

Murray Kempton  
Reviews the Sounds  
Of the Sixties

# HIGH FIDELITY

Buyer's Guide to

## Turntables And Changers For Stereo

New Models, New Features

Do You Really Want a  
"Professional" Turntable?



HFDNBUCHHAZGEDZO E DEC 72  
MR DAVID BUCHANAN  
HAZEL GREEN ACADEMY  
HAZEL GREEN KY 41332

# IRS.

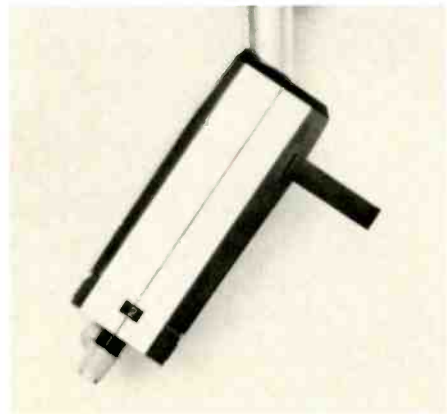
## of automatic turntables for the Fisher name.

### Automatic repeat.

This is a nice feature, and one that's unique. By unlocking the center spindle the record will cycle and recycle until you stop it. You can do this with single records, or any record in a stack.

### The world's finest automatic turntable, the Fisher 502. \$159.95.

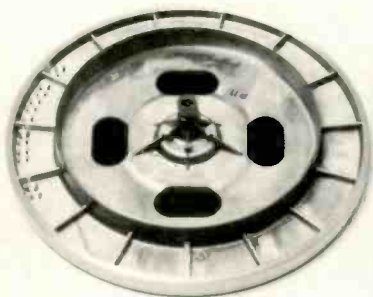
The Fisher 502 is the top of the Fisher automatic turntable line, and is, in our opinion, the finest turntable money can buy. Not only does it have the features we've already mentioned, but it has a lot of exclusives as well. One of the most important is the adjustment for the vertical tracking angle. As you probably know, the cutter stylus, with which the grooves in the original masters are cut, is not perpendicular to the plane of the record. It's at an exact fifteen-degree angle to the perpendicular. So your stylus should also be at the same fifteen-degree angle. The 502 has



an adjustment that lets you keep it that way, whether you set it for one record or for any one in a stack. Or you can leave it at an optimum setting for the stack as a whole. Not many automatic turntables have this feature.

### The extra-heavy platter.

The Fisher 502 has a platter that weighs 7.1 pounds. The extra-heavy



platter, together with a heavy-duty 4-pole motor, keeps the 502 running at a constant speed. Wow and flutter are less than 0.1% (that's really low).

### The Fisher 402. The finest automatic turntable under \$130.00.

The Fisher 402, if the truth be known, is a bargain. It has most of the features of the 502, and it costs less. Of course, if you insist on owning the best, there's only one turntable for you. But if you'll be satisfied with very good indeed, then consider the 402. The main difference between the machines are the platter weight and the stylus adjustment. The 402's platter weighs 4 pounds. That's massive enough to keep wow and flutter well below professional standards, but not as massive as the 502's platter. And, in the 402, the stylus angle has been preset to a statistically determined optimum. So you lose the versatility of being able to adjust it yourself. Other than those two points, the 402 performs, looks and sounds like the

502, the world's finest automatic turntable. Not bad for \$129.95.

### The Fisher 302. The finest automatic turntable under \$100.00.

There are many more similarities between the 302 and its higher-priced brothers than there are differences.

Wow, flutter and rumble are marginally higher in the Fisher 302, but they're still completely inaudible.

The tonearm is of the girder-beam type instead of the tubular type (as in the 402 and 502). But the 302's tonearm is low in mass, and perfectly capable of tracking with a force of one gram.

And the other Fisher automatic turntable exclusives we mentioned earlier for the 502 and 402 are all present in the 302.

As a matter of fact, with these features, at \$99.95, the Fisher 302 would be pretty tough competition for the 402 and 502.

If the 302 weren't ours.

### Accessories.

*There are a number of accessories for the Fisher automatic turntable which are optional (at extra cost).*

*You can have a standard base (the B-4 for the 302 and 402, the B-5 for the 502). You can have a separate dust cover (the PC-4).*

*Or you can purchase the deluxe base which comes complete with dust cover (B-404 for the 302 and 402, B-504 for the 502).*

*And there are 45 rpm spindles to fit all the models.*

**The Fisher**   
We invented high fidelity.



# Ou

## Introducing the first line good enough to bea

■ Until now, when you bought Fisher components, you had to settle for someone else's automatic turntable.

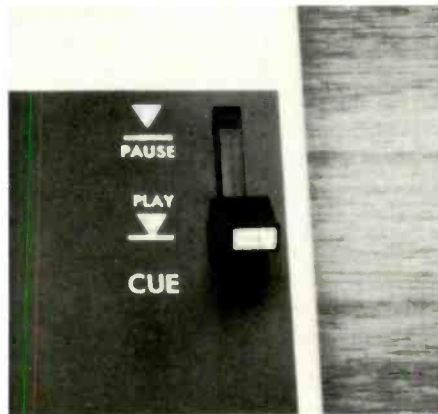
Not that that was bad. There were several good models to choose from.

But now there's something better.

A line of automatic turntables Fisher is proud to call its own. With a combination of features you won't find on any other automatic in their respective price ranges.

### You can take faultless performance for granted.

Since the new automatic turntables are Fisher's, they perform like Fishers. So it goes practically without saying that wow, flutter and rumble equal recording studio and broadcasting standards, and are inaudible. The tonearms on all three turntables will accept a full range of the finest cartridges available, and will track flawlessly with a stylus pressure as low as one gram or less. All three turntables have variable



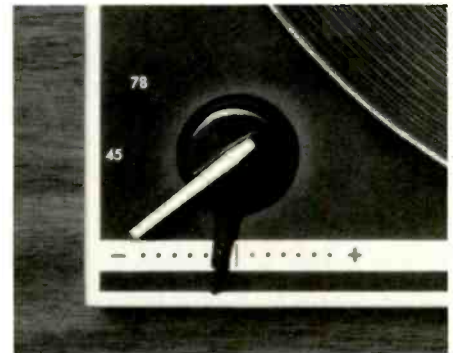
anti-skating compensation. They all have a cue control that gently sets the stylus down on the precise groove you select. In all three, the operating functions (start, stop, reject) are controlled with a single, easy-to-use lever. And the turntables all have three speeds: 33 $\frac{1}{3}$ , 45 and 78 rpm. But there's more.

### The new Fisher automatic turntables are the world's most convenient.

If you've ever owned a piece of Fisher equipment, no matter which one, you know that it's a pleasure to operate. There are always those little Fisher exclusives that make the difference between an adequate piece of machinery and a great one.

The turntables are no exception.

For example, all three, even the inexpensive 302, have a pitch control



that lets you vary the speed of your records plus or minus three per cent. Which means you can tune your records to your piano (the reverse would be extremely difficult, right?).

We spoke earlier about the cue control. But we didn't mention that it's viscous damped. Which means that when the arm descends on a record, it descends with record-conserving gentleness.

And there's a safety feature in the new Fisher automatic turntables which is absolutely error-proof. It's a sensing device that not only senses the size of a record (or stack of records), but prevents the stylus from descending if there's no record on the platter. (It sounds like a small point, but it may some day save the life of your stylus.)

**Only 25¢! \$2 value!**



Send for your copy of The Fisher Handbook, a fact-filled 80-page guide to high fidelity. This full-color reference book also includes complete information on all Fisher stereo components, plus a special insert on the new Fisher automatic turntables. Enclose 25¢ for handling and postage.\*

**New! 1971 edition!**

Fisher Radio, Dept. HF-5, P.O. Box 1367  
Long Island City, N.Y. 11101

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_

State \_\_\_\_\_

Zip \_\_\_\_\_

\*Please glue or tape coin on picture of handbook above.

0105719

**Guess  
whose.**

(Lift flap.) →





THE 302.

THE 402.

THE 502.

# THE RECORD LOVERHATER



Edward Tatnall Canby, Author and Critic

The job of the music critic isn't easy. He can help a record make it to the top or damn it to oblivion.

And since many people depend on his judgment when they shop for records, it's logical to ask:

"But what does he depend on?"

Mostly, his ears and his knowledge help him as he listens. Yet the music critic can only hear what his stereo system delivers. If his critical listening is to be unbiased, it must begin with a stereo cartridge whose frequency response characteristics are as flat as possible. One that introduces no extraneous coloration as it reproduces recorded material.

Many record critics do their auditioning with the Stanton 681EE. Recording engineers have long used the Stanton 681A to check recording channel calibration. The 681EE provides that logical continuation of the Stanton Calibration Concept. It has been designed for

low-distortion tracking with minimum stylus force. Its low-mass, moving magnetic system produces virtually straight-line frequency response across the entire audio spectrum. Its built-in longhair brush keeps the stylus dust-free, and protects record grooves, thus reducing noise and wear. Each 681EE is individually calibrated, and the results of these calibration tests are included with each cartridge.

The Stanton 681EE—used by recording engineers, broadcasters, critics and audio professionals—the cartridge that sounds like the record sounds, always.

For further information, write: Stanton Magnetics, Inc., Terminal Drive, Plainview, N.Y. 11803.





# HIGH FIDELITY

VOL. 21 NO. 5 MAY 1971

## music and musicians

Leonard Marcus SCHWANN'S WEIGH

Edward Greenfield, Peter G. Davis  
BEHIND THE SCENES: LONDON AND BOSTON

George London SPEAKING OF RECORDS

Charles Rosen SHOULD MUSIC BE PLAYED "WRONG"?

Gene Lees AN ARRANGER ARRIVES

## audio and video

TOO HOT TO HANDLE

NEWS AND VIEWS

EQUIPMENT IN THE NEWS

EQUIPMENT REPORTS

## recordings

Larry Zide RECORD PLAYERS UP TO DATE

Norman Eisenberg  
WHAT IS A "PROFESSIONAL" TURNTABLE?  
BUYER'S GUIDE: TURNTABLES, CHANGERS

FEATURE REVIEWS

CLASSICAL REVIEWS

IN BRIEF

Peter G. Davis REPEAT PERFORMANCE

R. D. Darrell THE TAPE DECK

POP REVIEWS

JAZZ REVIEWS

etc.

LETTERS TO THE EDITOR

PRODUCT INFORMATION

ADVERTISING INDEX

4 A letter from the Editor

16 Baker sings Brahms . . . DGG's Boston studio

22 The baritone discusses his favorite recordings

54 An examination of first-performance traditions

90 Multitalented Mickey Leonard hits musical gold

28 HF answers your more incisive questions

30 Pros and cons of the skinny disc

32 The latest in audio gear

Norelco 202 turntable  
Koss PRO-4AA headphones  
Dynaco A-50 speaker system  
Sharpe SC-3 stereo control unit  
Kenwood KR-4140 receiver

44 They add up to better sound and longer record life

50 High fidelity calls for a new standard

52 Data on seventy-five products

Arrau, Rubinstein, and the Brahms concertos  
61 The sounds of the Sixties  
Alexander Kipnis: a solid bass

66 Caballé and the pirates . . . Toscanini in England

84 Capsule wrap-ups of new releases

86 Furtwängler's 9th . . . Kirsten's 25th

88 Dolbyized delights . . . Operatic angels

92 Roger Kellaway, romantic . . . Nilsson hits the point

102 Hawkins in transition . . . Doc Evans at the Gaslight

6 Rock v. art . . . Critic v. critic

9  
95 An "at home" shopping service

94

Published at Great Barrington, Mass. 01230 by Billboard Publications, Inc. Copyright © 1971 by Billboard Publications, Inc. The design and contents of High Fidelity Magazine are fully protected by copyright and must not be reproduced in any manner. Second-class postage paid at Great Barrington and at additional mailing offices. Authorized as second-class mail by the Post Office Department, Ottawa and for payment of postage in cash. High Fidelity/Musical America Edition is published monthly. Subscription in the U.S.A. and its Possessions, \$14; elsewhere, \$15. Subscription including Concert Artist Directory published in December, \$20 in the U.S.A. and its Possessions; elsewhere, \$21. Regular issues \$1.25 a copy. National and other editions published monthly. Subscription in the U.S.A. and its Possessions, \$7; elsewhere, \$8. Regular issues 75¢ a copy. Indexed in the Reader's Guide to Periodical Literature. Current and back copies of High Fidelity and High Fidelity/Musical America available on microfilm from University Microfilms, Ann Arbor, Michigan 48104. Change of address notices and undelivered copies (Form 3579) should be addressed to High Fidelity, Subscription Department, 2160 Patterson Street, Cincinnati, Ohio 45214. Please state both old and new addresses when requesting a change.

# Schwann's Weigh

DEAR READER:

The Schwann catalogue researchers annually calculate, compare, and report the statistics of their guide's new listings for the previous year. Invariably these figures function less as the thermometer of the record industry—*Billboard's* compilation of financial statistics does that better—than as the electroencephalograph of its decision-makers' thoughts. New listings reflect what the a & r men think will be successful more than what turns out to be successful.

For instance, nearly 36% of the 1,022 pop artists who recorded in 1970 had never made a solo album before, and a third of these debutants made at least one more LP before the year was up, among them John B. Sebastian (for Reprise and MGM), Melba Moore (for Mercury), the Lifetime (for Polydor), Melanie (for Buddah), and Diana Ross (for Motown, who of course recorded her when she had the Supremes affixed to her name). Since there were only 86 more new pop/rock/folk/country albums in 1970 than in 1969, an entire essay could be written using this data to extrapolate the industry's adventurousness in finding new talent, or lack of faith in its old talent, or just plain desperation. Johnny Cash, incidentally, won the 1970 new-listings sweepstakes, with 11 albums, including a two-record set.

As I mentioned, there were more pop albums released last year than the previous year (up 3.4%). Also, children's records were up 50%, musicals up 24.4%, and religious LPs up 14.4%. You know, of course, what was down: classics (9.1%) and jazz (0.9%). These, to be sure, are listings, not discs. A set of the complete Beethoven symphonies (of which there were six new ones last year!) simply counts as one; on the other hand, a single LP of Copland's *Vitebsk*, Sextet, and Piano Quartet counts as three listings. To the classical listings' decline add Schwann's report that there were *more* multiple listings of standard works, and you will understand both the psychology and the plight of today's classical a & r director. Practically everything salable seems to have been recorded already (but try to find them), and few standards are currently being created. Beethoven's Fifth Piano Concerto was the most often recorded work, with 8 new listings; his Fourth Concerto was next, with 7; his Fifth Symphony had 6 new listings, not counting the 6 complete sets, as did Sibelius' Second Symphony and Ravel's *Pavane pour une enfante défunte*. In 1969 only Tchaikovsky's Sixth Symphony had as many as six new recordings. Thirty "Composer's Greatest Hits" or similar hodgepodgery ("Performer's Greatest Hits" were not tabulated) got issued in 1970.

Speaking of Beethoven and Copland, each of whom had a well-publicized birthday, both appeared on Schwann's most-recorded-composers list. Copland tied Tchaikovsky with 27 new listings, but Beethoven creamed everybody with 219. Mozart's second place needed only 83 new listings. Bach placed third with 80. Schubert, Brahms, Chopin, Haydn, and Tchaikovsky remained on the list from 1969; Ravel, Stravinsky, Debussy, Verdi, and Copland were added to it, replacing Schumann, Handel, Wagner, Liszt, Prokofiev, and Mendelssohn, who dropped off.

Next month we will bring out our **ANNUAL SPEAKER ISSUE**. For those of you who cannot make full use of the charts, graphs, and figures in our equipment reports we will tell **HOW TO USE OUR LAB TEST DATA AS A SHOPPING GUIDE**. We will also provide **ANSWERS TO MOST OFTEN ASKED QUESTIONS ABOUT SPEAKERS**, and let you know how to **UNCOVER A THIRD CHANNEL IN TWO-CHANNEL STEREO** with an extra speaker. A fourth article, **THERE'S A TWEETER IN MY TWEETER**, is not about speakers at all, but about the exotic world of sound-effects records.

Leonard Marcus

LEONARD MARCUS  
Editor

NORMAN EISENBERG  
Audio-Video Editor

PETER G. DAVIS  
Music Editor

SHIRLEY FLEMING  
Editor, Musical America Section

ROBERT LONG  
Associate Audio-Video Editor

EDITH CARTER  
SHEILA SCHULTZ  
Assistant Editors

ROY LINDSTROM  
Art Director

ROBERT MADDOCKS  
Associate Art Director

RUTH W. DUNTON  
Production Editor

MORGAN AMES  
R. D. DARRELL  
ALFRED FRANKENSTEIN  
HARRIS GOLDSMITH  
DAVID HAMILTON  
PAUL HENRY LANG  
GENE LEES  
GEORGE MOVSHON  
H. C. ROBBINS LANDON  
Contributing Editors

MILTON GORBULEW  
Circulation Director

STANLEY BINDER  
Circulation Manager

CLAIRE N. EDDINGS  
Assistant Publisher and  
Director of Advertising Sales

WARREN B. SYER  
Publisher

Cover design by Roy Lindstrom



## ADVERTISING

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

**New York:** 165 W. 46th St., New York, N. Y. 10036. Telephone: 212-757-2800. Seymour Resnick, Eastern Adv. Mgr.; Charlotte Gilbert; Steven R. Twomey.

**Chicago:** Billboard Publications, Inc., 150 North Wacker Dr., Chicago, Ill. 60606. Telephone: 312-236-9818. Leonard Levine.

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

**Nashville:** Billboard Publications, Inc., 1719 West End Avenue, Nashville, Tenn. 37203. Telephone: 615-242-1761. Robert Kendall.

**London:** 7 Carnaby St., London W.1, England. Telephone: (01) 437-8090. Andre de Vekey.

**Frankfurt/Main:** Eschersheimer Landstrasse 69, Frankfurt/Main, West Germany. Telephone: (0611) 590805-6. Walter B. Rios.

**Milan:** Piazzale Loreto 9, Milan 20131, Italy. Telephone: 28.29.158. Germano Ruscitto.

**Tokyo:** Japan Trade Service, Ltd., Ikejiri 3-1-1-1008, Setagaya-ku, Tokyo, Japan. Telephone: 413-2871. Kanji Suzuki.



**A five minute experiment  
by which you can prove . . .**

## **THE SPEAKERS**

more than any other component in your stereo system,

**DETERMINE THE QUALITY OF THE SOUND.**

### **EXPERIMENT**

Ask your dealer to let you compare the following two stereo systems in an A-B listening test:

1. Any moderately priced turntable and amplifier connected to BOSE 901 speakers.
2. The most expensive turntable and amplifier connected to any other speakers.

### **CONCLUSION**

The conclusion is yours to draw. We think that you'll have time left over to enjoy just listening to the 901.

### **THEN YOU WILL KNOW**

why people just starting in stereo as well as those who have owned the most expensive speakers are selecting the BOSE 901 DIRECT/REFLECTING® Speaker System — THE MOST HIGHLY REVIEWED SPEAKER REGARDLESS OF SIZE OR PRICE.

For literature and reprints of the rave reviews circle the number at the bottom of this page on your reader service card.

For those interested in the twelve years of research that led to the design of the 901, copies of the Audio Engineering Society paper 'ON THE DESIGN, MEASUREMENT AND EVALUATION OF LOUDSPEAKERS', by Dr. A. G. Bose, are available from BOSE Corporation for fifty cents.



**You can hear the difference now.**

# **BOSE**

Natick, Massachusetts 01760

BOSE 901 DIRECT/REFLECTING® Speaker System S476 the stereo pair including Active Equalizer. Slightly higher south and west. Pedestal bases and walnut facings optional extra.

Covered by patent rights issued and pending.

# letters

## Rock and Art

After reading John Gabree's totally asinine, superficial put-down of "Jimmy L. Webb: Words and Music" [February 1971], I can only conclude that Mr. Gabree, feeling somewhat lazy, received the album, pulled out the lyric sheet, decided he didn't like what he saw, and dashed off a review of the album without bothering to listen to it. The album is at the very least (even if one happens to dislike Webb's writing) an almost unprecedented technical tour de force. Since I feel that Webb is at least a match for Messrs. Lennon and McCartney in the writing department, the album shapes up for me as the best thing I have heard in the pop-rock field in the past year. And even the most prejudiced hard-rock critic must acknowledge the album as an exemplary piece of multitrack recording-making, even if he loathes "art-rock" or non-blues-derived pops of any nature.

Robert Orban,  
Menlo Park, Calif.

John Gabree's dual review of Zappa's "Chunga's Revenge" and Captain Beefheart's "Lick My Decals Off, Baby" seemed to me way off the track. One would think that any reviewer who can appreciate Zappa's brand of avant-garde jazz would realize that while Zappa dresses his music with the trimmings of the new black music, Beefheart is into the very essence of it. Certainly he lacks "subtlety" and "easy humor," but so did John Coltrane, Edgar Varèse, and other masters of twentieth-century music. Did Beefheart ever indicate that he was trying to be subtle or easy in his humor (and his lyrics tell you that he does have a sense of humor)? That's not his music; his music is closer to the emotions than any other in rock, just as Zappa's is closer to the intellect.

A talent like Beefheart can't be described in a paragraph, either by Gabree or me. I would suggest that anybody interested in one of the most original minds in rock try to find a copy of the May 14, 1970 *Rolling Stone* for a really fine article on the man, his music, and why it sounds that way.

Ed Hutchinson  
St. Louis, Mo.

## Beethoven Discographies in Hardback

I hope HIGH FIDELITY is planning to collect the recent Beethoven discographies under one cover similar to the annual volumes of *Records in Review*. This valuable critical survey of Beethoven on record should certainly be made available in book form for handy reference.

David S. Pratt  
Demorest, Ga.

I want to congratulate you on those wonderful Beethoven discographies. Each installment was very complete and quite objective, allowing the reader to make

intelligent choices based on his own preferences.

I have only recently become acquainted with HIGH FIDELITY and therefore missed the first few discographies. Are you by chance planning to reprint the entire Beethoven series as a separate publication, hopefully updated to include recently issued recordings?

Charles C. Allen  
Schenectady, N.Y.

We are. See page 85 for details.

## Critic v. Critic

Inspired to letter-writing by the example of my colleague David Hamilton, and prodded to be more with it by the February communiqué from Charles P. Repka (yeah, Mr. Repka, I know *Naked Carmen* is a put-on—it's just that I found it about as amusing as *Esquire's* Lt. Calley cover, though without its redeeming shock value), I should like to enter a plea with respect to D. H.'s review of the Columbia *Pelléas et Mélisande*.

D. H. is authoritative on the subject of the *Pelléas* performing tradition, and most meticulous as to the viewpoint and execution of M. Boulez. But his attention seems to have wandered just where mine grows keenest: in the minor matter of the singers. We are vouchsafed only oblique references to the work of the interpreters of *Pelléas* and Arkel, and absolutely nothing with respect to the *Mélisande*, the Golaud, or the Geneviève (to stick to the principal roles). One is left with the impression of a lengthy orchestral suite regrettably obscured at certain points by the ill-advised insertion of incidental vocal parts, which we had best ignore.

It is a pet peeve of mine, which I don't mean to visit on D. H., that most writing about singing contains no hint that the writers can in fact discern the qualities of one singer from another, as to timbre, range, size, execution, or even category of voice. I guess they can't. But I think D. H. can. And whether we consider a review as artistic discussion or consumer information, it is certainly in an essential way incomplete if it simply avoids discussing in any substantive way several of the leading participants in a major recording.

I hereby request the editors to provide D. H. sufficient space for completion of his critique. Gratefully,

Conrad L. Osborne  
New York, N.Y.

*Mr. Hamilton replies: I rather felt that my review conveyed implicitly, if not explicitly, that the Columbia recording of Pelléas is of interest primarily—nay, almost exclusively—because of the conductor's special view of the work. There is not very much to be said about the singing, nor do I think that a prospective buyer interested primarily in singing is likely to have been misled by my review*

*into rushing out to acquire the set. On repeated hearings, I must confess that the linguistic deficiencies of the cast irritate me more and more, and I am now inclined to ascribe at least a modicum of the singers' relative neutrality to their sheer inability to project the French language—and thus the significance of their phrases—with any assurance. Boulez' cast is by no means as alike as peas in a pod—but the differences among the singers are not so great as to affect the basic fact that this is very much a "conductor's recording," and it seemed to me that my space was best employed in discussing the really special and arresting characteristics of the performance.*

*Another footnote to the same review: I have now had a chance to hear the Inghelbrecht performance of the opera to which I referred parenthetically; it is a French Radio tape of a concert performance from 1962, in quite acceptable stereo sound, and would very likely be available for issue. In many ways this is the most satisfactory recording I have ever heard of the work, combining the textural clarity and rhythmic firmness that I admired in the Boulez set with a very strong cast of native-singing Frenchmen, including the fine Pelléas of Camille Maurane. Inghelbrecht was an associate of the composer, so this recording has an obvious historical value, in addition to the sheerly musical pleasure that it gives.*

*Finally, to close an earlier correspondence concerning the identity of the Amneris in the Ponselle-Martinelli Aida Tomb Scene: Philip L. Miller, former Chief of the Music Division of the New York Public Library, and a world-renowned expert on historic vocal recordings, tells me that Elsie Baker once confirmed to him that she had indeed sung Amneris' few lines in that recording.*

## Meyerbeer in Hades

Considering the clearly audible rumblings that foretell a Meyerbeer upheaval in the next decade or so, it seems unfortunate that the new London recording of *Les Huguenots* was reviewed by Peter G. Davis [January 1971], who is out of sympathy with the composer. Perhaps Mr. Davis did not realize the results of a survey among the readers of *Opera News* published in the December 5, 1970 issue. In response to the question, "What rarity would you most like to hear the Met do?" *Huguenots* came out second, with only *Les Troyens* ahead of it. Further, Patrick J. Smith, in reviewing a Liszt biography in your November *Musical America* section, called Meyerbeer "the other nineteenth-century composer most in need of reassessment." Since Meyerbeer has been denigrated by critics for the past two or three generations, it is to be supposed that Mr. Smith meant a favorable reassessment.

Since these circumstances (and the  
Continued on page 8



And it is a little devil. Because it only weighs 12 ounces. And because the little devil delivers the exciting Sound of Koss. With an uncommon range and clarity that music lovers will more than likely call heavenly. (10-20 000 Hz.)

But then the heavenly Sound of Koss is a truly lightweight stereophone isn't all the Red Devil offers. Like the Red Devil's soft, resilient neoprene foam ear cushions that seal out



ambient noise and provide an extended linear bass that can be felt as well as heard. Or the Red Devil's virtually blowcut proof driving element.

The devil's waiting for you at your favorite hi-fi dealers. Just ask for it by name: Koss KRD-711 Stereophone. In your choice of one devilish color: devil red. It's a devil of a Stereophone...especially when the little devil only costs \$29.95.

**Our new lightweight Stereophone.  
So devilishly good we had to  
name it the Red Devil.**

**KOSS STEREOPHONES**

Koss Electronics, Inc., 4129 N. Port Washington Rd., Milwaukee, Wis. 53212 • Koss Electronics S.r.l., Via Mallorca, 21 20127, Milan, Italy

**NEW**  
**PE-2035**  
**99<sup>95</sup>**

**Now, there's absolutely no reason you shouldn't own a PE automatic turntable**

If you've ever wanted to own a PE automatic turntable, but thought it was beyond your budget, the new PE-2035 is for you. At \$99.95, it incorporates most of the exclusive features of the top-rated PE-2040. Ultra-gentle, fingertip cueing control . . . Fail safe stylus protector . . . Automatic record scanner . . . Single lever control for all modes of operation . . . Continuous record repeat. These are just some of the exclusive features. Visit your PE dealer for a demonstration of PERfection in PERformance and the complete story of why the PE-2035 is your inevitable choice of an automatic turntable around \$100. Other PE models from \$70.00 to \$155.00.



**ELPA MARKETING INDUSTRIES, INC.**

New Hyde Park, N.Y. 11040

Please send additional information on the PE-2035 as well as the complete line of PE automatic turntables.

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

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

H5

**LETTERS**

*Continued from page 6*

fact that London chose to record the opera) seem to indicate that Meyerbeer's stock is on the upsurge both among influential people and the general musical public, I regretted Mr. Davis' seemingly misinformed reference to the composer as a "dead issue." Mr. Davis may have been influenced by the somewhat dated opinions of Ernest Newman, who as we know was an articulate admirer of Meyerbeer's most famous opponent, Richard Wagner (a composer who is not as popular now as he was in Newman's day). But in all respect to a critic of Mr. Davis' standing, how can he know that the unquestionable tension and earnestness of *Les Huguenots* is merely a "calculated effect"? Has he, armed with a lyre, journeyed into the Underworld and asked the shade of the composer what his motives were in begetting his magnum opus?

Lionel Lackey  
 Charleston, S.C.

*Mr. Davis replies: No, my estimation of Meyerbeer was not based on arcane discussions with the composer but on an evaluation of the scores that I have either heard or seen, including Les Huguenots, L'Africaine, Le Prophète, Dinorah, and Robert le Diable. While these operas will always be interesting as historical documents and undoubtedly will be revived occasionally for their curiosity value, I do not foresee the "Meyerbeer upheaval" that Mr. Lackey predicts. Part of the reason, it seems to me, is the works' relative musical impoverishment and phony dramaturgy; another, perhaps even more compelling factor, is that today's opera-house economics rarely permit mounting Meyerbeer operas with the all-star casts and lavish sets that they so obviously require.*

*Evidently some "influential people" agree. In the January 1971 issue of The Gramophone, Desmond Shawe-Taylor writes of Les Huguenots: "And yet, try as I will, I cannot love Meyerbeer very much or for very long. . . . They [the arias] begin well, but the melody tends to peter out after a few bars, and has to be kept going by a kind of artificial inspiration." And, in the January 16, 1971 issue of Opera News, the Metropolitan Opera's general-manager elect, Goeran Gentele, confesses: "Well, I think I'd rather produce Les Troyens than Meyerbeer."*

**Koussevitzky's Eroica**

Thank you for the thorough and enlightened Beethoven discography that ran in HIGH FIDELITY this past bicentenary year. I was amazed, however, that in all the discussions of the Beethoven recordings no one mentioned that magnificent deleted mono recording of the *Eroica* by Koussevitzky. No other recorded performance quite captures the

*Continued on page 12*



# Much has been said about the Heathkit® AR-29.

## All good:

### High Fidelity, September 1970 —

"For its rated output of 35 watts (sine-wave power) per channel, the set produced less than 0.1 per cent distortion across the normal 20-20,000 Hz audio band."

"Frequency response, virtually a ruler-straight line from 10 Hz to 100,000 Hz, was the best we have ever measured in a receiver."

"On every count, the completed AR-29 either met or exceeded its published performance specifications — and did so with only the normal adjustments spelled out for the kit builder. No professional alignment was needed."

### Elementary Electronics, September-October 1970 —

"... it's quite likely that many, if not most, users will consider the AR-29 the best buy in receivers. Even a nitpicker would have trouble finding fault with the AR-29."

### Stereo, Winter 1971 —

"An exceptionally good value for the kit builder; set meets or exceeds specifications without need for professional alignment or adjustments; one of the best performing receivers available in any form."

### Audio, August 1970 — C. G. McProud on the AR-29:

"The Heathkit AR-29 is a worthy companion to the famous AR-15 — somewhat easier to build, somewhat lower in power, somewhat less expensive — but nevertheless a superb receiver in its own right."

"... measured distortion of 0.15 per cent as typical over most of the audio range, even though the specifications rate the receiver at a distortion of 0.25 per cent."

"We noted a power output of 36 watts per channel at a distortion of 0.15 per cent, with both channels driven, and at the rated distortion of 0.25 per cent, we measured an output of 42 watts per channel. Power bandwidth also exceeded specifications, extending from 7 Hz to 43 kHz at the half-power point. Frequency response at the 1-watt level was from 7 Hz to 62 kHz,  $\pm 1$  dB, and from 4 Hz to 110 kHz  $\pm 3$  dB, also exceeding specifications. Full limiting occurred at an input signal of 1.4  $\mu$ V, while IHF sensitivity measured 1.8  $\mu$ V."

"After such an impressive set of measurements, we could only hope that listening tests would bear out what we had measured, as indeed they did. We first found that we could pull in 26 stations with only our finger on one of the FM antenna terminals, which was impressive in itself. After we connected the antenna, we brought in 43 stations, with 32 of them in stereo." "... to date we have never pulled in over 41 stations heretofore with any receiver, and not all of them were listenable."

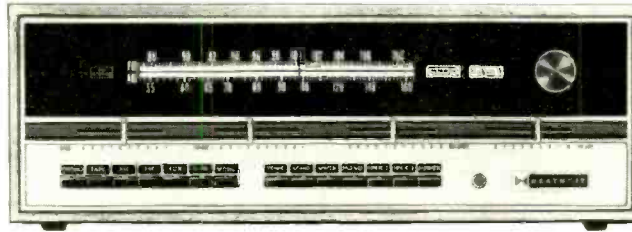
"Even the AM reception was excellent ..."

"... the construction and final testing is a short course in electronics, well done as is usual with Heath instructions, and effective enough that it is not necessary to give a final alignment with instruments to get the receiver operating in accordance with its specifications."

"Its performance should satisfy the most critical audiophiles thoroughly."

### Popular Electronics, April 1970 —

"How does a company that is reputed by the experts and hi-fi purists to be the maker of the world's finest top-of-the-line stereo receiver (AR-15) outdo itself? Simple (or so it seems)! It proceeds to make the world's finest medium-power, medium-price stereo



receiver. This is exactly what the Heath Company... has done with its Model AR-29 receiver. For features and styling, the AR-29 is, in our opinion, a triumph of modern technology."

"The assembly/operating manual that comes with the kits bears the usual Heath mark of excellence."

"You don't have to live with the AR-29 to know you have a good receiver. Turn it on and tune along the dial and listen to how stations drop in and stay solidly in place in both FM and AM."

"You will know right away that the Heathkit AR-29 is the best medium power receiver you have ever heard or are likely to hear."

### Stereo Review, April 1970 — Julian Hirsch on the AR-29:

"Its FM tuner had an IHF sensitivity of 1.75 microvolts, placing it among the finest in respect to sensitivity." "Stereo FM frequency response was extremely flat,  $\pm 0.25$  dB from 30 Hz to 15,000 Hz."

"We found the audio amplifiers to be considerably more powerful than their rated 35 watts (RMS) per channel. With both channels driven at 1000 Hz into 8-ohm loads, we measured about 50 watts (RMS) per channel just below the clipping level."

"Harmonic distortion was under 0.1 per cent from 0.15 to 50 watts, and under 0.03 per cent over most of that range. IM distortion was about 0.1 per cent at any level up to 50 watts. At its rated output of 35 watts per channel, or at any lower power, the distortion of the AR-29 did not exceed 0.15 per cent between 20 and 20,000 Hz. The distortion was typically 0.05 per cent over most of the audio range, at any power level."

"Hum and noise were extremely low: -90 dB at the high-level auxiliary input and -71 dB on phono, both referenced to a 10-watt output."

"... the AR-29 construction made a positive impression". "... assembly has been markedly simplified."


Says Mr. Hirsch about overall performance: "The test data speaks for itself." "... no other receiver in its price class can compare with it."

**Kit AR-29, 33 lbs. .... \$299.95\***  
**Assembled AE-19, pecan cabinet, 10 lbs. .... \$ 19.95\***

See these and 300 other Heathkit products at one of the following Heath Electronic Centers:

<b>CALIFORNIA</b> Anaheim, 92805 330 E. Ball Road El Cerrito, 94530 6000 Potrero Avenue La Mesa, 92041 8363 Center Drive Los Angeles, 90007 2309 S. Flower St. Redwood City, 94063 2001 Middlefield Rd. Woodland Hills, 91364 22504 Ventura Blvd.	<b>DOWNERS GROVE, 60515</b> 224 Ogden Ave.	<b>NEW YORK, 10036</b> 35 W. 45th Street
<b>MARYLAND</b> Rockville, 20852 5542 Nicholson Lane	<b>MASSACHUSETTS</b> Wellesley, 02181 165 Worcester St.	<b>OHIO</b> Cleveland, 44129 5444 Pearl Rd. Woodlawn, 45215 10133 Springfield Pike
<b>MICHIGAN</b> Detroit, 48219 18645 W. Eight Mile Rd.	<b>MINNESOTA</b> Hopkins, 55343 101 Shady Oak Rd.	<b>PENNSYLVANIA</b> Philadelphia, 19149 6318 Roosevelt Blvd. Pittsburgh, 15235 3482 W. Penn Hwy.
<b>COLORADO</b> Denver, 80212 5940 W. 38th Ave.	<b>MISSOURI</b> St. Louis, 63123 9296 Gravois Ave.	<b>TEXAS</b> Dallas, 75201 2715 Ross Avenue Houston, 77027 3705 Westheimer
<b>GEORGIA</b> Atlanta, 30305 5285 Roswell Road	<b>NEW JERSEY</b> Fair Lawn, 07410 35-07 Broadway (Rte. 4)	<b>WASHINGTON</b> Seattle, 98121 2221 Third Ave.
<b>ILLINOIS</b> Chicago, 60645 3462-66 W. Devon Ave.	<b>NEW YORK</b> Jericho, L.I., 11753 15 Jericho Turnpike	<b>WISCONSIN</b> Milwaukee, 53216 5215 W. Fond du Lac

Retail Heathkit Electronic Center prices slightly higher to cover shipping, local stock, consultation and demonstration facilities. Local service also available whether you purchase locally or by factory mail order.



**FREE**  
**NEW 1971 CATALOG**

Featuring these and dozens of other exciting new kits for home, hobby, test and service, education and recreation ... over 300 easy-to-build, fun-to-use electronic kits in all. Get your FREE copy now ... use coupon or write: Heath Company, Benton Harbor, Michigan 49022.

**HEATHKIT**  
*a Schlumberger company*

**HEATH COMPANY, Dept. R-5**  
Benton Harbor, Michigan 49022

Enclosed is \$ \_\_\_\_\_, plus shipping.

Please send model (s) \_\_\_\_\_

Please send FREE Heathkit Catalog.       Please send Credit Application.

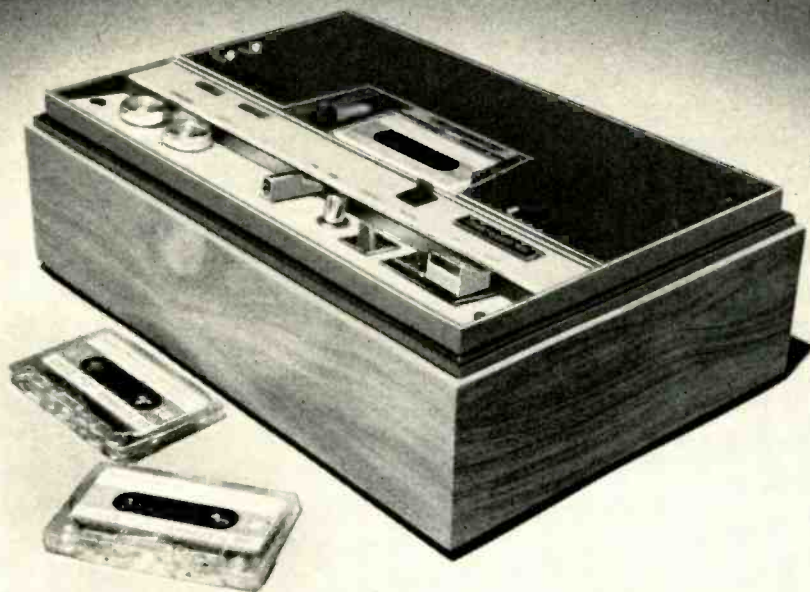
Name \_\_\_\_\_

Address \_\_\_\_\_

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

\*Mail order prices; F.O.B. factory. Prices & specifications subject to change without notice. HF-245

**It takes  
a lot of guts  
to say a new  
stereo cassette deck  
is the greatest  
ever made.**



## **Wollensak can say it.**

The new Wollensak 4750 stereo cassette deck brings true hi-fidelity to cassette listening.

