2.98.*

Few of Beethoven's works are of less credit to his genius than these. Presumably he wrote them as favors, accepting the limitations of an instrument he knew (or cared) little about. The WoO. 44 set was written in Prague for a friendly countess. The performances by the Caecilia Mandolin Players belong on the juke box in a pretentious pizzeria, while Maria Scivittaro plays as if she were run by clockwork. This leaves Elfriede Kunschak, who at least offers a modicum of expression and musical interest.

Sonatas for Cello and Piano

Complete Sets

- *Pablo Casals, cello; Rudolf Serkin, piano. Odyssey 32 36 0016, \$8.94 (three discs).*
- *Pierre Fournier, cello; Wilhelm Kempff, piano. Deutsche Grammophon 138993/5, \$17.94 (three discs).*
- *Mstislav Rostropovich, cello; Sviatoslav Richter, piano. Philips PHS 2-920, \$11.96 (two discs).*
- *Pierre Fournier, cello; Friedrich Gulda, piano. Deutsche Grammophon 138081/3, \$17.94 (three discs, deleted).*
- *Joseph Schuster, cello; Friedrich Wuehrer, piano. Vox SVBX 58, \$9.95 (three discs).*
- *Janos Starker, cello; Abba Bogin, piano. Period 1002, \$4.98 (mono only, two discs).*
- *Antonio Janigro, cello; Carlo Zecchi, piano. Westminster W 9010/1, \$4.98 (mono only, two discs).*
- *Antonio Janigro, cello; Jörg Demus, piano. Vanguard VSD 71136/7, \$11.96 (two discs, deleted).*

At the present time there is no way to acquire all this music except by purchasing one of the complete editions. Moreover, a decision must be made whether one wants a three-record album with the variations, or a two-record set limited to the sonatas alone. And, as a final complication to the plot, one of the three-record sets is a historic reissue that costs less than its two-record rival.

Let's start there. The historic album on *Odyssey* has Rudolf Serkin and Pablo Casals—still in his vintage years. Most of the sonata material was recorded in 1953 and the mono masters have been electronically rechanneled for stereo. The greatness of Casals is apparent throughout, and Serkin possesses the artistic stature to meet him as a peer in this music.

For those who want a more contemporary stereo product, there are two choices. DGG presents the sonatas and variations by Fournier and Kempff. Philips the sonatas alone by the powerful duo of Richter and Rostropovich. Fournier began recording this music with Artur Schnabel (who had earlier recorded the *Sonata No. 2* with Gregor Piatigorsky) in a series that included the final three sonatas before it was terminated by the death of the pianist in 1951. A long-deleted RCA record, LCT 1124, contained these performances, and a reissue of this historic partnership is long overdue. Fournier next recorded the entire series



Mstislav Rostropovich and Sviatoslav Richter: a powerful duo in the complete sonatas.

of sonatas and variations with Friedrich Gulda for DGG (now deleted). These were good performances, but they did not rival the collaboration with Schnabel and they are now surpassed by the records with Kempff. (Technically the two DGG sets are about on a par. The second, taken from live performances, contains a few audience noises.)

Rostropovich is a great artist, but his attitude toward the music is so expansive, Slavic, expressive, and dramatic that it tends to make everything he plays somewhat larger than life. Fournier, on the other hand, maintains a degree of artistic reserve: while retaining involvement with the music, he is not afraid to understate a phrase or let the eloquence of a noble page speak for itself. It would clearly be presumptuous for a critic to say that one man is right and the other wrong; the listener may match the performance to his own viewpoint.

The collaboration of Joseph Schuster and Friedrich Wuehrer offers some gorgeous sounds, but in general I find these performances slightly ponderous in manner and interpretively less sensitive than the albums cited above. Schuster, it seems to me, is often too concerned with beauty of tone and the mechanics of smooth bowing and ample vibrato—he misses the full content of the music. The Casals is thus a better buy among the bargain sets, if you can accept its sonic limitations.

The Period and Westminster editions can be eliminated on technical grounds. Starker, I am sure, will eventually re-record the material in stereo; Janigro has already done so, but paradoxically it is this Vanguard version that has been dropped from the catalogue. Admirers of Janigro should prefer these records to the Westminster set, although his performances on these discs present no challenge to the Casals. Fournier, or Rostropovich albums.

Individual Performances

Sonata No. 1, in F, Op. 5, No. 1 (1796).

- *Josef Chuchro, cello; Alfred Holeček, piano. Parliament PLPS 632, \$2.98.*

With the Casals complete set available at \$2.98 a disc, the dull performance here is not going to win much attention. Fournier has a lighter touch than Casals with this music, but the distinctive performance is that of Rostropovich, who finds a vein of droll humor in the music and reveals it with a bow that seems all but weightless.

Sonata No. 2, in G minor, Op. 5, No. 2 (1796).

- *Pablo Casals, cello; Mieczyslaw Horszowski, piano. World Series PHC 9099, \$2.98.*
- *Josef Chuchro, cello; Alfred Holeček, piano. Parliament PLPS 632, \$2.98.*

The Casals cello is totally dominant in the opening chord of the *Odyssey*, establishing and then developing an introspective mood which even the Casals of the World Series set cannot equal. Rostropovich offers some genuine competition, while Messrs. Chuchro and Holeček have the right idea but cannot carry it through. Fournier's approach concentrates on the development of a strong musical line rather than dramatic underlinings.

Sonata No. 3, in A, Op. 69 (1807).

- *Jacqueline du Pré, cello; Stephen Bishop, piano. Angel S 36384, \$5.98.*
- *Emanuel Feuermann, cello; Myra Hess, piano. Seraphim 60117, \$2.49 (mono only).*

Fournier, it seems to me, captures the essential interpretive ideas so well that none of the alternative performances can challenge him for cumulative impact. Surpassing both Casals and Rostropovich are Jacqueline du Pré with pianist Stephen Bishop, and a historic set by Feuermann and Myra Hess that belies a

recording date of 1937. For those who want a relaxed, expanding sense of romantic exuberance, Miss Du Pré delivers it nicely. For those who want high artistry with discipline, Feuermann is the man.

Sonata No. 4, in C, Op. 102, No. 1 (1815).

This contemplative Sonata gets fairly somber treatment from Casals, illumination from Fournier, and a rather unconvincing performance from Rostropovich, who looks, largely in vain, for the sort of material in which his virtuosity excels.

Sonata No. 5, in D, Op. 102, No. 2 (1815).

- *Jacqueline du Pré, cello; Stephen Bishop, piano. Angel S 36384, \$5.98.*
- *Pablo Casals, cello; Mieczyslaw Horszowski, piano. World Series PHC 9099, \$2.98.*

The third movement is the first of the great fugues of the composer's third period, and here the clarity of line that Fournier projects is of the utmost importance. No one surpasses him in getting to the heart of these musical ideas, and the lyric slow movement is just as effectively realized as the contrapuntal pages. Casals, Du Pré, and Rostropovich all offer what can be called romantic approaches to the music. I list them in what I take to be the order of merit. Casals is in far better form in the Odysseus album than on the World Series disc, and his achievement with the Adagio is characteristically powerful. Miss Du Pré may, in time, play this better than anyone else, but the old masters presently have the advantage. Rostropovich offers some gorgeous phrases, but the line of his performance is not well sustained.

Sonatas for Violin and Piano

Complete Sets

- *Jascha Heifetz, violin; Emanuel Bay and Brooks Smith, piano (in the Kreutzer Sonata only). RCA Red Seal LM 6707, \$29.90 (mono only, five discs).*
- *Joseph Szigeti, violin; Claudio Arrau, piano. Vanguard VRS 1109/12, \$19.92 (mono only, four disc).*
- *Zino Francescatti, violin; Robert Casadesu, piano. Columbia D4S 724, \$23.92 (four discs).*
- *David Oistrakh, violin; Lev Oborin, piano. Philips PHS 4-990, \$23.92 (four discs).*
- *Aaron Rosand, violin; Eileen Flissler, piano. Vox SVBX 517 and SVBX 518, \$9.95 each (two boxed set of three discs each, with other Beethoven violin and piano works).*

Here we face once more the problems of complete editions, with the collector obliged to make a commitment to one artist. The original, historic complete recording of this music was by Fritz Kreisler and Franz Rupp for the HMV Beethoven Sonata Society. We have a reissue of one performance from this series (see Sonata No. 9). Some day we

may have the rest. Collectors with long memories may prefer some other sets of the past: Goldberg and Kraus, Grumiaux and Haskil, and—an early stereo success—Schneiderhan and Seemann.

The Heifetz performances of this music have been collected by RCA in an album that serious students and admirers of the violin will go on playing for decades. Vanguard's complete sonatas were recorded as live performances by Szigeti and Arrau in 1944. This too is a permanent document in the history of the violin and the phonograph. Those who prefer a stereo edition have three choices. There are the suave performances of Francescatti and Casadesu on Columbia or the epitome of the Russian violinist approach as represented by Oistrakh with Oborin on Philips. Finally there is the two-volume Vox edition by Rosand and Flissler; with the addition of three extra works, this set runs to six records rather than the usual four and thus ceases to be very competitive either artistically or as a bargain, although Rosand's performances are not at all bad.

Individual Performances

Sonata No. 1, in D, Op. 12, No. 1 (1797-98).

- *Christian Ferras, violin; Pierre Barbizet, piano. Seraphim S 60048, \$2.49.*
- *Joseph Fuchs, violin; Artur Balsam, piano. Decca DL 3212, \$6.98 (mono only).*

Those who want this Sonata as a single record would be well advised to choose Ferras' luminous performance over Fuchs' wiry and graceless version. Francescatti/Casadesu offer the most perfectly achieved collaboration in this music, a performance beautiful in its simplicity. Next in terms of joint success are Szigeti and Arrau. Heifetz' performance is unsurpassed for sheer elegance. Oistrakh and his colleague offer a heavily romanticized approach, which I find inappropriate to this music.

Sonata No. 2, in A, Op. 12, No. 2 (1797-98).

This work produces a situation similar to that of its predecessor. Francescatti and Casadesu play the opening movement with superlative zest and still have plenty of fine phrases for the lovely Andante. Oistrakh, in contrast, seems positively sluggish. Both of the older sets are admirable documentations of noble achievements.

Sonata No. 3, in E flat, Op. 12, No. 3 (1797-98).

- *Erica Morini, violin; Rudolf Firkusny, piano. Decca DL 710094, \$5.98.*

Here Heifetz is at the peak of his form and gives an absolutely dazzling performance. Oistrakh reveals comparable fervor. This is one of his best performances in the series. The Morini single is not of this stature, and the Francescatti and Szigeti sets lack the immediate impact and appeal of their colleagues.

Sonata No. 4, in A minor, Op. 23 (1800).

- *Dénes Kovacs, violin; Mihaly Bücher, piano. Dover HCR 5281, \$2.50 (mono only, deleted).*

There is a sense of compressed power in the Francescatti/Casadesu performance that is quite unusual and convincing. In contrast, the Oistrakh seems rather flaccid and bland. For a low-priced label, Dover offers a strongly competitive product in a vigorous performance by Kovacs and Bücher. The Heifetz reading is clearly the work of a remarkable artist, but the Szigeti/Arrau suffers unduly from the age of the recording.

Sonata No. 5, in F, Op. 24 ("Spring") (1800-01).

- *Erica Morini, violin; Rudolf Firkusny, piano. Decca DL 710045, \$5.98.*
- *Henryk Szeryng, violin; Artur Rubinstein, piano. RCA Red Seal LSC 2377, \$5.98*

This Sonata requires a relaxed, singing performance in which both performers glory in the development of a long line. Two of the available recordings take this approach with great success: Oistrakh/Oborin and Morini/Firkusny, a nice alternative for those who don't want the entire Oistrakh series. Szeryng and Rubinstein seem to be after much the same effect, but somehow they fall short of projecting it with complete conviction.

Heifetz, Francescatti, and Szigeti all look at the work somewhat more intently, offering interesting variations on that approach. The Francescatti/Casadesu offers the best-balanced partnership between the two performers.

Sonata No. 6, in A, Op. 30, No. 1 (1802).

This is one of the great performances of the Szigeti album, a summation of his gift for classic lyricism. Francescatti can match him, however, and has the advantage of more recent recording. The Heifetz performance is inclined to be arch and mildly fussy in places where simplicity would be more to the point, while the Oistrakh, although containing many lovely things, lacks the sense of concentration others provide.

Sonata No. 7, in C minor, Op. 30, No. 2 (1802).

- *Erica Morini, violin; Rudolf Firkusny, piano. Decca DL 710045, \$5.98.*
- *Leonid Kogan, violin; Andrei Mitnik, piano. Monitor MC 2011, \$2.50 (mono only).*

The key to the work is the opening Allegro con brio and the key to that is the choice of tempo. Francescatti and Morini both take a faster pace and offer more intense readings than Szigeti and the three violinists of the Russian school. Even here one senses a possible middle road, in Kogan's fine performance and, most of all, in the Heifetz version, in

which the energy of the rapidly paced performance is combined with the strong lyric emphasis that overrides all else on the Oistrakh disc. All five recordings are musically effective, with the Heifetz closest to my personal view of the work. The well-tempered listener can obviously choose for himself.

Sonata No. 8, in G, Op. 30, No. 3 (1802).

- *Fritz Kreisler, violin; Sergei Rachmaninoff, piano. RCA Red Seal LM 6099, \$11.96 (mono only, two discs, with other Kreisler performances).*
- *Henryk Szeryng, violin; Artur Rubinstein, piano. RCA Red Seal LSC 2620, \$5.98.*
- *Erica Morini, violin; Rudolf Firkusny, piano. Decca DL 710065, \$5.98.*

The Heifetz version is dazzling, one of those records in which all doubts vanish as to why Heifetz is Heifetz, in fact and legend. The Szigeti offers no competition. Among the stereo versions the only rival is Francescatti. The Kreisler/Rachmaninoff performance was recorded in 1928 and shows its age. An intensely personal document of two men to whom the high Romantic manner was second nature, it is perhaps more interesting as history than music. For a stereo performance in much the same spirit, I suggest Szeryng/Rubinstein. The Oistrakh and Morini are also in the Romantic vein, but less eloquently so.

Sonata No. 9, in A, Op. 47 ("Kreutzer") (1802-03).

- *Fritz Kreisler, violin; Franz Rupp, piano. Seraphim IC 6044, \$7.47 (mono only, three discs, with other chamber works).*
- *Joseph Szigeti, violin; Bela Bartók, piano. Vanguard VRS 1130/1, \$8.96 (mono only, two discs, with other violin and piano works).*
- *Jascha Heifetz, violin; Brooks Smith, piano. RCA Red Seal LSC 2577, \$5.98.*
- *Henryk Szeryng, violin; Artur Rubinstein, piano. RCA Red Seal LSC 2377, \$5.98.*
- *Joseph Fuchs, violin; Artur Balsam, piano. Decca DL 3213 \$6.98 (mono only).*

- *Dénes Kovacs, violin; Mihaly Bücher, piano. Dover HCR 5281, \$2.50 (mono only, deleted).*

Three of the available recordings must be regarded as of prime historic importance. The oldest of these is from 1936 but doesn't sound it: the Seraphim transfer of the Kreisler/Rupp performance. It is all we have in print of the HMV Beethoven Sonata Society, and should prompt many to cry for a Seraphim reissue of the entire series. Meanwhile, to get the Kreisler *Kreutzer* one must buy a three-record chamber music album. The collection is a good one, so the purchase is not unwise, but you may not be equally enthusiastic about all of the contents.

A second historic disc is part of a second collection on Vanguard recorded at the Library of Congress in April 1940 when Szigeti appeared with Bartók as his colleague. The Hungarian composer had been in America only two days, and the occasion seems to have been charged with emotions that produce extraordinary music. It's all there on the record. Szigeti's second version, with Arrau four years later, is excellent but lacks the same impact.

The third historic version, the Heifetz performance with Brooks Smith, is new enough to be in stereo. It, too, is a fundamental disc for any serious collection of violin literature. (It may also be had, in mono, in the complete edition.)

The passionate bravura of the Francescatti/Casadesus version marks it as the work of two great artists. A broader, more romantic approach is found in the Szeryng/Rubinstein set, which easily puts the Oistrakh out of the running, but what can they do that Kreisler can't do better? The Fuchs/Balsam collaboration is that of two intelligent musicians outclassed by their present competition, but the Kovacs disc is more than one would normally expect from a modest, low-priced edition.

Sonata No. 10, in G, Op. 96 (1812).

No one surpasses Heifetz' achievement in this music, although Francescatti and Casadesus, with the advantage of stereo, offer real competition. The Oistrakh performance is predictably broader and more generous in expression, but it's one of the finest of his series, and the Szigeti is of comparable value if you discount the aging sound.

Variations for Various Instruments

Variations for Cello and Piano: Twelve Variations on a Theme from Handel's "Judas Maccabaeus," WoO. 45 (1796); Twelve Variations on the Theme "Ein Mädchen oder Weibchen" from Mozart's "Die Zauberflöte," Op. 66 (1798); Seven Variations on the Theme "Bei Männern welche Liebe fühlen" from Mozart's "Die Zauberflöte," WoO. 46 (1801).

- *Pablo Casals, cello; Rudolf Serkin, piano. Odyssey 32 36 0016, \$8.94 (three discs).*

- *Pierre Fournier, cello; Wilhelm Kempff, piano. Deutsche Grammophon 138993/5, \$17.94 (three discs).*
- *Joseph Schuster, cello; Friedrich Wuehrer, piano. Vox SVBX 58, \$9.95 (three discs).*

This is music for the delectation of the gifted amateur and his friends. No one was superior to Beethoven in perceiving an ingenious variation pattern, but his greatest thoughts seem to have been reserved for his own instrument, the piano. The significant recordings of these essays for cello and piano invariably are appended to a complete set of the cello sonatas. Thus the guidelines set in that section continue to apply.

Both Casals and Schuster offer what is probably most readily described as Romantic performances with broad phrasing, expressive underlining, and plenty of vibrato. But Casals grasps the structure of these works far more comprehensively than Schuster, and the musical function of every note is made explicit. Moreover, his collaborator at the piano, Rudolf Serkin, adds his own distinctive insights to the keyboard dimension of the music.

Schuster and Wuehrer can counter in part with finer recorded sound. (The Casals dates from mono sessions in the early 1950s.) Technically, however, the finest set is the Fournier/Kempff album, which offers a quite different and, for me, more attractive interpretive approach in which solemnity is replaced by a disarming melodic zest. Tempos are animated and rhythms deftly accented, while flexibility in the range of vibrato produces a pleasing variety in tone.

Twelve Variations on "Se vuol ballare" from Mozart's "Le Nozze di Figaro," for Violin and Piano, WoO. 40 (1792-93).

- *Aaron Rosand, violin; Eileen Flissler, piano. Vox SVBX 518, \$9.95 (three discs with other Beethoven violin and piano works).*

The Rosand/Flissler version is the only recording of this music presently available in the American market. It's an early work, written for a lady love, and makes use of a good tune. But Beethoven was to write many more important sets of variations in his time. The present performance is an acceptable realization of the work.

Eight Variations on "Là ci darem la mano" from Mozart's "Don Giovanni," for Two Oboes and English Horn, WoO. 28 (1796-97).

- *Vienna Philharmonic Wind Group. Westminster W 9008, \$2.49 (mono only).*
- *Willy Schnell and Georg Rast, oboe; Dietmar Keller, English horn. Vox SVBX 580, \$9.95 (three discs, with other Beethoven chamber music).*

Although it lasts scarcely more than ten minutes, this delicious little work offers a full range of ironic musical commentary on Mozart's theme, as well as pro-



Kreisler and Rupp: of prime historic importance.

viding an illustration of Beethoven's mastery for double-reed winds. It's a treasure. The Westminster mono edition is crisp, light, and well balanced, but the Vox disc benefits immediately from two-channel recording and adds to this heightened sense of spaciousness and realism the full bite of the dour English horn, the sparkle of a tonal highlight, and a fuller measure of the work's humor.

Six Varied Themes for Flute and Piano, Op. 105; Ten Variations for Flute and Piano, Op. 107 (1817-18).

- *Jean-Pierre Rampal, flute; Robert Veyron-Lacroix, piano. Vox SVBX 577, \$9.95 (three discs, with other Beethoven flute works).*
- *Wallace Mann, flute; Richard Dirksen, piano. Counterpoint 5623, \$5.98 (Op. 105); Counterpoint 5553, \$5.98 (Op. 107).*

Despite the date of composition, this is essentially eighteenth-century entertainment music, and close kin to the Variations, WoO. 28, cited above. This time Beethoven used national material from several countries (including Ireland and Scotland) and allowed his sense of the ridiculous to play games with such inviting material as Tyrolean yodeling songs. So play this for fun. The thrifty man and the serious collector will both make the same decision I think. The budget-priced Rampal album provides more music per dollar than the Mann and Dirksen edition, and Rampal has obvious advantages in virtuosity and verve.

Variations for Violin, Cello, and Piano: Fourteen Variations on an Original Theme, Op. 44 (1792); Ten Variations on "Ich bin der Schneider Kakadu," Op. 121a (1817).

- *Beaux Arts Trio. World Series PHC 4-007, \$11.92 (four discs, with the complete Beethoven trios for piano and strings).*
- *Mannheimer Trio. Vox SVBX 553, \$9.95 (three discs, with other Beethoven trios for piano and strings).*
- *Hidetaro Suzuki, violin; Ronald Leonard, cello; Rudolf Serkin, piano. Marlboro Recording Society MRS 4, \$6.95 (Op. 44 only; available from Marlboro Recording Society, 1430 Spruce Street, Philadelphia, Pa. 19102).*
- *Albeneri Trio. Westminster WMS 1015, \$9.98 (Op. 121a only; three discs, with other chamber works).*

These works will, on occasion, appear among the piano trios, numbered 10 and 11 respectively. In that role, they appear in the Vox edition of the complete piano trios and also in the Beaux Arts set. The latter is the album to buy, for here one finds the light touch and humor essential to this music; these qualities are rather submerged in the heavy bowing and stern manner of the Mannheimers.

However, the collector who shops for these items singly can do somewhat better. Perhaps the finest Op. 44 we have ever



Veyron-Lacroix and Rampal: eighteenth-century entertainment.

had is the one from the Marlboro Recording Society. For technical elegance in recording and performance, high spirits, and stylistic focus, it is unrivaled. Not quite in the same class, but thoroughly acceptable, is the Albeneri Trio version of Op. 121a. It's a forthright performance with gruff good humor in the Beethovenian mode and a good choice for anyone who may find the Beaux Arts approach a little too delicate.

Trios, Quartets, Quintets, Sextets, Septets, and Octets for Various Instruments

Trio for Three Flutes, in G.

- *Jean-Pierre Rampal, Alain Marion, and Christian Larde, flute. Vox SVBX 577, \$9.95 (three discs, with other Beethoven flute works).*

Described in the Vox liner as a "youthful score," this work does not appear in either the 1955 edition of the Kinsky Beethoven *Verzeichnis* or the 1957 Hess catalogue of works omitted from the *Gesamtausgabe*. It's a ten-minute piece in three movements. Brightly written, with the boldness of imagination one would expect from young Beethoven, the music convinces the ear: the performance is extremely good and well recorded.

Trio for Flute, Bassoon, and Piano, in G, WoO. 37 (1786-87).

- *Jean-Pierre Rampal, flute; Paul Hongne, bassoon; Robert Veyron-Lacroix, piano. Vox SVBX 577, \$9.95 (three discs, with other Beethoven flute works).*

Here a somewhat awkward but always precocious teen-ager writes a trio for friends who played these instruments. Eminently clear, among other things, is that Beethoven always had a flair for finding interesting variations on a theme. The sole recording is adequate only for documentary purposes and the engineering denies us any firm sense of aural contact with the performers, although they appear to be playing agreeably enough.

Serenade for Flute, Violin, and Viola, in D, Op. 25 (1795-96).

- *Boston Symphony Chamber Players. RCA Red Seal LSC 6167, \$17.94 (three discs, with other chamber works).*
- *Maxence Larrieu, flute; Arthur Grumiaux, violin; Georges Janzer, viola. Philips PHS 900227, \$5.98.*
- *Jean-Pierre Rampal, flute; Gérard Jarry, violin; Serge Collot, viola. Decca DL 710116, \$5.98.*
- *Melos Ensemble. Oiseau-Lyre SOL 284, \$5.95.*

Here we have a profusion of riches. There are four versions in the current American catalogue, all of them quite acceptable, so the thrifty-minded man can let convenience be a decisive factor. I am particularly happy with the full, round sound of the RCA version, which highlights the delectable playing of flutist Doriot Anthony Dwyer. But this is a three-record set with chamber works by six other composers. It's a fine collection, but you may want something less costly.

The Philips edition is an especially attractive choice, for it is coupled with the string Serenade, Op. 8 in a particularly lively statement by the Grumiaux Trio. Decca offers the same music, but the Philips version has obvious engineering advances that might make it more attractive.

How you respond to the Oiseau-Lyre disc depends in part on how you feel about the Weber G minor Piano Trio that fills the second side. The Beethoven performance is sympathetic and very refined, perhaps to the point of blandness. (An arrangement of this music for flute and piano, Op. 41 was discussed in the "Duos for Various Instruments" section.)

Trio for Clarinet, Cello, and Piano, in B flat, Op. 11 (1798).

See "Trios for Piano and Strings."

Trio for Two Oboes and English Horn, in C, Op. 87 (1794).

- *Willy Schnell and Georg Rast, oboe; Dietmar Keller, English horn. Vox SVBX*

Beethoven on Records

Continued

580, \$9.95 (three discs, with other Beethoven chamber music).

- Robert Casier and André François, oboe; Etienne Baudo, English horn. Nonesuch H 71025, \$2.98.

- John Mack and Joseph Turner, oboe; Patricia Grignet, English horn. Marlboro Recording Society MRS 4, \$6.95 (available from Marlboro Recording Society, 1430 Spruce Street, Philadelphia, Pa. 19102).

- Vienna Philharmonic Wind Group. Westminster W 9009, \$2.49 (mono only).