Here's why: It has one of the lowest wow and flutter characteristics of any deck available. The precise heavy-duty tape transport mechanism is considered by independent audio experts to be the finest in the industry. A mechanism that includes the only full-size flywheel and capstan available to assure constant tape speeds and eliminate sound distortion.

Record-playback frequency response is truly exceptional: 60—15,000 Hz  $\pm$  3 db. Fast-forward and rewind speeds are about twice as fast as any other.

A massive, counter-balanced bi-peripheral drive means years of dependability. Interlocked controls

allow you to go from one function to another without first going through a stop or neutral mode. The Wollensak 4750 features end-of-tape sensing which stops the cassette, disengages the mechanism and prevents unnecessary wear. The Wollensak "Cassette Guardian" automatically rejects a stalled cassette in play or record position. The 4750 complements your present component system by providing cassette advantages. American designed, engineered and built. Styled in a hand-rubbed walnut base with Plexiglass<sup>®</sup> smoked dust cover.

All of these features add up to the truest stereo sound with reel-to-reel quality from a stereo cassette deck. Become a believer. Hear and compare the new Wollensak 4750 deck at your nearby dealer.

**SPECIFICATIONS: FREQUENCY RESPONSE: 60—15,000 Hz  $\pm$  3 db @ 1 7/8 ips. WOW AND FLUTTER: 0.25% RMS. SIGNAL TO NOISE RATIO: Greater than 46 db. FIXED PRE-AMP OUTPUT: 1.0 V. per channel. CONTROLLED PRE-AMP: 0.5 volts per channel. PRE-AMP INPUT: 50mV to 2 volts. MICROPHONE INPUT: .1mV to 3mV, low impedance.**

**Wollensak 3M**  
COMPANY

3M CENTER, ST. PAUL, MN 55101

CIRCLE 44 ON READER-SERVICE CARD

## LETTERS

*Continued from page 8*

beautiful serenity of the Funeral March, with its touch of hope, and the sheer broad joy of the finale. Perhaps RCA could reissue it on Victrola along with some of the other great Koussevitzky recordings.

*Brooks Smith*  
Birmingham, Mich.

### **We Try Harder**

I have occasionally had difficulties with faulty audio equipment, a not uncommon experience among your readers. In several cases the manufacturer either refused to acknowledge my complaints or gave me the run-around.

Fortunately there are some companies that do listen and are responsive to their customers. After several attempts at repairing a faulty piece of audio equipment, the Acoustic Research Company substituted a new component at no cost to me, even though the faulty component had been in use for some time.

It is good to know that in this era of large, anonymous corporations, a few respectable firms are concerned about their customers.

*Ray Daniloff*  
Champaign, Ill.

### **Fixing the Warp**

A correspondent in this column stated recently [December 1970] that he has never seen anyone succeed in straightening a warped record, and does not think it is possible to do so. I straightened a symmetrically warped record several years ago, and it remains straight today. I supported the rim at four points, with the convex side of the record upward. I then placed an unopened 46-ounce can of tomato juice on the label and left it there for two weeks. When I removed the can, the record was straight.

*George R. Weaver*  
St. Petersburg, Fla.

### **Ormandy's Missa Solemnis**

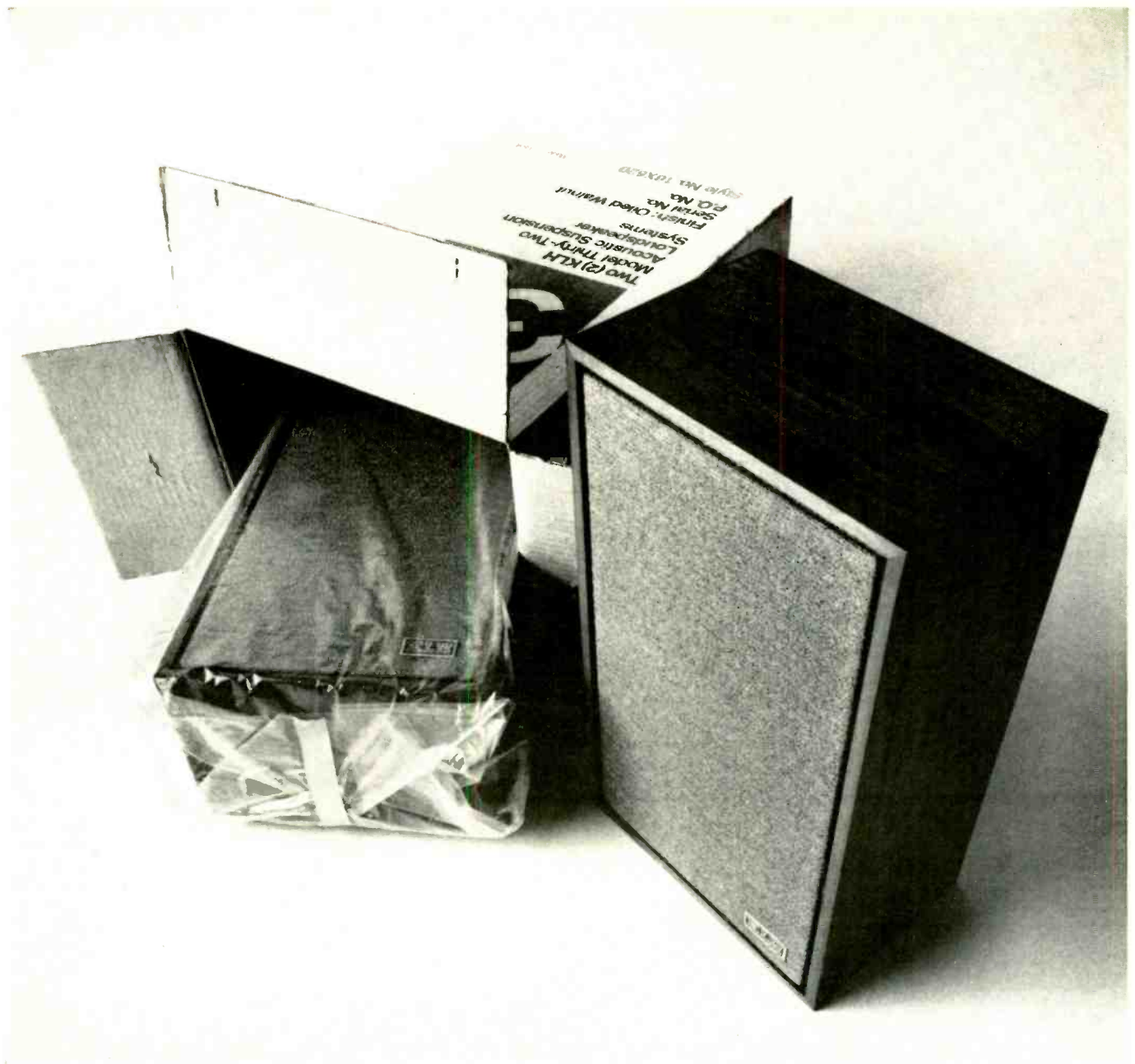
Upon reading a particularly disagreeable review, I usually "bite my tongue," control my temper, and resist the temptation to fire off a letter to the editor. This time, however, I feel that I must write. H. C. Robbins Landon's review of Ormandy's version of Beethoven's *Missa Solemnis* [February 1971] is among the worst I have ever read—even though I have not heard the recording in question!

Mr. Landon writes that Ormandy's performance is "well paced" (whatever that means), has "excellent soloists," and has "enormous sophistication in the orchestral playing, which is smooth as satin," and is "well produced by the engineers." Later in the review Mr. Landon states that the Ormandy performance does not "approach Karajan's feline sophistication or brilliance of sound" and

*Continued on page 14*

HIGH FIDELITY MAGAZINE





## The new KLH Thirty-Two is the best speaker you can buy for the money.

Bravado has never been our bag. But after carefully comparing the new model Thirty-Two with our competitor's best-selling loudspeaker, we're going to break our rule.

Our product is superior.

You see, the Thirty-Two sounds like a very close relative of our now famous Model Six.

With good reason.

It's designed like a Six. It's built like a Six. And it shares many of the Six's finest listening qualities. Bass response that curls your toes. A mid-range that seduces you with its smoothness. And an overall sound quality that finally puts an end to listening fatigue.

But the Thirty-Two not only sounds like an expensive speaker, it looks like one, too. It is unquestionably the

†suggested retail price. Slightly higher in the west.

best looking loudspeaker in its price range.

The price?

Almost as amazing as the sound. Just \$47.50 (\$95 the pair).†

Make sure you hear—and see—the new KLH Thirty-Two soon. And compare it with the best-known speaker in its price range. We are sure you will agree that there's never been anything like it for the money.

Anybody's money.

For more information on the Model Thirty-Two, write to KLH Research and Development Corporation, 30 Cross St., Cambridge, Mass. 02139. Or visit your KLH dealer.



KLH RESEARCH AND DEVELOPMENT CORPORATION  
\*A trademark of KLH Research and Development Corporation

CIRCLE 47 ON READER-SERVICE CARD

# BASF



# BASF the "more" tape

Every time you choose BASF, you get more for your money . . . more than you get with any other quality tape.

First, you get superlative recording quality. BASF is made with a special formulation that creates superb sound reproduction with extra-low tape noise.

and there's more . . .

BASF tape is ageless. Your recordings will last a lifetime, unaffected by temperature, humidity or time.

and there's more . . .

BASF tape reels are packaged in the exclusive plastic "Perma-Store" box . . . the one that makes your tape library look as good as it sounds.

and there's more . . .

BASF tape reels come with color-coded leads and switching foils at both ends.

and there's more . . .

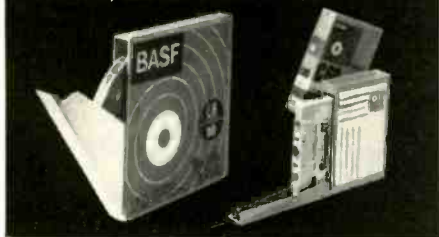
Now BASF cassettes, with the same superior tape quality, come in handsome mini versions of the Perma-Store Box, for looks, convenience and protection.

and there's more . . .

BASF tape reels and cassettes cost *no more* than other quality recording tapes. Ask to see BASF tape at your favorite dealer's today.

## BASF SYSTEMS INC

Crosby Drive  
Bedford, Massachusetts 01730



CIRCLE 8 ON READER-SERVICE CARD

## LETTERS *Continued from page 12*

that Ormandy has "less great soloists than Karajan"—surely an unfortunate choice of words. Furthermore, he ends that review by stating that Ormandy "has too much competition," seemingly forgetting that previously he said the set would have been a "sensation" had it appeared twenty years earlier.

Forgetting for the moment the literary flaws inherent in the review, I would also like to point out an inaccuracy. Toscanini's version, which Mr. Landon states would be the competition for the "retro-active" Ormandy version, was not recorded, let alone released, twenty years ago. (It was recorded in 1953.) He also states that Ormandy plays "with a beautiful instrumental color that rivals the old Toscanini set." One would hope so. Recording techniques have tremendously improved during the past seventeen years, and Toscanini's recordings, both commercial and noncommercial, are pale reproductions of what must have been glorious-sounding performances.

On the purely subjective side I must add that "sophistication," "feline," and "smooth as satin" are particularly inappropriate words and phrases when they are used to describe Beethoven's towering creation.

Although some of my points are admittedly petty, I have written because I have come to expect reviews appearing in HIGH FIDELITY to be better written, more sensitive in their critical approaches, and more accurate than Mr. Landon's.

Edward Sichi  
Monongahela, Pa.

### Kalinnikov's First

I was pleased to read R. D. Darrell's comments on the Melodiya/Angel recording of Kalinnikov's Symphony No. 2 [January 1971]. Mr. Darrell could have recommended this disc even more strongly in my opinion, for it is one of the very best items in my entire collection of 1,800 mono and stereo records—a must for every classical collector.

I also own the Kalinnikov Symphony No. 1 played by the State Radio Orchestra of the USSR conducted by N. Rachlin on Westminster WL 5136, long out of print. It is still a joy to hear, although the recording is now twenty years old. Perhaps Melodiya/Angel would consider a new version of the Kalinnikov First as a companion to their fine disc of the Second.

C. Warren Howe  
Clearwater, Fla.

### Rysanek Specialties

After listening to the last Met broadcast of *Fidelio*, and having seen Leonie Rysanek in person in this season's first *Elektra* (where a major recording company's a & r man was seen to applaud enthusiastically!), I am at a loss to understand why this exciting singer is not making any recordings. The voice, after a few

bad seasons, has now regained its radiance, and artistically she has matured.

It is depressing to see that in all the recorded *Elektras*, the role of Chrysothemis is taken by inadequate singers; that the one bit of *Die Aegyptische Helena* on discs is only a brave try; that there is no trace of *Die Liebe der Danae* on records. Unless someone does something, all these Rysanek roles will be known only through inadequate, dim-sounding pirated recordings. Instead, the commercial labels give us a second-rate *Ariadne auf Naxos*, a Strauss baritone recital, another *Salome*.

It would be tragic if the much abused *Aegyptische Helena* were not recorded by Rysanek (and Mathis or Zylis-Gara, Gedda or King) with Böhm or Kempe conducting. For *Danae*, Kmentl or King and Adam or Krause would be splendid. These melodious scores are just what we need. Look how *Frau ohne Schatten* became a box-office hit.

And we should not let Elisabeth Schwarzkopf end her career without trying out a Christine in *Intermezzo* with Dietrich Fischer-Dieskau. They would make a superb team in this light comedy, and both these star singers would insure a good sale for the recording.

Fernando Córdova  
Hato Rey, Puerto Rico

### Sanitation Worker

Regarding Morgan Ames's "In Brief" column in the January 1971 issue—three cheers! I have a great deal of respect for anyone who can so honestly call a spade a spade—i.e., all the blatant garbage that makes up the bulk of the record business today. As long as it sells, it will be there for the teeny boppers.

Louis H. Garner  
Torrance, Calif.

**High Fidelity.** May 1971, Vol. 21, No. 5. Published monthly by Billboard Publications, Inc., publisher of Stereo, Stereo International, Modern Photography, American Artist, Billboard, Vend. Amusement Business, Merchandising Week, Photo Weekly, Gift & Tableware Reporter, Record Retailer, Record Mirror, Discografia Internazionale, World Radio TV Handbook.

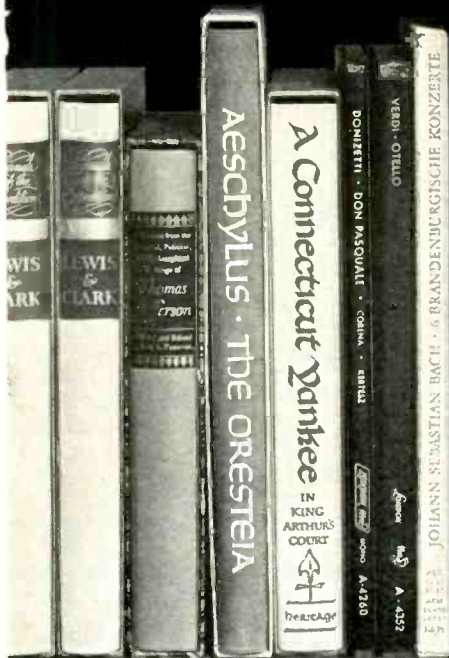
**High Fidelity/Musical America Edition** published monthly. Member Audit Bureau of Circulations.

**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 \$14; elsewhere, 1 year \$15. National and other editions published monthly: In the U.S.A. and its Possessions, 1 year \$7; elsewhere, 1 year \$8.

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





# Tempo 1

**The Bookshelf Speaker  
with a heritage of quality.**

It's all there . . . all the care and skill that make *Concert Grand* and *Symphony* household words wherever the ultimate in music re-creation is desired and appreciated.

Now we proudly present the newest Bozak — the astonishing Tempo 1 Bookshelf Speaker System. This is a genuine 3-way system — with a special high compliance driver for true bass without coloration, a 4½" mid-range driver with exceptional transient capabilities and the famous B-200 treble for sparkling crystal highs — plus much more.

Tempo 1 is yet another example of Bozak's long-standing tradition of quality. See it at your nearest dealer, ask for it, listen to it. You'll find that there's suddenly a new standard in bookshelf speakers.

It's called Tempo 1.  
By Bozak, of course.



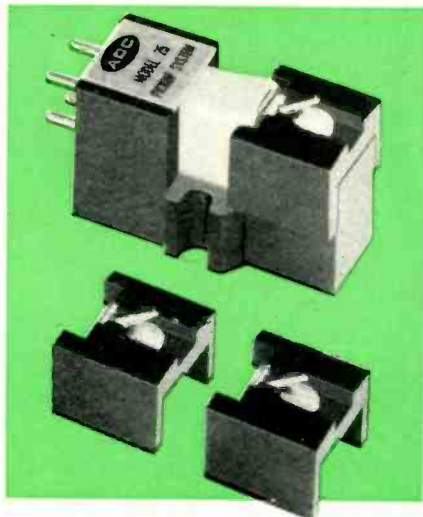
Tempo 1 literature available on request.



P.O. Box 1166 • Darien, Connecticut 06820

Overseas Export: Elpa Marketing Industries, Inc.  
New Hyde Park, New York 11040 U.S.A.

# THE LITTLE PERFECTIONIST. ONLY \$100.



Not all records are created equal. And now Audio Dynamics has done something about it. We've hand-crafted the world's only 3 stylus cartridge. It allows you to custom match the cartridge to each record in your collection, simply by selecting the optimum stylus assembly.

The ADC 25 represents the "state of the art"—the ultimate refinement of Audio Dynamics' induced magnet principle.

With all this, the ADC 25 naturally costs a little more than most other cartridges, but for audiophiles \$100.00 is a small price to pay for perfection.

If money is an object, buy the ADC 26. It is the same cartridge, but with one elliptical stylus. You can always add one or both of the other 2 styli later.

#### SPECIFICATIONS

#### ADC 25 STEREO PICKUP SYSTEM with GRAIN ORIENTED DIAMOND STYLUS\*

Type . . . Induced magnet  
 Sensitivity . . . 4 mv at 5.5 cms/sec. recorded velocity  
 Tracking force range . . . 1/2 gram to 1 1/4 grams  
 Frequency response . . . 10 Hz to 24,000 Hz  $\pm$  2 db  
 Channel separation . . . 30 db from 50 Hz to 10 KC  
 20 db from 12,000 Hz to 24,000 Hz  
 Compliance . . . 40 x 10<sup>-6</sup> cms/dyne  
 Vertical tracking angle . . . 15 degrees  
 Recommended load impedance . . . 47,000 nominal ohms  
 Price . . . \$100.00 suggested resale  
 Replacement Styli . . . #251, #252, #253

\*For substantially increased stylus life



## AUDIO FOR AUDIOPHILES

CIRCLE 2 ON READER-SERVICE CARD

## The Baker/Boult/Brahms Project



Janet Baker

## behind the scenes



Sir Adrian Boult

### LONDON

"See that score of hers? It's a museum piece!" Janet Baker's husband, Keith, laughed at the muddle of paper, print, and pencil marks that his wife was juggling during a playback of Brahms's *Alto Rhapsody* with Sir Adrian Boult and the London Philharmonic. The raggedness of her Brahms score, she remembered with some amusement, was once a prime reason why she was turned down by Sir Malcolm Sargent after auditioning for him in this very work. No doubt he distrusted such evidence of intensive rehearsal; now, however, Britain's top conductors could hardly be more eager to collaborate with this most talented singer.

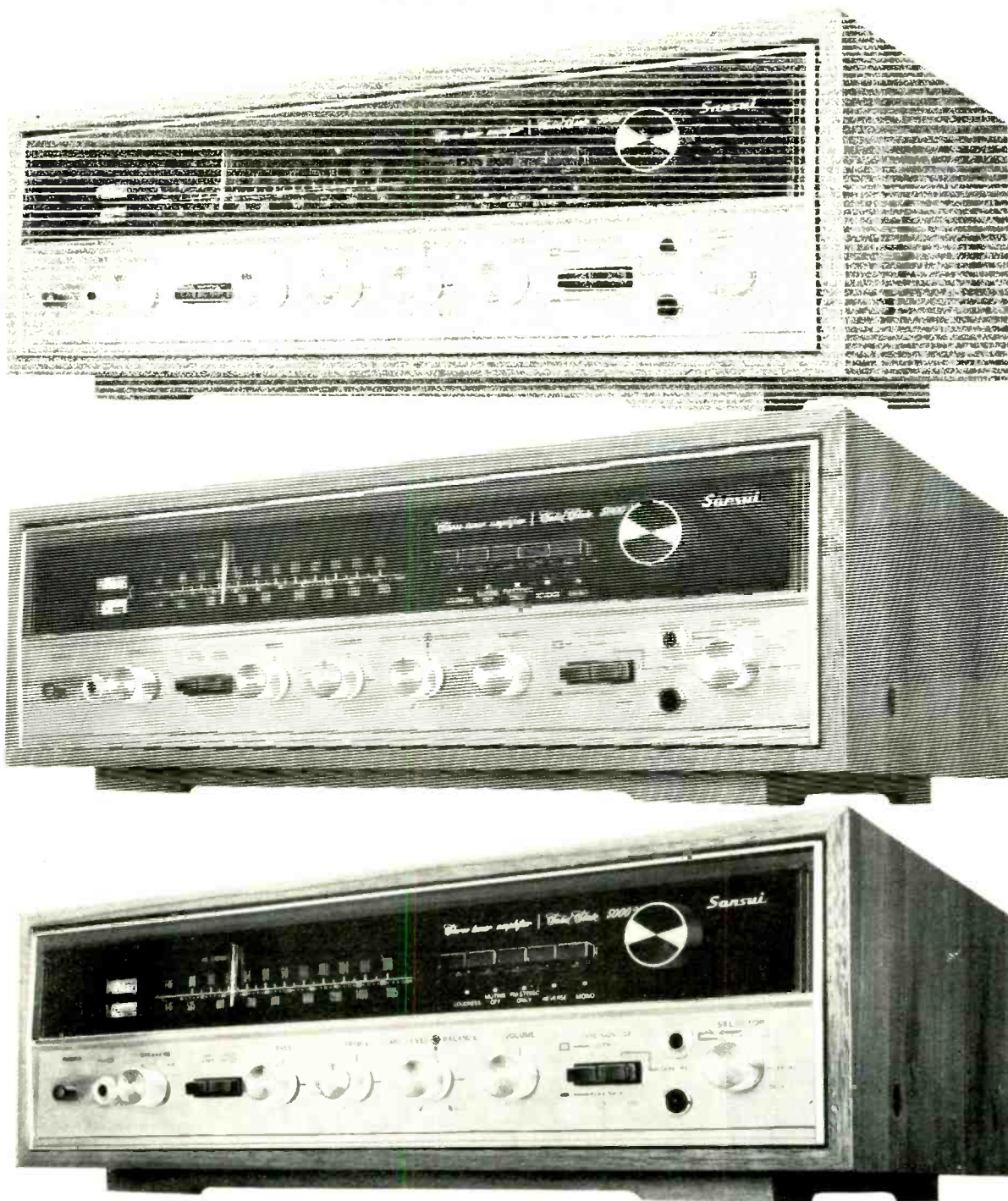
There was indeed a real problem for EMI when the time came to record the *Alto Rhapsody* with Baker: which conductor should it be, Barbirolli or Boult? She had worked with both, and both were devoted Brahmsians. Fate decided the issue: when in the thick of recording projects Sir John died, Sir Adrian made his impromptu recording of the Brahms Third Symphony ["Behind the Scenes," November 1970]; that prompted the idea of a complete Brahms cycle with Boult, and the *Alto Rhapsody* will be the fill-up for the scheduled recording of the Second Symphony.

The penultimate take of the *Rhapsody* contained a passage where Baker deliberately phrased over without a breath, and though Sir Adrian's tempo kept the music going, Baker's voice sharpened during one sustained tone at the end. After covering her face in mock horror at the error, she repeated the passage, still phrasing without a breath but this time keeping the pitch keenly intact. At the end Sir Adrian whispered a word to her, picked up the intercom phone, and said in his understating voice to the recording manager, Christopher Bishop: "We don't think we can do it better than that." Everyone agreed, including Bishop, who found these sessions with two of his favorite artists an undiluted joy.

On the following day Baker returned to the EMI studio to work once more with Gerald Moore. Moore regularly comes out of retirement when Baker wants to record Lieder, and these sessions will comprise all of Schubert's songs for female voice—a counterpart and complement to DGG's recordings of the male songs with Fischer-Dieskau and Moore. EMI's project does not match DGG's in scope, but it is a formidable undertaking nonetheless.

Continued on page 18





## IF YOU RECOGNIZE THE LOOKS, YOU KNOW THE QUALITY

### Sansui 5000 X AM/FM Multiplex Receiver

If you immediately think, "That's a Sansui", when you spot the distinctive styling, you know enough to assume it will also have sumptuous sound, velvety operating feel, fabulous specifications and deluxe features to match. And you're absolutely right.

Continuous power is 60 watts per channel at 8 ohms, by our own tough standard (or 200 watts of IHF music power). At a total harmonic distortion below 0.5%, not "under 1%." With IHF power bandwidth of 15 to 30,000 hz, not 20 to 20,000. FM sensitivity is 1.8  $\mu$ V IHF—and the sensitivity curve bends sharply beyond that point for real pickup power.

It's got a microphone input with its own control for blending in live voice and instrumental performance with disc, broadcast, tape or any other input. Tape in/out facilities for up to four decks. Exclusive stereo-only FM mode. Linear-tuning FM dial. Separable pre- and power amplifiers. Foolproof pushbutton speaker connectors . . . to mention just a few features. Of course it's a Sansui . . . \$399.95



### SANSUI ELECTRONICS CORP.

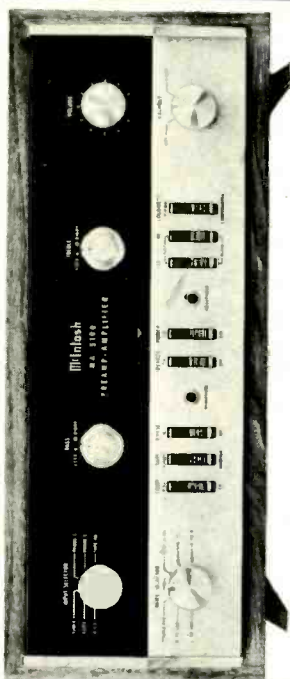
Woodside, New York 11377 • Gardena, California 90274

SANSUI ELECTRIC CO., LTD., Tokyo, Japan • Sansui Audio Europe S. A., Antwerp, Belgium

CIRCLE 34 ON READER-SERVICE CARD

# get the NEWS FREE!

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



**MA 5100**  
Solid State Power Amplifier and Preamp

## FREE SEND TODAY

**McIntosh**

2 Chambers St., Dept. A-5  
Binghamton, N. Y. 13903

Please Send FREE CATALOG and DIRECTORY

NAME \_\_\_\_\_  
ADDRESS \_\_\_\_\_  
CITY \_\_\_\_\_  
STATE \_\_\_\_\_ ZIP \_\_\_\_\_

CIRCLE 26 ON READER-SERVICE CARD

## BEHIND THE SCENES *Continued from page 16*

**Menuhin and the Red Guard.** Boulton was again conducting the LPO when I attended another EMI session, this time with Menuhin. With financial assistance from the British Council, they were recording a modern violin concerto, a work especially written for Menuhin by Malcolm Williamson (an Australian-born composer but now a complete Londoner with an American wife). Williamson intended the concerto as a sort of threnody for Dame Edith Sitwell, who provided the inspiration for one of his most fanciful operas, *English Eccentrics*. The curling lyricism of the outer slow movements suited Menuhin perfectly, and with the ever-speedy Boulton at the helm the sessions were over well before the deadline. For all three sessions Menuhin appeared in a bright scarlet sweater, but for the third he was not alone. The LPO's brass section had to a man donned identical sweaters, though how they managed to match them is a mystery. "Charming!" was Menuhin's comment, but Sir Adrian was more laconic. Questioning the first trombone on a point in the score, he challenged: "And what does the leader of the Red Guard have to say?"

Before leaving the last session, Menuhin asked Sir Adrian about the projected Brahms symphony recordings. "I wish they had a part for me," he said wistfully. Christopher Bishop pointed out that the First Symphony did indeed have such a part, the solo at the end of the slow movement. Alas, the musicians' union would never allow such an orchestral part to go to a star soloist, and the fantasy faded the moment it was spoken. Similarly, during the Brahms Second Piano Concerto, which Barenboim recorded with Barbirolli, there was an Elysian idea of having Jacqueline du Pré play the cello solo in the slow movement. No go for the same reason.

**Previn and Vaughan Williams.** André Previn has very nearly concluded his RCA cycle of the Vaughan Williams symphonies with the London Symphony Orchestra. After an intensive three and a half days' work at Kingsway Hall, he completed No. 3, the *Pastoral*, and No. 9. To everyone's surprise he pronounced the *Pastoral*, gentle and rarefied, as the finest of the whole cycle, and his conducting bore out his contention (though he did later admit that No. 4 with its clashing dissonances gives him, personally, more pleasure). In No. 9 he insists that the humor and youthfulness of the music should be underlined. Until now this symphony has often been dismissed as a meandering work, but Previn's aim was to prove that Vaughan Williams at eighty-five was still very alert. The work is dedicated to the Royal Philharmonic Society, and it will be included in the Society's centenary tribute to Vaughan Williams next year with Previn conducting. In his recorded cycle he now has only the Fifth Symphony to complete,

but he wants to record some Vaughan Williams fill-ups too. High on the list is the Tuba Concerto, in which he will use the LSO's first tuba player, John Fletcher. His virtuosity is so phenomenal, Previn says, that he finds it creepy.

**Miscellanea.** Other recent recordings completed here include Pinchas Zukerman with the Royal Philharmonic under Lawrence Foster (newly appointed to the Houston Symphony) in the Wieniawski D minor Concerto (CBS), and the first two of Alfred Brendel's Mozart piano concerto recordings for Philips. The concertos are K. 414 in A and K. 453 in G, while the orchestra is the Academy of St. Martin-in-the-Fields under Neville Marriner.

Philips has been so encouraged by the success of Colin Davis' complete recording of Berlioz' *Les Troyens* both here and in America that it is launching further opera projects. Davis conducts a taping of Mozart's *Marriage of Figaro* in London during the second half of April (the cast includes Mirella Freni, Jessye Norman, and Yvonne Minton, with Vladimiro Ganzarolli as Figaro), and this summer, also in London, Philips plans to record Verdi's *I Lombardi* under Lamberto Gardelli's direction with Plácido Domingo and Cristina Deutekom. More Berlioz opera is being lined up for next year.

**Horenstein in the Studio.** Jascha Horenstein, who recorded Mahler's Third Symphony with the LSO last year for the very enterprising, if small, Unicorn label, returned to Mahler recently. This time he conducted the LPO at Barking Town Hall in a recording of the Fourth Symphony, with Margaret Price as soprano soloist in the finale. This welcome enterprise was sponsored by Music for Pleasure, a label that principally draws on EMI's horde of reissue material and has lately carved out an enormous slice of the British classical market. Music for Pleasure has now developed the Classics for Pleasure label and for starters, the recording manager John Boyden wanted some comparatively ambitious original recordings. Horenstein, always irritated at being type cast as a Mahler/Bruckner conductor, was still pleased to return to the studio. What else would he be recording, I asked. He turned to Boyden, and with a twinkle in his eye suggested Strauss's *Sinfonia domestica* and Scriabin's *Poème d'extase*. Before Boyden could gulp a denial, Horenstein suggested enthusiastically, "I know—this afternoon, after the Mahler, we'll just run through *Also sprach Zarathustra*." Then he added as an afterthought: "Oh bother, no organ." In his seventies now, Horenstein seems genuinely game for anything.

EDWARD GREENFIELD

*Continued on page 21*



# How new Memorex Recording Tape shattered glass and why it will make your favorite music sound better.

To shatter glass with the human voice, a singer must reach and hold the pitch it takes to make a given glass vibrate. That pitch must then be projected with enough volume to vibrate the glass to its shatter point.

We figured if we could capture that precise pitch on our new Memorex Recording Tape and play it back at the same volume, we'd dramatically demonstrate the exactness with which our tape can reproduce music.

So that's exactly what we did.

Memorex has increased tape sensitivity, increased high-frequency response, and improved signal-to-noise ratio; so much, that now you can record your favorite music, then play it back the same way it sounded live.

You should hear us.

**MEMOREX** Recording Tape  
Reproduction so true it can shatter glass.



Incidentally, our cassette tape also shatters glass.

© 1970, MEMOREX CORPORATION



The basic difference between them and us is distortion. We have none.

Your French horn, for example, comes through a Marantz system in great shape. Not battered, bent or twisted by the distortion of ordinary (them) circuitry.

Sound, any sound from any source, tape, disc or off the air, is virtually unchanged by Marantz. So that when you listen it's as if there is nothing between you

and the source of sound. The result is an exciting immediacy. A startling sense of reality. Pure stereo.

Marantz makes the most expensive stereo equipment on earth. Our Model 19 FM receiver costs \$1000. But we also have a \$219 Marantz, and others in between.

Visit your Marantz dealer. Marantz stereo at any price is damn well worth it. **marantz.**

We sound better.



BOSTON

**DGG'S New Studio**

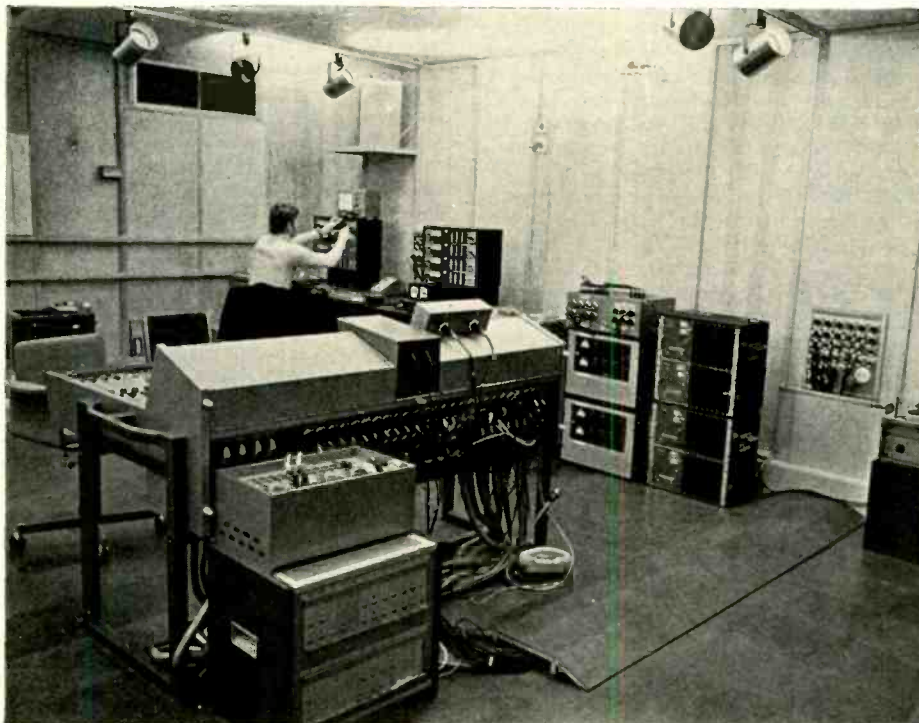
Any doubts about Deutsche Grammophon's long-range commitment to the Boston Symphony Orchestra were effectively laid to rest last February when the German recording company in residence formally unveiled a brand new \$110,000 studio located in the basement of Symphony Hall. With such expensive equipment installed on a permanent basis, DGG had obviously come to stay. Oddly enough, this seems to be the first recording studio in America specifically designed and built for taping classical music on a grand symphonic scale. Columbia, for instance, used to transport its recording gear to Philadelphia's Town Hall and set up shop in the ladies room, while RCA shared its impromptu quarters in Boston with the ancient instrument collection situated in a museumlike room off the balcony level.

The inaugural sessions involved Claudio Abbado who was conducting two colorful orchestral works for future release: Scriabin's *Poem of Ecstasy* and Tchaikovsky's *Romeo and Juliet*. It was the latter piece that occupied DGG's technicians on the afternoon of February 8, and they already seemed very much at home in their new studio. With the handsome wood-paneled walls and other pleasingly designed acoustical features (devised by Bolt, Beranek, and Newman), the surroundings gave an

aura of a comfortable living room—were it not for the complex mixing console that commanded center stage. Unlike RCA or Columbia recording procedures, which have one man in control of both musical and technical matters, DGG's three-man team operated in a carefully graded order of descending authority and responsibility: Günter Hermanns, senior balance engineer, presided before the console (in an upholstered chair with arms); Rainer Brock, artistic supervisor seated to the left (in a smaller chair, no arms), closely followed the score; while junior recording engineer Joachim Niss (perched on an even more modest secretarial swivel chair) operated the tapes. Hermanns maneuvered his dials with a minimum of balance adjustments and cool, astronautical efficiency; Brock, looking slightly mad in his mod outfit of bell trousers, love beads, and flowing blond locks, seemed to be enjoying his Beckmesser role hugely as he marked ensemble errors onto the score. All the while, the smooth, aristocratic sounds of the BSO emerged from the speakers at a well-modulated level, sounding very easy on the ears.

The proof of the pudding, of course, is the finished product. But whatever the over-all musical results of DGG's Boston venture, the company's unsparred effort and expense to provide Symphony Hall with state-of-the-art recording facilities is a welcome and praiseworthy vote in favor of that hothouse bloom, the classical record. PETER G. DAVIS

DGG/David Worts



New Album by  
**THE  
 WORLD'S  
 GREATEST  
 JAZZBAND**  
 of  
 Yank  
 Lawson  
 and  
 Bob  
 Haggart

with Billy Butterfield  
 Vic Dickenson  
 Bud Freeman  
 Gus Johnson, Jr.  
 Lou McGarity  
 Ralph Sutton  
 and Bob Wilber

What's New



On Atlantic Records & Tapes.  
 (Tapes Distributed by Ampex)



CIRCLE 27 ON READER-SERVICE CARD



## speaking of records

by George London

### My Favorite Recordings, and Other Related Sources of Controversy

As Boris Godunov.

WHEN I WAS ASKED to compile my favorite recordings for HIGH FIDELITY, the editors requested that I choose those which, for the most part at least, were currently obtainable. The problem is that the majority of my most cherished records are old ones or reissues of old ones. And it's not because I'm wedded to an a priori conviction that things couldn't possibly be the way they once were. Obviously some are. One remembers fondly performances and recordings of Callas and Tebaldi, of Peerce and Bjoerling, of Stignani and Simionato, of Warren Tucker is still going strong, as is Corelli. There is that mighty triumvirate of prima donnas: Sutherland, Nilsson, and Price. And there's Beverly Sills and Marilyn Horne. Fischer-Dieskau—if one overlooks certain futile grappings with the erotic and the Italianate in music—remains unique in his field. There are Gedda and Berganza, supreme technicians. We have Mehta, moving ineluctably ahead, and the Richters, Karl and Sviatoslav. Oistrakh and Stern. We've surely overlooked someone, but undeniably the field has narrowed. Karajan, Krips, Solti, Ormandy. Like Horowitz and Rubinstein they are products of a *Weltanschauung* and an approach to art that still existed while they were growing up. Our times, which overstress technique and technology, are not conducive to reflection and introspection, concomitants of artistic growth. Too many gifted young musicians are trying to "make it" in a hurry. But on to the purpose of this article, which is to discuss my favorite recordings.