- Haifa Wind Quintet. Mace MS 9053, \$2.50.

The Vox, a collection you may already have marked for purchase, offers a succulent performance with exceptionally pleasing contrast between lyric passages and crisp rhythmic phrases. The recorded sound is warm and full. This, one might say, is how the best musicians trained in the German school deal with double-reed winds.

In contrast, the closely recorded Nonesuch disc (the sound of the action is quite clear, perhaps objectionably so for some listeners) offers playing in the French manner, with a thinner, more acrid sound, lots of bite, and less color and warmth. Or, if you prefer, you can have this music à l'américain in a version from Marlboro. The recorded sound is not fully competitive with the Vox and Nonesuch sets, but the performance is a good one in a somewhat Gallic manner, like a New York French restaurant with a Viennese cook. I think we can set aside the Westminster—it's showing its age. And spare us the Mace arrangement for flute, oboe, and clarinet.

Quintet for Two Violins, Two Violas, and Cello, in C, Op. 29 (1800).

- Cecil Aronowitz, viola; Amadeus Quartet. Deutsche Grammophon 139444, \$5.98.

- Wilhelm Huebner, viola; Barylli Quartet. Westminster W 9009, \$2.49 (mono only).

- Walter Trampler, viola; Budapest Quartet. Columbia MS 6952, \$5.98.

- Siegfried Meineke, viola; Endres Quartet. Vox SVBX 579, \$9.95 (three discs, with other Beethoven chamber works).

This was apparently the first time that Beethoven composed a string quintet from scratch, the work we know as Op. 4 being an arrangement from the Octet for Winds, Op. 103. Admittedly, Op. 4 was virtually recomposed for its new medium, but that is still not quite the same as writing a string quintet in the first place. Just to make things more interesting, there is also a piano trio arrangement of this material (as Op. 63), but it is

doubtful that Beethoven had a hand in it. Oddly enough, the quintet form with two alto voices, which Mozart used with such eloquence, was neglected by his great contemporaries. Beethoven wrote a work here that is one of the glories of the chamber repertoire, but apparently the quartet was his forte, and this work virtually stands alone.

Since the Budapest Quartet is no more, I am inclined to classify their version as a historic recording, despite the fact that it is stereo, spacious, and thoroughly up to date in sound. No one else gets quite so much drama from the slow movement, but it was always the way of the Budapest to appear to go much further below the surface of the music than anyone else. The disc is an achievement. Treasure it.

A coupling with the Quartet in F, arranged from Op. 14, No. 1 Sonata, makes an unusual release for the Amadeus version. The Quintet is well played—you can't go wrong. The older Barylli disc is a little too sedate and shows its age, but the Endres reading offers a relaxed and lyric statement of the work, and is pleasantly recorded.

Fugue for String Quintet, in D, Op. 137 (1817).

- Siegfried Meineke, viola; Endres Quartet. Vox SVBX 579, \$9.95 (three discs, with other Beethoven chamber works).

This is hardly more than a sketch—two minutes of pure tantalization. The performance is quite enough to set the mind to wonder: where was it leading to?

Quintet for Oboe, Clarinet, Bassoon, Horn, Piano, in E flat, Op. 16 (1796).

- Mieczyslaw Horszowski, piano; Budapest Quartet. Columbia MS 6473, \$5.98.

- Vladimir Ashkenazy, piano; London Wind Soloists. London CS 6494, \$5.98.

- Alfred Brendel, piano; Hungarian Quartet. Vox SVBX 579, \$9.95 (three discs, with other Beethoven chamber works).

- Frank Glazer, piano; New York Woodwind Quintet. Concert-Disc 213, \$5.98.

- Roger Boutry, piano; Paris Wind Ensemble. Nonesuch H 71054, \$2.98.

- Walter Pannhoffer, piano; Vienna Octet. Stereo Treasury STS 15053, \$2.49.

This is the music that, in an arrangement by the composer, is generally known as "the Beethoven Piano Quartet." If you want it in that form, with strings, Columbia MS 6473 offers a thoroughly sympathetic, well-recorded version with Horszowski and the Budapest. Most recordings follow the original text for four wind players plus the keyboard part. The composition was laid out with these textures and sonorities in mind, and they really are somewhat more effective.

For me there is a very special, classic recording by Giesecking and the Philharmonia Wind Quartet (that ravishing

horn playing is by Dennis Brain). Surely there is a Seraphim reissue somewhere in the works? It has a close rival, again British made, in the Ashkenazy with the London Wind Soloists. They see the work as a study in line, rhythm, texture, and sonority, and they achieve the near impossible—a performance of miraculous subtlety that still abounds in energy and wit appropriate to this period in Beethoven's career.

In comparison, Frank Glazer's performance with the New York Woodwind Quintet members is rather square, but I respond to its forthright approach. This time the big Vox bargain package offers a somewhat disappointing entry in Alfred Brendel with members of the Hungarian Wind Quintet. I find the playing overly delicate and the recorded sound is rather thin. Excessive sentiment mars the Nonesuch version—this is not music for a busted teen-age romance. Walter Pannhoffer and members of the Vienna Octet provide a conservative performance on Stereo Treasury, but compared to Ashkenazy's later effort for the parent London label, the results seem too much on the surface, offering little more than the obvious effects.

Quintet for Three Horns, Oboe, and Bassoon, in E flat (1796?).

- London Wind Soloists. London CS 6442, \$5.98.

This is a fragmentary work, hardly more than twelve minutes long even in the conjectural completion of its three movements. Apparently it was planned as a sextet—there is a blank clarinet part in the MS—but the sketching was done in terms of five voices. As sketches go, it's an interesting glimpse into Beethoven's workshop, but had he completed it himself, it would undoubtedly have had greater substance.

March for Two Clarinets, Two Horns, and Two Bassoons, in B flat, WoO. 29 (1790?).

- London Wind Soloists. London CS 6442, \$5.98.

One minute and ten seconds of carefree tunes in 4/4 time. The performance is attractively played and well recorded.

Sextet for Two Clarinets, Two Horns, and Two Bassoons, in E flat, Op. 71 (1796).

- London Wind Soloists. London CS 6442, \$5.98.

- New York Woodwind Ensemble. Counterpoint 5559, \$5.98.

- Instrumental Ensemble. Nonesuch H 71025, \$2.98.

- Southwest German Radio Orchestra Sextet. Vox SVBX 579, \$9.95 (three discs, with other Beethoven chamber works).

- Vienna Philharmonic Winds. Westminster W 9008, \$2.49 (mono only).

Like many early Beethoven scores, this

needs the tender loving care of a sympathetic performance seasoned with the right measure of musical verve. London's forces are the closest to the mark in a stereo recording. The Vienna Philharmonic Wind Group is somewhat overly *gemütlich* on an older mono recording that betrays its age. Vox's group errs much in the same way, offering a flaccid performance, while the Nonesuch players impose their own form of cultural myopia—a brittle, thoroughly alien Gallic style. But even this, I would surmise, is preferable to the New York Wind Ensemble, which lumbers along with no real style at all.

Sextet for Two Horns and String Quartet, in E flat, Op. 81b (1795).

- *Erich Penzel and Walter Haucke, horn; Endres Quartet. Vox SVBX 579, \$9.95 (three discs, with other Beethoven chamber works).*
- *Albert Linder and Willi Rütten, horn; Weller Quartet. Discapon S 4224, \$5.98.*

This is another early composition with a late opus number. The recording with the Endres Quartet is, fortunately, a very good one which captures the charm and bountiful musical energy of the work. The distinctive blend of horns and strings is achieved with a true flair for color contrast, and there is a slow movement of unusual beauty that balances the bounding horn passages of the opening Allegro con brio and the final Rondo. Be nice to yourself. Make the acquaintance of this score.

Septet for Clarinet, Bassoon, Horn, Violin, Viola, Cello, and Double Bass, in E flat, Op. 20 (1799-1800).

- *NBC Symphony Orchestra, Arturo Toscanini, cond. RCA Victrola VIC 8000, \$23.84 (mono only, eight discs, with the complete symphonies).*
- *Vienna Octet. London CS 6132, \$5.98.*
- *Fine Arts Quartet; New York Woodwind Quintet. Concert-Disc SC 214, \$5.98.*
- *Melos Ensemble. Oiseau-Lyre SOL 60015, \$5.95.*
- *Bamberg Symphony Chamber Ensemble. Turnabout TV 34076, \$2.98 (also on Vox SVBX 580, \$9.95, three discs, with other Beethoven chamber works).*
- *Berlin Philharmonic Octet. Deutsche Grammophon 138887, \$5.98 (deleted).*
- *Barylli String Ensemble; Vienna Philharmonic Wind Group. Westminster W 9711, \$2.49 (mono only).*

"I wish it were burned," commented Beethoven in 1815 of this early work. Its immediate success had produced a demand that it be arranged for other groups. Thus there is a version for clarinet or violin, cello, and piano as Op. 38 in the Beethoven canon, and a manuscript of an unfinished adaptation of the work for nine or ten wind instruments.

The willingness of the composer to recast the material can be considered a partial justification for Toscanini's practice of playing the score with a chamber

orchestra. His version dates from 1951. Its attraction depends, at least in part, on the interest of the surrounding material—the Beethoven symphonies in Toscanini performances. I suspect any serious Toscanini collector will want the whole set or, if he has been buying records for any length of time, he will already have the Septet in an earlier single-record format. This is a tour de force for the Italian maestro: a silken lyric development, adroitly accented rhythms, and a profusion of Mozartian Italianism to beguile the ear. Of all the versions listed here, this is the one I would most likely choose for my own listening.

The seven other records offer a variety of viewpoints in terms of the original scoring and stereo engineering. The Vienna Octet's performance is unsurpassed in its ability to evoke and project an atmosphere and a style, and every bar glows with Romantic sentiments which while not precisely of Beethoven's day are still well suited to what I assume to be the most popular features of this music. Technically, the recording is fine.

In contrast the combined forces of the Fine Arts and New York Woodwind Quintet offer fairly plain, literal playing. There is more refinement and subtlety in the Melos Ensemble edition, but the distinctive expressivity of the Vienna approach is not present. The performance by the Chamber Music Ensemble of the Bamberg Symphony is best characterized as an acceptable low-cost stereo version, but one which cannot compete with the best of the higher-priced albums. A word is in order for the performance by the Philharmonic Octet of Berlin. This is a well-recorded set with perhaps the most acceptable performance for those who don't like an all-out Viennese viewpoint, and likely to be reissued. The Westminster is a good mono recording, but the real historic item on this disc is Hermann Scherchen's chamber orchestra performance of the *Grosse Fuge*.

Octet for Winds, in E flat, Op. 103 (1792).

- *New York Woodwind Ensemble. Counterpoint 5559, \$5.98.*
- *London Wind Soloists. London CS 6442, \$5.98.*
- *Marlboro Festival Octet. Columbia MS 6116, \$5.98.*
- *Paris Wind Ensemble. Nonesuch H 71054, \$2.98.*
- *Woodwind Ensemble. Vox SVBX 580, \$9.95 (three discs, with other Beethoven chamber works).*
- *Vienna Philharmonic Wind Group. Westminster W 9008, \$2.49 (mono only).*
- *Siegfried Meineke, viola; Endres Quartet (arr. for string quintet, Op. 4). Vox SVBX 579, \$9.95 (three discs, with other Beethoven chamber works).*

The opus number of this work is deceptively high—the piano trios of Op. 1 date from 1793, one year after the composition of the Octet! The Marlboro version is so full of musical fun and games that there is little inclination to look further. The Vienna Philharmonic

Wind Group catches the spirit of the music in a nice old mono recording that is technically well past its prime. You will find the same musical qualities in a more up-to-date version by the group featured in the big Vox bargain album. This is clearly the best choice for dollar stretchers.

Both Jack Brymer's London Wind Soloists and the Paris Wind Ensemble offer a more detached, *triple sec* approach to this music, which is perhaps more understandable from French rather than British players. Although well recorded, neither performance captures the boisterous Rhenish humor of the work nor provides the warmth the music requires for its best effect. The version by the New York Wind Ensemble must be faulted on the same lines. It is a fairly unimaginative approach to music that needs joyous sounds.

Beethoven recast this music for string quintet in 1795-96 and it was published in that form as Op. 4 in 1796. The original 1792 scoring first appeared in 1830, three years after the composer's death. You can hear the Op. 4 version in a good performance by the Endres Quartet and an assisting violist on Vox. So thoroughly is the transformation achieved that few would realize that this is really wind band music, but if you compare the two, I think the original will win your loyalty. The textures and crisp inflection that two pairs of double reeds provide simply cannot be duplicated on strings.

Rondino for Wind Octet, in E flat, WoO. 25 (1792).

- *New York Woodwind Ensemble. Counterpoint 5559, \$5.98.*
- *London Wind Soloists. London CS 6442, \$5.98.*
- *Woodwind Ensemble. Vox SVBX 580, \$9.95 (three discs, with other Beethoven chamber works).*
- *Vienna Philharmonic Wind Group. Westminster W 9008, \$2.49 (mono only).*

Scored for the same instruments as the work above and written in the same key, the Rondino can be regarded as a sort of ready-made encore for the Octet. It is dominated by wild wald-horns, and if you want to hear them with all the moonlight and shadows of a *Freischütz* setting, the Vox edition is the one to have. Westminster's players again have the right idea, but faded engineering is a handicap. Neither the London performance nor the Counterpoint captures the right atmosphere.

Trios for Strings

Complete Sets

- *Jean Pougnet, violin; Frederick Riddle, viola; Anthony Pini, cello. Westminster WMS 1017, \$9.98 (three discs).*

All told, there were three complete editions of this music, but only the Westminster version is presently available. From a historic standpoint, the Heifetz/

Primrose/Piatigorsky discs are well worth one's attention. From this series of performances on RCA, the stereo discs are all that remain in print at the moment, but reissues are possible (one would like to say probable). A second incomplete series is by the Grumiaux Trio. For reasons best known to the Philips management, only two of those records are available in the United States. This leaves us with Pougnet/Riddle/Pini—good performances in an attractive bargain package, but there should be a choice between this and something more up to date technically.

Individual Performances

Trio in E flat, Op. 3 (1792).

The Westminster version is all we have, but no hardships are involved. The recording, if unremarkable, is thoroughly pleasing in sound, and the performance captures the light, playful elements of what is essentially entertaining music.

Serenade (Trio) in D, Op. 8 (1796-97).

- *Jascha Heifetz, violin; William Primrose, viola; Gregor Piatigorsky, cello. RCA Red Seal LSC 2550, \$5.98.*
- *Grumiaux Trio. Philips PHS 900227, \$5.98.*
- *Gérard Jarry, violin; Serge Collot, viola; Michel Tournus, cello. Decca DL 710116, \$5.98.*

Consistency in nomenclature should not demand disregard for musical form. The Op. 8 Serenade, like the Op. 3 Trio, is in the tradition of the eighteenth-century divertimento. The key to an outstanding performance is the right mixture of finesse and pazzazz to create a true sense of joy. On this basis we can rule out the Jarry/Collot/Tournus performance, which is heavy-handed and the least effective from an engineering standpoint. The Pougnet/Riddle/Pini complete edition once again provides a thoroughly acceptable musical product, but this time the competition is on a rather high level.

In the Heifetz and Grumiaux editions we have two of the most important violinists of the century featured in music closely suited to their talents. The Heifetz set is surely one of the finest recordings by this celebrated group. Heifetz is at the peak of his form, and the performance abounds in the felicities that only musicians of this caliber can provide; unfortunately, the recording is starting to show its age. The Grumiaux set is the best of all from an engineering standpoint, has the advantage of an outstanding performance of Op. 25 on the reverse side, and from an interpretive standpoint is surely just as fine as the Heifetz—indeed finer if one prefers a more classical and disciplined form of expression. I would conclude that for most people acquiring this music today, it would be the natural choice.

For a final, historical footnote, there was once a 78-rpm edition of this music with the remarkable trio of Szymon Goldberg, Paul Hindemith, and Emanuel

Feuermann. I wonder if that might make an Odyssey reissue someday?

Trio in G, Op. 9, No. 1 (1796-97).

- *Grumiaux Trio. Philips PHS 900226, \$5.98.*
- *Leonid Kogan, violin; Rudolf Barshai, viola; Mstislav Rostropovich, cello. Artia ALP 164, \$4.98 (mono only).*

The Grumiaux Trio is outstanding, in a bright new stereo recording that has all of the clarity and presence one might wish, and their sustained animation and verve gets to the heart of Beethoven's writing. The fast movements are especially brilliant.

The Westminster set is not quite in this class, nor is the Artia as fine as the artists' names might suggest. The recorded sound is rather thin, and the performance tends to be fussy. Of greater historic interest is the discontinued Heifetz/Primrose/Piatigorsky album.

Trio in D, Op. 9, No. 2 (1796-97).

- *Jascha Heifetz, violin; William Primrose, viola; Gregor Piatigorsky, cello. RCA Red Seal LSC 2563, \$5.98.*

The Pougnet/Riddle/Pini approach here is relaxed and lyric, and it sounds fine until you contrast it with Heifetz/Primrose/Piatigorsky, who add the sparkle of exceptional virtuosity and the refinements in accent and phrasing that separate great musicians from craftsmen of skill.

Trio in C minor, Op. 9, No. 3 (1797-98).

- *Grumiaux Trio. Philips PHS 900226, \$5.98.*
- *Leonid Kogan, violin; Rudolf Barshai, viola; Mstislav Rostropovich, cello. Artia ALP 164, \$4.98 (mono only).*

My remarks on the first work of the Op. 9 series apply here as well. The Grumiaux Trio has little competition, and once more it excels in places (such as the final Presto) where a strong, simple interpretive idea is needed for the most forceful projection of the music. This puts the Westminster album in second place, with the discontinued Heifetz edition to mourn, and the Artia again a source of some disappointment considering the people involved.

Trios for Pianos and Strings

Complete Sets

- *Beaux Arts Trio. World Series PHC 4-007, \$11.92 (four discs).*
- *Mannheimer Trio. Vox SVBX 553 and SVBX 554, \$9.95 each (two boxed sets of three discs each).*

One surmises that the piano/violin/cello trio was an instrumental combination that Beethoven found highly congenial. Of course, before his deafness became acute he himself could participate in such a group at the keyboard. Of all his

early music, Beethoven chose three piano trios for publication as Op. 1, and his affection for these works is well reflected by the fact that twenty-three years later he returned to Op. 1, No. 3 and arranged it for string quintet (Op. 104). The numbering of the piano trios is wholly capricious. I limit this section to the nine works in conventional form, placing the two sets of variations in their appropriate category (discussed above). But counting early works and arrangements, there are at least six Beethoven piano trios in addition to the conventional nine. One hopes the current commemorative year will bring recordings of this material.

In the present catalogue there is no way to acquire all the nine canonic trios without buying one of the "complete" editions. Comparing the two versions, the critic is obliged to conclude that neither is as good as it ought to be. The performances vary considerably in quality, so all recommendations must carry the qualification that you will be acquiring some weak performances as well as acceptable ones. On the whole, the Beaux Arts seems far the more attractive investment. Not only is the level of success more consistent, but it is two records shorter than the Mannheimer, so you get a somewhat better return on your investment. However, it might be best to wait for two promising complete editions announced for the Beethoven year: Columbia's version with Istomin/Stern/Rose and Angel's Barenboim/Zukerman/Du Pré edition (see "Behind the Scenes," April 1970).

Individual Performances

Trio No. 1, in E flat, Op. 1, No. 1 (1793-94).

- *Jascha Heifetz, violin; Gregor Piatigorsky, cello; Jacob Lateiner, piano. RCA Red Seal LSC 2770, \$5.98.*
- *Prague Trio. Crossroads 22 16 0124, \$2.98 (deleted).*
- *Alma Trio. Decca DL 710041, \$5.98.*
- *Jean Fournier, violin; Antonio Janigro, cello; Paul Badura-Skoda, piano. Westminster W 9007, \$2.49 (mono only).*

Heifetz, Piatigorsky, and Lateiner set the pace with a performance in which young Ludwig comes on WHAM to show you the young genius he is. This is the dominant performance among those currently available. The recently deleted Prague Trio version was a good second choice on a lower-priced label. The Alma Trio confuses rowdiness with energy at times, and the older Westminster edition suffers from excessive sentiment and insufficient sonic force. The Beaux Arts stays close to the surface of this music, but plays with energy. The Mannheimers are much too relaxed.

Trio No. 2, in C, Op. 1, No. 2 (1793-94).

The choice is between the Beaux Arts and the Mannheimer. Neither perform-

Continued on page 100



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Russian Angels in America

Oistrakh and Rostropovich
meet Szell and the Clevelanders

by Shirley Fleming



A heaven-ordained collaboration for the Brahms Double: from left to right, Rostropovich, Szell, and Oistrakh.

WHETHER ANGELS, like chickens, come home to roost is a moot question, but Angel Records, at least, has done so. Having arranged to record two home orchestras on home ground—the Cleveland and the Chicago [for reviews of the latter recordings, see pages 76 and 90]—the company brought a pair of its star soloists over for the Cleveland event and set them to work on Brahms. Teaming David Oistrakh and Mstislav Rostropovich for the Brahms Double strikes one as no less heaven-ordained than teaming Romeo and Juliet for the Capulet ball, and we attend with a similar sense of anticipation. For the work has its problems.

Donald Francis Tovey got to the heart of the matter, as usual: "Everybody expected [of the Brahms Double] to hear as much of the cello as if there were no violin, and as much of both as if there were no orchestra." Everybody was therefore thrown into a state of consternation when this unusual work, the first to employ violin and cello in a concerto pairing, refused to fit the listening patterns of 1887. (Well, not quite everybody: Theodore Thomas led the U.S. premiere of the work in 1889 with a violinist named Max Bendix and a cellist named Victor Herbert in the solo parts.) The skepticism has long since evaporated, and it is hard now to understand what most of the fuss was about, since it seems obvious enough that Brahms was nothing if not solicitous about the way in which he set his two instruments amid translucent orchestral surroundings—in fact, at times coming close to a variety of chamber music interrelationship, particularly in regard to the woodwinds. But there is a grain of justification for worrying about the cello: in the concert hall it sometimes takes a dive below the surface and makes itself scarce when one wishes it wouldn't; the fact that stereo recordings overcome about ninety per cent of this problem is one of the best tributes to the medium I can think of.

Almost any discussion of the Double Concerto prompts the suggestion that it had its origins in the concerto grosso (see Geiringer's *Brahms, His Life and Work* and the annotation in the International Music Company edition of the miniature score), yet this strikes me as farfetched—or at least, less helpful than the idea that Brahms wrote a concerto (and a very romantic one at that) in double portions, and worked the solo parts with particular care into a close relationship not only with one another but with the orchestra. The point of mentioning this is to draw the line of battle between

those performers who approach the piece as a display setting for the soloists and those who take the orchestral pages as seriously as the solo ones. It will not require the wisdom of Solomon to guess which camp Szell occupies: no mere accompanist he. It might, however, take more ingenuity to imagine in advance how the precise clarity of the Szell mind would unite with the broad, impassioned musical viewpoint of Oistrakh and to an even greater extent of Rostropovich. To relieve the suspense at once, let me say that somehow it works.

This recording takes its place among the great versions of the "integrated" persuasion—Stern/Rose with Ormandy, Ferras/Tortelier with Kletzki, even Heifetz/Piatigorsky with Wallenstein, though the orchestral contribution in the last case is slightly less distinguished. Oistrakh and Rostropovich deal expansively with Brahms, and Szell, without making a show of it, gives them room to do so: he does not push when the soloists lean into a pronounced retard at measure 218, nor does he object when Rostropovich makes the most (a little too much, in fact) of the *espressivo* invitation earlier on. At the same time, the orchestral climaxes are so well placed, the woodwind solos so handsomely done, the orchestral balances so carefully worked out, that there is no danger whatever of the Concerto emerging as a one-sided affair.

Matters get a little touchier when we come to the work of the soloists themselves, and I don't for a moment expect that opinions will be unanimous. Oistrakh and Rostropovich are strong, persuasive, honest; there is no affectation and certainly no preciousness. They are the warmest and most mellow of the soloists mentioned above; their long, private conversation in the second movement (in which the violin slips beneath the cello line, to wonderful effect) is positively melting, and the sweetness of Oistrakh's tone is a joy to hear. They are also slightly loose-jointed: the opening of the finale has considerably less drive than in other versions, and though I hate to sound like a schoolmarm, Rostropovich is somewhat less articulate than his confreres. Take the big solo in double stops at measure 69, with its detached eighth notes beneath slurs: Leonard Rose chisels this with brilliant clarity, Rostropovich sweeps past it in such a way that you are hardly aware of Brahms's delicacy of detail. And this, to a certain extent, characterizes the Russians' attitude: bigness, warmth, generosity, an eye to the grand scheme rather than to the small detail. I like it very much, yet it does not displace

my admiration for the Stern/Rose version, which is tighter, more intense, more driving and "edgy." The difference between the two approaches is pointed up in the recorded sound, which in the case of Columbia put the soloists more forward and the cello in particular more strongly into the picture, while Angel works for greater and perhaps more natural blend and consequently loses out on the cello occasionally.

In considering the Violin Concerto, one comes even more squarely into confrontation with just what kind of artist Oistrakh is vis-à-vis his peers. To take a flier at a few generalizations, approximate though they must be: he is direct rather than elegant, broad and affectionate rather than incisive and driving, even a bit countrified in comparison with the city-bred, precise, steel-sharp sophistication of a Stern or a Heifetz. These qualities are what constitute his strength, and they are what shape this version of the Brahms. The first movement is exceedingly warm, and the broad, lyrical A-major theme at measure 206 is given out with a sense of humanity that none surpass. And while Oistrakh supplies the humanity, Szell supplies the discipline. A case in point is the orchestral build-up just before the first entrance of the solo: while the tutti violins and violas generate a great deal of anticipatory excitement with their flutter of repeated sixteenth-note figures, Szell brings the cellos and basses striding up through the chatter with an assertiveness that sets the tone for the movement. No other conductor that I know of on records gives quite this emphasis, and in those few measures we sense that Szell, for all the persuasive grandeur of his soloist, will not let the framework weaken for a moment. Nor will he stamp out the pleasures, either: Oistrakh is never hurried along his way, and such moments as the delicate *grazioso* dance high on the E string at measure 312 has all the tranquil spirit that Brahms asks for in the score.

The full orchestra, of course, has less to say in the slow movement, which is basically a love affair between the solo violin and the woodwinds. It is love on both sides here, with Oistrakh giving vent to a spirit more romantic than Stern's or Francescatti's. Only in the finale does what I dare to call Oistrakh's trace of rusticity really come to the fore, with results both good and not so good. The pace is more deliberate than in most other versions, with a rather heavy emphasis on the *giocoso* and a careful observance of the remainder of Brahms's instruction: *ma non troppo vivace*. This suits Oistrakh's style, it seems to me, and one probably has no right to complain that certain solo passages are not quite as smooth as they might be—the triplets at measure 35, for example; Stern's are more elegant, and Heifetz' the most elegant of all. What it all adds up to is a strong and ingratiating finale with a few edges blunted; as a matter of fact, I prefer it to Stern's, which is a showpiece of virtuosity but hypertense.

Angel has achieved much, then, in bringing together two of Russia's great musicians with one of America's great orchestras (both soloists have recorded before with the Philadelphia to a limited extent, but not in big repertory staples). The collaboration illuminates the works at hand, and adds an extra measure of excitement even to a crowded catalogue.

BRAHMS: Concerto for Violin, Cello, and Orchestra, in A minor, Op. 102. David Oistrakh, violin; Mstislav Rostropovich, cello; Cleveland Orchestra, George Szell, cond. Angel SFO 36032, \$5.98. Tape: 4XS 36032, \$6.98.

BRAHMS: Concerto for Violin and Orchestra, in D, Op. 77. David Oistrakh, violin; Cleveland Orchestra, George Szell, cond. Angel SFO 36033, \$5.98. Tape: 4XS 36033, \$6.98.

Don Giovanni Done In by Paul Henry Lang

Bonyng's mannered, comic-opera approach is irrelevant



Bettman Archive

UPON OPENING this London album and retrieving the handsome and substantial booklet, one is pleased to see that the notes are, for a change, by a reputable writer on music. But this pleasure quickly vanishes: for while Arthur Hutchings' essay is written with literary grace and contains excellent comments and observations, it denies the opera's basic nature. The author insists that *Don Giovanni* is a comic opera, an *opera buffa*. He warns against the "philosophic symbolism" that Shaw and others saw in it, averring that "unless we accept *Don Giovanni* naively 'as it comes' we lose a rich treasury of delight by unnecessary bewilderment and questioning." For this, Hutchings deserves the stern justice meted out in old England for such "enormous and exorbitant offences" as selling "old mutton for lambe." Mozart himself pointedly called his work not an *opera buffa* but a *dramma giocoso*, and the original title read *The Rake Punished, or Don Giovanni*. Da Ponte knew the extensive literature about the Don Juan legend and was well aware that men of letters saw in it human and psychological meanings altogether different from the moralistic bourgeois interpretation to which even Beethoven subscribed. *Don Giovanni* is not a comic opera in the accepted sense of the term, even though it has many comic touches and scenes. Nor is the Don a comic or thoughtless character. He is licentious and unscrupulous in attaining his ends—the type of selfish-

ness born to the purple—but he is brave, handsome, and spirited, the incarnation of the male, and he is never sentimental. Actually, all the women in the cast are in love with him, a state of affairs that calls for great skill on the part of all concerned with the production of the opera. Da Ponte cleverly retained Tirso de Molina's way of bringing out the sheer terror of the denouement by comic touches that afford relief while sharpening the impact of the violent end. This suited Mozart, who in the Shakespearean way used humor to serve the purposes of the drama.

Although it is regrettable that Hutchings missed the exquisite balance of the comic and the tragic, we can listen to the opera without him; but when Richard Bonyngé and his crew miss the point in their performance, the results are distressing. Auden's memorable line is apt: "See passion turned into rheumatism." The performance suffers from an excessive ingenuity of style, a riot of mannerisms, a preoccupation with abundant and useless detail, the sentimental treatment blurring and distorting the dramatic story. Humor has to have a dash of passion in it, death has to have something that makes us ponder; but here there is a kind of bland compromise. Above all, Bonyngé fails to realize that even underneath the lightness of the comic scenes there is an unseen density.

And I must take the strongest possible exception to the wanton deformation of Mozart's clear and explicit score. Bonyngé may be well read, but he surely misapplies his learning. Beginning with the overture, he double dots the ominously ponderous dotted quarters in baroque fashion (!) so that they become skittish sixteenths; and with his ridiculous pseudo-Bellinian vocal cadenzas and the legion of unwanted appoggiaturas and embellishments, he commits artistic mayhem left and right. The tempos are either too slow or too fast. The most glorious of all minuets, the one in the Ball Scene,

is completely bereft of its infinite elegance at Bonyngé's pace, and the great second finale is bungled from beginning to end. Those chromatic scales that should creep upward menacingly just whistle by, and the double-dotted rhythm is back again, ruining the effect of "the most terrible trombone chords in all music."

Working under such inhibiting handicaps, the excellent cast does not do justice to its task. Joan Sutherland wastes her great voice and technique by moaning where she should sing out and her words are unintelligible. Pilar Lorengar is not her usual self, and the four men, though adequate, do not particularly distinguish themselves. All have a little trouble in the fast ensembles because Anglo-Saxon tongues simply won't turn over as fast as Bonyngé's pace dictates; even the Italians could not do it. The only one who holds her own and accepts no nonsense is Marilyn Horne, who does by far the best singing, though her voice (a mezzo with an exceptional high register) is not the soubrette type required for Zerlina. The orchestra is excellent, although the chorus is not heard in the bedlam of the finale, and in the first act it is driven so hard that it can barely keep itself intact.

So this is the new *Don Giovanni*, and it collapses like a puppet with cut strings.

MOZART: Don Giovanni. Joan Sutherland (s), Donna Anna; Pilar Lorengar (s), Donna Elvira; Marilyn Horne (ms), Zerlina; Werner Krenn (t), Don Ottavio; Gabriel Bacquier (b), Don Giovanni; Donald Gramm (bs), Leporello; Leonardo Monreale (bs), Masetto; Clifford Grant (bs), Commendatore; Ambrosian Singers; English Chamber Orchestra, Richard Bonyngé, cond. London OSA 1434, \$23.92. Tape: ●● V 90167, 7½ ips, \$25.95 (two reels).

Anniversary of a Dream by David Hamilton

Mehta's first, Boulez' second recording of "The Rite of Spring"

WHETHER OR NOT the respective record companies intended it, these new versions of *The Rite of Spring* coincide with a sort of anniversary. The genesis of the original idea for the ballet goes back to March 1910, when Stravinsky dreamed his dream about a pagan ritual of sacrifice, in which a virgin danced until she fell dead. To be sure, the full consequences of this dream did not burst upon the public until May 1913, two months after the orchestral score was finally completed—but in a sense this year may be thought of as a sixtieth anniversary.

Recent months have also seen the publication of two important documents in the history of the *Rite*. The first of these is a handsome facsimile edition of the sketchbook in which Stravinsky worked out the ballet, now in the collection of André Meyer in Paris. Aside from its visual beauty (Stravinsky's musical calligraphy is an art in itself, and the facsimile faithfully reproduces all the different colored inks and pencils that he used), this sketchbook is a rich source of information for scholars and amateurs, who can (and certainly will) pore over its pages to trace the evolution of these history-making ideas.

More immediately practical, perhaps, has been the appearance of a newly engraved orchestral score—the first since the initial edition of 1921, and a distinct improvement over the increasingly fuzzy photo-offset re-



Mehta's new version is a free, sensational reading.



Boulez sticks to his guns in equivocal matters.

printings of the original. (Both the facsimile of the sketchbook and the new score are published by Boosey and Hawkes.)

But, at the same time, the new score introduces complications, for Stravinsky has never stopped revising the *Rite* in matters of detail. The "new edition 1967," as the latest score is labeled, incorporates numerous modifications over even the "revised 1947 version, reprinted with corrections 1965," which was issued only in large, conductor's score format. And before that, the first edition of 1921 (publication of the score was delayed by World War I) was modified at the time of the Massine revival, and at a later date the *Sacrificial Dance* was rebarred for easier reading, along with other changes. And in 1943 Stravinsky made still another version of this dance, with modified rhythmic notation and altered instrumentation; this particular state has never been incorporated into the complete score, however, and as far as I know it is used in only one recording, Stravinsky's 1960 stereo version (Columbia MS 6319).

The nature of the differences between these scores is various: some are simply corrections, for proofreading at Edition Russe de Musique (the Koussevitzky publishing house, which engraved the first edition) was far from perfect, while the complexity of the notation, combined with the absence of literal repetitions that could serve as a basis for checking consistency, made the engravers' work inordinately difficult in any case. A second level of alterations consists of rescorings for reasons of sonority or practicality, to clarify lines that had not been audible as originally set forth. And finally there are the many changes in articulative and dynamic detail that have resulted from Stravinsky's own performances since 1928 (a 78-rpm set made in Paris that year was in fact his first try at conducting the piece, and the 1960 recording represents what was probably one of his last performances). One of the appendices to the sketchbook facsimile is a collection of observations by Robert Craft on the performance of the *Rite*, drawn from his own experience of conducting the work in Stravinsky's presence over the last decade; interestingly, a number of these points are incorporated into the latest edition of the score.

The degree to which other conductors accept Stravinsky's more recent views on conducting the *Rite* varies (this is also connected to the copyright question, for the pre-1943 scores, with their associated orchestral parts, are in the public domain and therefore do not require the payment of performing royalties). Some interesting evidence on this point is provided by Pierre Boulez' new version—his second—of the work, for he is one of three conductors whose recordings of the *Rite* Stravinsky reviewed a few years ago (the full text of this tabular commentary is now published, for the first time in English, in the latest volume of "conversations," entitled *Retrospectives and Conclusions*).

The question is: does the Boulez/Cleveland recording give any evidence that Boulez read and heeded Stravinsky's comments on the conductor's revealing version (Nonesuch H 71093)? It's hard to say, for most of the

things that Boulez "improves" (by Stravinsky's standard) are certainly matters that he could not have been happy with in the first place—occasional instances of poor playing, unsteady tempo, and erratic intonation, as well as the lack of complete acoustical clarity. But in more equivocal matters—ritards, articulations, and the like—Boulez often sticks to his guns. (It is amusing to find that in 1927 the composer himself made the ritard just before number 197 for which he now condemns Boulez—evidence that the Stravinsky who recorded the work in his later years and commented about its performance is not the same man who wrote it.)

Unlike most of the composer's later music, the *Rite* has accumulated an extensive performance history, over several generations of conductors, to whom it clearly has meant very different things. Today, most aspects of the music are well understood, and the sheer technical problem of getting an accurate performance is no longer very pressing, at least with today's great orchestras. Perhaps the most completely competent, from this point of view, was the playing of the Chicago Symphony under Seiji Ozawa (RCA Red Seal LSC 3026), although the tempo chosen for the *Sacrificial Dance* is excessively fast and trivializing. Boulez gets very nearly as good results, but is less well recorded; for example, the triplet appoggiaturas in the timpani at the climax of *Spring Rounds* (number 53 in the score), which were perfectly clear in the Nonesuch recording, are here covered up by the tamtam. It is, nevertheless, a reading of great authority and panache that Boulez gives us, and a worthy replacement for his earlier version in the front line of *Rite* recordings.

Perhaps the best recorded sound on any *Rite* is to be heard in Zubin Mehta's new version, for which the Los Angeles Philharmonic plays rather well. But this is a very free, rather sensational reading, especially with respect to tempo. One need only consider the opening of Part Two, which (Stravinsky-Craft complains) is usually played too fast and too lightly. Mehta starts with the best of intentions at the indicated tempo, but soon begins to speed up; in particular, he gains more at each recurrence of the little duet for two trumpets. The polyrhythms at the end of the *Cortege of the Sage* are impressively clear, however (better than in Boulez' recording, which just fails to capture the transparency achieved last year in his New York performances of the piece).

There is no single recording of the *Rite* that does justice to all its aspects. The character of articulation in Stravinsky's recording (if not its occasionally dubious unanimity) is still very special, and the composer understands better than anyone else the importance of overall tempo relationships. Alongside this, I would certainly include the new Boulez for its general musicianship, and perhaps Ozawa for its extraordinary lucidity, both in performance and recording.

The *Eight Instrumental Miniatures* that open the first side of Mehta's recording are arrangements for chamber orchestra of *The Five Fingers*, a set of easy piano pieces for children that Stravinsky wrote in 1920/21; unfortunately, they are here robbed of their charm by a rhythmically uncommitted, imprecisely ensembled reading. Stravinsky's own version, on Columbia CMS 6684, is not perfect either, but the flaws are occasional rather than fundamental.

STRAVINSKY: The Rite of Spring. Cleveland Orchestra, Pierre Boulez, cond. Columbia MS 7293, \$5.98. Tape: 16 11 0154, \$6.98.

STRAVINSKY: The Rite of Spring; Eight Instrumental Miniatures. Los Angeles Philharmonic Orchestra (in the *Rite*); Los Angeles Chamber Ensemble (in the *Miniatures*), Zubin Mehta, cond. London CS 6664, \$5.98.

The Spring Red Seal Season.

The image features a collection of RCA Red Seal records and tapes. The records are arranged in a collage, overlapping each other. The titles and artists visible include:

- BEETHOVEN'S FIFTH** (CHICAGO SYMPHONY)
- VAN CLIBURN** (THE PHILADELPHIA ORCHESTRA)
- Opera Gala** (Featuring: Price Caballe, Sips, Nissou Maffio, T. Baldi, Cor. M. Bergonz, Jennings, Blearling Milnes Merrill)
- VICTORY AT SEA** (Richard Rodgers, Lyrics by Robert Russell Bennett)
- Great Operatic Duets** (Montserrat Caballe, Shirley Verrett)

The RCA logo is visible in the bottom right corner of the collage.

CIRCLE 46 ON READER-SERVICE CARD

classical

reviewed by

R. D. DARRELL
PETER G. DAVIS
SHIRLEY FLEMING
ALFRED FRANKENSTEIN
CLIFFORD F. GILMORE
HARRIS GOLDSMITH
DAVID HAMILTON
PHILIP HART
PAUL HENRY LANG
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ROBERT C. MARSH
ROBERT P. MORGAN
GEORGE MOVSHON
H. C. ROBBINS LONDON
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BACH: Cantatas: No. 56, Ich will den Kreuzstab gerne tragen; No. 82, Ich habe genug. Dietrich Fischer-Dieskau, baritone; Munich Bach Choir and Orchestra, Karl Richter, cond. Archive 198477, \$5.98.

I must first confess to an almost irrational love for Cantata No. 82, *Ich habe genug*, my own personal favorite of all Bach's works. Because of this special feeling, it becomes very difficult for me to listen to any performance critically. Fischer-Dieskau's reading is not a perfect performance, but fortunately it is a very fine one, and replaces his recently deleted mono-only version of the same two works with Ristenpart.

Richter might be accused of fastidiousness in his handling of the orchestra (he certainly makes quite a production of the chorale at the end of No. 56), but his support is always sensitive, accurate, and interesting in its own right. Fischer-Dieskau is, of course, Fischer-Dieskau, and he can be counted on to find and project every nuance with complete sincerity. Some of his familiar mannerisms—a tendency to produce a white tone in an especially expressive phrase or add a breathy portamento here and there—seemed to me like gilding the lily, but this is a small complaint.

Actually, records have been kind to Cantata No. 82, and there are several very good versions available—in fact, none is altogether completely negligible. My favorite has long been (and still is) Barry McDaniel's warm, simple, and genuinely heartfelt reading on the Musical Heritage Society label, its only faults being somewhat crude sonics and a thinned oboe player. Mack Harrell's performance, recorded just before his death in 1960, has been reissued on Victrola and would be a good choice if you're looking for the most sentimental version. Hermann Prey (Turnabout) and John Shirley-Quirk (Oiseau-Lyre) also have much to recommend them—these recordings are all with the same coupling, by the way. But none of them boast such a superior combination of exquisite singing, fine orchestral support and beautifully recorded sound. C.F.G.

BARTOK: Concerto for Orchestra. KODALY: Dances of Galánta. Chicago Symphony Orchestra, Seiji Ozawa, cond. Angel SFO 36035, \$5.98. Tape: 4XS 36035, \$6.98.

This is the twelfth currently available recording of Bartók's *Concerto for Orchestra*, and it returns to the scene of what is probably the oldest of those twelve, Reiner's Victrola version (VICS 1110)—which itself rounded off a cycle, since Reiner made the first recording ever of this piece back in his Pittsburgh days. The Chicago Orchestra plays every bit as well as before, and Ozawa asks them for all the right things.

The recorded results are not as impressive for their day as Reiner's were for his, however; the ambience here is on the markedly resonant side, and the timpani in particular sound muddy in loud

passages. Since Reiner's Chicago recordings were exceptionally well recorded for early stereo, you might well consider the Victrola disc, at half the price of the Angel, a very good buy—unless the Kodály dances are a major attraction (they too are well played). Also available at full price, and superbly recorded, is Solti's version (London CS 6469), which offers an alternative filler in the form of Bartók's *Dance Suite*.

The truth of the matter is that there are now more than enough recordings of this piece by orchestras good enough to meet its considerable technical demands. Actually, the *Concerto* isn't really a "conductor's piece," one that can be "interpreted" in vastly different but still valid ways. It's time, I think, for a moratorium on new recordings of such music—and certainly on the effusive, self-reviewing type of program note included on the sleeve of this new release: "As the Chicago strings reveal, remembrance of Hungary becomes a lifetime of yearning as the chromatic theme develops. . . ." D.H.

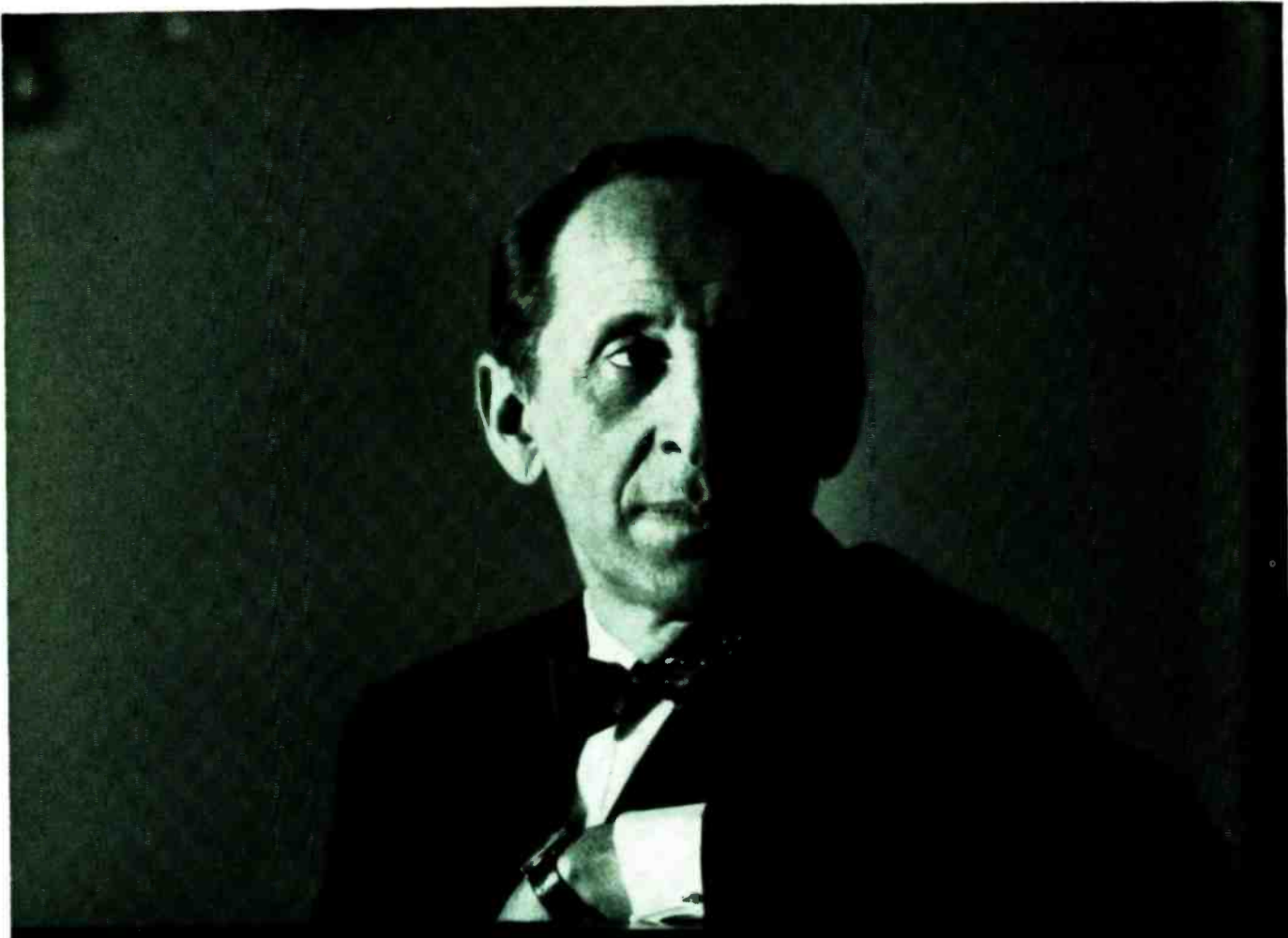
BEETHOVEN: Symphonies (complete): No. 1, in C, Op. 21; No. 2, in D, Op. 36; No. 3, in E flat, Op. 55 ("Eroica"); No. 4, in B flat, Op. 60; No. 5, in C minor, Op. 67; No. 6, in F, Op. 68 ("Pastorale"); No. 7, in A, Op. 92; No. 8, in F, Op. 93; No. 9, in D minor, Op. 125 ("Choral"). Soloists; Juilliard Chorus (in the Ninth Symphony); New York Philharmonic, Leonard Bernstein, cond. Columbia D8S 815, \$35.98 (eight discs).

The Seventh Symphony, I believe, was part of Bernstein's very first concert as the New York Philharmonic's new Musical Director back in 1958 and he made a recording of it soon thereafter. His set of the Beethoven Nine was taped at various phases during his decade stint with the orchestra, culminating in the remake of the A major which appears in the present album. Nothing shows Maestro Lenny's growth so clearly as a comparison between those two discs. The old version was very fancy—full of ear-catching cliché effects, unctuous-sounding caesuras and show-biz underscorings that constantly broke the musical line of thought. The new performance, on the other hand, eschews these cheap gimmicks and concentrates instead on such relevant things as keeping the six-eight meter ebullient in the first movement Allegro and maintaining similar metric control in the difficult finale. The tempos have enormous breadth and drive. The entire performance has the

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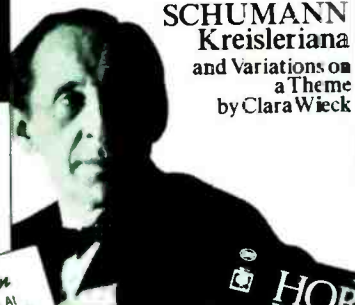
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kind of tension, forward thrust, and unprettified force (the discipline, too) of Toscanini in his prime, and the recording and orchestral playing are simply electrifying. Bernstein now observes every last repeat in this work which rather alters the music's dimensions. While I'm not completely sure that I really like the third and fourth movements so expanded, Bernstein does succeed in making the music sound grand rather than merely long. The Seventh, then, is an immeasurable improvement over the old disc and is the prize of this integral edition.

Nos. 4 and 8 are also making their first appearances here and will probably be issued in single-disc form in the near future. The Fourth is as impeccably played as the new Seventh, with sure attacks, a balanced sheen, and a lustrous string tone that has not, by any means, always been a feature of Bernstein's work with the ensemble. A little less lefthand and brawn from the stringed bass department and all would have been perfect. Interpretively, Bernstein's last three movements are energetic and expressive. His treatment of the first movement, though, is rather unsubtle. The Adagio introduction is too fast, too loud, and far too lusty; similarly, Bernstein throws away many later details—for example, that serene last stage of the development section just before the first theme returns: Jochum (DGG), Furtwängler (DGG and Odeon), Toscanini (particularly in the NBC Victrola version) achieved such expressive beauty there. Jochum and Furtwängler, of course, belong to an opposite interpretive pole from Bernstein, but Toscanini, using Bernstein's general methods, clearly shows how much more sensitive one can be to the music's little points of transition without losing a basic tempo.

The Eighth, in Bernstein's direction, is brawny, vigorously forthright, and a bit too reverberantly recorded. It is a good version, but will not displace several of the others (Kletzki, Toscanini, Szell, and possibly Steinberg).

As for the remaining symphonies, I



Bernstein conducts the Beethoven Nine.

see that my original 1965 review of the *Pastorale* somehow never appeared in print. That Symphony is certainly one of the items that ought to have been redone with the Seventh. The players sound non-plused by Bernstein's emotionalism here, and the execution is really maudlin and out of control (the "brookside" movement is downright embarrassing). The Ninth's finale (coarse, overstressed, and not well sung) spoils an otherwise splendid reading, while the sanely paced *Eroica* suffers from lack of unanimity, fibrous sonority, and (in the *Marcia funebre* and finale) some of that unwelcome point-making described in the earlier Seventh. These too ought to have been done over again. Symphonies Nos. 1 and 2 were released about a year ago, and both are excellent performances, worthy of comparison with the best. No. 5 (released about four years ago) is good but a bit muscle-bound and lumbering. The final side brings together Bernstein's well-known analysis discussions of the *Eroica* and Fifth Symphonies' first movements.

One more observation: Bernstein's album gives you every single repeat—save one: the second half of the Ninth's Scherzo, which to my way of thinking is especially *de rigueur*. As Bernstein's Ninth is a three-sided version with rather headlong tempos, the ironical omission is particularly unforgivable. H.G.