To go back to the beginning: my introduction to records was via a wind-up Victrola, the proud possession of my mother who, as a young girl, had often stood for performances at the Metropolitan. The following unsurpassed record-

Mr. London, one of the great bass-baritones of our time, is currently the artistic administrator of the John F. Kennedy Center for the Performing Arts in Washington, D.C.

ings represented my main introduction to grand opera: Trazzini's Mad scene from *Lucia*, Ponselle's "*Casta diva*" from *Norma*, Caruso's "*Vesti la giubba*" from *Pagliacci* and his awesome vocal duel with Ruffo in the "*Si, pel ciel*" from *Otello*. There were Stracciari's "*Largo al factotum*," the great scenes from *Boris* sung by Chaliapin, records of Mardones, Plançon, De Angelis, Gigli, Fleta, Tibbett, Thomas, Pinza, etc., etc. These and others helped me form the tastes by which I judged my peers, as well as myself, during the years of my career. Most of the selections have been transferred to LP and are generally available.

My tastes in music might be characterized as eclectic, and my record collection covers a spectrum from Orlando de Lasso to jazz. This includes the American musical (our truly successful lyric theater form) but side-steps the agonies, both in classical music and jazz, of what is loosely referred to as the avant-garde. There is even a smattering of rock and pop (i.e., the Beatles: Blood, Sweat, and Tears; Ella and Frank, etc.), but generally I have abandoned the pop field to my teenage daughter. For purposes of brevity this article will be devoted to a discussion of my favorite "classical" records.

BACH: Mass in B Minor. Bach Choir and Orchestra. Karl Richter, cond.; Archive 2710 001. This is one of the great monuments of Western music and receives here a definitive interpretation. Richter's life is dedicated almost entirely to Bach. When at home in Munich he is up every morning at five and an hour later he is at the console of the organ in the magnificent baroque Markus Kirche where he practices until lunchtime. Richter's playing and the manner in which he has trained his Bach Choir reflect the stern and thorough Saxonian musical tradition whose roots go back to the Reformation. In effect, Richter is somewhat of an anachronism, utterly unlike any of the younger generation of conductors but greater than most of them.

BEETHOVEN: Symphonies (complete). Columbia Symphony Orchestra, Bruno

Walter, cond.: Odyssey Y7 30051. For me, Bruno Walter has brought to these performances an unassailable rightness of interpretation—exultation, lyricism, fatefulness, and drama are expressed with a mastery and a purity of style typical of all of this great conductor's work. I have never heard the adagio from the Ninth Symphony more movingly performed. The reading of that movement alone justifies the entire enterprise.

WAGNER: *Parsifal*. Bayreuth Festival Chorus and Orchestra (1951). Hans Knappertsbusch, cond.; Richmond SR 65001. Knappertsbusch, or "Kna" as he was affectionately called by all who knew him, was one of the last musical titans whose ideas were formed near the turn of the century. Knappertsbusch was not, in the broadest sense, an intellectual. However, he had an intuitive grasp of the spirit of Wagnerian music and how it should be interpreted. He could convey more to an orchestra with a hunch of his shoulders or the raising of an eyebrow than could a host of athletic "baton-wavers" during an entire performance. He projected musical energy of sustained, often overwhelming intensity. This *Parsifal* recording was made in the course of performances at the Bayreuth Festival of 1951. Knappertsbusch's conducting, the décor and stagings of Wieland Wagner, and a cast of superior artists resulted in one of the most unforgettable musico-dramatic experiences of our time. Can one ever forget Mödl's elemental Kundry, the moving and noble Gurnemanz of Weber, or Windgassen's ardent, truly spiritual Parsifal? I was the Amfortas of this recording as well as one made by Philips in Bayreuth in 1962. For sentimental reasons I prefer the former.

MOZART: *Die Zauberflöte*. Chorus of the Vienna State Opera; Vienna Philharmonic Orchestra, Herbert von Karajan, cond.; (Odeon 90296/8, deleted). The postwar Mozart ensemble of the Vienna State Opera has yet to find its equal in our time—either in Vienna or elsewhere. In 1945 the great Opera on the Ringstrasse was gutted by fire bombs, and the company moved to the 900-seat Theater an der Wien. In this tiny house an unusual concatenation of circumstances joined an exceptional list of artists from the Balkan countries including Welitsch, Cebotari, Jurinac, and Dermota with such outstanding Austrian and German colleagues as Schwarzkopf, Seefried, Schoeffler, Weber, Kunz, etc. Each of these was, in his own right, a big and original personality. Yet collectively, they produced a unique ensemble spirit. This *Zauberflöte* is superbly led by Karajan and features the enchanting Pamina of Seefried, the dazzling Queen of the Night of Lipp, and the stylish Tamino of Dermota.

VERDI: *Il Trovatore*. RCA Victor Orchestra, Renato Cellini, cond.; RCA Red Seal LM 6008. RCA's *Trovatore* of the early Fifties features Milanov, Bjoerling, and Warren at the very peak of their vocal powers. Has any Leonora since Milanov sing a more beautiful "*Tacea*

Continued on page 24



# You can pay a lot more to get a lot less.



If you know any 2-speed manual turntable that costs \$129.95 and also gives you automatic operation . . . two motors . . . belt drive precision . . . drift-free plug-in shell tonearm . . . lateral tonearm balancer for equalized stereo

sound . . . high compliance magnetic cartridge with diamond stylus . . . oiled walnut base . . . hinged dust cover . . . 12" dynamically balanced platter . . . automatic stylus protection lead-in device . . . automatic

stop, return, repeat . . . oil-damped cueing . . . adjustable stylus tracking force — then buy it.

U.S. Pioneer Electronics Corp.,  
178 Commerce Rd., Carlstadt,  
New Jersey 07072.

 **PIONEER** PL-A25

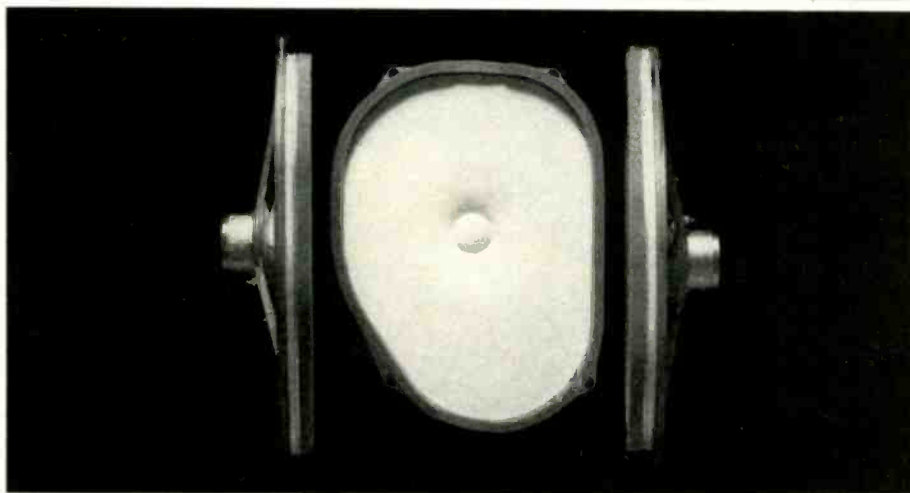
# QUAD®

For 20 years and throughout the world the trade mark QUAD has identified the high quality audio equipment made by this Company.

Because others are now seeking to use the name in other ways we have to make it clear that by itself or combined with other words or numerals, QUAD identifies only audio equipment, components and related goods of our manufacture or sponsorship.

All other use of QUAD in connection with such goods is either a misuse, abuse or infringement which must and will be prosecuted.

ACOUSTICAL MANUFACTURING CO. LTD.  
HUNTINGDON, ENGLAND.



## We've got an ear for music.

A speaker that's designed on the same principle as the acoustical sounding board of a grand piano. So the shape is slightly irregular. (It looks like your ear, but that's just a coincidence.)

When sound comes out of a piano, guitar or violin, it comes out in a bending motion. Natural sound. When you try to reproduce

natural sound through a round speaker, it pulsates. And you lose the natural quality.

With our speaker the sound never pulsates. It just keeps on bending. From our ear to yours. If you've got an ear for music, you'll appreciate the difference. Write for the name of your nearest dealer. The Yamaha natural sound speaker.

**YAMAHA** 

YAMAHA INTERNATIONAL CORPORATION, AUDIO PRODUCTS DIVISION, 6600 ORANGETHORPE AVENUE, BUENA PARK, CALIF. 90620

CIRCLE 46 ON READER-SERVICE CARD

## SPEAKING OF RECORDS

*Continued from page 22*

*la notte*? What other baritone of recent decades could aspire to the level of Warren's "*Il balen*"? And if there have been more dramatic Manricos than Bjoerling, few have sung the role with lovelier tone. The entire recording is a vocal feast to be played again and again with undiminished pleasure.

**MUSSORGSKY:** *Boris Godunov*. Chorus and Orchestra of the Bolshoi Theater, Alexander Melik-Pashayev, cond.; Columbia M4S 696. Is it permissible, within the boundaries of modesty and taste, to like and therefore to list one of my own featured recordings? This one was made in May 1963 and, quite apart from the efforts of the protagonist, finds its *raison d'être* in the singing of the Bolshoi chorus as well as the tradition-rich conducting of the late Melik-Pashayev. The Bolshoi chorus is a force of nature with no modern counterpart. The entire enterprise has an authenticity not available in any other recorded version, though the title part is superbly rendered on the Angel (S 3633) release by Boris Christoff. For all contemporary interpreters of the role of Boris Godunov, there persists a dismaying awareness that Chaliapin is the granddaddy of us all.

**BELLINI:** *Norma*. London Symphony Orchestra, Richard Bonyngue, cond.; London OSA 1394. Spectacular vocalism by Sutherland and Horne, a blending of sensualities not to be duplicated anywhere today. The only comparable *Norma* and Adalgisa of my experience were Callas and Stignani whom I heard at La Scala in 1952.

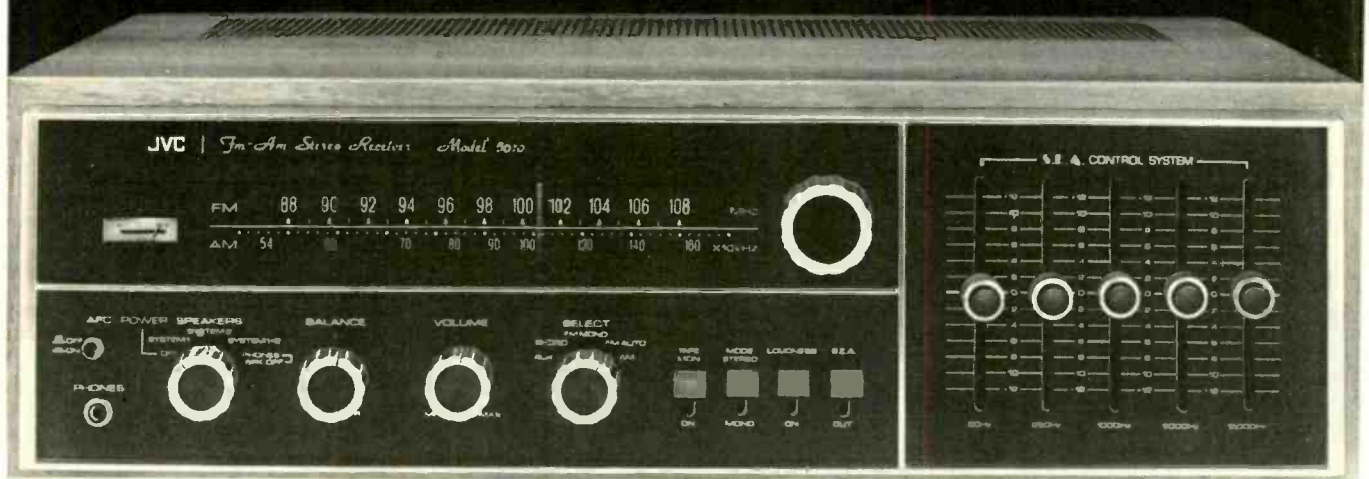
**THE BEST OF CARUSO;** RCA Red Seal LM 6056. There are various other issues of Caruso's records which RCA has brought out on LP; this is merely one of the best. For me Enrico Caruso was the greatest singer in living memory. The voice, a bronze bell of awesome power and sonority, reflected a human and artistic spirit of nobility and compassion. He gave lavishly and unremittingly of his prodigal gifts—the voice, the soul, the human essence were offered up to a public intoxicated and insatiable, but aware always that this was for the ages. In the process he prematurely destroyed himself. To our eternal gratitude he recorded almost everything he sang in public. On these records we have the gamut from Donizetti to George M. Cohan, from the exquisitely rendered "*Una furtiva lagrima*" to the outrageously unauthentic yet smashing *Over There*. It is purposeless to list all of the selections. Everything is beyond challenge, past or present.

I seem to be overly preoccupied with opera. Actually I listen most frequently to instrumental and choral music of the seventeenth and eighteenth centuries, preferably with my breakfast coffee. Here are some of my favorites: Monteverdi's *Vespro della Beata Vergine* sung by the Roger Wagner Chorale (Capitol SP 8572, deleted); Vivaldi's Concertos for two flutes and orchestra by Rampal

*Continued on page 26*



# S.E.A. It's a sound revolution.



JVC proudly introduces the expensive stereo that isn't—model 5010.\* Just look what it has going for you.

Its most outstanding feature is the Advanced Sound Effect Amplifier (SEA), JVC's exclusive  $\pm 12$ db, 5 zone tone control that opens up new dimensions in sound. SEA divides the sound spectrum into 5 frequency ranges. Let's you compensate for acoustic deficiencies in almost any room. Highlight a voice or musical instrument. Tailor sound to your own personal taste. The chart at the right shows the difference between SEA and conventional tone controls. But SEA is just the beginning.

There's a new FM linear dial scale. Sophisticated FET. Wire wrapped contacts. 2-way speaker switch. 40 watts output at less than 1% IM distortion. A beautiful wood cabinet, and much more.

While you're at your dealer, also check out JVC's Model 5020, 75 watts IHF; Model 5030, 140 watts IHF; and our top of the line, Model 5040, 200 watts IHF.

Whichever you choose, you will be choosing the finest. See them all at your nearest JVC dealer, or write us direct for his name, address and color brochure.

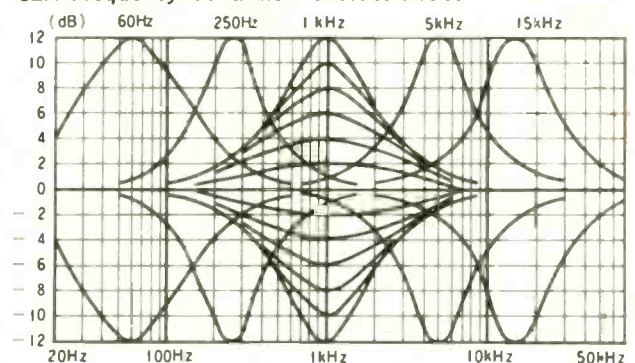
\*Suggested list price \$229.95

**JVC** Catching On Fast

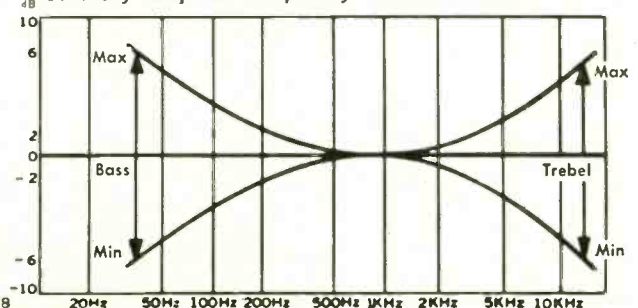
JVC America, Inc., 50-35, 56th Road, Maspeth, New York, N.Y. 11378

CIRCLE 22 ON READER-SERVICE CARD

SEA Frequency Controlled Characteristics



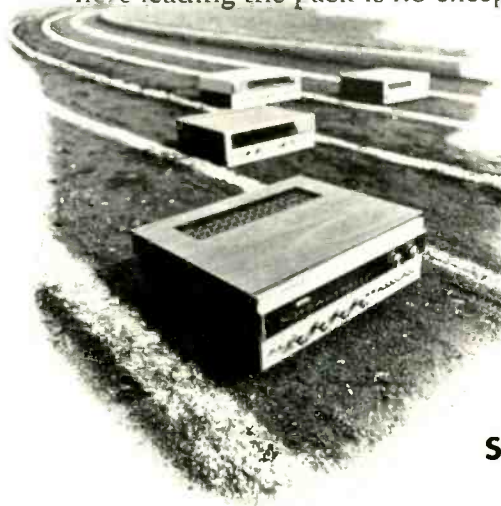
Ordinary Amplifier Frequency Characteristics



## THE CRITICS HAVE PUT THE COMPETITION IN THEIR PLACE

Leading consumer testing publications are the most difficult critics to please. But they continually top-rate Sherwood receivers over all others.

Our S-8900 stereo AM/FM receiver shown here leading the pack is no exception.



For \$399.95, it gives more top-rated quality than any comparable or lower priced model.

For all the specifications, write today. Sherwood Electronic Laboratories, Dept. A, 4300 N. California Ave., Chicago, Ill. 60618.

**SHERWOOD  
SOUNDS EXPENSIVE**

CIRCLE 37 ON READER-SERVICE CARD

## These long playing cartridges will outperform any long playing records you own.



Here are two exciting stereo cartridges that barely touch your records, yet track them like radar, as forces so low that your records will be good as new after years of use.

**1000ZE/S "Measurement Standard"**—Tracks as low as 0.1 gram in laboratory playback arms. List Price—\$99.95.

Each 1000ZE/X and 999VE/X cartridge is individually adjusted to have a flat frequency response within  $\pm 1$  dB from 20-20,000 Hz. Stereo separation is better than 35 dB at 1 K Hz and remains 25 dB or better all the way out to 20,000 Hz. Overall frequency response a phenomena 4-40,000 Hz. There are no electrical or mechanical peaks and total

IM distortion at the standard 3.54 cm/sec groove velocity does not exceed .05% at any frequency within the full spectrum. Uses a .2 x .7 mil hand polished miniature diamond for exceptional low mass.

**999VE/X "Professional"**—Recommended tracking force  $\frac{1}{4}$  to  $1\frac{1}{4}$  grams. List Price—\$79.95.

Write for your free copy of "1971 Guide to Sound Design." Empire Scientific Corp., 1055 Stewart Avenue, Garden City, N.Y. 11530.

**EMPIRE**



CIRCLE 19 ON READER-SERVICE CARD

## SPEAKING OF RECORDS

Continued from page 24

and Scimone (Columbia D3S 770); Victoria's *Officium defunctorum* with the Netherlands Chamber Choir (Angel 35668, deleted); Bach's organ music played overwhelmingly by Karl Richter (London CS 6173); Scarlatti sonatas played by Vladimir Horowitz (Columbia MS 6658—a leading harpsichordist of my acquaintance couldn't fathom the clarity with which Horowitz plays the faster selections).

Other individual favorites include "Nessun dorma" and "Non piangere, Lù" from *Turandot* sung by Alessandro Valente. Mario Lanza and I used to make special trips to a Philadelphia eatery featuring operatic recordings just to hear this, the best version by anyone of these arias. Valente had a brief career; only a few lucky collectors have this recording.

"A New Year's Concert" featuring waltzes by the Strauss family with Clemens Krauss conducting the Vienna Philharmonic Orchestra (London LL 484, LL 970, LL 683, deleted). Krauss conducted this type of repertoire better than anyone. These records are utter nostalgia, sheerest delight. They seem, inexplicably, to be out of the catalogue.

Debussy's *Blessed Damsel* sung by Victoria de los Angeles with the Boston Symphony Orchestra under Charles Munch (RCA Red Seal LM 1907, deleted). One of my special favorites by an artist I adore. This, too, is out of the catalogue. Madness!

Schumann's Piano Concerto, conducted unproblematically by Karajan and played with poetry and technical perfection by the lamented young Rumanian pianist Dinu Lipatti (Odyssey 32 16 0141).

Mahler's Symphony No. 7: a really moving interpretation by Leonard Bernstein and the New York Philharmonic (Columbia M2S 739). Lenny seems to have a predilection for Mahler, and this recording documents it nobly.

Wagner's *Götterdämmerung*—selections from the Flagstad-Furtwängler collaboration (Seraphim 60003). The greatest heroic soprano of her day, unsensuous yet hauntingly Nordic, pure, powerful, unforgettable. One has the impression, in Furtwängler's monumental conception, of being exposed to the climax of Western music.

Rachmaninoff's Symphony No. 2 played by Eugene Ormandy and the Philadelphia Orchestra (Columbia MS 6110). There is a tendency among certain authorities to denigrate Rachmaninoff. I think they're mistaken. This work is, for me, a Russian Brahms. Ormandy and his peerless Philadelphians render it to perfection.

I must end. Much has been left out that clearly deserved inclusion. These sins of omission will come back to haunt me: various colleagues will turn their backs on me when we meet on 57th Street; I may get some abusive letters. Why did I undertake this assignment in the first place? Well, I got some things off my chest—and besides I like to live dangerously.



# AR COMPONENTS ARE USED BY EXECUTIVES AT ANGEL RECORDS TO HEAR FIRST PRESSINGS OF NEW RELEASES.



A new Angel record is the sum of the creative efforts of many individuals. Orchestra, soloists, and engineers must be scheduled many months in advance and are frequently brought together over great distances to make the recording. Engineering at the recording session and during the transfer from tape to disc requires great care and precision. Each stage of the process, and the way in which it is carried out, influences the musical values in the recording finally released.

As responsible executives at one of the world's largest recording organizations, the men who conduct Angel's operations can afford any equipment except that which distorts or falsifies the quality and content of a recording. The executive conference room at Angel Records is equipped with AR high fidelity components.

Suggested retail prices of the AR components shown: AR amplifier, \$250;  
AR turntable, \$87; AR-3a speaker systems, \$225-\$250,  
depending on cabinet finish.



Acoustic Research, Inc.  
24 Thorndike Street, Cambridge, Massachusetts 02141, Dept. HF-5  
Please send a free copy of your illustrated catalog, as well as specifications of AR components, to

Name \_\_\_\_\_

Address \_\_\_\_\_

CIRCLE 1 ON READER-SERVICE CARD



## too hot to handle

I'm thinking of buying the Sherwood S-7100 receiver, but I have read that its preamp section is not satisfactory for a high-output cartridge. I'm also considering the Empire 999SE/X cartridge or the 999TE/X. Their outputs are 8 millivolts and 6 millivolts respectively. The Sherwood's phono sensitivity is 1.5 millivolts and its overload is 45 millivolts. Should I buy a cartridge with a lower output?—M. E. Holloway, Jr., Raleigh, N.C.

We have not yet tested the S-7100, but plan to do so in the near future. However it is obvious that your information is wrong or has been misunderstood. That is, it makes sense only if you assume that a "high-output cartridge" does not mean the Empire 999 or any other magnetic cartridge, but an inexpensive ceramic cartridge. Output does vary all over the lot in ceramic cartridges, and many may be inappropriate for use with the S-7100—which, in fact, is not primarily designed for use with a low-cost ceramic cartridge in the first place. As a high fidelity product, the Sherwood presupposes the use of a fairly good cartridge, and its rated phono input sensitivity of 1.5 millivolts indicates that it will handle such a cartridge—meaning a magnetic model or perhaps one of the very best ceramics. None of these cartridges—including the Empire models—will produce peaks anywhere near the 45-millivolt overload value you quote. We'd say you should go ahead with the purchase as you planned it.

I have a problem with a Sony 666D. While this tape deck is superior in all other respects, it produces a "click" or "bump" that is recorded on the tape whenever I start or stop the tape during recording. I record plays at school and often must rewind and re-record the students' lines in the process. But whenever I do, I get that annoying bump-click. It occurs even when no microphone is plugged in and the record volume controls are turned to zero.—Rev. Theodore E. Daigler, S.J. Cagayan de Oro City, Philippines.

Owners of other solenoid-operated decks have written in with a similar problem. The major factors producing this noise—singly or in combination—are switching transients caused by the solenoid circuits and the sudden application of record bias. (You don't need solenoids to get audible noise when you begin recording of course; almost any record-

er will leave some audible evidence of your method wherever you start or stop.) The precise timing of tape motion, tape-to-head contact, and bias application also can have an influence on the audible effect, which will vary from machine to machine. According to Sony, the 666D should not produce excessive noise if you follow Sony's recommendation for such cases: cue up to the point where you want the re-recording to begin, activate the pause control, switch the unit into record, and release the pause control on cue for the beginning of the recording. This procedure reduces noise at the beginning of recording on almost any machine equipped with both solenoid controls and a pause feature because the tape is motionless when the record bias is applied and it tends to erase any transient it creates. If the noise remains objectionable when you use the pause control there may be an electrical defect in your unit, and we would suggest a trip to a local servicing facility. There are other methods that can be used to reduce stop and start noises, but they probably make the cure worse than the condition. One is the building of a special slow-startup bias circuit, so that bias is applied to the moving tape gradually over a very short time, to prevent a sharp transient. The other involves editing out all the clicks—a laborious process but one that professional engineers use regularly for some purposes.

I have been using the Fisher 500-C receiver with two sets of speakers: a pair of AR-3s as the main units, and a pair of AR-4x's as the remote set. On many occasions I've used both sets at the same time with no ill effects. But now I've bought a Marantz Model 22 receiver, and some people tell me that if I hook the same speakers into it the way I had them hooked into the 500-C I could cause damage to either the speakers or the new receiver. Is this true?—Ronald Mayer, Yonkers, N.Y.

Not quite. Those who have told you that damage may occur are correct only to the extent that when a combined-speaker hookup represents less than 4 ohms total impedance per channel, it can damage many transistorized power amplifiers. The Marantz 22 is transistorized (the Fisher, of course, was tubed), and the combination of the 4-ohm AR-3 in parallel with the 8-ohm

AR-4x does result in a combined impedance of less than 4 ohms. So the low effective impedance of the combination would tend to create excessive current drain on the amplifier. According to Marantz, the Variable-Overlap Drive in the Model 22 will limit this current, however, and prevent damage. But it will also limit power output and prevent proper operation of the system with this speaker combination, hooked up in parallel. Marantz recommends 8-ohm speakers on both main and remote taps. Or, failing that, your present speakers can be hooked up in series. That is, each channel can be wired so that the current passes through main and remote speakers in succession, using only the main-speaker connections on the back of the Model 22. An accessory switch that would short out one speaker or the other (but not both simultaneously!) would be needed for each channel if you want to use only one set of speakers at a time. If you're not sure of the difference between a parallel and a series hookup, the wiring of the switch is best left to someone who is.

I am interested in getting something like the Harman-Kardon CAD-5, which seems to be among the better buys available in cassette equipment that embodies the latest developments. However, I feel that provision for automatic reverse or stack-loading is necessary, though neither of these facilities is available in the CAD-5. What recorder combines the automatic features with the features of the Harman-Kardon?—Mrs. George Burrows, Madang, New Guinea.

If by "latest developments" embodied in the CAD-5 (and in cassette decks of some other manufacturers of course) you mean the Dolby circuitry and bias switch, then no cassette deck we know of combines everything you want. Automatic-reverse cassette equipment is just reaching the market, and some slot-loading cassette changers are challenging the stacking type of automatic cassette changers. You might combine one of these automatics with an Advocate 101 Dolby unit to get an approximation of what you want, but it probably will be difficult to find an appropriate cassette deck that also contains the bias switch for use with chromium-dioxide tape. If you plan to hold out for all these features in a single unit, you may have quite a wait.



# The \$299 speaker for the man who is dying to spend over \$1000.

It's a familiar scenario.

Rich and idealistic audio perfectionist, his pockets bulging with large bills, sets forth to possess the ultimate loudspeaker and expenses be damned. Sees and listens to giant corner horns, full-range electrostatics, theater systems, wild hybrids with electronic crossovers. Suddenly realizes that a perfectly straightforward, not excessively large floor-standing system priced at \$279 sounds as good as, or better than, any of the exotics. Common sense prevails over conspicuous consumption; he buys the **Rectilinear III**; saves three fourths of his money.

It may sound like the fabrication of a Hollywood or Madison Avenue writer, but the substance of the story has been repeatedly validated by the equipment reviewers of leading hi-fi and other technical publications. (Reprints on request.)

The original **Rectilinear III**, at \$279, has only one small draw-

back from our hero's point of view. Its upright walnut cabinet looks handsome but simple, one might almost say austere. Its visual appeal is to the classicist rather than the romantic. And some of the richest audiophiles are incurable romantics.

So, for an extra \$20, we turned the **Rectilinear III** into a stunning lowboy and added a magnificent fretwork grille. In this \$299 version it has true visceral appeal, more like a luscious mistress than a handsome wife.

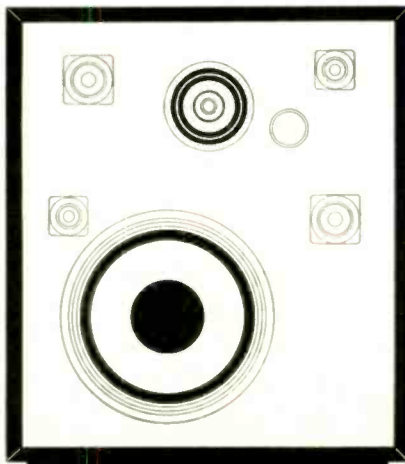
Of course, both versions are identical acoustically and electronically. Both are built around the same 12" woofer, 5" dual-cone midrange driver, two 2½"

tweeters and two 2" tweeters, and the same ingenious crossover network. Therefore, necessarily, both sound the same.

But the look of the \$299 lowboy makes it easier to forgive yourself that you didn't spend over \$1000.

(For more information, including detailed literature, see your audio dealer or write to Rectilinear Research Corp., 107 Bruckner Blvd., Bronx, New York 10454. Canada: H. Roy Gray Co. Ltd., Markham, Ont. Overseas: Royal Sound Co., 409 N. Main Street, Freeport, New York 11520.)

## Rectilinear III Lowboy



CIRCLE 31 ON READER-SERVICE CARD

## THE SLIMMED-DOWN RECORD

The picture reproduced here is used by RCA to publicize its new record profile called Dynaflex. The term actually is newer than the records, which began quietly appearing on the market about a year ago and had aroused a certain degree of controversy even before RCA made official disclosure of the technology involved at a presentation to the engineering community last fall. But apparently the public remains less happy with Dynaflex than RCA thinks it should be.

The Dynaflex record is similar to its predecessors in that its thickness is greater in the label area and along the bead at the outer edge, thinner in the recorded area. But the Dynaflex contour makes the grooved portion of the disc only 0.03-inch thick—as opposed to 0.05-inch for the standard contour—and reduces the weight of the record by one third. The contouring and spacing of the two stampers that form the disc in the record press are said to promote optimum flow of the molten vinyl, producing more perfect molding than in thicker records. The result: less surface noise and blisters. By reducing the quantity of vinyl in the records, RCA says it can make even budget issues out of the highest quality vinyl. Since the thinner the disc the faster it cools after forming in the press, the new profile is said to reduce the possibility of warpage during manufacture. And its thinness is said to promote a return to normal flatness in a disc that has become warped. Finally, the flexibility of the record allows it to make proper contact with that below it in the stack on a changer even if the lower record is warped, thus controlling slippage between discs.

The reservations of the public (to say nothing of record reviewers) have nothing to do with altered disc standards *per se*: since the label area and bead are as thick as those of previous record designs, Dynaflex discs meet present RIAA standards. (They shouldn't exhibit a tendency to jam in changers any more than other records do, for example.) The problem seems to stem from the feeling that somehow the purchaser has been cheated when he draws a new record out of its sleeve and finds that it



is barely able to support its own weight. Whether the playing quality of the "limp" records—as several of our readers have called them—is better or worse than that of thicker discs does not seem to be the central issue.

It is an issue, however. Some of the letters we've received on this subject point out that beautifully noise-free pressings can be—and have been—made in thicker profiles. Others complained of thin-profile pressings that were warped when they were first unwrapped. RCA's explanation to us has been that the records presumably were stored improperly prior to sale. But the company adds that in producing Dynaflex pressings a new technique for removing the molded record from the press was found to be necessary. Otherwise "pinch warping" might occur. Perhaps some early samples suffering from this defect have slipped through RCA's quality control.

It's hard *not* to be taken aback by the thin discs on first encounter if you're expecting something with a sturdier "feel." Ultimate reaction to Dynaflex records may well depend on the degree to which record buyers are influenced by their hands and eyes, in addition to their ears.

## GERMAN COMPONENTS DEBUT IN AMERICA

One relatively unfamiliar name represented at the recent Washington High Fidelity Music Show was that of Kirksaeter of America, the newly established U.S. marketing arm of Audioson Electronic GmbH Kirksaeter of Düsseldorf, Germany. Over the next few months the company plans to establish dealerships and servicing facilities outside the Washington area—home base for the American sales operation—in order to build national distribution.

According to a company spokesman, Kirksaeter has been in operation for some years in Germany, concentrating on carefully crafted components for the carriage trade. (Most of the German-made stereo electronics available in this country come from large companies primarily concerned with the mass market.) The line presently consists of stereo FM receivers and speaker systems—

more than a half-dozen models in each category—plus a multi-band receiver and a series of power-amp modules that can be built into speaker enclosures or used with an electronic crossover.

CIRCLE 153 ON READER-SERVICE CARD

## 4 channel sound

### DYNA'S LITTLE BLACK BOX

Call it a decoder; call it an adapter; call it a junction box. Dyna calls it the Quadaptor, and says it will do what the Hafler Type II four-speaker hookups ("News & Views,"

*Continued on page 32*



# First the Citation Eleven

"I started off heaping praise on the Citation Eleven. That praise is unqualified. Granted, there are not too many separate preamplifiers left on the market. But of these, the Citation Eleven must be the best

— and more important — it will not be bettered in the near future. At \$295, it represents the culmination of a purist's dream."

(Stereo & Hi-Fi Times)

preamplifier

# Then the Citation Twelve

"... an ability to handle normal listening levels in a "coasting" state of operation, imparting to the music a sense of utter ease, clarity, transparency and openness — which in sum makes you feel as if you are listening through the amplifier back to the program source. Subtle nuances of

definition, of attack, of inner musical fabric are more clearly presented — and suddenly you want to stay up all night rediscovering all the old records that you thought you had heard enough of."

(High Fidelity Magazine)

amplifier

# Now the Citation Thirteen

a revolutionary omnidirectional speaker system

When Harman-Kardon decided to develop a speaker system worthy of the Citation name, it was clear that the approach had to be totally uncompromising. It had to meet the Citation philosophy to the effect that faithfulness of reproduction is not merely a compilation of impressive specifications, although the Citation Thirteen specs are impressive indeed! Final judgment must be made by the listener — by the ability to thoroughly enjoy many hours of listening without strain or fatigue.

Such realism in sound reproduction had been the elusive goal of musical artists, audiophiles, designers and engineers from the earliest days of the industry.

Over the years, some fine speakers have been produced. But often, such speakers have added characteristics to the music — characteristics not intended by the

composer or the performer and certainly not desired by the exacting music lover.

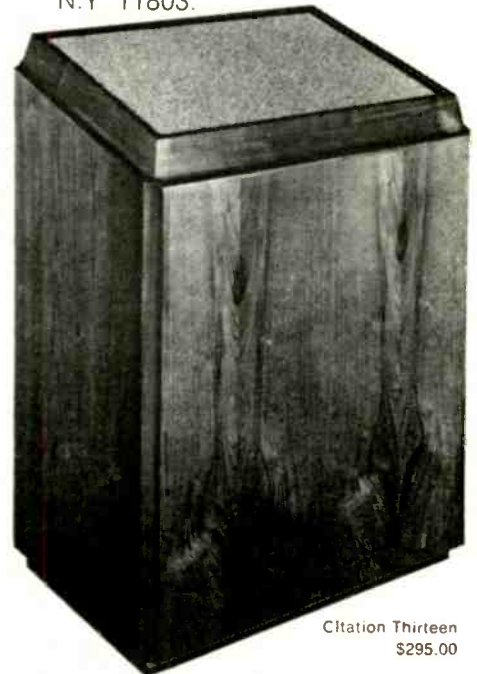
Now here is a profound statement of the utmost significance to lovers of music:

*The Harman-Kardon Citation Thirteen Speaker is neither brilliant, sweet, deep-throated. It reproduces sound as you would hear it at a live performance in the concert hall — spacious, transparent and with total dimension.*

A simple statement and a claim made by many, with varying degrees of accuracy. Yet, it's one we make proudly in full confidence that when you listen to the Citation Thirteen Speakers just once — you will be in enthusiastic agreement.

See and hear Citation Thirteen at your Harman-Kardon dealer. And, where possible, in combination

with Citation Eleven and Twelve. We're eager to forward complete details. Write to Harman-Kardon, Inc., 55 Ames Court, Plainview, N.Y. 11803.



Citation Thirteen  
\$295.00

**harman kardon**

CIRCLE 20 ON READER-SERVICE CARD

A subsidiary of Jervis Corporation

## NEWS & VIEWS *Continued from page 30*

February 1971) will do in deriving four-channel effects from stereo program sources.

If you've been following the headlines in four-channel-sound technology, you must have seen diagrams of the various "differential" speaker hookups devised by David Hafler of Dynaco to enhance the spatial realism of stereo recordings or broadcasts by separating out the "ambient" sound hidden in the original stereo and presenting it on separate, rear speakers. The effect relies on phase and amplitude differences between left and right signals of the stereo pair, and requires a rather complex speaker hookup—including an amplification system with a 6-dB blend feature—to sort out the ambience information. The Quadaptor does all the signal sorting (including the blend function) and simplifies the job of speaker balancing. The output of the stereo amplifier (or receiver) feeds into one end of its circuit, the four speakers are attached to the other end.

The Quadaptor therefore resembles the Electro-Voice EV-4 four-channel decoder—but with a difference. The EV-4 goes between the preamp and power amp stages so it requires four channels of power amplification as well as four speakers to produce four-channel sound; the

Quadaptor needs only two channels of amplification plus the four speakers.

The EV-4 circuit is designed specifically to reconstruct the four separate signals that have been telescoped into two by a companion encoder; the Quadaptor, in theory, begins with the premise that there is *inadvertently* encoded information inherent in any stereo recording and that this information can be extracted and used to enhance the listening experience. Both devices rely on similar relationships in the stereo signal and appear to produce roughly comparable results. Electro-Voice has demonstrated the ability of the EV-4 to produce four-channel effects from nonencoded stereo program materials; Dyna says the Quadaptor can be used to play recordings prepared via the E-V encoder—or, for that matter, Scheiber-encoded recordings.

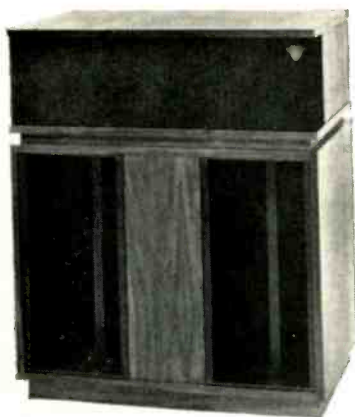
The Quadaptor will cost \$29.95 wired or \$19.95 in kit form. It can be used with any stereo amplifier allowing a common-ground hookup—most do—and need not be used with four identical speakers. Most stereo systems already include one matched stereo pair of speakers, of course. This pair will serve as the front speakers; the two rear speakers should also be a matched pair, chosen for an impedance as close to 8 ohms as possible.

CIRCLE 154 ON READER-SERVICE CARD

---

## equipment in the news

---



### New folded-horn system from Klipsch

The Belle Klipsch is the latest loudspeaker system from Klipsch and Associates, a name long associated with folded-horn designs. The new model is based on the La Scala ["Equipment Reports," January 1971]; but where the La Scala was originally intended for commercial-sound use, the Belle is styled for the home market. For one thing, the bass horn has been redesigned so that it will fit in an enclosure only 19 inches deep. (The La Scala is slightly over two feet deep.) Effective woofer-horn dimensions and performance characteristics are said to be comparable to those of the La Scala, however. The Belle sells for \$815.