BERLIOZ: Requiem, Op. 5. Charles Bressler, tenor; University of Utah Civic Chorale and A Cappella Choir; Utah Symphony Orchestra, Maurice Abravanel, cond. Cardinal VCS 10070/1, \$7.96 (two discs).

Somebody at Vanguard must like the Berlioz Requiem, for this is the second recording of the mammoth work to emerge from that enterprising company since the beginning of stereo. The earlier effort, by Fritz Mahler and the Hartford Symphony, disappeared long ago, superseded by more plangent and powerful (if not entirely satisfactory) readings by Ormandy and Munch—in fact, two from the latter. Now Abravanel's interesting attempt seems likely to face a similar fate; at any rate, it is hard to ignore the fact that a Colin Davis version is now on tape and should be in the stores before the year is out. Even were the new Vanguard/Cardinal better than it is, only a brave man would plunge in at this point without waiting for the Philips release.

I say this with some regret, since Abravanel gives us an honest reading, for the most part—more imaginative than Ormandy, steadier and more reliable than Munch. That Utah can muster a Berlioz Requiem of such quality speaks well for the state of musical culture in Salt Lake City.

On one musical issue I must disagree with Abravanel, and with nearly everyone else who has recorded the Requiem (except Scherchen, whose erratic but sometimes inspired reading has recently been reclassified into Westminster's cheaper Music Guild series): the tempos

in the *Rex tremendae*. Berlioz asks for a quarter-note equaling 66 at the start, and then for increasing animation up to *Confutatis maledictis*, where "the tempo must have become almost twice as fast as at the beginning." What we get here, as with Munch, is a beginning at 88, eventually speeding up to nearly 132—i.e. the final tempo is just what Berlioz wanted, but because of the fast start, the acceleration has only been half again as much instead of the doubled speed that Berlioz wanted. To further complicate matters, Abravanel returns too soon to his original tempo, and then overshoots it, so that the original material comes back at a slower tempo than its original presentation.

But the over-all problem with this performance is simpler: the performing forces really aren't proficient enough (with the exception of Charles Bressler's beautifully sung tenor solo). The Requiem's major musical developments are sonic, and they demand a polish in matters of ensemble and balance that the Utah choruses and orchestra don't muster. The choral attack and enunciation have to be crisper; you can't have the basses dragging behind the cellos (as in the *Dies Irae*); the *Lacrymosa* climax can't be raucous, as it is here; and so on.

A minor point: the controversial cut in the *Quaerens me* is opened. This passage is in most vocal scores but not in the final orchestral score; thus some choruses probably learn it and, since the movement is a cappella, are then allowed to leave it in when they come to rehearse with the orchestra.

I have not heard the four-channel "surround stereo" tape of this performance, which was recorded in the Mormon Tabernacle; no doubt the two-channel mix involves some compromises. Although the clarity and directionality of the brass bands are impressive, the overall perspective is variable, sometimes involving a considerable sonic overhang—which does not, however, extend to all elements at all times. The net result is thus artificial, because the listener's relation to the performing forces is uncertain, the balances inconstant.

Text and translation are provided; also an informative note by Joseph Braunstein, including some interesting information about the traditions of Requiem composition and about the works of Berlioz' French predecessors. D.H.

BORODIN: Prince Igor: Polovtsian Dances—See Rimsky-Korsakov: Scheherazade, Op. 35.

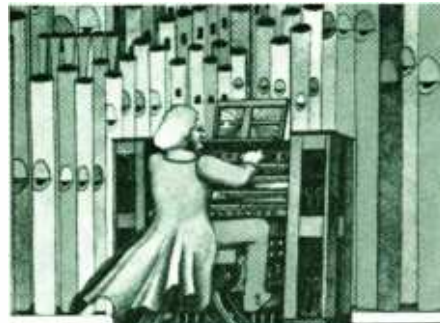
BRAHMS: Concerto for Violin, Cello, and Orchestra, in A minor, Op. 102. David Oistrakh, violin; Mstislav Rostropovich, cello; Cleveland Orchestra, George Szell, cond. For a feature review of this recording, see page 71.

BRAHMS: Concerto for Violin and Orchestra, in D, Op. 77. David Oistrakh, violin; Cleveland Orchestra, George Szell, cond. For a feature review of this recording, see page 71.

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CAGE: Atlas Eclipticalis and Winter Music. SCHNEBEL: Glossolalia. Ensemble Musica Negativa. Deutsche Grammophon 137009, \$5.98.

Atlas Eclipticalis is one of the innumerable compositions wherein one of the most brilliant of contemporary composers rigs up exceedingly elaborate machinery to avoid composing. Essentially, the score is a set of intersecting lines derived from astronomical charts. The instrumentation is pretty much *ad libitum*, and so is the combination of *Atlas Eclipticalis* with the same composer's *Winter Music* which, as Heinz-Klaus Metzger tells us in his notes, "consists of twenty pages which can be played by one pianist or distributed among from two to twenty pianists." (Five are employed here.)

The effect of the work depends almost entirely on the spirit with which the performers attack it. The live performances I have heard in New York and San Francisco were done in a spirit of high comedy; in one of them, indeed, a lady bassoon player came down with the giggles, which did the whole no harm. The Germans of the Ensemble Musica Negativa, however, are no gigglers; they play Cage as if he were Webern. This disc contains some of the most exquisite silences ever recorded, and lovely spots of *Klangfarbenmelodie*. O.K., Cage can take it. I have often remarked how delicate and restrained his music is likely to sound in spite of its wild look on the page. Musica Negativa emphasizes these qualities above all others.

Dieter Schnebel's *Glossolalia*, on the other side, is a study in the combination of vocal sounds (other than those of singing) with various instruments—harmonium, piano, percussion. There are four speakers, male and female. They speak mostly German, with an occasional line of French or English, making an elaborate polyphony and stressing all manner of shouts and shrieks as well as more normal vocal effects. There are four movements. The third—very short—is given over almost entirely to coughing. Metzger says: "The incomparable significance of Schnebel's *Glossolalia* is in the fact that composers who are setting themselves the task of politicizing music, which is necessary today, can learn from this work's technique the elementary manipulations of this absolutely new métier."

Judge Julius Hoffman, please note.

A.F.

FAURE: Requiem, Op. 48. Martina Arroyo, soprano; Hermann Prey, baritone; Musica Aeterna Chorus and Orchestra, Frederic Waldman, cond. Decca DL 710169, \$5.98. Tape: 73 10169, \$6.95.

Fauré's Requiem, one of the gentlest musical settings of the Mass for the Dead, here receives a recording that is lucid in texture and devotional in mood. Its atmosphere is less that of a concert performance than of a private service in a church, the organ being prominently audible wherever the score calls for it.

As it must in any performance of Fauré's Requiem, interest centers on the chorus, and Frederic Waldman has assembled and trained a first-rate, though not overly large, choral group. As recorded, its transient and sibilant sounds are distinctly audible—not unpleasantly, but enough to give definition to the texture. Occasionally, and probably due to microphone placement, a tenor voice obtrudes from the ensemble, but the chorus otherwise produces a good cohesive sound, with each range of voices well defined both as to pitch and characteristic color.

Martina Arroyo is splendid in the "*Pie Jesu*," singing with a vocal clarity and stylistic sensitivity. Hermann Prey, fine artist that he is in German song and opera, is less successful here. Both voices seem to me to be somewhat overamplified, with Prey suffering more from this arrangement than Arroyo. In fact, the two soloists seem to be singing in a slightly different acoustic from the chorus: either they were separately recorded or were too closely miked.

The virtues of this recording are due, to a large extent, to the unobtrusive leadership of Waldman, whose direction produces long, expressively inflected phrases and beautifully translucent textures. The predominantly slow tempo and somber color of this Requiem can become rather dull without a clear exposition of inner-voice movement, both orchestral and choral. In the few passages where Fauré permits dynamic contrast, Waldman supplies them firmly but without inappropriate theatricality, and on the rare occasions when the strings play in the higher registers, they project a bright shimmer. In the *Sanctus* and *In Paradisum*, the essential harp part emerges clearly but only as part of the total fabric.

With a small chorus and orchestra, the acoustics of this recording are rather unresonant, suggesting a studio ambience as opposed to a more spacious concert hall or church. Despite this, however, the sound, as I said before, is exceptionally good and the recording is by no means unpleasant. P.H.

JANACEK: Jenůfa. Libuše Domaninská (s), Jenůfa; Helena Tattermuschová (s), Jano; Marta Boháčová (s), Karolka; Božena Effenberková (s), Barena; Nadežda Kniplová (ms), Kostelnička; Slávka Procházková (ms), Rychtářka; Eva Hlobilová (ms), Pastuchynna; Marie Mrázová (c), Stařenka Buryovka; Anna Rousková (c), Tetka; Vilém Přibyl (t), Laca; Ivo Zidek (t), Steva; Jindřich Jindrák (b), Stárek; Zdeněk Kroupa (bs), Rychtář; Chorus and Orchestra of the Prague National Opera, Bohumil Gregor, cond. Angel S 3756, \$11.96 (two discs).

Jenůfa was Janáček's first big hit, although he was already fifty at the time of its Brno premiere in 1904 and another twenty years were to pass before the opera really caught on outside Czechoslovakia. When the Met finally gave the work (with Maria Jeritza) during the 1924-25 season. Ernest Newman, a guest

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critic with the *New York Evening Post* at the time, proclaimed the opera full of "conventional operatic formulae," the characters a "collection of undesirables and incredibles," the libretto "crude," and Janáček "a cut above the amateur." One wonders where the distinguished English critic left his sensitivities the day he saw *Jenůfa*.

Of all early twentieth-century opera composers, Janáček was certainly one of the least conventional. His obsession with the correct musical inflection of the Czech language, the highly personal organization of his scores based on tiny nondevelopmental melodic and rhythmic motifs, and his imaginative selection of offbeat operatic subject matter stamp him as a complete original. And of all his operas, *Jenůfa* seems the most vital and immediately lovable. The composer must have been deeply stirred by these vibrant peasant folk: each one of them—from the delighted farm boy, who has just learned to read, to the brooding, testy grandmother—comes vividly to life through Janáček's gloriously melodic and characterfully detailed music.

Love is the central theme of the opera, love set in a delicate balance that can destroy lives as effectively as it can heal them. In Acts I and II, an excess of love spells tragedy: Laca, in a fit of jealousy, disfigures Janůfa; Jenůfa, infatuated by the worthless Steva, bears his illegitimate son; Kostelnička, blinded by her beloved stepdaughter's pending dishonor, murders the child. Yet these emotions are balanced in Act III as each character grows through the power of understanding and forgiveness, pays his dues, and emerges as a stronger and better person. "Now I understand the love that God loves," sings Jenůfa in the benedictory concluding scene as she and Laca prepare to start a new life together; and we believe it, because Janáček has made her so real for us. I never hear this moving opera, surely one of the most penetrating and superbly crafted musical dramas of this century, without feeling a little more optimistic about the future of the human species.



Leoš Janáček—a 20th Century original.

Listening to Angel's new recording, flawed though it may be, brought all this home again. The Prague Opera naturally has a long and thriving Janáček tradition, but there are several weak spots. The orchestra never achieves a consistently precise ensemble crispness (Janáček's remarkable instrumental writing is murderously exposed and any imperfection stands out glaringly); many of the singers, the ladies especially, are afflicted with the ubiquitous Slavic wobble; and the sound tends to be overreverberant and poorly focused. Nonetheless, there is a musical spirit and vivid theatricality about the production that carries the listener over the rough stretches. Gregor conducts with committed fervor and even when the musicians seem a bit baffled by their assignments, there is always a fine sense of musical line and dramatic thrust. Libuše Domanínská's voice hardly possesses the kind of limpid, lyrical purity that one would like to hear in Jenůfa's music, but she grasps the part's wide-ranging dramatic potential and her overall impersonation is really quite appealing. Occasionally Naděžda Kniplová drives her mezzo to the breaking point while attempting to project all the intense melodrama of Kostelnička's big scenes; again, it's not always pleasant to hear, although her instincts are usually correct and the performance is certainly a forceful one. Vilém Přibyl's warm, attractive tenor is put to sympathetic use as Laca; his distinctive metallic timbre is often reminiscent of his great predecessor in the part, Beno Blachut. Repeating his role from Artia's earlier recording is the admirable Ivo Zídek, and all the minor characters are at least serviceable. Perhaps the most serious drawback, and this charge can be leveled at the entire cast, is the rather cavalier projection of Janáček's very carefully notated vocal lines—both the correct pitches and rhythms are often totally ignored. Despite my reservations, though, this is a recording that every opera aficionado should own. At least the essence of *Jenůfa* is here, and no one should miss the opportunity of hearing this powerful and deeply humanistic piece of musical theater. P.G.D.

KODALY: Dances of Galánta—See Bartók: Concerto for Orchestra.

LISZT: St. Francois de Paule Marchant sur les flots; Piano Piece No. 2, in A flat; Nuages gris; La Lugubre gondola, No. 1; Wilde Jagd—See Messiaen: Le Merle bleu; Regard de l'Esprit de joie; Regard du silence.

LISZT: Songs: Hohe Liebe; Gestorben war ich; O Lieb, so lang du lieben kannst; Es war ein König in Thule; Der Fischerknabe; Der Hirt; Der Alpenjäger; La tombe et la rose; Jeanne d'Arc au bucher; S'il est un charmant gazon; Du bist wie eine Blume; Wer nie sein Brot mit Tränen ass; Tristesse; Einst; Verlassen. Margit László (s); Erika Sziklay (s); Márta Szirmay (ms); Alfonz

Bartha (t); György Melis (b); Tibor Wehner and György Miklós, piano. Qualiton LPX 1272, \$5.98.

About four years ago, Qualiton released a two-record set of songs by Liszt (LPX 1224/5), and according to the liner notes of the present disc, this is the third and final installment of the series. While the performances here may not equal those in Fischer-Dieskau's admirable collection (DGG 138793—long deleted), at least we do have a representative sampling of twenty-eight lyrics by one of the Romantic era's more neglected song composers.

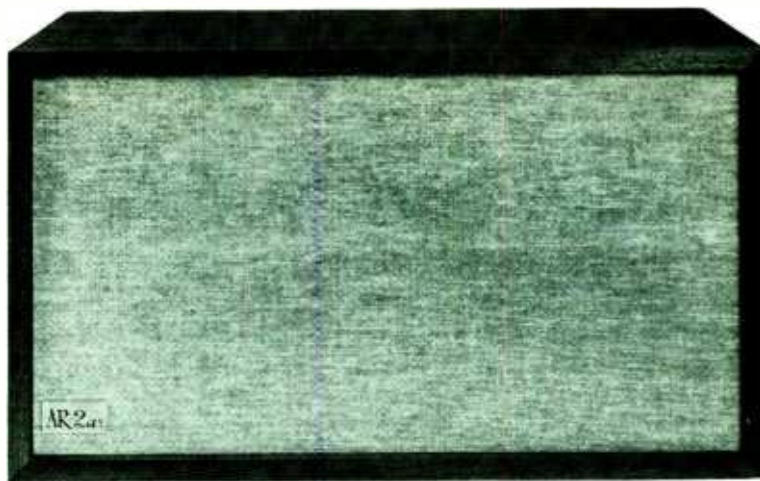
Like its predecessor, this disc gives us a revealing cross section of Liszt's remarkable development from a fashionable young man of the salon to the cryptic pessimist of his final years. The first item here is a mini-cycle, written in 1850, based on his three famous *Liebesträume* piano pieces—the third song, *O Lieb, so lang du lieben kannst*, will be familiar to every student of the keyboard as the *Liebestraum* in A flat. Alfonz Bartha sings them with honeyed tenor and an appropriate but not overdone touch of sentiment.

Five years earlier, Liszt wrote another little cycle on poems from Schiller's *Wilhelm Tell*. These songs (*Der Fischerknabe*, *Der Hirt*, and *Der Alpenjäger*) are more elaborate, full of pianistic nature painting and a wide-ranging vocal line of individual character and real melodic appeal. The light soprano of Margit László is very much at home in the material, although this graceful yet difficult music requires a more secure technique and a warmer, more ample voice.

Two of the composer's narrative-type ballads are included, both sung with convincing drama if rather pinched tone by Márta Szirmay. One is Goethe's *King of Thule* song, more dramatic than either the Gounod or Berlioz albeit not as immediately attractive. The other, *Jeanne d'Arc au bucher* to a text by the elder Dumas, has quite a gripping effect with its terse three-verse recital of Joan's career and hushed visionary refrain as the Maid mounts the stake. Less interesting perhaps are the Victor Hugo settings (at least as heard here sung by György Melis' rather frayed baritone), but the last two selections are altogether extraordinary. *Einst* is a vignette of four lines that packs a world of regretful "might-have-beens" into its understated pathos. Even more provocative is the bleak *Verlassen*, written in the composer's seventieth year; the halting syncopations of the piano part and haunting vocal line built around the interval of the tritone are both prophetic and, in a weird way, quite beautiful. Again one could wish for a more mature and perceptive performance than that of Erika Sziklay, but the essence is there.

The two pianists are both accomplished accompanists, and the sound is acceptable. Each poem is given in its original language with a Hungarian translation—not much help for nonlinguists, although there is a brief note in quaint English. Hopefully Qualiton will relent and continue this valuable project—there are still some fifty Liszt songs (many of them in multiple versions) waiting to be recorded. P.G.D.

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CIRCLE 2 ON READER-SERVICE CARD

MENDELSSOHN: Symphonies: No. 4, in A, Op. 90 ("Italian"); No. 5, in D, Op. 107 ("Reformation"). New Philharmonia Orchestra, Wolfgang Sawallisch, cond. Philips SAL 3727, \$5.98. Tape: 18101 CAA, \$6.98.

One would hardly buy a record for its cover, but the jacket of this one is simply a bonus on top of strong musical values. It is a reproduction of a watercolor depicting the great Romanesque cathedral of Florence as painted by the composer around 1830. Although of no special

consequence as a work of art, it reminds us of the range of Mendelssohn's talents, and, more importantly, its bright colors and clean forms convey visually the effects that make his musical image of Italy so consistently attractive.

The *Italian* Symphony is one of the few that requires a double exposition, and it is shocking to think of the conductors who go straight into the second ending without adequate concern for the thematic importance of the long transitional passage that thus goes unheard. For this reason (and a few others) my

favorite recording of this music in recent years has been a Bernstein disc that is still around and worth attention. The assets of the Sawallisch are more up-to-date engineering, an interesting coupling with the Symphony No. 5, and an uncommonly brisk and high-spirited performance.

Best of all, though, is the light touch he brings to both symphonies. The *Reformation* Symphony is not a masterpiece (even Sawallisch is defeated by the inherent weakness of the Finale), but it can be a pleasant work if not pretentiously overblown in performance. Sawallisch keeps it on a proper scale, stresses clean textures, singing lines, and melodic appeal of the thematic material. The results are marvelously satisfactory.

The *Italian* Symphony does not need that kind of help, but again pretension is eschewed and one can delight in the felicities of the performance. The textures are open; inner voices seem to be flooded with Mediterranean sunlight; meters are crisply and (unusually) accurately defined in all their transmutations with beautifully placed accents and never a sense of mechanical repetition. But most difficult of all is the balancing act between sentiment and sentimentality. What we hear is a Romantic symphony that conveys its spirit fully without a suggestion of excess. Both works benefit from extremely fine recorded sound.

R.C.M.

MESSIAEN: Le Merle bleu; Regard de l'esprit de joie; Regard du silence. LISZT: St. Francois de Paule Marchant sur les flots; Piano Piece No. 2, in A flat; Nuages gris; La Lugubre gondola, No. 1; Wilde Jagd. Jean-Rodolphe Kars, piano. London CS 6604, \$5.98.

Listening to this disc, I was struck by what a logical pairing Liszt and Messiaen provide. Here, if ever, are two composers cut from the same cloth: despite all superficial stylistic differences, the basic compositional conception is essentially the same. In the case of both composers, all the musical elements—harmony, rhythm, texture, form, etc.—seem to be conceived not in abstract terms but rather metaphorically, as aural equivalents to an essentially poetic and metaphysical stance. Both composers also have a striking sense of piano sonority and a strong inclination toward virtuosity. The similarities at times can be quite specific: e.g., the closing sections of *Le Merle bleu* and *St. François de Paule Marchant sur les flots* mirror one another remarkably in their unexpected interruption of the predominating character of the music.

The three selections by Messiaen are from his two monumental collections of piano pieces: *Le Merle bleu* from the *Catalogue d'oiseaux* (1958) and the two *Regards* from the *Vingt regards sur l'enfant-Jésus* (1944). Since none of Messiaen's piano music is currently available on record and these represent some of his most important works in the genre, they make a particularly welcome addition to the catalogue. As for the Liszt pieces, two of them—*Nuages gris* and *La Lugubre gondola, No. 1*—date from

Mahler in Utah by Robert C. Marsh

ABRAVANEL CONTINUES his Mahler edition, which is now well past the halfway point, with six of the symphonies in print. Taken as a whole, it is a notable series, offering exceptionally high engineering standards and (in the case of the present sets) the promise of a four-track option. The lower price of the Cardinal albums simply gives them an additional competitive edge. The Third has never been offered before on a bargain label: the Ninth has been available in the Vox-box series in a musically interesting but sonically antiquated Horenstein set that has just been deleted. With Abravanel around, few will miss it.

Both these albums were made in the Mormon Tabernacle and retain the very special acoustical qualities of that unique hall. No other concert room sustains and blends tone in quite the same manner, so the posthorn of the Symphony No. 3 has all the magic of reflections from a mountain valley, while the final Adagio of the Ninth seems to glow with inner light. Yet when textual clarity and crisp rhythms are essential, the Vanguard engineers provide them as well, and the fast movements of these scores are just as effectively recorded as the slow pages.

Both works are well represented in the catalogue, but these new sets are fully competitive even without their advantageous price differential. Kubelik is the only conductor to offer a stereo edition that respects Mahler's injunction that the fourth and fifth movements of No. 3 are to be played without a pause. A side break at that point is undesirable, and the engineers should try to get around it, since the DGG set shows it can be managed. Kubelik also has somewhat stronger vocal forces than Abravanel, but the Utah maestro offers a faster and, I think, far more effective statement of the final movement.

Indeed, if you want to play a game of comparisons with the

Mahler Third, you end with Abravanel scoring high for a well-paced and well-played performance that deals effectively with all the major interpretive problems and captures the very Austrian, nature-worshipping, ebullient romanticism of the music. The performance follows the new critical edition of the score.

In the case of the Ninth there are historic recordings by Walter and Klemperer, who were personally associated with Mahler, and there is a very dramatic performance by Solti. Abravanel offers something quite different—an elegiac statement of the Symphony in which the final Adagio sets the tone of the entire work and the three earlier movements prepare us for its mood of resolution and final repose.

This is a perfectly valid approach to the score, and it is achieved with consistency. Taken by itself, this is a thoroughly convincing performance. Compare it with others and you discover not Abravanel's shortcomings but the interpretive range of Mahler's ideas.

Since the early printed editions of this Symphony were uncorrected by the composer and contained many mistakes, I assume that the conductor has edited his own performing text. There is nothing uncommon about this practice (Toscanini did it all the time, despite his reputation for textual purism). What is astonishing are naïve readers who assume that music is always played in exact conformity with printed scores.

MAHLER: Symphony No. 3. Christina Krooskos, alto; University of Utah Civic Chorale; Granite School District Boys Choir; Utah Symphony, Maurice Abravanel, cond. Cardinal VCS 10072/73, \$7.96 (two discs).

MAHLER: Symphony No. 9. Utah Symphony, Maurice Abravanel, cond. Cardinal VCS 10075/76, \$7.96 (two discs).



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his last years and are fascinating studies in tonal ambiguity; they seem to belong as much to our century as to his. The other three pieces are earlier, more direct works.

Jean-Rodolphe Kars, a young (twenty-two) French pianist of Austrian parentage, plays this music with great musical authority and technical assurance (the exception being the Liszt Etude, where there are occasional moments of strain) and is clearly a new talent to watch. Particularly impressive is the fact that he never lets this music, so blatantly ecstatic in conception, get away from him but manages to maintain control at all times. An imposing debut. R.P.M.

MOTTA: La Passione di Gesù Cristo, Luisa Bosabalian, soprano; Fernando Serafim, tenor; Benjamin Luxon, baritone; Richard Angas, bass; Gulbenkian Chamber Chorus and Orchestra (Lisbon), Gianfranco Rivoli, cond. Archive 198478/80, \$17.94 (three discs).

Though it is hard to believe, Portuguese music is still largely unexplored territory, and the researcher who browses in the fine libraries of that country can make discoveries every other day. And how the blood pressure of the discoverer of this particular score must have jumped: the composer is totally unknown, and his setting is the only example of a Passion yet found in all Portuguese musical history. What more could a researcher ask for? Well, perhaps a bit more; and certainly DGG, before committing its resources to a major undertaking, should have taken a good *critical* look at the score to ascertain whether it was worth the trouble to record the work at all.

Our composer, João Pedro de Almeida Motta (all vital statistics unknown), must have been active in the last quarter of the eighteenth century—probably a younger contemporary of Mozart, for he obviously knew not only the Italians but also the Viennese. This can be guessed from certain well-established

eighteenth-century turns that abound in his music. The text of the Passion is a somewhat refurbished edition of Metastasio's famous *La Passione di Gesù Cristo*, first set to music by Caldara in 1730. Motta's was a risky undertaking, because Caldara had been followed by Jommelli, Salieri, Paisiello, and others—distinguished company to challenge. Motta was a well-trained composer, quite at home in the prevailing style, but I must dispute the opinion expressed in the notes that he was "an important composer who, despite the evident Italian influence, was able to give a distinctive character of his own to the work." I find no trace of a distinct personality; without knowing Motta's provenance we could not even guess that he was a Portuguese—the music is altogether in the international Italian style. The melodic invention is conventional, the harmony simple and traditional, there is an absence of dramatic force, and the work seems unending. The composer's text declamation is curiously archaic—

A Mozart Happening with Peter Serkin

by Harris Goldsmith

AS THE UMPTEENTH versions of familiar music by Mozart, Beethoven, Brahms, and Tchaikovsky continue to flood the market, it takes more than mere competence and/or perversity to make such thrice-heard works, however great, sound truly fresh and memorable. Peter Serkin, fortunately, is the kind of artist who somehow manages to turn his performances into genuine musical happenings. He is particularly happily cast in literature that can sustain the almost laser-beam intensity of his analytical approach and personal fervor.