CIRCLE 146 ON READER-SERVICE CARD

### Tandberg adds a stereo recorder model

The 4000X shares the styling and many of the features of both the Tandberg 6000X and 3000X open-reel stereo decks, but unlike those models it includes a monitor amplifier and speakers. It thus can be used as the basis of a home entertainment system. Inputs are provided for magnetic or ceramic phono cartridges, line (tuner, pre-amp, or similar high-level sources), and mikes. Outputs include headphones, line (for using the 4000X as a deck with an external amplifier), and external speakers. The 4000X includes the solenoid controls of the 6000X but not the latter's input-mixing facilities nor its limiter circuitry. Both models have the four-head (erase, "cross field" record-bias, record-signal, and playback) configuration, and the same controls for pause, search, and cueing. The 4000X costs \$429.

CIRCLE 147 ON READER-SERVICE CARD



*Continued on page 34*





# There are 202 parts in a Garrard automatic turntable.

## We make all but a piddling few.

Today's automatic turntable is a beastly sophisticated device.

The Garrard SL95B, below, has 202 different parts.

That is, unless we tally the "parts" that go into such final assembly parts as the motor and pickup arm. In which case the total is more like 700.

A few of these parts we buy. Mostly springs, clips and bits of trim.

But the parts that make a Garrard perform, or not perform, we make ourselves.

### To buy or not to buy

At our Swindon works, in England, a sign reads "If we can't buy surpassing quality and absolute accuracy, we make it ourselves."

E. W. Mortimer, Director of Engineering Staff and a Garrard employee since 1919, says "That sign has been there as long as I can remember.

"But considering the precision of today's component turntables, and the tolerances we must work to, the attitude it represents is more critical now than it was even ten years ago."

Our Synchro-Lab motor is a perfect example.

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

The bearings are machined to a

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

"When you make them yourself," observes Mr. Mortimer "you can be that finicky. That, actually, is what sets us apart."

### Mass produced, by hand

Despite its place as the world's largest producer of component automatic turntables, Garrard stubbornly eschews mass production techniques.

Every Garrard is still made by hand.

Each person who assembles a part tests that finished assembly.

And before each turntable is packed in its carton, 26 final tests are performed.

Thus, we're assured that the precision achieved in its parts is not lost in its whole.

### Swindon, sweet Swindon

In fairness to other makers, we confess to a special advantage.

Our home.

At last census the total population of Swindon, England was 97,234. Garrard employs a rather large share of them, and has for fifty years.

"Not everyone has been here from the year one as I have," smiles Mortimer "but we have 256 employees with us over 25 years. Many are second and third generation.

"It's hardly your average labor force. Everyone feels a part of it."

### The sum of our parts

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 despite extreme variations in line voltage.

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

Its patented sliding weight anti-skating control is permanently accurate.

And its exclusive two-point record support provides unerringly gentle record handling.

You can enjoy the SL95B, the sum of all our parts, for \$129.50.

Or other Garrard component models, the sum of fewer parts, for as little as \$44.50.

Your dealer can help you decide.



**Garrard®**  
MFG. BY PLESSEY LTD.  
DISTRIBUTED IN U.S.A. BY  
BRITISH INDUSTRIES CO.



### Dynamic headset from Stanton

Stanton now offers two headsets, the electrostatic Mark III Isophase announced some time ago and the two-way dynamic Dynaphase I, shown here. The latter uses an electrical crossover between its woofer and tweeter driver elements, rather than a mechanical decoupling or damping system, and hence is designed like a two-way loudspeaker system. Frequency response is rated at 40 to 11,000 Hz  $\pm$  3 dB or 30 to 18,000 Hz  $\pm$  6 dB; nominal impedance is 12 ohms, making the Dynaphase I appropriate for use with the headphone jacks of most transistorized home equipment. The price is \$59.95. A ten-foot coiled cord is included.

CIRCLE 148 ON READER-SERVICE CARD

### New Kenwood amp-and-tuner twins

Several interesting control features are included on both the Kenwood KT-5000 stereo FM/AM tuner and its companion integrated amplifier, the KA-5002. The tuner has muting and multiplex filter switches on the front panel and its own level control to match output to that of other program sources fed to the amplifier. The amplifier has provision for two phono inputs (one with a two-position sensitivity switch, the other with an impedance selector), two aux inputs, two complete tape-recorder hookups, and interconnection with a second stereo amplifier so that the KA-5002's level control can be used as the master gain control in a four-channel sound system. The preamp and amplifier sections can be disconnected for insertion of an equalizer, electronic crossover, or similar device. The tuner costs \$179.95; the amplifier \$219.95. Either unit may be used separately, of course.

CIRCLE 149 ON READER-SERVICE CARD



### Teac brings cassettes to the car

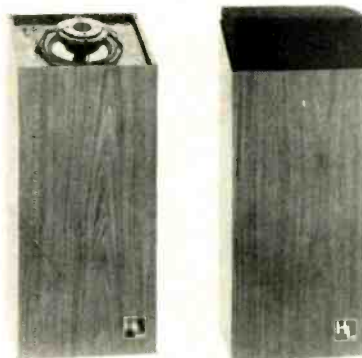
An automatic-reverse stereo cassette playback deck intended primarily for use in cars has been announced by Teac. The AC-7, as it is called, can be powered from any 12-volt DC source, though its styling—with rounded corners free of sharp edges or projections—is designed with automotive needs in mind. The servo-controlled, double-flywheel drive system is said to reduce wow and flutter to 0.3% or less. Cassettes reverse automatically at the end of the first side without the use of foil strips on the tape; you also can reverse them manually by pressing the appropriate button on the front panel. Other controls are stop/eject, volume, and tone. The AC-7 costs \$129.50.

CIRCLE 151 ON READER-SERVICE CARD

### Omni speaker system from Hegeman Labs

The new Hegeman speaker is a two-way system, both elements of which work into hemispheric diffusers that spread the sound for both wide-angle dispersion and a mix of direct radiation with reflected sound. The left-hand speaker is shown with the grille removed. The lower element, the woofer, has an aluminum diaphragm and radiates toward the diffusing element that houses the domed tweeter. The diffuser for the tweeter is built into the underside of the grille. The concentrically mounted drivers are tilted toward the listening area. The vinyl-finished teak enclosure stands just over two feet high, including the grille, which is made of a porous material that can be washed. Announced price for a stereo pair is \$180.

CIRCLE 152 ON READER-SERVICE CARD



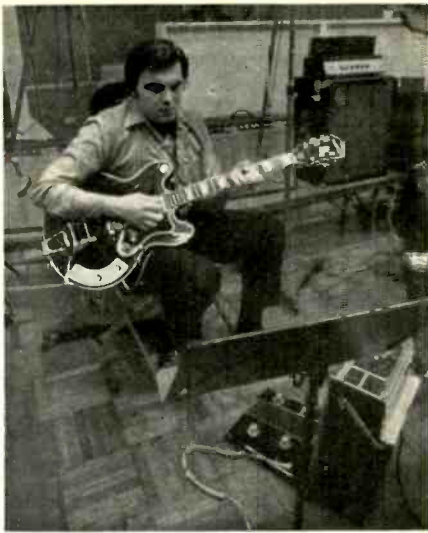
### New top receiver for Allied Radio Shack



According to its faceplate, the full name of the new model is the "Realistic STA-120B Wideband-AM FET-FM Stereo Receiver"—quite a mouthful. Among its more unusual features are triple tone controls (bass, midrange, treble) with detents at the "flat" positions, tape input level control, and a phono input level switch. Dual slider level controls determine both volume and balance. In the tuner section there is a stereo-only mode for FM, and separate tuning meters for FM and AM. The output section has provision for two stereo speaker pairs plus headphones. The STA-120B costs \$269.95.

CIRCLE 150 ON READER-SERVICE CARD





## A working musician talks about the new VM professionals.

Ron Steele's newest album is *Chicago*, for Ovation. He's a first call guitarist for artists like Ella Fitzgerald, Barbra Streisand, Nancy Wilson, Liza Minnelli, Dionne Warwick, and one of the best known behind-the-scenes musicians in films and TV.

**"The sound is roomy. Good."**

That's the real reason for power as big as ours. It gives sound spaciousness at normal levels.

**"Man, no distortion. None!"**

Less than 0.5% actually. That's because of the two new 5-pole phase linear toroidal filters in our IF stages. They achieve selectivity and distortion values far beyond crystal filters. It's permanent performance, too, because they're permanently aligned.

**"You don't over-control. I like that."**

Actually we have about all the controls imaginable. What professionals admire is the ability to get a "master tape" sound. It's possible because certain of our controls are cancellable—Loudness, Balance, and Treble/High filter.

**"It's dead quiet. Beautiful."**

Our tuner-amplifier is full of complicated elec-

tronic reasons for that. ICs in the IF and multiplex circuits, all silicon transistor and printed board circuitry, new 4-section front end with dual gate MOSFETs. We've about eliminated noise, wiped out cross modulation, and our overload characteristics are beautiful.

**"How come it doesn't cost more?"**

That's our secret. But you compare our specs, listen to our performance, look at our price, and you'll probably go away asking yourself the same thing.

Incidentally, the turntable and speakers in our new Professional Series are equally remarkable. If you would like all the facts and figures write: Professional Series, Dept. 74, P.O. Box 1247, Benton Harbor, Michigan 49022.

If the professionals can please recording studio engineers, sound technicians, and musicians, people who make a living making and reproducing great sound, we're confident they can make you very happy, too.

Made in Benton Harbor, Michigan by  
**VM CORPORATION**



**The VM Professional 1521:** Semiconductor complement: 49 transistors, 30 diodes, 3 ICs, 2 MOSFETs.

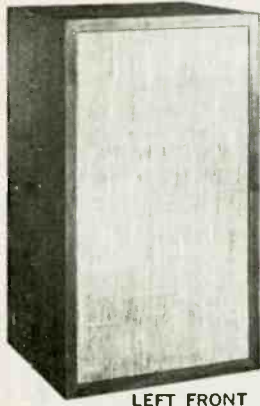
**FM circuit:** four ganged front end with 2 dual gate MOSFETs for lower cross modulation, greater sensitivity and overload; two 5-pole phase linear toroidal filters and 2 ICs for selectivity, sensitivity and limiting that surpasses all previous standards in this price range.

**Amplifier:** Power output: 40 watts RMS/channel power at less than 0.5% distortion; bandwidth 9-30 KHz. IM distortion: less than 0.5%. Frequency response:  $\pm 1$  db 20 Hz-20 KHz.

**Tuner:** Sensitivity: 1.9  $\mu$ v for 30 db quieting. Signal to noise ratio: -75 db. Capture ratio: 1.8 db. Selectivity: -75 db. SM 100% MOD distortion: less than 0.5%. Stereo separation: 40 db at 1 Hz. Image rejection: -90 db. IF rejection: -100 db. Spurious response rejection: -100 db.

**Cabinet:** Comes complete with cabinet of oiled walnut veneer hardwood at no extra cost. (Model 1520, same as above except 25 watts RMS/channel power.)

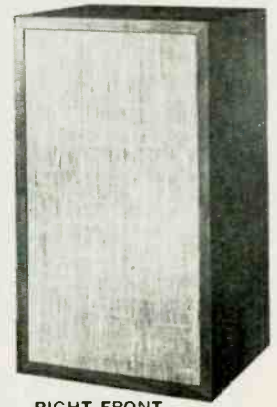
# NEW DYNACO QUADAPTOR®



LEFT FRONT



Only  
**\$19<sup>95</sup>**  
 KIT  
 \$29.95 factory-  
 assembled



RIGHT FRONT

AND  
 TWO MORE SPEAKERS  
 CREATES

## FOUR-DIMENSIONAL



SCA-80 (\$169.95 kit; \$249.95 assembled)

## DYNAQUAD® STEREO

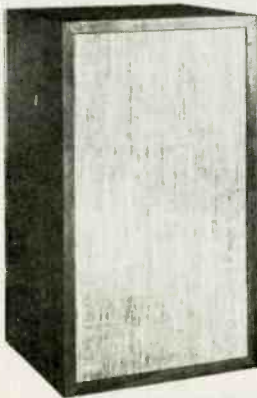
The new Dynaco Quadaptor® can be used with virtually any existing stereo receiver or amplifier. Dynaquad® four-dimensional stereo does not require an additional stereo amplifier . . . just two matched,

eight ohm speakers in back of the room. The four speakers are connected to the Quadaptor® which in turn is connected to the amplifier.

The Quadaptor® is not a synthesizer. Rather it reveals depth and concert-hall sound already on many of your present stereo recordings but not enjoyed due to the limitations of the conventional two-speaker stereo system. The manner in which the new two back speakers are

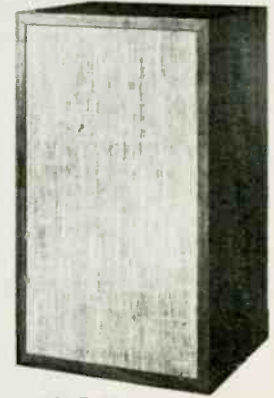
connected unmasks this hitherto hidden information to fully utilize everything that has been included on your recordings all along. Not only will the Quadaptor® give you four-dimensional stereo from your present recordings, but you can enjoy the same Dynaquad® stereo from your present FM stereo tuner too.

Best results are realized when the back eight ohm speakers have as constant an impedance as possible. The Dynaco A-25 (\$79.95 each) speakers were designed specifically to provide constant impedance. The Stereophile Magazine calls them "probably the best buy in high fidelity today."



LEFT REAR

Dynaco A-25 speakers (\$79.95 each—assembled only)



RIGHT REAR

Send for literature or pick some up at your dealer where you can see and hear Dynaco equipment.

**dynaco inc.**

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

CIRCLE 49 ON READER-SERVICE CARD



# new equipment reports

THE CONSUMER'S GUIDE  
TO HIGH FIDELITY EQUIPMENT

---



## NORELCO'S HIGH-STYLE HIGH-PERFORMANCE TURNTABLE

**THE EQUIPMENT:** Norelco 202, a three-speed (33-, 45-, and 78-rpm) single-play turntable with integral arm. Supplied with base, hinged dust cover, 45 rpm adapter, and signal cables. Dimensions: 15½ by 13¼ by 5⅜ inches. Price: \$129.50. Manufacturer: Norelco (North American Philips Corp.), 100 East 42nd St., New York, N.Y. 10017.

**COMMENT:** The new Norelco 202 combines an electronically controlled turntable with a well-designed arm in a mutual "floating" suspension arrangement. The handsomely styled base is integral with the chassis, and a smoke-tinted dust cover dresses up the mechanism while also helping to keep both turntable and records clean. A swing-down latch on one side of the cover holds it up for access to the table and its controls. Other features include separate vernier adjustments for each speed, a photoelectric switch that stops platter rotation when the arm reaches the end of a record, a viscous-damped arm lift and cueing device, accurate adjustments for stylus tracking force and antiskating, an arm latch, and a removable platform for installing a cartridge in the arm shell.

The Norelco 202 is a manual, single-play model. To play a record, you press the main power button, set the speed selector to 33, 45, or 78, move the arm

over the record, and cue it yourself via the finger-lift, or use the cueing device to lower the arm. At the record's end, the platter will stop with the arm on it. You then can raise it manually or via the cueing lever and return it to its rest-latch. During play, of course, you can recue manually or use the lever to interrupt and resume the record. The cueing lever, incidentally, is extremely gentle-acting and it functions with no side drift.

A metal tubular type, the arm on the Norelco 202 is offset to minimize lateral tracking angle error, has very low mass, is virtually frictionless, and is fitted with a rear counterweight for initial balance. A sliding ring then is used to set the vertical tracking force; a series of four notches along the arm's body serves as a stylus force gauge. The scale is very accurate: CBS Labs found that the first notch applied 1.1 gram; the second, 2; the third, 3. Once stylus force is set, you can adjust antiskating compensation via a sliding knob just to the right of the arm by moving this knob to the number that corresponds to the stylus force already selected. Again, CBS Labs verified that the antiskating force applied this way was indeed accurate with respect to the amounts needed for different tracking forces. To adjust for speed accuracy, you turn the screws (marked for each speed) while

---

### 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.

observing the pattern on the strobe disc supplied with the machine. Normally you won't have to make this adjustment more than once, although conceivably you might want to deliberately vary speed at times—if, for instance, you were playing an instrument along with a record and the pitch of each did not quite agree. The range of adjustment measured at CBS Labs for each speed is: 33 rpm, minus 3.7 to plus 3.9 per cent; 45 rpm, minus 3.5 to plus 3.2 per cent; 78 rpm, minus 3.6 to plus 3.8 per cent—in sum, a slightly greater range of fine-speed adjustment than the nominal plus or minus 3 per cent usually found. As for normal operating speeds, the Model 202 runs very accurately: once the speed adjustment was made, absolutely no speed error could be measured at any of the test line-voltages used.

The player itself is a two-piece affair: a belt-driven undersection is fitted with a lightweight (2 pounds, 8 ounces) top section. The latter piece is covered with a ridged rubber mat. Rotation is smooth and silent; total rumble by the CBS-ARLL method was measured as minus 56 dB which is a high-average figure for record players in this price range. Flutter was negligible

at 0.08 per cent. Arm resonance showed a 10-dB rise at 5 Hz. Arm friction, less than 10 milligrams laterally and vertically, was negligible.

Fitting the Norelco 202 into the stereo product scheme, it would appear that here is a unit that offers a clear challenge to the popular top-of-the-line automatics—the challenge lying in the fact that it offers excellent performance at a lower price, but without automation and the record-change facility. The buyer will have to make his own decision, but he should be assured that the Norelco 202 is a first-class, precision-built machine that does its job flawlessly. And its styling and smooth-acting control system, in combination with its excellent performance, make it a very easy record player to live with.

Although the Norelco 202 is normally supplied for use with a cartridge of one's own choice, the unit we tested came with one of Norelco's new Model 412 cartridges. A full report on the 412 is scheduled for a later issue; for now, on the basis of listening tests alone, we'd say that the 412 sounds like an excellent pickup.

CIRCLE 140 ON READER-SERVICE CARD



## A SUPERB HEADSET FROM KOSS

**THE EQUIPMENT:** Koss PRO-4AA, stereo headphones. Price: \$60. Manufacturer: Koss Electronics, 2227 N. 31st Street, Milwaukee, Wis. 53208.

**COMMENT:** To make the point right off, the Koss PRO-4AA is the smoothest-responding and lowest-distorting stereo headset we have yet tested. A dynamic reproducer type, it is rated for 16 ohms impedance and may be connected right into the headphone jack found on today's stereo equipment—with which it will perform admirably. Both earpieces have identical sensitivity (125 millivolts) and balanced signal output. Distortion, throughout the tested range, remained less than 1 per cent; frequency response—as shown in the accompanying CBS Labs graph—was outstandingly linear for a transducer; indeed it resembles the response of an amplifier.

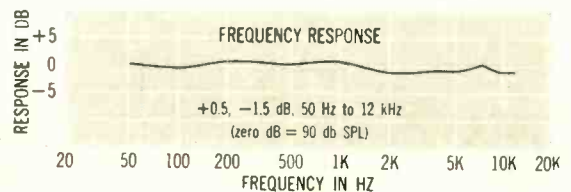
Note that the lab plot conforms to the normal limits of SAM, the acoustical manikin customarily

employed in headphone tests. In supplementary listening tests, using test-tones, we found the PRO-4AA's clean useful response extended from 33 Hz (with no signs of doubling even at very loud volumes) to 14 kHz where a slope toward inaudibility begins. In music-listening terms, this performance means very wide-range, ultrasmooth sound, with plenty of bass foundation, clear middles, and well-aired highs. The bass sounds clean and full, not boomy. The middles and highs are properly bright but not harsh or screechy. No hum or noise from the driving amplifier or receiver can be heard.

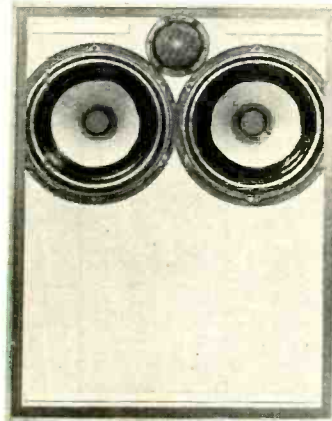
The earpieces weigh 1 pound, 8½ ounces; the cord weighs another 3 ounces. Wearing comfort is good, thanks to the padded headband and the liquid-filled ear cushions. The cord, coiled, measures 4 feet; uncoiled, it measures 8½ feet. The PRO-4AA's acoustic isolation is excellent; the earpieces form a very good seal at the ears to deliver full response while blocking out interference from ambient noises.

Hardly anything more need be said. The PRO-4AA is a superb stereo headset that can speak for itself most eloquently. The unit should appeal not only to confirmed headphone users but to many who have balked at headphones in the past because of their response limitations. Put on a pair and listen for yourself; you'll soon know what we mean.

CIRCLE 142 ON READER-SERVICE CARD







## TOP PERFORMING LOUDSPEAKER FROM DYNACO

**THE EQUIPMENT:** Dynaco A-50, full-range speaker system in enclosure. Dimensions: 28 by 21½ by 10 inches. Price: \$179.95. Manufacturer: Dynaco, Inc., 3060 Jefferson St., Philadelphia, Pa. 19121.

**COMMENT:** If Dynaco's first speaker system (the Model A-25; see HF test report, July 1969) could be characterized as an excellent reproducer for its size and cost, the company's new A-50 system must be called an excellent speaker period. You soon forget "size" and "price" when listening to it. The A-50 impresses one initially—and the impression is reinforced after repeated sessions with all types of music—as a top-quality speaker system without qualification. Its response is wide-range, smooth, uncolored, well-dispersed, and blessed with that "natural" musicality that many of the best speakers have—that is, they don't "sound like speakers" to us but more like the orchestra or singers or whatever they are reproducing.

A two-way system, the A-50 is housed in a completely sealed walnut enclosure. It employs twin 10-inch woofers mounted in one chamber that vents internally (via an acoustic impedance system) into a second chamber. A small dome tweeter fitted with an acoustic lens handles the middles and highs. The design of the dividing network and drivers makes for a gradual, rather than an abrupt, frequency crossover at nominally 1,000 Hz. Rated impedance is 8 ohms. Connections are made via binding posts at the rear that accept ordinary stripped leads, or—if you prefer—leads fitted with banana plugs. A five-position control adjusts the relative level of the upper frequencies. Our tests show that the A-50 is not critical of its driving amplifier power: it will produce a level of 94 dB (at 1 meter on axis) when powered by as few as 3.5 watts, yet it is robust enough to take continuous input power of up to 100 watts without distorting or buzzing. In fact, the A-50 can handle an instantaneous pulse of 250 watts average power (500 watts peak) without distorting.

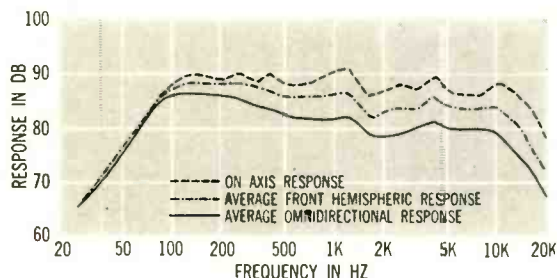
The A-50's impedance curve is one of the smoothest and most consistent yet measured, averaging its rated 8-ohm value across the audio band and never dipping to less than 7.2 ohms. This data, which attests to Dynaco's design claim for the unit, means that two A-50 systems can be safely connected in parallel to the output of each channel of a solid-state amplifier or receiver, since their net average impedance will not fall below 4 ohms. The smooth impedance curve also means that the A-50 loads very linearly to its driving amplifier, especially in the critical bass region which probably accounts, at least in part, for its full and well-defined low-frequency response.

Over-all measured response was clocked as plus or minus 6.5 dB from 41 Hz to 15 kHz. On audible test tones, the A-50 responded from 20 Hz to beyond audibility, and only the least amount of doubling could be discerned at high volumes in the 35-Hz region. Some directive effects are discernible beginning in the midrange but they do not become any more pronounced above 10 kHz than they are at 1 kHz. The rear level control can be used to raise or lower the response above 2,000 Hz in two steps (up or down) of about 2 dB each. The action of this control is well-nigh perfect; no spurious crossover effect was observed, and the response plot of each control setting duplicated the other in shape. White noise response sounded exceptionally smooth and uncolored.

As we've experienced in the past with other really top-grade loudspeakers, we soon found ourselves—when auditioning the A-50s—listening to the program material rather than to the equipment. These systems have impressed all of our listeners here as possessing a balanced, eminently musical, transparent quality that makes for long listening with no fatigue. They reach down into the bass (try a pair of A-50s as they pump out the low pedal notes of the opening of Strauss's *Zarathustra*); their middles are free and clear; the highs have ample air and "bite." We've listened to them in both a very large and average-small room;

they seemed perfectly at home in either setting. From an installation/decor standpoint, the A-50 presents a simple and neat appearance. A walnut box with a neutral-tint grille cloth, it can be placed just about anywhere: on the floor, on a bench, on a deep shelf, or—by means of brackets supplied on its rear panel—even mounted on the wall. All told, we'd say that the A-50 becomes a very serious contender for the serious listener's attention. Like Dynaco's electronic products, it takes its place among the choice audio gear now available.

CIRCLE 144 ON READER-SERVICE CARD



## Dynaco A-50

## Harmonic Distortion\*

Output Level (dB)	Frequency			
	80 Hz		300 Hz	
	% 2nd	% 3rd	% 2nd	% 3rd
70	0.7	0.5	0.4	0.3
75	0.85	0.55	0.5	0.25
80	1.0	0.75	0.55	0.25
85	1.1	1.5	0.55	0.3
90	1.2	1.0	0.5	0.25
95	1.3	1.75	0.55	0.3
100	1.5	1.9	0.6	0.3
105			0.65	0.3
110			0.8	0.35

\*Distortion data is taken on all tested speakers until a level of 100 dB is reached, or distortion exceeds the 10-per-cent level, or the speaker produces the spurious output known as buzzing, whichever occurs first.



## CONTROL BOX ENHANCES STEREO SYSTEM VERSATILITY

**THE EQUIPMENT:** Sharpe Stereo Control Model SC-3, a headphone/loudspeaker remote control unit. Dimensions (including cover): 11¼ by 4¼ by 7¼ inches. Price: \$39.95. Manufacturer: Sharpe Audio Division, Scintrex, Inc., Amherst Industrial Park, Tonawanda, N.Y. 14150.

**COMMENT:** In this age of gadgetry, the audiophile often finds it confusing to choose a piece of equipment that can really expand the potential of a stereo system, or at least make it more convenient to use. The Sharpe SC-3, we are happy to report, can do both. The unit has a straightforward design that lends itself to almost any physical arrangement. In addition to its primary use as a headphone/loudspeaker junction

box, it also serves as a convenient headphone stand.

A primary advantage of the SC-3 is that it can update audio systems that lack headphone outputs and their associated speaker on/off switches. The SC-3 contains all of the foregoing in one unit, with the necessary controls to the front, and a prewired harness (24 feet long) leading from its base. The SC-3 accommodates two sets of stereo headphones, each with its own right- and left-channel level controls, in addition to a phasing switch and an on/off switch for the system speakers. Internal circuitry and associated equipment are protected by two Buss GMW 1/10-amp fuses, one for each channel. The unit readily connects to the output terminals of an amplifier or receiver via its color-coded five-conductor cable, allowing the user ample room and flexibility in choosing his listening area.

We found the SC-3 easy to set up and use, following the diagram that is printed on the base of the unit. All controls functioned smoothly and quietly. We noted that when the volume on the amplifier was set at normal listening levels for the speaker system, some signal was still present at the headphones even though the individual controls were turned off. The frequency response and quality of the program material were not noticeably affected in any way by the stereo control center. The phasing switch, incidentally, operates only in relation to the headphone outputs and does not affect the speaker systems attached to the unit. The on/off speaker switch may be used to silence the speaker systems without affecting the headphones.

The stereo control center performed equally well when one or both headphones were used. No interaction was noted between the units. We preferred to use the SC-3 without its dust cover in place since it was somewhat difficult to affix. It is made of plastic and on the model we tested the dust cover was slightly warped. All told, the Sharpe Stereo Control is a handy, functional device that should fill a need in many stereo systems—a gadget with a real purpose.

CIRCLE 143 ON READER-SERVICE CARD





## RECEIVER OFFERS CLEAN SOUND, UNUSUALLY HIGH VERSATILITY

**THE EQUIPMENT:** Kenwood KR-4140, a stereo FM/AM receiver. Dimensions: front panel,  $5\frac{1}{8}$  by  $16\frac{5}{8}$  inches; chassis depth (less rear connectors),  $11\frac{5}{8}$  inches. Price: \$259.95. Manufacturer: Kenwood Electronics, Inc., 15711 S. Broadway, Gardena, Calif. 90247; 72-02 51st Ave., Woodside, N.Y. 11377.

**COMMENT:** With very competent performance that generally meets or exceeds its published specifications and a host of advanced features hardly expected of a unit in its price class, the new Kenwood KR-4140 shapes up as a worthy entry in the popular receiver market. It can serve as the control and power center of a fine home music system and, at the same time, provides enough options to delight the sound hobbyist.

Styling combines functionalism with more than a touch of the deluxe feeling. To begin with, the FM dial has its channel markings spaced so that the distances between each two numerical markings (88 MHz, 90 MHz, 92 MHz, etc.) decrease toward the center of the band and increase toward the ends. The entire tuning dial (FM, AM, and zero-to-ten logging scale) lights up blue-green when FM or AM is selected. At the same time, a signal-strength tuning meter (which works for both FM and AM) emits a pale blue glow, while the station pointer lights up orange. The stereo indicator also glows orange. When you switch to another source (phono, tape, or auxiliary), the tuning meter lamp goes off and the meter face becomes a decorative patch of dark blue. The station pointer also stops shining, although the dial remains lit. The main power-switch button is surrounded by an orange ring—there's no mistaking that control. Beneath it, a stereo headphone jack remains live regardless of the position selected on an adjacent speaker switch, which controls the two pairs of stereo speaker systems that may be connected at the rear (you can choose either, both, or none). Other front-panel knobs include bass and treble controls (these handle both channels simultaneously); a mode selector (left, right, stereo, reverse, and "mix" or mono); the signal selector (AM, FM, phono 1, phono 2/mike, auxiliary); and the volume control. The mike input jacks are just to the right of the volume knob. The bass and treble controls, incidentally, are stepped and numbered to permit precise and repeatable settings for different program material. Centered between the knobs is a row of pushbuttons for loudness contour, tape monitor, FM muting, low filter, and high filter; below this group there's a left-to-right slide control that regulates channel balance.

At the rear are the stereo inputs for phono 1, phono 2, and auxiliary (high-level) signals. The phono 2 input, which is shared by the front-panel mike jacks, is automatically cut out of the circuit when mikes are connected to the set and the selector switch is moved to phono 2 position. There's also a stereo pair of

inputs for tape monitor and for tape recording feed—plus a five-pin DIN connector for direct hookup of European recorders using the unitized type of cable.

The "circuit-interrupt" feature is worked out here by means of preamp-out and main amp-in jacks for each channel, in conjunction with a "normal/separate" switch. In the "normal" position, the Kenwood's circuitry remains internally connected, but you still can use the preamp-out jacks to drive, and the main amp-in jacks to monitor, another tape recorder. Or you can drive another stereo amplifier (basic) from the preamp-out jacks to pipe the sound to other parts of the house, or to beef it up in the same room. With the switch moved to its "separate" position, the Kenwood's internal circuit is disconnected to permit patching in auxiliary units (such as an electronic crossover for use in a multi-amp setup, or a room equalizer, and so on) whose output "re-connects" the set's signal path. Additionally, there's an output jack (live at all times) which makes available a mono signal (left plus right channels) that may be fed to yet another amplifier or tape recorder.

The rear also has terminals for connecting two pairs of stereo speaker systems, two AC convenience outlets (one switched), the main power-line fuse, a grounding post, and the set's line cord. For FM reception, hookups are provided to handle both 300-ohm and 75-ohm lead-in; for AM reception there's a swivel loopstick antenna plus connections for a long-wire antenna and ground.

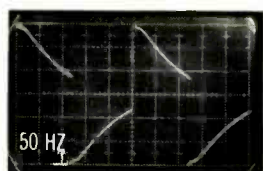
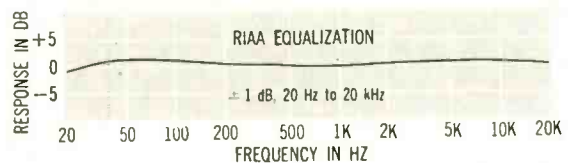
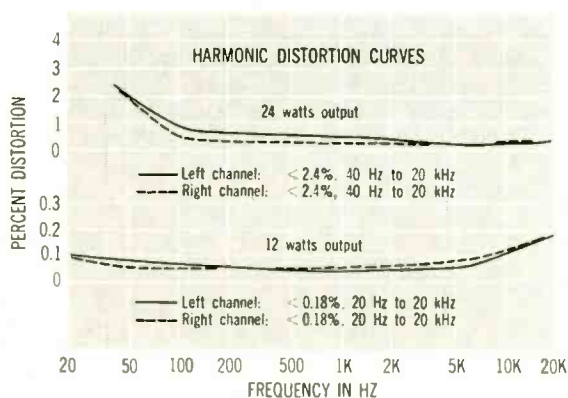
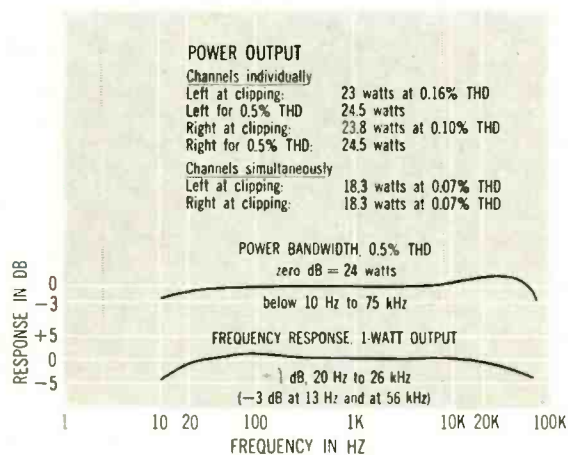
Lab tests of the Kenwood set add up to a general impression of better-than-average performance for a receiver in its price class, and especially so in view of all of its features. FM sensitivity was clocked at CBS Labs as 1.6 microvolts and showed a steeply descending curve that reaches full quieting of about 52 dB at well under 100 microvolts of input signal. Distortion is very low on both mono and stereo, with the latter mode showing no real increase as it does in most FM sets. Capture ratio was good; signal-to-noise, outstanding. FM frequency response was linear across the band and both channels were closely balanced and amply separated for the full stereo effect. In our cable-FM test the KR-4140 logged 49 stations, of which 40 were judged to be suitable for critical listening or off-the-air taping. AM reception was good in terms of number of stations received, and very good in terms of how they sounded.

The amplifier portion of the KR-4140 can be counted on to furnish close to 20 watts per channel with virtually no distortion. Note that for half-power demands, the vertical scale of the THD graph had to be expanded to show any values at all. Similarly, the IM measurements were so low up to rated output that they too required an expanded graph. Harmonic distortion at very low output was a shade higher than for half-power, but it still ran below 0.26 per cent from 20 Hz to 20,000 Hz. In a normal-size room the

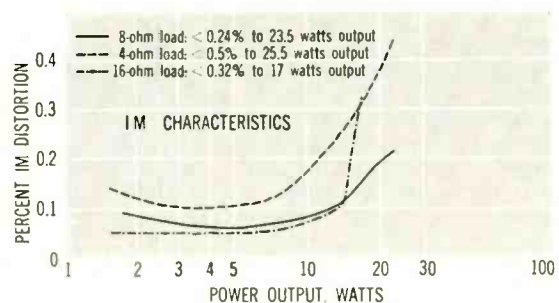
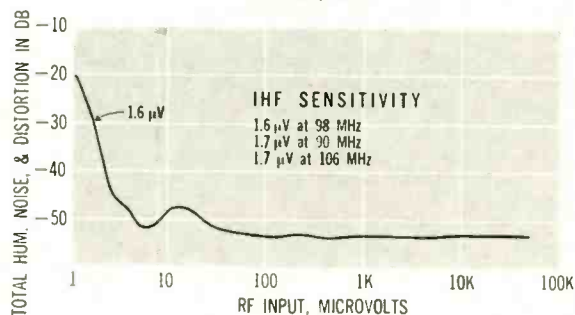
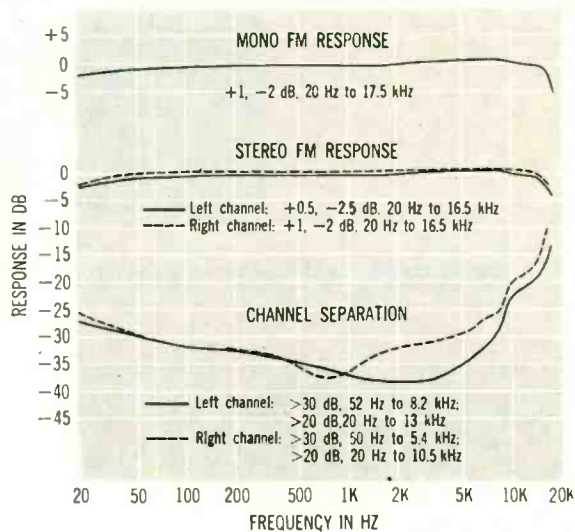
KR-4140 can drive very low-efficiency speakers with clarity and fullness of response. All input sensitivities and corresponding signal-to-noise figures are very good to excellent; the phono inputs were especially fine at better than 60 dB. Low-frequency square-wave response shows a roll-off in the deepest bass and some phase-shift; high frequency square-wave response has very fast rise-time and no ringing.

At its price, and considering its performance and all its versatility, the KR-4140 seems destined for a successful career in many a home stereo system. The set, which comes in a metal cover with four supports, may be installed "as is" or fitted into an optional wood case (Model SR-66, walnut wood, \$19.95).

**CIRCLE 141 ON READER-SERVICE CARD**



*Square-wave response.*

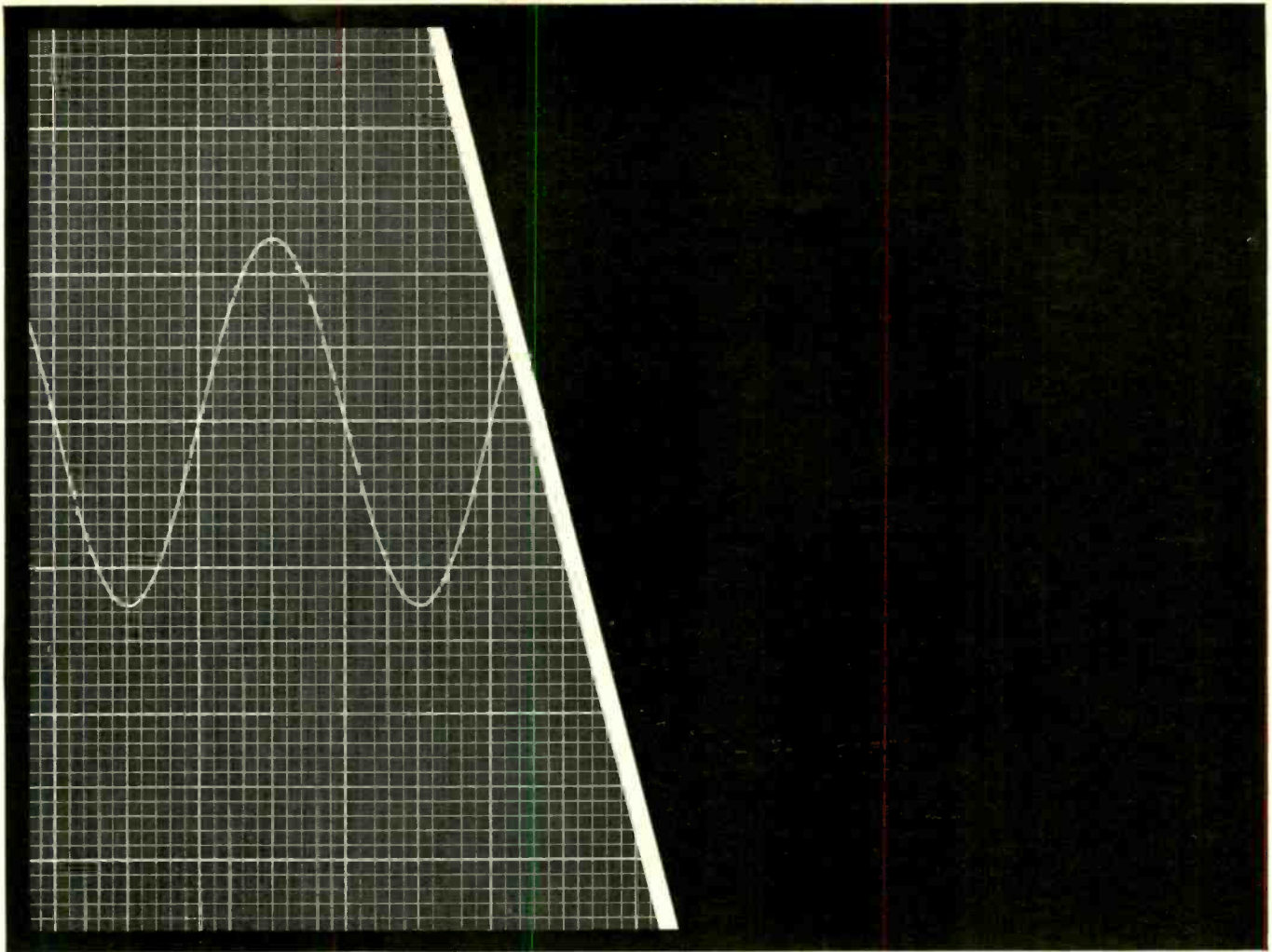


**Kenwood KR-4140**

*Additional Data*

Tuner Section			
Capture ratio	3 dB		
S/N ratio	73 dB		
IM distortion	0.3%		
THD	Mono	L Ch	R Ch
40 Hz	0.42%	0.42%	0.37%
400 Hz	0.25%	0.26%	0.38%
1 kHz	0.32%	0.42%	0.50%
19-kHz pilot	-63 dB		
38-kHz subcarrier	-42 dB		
Amplifier Section			
Damping factor	36		
Input characteristics (for 24 watts output)	Sensitivity	S/N	
phono 1	2.2 mV	64 dB	
phono 2	2.2 mV	62 dB	
mike	1.7 mV	54 dB	
tape play	148 mV	78 dB	
aux	150 mV	77 dB	





## Finally! A visually perfect sine wave!



The sine wave above was generated by Shure's design computer—it looks like the sine wave that was generated by the *Shure V-15 Type II Improved Super Track Cartridge* in the Hirsch-Houck testing laboratories . . . "the first cartridge we have tested to have done so," according to their published report. This perfect sine wave was generated during the playing of the heavy bass bands on the Cook Series 60 test record at  $\frac{3}{4}$  gram, and the 30 cm/sec 1,000 Hz band of the Fairchild 101 test record at 1 gram. They were impressed, and we were pleased. And we'll be pleased to send you the full Hirsch-Houck Report on the "trackability champion." Shure Brothers Inc., 222 Hartrey Ave., Evanston, Ill. 60204.

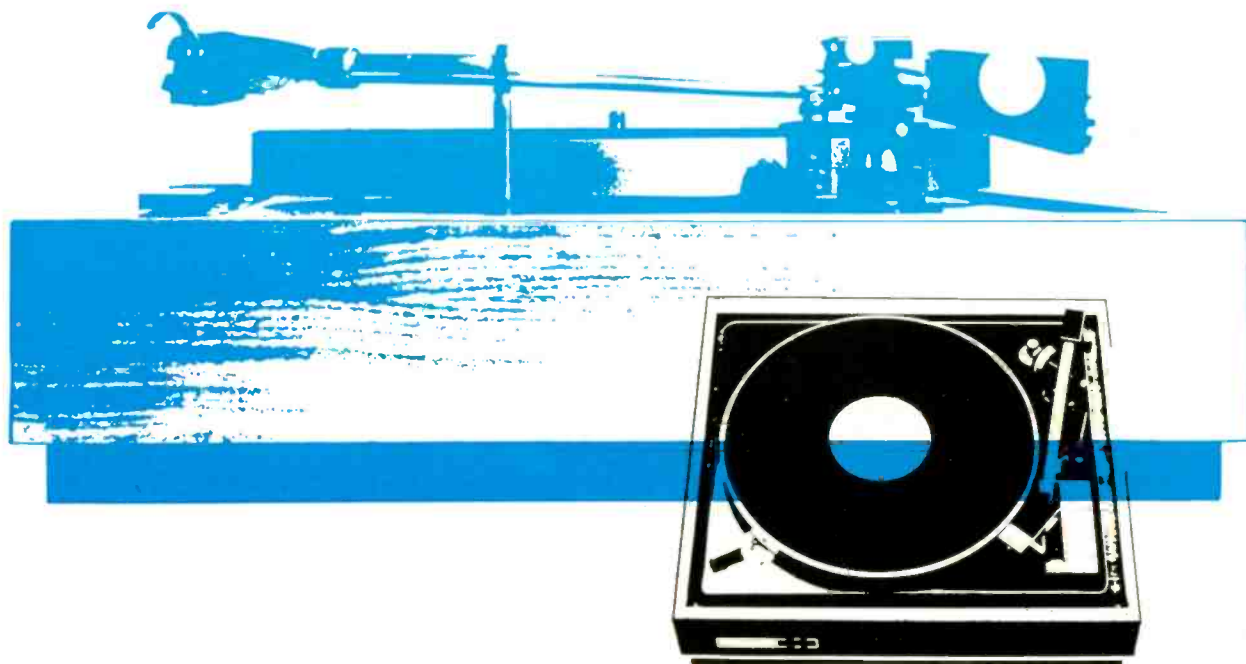


**SHURE**

CIRCLE 38 ON READER-SERVICE CARD

# Turntables and Changers

Up to Date by Larry Zide



IF IT HAS BEEN some time since you looked closely at the available record-playing equipment, you may be in for some surprises. The growing sophistication of both turntable drive systems and tone arms—sophistication that is by no means confined to the deluxe units—has introduced some new terms into high-fidelity jargon. Don't worry about them; they'll be defined as we go along. Just keep in mind that a phrase like "servo-drive system," for all its aerospace ring, really does have something to do with the playing of records: it, and terms like it, are hallmarks of the precision that is the order of the day in new equipment.

If you've been keeping up with the new developments, however, it may be the basic terminology that seems confusing. You will know, for example, that different manufacturers of record-playing equipment presently use the term "automatic turntables" to mean at least three different things: any automatic record changer, any premium-priced record changer, or any turntable (even if it does not change records) that is loaded with automatic features. So let's start right off with some definitions of terms as we will be using them here:

*A manual single-play turntable handles only one*

record at a time and requires manual positioning of the stylus in the lead-in groove of the record—using either a cueing lever or the finger hold on the cartridge housing. A manual may have *some* automated features however. For instance, the Empire turntable uses its motor only to drive the turntable, but an independent magnetic device automatically raises the arm when it reaches the lead-out groove to prevent the endless "swooshing" that would otherwise result if the turntable is left unattended.

*An automated single-play turntable does more.* As a minimum, it automatically positions the stylus over the lead-in groove and lowers the arm to begin play. It may also return the arm to the rest position when the record is finished. Changers, even when they are used in the single-play mode, usually will do these things too, of course; and at least one automated single-play model will repeat the same record over and over without human intervention if you want it to. The difference is that single-play models cannot handle more than one record at a time.

*Record changers, obviously, change records:* they can be loaded with a stack of discs (usually a maximum of six to ten, depending on the model), and will play the upper side of each in sequence. Again,



many changers also can be used as automated single-play units, often with the substitution of a short spindle for the changer-spindle. The PEs and the new Fisher changers will even repeat any record in the stack if you want them to.

Every record-playing unit—single-play or changer—consists basically of three parts: the turntable itself (that is, the platter and drive system), the tone arm, and the cartridge. Intelligent choice in buying or assembling a record-playing system requires an understanding of the critical interrelationships between these three basic elements.

## The Turntable

The basic task of the turntable is to turn the record silently and at accurate, constant speed. Any serious variation from exact speed will be heard as a change in musical pitch: a 3-per-cent discrepancy alters pitch by about a semitone. Obviously, there are practical tolerances. Most listeners will be satisfied if the error is less than 0.5 per cent; those with "perfect pitch" may want a turntable that is accurate to within 0.1 per cent.

Certain mechanical vibrations may be produced by the bearings of the turntable itself, the motor that drives it, or intermediate devices that couple the high-speed motor to the (relatively) low-speed turntable. These vibrations, transmitted through the stereo system via the mechanical contact between record and stylus, can be heard from your speakers as rumble. Careful design by the manufacturer can reduce the audible rumble in two ways. First, quality bearings and proper mounting of components can reduce the *quantity* of the rumble until its effect is so far below music levels that it becomes insignificant, although it can never be eliminated totally. Second, the manufacturer can adjust his parts and bearing tolerances in such a way as to lower the *frequency* of the rumble. There are a number of methods by which rumble can be measured. Most are "weighted" in one way or another—that is, they are frequency-selective in the rumble data they evaluate on the premise that not all rumble frequencies contribute equally to audible effects. The question is: how much weighting is appropriate, and at what frequencies? [HIGH FIDELITY's preference is for the ARLI (audible rumble loudness level) measurement developed by CBS Laboratories, and based on frequency-weighted loudness contour—in our view the most realistic system and the most comparable to noise measurements in other components.]

Mechanical factors also can produce instabilities of turntable speed that show up in the sound itself as wow or flutter. Flutter is a relatively fast variation in speed and can be caused by the pulsating character of the alternating current that drives the motor or by defective drive parts, such as an idler wheel that is imperfectly centered or has become

flattened at some point along its periphery. If these causes are not corrected—or compensated for elsewhere in the design—the result can be an audible tremulousness in the sound. Similarly, even a slight drag caused by imperfections in the turntable's bearings can cause a slow wavering of pitch known as wow.

A manufacturer can use a number of methods to reduce flutter. Most involve the drive mechanism linking the motor to the platter. In most changers and many single-play units it consists of a rotating idler or "puck" pressing against both the motor shaft and the inside of the platter rim, and transmitting motion from the one to the other. In order to prevent "flats" on the idler, it must be designed so that it will contact the other elements only when the turntable is in use. Careful attention to the construction of both the idler itself and the bearings on which it turns will reduce the possibility of flutter and the secondary rumble that the idler system can contribute.

The idler may be eliminated altogether, however, by substituting a flexible belt between the motor shaft and the outer rim of the platter or a flywheel beneath it. The belt serves to absorb motor flutter and, unlike the idler, does not suffer from flattening. Belt drives are used on several single-play turntables and on changers made by Sherwood and VM. Flutter can also be reduced by weighting the turntable. This increase in mass must be balanced carefully if it is not to create some wow even as it filters out flutter.

There are other drive systems in use, but most are variations of one or both of the above. No drive system itself offers a clear-cut over-all advantage in reducing wow, flutter, and rumble. Each can work well if the manufacturer will take the pains to overcome the individual design problems of each system.

Much the same can be said of the several kinds of drive motors now in use. Some, known as induction motors, are driven by the *voltage* coming to them from the power line. Such motors tend to change speed as the voltage varies during the course of the day—often somewhat high in the daytime and lowest in late afternoon or early evening. Hysteresis-synchronous motors are not driven by the voltage, but by the 60-Hz pulses in the AC power. The timing of these pulses is precisely controlled by U.S. power companies (less accurately elsewhere in the world), so these motors are highly accurate in speed and independent of the variations that always occur in voltage.

Induction motors have greater *torque* (pushing power) than equivalent quality hysteresis-synchronous motors. Then too, the synchronous motors, because of their pulse-drive design, tend to introduce more flutter than equivalent induction-type motors. So the choice is not as simple as it seems at first glance.

Recently, hybrid motor designs have been appearing. Synchronous/induction motors—used on a number of players by Garrard and Dual for example—

# Turntables and Changers

have intrinsically accurate speed, low flutter, and high torque.

Vernier speed control, permitting adjustment of the nominally set turntable speed, is offered on a number of turntables. It is an additional refinement that will compensate for local power-line characteristics or permit a musician to adjust the exact pitch of a performance so that he can play along. A built-in strobe helps you to adjust some units to precise speeds.

These vernier adjustments usually are achieved by making the pulley steps conical rather than cylindrical in shape. By sliding the idler up or down this cone, speed adjustment (due to the slight changes in diameter of the shaft) is achieved. Sony (in its two DC-drive models), Thorens (in the TD-125), and Norelco (in the DC-drive Model 202) use electronics to adjust the speed of their motors. These "servo" circuits are expensive but extremely reliable in use. The Panasonic SP-10 has a DC motor directly coupled to the center shaft of the turntable. Speed is adjusted by controlling the DC current fed to it. DC motors, while unconventional for turntable use, have at least the theoretical advantage of flutter-free operation and, because of their low rotation speed, of low rumble.

## The Tone Arm

All tone arms have a primary job to do, regardless of the design. It is their function to hold the cartridge.

The job sounds simple, but must be done with extreme delicacy if it is not to interfere with the stylus' job of following the record groove. Unfortunately, all arms do interfere to some degree.

The arm applies the stylus tracking force. This can be provided by the pull of a spring, the imbalance of weight about the arm's pivot, or a combination of these two methods. Any spring adjustment, incidentally, should be rechecked—once a year perhaps—and reset if necessary.

All arms must deliver electrical signals from the cartridge to the amplifier. In all models now on the market, this is done with delicate wires that produce minimum drag on the motion of the arm. Careful draping of the exit wire can also help. But a poor installation can interfere with arm motion, wasting the design efforts expended on its bearings. Two relatively elaborate alternatives have been proposed: induction links between arm and amplifier, and mercury-bath contacts at the base of the arm.

Since the arm must move freely in all directions

the quality of the arm's bearings are important. Ball-bearings are commonly used; but knife bearings, point bearings, and other exotics can be found. If the quality of manufacture is kept high, any of these methods can work well.

You may occasionally have seen comment about arm mass, an important factor in using modern high-compliance cartridges. If the mass at the front of the arm is high, a sharp warp in the record may cause the stylus shank, rather than the arm, to rise; and the shank may even come in contact with the cartridge case. This will be heard in your system as a "whomp." Lightweight materials for arm construction and cartridge heads reduce the arm's inertia and increase its freedom of motion. But you need *some* mass; otherwise groove modulation would move the arm instead of the stylus. No arm has this problem, of course, but the paradox illustrates the complexity of good arm design.

Any mechanical device resonates—that is, it is "tuned" to certain frequencies. This is true of tone arms, though since the cartridge and its stylus are part of the complete resonant system they will influence the frequency at which it resonates. Arm designers use damping materials to reduce the low-frequency resonances that all arms have. If these resonances are not damped, the stylus may mistrack in playing certain bass passages. All modern arms employ some form of damping in their construction; earlier arms sometimes did not and will mistrack badly with modern high-compliance styli.

Much of the foregoing presupposes that the tone arm is of standard, pivoted design that moves the cartridge across the record surface in an arc. Radial-tracking or straight-line-tracking tone arms carry the cartridge across the record in a straight line. Record masters are made by a cutter similarly traveling across the master blank in a straight line, with the cutter's axis always tangent to the groove. When a conventional arm attempts to follow this groove it can align the playback stylus to it with perfect tangency at no more than two instants over the duration of the record. The remainder of the time there will be a slight discrepancy, known as lateral tracking-angle error. Conventional arms use carefully calculated geometry—in the offset angle of the head, the length of the arm, and the distance from pivot to spindle—to reduce the error. But they cannot eliminate it altogether.

Radial arms can. Great care must be taken in construction, however, to prevent other problems from appearing. The cartridge is mounted in a carriage riding on a track and is moved across the record by the action of the stylus tracking the grooves. Such multiple bearings must be made with great care if they are to equal the low friction of conventional arms. Rabco, in both the servo-controlled motor-driven SP-8 arm and in the free-moving carriage of the ST-4 integrated arm and turntable, uses motor power to overcome the friction.





*DC motor of the Panasonic SP-10 drives platter directly without idlers or belts. Voltage fed to the motor controls its speed of rotation.*



*Newer manual players often include some automatic features. The Sansui SR-2050 has auto end-stop.*



*Tapered drive shaft of Lenco turntables (this is L-75) allows continuously variable speed control.*



*Control at rear right of the Dual 1219 adjusts pivot height for correct vertical tracking angle.*

One other solution to the lateral tracking-angle problem has appeared from time to time: the "pantographic" or "articulated" arm. The arm itself has two elements—like the two bones of the human forearm—that act together to change the angle of head offset during use so that the stylus is always tangent to the groove. Again, this sort of arm requires more bearing points than a conventional arm and therefore must be carefully constructed if friction is to be kept low.

The geometry of a pivoted arm—pantographic or conventional—is, as I've said, critical if lateral tracking-angle error is to be kept to a minimum. If you swing a conventional arm toward the center of the turntable platter, you can see that the stylus will not fall over the center point but projects a



*Straight-line-tracking arm, like that in Rabco ST-4 player, keeps stylus tangent to the groove.*

# Turntables and Changers

short distance beyond it. The distance, known as "stylus overhang," is critical for optimum operation. But since the distance between stylus tip and mounting holes can vary from cartridge to cartridge, the design of the latter will affect stylus overhang. There are three types of overhang adjustment available in current arms. Some allow repositioning of the arm mount (and therefore the pivot point); in others the arm itself can be lengthened or shortened; by far the most popular solution is some form of adjustable cartridge mount within the shell, allowing positioning of the cartridge itself so that the stylus will fall where it should.

Any pivoted arm has a tendency to skate inwards toward the center of the record, a tendency created by the friction between record and stylus tip and the offset angle of the head. Consequently most pivoted arms today have some form of skating compensation built into them. Usually it is a weight or a spring mounted so as to create the necessary corrective "bias." This antiskating force should be adjustable because the actual amount of the skating force is proportional to the stylus force—which is itself related to the shape and size of the stylus in the groove. The antiskating required by a spherical stylus tracking at 3 grams will be different from that needed for an elliptical at 1 gram, for example. Fortunately, exact compensation settings are not particularly critical.

One other arm adjustment is becoming increasingly common, particularly in automatic changers: that for vertical tracking angle. Assuming that the cartridge matches the standard vertical angle of 15 degrees, its actual angle to the record groove will be altered by any fore-and-aft tilting of the cartridge or the arm. Raise the stack of records on a changer, for example, and you change the angle assumed by the arm—and therefore the angle of the cartridge. Compensation can be made either by tilting the cartridge within the shell or by raising the pivot of the arm until the entire arm is horizontal once again. The shell adjustment is commonest among changers; the pivot-height adjustment is a feature of separate tone arms and is designed primarily to compensate for the varying dimensions of the turntables and cartridges with which it may be used.

Two other features of tone-arm design bear special mention. One is the cueing lever or button available on most equipment today. Modern high-compliance styli can be damaged easily, and a cueing device is far gentler than most hands in setting the stylus down in the groove. The other is the interchangeability of cartridge shells or clips that has become common in the better record-playing equipment. This feature

allows you to use several cartridges—perhaps a top model for your private listening and a more rugged one for the family to mangle. Without the plug-in design, cartridge switching becomes a major chore.

## The Cartridge

This component was discussed at length in the February issue, so I won't belabor the subject here.

Today, there are *high-compliance* cartridges and *higher-compliance* cartridges. Some stylus assemblies are so floppy that they must be tracked at no more than 1.5 grams or the stylus assembly will "bottom." This sort of stylus places a major burden on the tone arm, which must have low mass, extreme freedom of motion, and well-damped resonance. You must accept the fact that it is necessary to use these super cartridges only in tone arms of the highest quality; otherwise you will ultimately shorten stylus-assembly life and inhibit the cartridge's ability to deliver the fine sound for which it was designed.

## The Record Player

We've talked about the parts that make up the sum. You can of course buy them that way—as parts—but probably the simplest plan is to buy a complete unit, ready to plug in and play. All of the changers and many of the single-play models come with arms already mounted. Some can be purchased with a cartridge preinstalled. Among the manufacturers offering this sort of combination are BSR, JVC, and VM in changers; Pioneer, Bogen, JVC, and Yamaha in single-play equipment.

There are several considerations that can influence the choice between separate units and the various degrees of prepackaging. For instance a pre-installed arm saves you a critical operation. An inaccurate mounting job may prevent adequate stylus-overhang adjustment, and an overhang error of only  $\frac{1}{8}$ -inch can double the maximum tracking-angle error for a given arm design. Not that the job of mounting a tone arm is all that arcane: the template provided with separate arms (and as an aid in adjusting the overhang on many built-in arms) tells you all you need to know. But it must be followed faithfully.

On the other hand, control of vertical tracking angle is a simpler matter with a separate tone arm—since it is used for single-play only—than it is with a changer. On single-play equipment you set the vertical angle (usually a question of leveling the tone arm and then tightening a setscrew in the arm's



base) and forget it. Since the angle of a changer's arm will depend on the number of records in the stack on the platter, the designer must choose one of two alternatives: devise a readily accessible corrective adjustment system for the arm, or pick a single compromise setting. Most changers follow the latter course, with vertical angle preset for the elevation of the third record. Since small errors in vertical tracking angle introduce relatively little distortion, the compromise may be considered an adequate solution for most purposes. Adequate, but not ideal. To approach the ideal, manufacturers of the more sophisticated changers use one of two types of vertical-angle adjustment. The PE-2040, the Miracord 770H, and the Fisher 502 have a dial at the front of the cartridge head to change the angle of the cartridge within it. The adjustment is continuously variable for one record only or for any stack height up to the capacity of the changer. In practice you might use the one-record setting in the single-play mode, pick a compromise when you're playing a stack automatically. That's what Garrard does in the Zero-100 and Dual in the 1219. Garrard has a two-position adjustment on the cartridge shell; Dual lifts or lowers the entire arm at the base. In either case one setting is for single-play, the other for about the third record.

The record-changer format also makes special demands on the drive system. While the gentle push of a typical synchronous motor may be adequate for turning the platter, far more "oomph" usually is needed to work the changer mechanism itself.

Thus changers in the moderate and low-price brackets have induction motors. Some of the better units get the dual advantages of synchronous/induction motor designs like the widely publicized Garrard Synchro-Lab. The Sherwood SEL-100 and VM 1555 have two motors: a synchronous job driving the belt that turns the platter, and an induction motor to power the changer mechanism. Some sort of synchronous motor is used in most top changer models.

Other factors that will influence your choice can be determined from the accompanying product listings. These listings are based on data supplied by the manufacturers in question, companies that don't necessarily express data in the same terms or even agree which information is of major importance. To compare numerical figures from company to company often can be misleading because one measurement system may consistently yield higher or lower figures than another. Our listings concentrate on the salient features that characterize each piece of equipment and the differences between one model and another within a given product line.



*Articulated arm on Garrard Zero-100 adjusts offset angle of head, keeping stylus tangent to groove.*



*Knob on pickup shell adjusts the vertical angle; overhang is adjusted by aligning stylus with a stud immediately below it in the Elac Miracord 770H.*



*Some changer makers offer single-play units too. A recent example is BSR McDonald MP60 automatic.*

ALTHOUGH TERMS like "professional" and "transcription" have been used as praise and promotion for high fidelity turntables, they mean less than you'd think when applied to the needs of a home music system. Indeed, a turntable could qualify as a professional and/or transcription unit and still not make the grade as a component in a high-quality playback system.

Exactly what is meant by a professional turntable? Taking the easy semantic way out, we could say it is one that is used for professional purposes—in commercial or research or educational applications—anything, that is, other than nonprofessional uses such as playing records for your own amusement and edification at home. Well, you argue, that definition is too simple: conceivably, a misguided researcher or studio director could use inferior record-playing machinery, and since its use would be for professional purposes, that inferior device would be called "professional" equipment.

To be sure. Well then, we must look behind the word to learn what it really means in terms of its generally accepted connotation based on prevailing understanding, practice, and—heaven help us—any existing equipment "standards" in the audio field. We get, finally, to specifics. By the combination yardstick just suggested, a "professional" turntable typically offers the following characteristics:

- *Rugged construction.* Intended for continuous use, and often subjected to cageless handling, it is more than generously designed and constructed of materials that are capable of withstanding unusual stresses.

- *Massive appearance.* The manufacturer, in building a more rugged turntable, inevitably turns out a fairly bulky device. Dimensional compactness and fancy styling become unimportant considerations. Closely related to this oversize concept is an ample layout that permits quick and foolproof access to operating controls; you just can't press the wrong button when you're on the air.

- *Heavy-duty motor; related transmission system and platter.* These features actually are part of the rugged construction idea just mentioned; they also serve a special need in recording studios where a relatively heavy acetate recording (analogous to a printer's proof in publishing) must be replayed at accurate speed to enable the recording team to evaluate their work prior to okaying it for mass production.

- *Accurate speed.* This feature is not only important to the recording team for gauging musical pitch and estimating album-side timings, but it is absolutely vital to the broadcaster, for whom every second is critical; all programming and commercials depend on split-second timing. What's more, the public has come to set its watch, so to speak, by the timing of programs. Obviously, a turntable that ran far off speed would, in the course of several hours, create all sorts of mischief in a broadcast studio.

by Norman Eisenberg

## What Is a "Professional" Turntable?

High fidelity calls for a new standard



- *High starting torque.* For instant cueing and for getting into the music smoothly with no audible faltering, a professional turntable must come up to the speed selected as immediately as possible, ideally within less than one rotation after the "on" button is pressed. Such performance requires specially built mechanisms; they are fairly costly and the initial power surge they throw into the turntable's transmission system is another reason the entire machine must be extraruggedly built.

- *Quiet operation.* This obvious requirement translates mostly to "low rumble" although the frequency of the rumble level need not necessarily be much lower than the 50-Hz limit of the normal broadcast frequency range.

- *Reliability and stability in the tone arm.* Again, the virtues of ruggedness and dependability outweigh considerations of delicacy and design refinement; the ultimate in tonal fidelity and disc longevity are not primary requirements in many professional situations.

To an extent some of these general desiderata have been translated into technical criteria—in the form of a standard issued by the National Association of Broadcasters (NAB). It applies—obviously—mainly to broadcast needs and though it is limited in scope, it constitutes the only document of any stature or acceptance in the audio field that can be construed as defining professional-grade equipment. You can get an idea of just how rigorous it is by considering, for instance, that it sets, as a minimum acceptable rumble figure, an amount of -35 dB referred to a specific test frequency. Actually, while this amount of rumble will not intrude into broadcast signals, it can be heard over a really good stereo disc playback system in the home. So in this important respect, a turntable that qualifies as "professional" by the NAB standard could easily prove unacceptable for critical home use. On the other hand, the NAB standard calls for turntable speed accuracy within 0.3 per cent. Here we have an example of a rigorous professional requirement that is not terribly important for home listening. Desirable, but not essential. While a 0.3-per-cent-speed accuracy assures the broadcaster of his need for split-second timing, it has been found that as much as 0.5-per-cent departure from nominal speed will not be detected by most listeners.

Of course, a turntable could be built that would fill all the requirements of professional use and of critical home use—the latter including, admittedly, such subjective factors as good design and reasonable compactness, in addition to such obvious virtues as lowest possible noise level, highly accurate arm balance, low arm mass, antiskating, adjustments for stylus overhang and for vertical angle, the ability to accommodate the finest pickups at their lowest possible tracking forces, and so on. A few well-known classic models—like the multispeed Thorens, Empire, Rek-O-Kut, Sony, and Garrard (the last-named available only overseas)—will, when fitted with a suitably high-quality arm (Ortofon, SME,

Rabco, Empire, Sony, Decca), just about satisfy any user's needs while probably putting a fair strain on his budget. However, there's a plethora of excellent lower-priced turntable/arm combinations—both automatic and single-play manuals—that do not really qualify as professional gear but do qualify very definitely as high fidelity equipment. In fact, some of these units offer more of the performance factors and features that are really important to the critical listener (such as low rumble, or even the recent virtue of tangential pickup tracking, etc.) than do some of the professional turntables—other than the few named above—used in studio work.

As for "transcription," this term has utterly no relevance in any consideration of modern, high-grade home playback equipment. The word describes, specifically, the standard-groove (not microgroove) records cut at 33 rpm that once were used by broadcast stations. Since their standard diameter was 16 inches, the word "transcription" also can be used for the oversize turntables that sometimes were employed for playing them. Since the advent of the long-playing disc, the transcription platter has steadily spun itself into oblivion, although there are a few studios where you may find an old transcription-size turntable—which by now serves more to gather dust than to support recordings. In any event, there is nothing in either the transcription or its turntable that inherently signifies better quality or performance vis-à-vis what you can buy today in a standard record and turntable. It is, of course, possible to install a 16-inch (transcription-size) tone arm on a 12-inch turntable, although the resultant ensemble would require more installation space, and would cost more, than using a standard 12-inch arm. As for performance advantage, it comes to a stand-off between the two sizes of arm: the 16-incher will slightly reduce lateral tracking angle error, but it increases the tendency to objectionable resonances and it adds undesirable weight and mass to the pickup system.

What is needed, really, is a new standard—for turntables, arms, and pickups—based on the realistic capabilities of modern stereo high fidelity equipment when playing the best available commercial 12-inch stereo discs, and being listened to with the demonstrable hearing acuity of sophisticated listeners. Such a standard would necessarily eschew many of the "professional" criteria in favor of those more meaningful to the whole idea of high fidelity in the home. The rumble measurement technique recently developed by CBS Laboratories (the ARIIL, standing for audible rumble loudness level), which this magazine uses for its turntable test reports, represents an excellent beginning in this area. Hopefully, it will spur renewed interest on the part of the audio industry to develop and publish a comprehensive standard. Or at least to end the present confusion by finding terms more accurate than "professional" and "transcription" to describe its products.

# Buyer's Guide to Today's Record-Playing Equipment

## ACOUSTIC RESEARCH

**Model XA:** manual single-play unit with integrated tone arm. Speeds: 33, 45. Adjustment for vertical tracking force, stylus overhang. Includes base, cover, stylus-force gauge, overhang gauge, oil. Price: \$87.

**Model TA:** identical to Model XA except single speed (33). Price: \$84.

**Model XA Universal:** identical to Model XA except adapted for use with 100-120 or 220-240 line voltages, 50 or 60 Hz. Price: \$87.

## BSR/McDONALD

**Model MP60:** automated single-play unit with integrated tone arm. Speeds: 16, 33, 45, 78. Adjustments for vertical tracking force, antiskating. Cueing control. Price: \$69.50. (Also available with base and cover as Model MP60/X, \$82.50).

**Model 610:** record changer with integrated tone arm. Speeds: 16, 33, 45, 78. Adjustments: vertical tracking force, antiskating. Cueing control. Maximum record stack: 6. Price: \$79.50. (Also available with base, cover, and Shure M-93E cartridge as Model 610/X, \$141.95.)

**Model 510:** similar to Model 610, but lighter-duty unit. Price: \$64.50. (Also available with base, cover, and Shure M-75 cartridge as Model 510/X, \$100.)

**Model 310:** similar to Models 610 and 510, but lighter-duty unit with less sophisticated adjustments. Price: \$44.50. (Also available with base, cover, and Shure M-74 cartridge as Model 310/X, \$80.)

**Model 210/X:** similar to Model 310/X, but includes ceramic cartridge. Price: \$59.50.

## BOGEN

**Model B-111:** automated single-play unit with integrated tone arm. Speeds: 33, 45. Adjustments: vertical tracking force, stylus overhang. Cueing control. Includes base, cover, magnetic cartridge. Price: \$99.95.

## DUAL (United Audio)

**Model 1219:** record changer with integrated tone arm. Speeds: 33, 45, 78. Vernier speed adjustment. Adjustments: vertical tracking force, antiskating, stylus overhang, vertical tracking angle (two-position). Cueing control. Maximum records in stack: 6. Price: \$175.

**Model 1209:** similar to Model 1219, but smaller and lighter platter and no vertical-angle adjustment. Price: \$129.50.

**Model 1215:** similar to Model 1209, but no vernier speed adjustment or cueing control. Price: \$99.50.

## ELAC MIRACORD (Benjamin Electronic Sound)

**Model 770H:** record changer with integrated tone arm. Speeds: 33, 45, 78. Vernier speed adjustment with built-in illuminated strobe. Adjustments: vertical tracking force, antiskating, stylus overhang, vertical tracking angle. Cueing control. Maximum records in stack: 10. Includes elapsed-time stylus-wear indicator. Price: \$225.

**Model 50H:** similar to Model 770H, but lacks vernier speed control and strobe, vertical angle adjustment, stylus-wear indicator. Price: \$169.50.

**Model 750:** identical to Model 50H, but has induction rather than synchronous motor. Price: \$149.50.

**Model 630:** record changer with integrated tone arm. Speeds: 16, 33, 45, 78. Adjustments: vertical tracking force, antiskating,

stylus overhang. Cueing control. Maximum records in stack: 10. Price: \$129.50.

**Model 620:** similar to Model 630, but with lighter platter. Price: \$109.50.

## EMPIRE

**Model 598:** manual single-play unit with integrated, removable tone arm. Speeds: 33, 45, 78. Vernier speed adjustment with built-in illuminated strobe. Adjustments: vertical tracking force, antiskating, stylus overhang. Cueing control. End of record arm-lift. Price: \$199.50. (Base and cover: \$34.50.)

**Model 990:** separate tone arm. Same as that used in Model 598. Price: \$74.50.

## FISHER RADIO

**Model 502:** record changer with integrated tone arm. Speeds: 33, 45, 78. Vernier speed adjustment. Adjustments: vertical tracking force, antiskating, stylus overhang, vertical tracking angle. Cueing control. Maximum records in stack: 8. Includes automatic-repeat feature that can be used for any record in the stack. Price: \$149.95.

**Model 402:** similar to Model 502 but lighter platter, no vertical-angle adjustment. Price: \$129.95.

**Model 302:** similar to Model 402, but different arm, non-adjustable antiskating. Price: \$99.95.

## GARRARD (British Industries)

**Model Zero-100:** record changer with integrated articulated tone arm. Speeds: 33, 45. Vernier speed adjustment with built-in illuminated strobe. Adjustments: vertical tracking force, antiskating, stylus overhang, vertical tracking angle (two-position). Cueing control. (Not yet available. Expected price: \$189.50.)

**Model SL-95B:** record changer with integrated tone arm. Speeds: 33, 45, 78. Adjustments: vertical tracking force, antiskating, stylus overhang. Cueing control. Maximum records in stack: 6. Price: \$139.50.

**Model SL-75B:** similar to Model SL-95B, but different tone arm. Price: \$109.50.

**Model SL-72B:** similar to Models SL-95B and SL-75B, but lighter platter. Price: \$99.50.

**Model SL-65B:** compact record changer with integrated tone arm. Description similar to that of Model SL-95B. Price: \$74.50.

**Model SL-55B:** similar to Model SL-65B, but uses some plastic parts instead of metal, no counterweight adjustment. Price: \$59.50.

**Model 40B:** similar to Model SL-55B, but no antiskating adjustment, has induction (rather than synchronous/induction) motor. Price: \$44.50.

**Model 30:** similar to Model 40B, but no cueing control; includes ceramic cartridge, 16-rpm speed, size-intermix feature. Price: \$39.50.

**Model SP20B:** automated single-play unit. Speeds: 16, 33, 45, 78. Vertical tracking force adjustment. Fixed counterweight. Price: \$37.50.

**Model SLX-3:** record changer "module." Includes base, cover, and magnetic cartridge with elliptical stylus. Price: \$99.50.

**Model SLX-2:** record changer "module." Similar to Model SLX-3, but over-arm (rather than two-point-support) changer mechanism, less sophisticated arm, conical stylus. Price: \$69.50.

**Model X-10:** record changer "module." Similar to SLX-2, but induction (instead of synchronous/induction) motor, ceramic cartridge. Price: \$52.50.



## JVC

**Model 5240:** manual single-play unit with integrated tone arm. Speeds: 33, 45. Adjustments: vertical tracking force, antiskating. Cueing control. Automatic arm return. Includes magnetic cartridge, base, cover. Price: \$449.95.

**Model 5202:** record changer with integrated tone arm. Speeds: 16, 33, 45, 78. Maximum records in stack: 6. Includes magnetic cartridge, base, cover. Price: \$79.95.

## LENCO (Benjamin Electronic Sound)

**Model L-75:** manual single-play unit with integrated tone arm. Speeds: 16, continuously adjustable 30 to 86 rpm; adjustable click stops at 33, 45, 78. Adjustments: vertical tracking force, antiskating, stylus overhang. Cueing control. Includes base. Price: \$99.50. (Cover: \$11.95.)

**Model B55:** similar to L-75, but lighter platter. Price: \$85.

## LESA (Component Specialties)

**Model PRF-6:** record changer with integrated tone arm. Speeds: 33, 45, 78. Vernier speed adjustment with built-in illuminated strobe. Adjustments: vertical tracking force, antiskating. Cueing control. Price: \$179.95. (Base: \$14.95. Cover: \$19.95.)

**Model 90A:** same as Model PRF-6, plus deluxe base and cover. Price: \$249.95.

**Model ATT-4:** similar to Model PRF-6, but lighter-duty unit with induction (rather than synchronous) motor, no strobe. Price: \$129.95.

**Model 88A:** automated single-play turntable, otherwise similar to Model 90A. Price: \$299.95.

## NORELCO

**Model 202:** manual single-play turntable with integrated tone arm. Speeds: 33, 45, 78. Independent vernier adjustments for each speed. Adjustments: vertical tracking force, antiskating, stylus overhang. Cueing control. Automatic end-stop. Includes base and cover. Price: \$129.50.

## ORTOFON (Elpa)

**Model RMG-309:** separate tone arm. Plays records 16 inches in diameter or smaller. Price: \$75.

**Model RS-212:** separate tone arm. Adjustments: vertical tracking force, antiskating. Price: \$90. (Also available mounted on board for Thorens TD-121 and 124 series turntables, \$95.)

## PANASONIC

**Model SP-10:** manual single-play unit without arm. Speeds: 33, 45. Vernier speed adjustments with built-in illuminated strobe. Includes base. Price: \$349.95.

## PERPETUUM-EBNER (Elpa)

**Model PE-2040:** record changer with integrated tone arm. Speeds: 33, 45, 78. Vernier speed adjustment. Adjustments: vertical tracking force, antiskating, vertical tracking angle. Cueing control. Maximum records in stack: 10. Price: \$145.

**Model PE-2038:** similar to Model PE-2040, but somewhat smaller, antiskating not separately adjustable. Price: \$115.

**Model PE-2035:** similar to Model PE-2038, but no vertical-angle adjustment. Price: \$95.

**Model PE-2010:** similar to other models, but includes 16-rpm speed, omits cueing control. Price: \$75.

## PIONEER

**Model PL-A25:** automated single-play unit with integrated tone arm. Speeds: 33, 45. Vertical tracking force adjustment. Cueing control. Includes cartridge, base, cover. Price: \$129.95.

**Model PL-41A:** manual single-play unit with integrated tone arm. Speeds: 33, 45. Vertical tracking force adjustment. Cueing control. Includes cartridge, base, cover. Price: \$220.