Mozart's patrician, linear writing has always been a severe test for musicianship and control; Serkin passes that test here with flying colors. He is particularly successful in the K. 533/494 F major Sonata. Its first movement has never sounded fresher and clearer than it does here. Serkin captures the monumental impetus of this movement better than Giesecking did in his recent, impressive reissue of the complete Mozart solo music (Seraphim), and his marvelously agile digital command is both more naturally gracious and less stolid than the late German master's. What ravishing colors young Serkin gets! The Andante of this Sonata is admittedly more of an Adagio in his performance, but he thereby accentuates the twilight pathos in the music to telling effect. He also succeeds in capturing this atmosphere in the Rondo third movement, which was actually com-

posed first (Mozart supplied the two earlier sections later, and hence the two Köchel numbers). Traditionalists may find Serkin's treatment a bit leisurely and exaggerated, but the control and point of the phrasing is truly astonishing. I have no hesitation at all in citing this entire Sonata as a re-creational triumph.

Serkin is scarcely less marvelous in the big C minor Fantasy-Sonata. You should, perhaps, be forewarned that Serkin's Fantasia is really quite amazingly slow. Somehow, the extraordinary control and marvelous grasp of forms within forms keep the performance from disintegrating. In short, Serkin's kind of approach is the antithesis of Giesecking's faster, more objective one in the Seraphim set, but I would not for a moment say that the stylistic grasp is any the less formidable. Serkin's reading held my attention from first to last, and the ensuing Sonata—apart from one or two languishing nuances that made utter sense to me but which might offend some traditionalists—is really quite orthodox and brisk in tempo. If you want an instructive three-way listening session, audition the Serkin, Giesecking, and Lili Kraus (Epic) recorded accounts of this C minor work—all are compelling and yet each is unique in its own way.

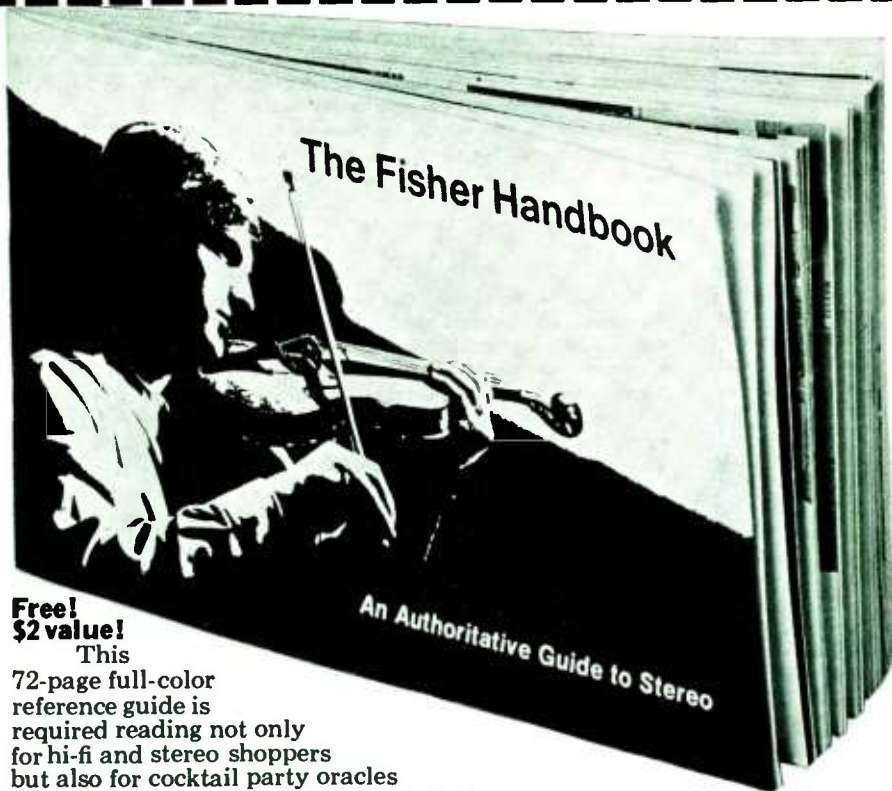
The shorter compositions offer equal insights. Serkin's sense of drama and introspection breathe life into the C major Fantasia. The tensile quality of the singing lines

and total clarity of each are indeed a delight. The little D major Rondo is beautifully performed here. Serkin plays the often clipped passing tones of this monothematic opus before the beat and his leisurely tempo gives the piece a delicate, gently flowing quality. The A minor Rondo, though very different in detail from Wanda Landowska's reading, gets the same sort of expansive, brooding treatment. It is as slow as Geiseking's, with its shockingly brisk allegretto tempo, was jaunty. Of the two, I much prefer the Serkin, though Schnabel's recently reissued account on yet another Seraphim "Great Recordings of the Century" reissue—my own favorite recorded interpretation—captures both the pathos and the formal perspective of the music. The Serkin D minor Fantasia is his one fall from grace: he understands its harmonic working but doesn't always state them with requisite simplicity. The performance is a bit loose and willfully exaggerated. But as I have said, this album, excellently recorded, is really exceptional—Serkin plays every note as if his life depended on it.

MOZART: Piano Works: Sonata in F, K. 533/494; Fantasia and Sonata in C minor, K. 475/457; Fantasia and Fugue in C, K. 394; Fantasia in D minor, K. 397; Rondo in D, K. 485; Rondo in A minor, K. 511. Peter Serkin, piano. RCA Red Seal LSC 7062, \$11.96 (two discs).

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CIRCLE 30 ON READER-SERVICE CARD

this kind of interminable repetition of two or three words had long since been discarded by the 1780s. The secco recitatives, of which there are many, are boring; the arias, though pleasant, are also full of clichés; and the few choral numbers do not amount to much. There must be hundreds of such decent, but epigonous and insignificant scores in Italy, Austria, and Bohemia, resting in well-deserved anonymity on dust-covered shelves.

The performance is tepid, the singers on the order of better-class amateurs (none of the men can cope with the low notes), the orchestra fair, the notes not really bad but naïve and uncritical. Indeed, the whole affair shows a lack of critical acumen. P.H.L.

MOZART: Concertos for Piano and Orchestra: No. 1, in F, K. 37; No. 27, in B flat, K. 595. Geza Anda, piano; Camerata Academica of the Mozarteum, Salzburg. Deutsche Grammophon 139447, \$5.98.

This is an honest, straightforward performance of Mozart's last, great Piano Concerto. Perhaps it is a bit subdued in the piano part but not in the orchestra, for the latter is a full partner and the winds are always in the picture. The recording lists Geza Anda as "soloist and conductor," but how could that be? When a pianist in a concerto is engaged in his solos, he cannot conduct. Obviously things are settled, chamber music fashion, in the rehearsals, and this performance was amply and conscientiously rehearsed because nowhere is the absence of an active conductor felt. This is greatly to Anda's credit; the Salzburg orchestra, so tepid in other recordings under old Paumgartner, sounds like a first-class ensemble.

In the first movement Anda is somewhat unbending. Though Romantic minirubatos, such as Ashkenazy takes in his Mozart, are out of place in this style, discreet changes of pace and a certain refined liberty in phrasing are as necessary in this music as in Schumann's. Anda shows sufficient flexibility in the cadential spots where it is obviously in order, but he is a little chary of it in the body of the movement. The playing is more elastic in the slow movement, but here Anda does not favorably compare with Ashkenazy; his tone is shallow compared to the Russian's luminous yet entirely proper tone. The finale is spirited, piano and orchestra romping freely yet accurately and with verve, and the piano sound gains in substance.

The Concerto "No. 1" is played with real gusto and is pleasantly entertaining—but it is not by Mozart. "Composed" in 1767, when Mozart was eleven, it shows a maturity, a security of style (the Mannheim-influenced concerto style), and a propulsive force that no eleven-year-old, not even Mozart, could muster. Actually, this and the following three piano concertos are pasticcios made up of various sonata movements of contemporary composers now known only to musicologists. Leopold Mozart orches-

trated them (the manuscripts are mostly in his handwriting) and they were used as vehicles for the child prodigy. But K. 37 is good social-entertainment music, and Anda and his orchestra do it full justice. Interestingly enough, here the piano tone is full and resonant. P.H.L.

MOZART: Divertimento in D, K. 334; March in D, K. 445. The Esterhazy Orchestra, David Blum, cond. Cardinal VCS 10066, \$3.98.

In just a few years David Blum has molded his Esterhazy Orchestra into a well-knit, unified ensemble. The not infrequent raggedness of his earliest Haydn recordings is clearly a liability of the past.

Interpretively, Blum tends toward a middle course of expressivity: passion is invariably subdued in the interest of mellowness and elegance. His emotional reserve undercut the *Sturm und Drang* implications of Haydn's so-named symphonies to a slightly damaging degree, and similar observations are to be made with regard to this disc. The brusqueness of the second Menuetto in K. 334 is overly civilized in Blum's hands, and so too the jaunty Rondo. The extraordinary Adagio strikes me as matter of fact emotionally, though it is quite beautifully played.

Essentially Blum has offered us a performance of restraint and finesse, eminently likable, but characterized by a sameness of feeling throughout. The faster movements would gain immeasurably from quicker tempos and a more emphatic beat, the slower movements from greater elasticity and abandon.

The brief March, K. 445, is friendly enough but could also benefit from a bolder approach. Sonically, Cardinal offers a clean acoustic that lacks requisite presence: my copy was fairly riddled with clicks, especially in the second movement. S.L.

MOZART: Don Giovanni. Joan Sutherland, Pilar Lorengar, Marilyn Horne, Werner Krenn, Gabriel Bacquier, Donald Gramm, Leonardo Monreale, and Clifford Grant; Ambrosian Singers; English Chamber Orchestra, Richard Bonyngue, cond. For a feature review of this recording, see page 72.

MOZART: Trios for Violin, Cello, and Piano: in B flat, K. 254; in G, K. 496; in B flat, K. 502; in E, K. 542; in C, K. 548; in G, K. 564. Beaux Arts Trio. World Series PHC 2-022, \$5.96 (two discs).

After composing the K. 254 Piano Trio when he was twenty and rather diffidently labeling it a "divertimento," Mozart let ten years pass before taking up this particular combination of instruments again. The remaining trios are from his seasoned years—the final three belong to 1788, which saw the birth of the last three symphonies. Even so, they are fairly galant in spirit, and radiate an aura of elegant simplicity; only now and then do

they delve below the surface to reach a special intensity (as with the sober beauty of the ten-minute Larghetto of K. 502, the dark sinuousness of the Andante of K. 564, the thoughtful Adagio section set unexpectedly in the middle of the roistering K. 496 Allegretto). For the rest, piano and violin engage in much polite conversation in which the cello occasionally joins, and they do not always manage to hide the fact that the piano trio medium is notoriously difficult to fill out with flesh and bone. Much of the texture is thinnish, though in that same Allegretto, K. 496, there is a welcome muscularity in the interweaving of melody lines.

The Beaux Arts Trio handles the music with a combination of aplomb and vigor; pianist Menahem Pressler, often called on to take the lead, is particularly admirable in his precision and delicacy. I found the violin tone rather dry, but some of the blame may be laid to the recorded sound, which proved decidedly poor on two different stereo systems. S.F.

MUFFAT: Suites and Concertos. Chamber Orchestra of the Budapest Philharmonic Society, Tamás Sulyok, cond. Qualiton LPX 11324, \$5.98.

Georg Muffat (1653–1704) studied under Lully in Paris and Corelli in Rome; in 1690 he became organist to the Bishop of Passau (a city on the border between Austria and Germany but actually in the latter country), and in 1695 Kapellmeister and Master of the Pages to the Bishop. Muffat's son, August Gottlieb, was also a famous organist and became chamber organist to the Emperor Charles VI in Vienna and died there, aged eighty, in 1770.

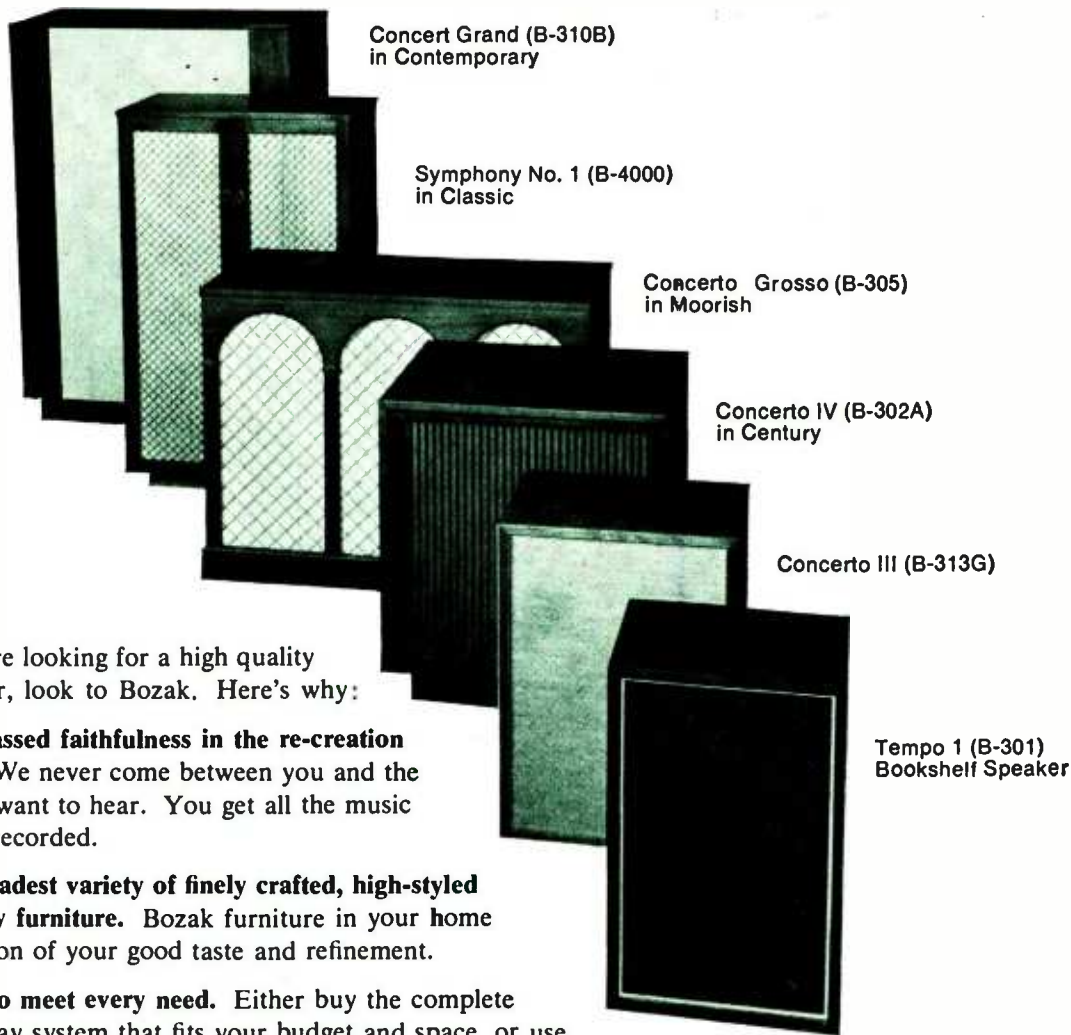
The three suites recorded here have fanciful titles: *Gratitudo*, *Impatentia*, *Constantia*—"not," the excellent liner notes hastily explain, "program music in the rigid sense of the Romantic composers." The suites have a Lully-ish form, and sound, especially in their first movements, very much like Corelli. The record also includes two concerto grossos, a form which Muffat obviously took back as the latest idea from Rome. The performances are stylish and clean, and if you like the music of Corelli or Lully, these lively and interesting works by Muffat will certainly appeal to you. The clearly defined, well balanced recording is up to the best Western standards. H.C.R.L.

PFITZNER: Concerto for Violin and Orchestra, in B minor, Op. 34. Susanne Lautenbacher, violin; Philharmonia Hungarica, Günther Wich, cond. Candide CE 31026, \$3.98.

Do you like the Wagner of *Tristan and Parsifal*? The Strauss of *Death and Transfiguration*? The Mahler of the Seventh Symphony? Then, if you have at least a touch of the gambler in you, spend \$3.98 for this. Not that the Pfitzner Concerto is in the class of any of the works I have mentioned, but in its own way, it might find a rather special place

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It is nearly thirty-five minutes of unbroken melodic development. Some of the thematic material is weak and some of the development is routine, but the work sings all the way, with the violin a nearly omnipresent voice. Although the music is played without pause, the skeleton of a traditional three-movement form is still present.

In a sophisticated and well-developed record catalogue, there is room for options such as this beyond the usual Beethoven, Brahms, Mendelssohn, Tchaikovsky concerto literature. The Russian violinists have extended the repertory with Glazunov and Khachaturian scores that are considerably less interesting than this, and it is poetic justice that the Germans should reply from their own national heritage. Miss Lautenbacher is obviously a violinist of very high attainments and she plays this music with sympathy and understanding. The accompaniment matches the performance well, and the entire proceedings are well recorded. You can start your explorations from there. R.C.M.

RIMSKY-KORSAKOV: *Scheherazade*, Op. 35. **BORODIN:** *Prince Igor: Polovtsian Dances*. Victor Aitay, violin (in *Scheherazade*); Chicago Symphony Orchestra, Seiji Ozawa, cond. Angel SFO 36034, \$5.98. Tape: 4XS 36034, \$6.98.

Since the prodigiously gifted Ozawa, in his meteoric rise to fame, has devoted a large proportion of his recording ventures to off-beat works, he surely can't be begrudged a potentially best-selling warhorse. But my first hearings of the present disc make me wish that both Ozawa and his Anglo-American production team had waited another year or two before tackling *Scheherazade*.

This is an impressive release in many respects, handsomely packaged in a double-fold album with photographs of and anecdotal notes on last summer's recording sessions, and welcome individual credits—not only to the spun-sugary violin soloist, but also to the featured first-desk cello, flute, oboe, clarinet, and bassoon players. They, and indeed the entire Chicago band, play extremely well for Ozawa, but the conductor's reading strikes me as excessively episodic, too contrived in its tempo and dynamic contrasts, and too self-consciously painstaking to achieve a remorseless dramatic grip on the listener's attention. The *Scheherazade* of the *Arabian Nights* legends risked her life for a thousand and one nights to spellbind the Sultan with her cliff-hanging serial tales. Ozawa has yet to develop and maintain a comparable mesmeric magnetism. And oddly, considering his ethnic background, his is one of the least "oriental" of all the many recorded versions of this music.

It's harder for me to analyze what is wrong—to my ears—with the otherwise admirably expansive and substantial, if not especially brilliant, recorded sonics. It seems to me that there are ambiguities in the perspective, and the tuttis often sound opaque, while some quiet passages, especially for woodwinds, are notably

transparent. The size of the recording locale, Chicago's Medinah Temple, is effectively suggested, but there is little evidence of the glowing warmth characteristic of some earlier recordings there by RCA. My main objection, however, is that too many of the felicitous *p* and *pp* percussion details of the score are obscured or lost, yet in the climactic moments (the sudden opening-up at page 235 and the gong crash on page 252 of the Eulenberg miniature score) the dramatic impact is considerably less than overwhelming.

As with every new version of this music, I've gone back to the miraculous 1961 Ansermet/London touchstone, each time expecting it to be outmoded or at least matched in some technical if not interpretative detail—but it still remains unique. And the present comparisons are particularly odious in that the Ansermet *Polovtsian Dances* filler not only makes Ozawa's seem merely competent and businesslike, but reinforces the vital importance of the score's choral parts. R.D.D.

SCHNEBEL: *Glossolalia*—See Cage: *Atlas Eclipticalis* and *Winter Music*.

SCHOENBERG: *Quartets for Strings: No. 3, Op. 30; No. 4, Op. 37*. New Vienna String Quartet. Deutsche Grammophon 139449, \$5.98.

This is presumably the final installment of the New Vienna group's traversal of Schoenberg's quartets, unless we may dare to hope for an additional record with the recently published *Quartet in D minor* (No. "0"). I find it more satisfactory than their traversal of the *Second Quartet*, although here too there are some difficulties of intonation. The ensemble has a good grasp of the details of the two works—the opening pages of Op. 30 are far more convincing than the Kohon Quartet's effort, for example—and the shortcomings are more evident in matters of larger dimension. The *Fourth Quartet*, in particular, suffers from slightly slack tempos (with insufficient contrast between movements) and failure to build long-range climaxes. I still miss the precision and tension of the old Juilliard versions, and earnestly hope that we may soon be vouchsafed a stereo replacement from that quarter, for these works—masterpieces both—deserve better than stopgap versions. D.H.

SCHUBERT: *Fantasy in F minor, D. 940; Introduction and Variations, in B flat, D. 603; Marches Caractéristiques, D. 886 (2); Rondo in D, D. 608*. Ingrid Haebler and Ludwig Hoffmann, piano. Philips SAL 3745, \$5.98.

The annotations for this record stress the intimacy of the piano duet medium and the first thing that catches your ear at the start of the *F minor Fantasy* is the tender, unassertive mood and true pianissimo cultivated by this duo. The disc is very well recorded, and when the first dramatic section appears, one hears a real forte in its rightful, unmonitored

context—and the texture, moreover, remains very clear despite the generous resonance.

What one *doesn't* get from these readings, however, is any kind of real rhythmic impulse or organizational direction. Perhaps many will consider it a virtue that these competent and musical players let the music "speak for itself" without tightening any screws or indulging in scintillant "personality." Even so, the *Fantasy* is a dramatic, heroic piece, and it rather upsets me to hear every one of its contrasting sections tumble over one another in such an indecisive fashion. Almost without exception, these artists begin each new episode in such a way that it takes a measure or two before you know where the pulse is: there is no steady downbeat to make any tempo change unambiguous and final. Even in the two rollicking, rowdy *Marches* (the second is here taken very cautiously indeed), the rhythmic impetus is very phlegmatic and tentative.

Recommended only if you prize color and *Gemütlichkeit* over everything else. I'll stick with Brendel/Crochet (Turnabout) or Demus/Badura-Skoda (DGG or Music Guild). H.G.

STOCKHAUSEN: *Mixtur; Telemusik*. Ensemble Hudba Dneska, Ladislav Kupkovic, cond. Deutsche Grammophon 137012, \$5.98. Tape: 7012, 7 1/2 ips, \$7.95.

These two pieces represent milestones in Stockhausen's development: each work was the first to exploit an important new compositional idea which has since assumed a central position in the composer's musical thought. The earlier of the two, *Mixtur*, dates from 1964 and deals with the problem of combining electronic and instrumental music. Stockhausen's concern was to find a means by which these two seemingly disparate elements could interact to form a larger unified whole. The solution he devised was to use the instrumentalists as a "sound source" for electronic manipulation. Thus in *Mixtur*, an orchestra divided into five separate groups comprised of woodwinds, bass, percussion, and strings (two groups) respectively, performs a notated score with more or less normal instrumental results (with the exception of the percussion group, which is picked up by contact microphones). But these orchestral sounds are also passed through four ring modulators where they are modulated through sine-wave generators, the transformed result then being produced electronically over loudspeakers. The total sound, then, is a "mixture" of the original instrumental sound with its electronic transformation, yet the ultimate source of each is the same. This idea was to be carried considerably further in *Mikrophonie I* and *II*, but Stockhausen already achieves fascinating effects in this earlier attempt. The performance by the Ensemble Hudba Dneska under Ladislav Kupkovic with Stockhausen and four assistants at the electronic controls is excellent and gives impressive evidence that this is one of the major works of the past decade.

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Telemusik was composed in 1966 in the studio for electronic music of the Japanese Radio in Tokyo. It is Stockhausen's first attempt to write what he calls "a music of the whole world, of all countries and all races." The idea was to collect as source material varied types of folk music from all over the world and to transform these electronically and (in an idea reminiscent of *Mixtur*) thereby forge them into a higher unity. Through the electronic manipulation the composer attempted to obviate the problem of collage: one does not hear scraps of disparate material pasted together (as in a collage), but rather a unified over-all sound—the disparate elements are "brought together" through

electronic means (a point which seems to explain the title). The listener is only dimly aware of the various sources (Gagaku players, folk music from Bali, Spain, Hungary, etc.); their transformed result is, in fact, scarcely distinguishable from the many electronically produced sounds which are also employed. And the end product sounds like pure Stockhausen, a point which I think indicates the degree of accomplishment in the composition.

The five-track tape of the original has been effectively reduced to two-track stereo. The piece is organized as a series of thirty-two "structures" of varying length, most of which are clearly articulated at their beginning by a sharp attack on a percussive instrument such as

a bokusho, taku, or kane. As a result, it is relatively easy for the listener to follow the over-all design (much more so, for example, than in the later *Hymnen*, a work which takes a similar point of departure in its conception).

This disc is essential listening for anyone interested in keeping up with recent compositional trends. The sound is excellent and Stockhausen's notes provide a helpful introduction to both pieces. R.P.M.

STRAVINSKY: The Rite of Spring. Cleveland Orchestra, Pierre Boulez, cond.; Los Angeles Philharmonic Orchestra, Zubin Mehta, cond. For a feature review of these recordings, see page 73.

STRAVINSKY: Variations; Abraham and Isaac; Introitus; Requiem Canticles. Linda Anderson, soprano; Elaine Bonazzi, alto; Charles Bressler, tenor; Donald Gramm, bass; Ithaca College Concert Choir (in *Requiem Canticles*); Richard Frisch, baritone (in *Abraham and Isaac*); Gregg Smith Singers (in *Introitus*); Columbia Symphony Orchestra, Igor Stravinsky, cond. (in *Introitus*); Robert Craft, cond. (in the other works). Columbia MS 7386, \$5.98.