## RABCO

**Model ST-4:** manual single-play unit with integrated radial-tracking tone arm. Speeds: 33, 45. Adjustments: vertical tracking

force, stylus alignment. (Antiskating is not required on a radial arm.) Cueing control. Automatic end-stop. Includes base. Price: \$159. (Cover: \$15.)

**Model SL-8E:** separate radial-tracking tone arm with servo-drive system. Adjustments: vertical tracking force, stylus alignment. Cueing control. Price: \$169.50.

## SANSUI

**Model SR-2050:** manual single-play unit with integrated tone arm. Speeds: 33, 45. Adjustments: vertical tracking force, antiskating. Cueing control. Automatic end-stop. Includes base and cover. Price: \$119.95.

**Model SR-1050:** manual single-play unit with integrated tone arm. Speeds: 33, 45. Adjustments: vertical tracking force, antiskating. Cueing control. Includes base and cover. Price: \$149.95.

## SHERWOOD

**Model SEL-100:** record changer with integrated tone arm. Speeds: 33, 45. Adjustments: vertical tracking force, stylus overhang. Cueing control. Maximum records in stack: 8. Price: \$149.50.

## SME (Shure Bros.)

**Model 3012:** separate tone arm. Plays records up to 16 inches in diameter. Adjustments: vertical tracking force, antiskating, stylus overhang. Cueing control. Price: \$128.

**Model 3009:** identical to Model 3012, but shorter. Price: \$117.50.

## SONY CORP. OF AMERICA

**Model PS-1800A:** manual single-play unit with integrated tone arm. Speeds: 33, 45. Vernier speed adjustment with built-in illuminated strobe. Adjustments: vertical tracking force, antiskating. Cueing control. Automatic end-stop and arm return. Includes base and cover. Price: \$199.50.

**Model TTS-3000:** manual single-play turntable without arm. Speeds: 33, 45. Vernier speed adjustment with built-in illuminated strobe. Price: \$149.50. (Base: \$29.95.)

**Model PUA-286:** separate tone arm. Plays records up to 16 inches in diameter. Adjustments: vertical tracking force, antiskating. Cueing control. Price: \$99.50.

**Model PUA-237:** identical to Model PUA-286, but shorter. Price: \$85.

## THORENS (Elpa)

**Model TD-125:** manual single-play turntable without arm. Speeds: 16, 33, 45. Vernier speed adjustments with built-in illuminated strobe. Price: \$205 (Base: \$15.)

**Model TD-125AB:** same as Model TD-125, with built-in tone arm. Adjustments: vertical stylus force, antiskating. Cueing control. Includes base. Price: \$300.

**Model TD-150, Mk. II:** manual single-play unit with integrated tone arm. Speeds: 33, 45. Adjustments: vertical tracking force, antiskating. Cueing control. Includes base. Price: \$130.

## TRANSCRIPTORS (Transaudic)

**Transcriptors Hydraulic Reference Turntable:** manual single-play unit with integrated tone arm. Speeds: 33, 45. Vernier speed adjustment with built-in illuminated strobe. Adjustments: vertical tracking force, antiskating, stylus overhang. Cueing control. Price: about \$225, depending on accessories.

## VM

**Model 1555:** record changer with integrated tone arm. Speeds: 33, 45. Adjustments: vertical tracking force, stylus overhang. Cueing control. Maximum records in stack: 8. Includes Shure cartridge, base, cover. Price: \$220.

**Model 1542:** similar to Model 1555, except four speeds (16, 33, 45, 78), uses a single motor to drive both turntable and changer mechanism. Price: \$105.

## YAMAHA

**Model YP-70:** manual single-play unit with integrated tone arm. Speeds: 33, 45. Cueing control. Includes cartridge, base. Price: \$189.

# Should Music Be Played "Wrong"?

THERE ARE TWO opposed views of performance, both equally mistaken in my opinion. One is the belief that a composition should be played as it was during the composer's lifetime, and the other is that the performer should use the work as a vehicle for expressing his own personality. The second view is intellectually disreputable, and I do not propose to beat a dead horse, even one whose ghost still walks. But the first has pretensions to respectability, and it needs the stuffing knocked out of it. This is what I now propose to do.

Schoenberg once remarked, "My music is not modern, it is only badly played." It seems to me that

The best composers  
are generally slightly fuzzy  
about their music, says  
a noted pianist.



by Charles Rosen



this remark is as disingenuous as it is provocative. Like most things, music is generally badly played, and there is nothing particularly reprehensible, shocking, or even surprising about this. It is the way things have always been and the way they always will be. I have heard a tape of a new composition in which most of the rhythms were at least slightly wrong, the players were rarely quite together, and often they forgot to come in at all. The composer lamented that if this tape were exhumed in the twenty-second century, students would conclude that it represented the performance practice of the twentieth century. As a matter of fact, they would be quite right.

But Schoenberg's remark is disingenuous because it involves more than technical deficiencies. We have all heard note-perfect performances of Schoenberg's work (and of Beethoven as well) that made them seem completely dead and without any interest, while other performances were full of mistakes, but also were full of a genuine poetic life. There are an infinite number of ways of playing a piece of music badly, but also a great variety of ways of playing it well.

What music has had to suffer from performers is an endless subject, and everyone has his own tale to tell. Mine is the one of Berlioz and the clarinet players, which Berlioz relates in *Les Grotesques de la musique*. Berlioz once had to conduct an amateur orchestra in a performance of a symphony by Gyrowetz, a composer in whom Berlioz was as uninterested as we are today. The first sounds from the clarinets produced a horrible discord. Berlioz stopped and said to the clarinets, "You must have mistaken one piece of music for another. We are playing in D and you have just played in F."

"No, Monsieur, we have the right symphony." They begin again. New discord, another stop.

"Let me see your parts. Ah, I see the mistake; your part is written in F, but for clarinets in A, and you have clarinets in C."

"They are the only ones we have."

"Transpose a third down."

"We don't know how."

"Then stop playing."

"Ah, no, we are members of the society, and we have the right to play just like everybody else."

Then there is the soprano who so heavily ornamented an aria of Rossini when she sang it for the composer that his comment was, "Beautiful. Who wrote it?"

These are the amateur and minor performers. But what about the great performers? There is the famous occasion when Liszt played one of Chopin's mazurkas in public in such a manner that Chopin, outraged, went out and replayed the piece himself to show how it should have been done. Liszt had the grace to apologize and to acknowledge the justice of Chopin's criticisms, but how many other musicians would have had his generosity? And here is a letter

of Beethoven's to his most faithful and distinguished interpreter, Carl Czerny:

Today I cannot see you, but tomorrow I will call on you myself to have a talk with you—I exploded so yesterday but I was sorry after it had happened; but you must pardon that in a composer who would have preferred to hear his work exactly as he wrote it, no matter how beautifully you played in general.

Yet all that Czerny had done was to permit himself the normal liberties of the time which, we are told, most musicians took. This should make us suspicious not of the existence of these traditions, but of their relevance and of their application.

Indeed, so far we have been dealing with the whims and caprices of individuals, small and great; but the inequities of performance have a larger range and embrace the most general practices. The custom of interrupting a symphony or concerto with solos between the movements was widespread in the nineteenth century: the premiere of Beethoven's violin concerto was made more interesting by the interpolation between the first and second movements of a sonata for upside-down violin with one string, written by the violinist. But this is only the most scandalous and bizarre example of a general tradition.

To move back into the eighteenth century, in 1767 Rousseau complained that the conductors at the Paris opera made so much noise beating a rolled-up sheet of music paper on the desk to keep the orchestra in time that one's pleasure in the music was spoiled. But this practice was traditional and part of the immediately audible experience of eighteenth-century opera.

We can go back further still, at least to the sixteenth century. The uncertainty of the *musica ficta* (the sharps and flats not written down by the composer but necessary to performance) is not a modern uncertainty but one shared by contemporary performers and singers. (It seems that they were often as much in doubt as we are.) Lewis Lockwood has commented on a contemporary description of an entertaining dispute around 1540 by two singers in Rome over the use of accidentals in the performance of a work.

You will see what I am getting at: there is no reason to assume that performers understand the nature or even the implications of the music written during their lifetime. I have in mind not only the particular performers but the traditions of the age in general. Even the composers themselves—not only insofar as they themselves perform, but as composers—must be included with performers in this respect. That is, even the performance imagined by the composer as he writes may deform, or leave unrealized and unheard, something essential in the music as written. This may seem paradoxical if one believes that the music is only the notation of an imagined and possible realization, but I do not think that conception is tenable. In short, what I am challenging is

the authority—or, better, the nature of the authority—of the study of performance practice. But I am not, I emphasize, challenging its relevance or its significance.

We can examine this best by taking an extreme case, where the features will be magnified, so to speak. The traditions of performance during any period will be most at variance with music that is in some way radically new, that quite evidently calls for a new approach in performance. (For the moment we may dismiss the possibility of genuine innovation by the performer: in such a case the performer must be regarded as a composer. This will seem less illogical if we reflect that Liszt's arrangements of Paganini, Bellini, and even of Bach must be classified as original works of art.) The nature of that collision between stylistic innovation and performance is not susceptible of straightforward or simple definition, and to see how it takes place I should like to consider the disappearance between 1770 and 1810 of the continuo in the piano concerto, particularly its significance for Mozart.

A sense of drama was an important part of late eighteenth-century music. We can see this from the development of the keyboard concerto during the period that preceded Mozart's maturity. From 1750 to 1770 a figured-bass or continuo accompaniment on the keyboard was sometimes still harmonically necessary in all the purely orchestral sections. This accompaniment by the soloist, however, was felt to be injurious to the dramatic effect of his entrances as a soloist; to reinforce the contrast between the orchestral and solo passages, the soloist stopped accompanying the orchestra for a few measures before each of his solo entrances.

Mozart, on the other hand, never bothered to set off his solo entrances in this way. If we were to believe, as some would now have us do, that Mozart continued to use the solo instrument as an accompanying instrument in the tutti, it would imply that the minor composers who preceded him were more interested in the dramatic effect of the solo entrances than was Mozart. This conclusion is plainly not easy to accept. In every way, Mozart made the soloist of his concertos more like a character in an opera, to emphasize the dramatic qualities of the concerto.

The evidence of Mozart's use of the piano as continuo instrument in the concertos after 1775 consists of the following: 1) the manuscripts clearly show that Mozart almost always wrote *col basso* in the piano part whenever the piano is not playing solo; 2) every one of the editions of the concertos published in the eighteenth century give a figured bass for the piano during the tutti; 3) there is a realization in Mozart's handwriting of a continuo part for the early D major Concerto, K. 238.

We must, however, remember the conditions of public performance during the late eighteenth century. No one played from memory, and a full score at the keyboard would have been too cumbersome. Nor did conductors always use a full score; it was,

as a matter of fact, common practice to use only a first violin part. The pianist used the violoncello part for cues, a tradition that dates back to a time when a pianist actually had to play continuo. (Even Chopin's concertos were published with a continuo part!) In Mozart's concertos no extra note is needed to fill in the harmony; and nowhere does the texture of the music require the kind of continuity that the steady use of figured bass can give. Continuo playing in secular music died out in the second half of the eighteenth century, although gradually, and everything about the music of Haydn and Mozart tells us that it was *musically* dead by 1775.

Eighteenth-century performance was, in general, a less formal affair than it is today (Haydn's letter about his *Paris* symphonies, in which he suggested that at least one rehearsal would be advisable before a performance, gives an idea of what was happening). Did a pianist ever play some part of the continuo, if not all of it? When the pianist conducted from the keyboard, he did play chords to help keep the orchestra together, and perhaps even added a little extra sonority to the louder sections. Eighteenth-century piano sound is so weak that even if the pianist played some of the continuo, he would have been inaudible most of the time except to members of the orchestra, unless of course he played loudly. But there is no musical or musicological reason to suppose that anyone in the late eighteenth century ever played a continuo part other than discreetly. As the size of the orchestra increased, the continuo became not only unnecessary but absurd as well. From the point of view of modern performance, it would be acceptable if the pianist played the figured bass, provided no one could hear him.

There was, however, a way of playing the more lightly scored concertos—and that was at home with a string quintet. Mozart once wrote to his father apologizing for not sending him the manuscript of some new concertos because, he said, "the music would not be of much use to you . . . [they] all have wind-instrument accompaniment and you very rarely have wind-instrument players at home." The realization of the continuo for the K. 238 concerto was intended for such an occasion: the piano accompanies the orchestra only during the passages marked forte, and at only one point does it double the melody—significantly at the only place in the entire concerto where the winds play alone without being doubled by the strings. This realization, then, is clearly for a performance without winds—a private performance with string quintet—with the piano adding a little extra sonority to the loud parts.

The indication of continuo in the Mozart concertos should be considered together with the evidence for piano parts in the later Haydn symphonies. Haydn himself conducted the first performances of the London symphonies from the keyboard; there is even a little eleven-measure piano solo at the end of his Symphony No. 98 that has come down to us. Yet in all of the half-dozen editions of this symphony pub-



lished during Haydn's lifetime, the solo is omitted; it is found only in an edition published after his death, and in arrangements for piano quintet and piano trio—in one of these arrangements it is assigned to the violin. Against the background of the immense output of solo writing for all other instruments in the Haydn symphonies, only eleven optional measures for piano exist as an example of Haydn's wit. The responsibility for keeping the orchestra together at the first performance was divided between the concertmaster, Salomon, and the composer at the keyboard; it must have been delightful at the end of a symphony to hear an instrument—whose prior musical significance had been that of a prompter at an opera—suddenly begin to play a solo. The charm of this passage is not that the piano was used for symphonic works, but that, with the exception of these eleven measures, it was seen but not heard. (It would be impossible to appreciate this joke in a modern performance, although the sonority of the little piano solo is so enchanting that it is a pity to leave it out.) The keyboard had, by that time, long since lost its function of filling in the harmonies, and it was no longer useful in keeping an ensemble together.

In all of this discussion, there has been one important absence—an empty chair for the guest of honor who never turned up. It involves a question missing from all the literature on the subject, as far as I know. We have asked whether the continuo was used and whether it was necessary, but we have never asked what the musical significance of the continuo is. There should, after all, be a difference between a performance of any work with a keyboard instrument adding harmonies and a performance without one—a specifically musical difference. Why did composers cease to use the keyboard instrument to fill in the harmonies? It would have been easier than distributing the notes over other instruments, and also a decided advantage in keeping an orchestra together. Furthermore, would the addition of even a discreet continuo to a Brahms or Tchaikovsky symphony seem so ludicrous?

A continuo (or any form of figured bass) can outline and isolate the harmonic rhythm of a composition. That is why it is indicated generally by "shorthand" figures under the bass rather than by writing out the exact notes. Only the harmonic changes are important—the doubling and spacing of the harmony are only secondary considerations. This isolation, this emphasis upon the rate of change in the harmony, is essential to the baroque style, particularly the late, or high, baroque of the first half of the eighteenth century. This is a style whose motor impulse and energy come from the harmonic sequence, and it is this that gives life and vitality to a relatively undifferentiated texture.

The energy of late eighteenth-century music is not based on the sequence, but on the articulation of periodic phrasing and modulation (or what we may call large-scale dissonance). Emphasizing the har-



monic rhythm is therefore not only unnecessary but positively distracting. The tinkle of a harpsichord or a late eighteenth-century piano is a very pretty sound when it is heard in a Haydn symphony, but its prettiness has no relevance to the music and no significance beyond its agreeable noise value. That Haydn himself was unable to conceive of a more efficient way of conducting an orchestra puts him on a par with all the other performers of his day, performers who had not caught up with the radical change of style that had taken place in 1770, and for which Haydn himself was so largely responsible. This raises the question: does the composer know how his composition should sound?

Let us put this in its simplest possible terms. Contemporary testimony tells us that in 1790 when a conductor led from the keyboard he often stopped playing to wave his hands. When Haydn imagined the sound of one of his symphonies, he must indeed have expected a certain amount of piano or harpsichord sonority here or there, but nowhere in his music did he imply this as necessary or even desirable, except for that little joke in the Ninety-eighth Symphony.

This means that a composer's idea of his work can be both precise and slightly fuzzy: this of course is perfectly legitimate. There is nothing more exactly defined than a Haydn symphony, its contours well outlined, its details clear, and everything audible. Yet when Haydn wrote a note for the clarinet, it did

not indicate a specific sound—there are lots of clarinets and clarinetists, and they all sound very different—but a large range of sound within well-defined limits. The act of composing is the act of fixing those limits within which the performer may move freely. But the performer's freedom is—or should be—bound in another way. The limits the composer sets belong to a system which in many respects is like a language: it has an order, a syntax, and a meaning. The performer brings out that meaning, makes its significance not only clear but almost palpable. And there is no reason to assume that the composer or his contemporaries always knew with certainty how best to make the listener aware of that significance.

With music that forces an important change on the musical language, there is generally a gap of at least twenty or thirty years before performers completely learn how to deal with it. When performers have finally grasped something new and different about the music written twenty years ago, a swing in fashion will cause them to lose contact and sympathy with that music. Performances of Bartók are a good example. Bartók was a splendid pianist of a school that seems somewhat old-fashioned today. *Espressivo* to him still meant playing with the hands not quite together, and he played his own music that way, as well as that of Liszt and Beethoven. However, in many of his works there is a very exciting kind of cross-accentuation which can only make its effect by an incisive and percussive performance. While we have learned this new rhythmical style—to some extent learned it from Bartók's own music—we have lost much of the relaxed grace and charm of his performances.

For much the same reason, it was a number of years before the music of Beethoven was accepted with understanding: his symphonies could not have been really satisfactorily played so long as most musicians believed that they were filled with capricious and unjustified dissonance and that the form was arbitrary and unintelligible. As late as 1832 Berlioz and Fétis could still argue about an E flat in the clarinet part of the slow movement of Beethoven's Fifth Symphony, Fétis claiming that a typical Beethovenian dissonance must be a misprint. It was Berlioz who showed comprehension and understanding. And yet it was Berlioz who performed this same symphony with an orchestra of 400, including 36 double basses. A man who could do that must be said to have lost contact at some point with the music of Beethoven. While Berlioz could appreciate Beethoven's harmonic logic, the contemporary taste for the gigantic blinded him to Beethoven's proportions.

In short, there is no such thing as an authentic performance of a work, at least an interesting and original work, and what is more, there never was one. We are either too early or too late. And yet—it must be emphasized—the work of music remains unchanged behind this relativity, fixed, unswerving, and above all, in principle, accessible. This is the

justification for the study of performance practice. It is not to unearth the authentic traditions of performance and to lay down rules, but to strip away the accretions and the traditions of the past (including those accepted by the composer himself) and the fashion and taste of the present—all of which get in the way of music more often than not.

All this may seem a little simple-minded, and it is certainly not original to remark that a radical innovation in music requires a number of years to be absorbed. I do not want to belabor the obvious, nor do I want to be paradoxical. But I recently read an article in the (London) Times Literary Supplement written by [HIGH FIDELITY's contributing editor] H. C. Robbins Landon, a musicologist to whom we are all indebted and for whose work we are deeply grateful, in which he expressed the hope of hearing at last an "authentic performance of the Beethoven Second Concerto with a continuo." Leaving aside the question of authenticity, I should like to ask, why? Does Landon think the work would be improved thereby, and if so, in what way? I can more easily imagine and sympathize with the musician of 1799, who wanted to hear a performance *without* any continuo, properly and efficiently conducted. My musician is not imaginary. He must have existed, for pianists very soon stopped playing any continuo at all—audible or inaudible—and they can only have stopped because it seemed a good idea.

If Landon's wish is inspired only by curiosity—to hear what this odd and useless appendage from the past is like—then I am at one with him. But my real dream is more ambitious: it is to hear a Rameau opera with the conductor loudly beating on the music stand with a rolled-up sheet of paper. For those who are interested in history, rather than the music, the ability of music to call up the past and to re-create it for us is a legitimate and important function; but this interest should not disguise itself as the search for *musical* authenticity.

"The Letter killeth but the Spirit giveth life" is a piece of wisdom that T. S. Eliot once reversed, and implied that an absence of ritual can destroy a tradition. It seems to me that both the Letter and the Spirit, when separated, can kill. The performer who plays pedantically and only what is on paper and the performer who uses a piece of music as a springboard for his own private dreams or as a release for his personal inhibitions are not just equally unsatisfactory extremists. They often sound more alike than is realized. So too are opposing ideas of performance: that the way it was done during the composer's lifetime has immediate and absolute authority; that it doesn't matter how you play a piece provided it sounds well. These are mechanical principles that are applied without discrimination, and both, paradoxically alike, touch only the outer shell of music. Both treat music as if it had no significance and no reference beyond itself, forgetting that a performance is more than a voluptuous noise or a historical echo from the past.



# Have the high notes on your records become only a memory?

When Jascha Heifetz plays a high note on your favorite violin recording, are you actually hearing it? Or are you just remembering it?

That's something to think about when you consider how many hundreds of dollars you've invested in your records. And what can happen when you play them.

As soon as the stylus touches down in the groove, a running battle begins. The stylus is violently tossed up, down and sideways, thousands of times a second. These motions are either producing beautiful high notes, or expensive memories. It all depends on the tonearm.

## How the tonearm should work.

If the tonearm does its various jobs properly, your records can last a lifetime. So we think it is worth investing a few minutes of your time to understand the essentials of what a tonearm is supposed to do.

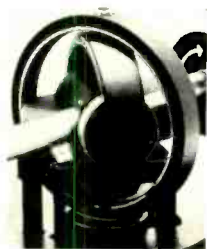
The tonearm must apply just the right amount of pressure to the stylus, keep this pressure equal on both walls of the groove, and follow the stylus without resistance as the groove spirals inward. Then the stylus will be able to respond freely to all the twists and turns in the record groove, without digging in or chopping away.

And the pending four-channel records are likely to require the stylus to perform even more complex gyrations.

## It takes some engineering.

Dual tonearms do all these jobs extraordinarily well. For example, the tonearm of the 1219 works like a gyroscope. It pivots up and down on one ring, left and right on another.

And all four pivot points are identical. This suspension system is called a gimbal. And no other automatic tonearm has a pivot system like it.



Twin-ring gimbal system of Dual 1219. Arm pivots vertically from inner ring, horizontally from outer ring. All four suspension points have identical low-friction bearings.

## It takes extraordinary precision.

Every stylus is made to apply even pressure on the groove walls. But during play, the groove pulls the stylus against the inner wall. Better tonearms have a special setting to compensate for this "skating" effect.



Anti-skating system of Dual 1209 and 1219 has separate calibrations for elliptical and conical styli.

However, for an anti-skating system to be effective, bearing friction must not only be low, but consistent. If you can imagine fifteen thousandths of a gram, that's the maximum bearing friction of the 1219. Guaranteed.

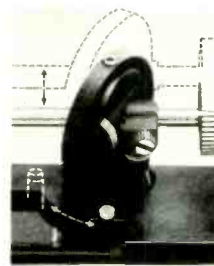
## And some other angles.

Apart from preventing record wear, tonearm design should prevent distortion. This largely depends on the angle of the stylus in the groove. Which depends in some cases on tonearm design, in others on the way the cartridge fits into the tonearm head.

The longer the tonearm, the lower the tracking error. The 1219 is 8 $\frac{3}{4}$ " from pivot to stylus tip, longest of all automatic tonearms.

The angle of the stylus in the groove alters during play depending on whether you are playing one record

or a stack. The Dual 1219 is an exception because its tonearm can be set for the correct angle in either single or multiple play.



Mode Selector of Dual 1219 lowers tonearm base for single play. Stylus tracks at correct 15° angle.

## The professionals' choice.

Dual turntables have been the choice of professionals for many years because of their precision, ruggedness and simplicity of operation. And not always the most expensive Dual, either.

If you'd like to know what independent test labs say, we'll send you complete reprints of their reports. Plus an article on what to look for in record playing equipment reprinted from a leading music magazine.

But if you're already convinced and can't wait, just visit your authorized United Audio dealer and ask for a demonstration.

Dual automatic turntables are priced from \$99.50 to \$175.00. When you think about it, that's not very much to pay to keep your records from becoming a costly memory.

United Audio Products, Inc., 120 So. Columbus Ave., Mt. Vernon, N.Y. 10553.



CIRCLE 18 ON READER-SERVICE CARD



# Is it possible that Boulez is the first conductor who really understands Debussy?

It is, of course, possible.

Because he's also French and a composer himself, Boulez' perspective of Debussy is different from anyone else's.

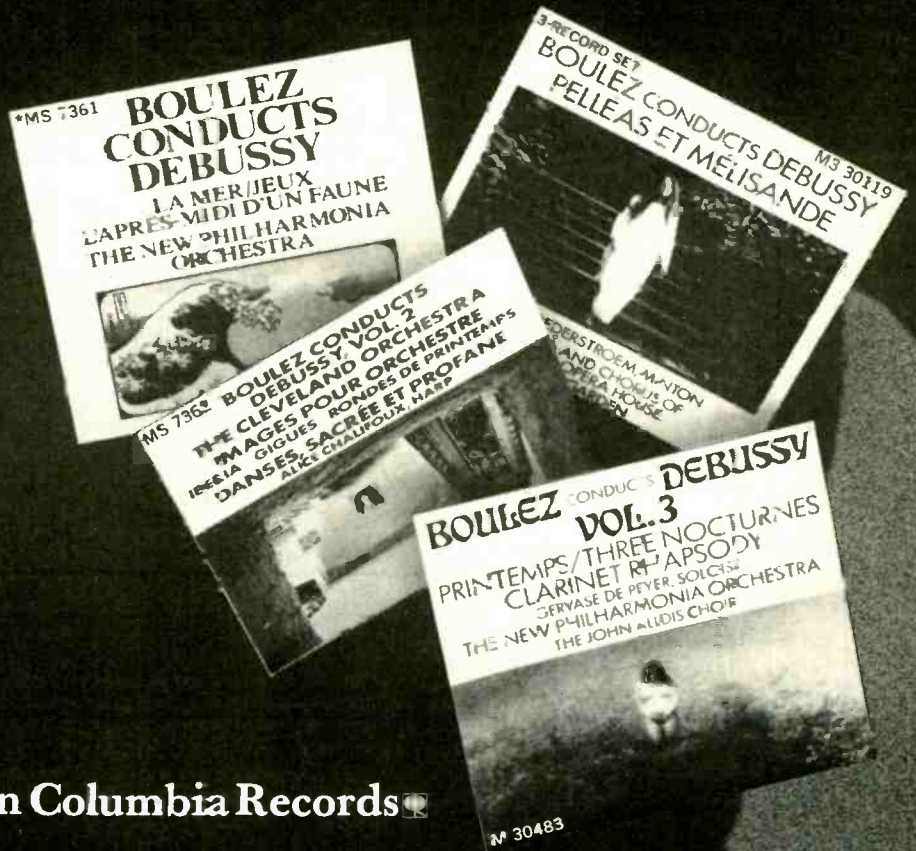
And when you add to that unique perspective Boulez' characteristic precision, clarity and translucency, you've got a combination that made Volume I of "Boulez Conducts Debussy" a Stereo Review Record-of-the-Year award winner.

And Volume II earned just as much acclaim from Stereo Review as did the first of the series: "... the particular triumph of these performances is their rhythmic lucidity and flexibility."

Now we're releasing Volume III, consisting of the Nocturnes ("Nuages," "Fêtes" and "Sirènes"), plus two earlier works by Debussy.

Nocturnes has been recorded before, by many artists.

But even if you've heard the other recordings, it's very possible you've never really heard the piece before.



On Columbia Records





## The Fox Meets the Rabbit

Arrau and Rubinstein find a common lyrical ground for the Brahms piano concerto.

by Harris Goldsmith

LISTENING TO Rubinstein and Arrau play the two Brahms piano concertos, I was reminded of that precocious child who suggested, when presented with an IQ test picture of a fox chasing a rabbit in an opposite direction, that it was theoretically possible for the fox to catch the rabbit on the other side of the world. Here are two pianists who use almost diametrically opposed means in order to arrive at similar ends.

It is difficult to describe briefly the styles of either Rubinstein or Arrau, for each is a complex and rather unique figure. Arrau is very attentive to details. He is meticulous, for instance, about little rhythmic figurations such as the juxtaposition of regular sixteenth notes against triplet sixteenths in bar eleven of the B flat Concerto's first movement. He also prefers to work in craggy, deliberately drawn angles. Rubinstein, on the other hand, is smoother, more generalized. He presents an extrovert's view, tolerates an occasional cavalier detail, sweeps the listener's ear onward, and frequently nurses the long-lined totality which Arrau tends to fragment with his greater penetration and care. Yet in the end, these two interpretations find a meeting ground in broad, lyrically oriented, colorful playing. The sharper, more ascetically phrased, more tonally astringent approach of Serkin and Szell (on two Columbia discs) is further removed from either Arrau and Rubinstein than the latter two are from one another, for all their divergencies.

Naturally, the two Brahms concertos give the conduc-

tor and orchestra much to do, and when the relationship between maestro and soloist is so complex, it is dangerous to attribute the style of a given reading to the soloist alone. The sonority of the orchestra and the style of recording techniques also enter into the discussion. Arrau's performances with Haitink and the Concertgebouw are new to the catalogue. These Philips recordings supersede two EMI versions which paired Arrau with Carlo Maria Giulini and the Philharmonia Orchestra. I rather think that the new partnership with Haitink is a more successful one than the older with Giulini. For one thing, Haitink is a less curvaceous, more literal kind of leader than the smoothly urbane, genial Italian. I find that the more hard-hitting definition of the Concertgebouw's playing and its innately starker, darker tone (the strings sound like purple velvet) bring out an alert, tensile force from Arrau that the collaboration with Giulini tended to quell. The new performances, if anything, are even more deliberate than the leisurely view taken on the Angel discs, but somehow there is greater sinew and strength, more forward motion than before. Of course, Arrau's approach is highly Teutonic—there are many *Luftpausen* and *ritenutos* just this side of exaggeration (and many will think that the boundary line has been crossed); but even so one senses a certain huge monumental force at work. The double octaves in the development section of the D minor's first movement almost stagger the imagination in Arrau's ultra-secure, passion-

ately drawn tonal avalanche, and the totality of the B flat has much more positive vigor and power than the Giuliani version. Philips' engineering is gorgeously full-blooded and vibrant. The piano has sharp clarity on top and massive solidity below, while the symphonic panorama is exquisitely spread and clarified in airy, resonant, highly defined sound. The processing, too, on these imported pressings is virtually flawless.

RCA has taken the original tapes of the two earlier Rubinstein performances and remastered them into new Dolbyized transfers for this specially priced reissue. The 1963 version of the D minor with Leinsdorf is a bit quieter and smoother than before (it was always an excellent sounding recording), but the most marked improvement is heard on the 1959 Krips version of No. 2. Even now, the total sound is a bit thinner, less massive than its companion, but in place of the shallow, even brittle sound I remember from the original pressing, the reworked sonics are now sharply defined, lustrous, and altogether pleasant to the ear. Rubinstein's D minor with Leinsdorf is a far more convincing account in its consistently lyrical way than was his older, intermittently dramatic but far less settled one with Fritz Reiner and the Chicago Symphony. I suppose that the Krips B flat is also preferable to the wilder, woollier 1953 performance with Charles Munch and the BSO (to say nothing of the ancient one on Victor 78s—album M 80—which Rubinstein recorded with the late Albert Coates over forty years ago). Nonetheless, I still am slightly bothered by his occasional rhythmic aberrations (e.g., the rather slapdash treatment of the big solo passage at bars 154, 155, and 156 of the first movement) and by his ornate, rather fancy rubatos in general. The Rubinstein of ten years ago was not quite the same monumental player he is today. And whereas I found the pianist's older, mercurial, even flamboyant style more suitable in Beethoven than the more careful, weightier, less flexible treatment of today, just the opposite holds true in the more stolid, more bourgeois music of Brahms. I am still hoping that Rubinstein will tape a new version of the B flat one of these days. The rather flaccid, loose-limbed framework provided by Krips, though benign and musical, is hardly designed to extract the best from Rubinstein: he needs a firmer hand on the podium to keep his view perfectly in focus.

Rubinstein's solo disc further whets one's taste buds for a new version of the Second Concerto. The pianist's accounts of the four early Op. 10 pieces (new to his discography) are richly satisfying. He gets a superbly rosy sound out of his instrument, and his chary use of pedal lets inner-voice details project with clarity and force. He

is equally superb in the middle- and late-period compositions. The two Op. 79 rhapsodies are perhaps a mite less tempestuous and bombastic than in his earlier versions, but the added deliberation and poise more than compensate for the altered outlook. The B minor Capriccio, as he now plays it, may strike some listeners as a bit heavy and cautious, but for the three intermezzos I have nothing but admiration. The recording, too, is another superb job, the kind of sound that Rubinstein has been receiving rather consistently these past seven years or so: the bass is full and round, the treble finely but not excessively plangent. According to informed sources, it was taped in RCA's Rome studios using Rubinstein's beloved Hamburg Steinway.

Devotees of this pianist might be interested to know that RCA designated last February as "Rubinstein month." With the new solo disc (commercially titled "The Brahms I Love") and the remastered set of concertos (in automatic sequence, of course), are other re-packagings of previously released material: the two Chopin Sonatas, first issued on the deluxe Soria series, have been transferred to the standard priced line: the *Moonlight*, *Pathétique*, and *Appassionata* sonatas of Beethoven have been gathered on one disc; and a Chopin potpourri culled from various older discs entitled "The Chopin I Love." All of these items have been remastered in addition to a two-disc album containing three popular concertos; the Leinsdorf-led Tchaikovsky No. 1, the Rachmaninoff Second with Reiner, and the Grieg A minor with Wallenstein. The Tchaikovsky reissue is of vital interest since it provides the opportunity of hearing the original sound without its unfortunate Dynagroove limiting.

**BRAHMS: Concertos for Piano and Orchestra: No. 1, in D minor, Op. 15; No. 2, in B Flat, Op. 83.** Claudio Arrau, piano; Concertgebouw Orchestra, Bernard Haitink, cond. Philips 6700 018, \$11.96 (two discs).

**BRAHMS: Concertos for Piano and Orchestra: No. 1, in D minor, Op. 15; No. 2, in B flat, Op. 83.** Artur Rubinstein, piano; Boston Symphony Orchestra, Erich Leinsdorf, cond. (in No. 1); RCA Victor Symphony Orchestra, Josef Krips, cond. (in No. 2). RCA Red Seal VCS 7071, \$6.98 (two discs).

**BRAHMS: Piano Works: Ballades (4), Op. 10; Capriccio in B Minor, Op. 76, No. 2; Rhapsodies (2), Op. 79; Intermezzos: in E minor, Op. 116, No. 5; in B flat minor, Op. 117; No. 2; in E flat minor, Op. 118, No. 6.** Artur Rubinstein, piano. RCA Red Seal LSC 3186, \$5.98.



*Krips, Rubinstein, and the RCA Victor Symphony Orchestra*



by Murray Kempton



*The Kennedys: from exhortations . . .*



*. . . to apologies.*

## Murrow's Legatees

The accident-prone Sixties become formalized on Columbia's new album.

COLUMBIA'S ORAL SCRAPBOOK of the Sixties demands both respect as an achievement and endurance as an article of consumption. Those years could hardly be anyone's favorite decade, beginning as they did with the exhortations of John F. Kennedy and ending with the apologies of his only surviving brother. It was noble of Columbia Records to undertake the duty of helping us remember these years; but is it ignoble in us that we might so much rather not?

The "I Can Hear It Now" series is, of course, the legacy of Edward R. Murrow, who left behind him most persuasive reconstructions of the years from 1919 to 1949. This sequel was fashioned by Murrow's survivors, working through the crisp, less-charged tones of his successor, Walter Cronkite. The language that informs it is affectingly faithful to the Murrow spirit, which was portentous but historically optimistic. Man struggled under Murrow's eye, but he got through and he got ahead; Murrow's cosmos had room for everything except the suggestion that the struggle naught availeth.

That suggestion, of course, intruded through the Sixties; but it is manfully resisted here. And, while keeping Murrow's faith, his heirs have been able substantially to improve his means; where, for example, he could only evoke the Twenties by substituting the voice of an actor for the real personage, tape has preserved somewhere nearly every relevant sound of the last decade. Murrow could only approximate; now Columbia can bring us the thing itself. These two hours and thirty-two minutes are a distillation of 2,000 hours of recorded tape.

Still one feels somehow the working of what Henry James once noticed as "that painfully frequent phenomenon in mental history, the demoralizing influence of lavish opportunity." The years that molded Murrow were very different from those we have just endured; in the Sixties all cats were suddenly gray, heroes flawed, and villains insufficiently attractive. It was especially a decade of accident, generally malignant, whose events expressed themselves less through formality than improvisation. Yet Columbia's selections lean rather too much to formality; the protagonists of its drama appear all too seldom unbuttoned; one comes upon them too often only dressed for ceremony by their writers.

There are great losses in the excessive but indifferent respect of this selection process. The prose of Theodore Sorenson was an instrument most inadequate for conveying the charm of President Kennedy's spirit. There is

just one moment of the real Mr. Johnson in office; it comes when he fairly shrieks the word "restraint" while warning the voters of 1964 against Senator Goldwater; it was thought, one decides, that it would be improper for history to record the interior storms of the great except when they break through too loud for excision by the engineers while the great are counseling moderation. Martin Luther King, who was his most moving in the impromptu, is largely represented by his "I Have a Dream Speech," a set piece. Even the most touching words Robert Kennedy ever spoke—his improvisation in Indianapolis the night King was assassinated—seem to have been regarded as not tidy enough and must give way to an utterance, noble of course, but less intimate, prepared by his writers for the day after.

And along with the personages who come to us too stiffly dressed, one misses any flavor at all of those who barely appear: there is no Pope John, no sound of Nikita Khrushchev except his shoe; instead of Charles de Gaulle, we have a CBS correspondent commenting on the troubles of Charles de Gaulle, a substitution neat, even graceful, in expression but hardly grand.

That last curiosity illustrates the defect which is so often a source of discontent with the whole—the habit of our techniques of communication of so intruding upon the event as almost to displace it. In crisis, men tend to describe less what they see than how they feel. And so what can be salvaged from all those assassinations turns out to tell us more about the commentator than the event.

The man WNEW sent to Dallas opens with the confident vulgarity of his trade, thrusting his microphone at Lee Oswald to ask, "Do you have anything to say in your defense?"; there is a shot; the voice stops in the shock of the unthinkable, then tries again, "Oswald has been shot. . . Oswald has been shot. . . Holy Mackerel." The man from KRKD in Los Angeles asks Senator Kennedy about Vice President Humphrey and records the opaque reply; again there is a shot; again the silence, then "Senator Kennedy has been shot. Is that possible? . . . And not only Senator Kennedy—is that possible? . . . He still has the gun. The gun is pointed at me. I hope they get that gun." These are remarkable performances under pressure; but what man alive could be asked to do anything but babble horrors in such circumstances?

Still there are occasions when we are able to hear the

voices of those persons who come into history as strangers, most often as its victims; and we can begin to appreciate how much more our new machinery might make it possible to know about ourselves if we could only find a better way of using it to tell a story. There is the recollection of the police shooting of a fourteen-year-old Negro that aroused Harlem to riot in 1964; the explanation of the police inspector, a model of that practice in lies that can make the improvised sound almost rehearsed; the witness of a Negro schoolgirl, a model of that language of urban blacks whose mixture of incoherence of form with precision of matter may be the most useful development in communication which the Sixties called to our attention.

And Morley Safer's description of the day our troops burned the village of Can Ne is preserved as one suggestion of the resources of expression more professional, sparing of words until it finally gives way at the end to nothing but the wailing of peasants. Perhaps, one decides then, those years could not be described, there being no language for them except laments like these, or the sounds of shots and sirens, hoarse shouts, strangled cries and the routine warnings of non-coms to privates on patrol in enemy territory like Watts or Newark. To hear these few sounds of nature bursting through the contrivances of mere narration is to reflect that the basic mistake may have been in the attempt to order anything so disorderly. We and our children might have known better if all commentary and official utterance

had been dispensed with, if everything written down to be read aloud had been excised, and if only what was raw and improvised in speech remained. But to do it that way would have been to concede that our recent history has been the sport of malignant absurdity. Instead Edward Murrow's legatees have struggled almost heroically to order their chronicle in the key of their old confidence that history proceeds in majestic continuity. They have even opened with the voice of Stephen Spender reading that poem of his which begins, "I think continually of these who were truly great."

Yet these lines seem especially inappropriate for coming from such a piece of high ceremony, so stately a tribute to lives fulfilled. But what could describe the Sixties if it was not the thing that happened at the wrong time and in the least dignified place—on a freeway, in a warren behind a ballroom, on the balcony of a motel—the unappeasable death of those not truly great because not yet completed? The proper poem for the Sixties is Cymbeline's: "Home art thou and ta'en thy wages./ Golden girls and lads all must/As chimney sweepers come to dust." But Edward R. Murrow's legatees could not build a temple if they thus confessed that he looks down on a dead faith.

"I CAN HEAR IT NOW: THE SIXTIES." Written and edited by Fred W. Friendly and Walter Cronkite. Columbia M3X 30353, \$9.98 (three discs).

## A Solid Bass

Alexander Kipnis, the archetypal basso profundo, reaches a new generation of listeners.

by David Hamilton



THAT TWO LPs devoted to the great Russian basso Alexander Kipnis should appear this year, in celebration of his eightieth birthday on February 1, is not surprising, for his has been a distinguished career, and his records amply deserve recirculation to a new generation of listeners. Really astounding, however, is the fact that these discs bring the total of Kipnis in the current catalogue to six LPs, all but one (the new Columbia) at bargain prices. Something like two-thirds of the singer's recorded output is now available, and no vocal connoisseur should miss the opportunity to give his collection such a solid base (pun intended!).

When the recordings of a singer receive such attention (and one assumes that this proliferation of reissues has met with a considerable market response or it would not have reached such proportions), the basic reason usually has to do with his timbre, the distinctive color of his voice, and its impact in terms of range and power, rather than with more subtle matters of musicianship. This seems apparent from the fact that all the records of a singer such as Gigli seem to sell well, whether they stem from his relatively restrained and masterly early period or from the later years, when there was little left except tonal sweetness and a generous measure of *chutzpah*. That the Kipnis sound strikes a strong response from the public is not at all surprising: both my colleague George Movshon and I have already lauded it in these pages at some length, for in richness and smoothness of

production it is certainly the archetypal basso profundo, with a range at least from bottom D (!—cf. the Schubert *Wanderer* on the new Columbia disc) to top F, able to sing soft or loud at virtually every point within that range and to move from any note to any other note with perfect security. In none of the records of Kipnis' prime does one hear notes of uncertain pitch, or anything less than a perfect *cantante* legato. As sheer sound it has been rarely matched in the last half-century—by Pinza in its own category, and only a handful of others in any vocal range.

The Kipnis recording career can be roughly divided into four categories. The first of these, a group of acoustic recordings for Deutsche Grammophon and Homocord, has not yet been represented on regular commercial reissues, although a few tracks have been dubbed onto those "private" LPs that some stores offer under the counter. In the late Twenties, when he was singing at the Chicago Opera, Kipnis made a series for American Columbia, including the items on the new Columbia reissue and also some operatic titles (notably a very fine version of Wolfram's *Abendstern* song from *Tannhäuser*). Beginning at about the same time and continuing well into the 1930s, he recorded extensively for the Gramophone Company: opera in Berlin and Bayreuth, and the *Lieder* of Brahms and Wolf. These discs have formed the basis of three Seraphim LPs, and there are still a few operatic selections left over; I hope that these too can



be made available, perhaps along with the Columbia discs and/or some of the acoustics. Finally, after his removal to the United States, Kipnis recorded for HMV's (then) American affiliate, RCA Victor; here the accent was on Russian repertory, most of which will be found on Victrola VIC 1396 (the *Boris* excerpts) and VIC 1434 (arias, songs, and folksongs)—but there was also a second set of Brahms songs (once briefly available on LP as Victor LCT 1157). Although the voice was no longer in prime condition by this time, the results are still very impressive.

The new releases concentrate on Kipnis as a Lieder singer. The Seraphim set contains all but one of his recordings for the Hugo Wolf Society—and the omission of that one is a first-order nuisance, of the kind that thoughtless record companies sometimes commit. The song in question is the second of Wolf's Michelangelo songs, *Alles endet, was entsteht*, which was included on Seraphim 60076. Nobody likes to be forced to pay twice for the same thing, but I like even less the prospect of having to get up twice to change records in order to hear Kipnis sing the complete cycle (there is arguably a musical relationship among these three songs); worse, there is not even a band between the first and third songs, so a tape dubbing is really the only practical resort. And while I am complaining about the Seraphim packaging, let me also protest about the labels, which do not list the titles and banding, but instead refer you to the jacket—where the band numbers are difficult to locate, thanks to poor layout and typography. Happily, however, both new albums include inserts with texts and translations.

Not all the performances on these discs are perfect by any means. On the Columbia collection, there is some poor ensemble (*Am Meer*)—one of the pianists has the old-fashioned mannerism of rolling his chords—and there are some other minor *coniretemps*. The Wolf songs suffer greatly from poor balance; although these are later recordings, the piano is much less well placed than in the Columbias, and a song such as *Grenzen der Menschheit* simply cannot make a proper effect, for all of the singer's power, unless it is a true partnership. At the other extreme, the amazing repose of the Kipnis *mezza voce* in *Wie glänzt der helle Mond* is not to be denied—you never feel that scaling the mammoth voice down involves any effort—but what becomes of Wolf without the progression of the piano's harmonies?

In spite of these criticisms, there are a number of songs on these discs that receive something close to ideal readings. The Brahms group is particularly memorable: when this voice spins out the lines of *Sapphische Ode*, with seemingly limitless resources of power behind that gentle crescendo coming into the cadence of each stanza, or shades off the feminine endings of the difficult six-beat phrases of *Immer leiser*, you know you are in the presence of a master singer and musician. The Schubert and Schumann songs are not always as impressive, perhaps because the interactive style of the Twenties, with its considerable rhythmic freedom (the piano-alone passages in *Der Doppelgänger* move almost twice as fast as the ones with singing, and Schubert's shifts from minor to major almost always bring a slower tempo) and more obtrusive portamento, now seems to us less appropriate for this music. (That style, of course, is a good deal closer to the time of Brahms and Strauss and correspondingly more suitable.)

Among the Wolf songs, the ripe reading of *Geselle, woll'n wir uns* is most successful, and *Wie viele Zeit* and *Nun lass uns Frieden* are also very beautiful, although the latter is taken very slowly, well below the metronome marking. In songs such as *Heb' auf dein blondes Haupt* and *Sterb' ich*—both in 12/8 meter—the tempo is so slow and the pulse so gentle that the basic meter of four beats to the measure nearly disintegrates, with particu-

larly unfortunate results in the latter, where the relation of the crucial and prevalent syncopations to the main beat is not clear (the ensemble lapses in this song are probably a symptom of that basic problem). In any case, there are so many slow songs in this Wolf group that I recommend listening to only a few at a time.

A couple of numbers on each record show signs of slight roughness, and the contrast is particularly marked in the case of the last two Brahms titles on the Columbia disc, which are "reproduced by kind permission of RCA Records." Despite the 1928/29 date given for these, I suspect they stem from about a decade later, at the time of Kipnis' second Brahms album, although they were not included in that set and apparently have never been released until now.

The two Handel arias are with piano accompaniment, but remind one of the range of capabilities that Handel expected of his singers: the *Ariodante* piece is a slow cantabile, the *Berenice* fast and florid. If the latter shows up a few chinks in the singer's technique (such as unevenness of volume over some wide skips), I defy anyone to resist the honeyed richness of sound in "*Al sen ti stringo*."

I would gladly have traded Seraphim's *Don Giovanni* aria in German for the missing Michelangelo song; the Russian accent is more obtrusive here than in the songs, and translated Da Ponte truly merits the appellation of "*una porcheria tedesca*." The Lortzing aria, however, is great good fun, perhaps less mercurial in its characterization than the other classic recording by Leo Schützendorf (once imported on Telefunken HT 19), but resounding nonetheless. Finally, there is one of the classic accounts of Wotan's Farewell—or should I say two thirds of it, for the last part of the original recording (the apostrophe to Loge and the Magic Fire) has simply been left out! What there is here is a perfect antidote to today's mini-Wotans: lots of thrust without explosive consonants, and an especially gorgeous tonal blend with the trombone chords in the slow section. The orchestra has its unkempt moments, and the veteran Leo Blech runs into a tempo problem at the original side break, but this track alone is worth the price of the record—no Wagnerian should miss it!

The transfers seem to be quite accurate; there is a modicum of surface noise, especially on the Columbia, and some slight distortion at the climaxes of Schumann's *Wanderlied* and Brahms's *Immer leiser*, but this should not seriously impair listening pleasure.

ALEXANDER KIPNIS: "Song Recital." HANDEL: *Ariodante*: *Al sen ti stringo e parto*; *Berenice*: *Si, tra i ceppi*. SCHUBERT: *Aufenthalt*; *Am Meer*; *Der Doppelgänger*; *Der Wanderer*; *Der Lindenbaum*; *Der Wegweiser*. SCHUMANN: *Wanderlied*; *Mondnacht*. BRAHMS: *Sapphische Ode*; *Auf dem Kirchhof*; *Immer leiser wird mein Schlummer*; *Feldeinsamkeit*; *Wie bist du, meine Königin*; *Blinde Kuh*. STRAUSS, R.: *Traum durch die Dämmerung*; *Zueignung*. Alexander Kipnis, bass; various pianists. Columbia M 30405, \$5.98 (mono only). "THE ART OF ALEXANDER KIPNIS, ALBUM 3." WOLF: *Der Soldat I*; *Der Schreckenberger*; *Der Musikant*; *Grenzen der Menschheit*; *Coptisches Lied I*; *Nun lass uns Frieden schliessen*; *Geselle, woll'n wir uns in Kutten hüllen*; *Heb' auf dein blondes Haupt*; *Wir haben beide lange Zeit geschwiegen*; *Wie viele Zeit verlor ich*; *Sterb' ich, so hüllt in Blumen meine Glieder*; *Was für ein Lied soll dir gesungen werden*; *Wohl denk' ich oft*; *Fühlt meine Seele*; *Um Mitternacht*; *Wie glänzt der helle Mond*. MOZART: *Don Giovanni*: *Madamina!* (in German). LORTZING: *Der Wildschütz*: *Fünftausend Thaler*. WAGNER: *Die Walküre*: *Wotan's Farewell*. Alexander Kipnis, bass; various pianists, orchestras, and cond. Seraphim 60163, \$2.98 (mono only).

# classical

reviewed by

ROYAL S. BROWN  
 R. D. DARRELL  
 PETER G. DAVIS  
 SHIRLEY FLEMING  
 ALFRED FRANKENSTEIN  
 CLIFFORD F. GILMORE  
 HARRIS GOLDSMITH  
 DAVID HAMILTON  
 PHILIP HART  
 DONAL J. HENAHAN  
 PAUL HENRY LANG  
 ROBERT C. MARSH  
 ROBERT P. MORGAN  
 GEORGE MOVSHON  
 H. C. ROBBINS LONDON  
 SUSAN THIEMANN SOMMER

**BACH: Cantatas: No. 56, Ich will den Kreuzstab gerne tragen; No. 82, Ich habe genug.** Gérard Souzay, baritone; Berlin Capella (in No. 56); German Bach Soloists, Helmut Winschermann, cond. Philips 839 762, \$5.98.

This popular pair of cantatas continues to be well served by the recording industry: Souzay's new recording with Winschermann joins four other versions of the same pair currently listed in Schwann. There are, in addition, several other individual recordings of each, many impressive versions no longer available (such as Hans Hotter's old mono recording of No. 82 on Columbia, or Souzay's recording of the pair with Geraint Jones on a disc never released in this country), and a magnificently moving recording of both cantatas by Barry McDaniel on the Musical Heritage Society label. No other cantata has been recorded more often, nor with so consistently a high level of performance.

Needless to say the competition is keen, and it must be said that Souzay fails to come out on the top of the heap, though he does have his moments. He seems, first of all, not to be entirely secure vocally with these pieces; there's too much barrel-toned, back-of-the-throat singing and too many scoops to the high notes to prevent this reviewer from squirming occasionally. No. 82 offers some special problems for any baritone, and few have solved them entirely. The first two arias are clearly intended for a lyric baritone—a bass would have a devil of a time with its tessitura—while the third aria demands a full-toned low G on several occasions. Fischer-Dieskau, and most of the others, have their difficulties here, but they sing the Gs: Souzay takes the note up an octave on almost every occasion, and the resultant distortion of the line is simply unacceptable. On the other hand, when he takes that occasional low G, it is inaudible. He could have been helped here by softer, more transparent orchestral playing and/or recording balance. A second fatal flaw in this cantata disqualifies it from serious consideration altogether: that indescribably beautiful middle aria, "*Schlummert ein*," is disfigured by a cut in the da capo section which denies the bass his last statement of the main section. I would like to believe that a tape editor is responsible for the butchery and not the "artists."

The *Kreuzstab* cantata fares rather better, but still is somewhat bland compared to Fischer-Dieskau's sensitive and expressive reading recently released on Archive with Karl Richter. In my review of that record I accused both singer and conductor of occasional lily-gilding for what seemed like an excessive number of "expressive" touches, but the imagination that went into those performances makes them alive and rewarding to hear. Winschermann's orchestra, too, doesn't begin to match the felicitous, extremely articulate playing of Richter's group. The Archive recording will give

considerably more satisfaction, but my favorite recording is still the Barry McDaniel performance from the Musical Heritage Society. In spite of the rather poor sound and not particularly distinguished orchestral playing, McDaniel offers simple, truly heartfelt, and beautifully sung performances—especially of *Ich habe genug*—that surpass any other version I've heard. C.F.G.

**BARTOK: Mikro:osmos, Vol. 6; Im Freien; Sonatina.** Stephen Bishop, piano. Philips 6500 013, \$5.98.

Close on the heels of Bishop's fine recording with Colin Davis and the BBC Symphony of Bartók's Second Piano Concerto comes this selection of solo piano music. The three works chosen make an attractive set, although I find the entire sixth volume of the *Mikrokosmos* (which takes up one side) a bit much for one sitting. But *Im Freien* is one of the composer's finest piano pieces, and the *Sonatina*, although certainly not in the same class, is a pleasant work in Bartók's folk idiom.

Bishop plays all the pieces extremely well; he manages to keep the textures clear, and he shapes the phrase in such a way as to bring out the musical sense. In a word, he obviously understands this music very well. I do find, however, a certain "detached" quality in his playing. To put it differently, anyone who plays this well should be willing to take more chances. Two technical points of interest: 1) Bishop plays Nos. 145 and 146 of the *Mikrokosmos* simultaneously (a possibility envisioned by the composer); and 2) he makes certain rhythmic and phrasing alterations in the pieces so that they will correspond to the way Bartók himself played them. This latter fact is pointed out in the liner notes, which—on my advance copy—are printed only in German (the domestic release will include a translation). R.P.M.

**BEETHOVEN: Trios for Strings: in E flat, Op. 3; in D, Op. 8; in G, Op. 9, No. 1; in D, Op. 9, No. 2; in C minor, Op. 9, No. 3; Duo for Viola, Cello, and Two Obligato Eyeglasses, in E flat, WoO. 32.** Trio Bell'Arte. Vox SVBX 599, \$9.95 (three discs).

**BEETHOVEN: Trios for Strings: in E flat, Op. 3; in D, Op. 8; in G, Op. 9, No. 1; in D, Op. 9, No. 2; in C minor, Op. 9, No. 3.** Trio Italiano d'Archi. Deutsche Grammophon Beethoven Edition 2720 014, \$20.94 (three discs).

## TAPE FORMAT KEY

The following symbols indicate the format of new releases available on prerecorded tape.

- OPEN REEL
- ☐ 4-TRACK CARTRIDGE
- ☐ 8-TRACK CARTRIDGE
- ☐ CASSETTE



**BEETHOVEN:** Chamber Music for Wind Instruments: Sonata for Horn and Piano, in F, Op. 17; Trio for Flute, Bassoon, and Piano, in G, WoO. 37; Serenade for Flute, Violin, and Viola, in D, Op. 25; Quintet for Oboe, Clarinet, Bassoon, Horn, and Piano, in E flat, Op. 16; Sextet for Two Clarinets, Two Bassoons, and Two Horns, in E flat, Op. 71; Sextet for Two Horns and String Quartet, in E flat, Op. 81b; Septet for Violin, Viola, Cello, Double Bass, Clarinet, Bassoon, and Horn, in E flat, Op. 20; Octet for Two Oboes, Two Clarinets, Two Bassoons, and Two Horns, in E flat, Op. 103. Thomas Brandis, violin; Siegbert Ueberschaer, viola; Karlheinz Zöller, flute; Klaus Thunemann, bassoon; Jörg Demus and Aloys Kontarsky, pianos; Drolc Quartet; Berlin Philharmonic Octet. Deutsche Grammophon Beethoven Edition 2729 015, \$27.92 (four discs).

Much of the Deutsche Grammophon Beethoven Edition has consisted of worthy recordings that have been issued before. Welcome as they are in this new and handsome format, they require little in the way of fresh commentary. The two albums considered here contain, on the whole, new material. Moreover they are excellent collections, the sort that warm a discographer's heart by filling a gap in the listings with something thoroughly attractive and meritorious.

For example, we lacked a complete edition of the string trios in stereo, and now we not only have two but a pair that provide interesting interpretive contrasts. The performance in the Beethoven Edition reflects the spirit of Italian classicism, the manner and method Toscanini brought so gloriously to his performances of the first three symphonies. To use, for once with accuracy, the most abused word in the critical vocabulary, the performances truly are brilliant: they flash with highlights, move with firm and forceful rhythmic pulse, and sing *con amore* with clear, open textures—each of the three instrumental lines can be heard generating its own musical life. This is the stuff of great chamber playing, and it makes for a very exciting album.

The performances in the Vox album (the Italianate name of the group notwithstanding) are what I would call Viennese: *sehr gemütlich*, warm, friendly, more amiable in rhythm and drive, offering softly blended tone rather than transparency, and singing in a manner that values freedom of expression over dramatic intensity. If one is to hear this music with the expressive underlinings and nuances it probably received when played in a Viennese drawing room in the early nineteenth century, this set provides the nearest approximation to that point of view. The *Eye-glass* duo is hardly more than a charming trifle, but it is worth noting that the Bell'Arte players offer the menuetto of this fragmentary score as well as the more familiar allegro.

The eight works of chamber music for

wind instruments are all so well performed that most Beethoven collectors will see this volume as one of the real prizes of the DGG series. For those who want a modern instrument and modern sound, the Seifert/Demus version of the Horn Sonata is unrivaled. The very early Trio for Piano, Flute, and Bassoon here receives its first really acceptable recording, an energetic and completely sympathetic performance in which the flute plays Justice Shallow to a Falstafian bassoon, while the piano is the most amiable of middlemen. Then there is the Serenade (really another trio, of course) with its remarkable sensitivity to Beethoven's use of harmonic rhythm. This provides a sustained singing quality that is quite unusual and ravishing to the ear.

Demus and the surrounding wind forces offer a strongly Germanic performance of the Piano Quintet with a fine sense of melody and expression, but less of the witty and incisive elements I admire in the Ashkenazy version.

The Wind Sextet, Op. 71, offers admirable playing with a full, warm tone, and an appropriately jovial manner. In the Sextet for Strings and Horns one hears not only the admirable musicianship of the Drolc strings but also the phenomenal control of the Berlin horn players. There is a refinement of tone and color here, as well as a rhythmic agility, that surpasses the older versions. And the work is a real discovery—if you have not already come to know it.

The Berlin Philharmonic Octet version of Op. 20 is one of the finest performances in terms of style and sustained musical interest. Its reappearance in this collection is a welcome event. Finally, there is the Op. 103 octet, in reality a quite early work, which receives a good-natured and expertly played performance with a great deal of presence. Indeed, the technical level of this entire album is quite exceptionally high. R.C.M.

**BELLINI:** *Il Pirata*. Montserrat Caballé (s), Imogene; Flora Raffanelli (ms), Adele; Bernabé Martí (t), Gualtiero; Giuseppe Baratti (t), Itulbo; Piero Cappuccilli (b), Ernesto; Ruggero Raimondi (bs), Goffredo; Chorus and Orchestra of Radiotelevisione Italiana, Rome, Gianandrea Gavazzeni, cond. Angel SCL 3772, \$17.98 (three discs).

There are two points in favor of Angel's new *Il Pirata*: first, simply that the opera has been recorded at all; and second, Montserrat Caballé in the role of Imogene, her best performance to date in a complete operatic role on discs. The good things first.

*Il Pirata* was the twenty-five-year-old Bellini's third opera, his first to a text by Felice Romani who supplied the composer with librettos for his eight subsequent operas (*I Puritani* excepted). I will not detail Romani's sources which are thoroughly considered in Andrew Porter's entertaining and scholarly essay that accompanies the recording. Suffice to say that

the libretto is a wholly conventional triangle affair: the soprano (Imogene) marries the baritone (Ernesto) for political reasons, unwillingly deserting the tenor (Gualtiero), a noble Sicilian who has turned to piracy in order to wreak revenge on his enemies; ultimately Gualtiero kills Ernesto and is condemned to the block while Imogene loses her reason in a climactic mad-scene finale. This superficial précis is completely unfair to the piece, of course, for like many early eighteenth-century Italian operas, the whole is considerably less than the parts: most of the individual scenes in *Il Pirata* are cleverly prepared and effectively executed. The characters may not add up to much, but Romani almost always places them in a strong dramatic context.

Bellini's music is much more forceful and overtly theatrical than one might assume from his scores to *Norma*, *Sonnambula*, or *Puritani*. The elegiac strains that characterize these operas rarely appear in *Il Pirata*, for here the chief influence seems to be the more energetic style of Donizetti and Mercadante. Especially significant is the fluid structure: declamative recitatives flow into set numbers, duets unexpectedly become trios, while the very internal organization of one self-contained piece may have many surprising shifts in musical direction. In fact, the more one hears of these lesser-known period operas, the more one realizes that Verdi's habitual complaints about the stiff conventional operatic formulas of his day were considerably exaggerated. Only in Imogene's mad scene do we catch a glimpse of the familiar Bellini, as the solo English horn spins out one of his loveliest long-lined melodies. It would be foolish to pretend that *Il Pirata* reaches the level of the composer's later popular operas, but there is plenty



Montserrat Caballé—sure technique and a gorgeous sound for Bellini's *Pirata*.



of music here to interest both the buff and the serious student of operatic history.

From her first entrance until her final mad rousade, Montserrat Caballé is in excellent form. The voice, soft-grained and securely positioned, sounds perfectly gorgeous: coloratura passages are clearly articulated and often with real dramatic point; legato phrases are musically shaped and imaginatively colored. Many of the mannerisms that have flawed Caballé's singing in the past—the excessive glottal attack, casually smeared passage-work, and mannered dynamic effects—are happily at a minimum in this honest and thoroughly accomplished piece of work. An even firmer rhythmic sense and a touch of the *slancio* that Callas brought to her recording of the final scene would

have made her performance unbeatable.

Here, after taking note of some sturdy, dependable singing from Cappuccilli and Raimondi in their relatively uninteresting parts, my encomiums end. Bernabé Martí is completely off base as Gualtiero the pirate. His rasping, provincial tenor and bull-like insensitivity effectively cancel out every scene in which he participates. The notes are all there, to be sure, but precious little else. Even less satisfactory is Gianandrea Gavazzeni's crude presentation of the opera. At least the score is not severely cut—after reading the conductor's rather fatuous statements in Angel's booklet about "his edition," I had expected far worse. What really hurts, though, are Gavazzeni's erratic, poorly judged tempos and consistent flattening of Bellini's dynamic markings. The *largo*

*agitato* quintet in the finale to Act I—a piece full of tension, elaborate part-writing, and sudden musical contrasts—is rushed over in a careless, offhand manner that is symptomatic of the conductor's perfunctory work throughout. Nor is the dry, shallow, presenceless sound at all what one expects from Angel's engineering.

There will probably not be another recording of *Il Pirata*, so we must be grateful for what we have. At least Caballé's distinguished performance should provide a strong lure for those who wish to sample this interesting early Bellini opera.

P.G.D.

**BRAHMS: Concertos for Piano and Orchestra: No. 1, in D minor, Op. 15; No. 2, in B flat, Op. 83.** Claudio Arrau, piano; Concertgebouw Orchestra, Bernard Haitink, cond. Artur Rubinstein, piano; Boston Symphony Orchestra, Erich Leinsdorf, cond. (in No. 1); RCA Victor Symphony Orchestra, Josef Krips, cond. (in No. 2). For a feature review of these recordings, see page 61.

**BRAHMS: Piano Works: Ballades (4), Op. 10; Capriccio in B minor, Op. 76, No. 2; Rhapsodies (2), Op. 79; Intermezzi: in E minor, Op. 116, No. 5; in B flat minor, Op. 117, No. 2; in E flat minor, Op. 118, No. 6.** Artur Rubinstein, piano. For a feature review of this recording, see page 61.

**BRUCKNER: Symphony No. 4, in E flat ("Romantic").** Los Angeles Philharmonic Orchestra, Zubin Mehta, cond. London CS 6695, \$5.98. Tape: ♫ L 80237, 7 1/2 ips, \$7.95.

The capacity of the Southern California region to produce the unexpected is demonstrated once again with the arrival of a Bruckner Fourth that (among the single-disc versions) is seriously rivaled only by the work of Otto Klemperer. And why is that? Although maestro Mehta may function in a concert hall surrounded by freeways, he is as much a product of Central European musical culture as Klemperer. (Indeed, Klemperer was himself a Los Angeles music director for a notable period in the 1930s.) The legacy counts more than the locale; hence Mehta is probably the most convincing Bruckner interpreter of the younger generation.

Although Klemperer's recording is a very fine one, Mehta's has two assets. The sound is cleaner and brighter, offering well-defined registration in places where the Klemperer disc grows overly reverberant for my taste; and (as befits a young man) he is a more energetic interpreter. He will keep the musical line moving, building, and developing in places where the older conductor lowers the intensity and seems to allow the music to coast.

The upshot is, for me, the best recording to date from London's Los Angeles sessions. (They are held, incidentally,

## Avant-Garde Music for Conservatives

by Alfred Frankenstein

ONE THING these three quartets have in common is that they were all written for and dedicated to the ensemble that performs them on this record. Another thing they have in common is that they are all aleatory. Each of the composers expresses that fact in a different kind of gobbledygook (at least Brown and Rosenberg do; Ligeti is not directly quoted in the notes and the gobbledygook about his work seems to be entirely the achievement of the annotator, Monika Lichtenfeld), but each of the three quartets depends upon the creative encounter of the composer and his interpreters. The ultimate effect, therefore, is to be credited as much to the Messrs. Levin, Meyer, Kamnitzer, and Kirstein of the LaSalle Quartet as to the Messrs. Ligeti, Brown, and Rosenberg. And the Messrs. Levin, Meyer, Kamnitzer, and Kirstein are terrific; they are colossal virtuosos, and one feels that their creative contribution to the three works, which one cannot really measure without having the score at hand, is as brilliant as their playing, which one can evaluate by ear alone.

There are some masterpieces whose seminal influence can last for generations and color an entire era's attitude toward the medium for which they were written. The *Sacre* is one such and, as this record clearly demonstrates, Alban Berg's *Lytic Suite* is another. György Ligeti's Second Quartet is the closest of the three to the Berg; the Third Quartet of Wolf Rosenberg is the furthest away.

The Ligeti quartet is in five short movements and is given a complete side. Some of the titles of its movements recall Berg: *Allegro nervoso*; *Come un meccanismo di precisione*; *Presto furioso, brutale, tumultuoso*; *Allegro con delicatezza, stets sehr*

*mild*. The famous whispering, scrabbling, and volcanically eruptive effects of the *Lytic Suite* are carried forward here; its salute to Wagner is echoed in reminiscences of Beethoven and Prokofiev which bring the atonal movements to startlingly tonal conclusions. Over and above this, the whole performance is carried off with a joy and delight in music-making, an infectious dynamism and thrust that are totally irresistible; here is a record to make converts to modern music out of the most entrenched conservatives.

Brown's work has some of the same virtues as Ligeti's, and makes some of the same obeisances to the *Lytic Suite*, but it has also been influenced by the sliding and bending of tones introduced by electronic music and by the pulseless, sustained intimations of infinite space which the electronic idiom discovered. It also has a punch and a deep-down seriousness that give it a more rugged profile than the Ligeti.

The quartet by Wolf Rosenberg is far from negligible in quality, but it is essentially a static score, and its derivation from the German Romantic tradition is clear; it is Brahms with wrong notes.

Not the least of the joys of this record is its extraordinarily fine registration. All three composers make use of exceptional effects which are not easily held within the bounds of the microgroove. You have never heard so ethereal a pianissimo on a record as here, nor so rich a spectrum of nuance and color in general.

**BROWN: Quartet for Strings. LIGETI: Quartet for Strings, No. 2. ROSENBERG: Quartet for Strings, No. 3.** LaSalle Quartet. Deutsche Grammophon 2530 092, \$6.98.



# 8 great orchestras. 8 great conductors. Listen to their conversation.



## Klemperer revisits the Bach Suites.

In 1955, Otto Klemperer recorded Bach's Four Suites For Orchestra for us—recordings which have stood as milestones in the Bach repertoire. Now, he has recorded them again to give this glorious music the advantage of today's superior stereo sound. Once more, Dr. Klemperer asserts his affinity for Bach, and his total command of the resources of a superb orchestra. The performance by the New Philharmonia and the sound have already won the highest critical praise: Dr. Klemperer approved them for international release.



## "A dream quartet for Beethoven."

"For anyone playing the wishful-thinking game of choosing ideal performers for certain works, it would require little imagination to hit upon Richter, Oistrakh, and Rostropovich as the soloists with Karajan and the Berlin Philharmonic for Beethoven's Triple Concerto." So wrote *High Fidelity* in 1969. When we released this "dream quartet" recording, the same magazine praised all the performers extravagantly. Karajan "draws playing of unusual warmth and commitment from his orchestra. A superbly wrought performance... the finest version yet."

## Dr. Szell's final recordings.

Reviewing the Cleveland Orchestra's Schubert Ninth Symphony ("The Great C Major") and Dvořák's Eighth Symphony, *Stereo Review* designated the performances as "stunning," their recording quality "splendid." These were Dr. Szell's last two albums, and they "simply reconfirm what has already been confirmed many times: he was a musician second to none." They further demonstrate another firmly established fact: his was a virtuoso control of an orchestra second to none.



## From Sir Adrian, more Vaughan Williams.

For over 40 years, Sir Adrian Boult and Ralph Vaughan Williams (left and right here) shared a close musical relationship. After the composer's death, his family set up a trust to ensure the recording (on Angel) by Sir Adrian of the complete symphonic cycle. Of the nine works, Symphonies 1, 3, 4, 5, 6, 8, and 9 are already available. He now adds Symphony No. 7 ("Sinfonia Antartica"), the sonically penetrating composition based on Vaughan Williams' film score for "Scott of the Antarctic." Heroic in scale, it receives a monumental interpretation from the London Philharmonic Orchestra and Chorus.



## Sir John's last recordings.

Somehow it was fitting that Sir John Barbirolli should devote his final days to Delius. No conductor since Sir Thomas Beecham had felt such kinship with this composer. "Appalachia" stemmed from Delius' years in America, and its theme from a Negro hymn. "Brigg Fair" paints a pastorate of emotions remembered in tranquillity. This performance, with the Ambrosian Singers and Sir John's beloved Hallé Orchestra, captures the ravishing, sensuous moods of both works.



## From Russia with joy.

"I am violently in love with this work," Tchaikovsky told his publisher when he completed his Serenade for Strings in 1880. Obviously, his fellow countrymen in the U.S.S.R. Symphony Orchestra, and their conductor, Yevgeny Svetlanov, share his affection. The sharply etched sound so characteristic of Melodiya/Angel adds to the vibrant feeling of the work. With it is another of Tchaikovsky's most popular compositions, *Capriccio italiano*. Altogether, a happy meeting of orchestra and conductor and music. And sound.



## The Chicago Symphony on its mettle.

Our second session with the Chicago Symphony under Seiji Ozawa reflected the affection and respect developed during his seven years at Ravinia. And the orchestra's Bohemian contingent assured a sympathetic reading of Janáček's brash Sinfonietta. Of the Lutoslawski Concerto for Orchestra,

## Janacek: Sinfonietta Lutoslawski: Concerto For Orchestra



## SEIJI OZAWA CHICAGO SYMPHONY

Roger Dettmer (*Chicago Today*) wrote, "It cuts all competition on disks to pieces." In sum, "the best performances Angel has coaxed from our orchestra, and high on the list of Ozawa's outstanding recordings."

## Walton conducts Walton. And Menuhin.

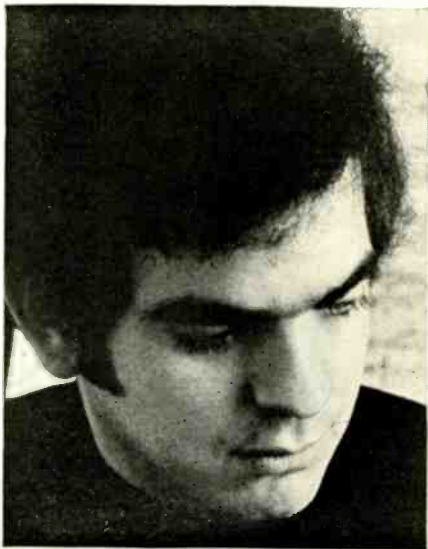
For the first time, Sir William Walton's two major concertos are together on one record. Yehudi Menuhin performs his Viola and Violin Concertos, with Sir William conducting the New Philharmonia and the London Symphony. A more felicitous casting cannot be imagined. Trevor Howard (*The Gramophone*) wrote, "I prefer Menuhin's recording (of the Viola Concerto) by a long way." And Edward Greenfield of *The Manchester Guardian* concluded that of all Violin Concerto versions, "Menuhin's is the performance I shall now choose."



tally, not at the Music Center down where the freeways intertwine, but at Royce Hall on the campus of UCLA.) The orchestra has been thoroughly prepared in the score, and the quality of its playing is a notable recorded testimony to the character of Mehta's service as music director. And he appears to be a completely perceptive and sympathetic advocate of this music. I am not going to analyze the whys and wherefores—it is simpler just to add the disc to your own collection and count your blessings.  
R.C.M.

**CHOPIN: Sonatas for Piano: No. 2, in B flat minor, Op. 35 ("Funeral March"); No. 3, in B minor, Op. 58.** Antonio Barbosa, piano. Connoisseur Society CS 2026, \$5.98.

Antonio Barbosa would, on the basis of this record, appear to be a new talent of major proportions. Virtually everyone records the last two Chopin sonatas these days, but this twenty-seven-year-old Brazilian now residing in New York plays them as well as anybody. Barbosa finds something new and immensely stimulating to say about this music without resorting to time-worn clichés or perverse eccentricity. The pianist is basically a big, freewheeling virtuoso type: he rejoices in his keyboard equipment (really quite tremendous) and peppers his interpretations with sundry romantic tricks such as extra octaves in the bass, declamative rubatos, and the like. The manner is engagingly direct, warmly spontaneous, and, I suspect, largely instinctual. Somehow, it all works out superbly. Even when Barbosa becomes highly charged and emotional, an inner discipline and patrician good taste keep the phraseology flowing along with simplicity and the larger architecture cogent. The instrument he uses sounds a bit coloristically restricted, but Barbosa nevertheless makes it clear that he has a full, round tone and great textural variety.



Antonio Barbosa—a new and stimulating interpreter for the two Chopin sonatas.

Connoisseur's sound is up to its usual resonant high standards. My review copy, though, was afflicted with noisier surfaces than is the norm for this company.  
H.G.

**DEBUSSY: Fantaisie for Piano and Orchestra—See Delius: Concerto for Piano and Orchestra, in C minor.**

**DELIUS: Concerto for Piano and Orchestra, in C minor. DEBUSSY: Fantaisie for Piano and Orchestra.** Jean-Rodolphe Kars, piano; London Symphony Orchestra, Alexander Gibson, cond. London CS 6657, \$5.98.

Here we have, on one record and with no crowding, the complete works of Delius and Debussy for piano and orchestra—unless, that is, some militant insists upon raising the issue of Delius' unfinished 1890 effort, *Légendes (Sagen)*. The Delius Piano Concerto, written in three movements in 1897, comes to us here in the 1907 revision by Tivadar Szántó, to whom the work is dedicated. The entire finale was eliminated, and as heard in this extroverted performance by the young French pianist, Jean-Rodolphe Kars, the concerto is essentially a twenty-two minute movement made up of a meandering Allegro and some episodic afterthoughts, the latter labeled Largo but set off hardly at all in mood or pulse from the former. Recordings have been few: Humby/Beecham and Moiseiwitsh/Lambert in 78-rpm days, and Mitchell/Strickland more recently, seem to exhaust the topic.

And understandably so. Even given tasteful direction by Alexander Gibson and first-rate neo-Lisztian pianism by Kars, the concerto frequently sounds distressingly like the stuff one dials quickly past on one's local semiclassical FM station. Vague and flowzy, it quotes with grand sequential flourishes all the clichés of Grieg and Tchaikovsky and lesser nineteenth-century concertomongers, falling into a tone of voice similar to the mock-Romantic pastiches of Roger Williams and Gerard Hoffnung. An unsuccessful work, then, from the composer's immaturity, though Delius enthusiasts no doubt will want to examine it anew, in this freshly thought-out version, for clues to the artist's development of an individual idiom.

The Debussy *Fantaisie*, composed two years after the Delius, also is a youthful essay in concerto form, but is far more than an attempt to make the nineteenth-century virtuoso machine run once again. Its three movements are awash in Debussyan beauties, full of tone painting in his loveliest early style, and the piece comes through in this atmospheric performance as an eminent candidate for frequent revival.

The piano embellishes, murmurs languid comments, and otherwise carries on in obbligato fashion. A *printemps* mood is surprisingly well sustained and the soloist directs the flow to keep the score from losing its feeling of purpose and

destination. What seems to be the first appearance of the Debussy in stereo shows Kars to be a formidable technician, with a sensitive ear for color. He ably handles the double-octave fustian in the Delius and slips as easily into the role of ensemble player in Debussy's musings. Piano and orchestra blend nicely in both works and a large-hall spaciousness that suits the music is evoked without leading one to suspect, as one commonly does, that the recording was made at the bottom of the Grand Canyon.  
D.J.H.

**FOSS: Geod.** Buffalo Philharmonic Orchestra, Lukas Foss, cond. Candide CE 31042, \$3.98.

Lukas Foss and a significant number of other fairly fertile composers seem torn between an obsessive desire to organize and a counterweighting fascination with the unorganized. Out of the tensions created by such tugs of war, artists are created, and perhaps even art. *Geod* is one of the most recent products resulting from the radical change in outlook that Foss underwent with his quasi-improvisatory *Echoi* in 1963 (others in the line are his *For 24 Winds*, *Elytres*, *Baroque Variations*, and *Phorion*). Like those works, *Geod* is ingeniously designed and suspiciously satisfying to discuss. But, rather more than any of them, it is easy to listen to. It is one long thirty-six-minute piece, which unrolls like pastel carpeting, and seems at first experience to be as randomly allusive and whimsically multilayered as Ives. Folk snippets such as *Mary Had a Little Lamb*, *Shenandoah*, and *Taps* turn up, and come back often.