Two years ago, reviewing a record misnamed "Recent Stravinsky," I listed four works that should have been included. Now behold, here at last they all are, on a record gallantly named "The New Stravinsky"—not quite so new, but still very welcome. These pieces are the most substantial works of Stravinsky's ninth decade—concentrated, elliptical, thoroughly characteristic, and yet often startlingly original.

Abraham and Isaac, a "sacred ballad" for baritone and chamber orchestra (nine winds, six brass, and twenty-one strings), was completed in March 1963, and is dedicated "to the people of the State of Israel." It is a setting of Genesis XXII, in the Hebrew version; Stravinsky's "coach" in this language (which he does not speak) was none other than the philosopher Sir Isaiah Berlin. Unlike Britten's canticle of the same title (which uses a dramatic text from the *Chester Miracle Plays*), the story is told entirely in the third person. The primary musical continuity is provided by the highly inflected vocal line, against which is set a variety of instrumental lines, with chords reserved for points of emphasis. There is no refrain or similar device of structural repetition; this is a through-composed work, and not easy to grasp without repeated hearings. The performance is reasonably accurate, but a greater degree of smoothness is needed to make the vocal line really coherent; doubtless the unfamiliar language is also a handicap.

The *Variations*, completed in October 1964 and subtitled "Aldous Huxley in Memoriam," continue the line of aphoristic orchestral writing begun in *Agon* and further explored in *Movements*—a primarily linear, soloistic style marked by frequent coloristic disjunctions. The most striking passages are three variations in twelve-part polyphony, the first of



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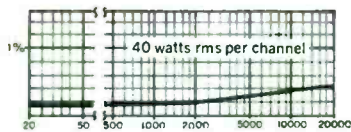


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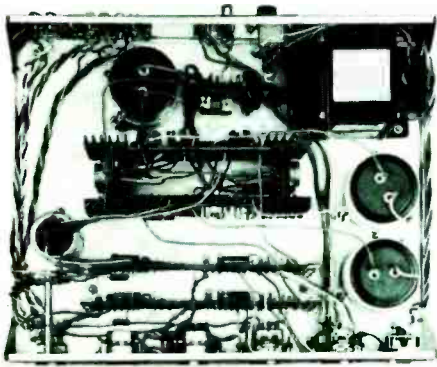
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them for twelve violins in the same register—an uncanny and fascinating sound. Each gesture in this music is highly concentrated, and an extraordinary amount of musical ground is covered in just five minutes. The excellent performance is by the same ensemble that played for the Princeton concert in October 1966 at which the *Requiem Canticles* were premiered—a group of New York's top free-lance players, which the conductor characterized later as "the best orchestra I've ever worked with." Enough said.

The next work, another memorial, is the enigmatic *Introitus: T.S. Eliot in Memoriam*, completed in February 1965. The scoring is somber—male chorus accompanied by harp, piano, two tamtams of different pitch range, muffled timpani (two players), solo viola, and contrabass—and there is hardly a note much above middle C in the whole piece. The effect of the low bell-like sounds and the insistent repeated-note sextuplets of the timpani, which respectively articulate and accompany the spare choral phrases, is quite memorable. The recording sounds unnecessarily cavernous; the piece would have benefited, I think, from a tighter, drier sound.

Having, in the *Introitus*, set the opening lines of the Requiem Mass, Stravinsky then turned to setting additional portions, in fulfillment of a commission from Princeton University for a memorial to Mrs. Helen Buchanan Seegar; this was completed in August 1966, and first played two months later at the concert mentioned above.

The selection Stravinsky made from the liturgical text includes one line from the *Introit*, six stanzas from the *Dies Irae*, and the complete *Libera me*; there are also three instrumental movements, a prelude, interlude, and postlude. This "mini-Requiem" (the composer's phrase) is full of striking features, even a few that will recall earlier settings of the text: the inescapable trumpet fanfares in the *Tuba mirum*, for example. Verdi's parlando recitation of the *Libera me* text is given a new twist—the chorus mutters the text rapidly and softly behind a quartet of soloists singing on pitched chords.

The instrumental effects are often memorable, especially the interlude after the *Tuba mirum*, which employs a refrain of chords scored for the marvelous sonority of four flutes in low register, four horns, and four timpani; the quartet of flutes has an extended passage of counterpoint as well. The prelude is for strings only (a solo quintet against repeated notes in the tutti); the postlude uses long chords for flutes, harp, and piano, solemnly alternating with changing bell sonorities. This is a restrained, intense Requiem, with its own very compressed scale of time and space—a subtle and unusual musical experience. The performance is less secure than that of the Variations, and in the *Libera me* the balance of soloists and chorus doesn't work out well. Miss Bonazzi and Mr. Gramm acquit themselves well in their difficult solos.

Columbia's packaging leaves some-

thing to be desired. The liner notes are, as usual, taken from Stravinsky's published program notes and conversations, but don't consistently give such useful information as dates and instrumentation. Worst of all, no texts or translations are provided—a pardonable omission in the case of the Latin works (nearly everyone has the text of the Requiem Mass on some record jacket or other), but really destructive to *Abraham and Isaac*, where parallel columns of Hebrew (translated) and English are absolutely essential for comprehension. As it is, the serious listener will have to acquire a score (Boosey and Hawkes) in order to follow the work intelligently. Such stinginess is inexcusable.

D.H.

recitals & miscellany

CRISTINA DEUTEKOM: "Opera Recital."
VERDI: *I Vespri siciliani*; *Mercè*; *diletti amiche*; *Ernani*; *Ernani*, *involami*; *Il Trovatore*; *D'Amor sull'ali rosee*; *Don Carlo*; *Tu che le vanità*. **BELLINI:** *I Puritani*; *Qui la voce*; *La Sonnambula*; *Ah! non credea mirarti* . . . *Ah! non giunge*; *I Capuletti ed I Montecchi*; *Oh, quante volte*. **DONIZETTI:** *Linda di Chamounix*; *O luce di quest'anima*. *Cristina Deutekom*, soprano; *Symphony Orchestra of RAI Rome*, Carlo Franci, cond. Philips 839791, \$5.98.

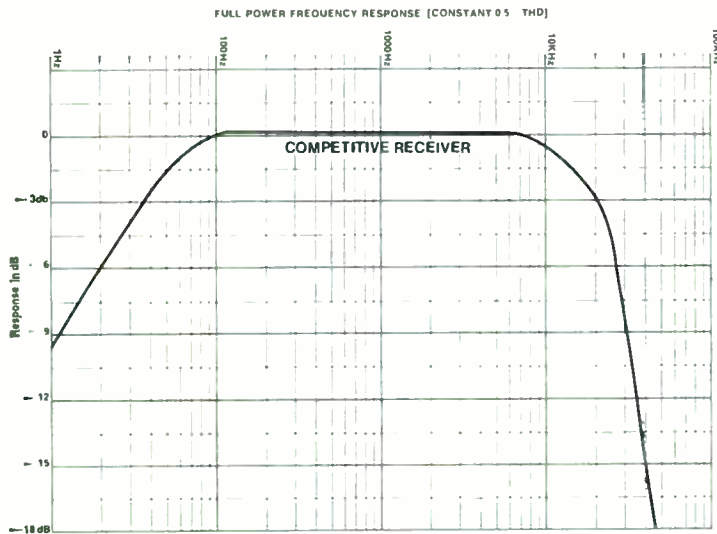
Hardly a Dutchman I've met in recent years who, upon hearing of my operatic interest, has not immediately asked whether I have heard Deutekom. Young the Amsterdam lass may be, and at the start of a possibly brilliant career, but in the Netherlands she seems already to be taking on the character of a National Resource: like the Rijksmuseum of the Great Polder.

The Dutch may be right, at that. Having heard her once "live," and having played a couple of her records repeatedly, there is a suspicion that she may just be that exceedingly rare being, a genuine dramatic coloratura—the kind of voice Mozart must have had in mind for the Queen of the Night and Bellini for Norma.

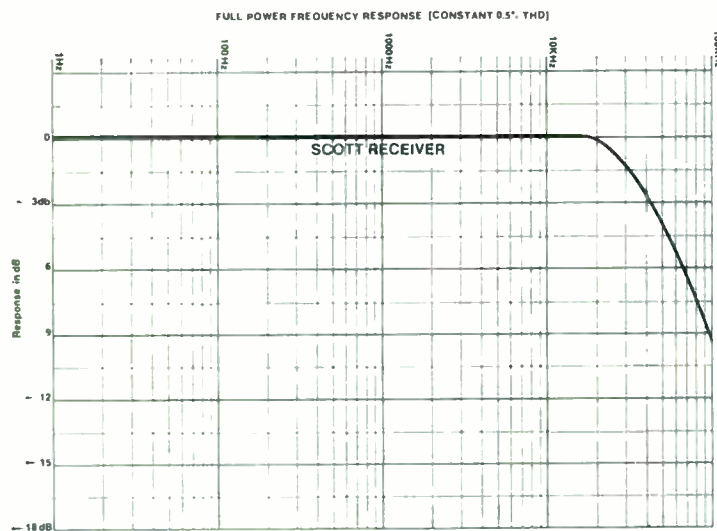
You cannot tell the size of a voice from records, so on the matter of power I still rely on my memory of her Queen of Night at the Met when she projected those awesome cadences with both thrust and accuracy. For the rest, a glance at the titles of the present recital disc suggests that this is an invasion of Callas territory. Juliet's aria apart, who else these days sings not just some but *all* of this literature?

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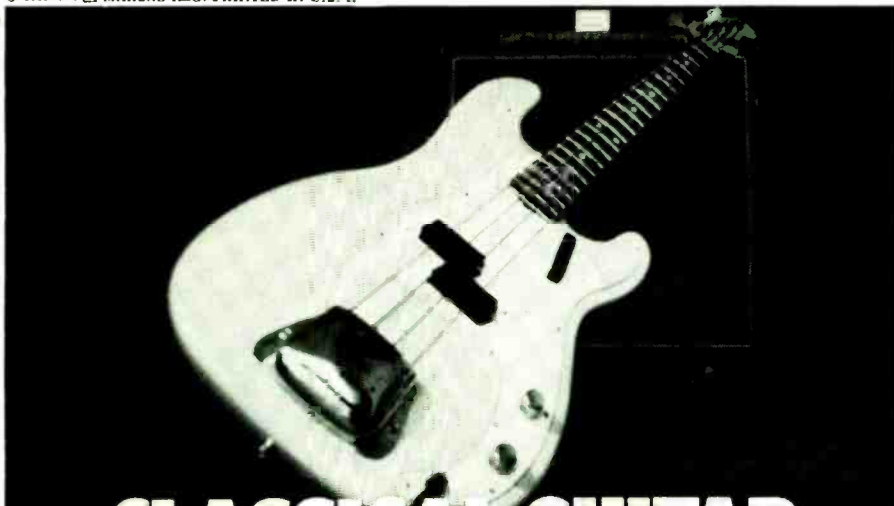


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but the oscillations are very quick and nothing at all like a wobble: on the contrary, this is a most engaging attribute of her style. She has not yet fully developed all of the decorative apparatus for use in florid music—the trill, though it is there, is primitive—but what she has is employed with excellent musical taste. The mezza voce is beautiful, and the sense of declamation and feel for “the long line” impeccable.

To detail. The *Vespri* Bolero goes with a freeswinging verve that is exactly right, though she escapes trouble by a hair in the last few bars of the song. As Leonora and Elisabetta, Miss Deutekom is consistent both in emotional aptness and musicality. The *Puritani* aria has a few less-than-graceful gasps, but the decoration is applied (albeit lightly) with much taste and assurance. As Linda di Chamounix she is less satisfactory, coming awkwardly out of style at several points. The *Sonnambula* bit opens whinily and she misses the essence, even after the tempo change (at “Ah! non giunge”) when things get too thumpy. Juliet’s aria is accomplished and atmospheric.

The Italians play neatly and are well recorded, all except for the watery horn obbligato in the *Capuletti* excerpt. Mr. Franci’s work is perceptive and well judged. Recommended for lovers of singing generally and specifically for those who, when Miss Deutekom reaches her pinnacle, would like to be able to say that they spotted her way back when.

G.M.

GRUPPE NUOVE CONSONANZA: Improvisations. Gruppe Nuove Consonanza, Franco Evangelista, cond. Deutsche Grammophon 137007, \$5.98.

The Gruppe Nuove Consonanza consists of six musicians who play piano, percussion, cello, string bass, trumpet, and trombone. Franco Evangelista acknowledges in his notes the group’s indebtedness to Lukas Foss’s New Music Ensemble which, he says, has been working in California since 1963 (actually this group gave up the ghost around 1965). Like the Foss team, Nuove Consonanza does many short pieces and some long ones, and it provides a sample of both on this disc.

I like the short pieces. The first one is called *Quasivaga* and stresses a strumming and humming like that of Indian music, but Indian music put through a very sophisticated distorting mirror. *Ancora un Trio* is an improvisation for bass, trumpet, and trombone, stressing the trick effects of which these players are past masters: all manner of glissandos harmonics, and ponticello devices on the bass; the trombone without slide or without bell; the trumpet mouthpiece alone; and so on. *Credo* is a rather ordinary-sounding piece for electronic keyboard instruments.

The long work overside bears the amusing title, *E Poi?* If this is a quotation from Boito’s libretto for *Otello*, the gentlemen of the ensemble seem to have forgotten that Iago’s answer is “Nulla!” But that’s the way the music sounds, nevertheless.

A.F.

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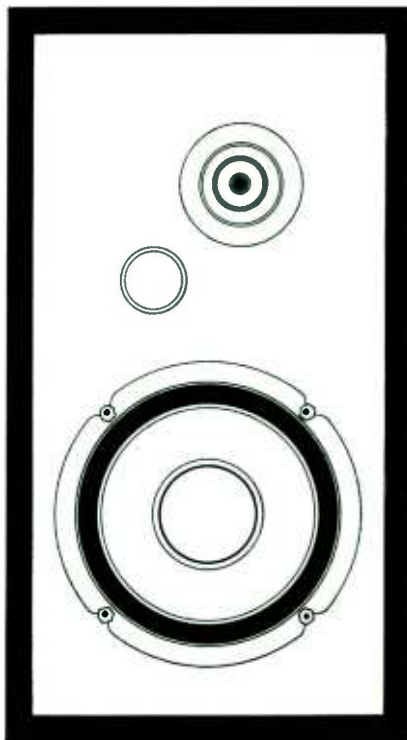
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Rectilinear XI

in brief

BEETHOVEN: Sonata for Piano, No. 29, in B flat, Op. 106 ("Hammerklavier"). John Ogdon, piano. RCA Red Seal LSC 3123, \$5.98.

BIZET: Carmen for Orchestra. Orchestra, Andre Kostelanetz, cond. Columbia MS 7404, \$5.98.

GIULIANI: Concerto for Guitar and String Orchestra, Op. 30. **VIVALDI:** Concertos for Guitar and String Orchestra: in D; in A. John Williams, guitar; English Chamber Orchestra. Columbia MS 7327, \$5.98.

NIELSEN: Concerto for Flute and Orchestra; Concerto for Clarinet and Orchestra, Op. 57. Paul Pázmándi, flute; Joseph Deak, clarinet; Philharmonia Hungarica, Othmar Maga, cond. Turnabout TV 34261, \$2.98.

SATIE: Sports et divertissements; 3 Gymnopédies; Celle qui parle trop; Nocturne No. 3; Danse cuirassée; La Piège de Méduse; Premier Menuet; 3 Gnossiennes; Véritables préludes flasques; Espanana; Embryons desséchés. William Masselos, piano. RCA Red Seal LSC 3127, \$5.98.

SCHUBERT: Symphony No. 9, in C, D. 944 ("Great"). Boston Symphony Orchestra, William Steinberg, cond. RCA Red Seal LSC 3115, \$5.98.

VAUGHAN WILLIAMS: Symphonies: No. 6, in E minor; No. 8, in D minor. London Symphony Orchestra, André Previn, cond. RCA Red Seal LSC 3114, \$5.98.

For three movements, John Ogdon's playing of this gargantuan opus is clear, uncluttered, and accomplished. He eschews the headlong first movement tempo favored by some (Schnabel, Webster, Rosen), but also mercifully resists the temptation to theatrically overplay the music's metaphysical aspects. The performance is a tower of manly assurance, sober and well shaped, sometimes simply aesthetically plain. Up until the terrifying final tugal marathon—where Ogdon suddenly shows surprising interpretive timidity and even pianistic tentativeness—I was quite prepared to cite this as the British musician's best record to date. RCA's sound is solid, close, and a bit *sec*; fortunately, the Adagio sostenuto is unbroken on Side 2. H.G.

Kostelanetz may have waited too long to provide the anticipated stereo re-recording of one of his best-selling "opera for orchestra" transcriptions. The new version contains all his familiar vigor and sentiment captured by a powerful, often brilliant, if sometimes unduly spotlighted, recording. But the engineering is cruelly candid in exposing such orchestral shortcomings as tonally coarse brasses, wiry fortissimo strings, and inexcusably tinny cymbals. In any case, routine orchestral performance of the familiar Bizet tunes is likely to seem tame, if not corny, to listeners familiar with Shchedrin's lively percussion-and-string-choir arrangement of the same materials. R.D.D.

It is always a pleasure to hear John Williams perform *anything*, even if it be the ninth version of the Vivaldi D major Concerto currently on the market. Williams' special attribute—and it stamps everything he does—is a really dazzling rhythmic verve, and it adds an extra ounce of seasoning to all three works on this disc. Even the slow movements have an unusual cohesiveness: the lazy swing given the dotted figure in the Largo of the Vivaldi D major sets up a pulse not often encountered. The Giuliani, with the aid of very sympathetic work on the part of the English Chamber Orchestra, comes across here with lots of gumption and at the same time is beautifully articulate. The Williams fan club is still in business. S.F.

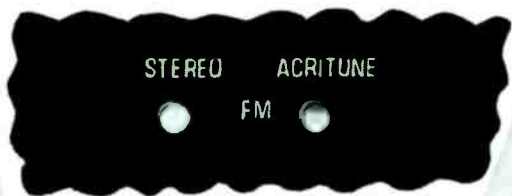
Both these works rank among the most attractive concertos for wind instruments in the repertory, and a pair of congenial recorded performances such as these on one of the lower-priced labels is an obvious way to spread their fame. The direct competition here is a Bernstein disc with New York Philharmonic personnel and Benny Goodman's beguiling account of the Clarinet Concerto with the Chicago Symphony (and the Symphony No. 2). No one surpasses Goodman in the Clarinet Concerto, but Deak is a good musician offering a sensitive performance. And Bernstein, it seems to me, gets additional impact from the flute score. But that adds up to two high-priced records. As a get-acquainted offer, this Turnabout offers solid musicianship and good engineering at an unbeatable price. R.C.M.

William Masselos approaches these works by Satie—all of which have been previously recorded—as if he had just spent many months absorbed in the music of Debussy. While his interpretations are consequently pleasantly subdued (to the point of being soporific at times), one rather misses the more idiomatic brashness of the Ciccolini performances on Angel. The dullish recorded sound also takes its toll, so that one is left with precious little of the characteristic Satie incisiveness, which should be present to a certain degree even in such works as the *Gymnopédies*. R.S.B.

The tempos are right, the musical intent is honorable and even intelligent, but there is a *laissez-faire* boredom about this performance with its foursquare, overly emphatic rhythm, limp sforzandos, lazy articulation, and slack forward impetus. With two exciting Toscanini versions already in their catalogue, RCA's recent trip to Dullsville is, by my reckoning, totally superfluous. The recorded sound, lacking both ethereal softs and really impactful louds, makes me suspect that an acoustical limiter was used—though the soporific effect might well be in the playing itself. H.G.

Victor's choice of André Previn to record a Vaughan Williams series is a little difficult to understand. The performances do not stand comparison with the Angel recordings of the same works by Sir Adrian Boult, nor is the conductor of sufficient stature or reputation to set up against the British master even as a commercial bet. The recordings are excellent and thereby make Previn's main fault all the plainer: his tendency to get lost in orchestral effect to the detriment of formal line. A.F.

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ance is very good, although in this case the Mannheimer group has the best grasp of the style.

Trio No. 3, in C minor, Op. 1, No. 3 (1793-94).

- Isaac Stern, violin; Leonard Rose, cello; Eugene Istomin, piano. Columbia MS 7083, \$5.98.
- Suk Trio. *Crossroads 22 16 0070*, \$2.98 (deleted).
- Jean Fournier, violin; Antonio Janigro, cello; Paul Badura-Skoda, piano. Westminster W 9006, \$2.49 (mono only).

This is the finest work of Op. 1, and fortunately we have a performance worthy of it. Stern, Rose, and Istomin are outstanding: with their sensitivity to the fine points of dynamics and phrasing, the beguiling charms of this youthful work are fully realized. The Suk Trio offered a good performance on a low-priced label, but the record is now out of print. Warm mono sounds and a congenial approach mark the Badura-Skoda/Fournier/Janigro version, which proves you can relax and still play with force, something the Mannheimer Trio doesn't manage this time. The Beaux Arts performance is adequate, but little more.

Trio No. 4, in B flat, Op. 11 (1798).

- Jean Fournier, violin; Antonio Janigro, cello; Paul Badura-Skoda, piano. Westminster W 9006, \$2.49 (mono only).
- Reginald Kell, clarinet; Frank Miller, cello; Mieczyslaw Horszowski, piano. Decca DL 9543, \$5.98 (mono only).
- David Glazer, clarinet; David Soyer, cello; Frank Glazer, piano. Turnabout TV 34108, \$2.98 (also on Vox SVBX 580, \$9.95, three discs, with other Beethoven chamber works).
- Heinrich Geuser, clarinet; Arthur Troester, cello; Conrad Hansen, piano. Mace MS 9038, \$2.50.
- Montagna Trio: John Gates, clarinet; Caroline Worthington, cello; Roger Vignoles, piano. Everest 3262, \$4.98.

This work is commonly known as the Fourth Piano Trio—except in the Schwann catalogue, which uses its own numbers for the Beethoven trios after Op. 1. Beethoven appears to have written this music in terms of the sonorities of clarinet, cello, and piano, and I am convinced that the performances using these instruments give a better idea of his musical intentions, especially since none of the piano and string performances is particularly forceful.

The Decca recording easily carries the field, despite the fact that it's mono, for the sheer beauty of sound produced by Reginald Kell, Frank Miller, and Mieczyslaw Horszowski. This is a deeply convincing performance that retains a light touch. The best of the stereo versions is by Vox/Turnabout: not quite as light as the Decca performance, it is still a commendable job. Mace offers a good performance that is somewhat lightweight

but still preferable to the Everest disc, which lacks tonal refinement.

Trio No. 5, in D, Op. 70, No. 1 ("Ghost") (1808).

- Adolf Busch, violin; Hermann Busch, cello; Rudolf Serkin, piano. *Odyssey 32 16 0361*, \$2.98 (mono only).
- Alma Trio, Decca DL 710064, \$5.98.
- Suk Trio. *Crossroads 22 16 0070*, \$2.98 (deleted).
- Jean Fournier, violin; Antonio Janigro, cello; Paul Badura-Skoda, piano. Westminster W 9007, \$2.49 (mono only).

The Busch performance is not only a recording of uncommon historic interest, but it is musically superior in quality and sound despite the fact that it was recorded some twenty years ago. The finest stereo version is that of the Alma Trio, a warm, lyric performance, which gives due measure to the mysterious elements of the slow movement that provide this work with its name. The recently discontinued version by the Suk Trio is a good second choice, reasonably priced. Fournier, Janigro, and Badura-Skoda take what I regard as an unreasonably sentimental view of the work. So do the Mannheimers. The Beaux Arts performance, in contrast, is rather chilly and superficial.

Trio No. 6, in E flat, Op. 70, No. 2 (1808).

- Alma Trio. Decca DL 710064, \$5.98.

A warm lyric work but with abundant thematic variety, this Trio has always been overshadowed by the more popular scores that flank it in the chronology. The Alma Trio offers a well-paced, singing performance, but the Mannheimer and Beaux Arts versions are also good, the former in its broad, expansively Romantic manner, and the latter with its characteristic measure of reserve.

Trio No. 7, in B flat, Op. 97 ("Archduke") (1810-11).

- Jacques Thibaud, violin; Pablo Casals, cello; Alfred Cortot, piano. Angel COLH 29, \$5.98 (mono only, deleted).
- Jascha Heifetz, violin; Emanuel Feuermann, cello; Artur Schnabel, piano. RCA Red Seal LM 7025, \$11.96 (mono only, two discs, with other chamber works).
- Leonid Kogan, violin; Mstislav Rostropovich, cello; Emil Gilels, piano. Monitor MC 2010, \$2.50 (mono only).
- Jean Fournier, violin; Antonio Janigro, cello; Paul Badura-Skoda, piano. Westminster XWN 18270, \$5.98 (mono only).
- Isaac Stern, violin; Leonard Rose, cello; Eugene Istomin, piano. Columbia MS 6819, \$5.98 (also available on Columbia D3S 799, \$11.98, three discs, with other chamber works).
- David Oistrakh, violin; Sviatoslav Knusheviitsky, cello; Lev Oborin, piano. Angel S 35704, \$5.98.

- *Alma Trio. Decca DL 710099, \$5.98.*
- *Suk Trio. Crossroads 22 16 0022, \$2.98 (deleted).*

This is the most popular work in the genre, one of the most familiar of all Beethoven scores and, not surprisingly, exceedingly well represented in both historic and current editions. To start at the beginning, there is the Cortot/Thibaud/Casals version of 1928, a landmark in the history of the phonograph, recently available in Angel's "Great Recordings of the Century" series. It will certainly be back. Hardly less important is the Rubinstein/Heifetz/Feuermann set. I would place Gilels/Kogan/Rostropovich on Monitor in the same class. Only slightly lower in stature, but a landmark of the long-playing catalogue, is the Badura-Skoda/Fournier/Janigro disc. One may say in brief that all of these are established editions of recognized merit. They deserve study, but they do not compete sonically with the stereo product.

Here we are fortunate in possessing a new edition that seems to match the achievements of the older classics: the performance of the Istomin/Stern/Rose Trio. We have the clarity of texture and richness of harmonics that only stereo can offer, and the pure virtuosity and insight that only a group of this artistic stature can provide. I object to the idea that a great, historic recording must always be an old one. It seems to me that the merit of this set is just as clear today as it will be a dozen years from now.

Angel's trio has David Oistrakh in a stellar role with two subservient colleagues, and the result is unsatisfactory either as a concerto or as chamber music. The Alma Trio offers a civilized, musicianly performance, but is out-classed. The recent deletion of the Suk Trio was no great loss. In the "complete" editions, the Mannheimer Trio offers solid Germanic *Kammermusik*, while the Beaux Arts is exceedingly genteel. Neither approach can keep up with the competition.

Trio No. 8, in B flat, WoO. 39 (1812).

- *David Mannes, violin; Luigi Silva, cello; Jacob Gimpel, piano. Decca DL 9555, \$5.98 (mono only).*

This composition, in a single short movement, is chronologically the last of the trios, some seven minutes of engaging melody as an afterthought to the supreme achievement of the *Archduke*. There is wide variation in interpreting what is meant by the *allegretto* marking. The Mannes/Gimpel/Silva trio finds what I take to be the optimum tempo, flowing like a brook in the Vienna woods, and it results in a most effective performance. The Mannheimer Trio establishes a quicker pace, which substitutes excitement for a measure of charm. The Beaux Arts goes to the other extreme, with a distinctly slow tempo in which it is difficult to sustain the melodic line.

Trio No. 9, in E flat, WoO. 38 (1790-91).

- *Leonid Kogan, violin; Mstislav Ros-*

tropovich, cello; Emil Gilels, piano. Monitor MC 2005, \$2.50 (mono only).

This is an early work that did not appear in print until after Beethoven's death. The insouciance that Gilels, Kogan, and Rostropovich bring to their performance is not duplicated elsewhere, but the other two sets boast superior sound. One may choose between the Mannheimer Trio's brisk tempos but somewhat heavy-handed playing, and the far more leisurely pace but lighter touch of the Beaux Arts.

Quartets for Piano and Strings

Three Quartets for Piano, Violin, Viola, and Cello, No. 1 in E flat; No. 2 in D; No. 3 in C, WoO. 36 (1785).

- *Günther Ludwig, piano; Mannheimer Trio. Vox SVBX 545, \$9.95 (three discs, with string quartets, Opp. 131 and 132).*

When we make up a catalogue of the great fifteen-year-old composers, whom do we name first: Mozart, Schubert, Mendelssohn? Listen to these three works of Beethoven and perhaps you will change your mind. This is music from the Bonn years. There is nothing earlier in this discography, and yet, as you listen to these quartets, they project the distinctive features we have learned to associate with the Beethoven musical personality. Here, as in the later works, one finds a strong treatment of good musical ideas with, one is inclined to say, a natural sense of effective keyboard writing and forthright exploitation of rhythm and harmony. Development passages tend to be a little schoolbookish and mechanical, but listen to the final movements, especially the one to No. 3. No book can teach anyone how to write a movement with that type of sustained animation. You have to be a composer of genuine talent.

The only available recordings are on Vox in an awkward coupling that requires the purchase of two string quartets as well. The performances are straightforward and emphatic with lots of Germanic energy and the recorded sound is bright and flattering. Those with an adventurous spirit will take it from there, for though the mature Beethoven obviously preferred the piano trio to the four-voiced form, his youthful essays are too good to ignore.

Quartet for Piano and Strings, in E flat, Op. 16 (1796).

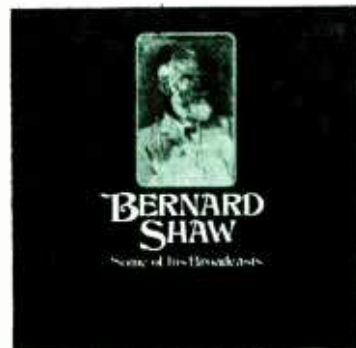
When most musicians speak of the Beethoven piano quartet, they mean this work, which is really an arrangement of the Quintet for Piano and Winds that has the same opus number. It is discussed above, under the Quintet version.

Coming in July: Part V, Beethoven's Orchestral Music, by David Hamilton (excepting the symphonies, which will be covered in a later issue).

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repeat A SELECTIVE GUIDE TO THE MONTH'S REISSUES
performance

BEETHOVEN: Concerto for Piano and Orchestra, No. 4, in G, Op. 58. **MOZART:** Concerto for Piano and Orchestra, No. 23, in A, K. 488. Walter Gieseking, piano; Philharmonia Orchestra, Herbert von Karajan, cond. Odyssey 32 16 0371, \$2.98 (mono only) [the Beethoven from Columbia ML 4535; the Mozart from Columbia MS 3536, 1953].

Another cherishable entry in Odyssey's series of Gieseking reissues, this record finds the great German pianist in one of his most refined, elegant moods. As Karajan and Gieseking see it, Beethoven's Fourth is a subtle example of superior chamber music, full of delicate tonal shadings and gossamer thematic filigree. It takes a very special kind of talent to make such an approach seem right and unaffected, but this rapt, impeccably executed performance succeeds brilliantly.

Mozart's No. 23 occupies a similarly lofty plane—Gieseking's liquid, limpid passage work weaves a magically lyrical thread through Karajan's poised accompaniments and the sound has been refurbished with exemplary clarity. Perhaps as a companion disc, Odyssey might next re-circulate this team's fine versions of the Grieg Concerto and Franck's Symphonic Variations.

DEBUSSY: *Pelléas et Mélisande*. Suzanne Danco (s), Héléne Bouvier (ms), Pierre Mollet (t), Heinz Rehfuss (b), André Vessières (bs), et al.; Orchestre de la Suisse Romande, Ernest Ansermet, cond. Richmond RS 63013, \$6.94 (three discs, mono only) [from London A 4401, 1952].

Ernest Ansermet was eager to attempt a third recording of *Pelléas* before he died. Obviously the opera meant a great deal to him, but despite his wish to improve over the two versions that he did leave us, both of these performances are among the conductor's very finest recorded efforts. A choice between them is difficult: each one benefits enormously from Ansermet's sensitive response to the work, the clarity of his luminous orchestral textures, and the effective underscoring of the opera's endless strain of understated lyricism.

London's 1965 edition, of course, has far superior sound and Richmond's reissue, while respectable enough for its age, seems rather washed out in comparison. The singers on the older performance, however, are a shade more impressive—Suzanne Danco's wide-eyed innocence is perfect for *Mélisande*;

Heinz Rehfuss' Golaud stands out in sharp relief as a painfully moving portrait of slow moral decay; and André Vessières' sonorous Arkel is both a tender and deeply human figure. Pierre Mollet seems a bit paler than he need be, but his Pelléas is never less than competent. Richmond's attractive budget price adds to this set's desirability—an excellent introduction to Debussy's masterpiece.

HAYDN: Symphonies: No. 21, in A; No. 22, in E flat ("Der Philosoph"). Vienna State Opera Orchestra, Max Góberman, cond. Odyssey 32 16 0374, \$2.98 [from Library of Recorded Masterpieces originals, 1962].

Vol. 8 of Odyssey's Haydn symphony series brings us two complementary works, both of which cast a backward glance to the old baroque church sonata structure. Instead of an opening allegro, Haydn starts each symphony with a grandly scaled, spacious adagio; this is followed by a bouncy presto, a minuet, and a rollicking finale that is full of the composer's typical harmonic and instrumental surprises. Although both the symphonies hew to this over-all formal pattern, there is an abundance of variety in each—the *Philosopher* is especially remarkable for its use of two English horns and a chorale prelude motif as the basis for the first movement.

Góberman's joyful performances are topnotch and he makes the music's piquant individuality speak with a lively eloquence. The bright, forward reproduction is beyond reproach.

STRAUSS, R.: *Don Quixote*, Op. 35; *Till Eulenspiegel*, Op. 28. Paul Tortelier, cello (in the *Don Quixote*); Berlin Philharmonic Orchestra, Rudolf Kempe, cond. Seraphim S 60122, \$2.49 [from Capitol SG 7190, 1959].

Kempe is an excellent Strauss conductor who has rarely been given his due on discs. This splendid version of *Don Quixote*—the only low-priced edition—makes ample amends. The conductor characterizes each variation with operatic vividness yet manages to bind the Don's adventures into a wholly satisfying totality. Tortelier keeps his solo role in perspective, playing with stylish point but never inflating the cello part beyond what Strauss asks. *Till Eulenspiegel* provides a generous and agreeable bonus and the sonics are still remarkably vibrant.
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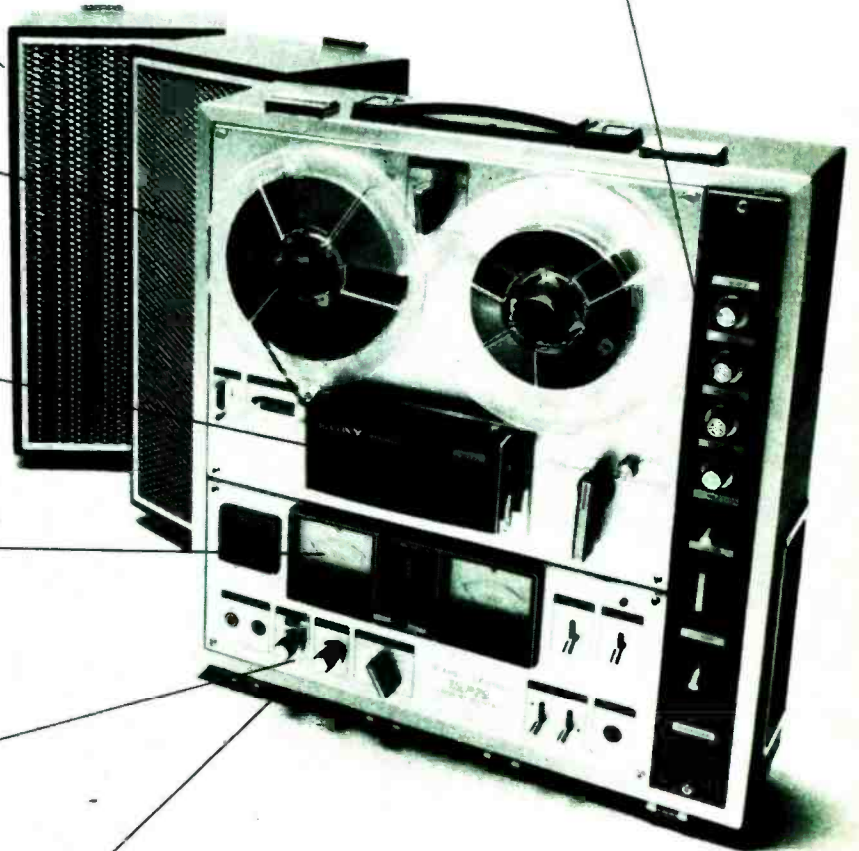
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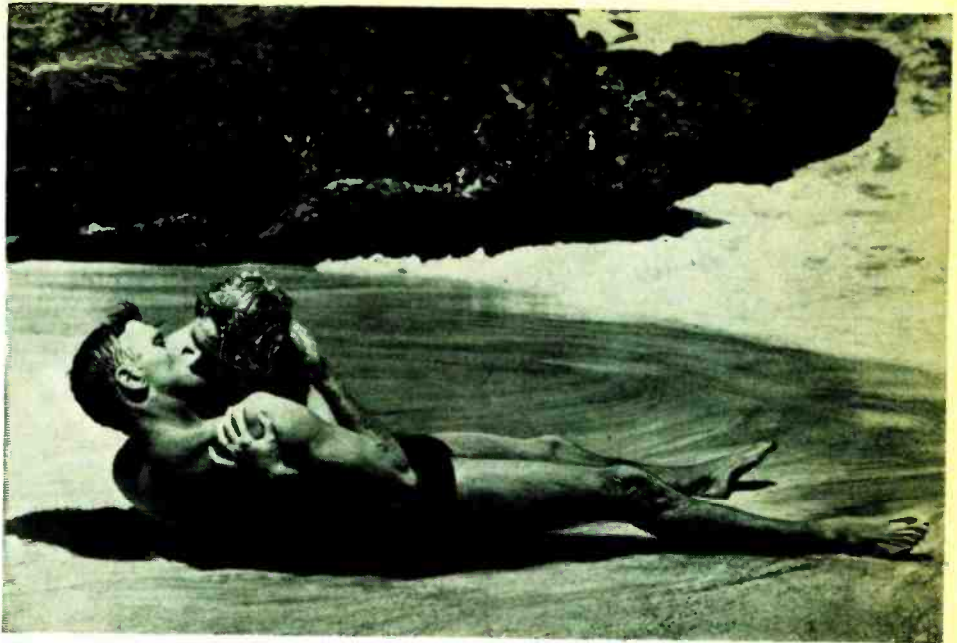


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NOT LONG AGO, *Variety* carried a news story about a survey the National Association of Theater Owners hopes to conduct on moviegoers and their habits. The head of that organization specifically wants to know what can be done to bring back the adult audience.

The adult audience?

Good heavens. I thought we went out with the Edsel. I was under the impression we were all expected to stay home and keep still while we await euthanasia at around forty. And now we're wanted!! Oh, wow. It's mind-blowing, like.

Well, I'll tell the head of NATO what they can do to attract *me* back to the theater: they can ease the emphasis on all those silly bloody teen-age pictures. Many adults have all but given up going to movies because of the rampant puerility of the fare being offered. Some of these films may have made a pile, but they have exacerbated an atmosphere in which adults feel that the movies are no longer for them. Putting the emphasis on bubble-gum films is like strip mining: in the short run profitable, in the long run terribly wasteful and, ultimately, poor business.

Still more recently, *Billboard* carried a story under the headline "Teen Films Fade as Disk Booster," and I quote: "The recording industry's hopes that the rise of the young independent film producer and the youth-oriented film would help drive home the sales of contemporary pop music aren't being fulfilled. In point of fact, many independent producers who believed they could move into films, and even television, on the mounting youth wave are packing up to return to the recording studio."

The story includes quotes from various

record producers who'd gone into the movie field and then pulled out. A sample: "Kids don't go to the movies for music. If they want to see a movie, they go to a movie. If they want music, they turn on the radio and the phonograph. I belong in the recording studio, not a movie studio." I doubt that this gentleman even belongs in the recording studio, but let it pass. Another quote: "Music is a part of movies but not an equal partner. They're two different media. One goes to the ear and the other goes to the eyes. I'm an ear specialist. I'm going to stay that way."

Both quotations are galloping rationalizations. What it amounts to, I am sure, is that these people just couldn't cut the mustard. You do not go into the movie recording studio and fool around for hours while you try to work out the sequence of the three chords you've managed to master. Rock music is, by and large, still garbage, manufactured by incompetents. If record companies are willing to squirt away \$90,000 in studio costs for one album—the figure for one recent production—the movie business isn't. It can't afford to. The entire industry is retrenching, and limits of \$2,000,000 have been put on many films. And so your scores had better be clean, correct, and finished when you walk into the studio, and the musicians have to be able to play them almost perfectly at sight. Amateurs, therefore, can't make it in Hollywood.

For the moment, the movie industry is going to persist in its main folly. Will it thereby become wise? Jim Aubrey, the new head of M-G-M, still plans to aim his product at the "youth market." Says Mr. Aubrey: "We can't make a picture with

Burt Lancaster and Deborah Kerr groping with each other any more. That's obscene. It's like watching a couple of grandparents pawing each other."

Mr. Aubrey, meet the head of NATO. He wants to get the older people back into the theaters. You've just offered a formula for keeping them away. What's obscene about love in older people? One of the more charming memories of my life centers on a couple I watched on the Paris Metro some years ago. He was in his seventies, she was only a little younger. They were both beautifully dressed. She dropped her knitting. He picked it up for her. There was a profound tenderness in his eyes as, looking at her, he gave it back to her. When they got off the train a few stops later, he was holding her hand. God, how marvelous: to reach that age and still feel that way. Obscene? Hardly.

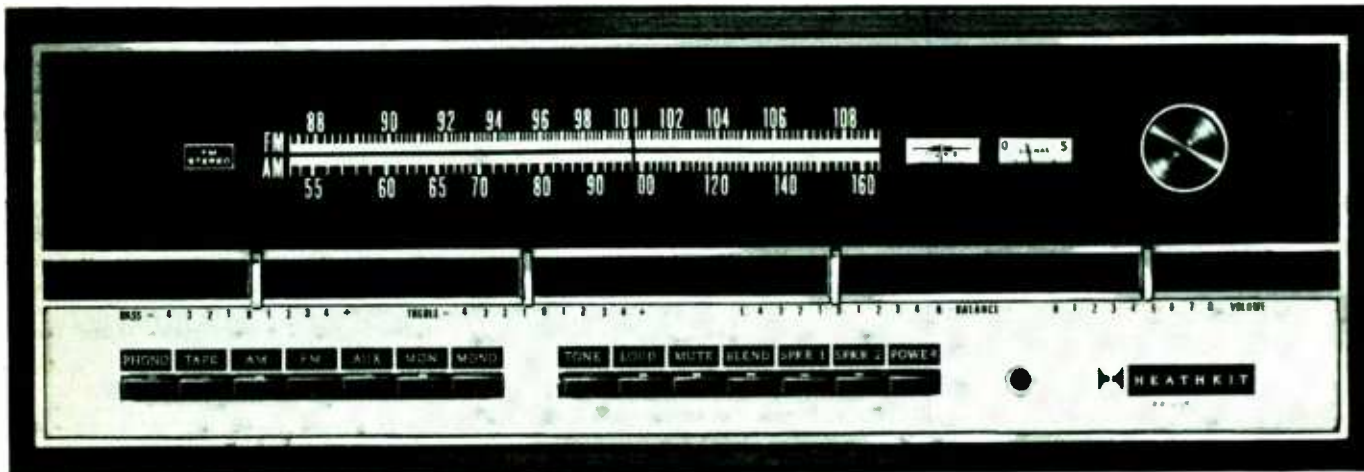
There are signs out all over the place that the American adult is fed up to the eyes—fed up to the point of developing his own quiet militancy. Said the wife of a friend of mine recently: "We tried permissiveness on our kids. It didn't work. So that's all over now in our family." Dr. William McGill, on being made president of Columbia University, said he believed student revolts like those that shook the institution in the past are on the wane. "We have learned," he said in soft understatement, "how to bring the authority of the University to bear and we have learned how to listen to the kids."

Said one of *Time's* anonymous reviewers, in a critique on Saul Bellow's novel *Mr. Sammler's Planet*: "Now he

Continued on page 106

"How well does the Heathkit AR-29 perform? Very well indeed!"... "No other receiver in its price class can compare with it!"

Julian Hirsch, Stereo Review magazine



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About Assembly: "... the AR-29 construction made a positive impression." "... assembly has been markedly simplified."

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THE LEES SIDE

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regards the world not approvingly, but with a measure of equanimity. Its study, in perspective, is a proper work of age. That notion, unfashionable in a society that clutches indecently at youth, is not the least of the gifts of Bellow's new novel."

"A society that clutches indecently at youth." There is the real obscenity, not Burt Lancaster "groping," as Mr. Aubrey puts it, with Deborah Kerr.

Here is a quote from a young writer named Gene Youngblood, reviewing a Rolling Stones album in the *Los Angeles Free Press*: "I hear it said that we are the Hip Generation, but I look around and all I see are billboards equating 'Doing Your Thing' with buying record albums, office buildings filled with long-haired buckskinned freaks doing their thing at endless rows of typewriters, selling soap or soap operas. I see a Lost Generation, more lost than the expatriates of the '20s ever conceived of being. I see a generation without a mind, out of whose mouths pour empty platitudes about 'love' and 'revolution' pumped into their amphetamine skulls from the ear-plug ganglia of transistor radios. . . . I see a generation of turned-on squares who equate dope smoking with instant wisdom and hairstyles with some kind of fundamental reality. . . . I'm just sitting here watching this hip generation become the silent majority of tomorrow." The young are discovering their own squareness.

I think Mr. Aubrey has dived into the youth wave a little too late. It has already crested, broken, and is now receding. You don't think so? General Motors recently junked its ad campaigns aimed at the youth market. With their phony-hip pitches ("introducing automobiles to light your fire") and their dreadful rock music, they were turning more people off than on. Specifically, they were turning off the people with the money, namely the adults—until recently the new despised.

While pictures were being shot for a Pontiac promotion, an order went out: the male models were told to shave their sideburns. Said Edward Cole, president of G.M., "I think that advertising has forgotten who the customer is—and how to reach him." Never underestimate those people in Detroit: they know the feelings of America's heartland. The provincial squares of New York City do not.

Hollywood will get the message next: the head of NATO seems to have told them they'd better. The record industry, which is one of the most unevolved in the entire panorama of American business, will be the last to know.

"A change is coming, there's no doubt about it," said a top music business figure to me recently. "And when it comes, a lot of people in this business are going to get hurt—bad."

I may cry.

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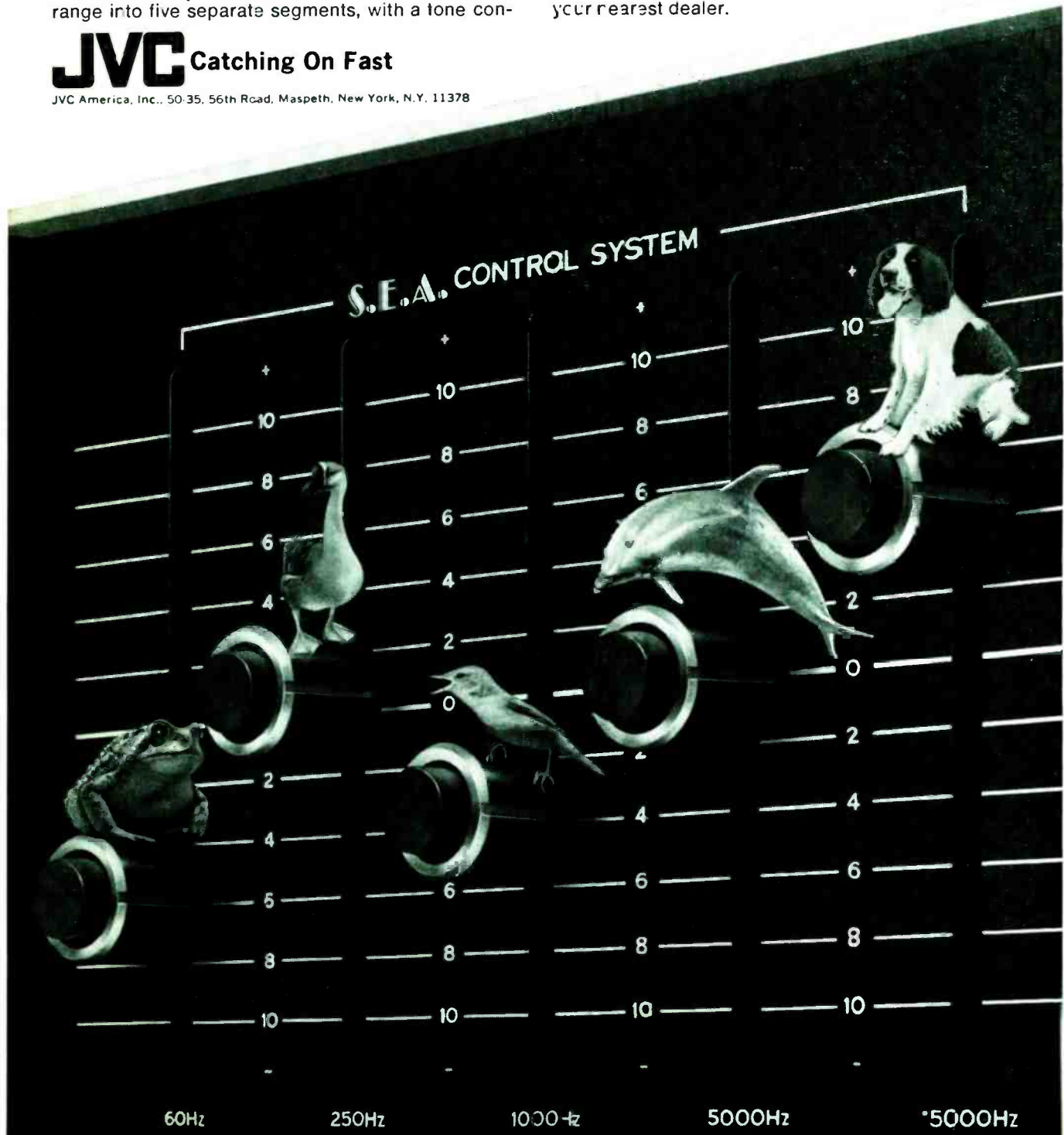
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CIRCLE 32 ON READER-SERVICE CARD

the lighter side

reviewed by

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FRED BINKLEY

CHRIS CURTIS

R. D. DARRELL

JOHN GABREE

JOHN S. WILSON

 symbol denotes
an exceptional recording



NILSSON: Nilsson Sings Newman. Harry Nilsson, vocals; Randy Newman, piano. (I'll Be Home; Beehive State; Caroline; seven more.) RCA Victor LSP 4289, \$4.98. Tape:  PS 1539, \$6.95;  PK 1539, \$6.95.




Nilsson is RCA's rightful golden boy. He sings beautifully and writes much of his own material. Nilsson's most recent acclaim revolves around his singing of Fred Neil's *Everybody's Talkin'* from the film, *Midnight Cowboy*. Randy Newman is a unique and important young American songwriter who sings, plays piano, and orchestrates as well.

Both Nilsson and Newman are products of today, but both possess an intrinsic form of quality that one thinks of as timeless. That's the key to the album's success: clear, sweet water seeking its own level and finding it.

For this two-talent album, Nilsson and Newman wisely decided to forgo the elaborate trappings of previous solo albums. Nilsson doesn't write here, and Newman doesn't sing. Indeed, very little is going on besides Newman's superb songs and personalized piano accompaniments, and Nilsson's warm and agile voice. The simplicity is refreshing, surprising, and powerful. Other than an occasional vocal overdub, a breath of instrumentation, this is the statement of two men in obvious rapport and mutual admiration.

Vine Street is a lonely reflection of a former rock-and-roll musician wondering whatever happened to his friends after their group split up. *Dayton, Ohio 1903* is a prize example of Newman's singular power to evoke the mood of an era that existed before he was born. The same sense-of-past applies to *So Long Dad*, in which a young man brings his girl back to his small-town home to meet his dad. "I think you'll like her, Dad; I hope you do; but if you don't that's all right too." *Cowboy* is Newman's dark comment on *Midnight Cowboy*, the film involving friend Nilsson. The song finishes with an orchestral echo of the music from that film. Every song in the album is a gem, every performance meaningful. Never has the talent of these two artists been more honestly offered to the public.

M.A.

MacDERMOT, RADO, AND RAGNI: DisinHAIRited. Rado, Ragni, and members of the cast of "Hair," vocals. (Climax; The Bed; Dead End; sixteen more.) RCA Victor LSO 1163, \$5.98. Tape:  TO 31015, 3¾ ips, \$8.95;  O8S 1043, \$7.95;  OK 1043, \$7.95.

Surprise. "DisinHAIRited" isn't a new show. It's only an album. It has no story line, no continuity. In it, MacDermot and "lyricists" James Rado and Gerome Ragni, who apparently lack the imagination or ability to steal from their superiors, have resorted to plagiarizing themselves. And no one can steal from *Hair*; there was nothing there to steal.

The songs are about freedom, sex, and

drugs. Very relevant. Very deep. There is something suspect about someone who has to keep proclaiming how free and hip he is, how much grass he smokes, and how "individual" his garb is

Rado and Ragni see sex with leering schoolboy awe. There are the inevitable arch phrases, the contrived lines that buck with meaning, immense organs, and floor-snaking climaxes. One is finally forced to wonder about the problems of people who buy this stuff. Where are their heads at?



But it's a put-on, someone will say. We have been living so long with anti-teurism disguised as satire that the put-on has become the reality, and callow, uncomprehending mockery the measuring stick for a generation of young people. In spite of what Madison Avenue and record companies tell me about the hippies of my under-twenty-five generation, much of, perhaps most of, what they are into seems to me shallow and embarrassingly square—including this album.




Finally, I don't buy the theory that this disc and others of its ilk (although perhaps there aren't any—this record is some sort of ultimate inconsequentiality) are put-ons. I don't think the "artists" involved do it to denigrate middle-class aspirations and mores; I think they make albums like these because they're incapable of anything else. If they had the talent to make it in the "straight" world, a glimmer would show here. All "DisinHAIRited" shows is an evidently inexhaustible capacity to string out clichés.

The performance, by Rado and Ragni and the cast of *Hair*, is amateurish beyond belief. At the rehearsal of this material, staged for the press, disc jockeys, and distributors, the cast was trying to sing one song. The drummer and bassist couldn't keep time. MacDermot was stamping his foot in four. Finally he said, "No, can't you hear? It's here, it's here!"

Judging by this album, and the score of *Hair*, it's nowhere. F.B.



RICK NELSON: In Concert. Rick Nelson, vocals and guitar; rhythm accompaniment. (Violets of Dawn; If You Gotta Go, Go Now; Red Balloon; Louisiana Man; I Shall Be Released; seven more.) Decca DL 75162, \$4.98. Tape:  6 5162, \$6.95;  73 5162, \$5.95.

PHIL OCHS: Greatest Hits. Phil Ochs, vocals; instrumental accompaniment. (One Way Ticket Home; Jim Dean of Indiana; Boy in Ohio; Chords of Fame; No More Songs; five more.) A & M SP 4253, \$4.98. Tape:  4T 4253, \$5.95;  8T 4253, \$6.98;  CS 4253, \$6.98.

CARL PERKINS and NRBQ: Boppin' the Blues. Carl Perkins, vocals and guitar; NRBQ, hard rock quartet. (Turn Around; Tina; Sure to Fall; Step Aside;

Continued on page 112

Country and Western Grab-Bag

by John Gabree

LITERALLY HUNDREDS of records come out every month and though one of us listens to each of them, there is never the space to report on everything we would like to. One of the areas where we tend to fall down the most is c & w music, because when the push comes to be selective there is usually something more interesting happening in other areas. So I thought it might be a good idea to run at least capsule summaries of some of the better new country releases.

PORTER WAGONER: You Got to Have a License. RCA Victor LSP 4286, \$4.98. Tape: P8S 1532, \$6.95.

Porter Wagoner is one of the musical reactionaries in c & w. He almost never does a song that is not cliché-ridden and maudlin. Yet his dead-earnest style is very effective and he manages to pull off almost everything he tries. Not for people who demand content.

WAYLON JENNINGS: Waylon. RCA Victor LSP 4260, \$4.98. Tape: P8S 1517, \$6.95; TK 1517, \$6.95.

Jennings is another superserious singer, but he is more apt to include odd songs in his repertoire like Chuck Berry's *Brown-Eyed Handsome Man*, Mickey Newberry's *The Thirty-Third of August*, or his own *Yellow Haired Woman*. Plays the tough guy.

JOHNNY HORTON: On the Road. Columbia CS 9940, \$4.98. Tape: 18 10 0820, \$6.98.

This record is a curiosity. Columbia has doctored tapes that the late Johnny Horton made in hotel rooms and the like while he traveled between appearances. This will be of interest mainly to Horton fans (there still seem to be many of them), but most of the tunes are good and Horton's voice is pleasant if thin.

TOM T. HALL: Homecoming. Mercury SR 61247, \$4.98. Tape: MC8 61247, \$6.98; MCR4 61247, \$6.98.

This is Tom T. Hall's first album and he turns out to be a pretty solid songwriter and a competent singer with a very direct manner (like Dave Dudley's). Some of the songs are excellent.

ROGER MILLER: 1970. Smash SRS 67129, \$4.98. Tape: SC8 67129, \$6.98; SCR4 67129, \$6.98.

Roger Miller, who up to now has recorded mostly his own material, includes only one of his songs on "1970." But he has turned up a lot

of good material—Junior Parker's *Mystery Train*, Fred Neil's *Everybody's Talking*, and five fine songs by someone named D. Linde—and he gives his usual warm, witty readings.

JERRY LEE LEWIS: She Even Woke Me Up to Say Goodbye. Smash SRS 67128, \$4.98. Tape: SC8 67128, \$6.98; SCR4 67128, \$6.98.

Jerry Lee Lewis, the old rock-and-roller, has turned into one of the best interpreters of c & w. He almost always picks great songs and he performs them with unflagging enthusiasm, feeling, and respect. This is a superb release.

JOHNNY CASH: Hello, I'm Johnny Cash. Columbia KCS 9943, \$5.98. Tape: HC 1234, 7½ ips, \$6.98; 14 10 0826, \$5.98; 18 10 0826, \$6.98; 16 10 0826, \$6.98.

Something has been happening to Johnny Cash. He could once be counted on for flawless albums, controlled, focused, sometimes even with a unified theme. "Hello" contains a few cuts that are up to his earlier standard, but the LP is erratic, and as on the last couple of records, there are a few appalling lapses in taste.

JIM ED BROWN: Going Up the Country. RCA Victor LSP 4262, \$4.98.

Jim Ed Brown, once of the Browns (*The Three Bells*), has always been noted for tasteful if somewhat bland performances. This album is no exception.

LESTER FLATT and EARL SCRUGGS: Final Fling, One Last Time (Just for Kicks). Columbia CS 9945, \$4.98. Tape: 18 10 0836, \$6.98.

Flatt and Scruggs have always been something of an oddity, playing archaic music for cheering crowds in colleges and universities, and of course featuring Scruggs's freakish ability to pick a banjo. Apparently this is to be their last LP together—too bad, because it is excellent. Most of the tunes are contemporary c & w and seven out of eleven are by Bob Dylan. For some reason Scruggs's singing is more prominent than usual and he is superb. Recommended.

If you are interested in hearing what is happening in the best of conventional c & w, I would recommend the Roger Miller, Jerry Lee Lewis, and Flatt & Scruggs albums as the most representative and exciting.

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In an area where versatility and performance often tend to be nothing more than a set of written specifications, one tape recorder stands apart from all the rest, Revox.

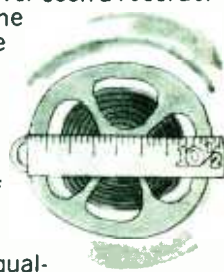
Revox is built to such exacting standards that Julian Hirsch writing in *Stereo Review* was moved to comment, "We have never seen a recorder that could match the performance of the Revox A77 in all respects, and very few that even come close."

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CIRCLE 21 ON READER-SERVICE CARD

Continued from page 110

Rip It Up; On the Farm; seven more.)
Columbia CS 9981, \$4.98. Tape: ☐
18 10 0878, \$6.98.

The rock audience has gotten big enough and sophisticated enough so that it is possible for a good musician to have a career in pop music without constantly fearing for the imminent collapse of his income. Not that it's easy, but a surprising number of rock stars have been able to achieve "comebacks," a word that places the burden on the musician but really means that the audience has rediscovered a need for his talents. An even greater number of young musicians have been able to build careers without the help of big hit singles or albums. If you are good, there is an audience that will understand and applaud you.

"Rick Nelson In Concert" is a comeback album. Nelson was a star in the late '50s and early '60s at the time the moguls of the big corporations were trying to regain control of the rock business from the independent producers and small companies that had dominated rock's golden era in the middle of the decade. Usually the formula called for a bland, wholesome All-American personality to cover records produced by independents and, not incidentally, black artists with nice safe copies of their material. If I remember rightly, for example, Rick Nelson's first record was a cover of Fats Domino's *I'm Walking*. But Ricky, as he then was, was a much better performer than most of the others—Frankie Avalon, Bobby Rydell, Fabian, etc.—and he managed to put out a string of hits that were considerably better than the competition's and, as it turned out, ones that became very influential in the late '60s. Decca has been saying in its ads that there is no connection between the new Rick Nelson and the old, which is not only untrue but also misleading. If you don't remember what he sounded like then, you might listen to the new album and think that he has brazenly imitated a number of currently popular singers like Dylan, Darin, Anderson, and Hardin. The truth is, while he has become more expressive, his voice has changed very little over the years. His sound was at its peak when most of the others were maturing musically—and he used many of the

sources that they were to borrow later like Buddy Holly, the Everly Brothers, and c & w in general.

All of which leads up to the new album, which is excellent. Nelson still demonstrates good taste in both material and performance. He has assembled an excellent quartet to back him up. And the material includes old hits (especially *Hello Mary Lou* and *Goodbye Heart*, which always was my favorite), his recently popular version of Dylan's *She Belongs to Me*; there is also contemporary material by Dylan, Anderson, Hardin, Doug Kershaw, and Nelson himself.

Phil Ochs is a singer-songwriter from the folk-protest period of the early '60s who has managed to build a loyal audience, although his last couple of records, produced while under the influence of the rock-as-art syndrome, have fallen off in popularity. With the help of producer Van Dyke Parks, Ochs has a winner this time. Parks holds down the length of the cuts (5:05 is the longest), gives Ochs good backup, and puts him in settings that range from his folkish stage act recorded live through some mild rock to driving Buck Owens-type c & w harmonies. Surprisingly it works, despite the fact that none of the songs really stands up to his earlier writing (there are moments here: Nixon "died of a suntan," or "my life just passed before my eyes/I must be drowning").

Carl Perkins was one of the first great rock stars with *Blue Suede Shoes* and *Matchbox*. Since then he has been through some hard times, but now he is recording steadily for Columbia and is a regular on the Johnny Cash show. NRBQ is one of the best newer bands in rock. Southerners, they combine influences as diverse as Perkins and avant-garde jazz bandleader Sun Ra.

Six of the thirteen cuts have Perkins singing with the band and six have NRBQ by itself (one additional solo guitar cut is by Perkins). NRBQ's eclecticism makes the album confusing and it is easier to take a little bit at a time. And though the group is very competent, the strongest cuts are those that feature Perkins. Also, Perkins' songwriting is generally superior to NRBQ's. This is a good record, though, and hopefully may inspire some more jam sessions between old-time rockers and today's stars. Any suggestions? J.G.

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MAURICE LARCANGE: Paris for Lovers. Maurice Larcange, accordion; Claude Martine Orchestra and Chorus. (At Last; The Windmills of Your Mind; Milord; L'Absent; eight more.) London Phase 4 SP 44133, \$5.98. Tape: ♫ M 14133, \$6.95; ♫ M 84133, \$6.95.

With friends like the present presumably British arrangers and Phase 4 engineers, Larcange doesn't need enemies. As in his "French Touch" album of just over a year ago, this delectable master of both the concertina and concert accordion is denied the light *bal musette* setting in which he and French pop tunes show to best advantage.

Again he's well-nigh submerged in schmaltzy strings, brasses, and voices; and even the big, markedly stereoscopic recording itself is all wrong in its larger-than-life close-ups of the star's invariably graceful soliloquies and obligatos. He tries to endow the present inflated arrangements with some distinction, but it's a losing battle. And aren't some of the best tunes here more than mildly imitative—*If I Only Had Time of Plaisir d'amour* and *Paris for Lovers of Those Were the Days*? R.D.D.



SIMON AND GARFUNKEL: Bridge Over Troubled Water. Simon and Garfunkel, vocals; Paul Simon, guitar; rhythm accompaniment; Jimmie Haskell and

Ernie Freeman, arr. (Bye Bye Love; So Long, Frank Lloyd Wright; Why Don't You Write Me; eight more.) Columbia KCS 9914, \$5.98. Tape: ♫ 14 10 0750, \$6.98; ♫ 18 10 0750, \$6.98; ♫ 16 10 0750, \$6.98.

Bridge Over Troubled Water is a song to make you weep the first time, even if you don't catch all the words. That's how strong its feeling is. Much of it is solo sung by Art Garfunkel in his pure, honest tenor. The gospel-like piano is brilliantly played by Larry Knechtel, a Los Angeles studio musician. This is a love song, a shatteringly human one: "When you're weary, feeling small, when tears are in your eyes, I will dry them all; I'm on your side. . . . Like a bridge over troubled water, I will lay me down. . . ." For me, it's their best moment so far—and that covers a lot of beautiful territory. It alone makes the album worth buying—despite Columbia's unfair overpricing of the disc.

There's an extra in the album: it's *all* good. *El Condor Pasa* is based on an eighteenth-century Peruvian folk song, and beautifully played by a group called Los Incas. Paul Simon's English words bear this simple comment on life's victimization: "I'd rather be a hammer than a nail. . . ." *Cecilia* strikes me as a song in which Simon thumbs his nose at the Columbia brass who are always bugging artists to come up with bubble-gum market hits. Simon's bubble-gum comes out sophisticated: still it's raucous and the track drives me up the wall. *Keep the*

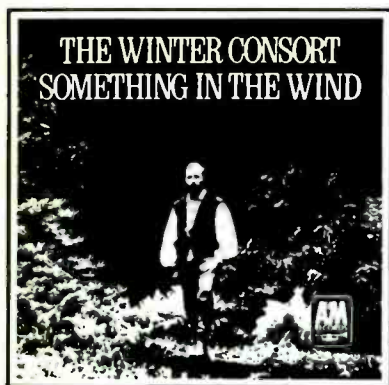
Customer Satisfied is Simon's traveling salesman joke, a sad one.

The Boxer is reminiscent of Paul Newman's portrayal of a broken boxer in an otherwise forgettable film about Hemingway's travels. It was a single hit. *Baby Driver* is infectious and it too was a hit single. The message of *Song For the Asking* applies to the whole album: "This is my tune for the taking: take it, don't turn away. I've been waiting all my life." Sheer simplicity. That's what good albums are about. Simon and Garfunkel may have turned in the album of the year this time. Bravo. M.A.

JAKE HOLMES. Jake Holmes, guitar and vocals; rhythm accompaniment. (How Are You?; Emily's Vacation; A Place; A Little Later; Suitcase Room; Beautiful Girl Goodbye; five more.) Polydor 24-4007, \$4.98. Tape: ♫ 953 010, \$6.95; ♫ PD9 14657, \$6.95.

Here's an album that should please almost everybody who likes pop music. There is a little Tin Pan Alley, a little show music, a little country, and a little rock in Jake Holmes's extraordinarily eclectic writing. Holmes's voice is clear and he has learned to handle it extremely well. He is a far more accomplished performer than when he made his first LP a year or so ago. He is also unafraid of taking chances—a thing singers with pretty voices must do—and he demonstrates good dramatic sense with material that might have wound up sounding maudlin or precious if mishandled. Jake

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Holmes could probably write one hell of a Broadway show. If he does, I hope they let him star in it. J.G.

jazz



EARL HINES: A Monday Date: 1928. Earl Hines, piano. (A Monday Date; Chimes in Blues; Stowaway; Blues in Third; four more.) With Lois Deppe, vocals (Dear Old Southland; four more.) Milestone 2012, \$4.98.

Earl Hines's earliest piano solos, which contain some of his freshest and most brilliant playing, make up the bulk of this disc. Hines recorded the solos in 1928 for QRS, the piano roll company, which was making a move into the record business. QRS got in and got out so fast—all eight of the sides that Hines cut were dumped on the market on the same day—that these records barely received any circulation at all. More than twenty years later they were reissued on an Atlantic 10-inch LP but that, too, soon disappeared.

And now, after another twenty-year lapse, these solos are once more available, reproduced remarkably well by Jerry Valburn and Ray Hagerty. The

eight solos are superb Hines—full of his dash and sparkle, the deceptively easy-going passages that suddenly erupt with lines darting every which way, intertwining in fascinatingly complex fashion but executed with casual clarity. The remainder of the collection is essentially curiosa for the Hines collector—recordings made in 1923 when Hines first reached Chicago as accompanist to singer Lois Deppe. J.S.W.

JIMMIE LUNCEFORD: For Dancers Only. Lunceford Band. (Running a Temperature; Linger Awhile; Annie Laurie; eleven more.) Decca 79239, \$5.98.

JIMMIE LUNCEFORD: Blues in the Night. Lunceford Band. (Margie; Hi Spook; Blues in the Night; ten more.) Decca 79240, \$5.98.

These two discs round out a four-disc set from Decca (the two earlier releases were Decca 79237 and 79238) that covers the Lunceford band's early period with the label (1934 through 1938) fairly thoroughly, and hits the major high points of the later association (1941-42). There is more attention to pop ballads on these two discs (which cover the years from 1936 to 1942) than on the earlier pair, but this was representative of what the Lunceford band (and every band) was doing then.

As long as Sy Oliver, Trummy Young, Willie Smith, or the vocal trio are doing the singing, the pieces bear up well. Even Dan Grissom's glutinous vocals are only minor intrusions because this band could punch up even the most ordinary tune with its crisp, imaginative phrasing. Spurred by its strong sense of showmanship, the Lunceford band was not only able to do more with routine pop material than any other big jazz band but, for the same reason, it could do more with what might have been routine jazz material (*Slumming on Park Avenue* on Decca 79239 is an example of its pop magic, *Ragging the Scale* on the same disc shows it elevating a jazz tune). These four discs, plus Columbia's "Lunceford Special" (Columbia CL 2715) provide an unusually thorough LP library of the band's work—although Columbia could still fill its part of the picture a bit. J.S.W.

JAKI BYARD: Solo Piano. Jaki Byard, piano. (A Basin Street Ballad; Do You Know What It Means to Miss New Orleans; Seasons; six more.) Prestige 7686, \$4.98.

Most current jazz pianists fall into some specific bag—traditionalists of the ragtime and stride eras, middle area swingers such as Erroll Garner, modernists of various hue, or individualists from Earl Hines to Thelonious Monk. Jaki Byard manages to be all of this and to be himself too.

He can be a rollicking Wallerite (in *Top of the Gate Rag*). He draws on the traditional essence of New Orleans on *New Orleans Strut* but it comes out with

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an odd angularity that suggests The-lonious Monk or, in its jauntiness, a vision of Erroll Garner strolling down Bourbon Street with a jag on. There is Tatum-like virtuosity in Byard (*The Hollis Stomp*) and a warm, broad romantic feeling (in *Hello, Young Lovers* and *Spanish Tinge #2*, which is not at all what you might expect if "Spanish tinge" reminds you of Jelly Roll Morton).

Byard is a rarity among jazz musicians in that he is aware of everything that came before him and he uses it. He has gone on from there to be both a very viable part of the present and to find new meaning in the older jazz ways. This record is an excellent presentation of a part of Jaki Byard—but only a part. He covers so much territory, has so many different things to say and so many different ways to say them that no single 12-inch LP can be expected to offer more than a sampling. But for basic starters, this one will do. J.S.W.

theater & film

COCO. Original Broadway cast album; book and lyrics by Alan Jay Lerner; music by André Previn. Katharine Hepburn, George Rose, Jon Cypher, Rene Auberjonois, David Holliday, and Gale Dixon, vocals. Paramount PMS 1002, \$4.98.

The only justification for this original cast album is Katharine Hepburn. Like the score and lyrics that André Previn and Alan Jay Lerner have written for this musical, which purports to be about fashion designer Coco Chanel, Miss Hepburn's voice is familiar. But in her case, it is refreshingly familiar because, for the first time, we hear that pungent, cutting, New England Brahmin tone slicing through the novel atmosphere of a musical setting.

That setting, however, is unrefreshingly familiar. Ghosts of *My Fair Lady* and *Gigi* thread through Previn's music while Lerner's lyrics are little more than fading echoes of a musical theater tradition that is as much a part of a distant, dead age as Coco Chanel. But Miss Hepburn, chin up and fire in her voice, copes—and copes so brilliantly that, at moments, she almost makes you believe she is working with something more than a hollow shell. She is most successful, understandably, when she is actually dealing with spoken lines rather than musical ones. Even when she makes the shift to musical ground, adding some shaky vibrato to the Hepburn vocal trademark, she is indomitable. But in this case, unfortunately, indomitability is not quite enough. J.S.W.

ALAN JAY LERNER REVISITED. Blossom Dearie, Roddy McDowall, Dorothy



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Loudon, Jerry Orbach, and Nancy Walker, vocals. (The Day Before Spring; Every Night at Seven; Love Song; eleven more.) Crewe 1337, \$4.98.

VERNON DUKE REVISITED. Blossom Dearie, Gloria De Haven, Tammy Grimes, Anthony Perkins, Rex Reed, and Joan Rivers, vocals. (Spring Again; I Cling to You; Sugarfoot; eleven more.) Crewe 1342, \$4.98.

Ben Bagley's two latest entries in his "Revisited" series—Alan Jay Lerner and Vernon Duke—have arrived along with reissues of the first two collections which launched the series several years ago: Rodgers and Hart (Crewe 1341) and Cole Porter (Crewe 1340). Rodgers and Hart had a wealth of the little-known songs, witty and melodic, that provide the grist for this series. So did Cole Porter. And so did Vernon Duke. But not, apparently, Alan Jay Lerner.

Most of the songs that Bagley has chosen for his Lerner set lack the spark that has kindled interest in the other collections. Lerner's songs tend to plod along traditional paths without asserting much initiative of their own. There are a pair of graceful waltzes—*Open Your Eyes*, composed by Burton Lane, and *This Is My Holiday* by Frederick Loewe—and Bagley has assembled a good cast of singers that includes Nancy Walker, Blossom Dearie, Roddy McDowall, and Dorothy Loudon. But, for all their efforts, one gets the impression that Lerner is not one of those who has a store of hidden goodies in his trunk.

Vernon Duke, on the other hand, must have left several trunks full of songs that have had little airing, and Bagley has seized on them with relish. Duke contributed to an incredible number of flop musicals (Bagley attributes this to difficult leading ladies). So there is the joy of discovery to come upon *Low and Lazy* from *Sweet Bye and Bye* (which never reached Broadway) sung in this set by Blossom Dearie in her most intimate, beguiling manner; *If You Can't Get the Love You Want* from a musical version of *Rain* called *Sadie Thompson* (a flop), a punchily rhythmic song given a throaty lift by Tammy Grimes; *Lady*, a lovely, soft, swirling waltz from *The Lady Comes Across* (a flop), gently exhaled by Anthony Perkins; *Words Without Music*, a torch song that was buried under *I Can't Get Started* in Ziegfeld

Follies of 1936, lustily proclaimed by Gloria De Haven; and *Just Like a Man* (with an amusing Ogden Nash lyric) from *Two's Company* (a flop), which gives Joan Rivers a chance to show that she may not be much of a singer, but she is a performer (Rex Reed, attempting *Sugarfoot*, proves to be neither).

The set also includes a pair of fairly well-known Duke items—*Now* and *Roundabout*—along with a few of little distinction. Norman Paris' arrangements, once one of the charms of the series, seem to have fallen into somewhat commercial routines. This Duke set indicates that, when the raw goods are there, the idea continues to hold up very well. But, as the Lerner disc shows, a successful career on Broadway is no guarantee of material that is worthy of revival. J.S.W.

in brief

ARGENT. Epic BN 26525, \$4.98.

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J.G.

JOAN BAEZ: One Day At a Time. Vanguard VSD 79310, \$4.98. Tape: ●● 9310, 7½ ips, \$6.95; ●● 89310, \$6.95; ●● 59310, \$6.95.

This may be Joan Baez's best album. Varied material—traditional and contemporary folk, c & w, and pop—given Nashville's usual polished treatment; the c & w format provides a tension her performances usually lack.

J.G.

PEOPLE. Paramount PAS 5013, \$4.98.

Here's one of the better new rock entries, good spirit and clean lines. If they can pull a hit from this album, their chances look good.

M.A.

JACK WILSON: Song For My Daughter. Blue Note BST 84328, \$4.98.

Billy Byers strikes again. He not only arranged and conducted but also produced this relaxing set featuring Jack Wilson. The pianist's relaxed sound is superbly supported by Byers, whose writing gets more mileage out of a small string section than anyone since Nelson Riddle put together those low-budget gems for Sinatra on Capitol. A charming album, easy listening. I'm hoping to live long enough to see the music industry wake up to the startling talents of Billy Byers.

M.A.

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