But Foss's whimsicality, unlike that of Ives, operates within extraordinarily rigorous systems. Each of four orchestral subgroups of *Geod* has its own idiom and character: number 1 specializes in overlapping string clusters, number 2 in overlapping random patterns, number 3 in overlapping sustained chords for brass, and number 4 in folk-tune quotations (twelve songs, one for each note of the chromatic scale, to be varied depending upon the country in which *Geod* is performed). Furthermore, the whole work follows a path determined by a basic 132-note superset that plays itself through and then begins all over, if so desired. What one first hears in this, however, is not so much its geometrical symmetry but an elegantly mixed salad of old tunes and new sounds, a prevailingly quiet collage. Change is certainly recognizable, but *Geod* is not eventful in the usual musical sense.

However, as the tunes and other basic sound patterns continue to be quoted, one begins to unravel Foss's ideas. Without worrying about who is following whom in the avant-garde today (all artists chase each others' tails, but only the better ones get close enough to bite), one can point out such parallel pieces as Stockhausen's *Hymnen* and the Cage-Hiller *HPSCHD*. The genre is now established and waiting for its master. *Geod* may be performed live, in which event





## Tchaikovsky's Symphony No. 4. For people who already have it.

*Schwann* already lists fifteen Tchaikovsky Fourths. If you have one, terrific. It'll make it a lot easier for you to appreciate Daniel Barenboim's new version.

We think Barenboim's Tchaikovsky Fourth is the most exciting anyone's ever recorded. And while this may seem a little simplistic of us, when you hear it, you'll understand our enthusiasm.

But before you listen to Tchaikovsky, listen to Alan Rich. In *New York* magazine, he called the concert at Philharmonic Hall "a smashing performance, no holds barred."

Daniel Barenboim's superb performance of Tchaikovsky's Symphony No. 4 in F Minor will be the sixteenth to appear in *Schwann*. However, *Schwann* lists alphabetically, so Barenboim's version will be up at the top. Where it should be.

On Columbia Records 

Mr. Barenboim appears through the courtesy of EMI and Angel Records.

the four separate instrumental groups (no electronics are used to generate sounds) are controlled by five conductors, who give cues for fade-ins and fade-outs and for the "silent playing" device that Foss used earlier in *Baroque Variations*. For the recording, each of the four groups was taped individually and the results were mixed (by Foss) in the studio later. The possibly regrettable fact is that by recording the piece it gives permanent shape and sound to an event that ideally should never stop changing, which should continue to rotate slowly from moment to moment and from performance to performance.

*Geod*, as those who know some spherical geometry or will suspect from the writings of Buckminster Fuller, derives from "geodesic," or globe-shaped, and alludes to Foss's conception of his music as an endless circle. This premise, of music as a continually evolving process rather than as a sculpted piece of marble (the architectural concept that has ruled the philosophizing about European music for centuries), is going to be with us for a while. Foss, in *Geod*, affords us a look inside the dome of one of the idea's leading evangelists. His method is somewhat reminiscent of the baroque, which placed high aesthetic value on multiplicity and heterogeneity, on complementary but unblending contrasts. That also is an idea we have back with us today. And, perhaps most intriguingly, Foss—like grandfather Ives, Cage, Stockhausen, Berio, and so many other serious composers—is hopelessly in love with nostalgia. In that, if nothing else, the contemporary composer is squarely in step with popular culture. Foss has his *Bach* and *Taps*, others have their *No, No, Nanette*.

D.J.H.

**HANDEL: Coronation Anthems for George II (4).** Ambrosian Singers; Menuhin Festival Orchestra, Yehudi Menuhin, cond. Angel S 36741, \$5.98.

Handel's *Coronation Anthems* are the quintessence of English ceremonial music. Though the texts are from the Psalms, this is not religious music; it is pure dynastic music, proudly claimed by every Briton, no matter how far removed from the Established Church. Those who hear these anthems sung in Westminster Abbey—and every British monarch since George II has been crowned to the sound of one or the other—are united by this music in loyalty to Britain and its monarchic institutions. After the tremendous opening sentence in *Zadok the Priest*, Handel picks up his musical pile driver and with unequivocal finality hammers down the words "God save the King!" This is not a prayer; it is a confident proclamation, for the righteous Briton knows on whose side God is. It defies the imagination how the German Lutheran immigrant could so unerringly hit the specifically eighteenth-century Church-of-England tone, the glorification of English political-dynastic Christianity. But then he did as much in Italy, where he

wrote Marian cantatas that touch the core of Catholic spirituality. Make no mistake, though, this is magnificent music, its elemental simplicity stunning, and its superb choral writing of a quality which prompted Beethoven to exclaim: "Handel is the unequalled master of all masters! Go and learn to produce such great effects by such modest means." Much of the spirit of these anthems found its way into the oratorios; indeed, the Hallelujah Chorus in *Messiah* is a pure coronation anthem. Menuhin demonstrates the relationship with the oratorios by giving us a bonus: an anthemlike chorus, "From the censer curling rise," from the oratorio *Solomon*.

The performances on this fine disc are excellent, and so is the sound. Nevertheless, there are a few spots where the optimum is not reached. The introduction to *Zadok the Priest* lacks its full measure of drama because the performance fails to realize Handel's intentions to carry the undulating arpeggios repeatedly to, but just below, the peak, so that the entry of the chorus would sound like the explosion of a delayed-action bomb; but the rest of the piece is fine. The second anthem, *The King shall rejoice*, is rendered with impressively broad strokes. The great fugue rises beautifully from a clear exposition to a mighty proclamation. The third anthem, *My heart is inditing*, differs from the preceding two. It was sung at that part of the ceremony when the Queen was crowned, and Handel's music becomes suave: Queen Caroline was a beloved friend of his. This anthem has brief solos, and the soloists sing well enough, though with a modicum of trembling Victorian Romanticism. Menuhin somewhat misjudged the nature of the long ritornel introducing "Kings' daughters were among thy honourable women": it calls for Purcellian finesse. (Handel knew Purcell's setting of the same text.) But of



Yehudi Menuhin—the right conductor for Handel's ceremonial *Coronation Anthems*.

course the end must be triumphant, and neither Handel nor the conductor disappoints us. The fourth anthem, *Let thy hand be strengthened*, is the least splendid of the lot; Handel omits the trumpets and drums. The Ambrosian Singers, notably the trebles, are excellent throughout, the orchestra outstanding, so much so that one immediately wants to replay the record.

P.H.L.

**HANDEL: Tamerlano.** Carole Bogard (s), Asteria; Gwendolyn Killebrew (ms), Tamerlano; Sophia Steffan (ms), Andronico; Joanna Simon (ms), Irene; Alexander Young (t), Bajazete; Marius Rintzler (bs), Leo; Chamber Orchestra of Copenhagen, John Moriarty, cond. Cambridge CRS 2902, \$23.92 (four discs).

Here is another valiant effort to bring back baroque opera, and it is done with dedication and serious consideration of the principles of the old *opera seria*—yet by the middle, though I am a Handel fan, I was tired of it. *Tamerlano* takes three and a half hours (eight sides covered to the limit), and that is a lot of opera in the static *seria* style; it can be made viable only with superlative singing, excellent diction, and pronounced dramatic sense. Regrettably, only half of the cast lives up to these requirements: one of the women is miscast and two of the four just do not sing well. There are plenty of women, because two of the roles were originally written for castratos, and instead of adjusting them for men's voices—a *sine qua non* if baroque opera is to be revived—they are sung by women. So we have two authentic women and two impersonators—but how can you tell them apart in a fast-moving *secco* recitative? This opera has miles of *seccos* which soon bore you to death. A recitative without crystal-clear diction and dramatic timing is meaningless: its musical content alone does not justify its existence. Alexander Young, a real stylist, does justice to Handel and the genre. His is not a particularly beautiful voice, but it has an authentic ring, and is magnificently handled whether the music calls for heroic accents or suave bel canto. His enunciation is impeccable, and he knows how to endow a recitative with life, for he is a master of those little elongations, accelerations, pauses, and elisions which the composer cannot indicate in the score but which make the *secco* the important carrier of the action. Young's rendition of the gliding sicilianiana, "*Figlia mia*," is delectable, while in the superb death scene he rises to tragic poignancy. Marius Rintzler has a fine bass voice which injects solidity into the proceedings; what a pleasure to hear a real masculine voice after a lot of cackling from the "men."

The two "castratos" are both mezzos. Gwendolyn Killebrew sings the "Emperor of the Tartars," Tamerlano; Sophia Steffan sings the Greek prince, Andronico, who is in love with Asteria, Bajazete's daughter. Killebrew has neither the voice



nor the vocal technique required by this style; her voice has a rough texture, her chest tones are heavy, and she has little idea of how to pace and deliver a *secco* recitative. There is a hooting quality in the swift passages—rapid coloratura is definitely not her cup of tea. Steffan is fair, especially in the slow and quiet numbers, but she does not color her voice, and her recitatives are monotonous. Both of them enunciate the Italian text poorly. The booklet says that “the castrato roles are sung at the pitches Handel wrote, keeping harmonies intact and allowing brilliant singing in the fast pieces.” Well, the harmonies would hardly be disturbed with competent editing for men’s voices, and the only brilliant singing in the fast pieces of this recording is done by the men. Carole Bogard is a pleasant-voiced lyric soprano, but this role calls for a dramatic soprano. She is never less than musical, but her voice is too light for the part, making her cautious. The need for a dramatic soprano is very noticeable in such pieces as the magnificent aria, “*Cor il padre*.” Furthermore, she is at a disadvantage when pitted against the heavy mezzos, as is particularly evident in the beautiful duet with Andronico. Interestingly enough, in the final ensemble (called *coro*, but in the Neapolitan solo-opera tradition sung here by the protagonists) the top part, marked by Handel “Soprano” (i.e., *Astoria*), was allotted to one of the alto-mezzos so that with her powerful voice the treble would prevail. Joanna Simon, an alto who sings a woman (Irene) has good command of her fine, big voice; instead of this small role she should have sung the title role.

John Moriarty is a competent conductor, and good order prevails, but he seems not really involved in this music-making. The arias are correct and polite—and that is not Handel. When his singers take charge, as Young invariably does, things brighten up, but when one polite aria follows another, with fuzzy recitatives in between, ennui settles on the listener. The embellishments, as in almost all such recordings, are so insipid that one prays for Handel’s original melodic line, and the appoggiaturas are all sung with the same moan. Neither of the ladies can sing a trill; it would have been better to omit them. Moriarty dutifully repeats almost all the da capos, and he correctly uses recorders where others misinterpret Handel’s “flauto” for flute (traverso). The orchestra is always on the job, but there is little warmth and expressiveness in the strings. On the other hand, the balance between voices and orchestra is very good. Albert Fuller, the harpsichordist, is excellent, but he should not have been given his head everywhere. Handel explicitly states when he does not want the harpsichord (*senza cembalo*); otherwise it is always very much in action.

So this great, if overlong and somewhat uneven, opera was not too well served. Reduced by a whole disc, and with better singers, it could have been a winner. P.H.L.

**HONEGGER: Piano Works: Toccata et variations; Deux esquisses; Trois pièces; Prélude, Arioso, et fughetta sur le nom de BACH; Le Cahier romand; Hommage à Albert Roussel; Sarabande; Souvenir de Chopin; Sept pièces brèves.** Jürg von Vintschger, piano. Turnabout TVS 34377, \$2.98.

Honegger’s virtually unknown solo piano music (all of which, with one exception, is recorded here) will no doubt come as a surprise to those acquainted with the composer’s much more familiar large-scale symphonies and massive oratorios. Indeed, one would have expected Honegger to write sonatas for the piano as he did for the violin, viola, and cello. Instead, the composer chose to be a keyboard miniaturist. All of the piano works here, except for the Toccata and Variations, are either vignettes or collections of short pieces, none of which lasts much longer than three minutes. Within each short composition, Honegger generally treats but a single idea which is developed in a manner that can perhaps best be called impressionistic. The harmonic language, unlike that of Honegger’s bigger works, is often quite ambiguous, and the same can be said of the rhythmic movement. There are, of course, frequent big blocks of chordal sound, such as in the first of the striking *Deux esquisses*. But even these typically Honegger chords seem to exist mostly for their own sake, rather than progressing horizontally in a broad, dramatic canvas.

Whereas one of the earmarks of other Honegger scores are frequent passages that alternate between poignant lyricism and a despondent violence, these two elements are often expressed simultaneously in the piano music, creating a haunting, bittersweet effect: the first *Cahier romand*, for instance (a synthesis, it would seem, of several harmonic and melodic ideas used in *King David*). Perhaps the most impressive work on this disc is the *Prélude, Arioso, and Fughetta on the name of BACH* (which also exists in arrangement for string



Arthur Honegger—a keyboard miniaturist of poignance and despondent violence.

orchestra, once recorded by Paul Sacher on 78s). But there is not a piece on this disc that does not have its own special merit, and they all take on additional depth the more one becomes acquainted with them.

Considering the current shameful neglect of Honegger’s music, Turnabout should be congratulated for courageously producing this release. Further praise is in order, however, for the project’s sonic and pianistic qualities. Jürg von Vintschger often perfectly captures the spirit of each piece, admirably communicating the inherent subtlety while bringing out the many elements of detail that give this music its shape. Von Vintschger’s solid technique is also given ample display: Honegger, whose instrument was the violin, obviously did not “spare” the pianist. Occasionally, Von Vintschger overpedals some of the passage work (which he nonetheless executes with great skill), and I find his tempos a bit deliberate at times, particularly in the last of the *Sept pièces brèves*. But these details do not detract in the least from the over-all excellence of this release. The piano sound is unusually well recorded, and I strongly recommend this disc to both Honegger devotees and to the uninitiated. R.S.B.

**IVES: Chamber Works: Trio for Violin, Cello, and Piano; Set for String Quartet, Bass, and Piano; In re con moto et al; Largo (Violin, Clarinet, and Piano); Largo (Violin and Piano); Largo risoluto No. 1; Hallowe’en; Largo risoluto No. 2.** Paul Zukofsky, violin; Gilbert Kalish, piano; Charles Russo, clarinet; Alvin Brehm, bass; New York String Quartet. Columbia M 30230, \$5.98.

Ives’s trio, a major work, fills one side. The other side is given over to studio sweepings which despite the excellent performances they are given, remain studio sweepings.

The trio reminds one a little of Ives’s second quartet in that it opens and closes with slow movements and has a scherzo in the middle; and in both works the final slow movement is long and profound. The trio comes with the standard Ives program note about the old days except that this time the old days are at Yale rather than in Danbury, and the scherzo is full of snatches of *Ta-ra-ra-boom-de-ay* and similar popular songs of the celluloid-collar era. It is the real grand, moving, and magnificent final movement—fifteen minutes long—that justifies the work. Ives here provides the usual nonsense about the remembrance of a Sunday service, this time on the Yale campus, but as usual the music far transcends the trite and stereotyped “program.”

Of the pieces on the other side not a great deal is to be said. The slow movements are uniformly lovely intimations of slow movements that were really never written; the fast movements are as ugly and tortured as they are insubstantial. A.F.

**KAGEL: Der Schall.** Cologne Ensemble for New Music, Deutsche Grammophon 2530 091, \$6.98.

*Schall* is the German word for sound, as defined in the field of acoustics, and Kagel's *Der Schall* is a musical exploration of the possibilities of one particular aspect of sound: those of timbral combination. The piece is scored for fifty-four different instruments (performed, however, by only five players), and the instrumentation is so arranged that once a particular combination of timbres has been heard, it is never repeated. Thus the listener is confronted with a constantly changing series of instrumental colors—in effect, an aural kaleidoscope. Kagel manipulates the surface aspects of sound in this manner as well as, if not better than, any composer around, and he wisely chooses an extensive range of timbral types in order to mitigate the problem of monotony. He also includes certain instruments with rather special associations (both musical and otherwise) so that, quite intentionally I think, the piece takes on a strongly humorous quality: in addition to the "straight" stuff—a trumpet and a trombone—he includes relatively exotic instruments such as a lute and a sitar as well as some really exotic things such as a low jew's harp and "20 meters of garden hose with plastic funnel."

One shouldn't get the impression, however, that the intention is to provide a mild diversion for a group of irresponsible performers. The Cologne Ensemble is one of the outstanding new music groups presently active and includes such celebrated virtuosos as Vinko Globokar (brass) and Christoph Caskel (percussion). They seem to enjoy performing the work, and communicate this pleasure most infectiously to the listener. All in all, a minor but quite enjoyable musical interlude. R.P.M.

**LIGETI: Quartet for Strings, No. 2—** See Brown: Quartet for Strings.

**MOZART: Exsultate, jubilate, K. 165; Litanie de venerabili altaris sacramento, K. 243; Dulcissimum convivium; Vesperae de Dominica, K. 321; Laudate Dominum; Voi avete un cor fedele, K. 217; Basta, vincesti . . . Ah! non lasciarmi, no, K. 486a. A questo seno . . . Or che il cielo a me ti rende, K. 374.** Elly Ameling, soprano; English Chamber Orchestra, Raymond Leppard, cond. Philips 6500 006, \$5.98.

For all the charm of Miss Ameling's musicianly singing and the attractions of her tastefully selected repertory, this record does not quite add up to the special treat that her Wolf disc of last summer provided. Best of all is the fluent and assured presentation of *Exsultate, jubilate*, with some really exquisite phrasing in the middle movement. Elsewhere, the coloratura is less assured, the intonation occasionally suspect (although



Claudio Abbado—a Prokofiev interpretation for the "now" musical generation.

never in legato singing, which is tuned with instrumental precision). *Voi avete un cor fedele* is perhaps the most successful, although even this could do with a more precise characterization, more underlining of the *buffa* character in the faster material (I don't mean that the subject matter is funny, but that the musical style demands more point in the phrasing); the andantino melody at the opening is very warmly projected, however. Similarly, *Or che il cielo* calls for more panache, more vigor of attack; Eleanor Sieber had the right idea on her old St/And record of Mozart arias (deleted), even if the vocal achievement hardly matched the intentions. In both these arias, the sluggish choice of tempo is partly at fault.

In most of these pieces, one misses the kind of complete security and identification with the music that marks the best work Elly Ameling has done to date, and that is certainly evident, on this disc, in K. 165. Because of the repertory, it is still a valuable item—K. 486a (an aria for Dido, pleading with Aeneas not to leave), has not been available since Hilde Zadek's old disc, and this is also the only current version of K. 217 (don't pass up Maria Stader's versions, especially the 78, if they come your way). Philips provides brief historical notes, and original texts—but no translations. Shame! D.H.

**MOZART: Sonatas for Piano and Violin: in B flat, K. 454; in E flat, K. 481.** Henryk Szeryng, violin; Ingrid Haebler, piano. Philips 6500 055, \$5.98.

Miss Haebler and Mr. Szeryng don't pamper their Mozart, and the result is some of the most vigorous, robust, alive sonata playing you are likely to find in the Mozart catalogue: sforzandos speak out, staccatos crackle, triplets forge ahead, and the surprisingly heroic aspect of K. 481 comes into justified prominence. There's no mincing about, in short, and if you like Mozart full-

blooded and forward-driving, this disc is for you. As well balanced as the partnership is, I suspect that Szeryng is the one responsible for the markedly energetic character of the playing. Occasionally his emphasis on accents seems to break the lyric line unnecessarily, and in the Adagio of K. 481 he pushes too hard—his double-stop figure, essentially an accompaniment device, consistently seems to prod Miss Haebler rather harshly. But she holds her ground, which rather leaves Szeryng with his tempo showing. In general, though, the artists are matched stride for stride in a big, bold recital that emphasizes the masculine qualities of the composer. S.F.

**PROKOFIEV: Symphonies: No. 1, in D, Op. 25 ("Classical"); No. 3, in C minor, Op. 44.** London Symphony Orchestra, Claudio Abbado, cond. London CS 6679, \$5.98.

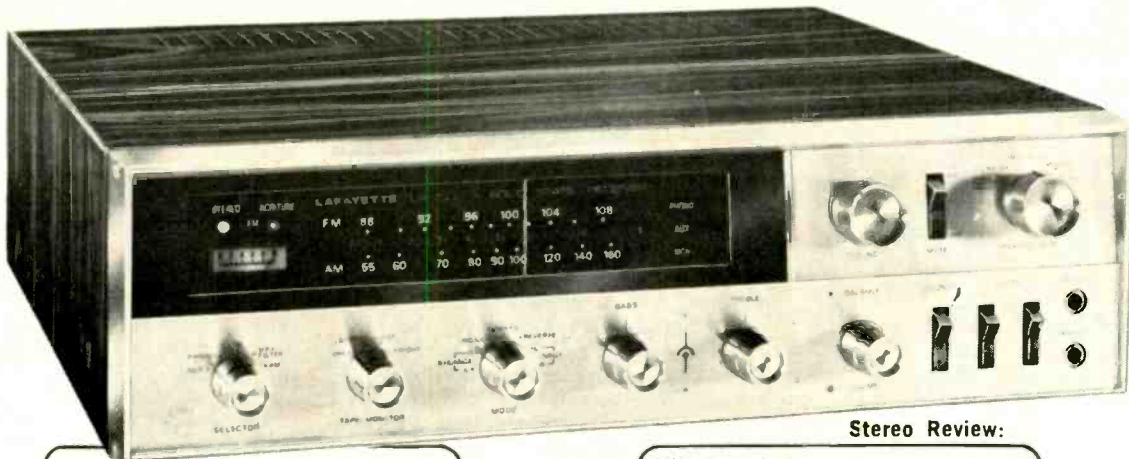
Abbado's performance of Prokofiev's First and Third Symphonies illustrates how the interpretation of new music progresses from generation to generation. Though the First (*Classical*) Symphony has been with us a long time, the Third has only recently entered into the recorded repertory, thanks to the pioneering efforts of Abravanel, Leinsdorf, and Rozhdestvensky. Now comes Abbado, a young conductor who treats this symphony not as a novelty but as a part of his musical heritage. Thus, one is constantly surprised by the number of interesting details that emerge from Abbado's fresh approach, both in the very familiar First and in the still rather new Third.

Some time ago I reacted with favor to Bernstein's virile and extroverted recording of the *Classical* Symphony; Abbado's reading is poles apart from Bernstein's: stressing the lyric aspect whenever possible—and he seizes upon some unexpected opportunities—he brings Prokofiev's witty score closer to a Mozartean blend of elegant sentiment and contrapuntal variety than any other performance I have heard. Supporting sharply inflected melodic lines with an equally exciting counterpoint, he not only injects a twentieth-century piquancy into the "classical" harmony, but gives full weight to Prokofiev's characteristic rhythmic irregularity.

In previous records of the Third Symphony by Abravanel, Leinsdorf, and Rozhdestvensky—each admirable in its own way—one was constantly aware of the "difficulty" of the work, both as to musical thought and in its execution. But Abbado again takes an essentially lyric approach to this infinitely more complex symphony without necessarily oversimplifying it. In the two outer movements, where the deliberate tempo and massive style anticipate the Fifth Symphony of twenty years later, Abbado clarifies the instrumental texture and projects a musical continuity which the earlier performances never really achieved. Above all, there is this young conductor's refined musical sense and superb control of his orchestra.



# Our renowned receiver.



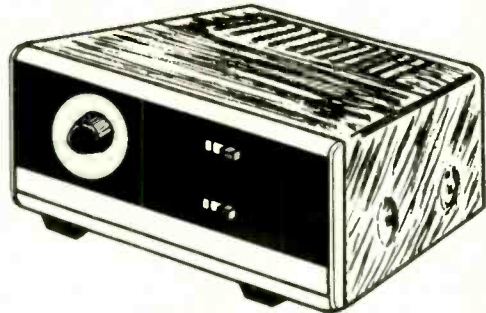
"High performance and an abundance of features . . . an excellent buy on today's market." High Fidelity

Stereo Review:  
"We found the performance of the LR-1500TA FM tuner to be excellent in all respects . . . The LR-1500TA is a lot of receiver for the money."

Widely acclaimed by critics and consumers alike, the LR-1500TA 240 watt AM/FM stereo receiver combines excellence in design, performance and operating convenience with the latest advances in solid state circuitry. Four Integrated Circuits and five Field Effect Transistors in the FM front end assure you of pulling in the weak stations as well as the strong with noise-free clarity and tonal purity. "Acritune," our precision tuning circuit, activates a light on the front panel when your station is perfectly centered, and Computer-Matic®, our exclusive overload protection circuit, insures against amplifier damage. In addition, the LR-1500TA features a complete set of automatic and manual controls such as automatic FM stereo/mono switching, interstation muting circuit to silence the receiver when you're tuning between stations, an illuminated D'Arsonval signal strength meter, front and rear panel tape output jacks, direct tape monitor switch, and a dual system speaker switch which permits you to enjoy stereo in one or two rooms separately or simultaneously.

## 4-channelize it!

Add the Lafayette Dynaquad 4-Channel Adapter and two additional speakers to the LR-1500TA or any conventional stereo amplifier or receiver and experience the enveloping richness of derived four channel sound from regular stereo records, tapes, and FM broadcasts. You don't need to add any extra amplifiers to your present system. The Lafayette Dynaquad adapter recovers 2 additional channels of reflected sound from a recording and separates it from the present 2 channels of direct sound. It is this reflected sound that gives you the true 4-dimensional effect using 2 additional speakers. Actually, the acoustics of the original recording hall are literally introduced in your own listening room. Why listen to only two channels when you can hear music the way it was meant to be heard with four channel stereo from Lafayette? Price \$29.95!!!



The Lafayette Dynaquad 4-Channel Adapter Compatible with all 2-channel stereo sound systems.

# LAFAYETTE®

## FREE

### 1971 Catalog 714

Join the 2nd Hi-Fi Revolution  
Send for your 4 channel  
stereo information

Dept. 19051 111 Jericho Tpke.  
Syosset, N.Y. 11791

Send me Free 1971 Catalog 714 19051

Name .....

Address .....

City .....

State ..... Zip .....

Abbado obtains dazzling performances from the London Symphony Orchestra: there does not seem to be any stylistic or interpretive problem that cannot be overcome with this group's fluency and beauty of tone. It may well be that as many times as the LSO has played the *Classical Symphony* it has never been called upon to play the music Abbado's way—a change in style that can challenge an orchestra as much as the inherent difficulties of the unfamiliar Third. Yet in both cases the orchestra plays superbly. P.H.

**RAVEL:** *Alborada del gracioso; Gaspard de la nuit; Valses nobles et sentimentales*—See *Recitals and Miscellany: Alicia de Larrocha.*

**RHODES:** *The Lament of Michal*—See *Strauss, R.: Brentano Lieder, Op. 68.*

**ROSENBERG:** *Quartet for Strings, No. 3*—See *Brown: Quartet for Strings.*

**STOCKHAUSEN:** *Kurzwellen.* Johannes G. Fritsch, electronic viola and short-wave receiver; Aloys Kontarsky, piano and short-wave receiver; Alfred Alings and Rolf Gehlhaar, tamtam and short-wave receiver; Harald Boje, electronium and short-wave receiver; Karlheinz Stockhausen, filter and potentiometer. Deutsche Grammophon 2707 045, \$13.96 (two discs).

**STOCKHAUSEN:** *Stimmung.* Collegium Vocale, Cologne. Deutsche Grammophon 2530 093, \$6.98.

*Kurzwellen (Short Waves),* composed in



Stockhausen—"The future lies ahead."

1968, is one of a series of works written by Stockhausen for his own six-man performing group. It follows clearly in the tradition established by its predecessors (including *Prozession* and *Hymnen*): "material" is provided for the performers, who react by improvising on it according to a specific set of instructions supplied by the composer. The sources of the underlying material for these two works differ widely, however. *Prozession*, for example, is based on Stockhausen's own earlier works, while in *Hymnen* the performers respond to an audio tape of a previously prepared electronic composition, itself based on fragments of national anthems. In *Kurzwellen* the performers receive their material through short-wave receivers. Each instrumentalist not only reacts to his own receiver on his given instruments, but also "plays" the receiver, incorporating its tuning, the manipulation of its dynamics, etc., into the over-all composition. Since the directions indicate both the general shape the development is to take and the way the players should relate to one another within the over-all development, the total composition results from a group improvisation based on co-operative interaction.

I think Stockhausen has opened up an important new area of musical activity in these works, and I am impressed by the conviction and "musicality" of the performances of his group. I am equally impressed by the problems such music poses for the listener. The main problem lies in the fact that in this music the emphasis is placed on musical process at the expense of the underlying content (what I previously referred to as "material"), the latter being significant only insofar as it serves to stimulate further musical activity. What this means for the listener is that his attention must be focused not so much on what the content is as on what it is becoming. Thus in *Kurzwellen* the sound source consists of the most ordinary kinds of short-wave signals, static, etc. And although it is true that one occasionally does hear a scrap of music or speech comprehensible in its own right, such occurrences are always purely fortuitous; indeed, there is even a specific indication in the score that "totally unmodulated realistic short-wave events (music, speech, etc.) should be avoided." Since the individual events are thus quite literally "meaningless" in themselves, comprehension must depend entirely upon the developmental process. Hearing this way is not, I believe, particularly difficult in itself, but it seems apparent that it does require the development of a new and quite different kind of musical perception—and perhaps, as I suspect Stockhausen would insist, the development of a new kind of consciousness. But be that as it may, I am persuaded that Stockhausen is onto something of real significance here, the ultimate implications of which could prove to be immense.

Obviously a work like *Kurzwellen* exists in as many different versions as there are performances of it, and DGG, with

some justification, presents us with not one, but two such versions, each taking up both sides of a twelve-inch disc. The two versions differ totally in detail; yet they clearly represent the "same piece," since the over-all process remains common to both. There is even a specific link of "content" in the case of these two versions: a particular signal (a BBC station-identity signal) happened to be picked up in each of the performances and proved to play a particularly important role in the development of an extended section of each.

*Stimmung*, composed one year later, would on the surface seem to reflect a rather different sort of compositional position. First of all, it was not composed for Stockhausen's own group but for a group of six vocalists. Further, there is no "outside" material provided for the performers, but rather only material expressly defined by the composer for this piece. Yet it seems to me that the work does indicate similar musical interests. Once again, the material in itself is of little consequence; the entire pitch content, in fact, is reducible to one chord, consisting of the first six overtones of a fundamental B flat (what in traditional parlance would be called a dominant ninth chord). Since the work lasts some seventy minutes, this must set a new record for harmonic motionlessness (next to which, for example, the opening of *Das Rheingold* pales in comparison). But again, everything depends upon what happens to (or perhaps better, "within") this chord—that is, the process of its internal development and differentiation. The chord undergoes constant transformations of timbre (through vowel modification), intonation (through microtonal variations), and rhythmic manipulation. Although there is no over-all text, certain verbal elements play an important role: e.g., names of gods from various lands and cultures are intoned and erotic poems (by Stockhausen himself) are recited. As in all such music, the work undoubtedly loses much in recording; an adequate experience of this music clearly depends upon the establishment of a very special kind of spatial-temporal atmosphere, and the presence of the singers (who perform the work seated on cushions in a circle) must play an important role in this regard. (The title, incidentally, would seem to support this, since the German word *Stimmung* means both "tuning"—in this case referring to the pure intonation of the underlying overtone chord—and "atmosphere.") Still, the recording does give some sense of the piece, and it manages to communicate quite effectively the extraordinary virtuosity of the singers' performances.

Finally, these two recent works add further impressive support to the view that Stockhausen represents one of the few really significant, and continuously suggestive, forces in contemporary music. But I would hazard a guess that they will also prove to mark the end of a stage in the composer's development, much as *Gruppen* marked the end of an



earlier stage. Concerning the next stage, I can only conjecture. As someone once pointed out (and this is particularly true in regard to Stockhausen), "the future lies ahead." R.P.M.

**STRAUSS, R.:** Also sprach Zarathustra, Op. 30. Royal Philharmonic Orchestra, Henry Lewis, cond. London Phase 4 SPC 21053, \$5.98. Tape: ●● L 75053, 7½ ips, \$7.95; ● M 95053, \$6.95; ●● M 94053, \$6.95.

This score is a house specialty of the Chicago Symphony Orchestra, which gave the first American performance in 1897 and has recorded it four times—the last two with Fritz Reiner. But the final Reiner version, now eight years old, can no longer be taken to stand for the state of the art in matters of recording. The phenomenal musical strength of the performance has kept it abreast of competition, but it seems to me that this new Lewis edition has become the obvious choice for those who want the best possible union of engineering achievement and artistic substance.

The first of these conclusions is easily reached. Take the score and you quickly find that in the London sound you hear things you can't hear, or hear only indistinctly, in the Chicago album. These range from clarified lines of counterpoint to organ pedals.

For those who have followed Henry Lewis' career as a conductor, this album is wonderfully satisfying, an affirmation of maturing talent that will surely secure a full measure of international recognition. That he can challenge his elders and best them at their own game is seen in the *Dance-Song* section, where Lewis (and his solo violin, Neville Taweel) offers phrases with a more positive shape and rhythmic thrust than Reiner, who permits some overly ripe playing to pass in this section.

But elsewhere, where Reiner is in top form, Lewis counters with performance achievements that are equally forceful. He knows the score inside and out and manipulates its big dramatic contrasts, its wildly soaring themes, its paranoid rhetoric with splendid insight into both Strauss's musical intent and the Nietzschean philosophy that inspired him. At the same time he is a fine orchestral technician, keeping lines clear, voices balanced, and dynamics well scaled. It adds up to success. R.C.M.

**STRAUSS, R.:** Brentano Lieder, Op. 68. **RHODES:** The Lament of Michal. Rita Shane, soprano (in the Strauss); Phyllis Bryn-Julson, soprano (in the Rhodes); Louisville Orchestra, Jorge Mester, cond. Louisville LS 704, \$5.98.

The six Brentano settings represent something of a high point in Strauss's variable Lieder output. Written in 1918 (although the composer waited until 1933 and 1940 before completing the orchestration), the songs are roughly contempo-

A Springtime full of great new releases

on  
**LONDON**  
RECORDS

<p><b>Bach:</b> <b>MASS IN B MINOR</b> Elly Ameling, Yvonne Minton, Helen Watts, Werner Krenn, Tom Krause— The Chorus of The Singakademie, Vienna—The Stuttgart Chamber Orchestra—Karl Münchinger OSA-1287</p>	<p>Now on London . . .</p> <p><b>Wagner:</b> <b>THE FLYING DUTCHMAN</b> George London, Leonie Rysanek, Giorgio Tozzi— Orchestra of The Royal Opera House, Covent Garden— Antal Dorati OSA-1399</p>
--	--

**Ravel:** DAPHNIS ET CHLOE—2nd Suite  
LA VALSE; MOTHER GOOSE SUITE  
The Los Angeles Philharmonic Orchestra—  
Zubin Mehta  
CS-6698

**DIETRICH FISCHER-DIESKAU—  
HAYDN AND MOZART ARIAS**  
The Vienna Haydn Orchestra—  
Reinhard Peters  
OS-26182

**LEONIE RYSANEK SINGS RICHARD  
STRAUSS**  
Excerpts from Die Frau ohne Schatten and  
Ariadne auf Naxos—with other soloists—The  
Vienna Philharmonic Orchestra—Karl Böhm  
and Erich Leinsdorf  
OS-26205

**Kodaly: PSALMUS HUNGARICUS;  
PEACOCK VARIATIONS;  
THE PEACOCK**  
Lajos Kozma—The Brighton Festival Chorus  
—The Wandsworth School Boys' Choir—The  
London Symphony Orchestra—Istvan Kertesz  
OS-26186

**Dvořák: STRING QUINTET IN G  
MAJOR (Op. 77)**  
**Spohr: QUINTET IN C MINOR FOR  
PIANO AND WINDS (Op. 52)**  
Members of The Vienna Octet  
CS-6673

**Wagner: DAS RHEINGOLO—Highlights**  
Kirsten Flagstad, George London, Set  
Svanholm—The Vienna Philharmonic  
Orchestra—Georg Solti  
OS-26194

<p><b>TEN FAMOUS TENORS— TEN FAMOUS ARIAS</b> Sung by Del Monaco, di Stefano, Bergonzi, Bjoerling Pavarotti, Domingo, McCracken, Prevedi, King, Corelli OS-26207</p>	<p><b>TEN FAMOUS SOPRANOS— TEN FAMOUS ARIAS</b> Sung by Tebaldi, Sutherland, Price, Nilsson, Crespin, Lorenagar, Milanov, Souliotis, Horne, Jones OS-26206</p>
--	--

CIRCLE 25 ON READER-SERVICE CARD

aneous with *Die Frau ohne Schatten* and they share that opera's expansive vocal writing and elaborately worked out accompaniments. Strauss's invention is really first-class here, without the traces of tea-shop sentimentality that mar many of his earlier songs; furthermore, the subtle orchestrations are far more successful in realizing the music's large-scale character and colorful nature painting than the rather confined piano versions.

We would probably hear Strauss's Op. 68 in concert more often but for one important reason: the music requires three sopranos in one—a Marschallin for the hymnlike declamation of *An die Nacht*, a Zerbinetta for the lacy filigree of *Amor*, and an Elektra for the highly dramatic *Lied der Frauen*. Rita Shane is an accomplished coloratura and does a marvelous job with the lighter songs, but the heavier ones really demand a larger voice. But at least she never forces the issue and some shrewd vocal adjustments generally compensate for the lack of vocal weight. The orchestral tone seems a trifle thin for such ripe music, but the playing is always tidy and expressive.

This disc marks Louisville's 100th release since the series began in 1954 under Robert Whitney, and to mark the occasion a young composer from North Carolina, Phillip Rhodes, was commissioned to supply the companion work. His three-part monodrama is skillfully constructed, tensely expressionistic, and somewhat constipated—the luxuriant tonal-atonal textures struggle to expand into fully developed musical gestures but never quite seem to get off the ground. One is reminded of early Henze, a composer who once worked in this lush style with fewer inhibitions. Miss Bryn-Julson's performance is, as Rhodes admits in his liner notes, extraordinary: this is a Queen-of-the-Night challenge and the soprano's superb technique and sweet tone make light work of it. P.G.D.

**TANEYEV: Music for Chorus.** U.S.S.R. Russian Academic Chorus, Aleksander Yurlov, cond. Melodiya/Angel SR 40151, \$5.98.

Sergey Ivanovitch Taneyev (1856–1915) was a gifted pianist, pedagogue, and composer; nephew of the composer/government official Alexander Sergeevitch Taneyev (1850–1918); and Tchaikovsky's favorite pupil and professorial successor at the Moscow Conservatory. Still highly esteemed in the Soviet Union, his original compositions—as distinct from completions of several unfinished Tchaikovsky works—are relatively little known in this country even though a number of recordings, almost all Russian-made, have been available here from time to time. The present release, blurbled on the jacket as the “first recordings published in the West of choral melodies by the great Russian Romantic,” comprises no less than ten rather short pieces, all unaccompanied (with one exception). There are five of the dozen Op. 27 Polonsky

settings; an Op. 8 Tyutchev setting; three 1877 choruses (two to poems by Fet, the other to a Lermontov-Heine text); and a Lermontov setting of 1891, which includes a part for harp. The biographically informative jacket notes do not include the original Russian texts, but English synopses of the poems are provided.

Beautifully sung (and recorded) by a properly modest-sized chorus, the program is notably appealing for its serene lyric charm—especially in the 1891 *Mountain Peaks*, the 1877 *Pine Tree*, and Op. 27, No. 2. *Evening*. But only two of the ten pieces are relatively large-scaled and neither of these is liable to impress Western ears as a distinctively individual major creation. Taneyev's high Russian reputation is not likely to be endorsed in this country until we can judge him by larger symphonic or operatic works which are performed and recorded as well as the present little choral pieces. R.D.D.

**VAUGHAN WILLIAMS: Symphony No. 1 (“A Sea Symphony”).** Heather Harper, soprano; John Shirley-Quirk, baritone; London Symphony Chorus and Orchestra, André Previn, cond. RCA Red Seal LSC 3170, \$5.98.

*A Sea Symphony*, first of the nine to be composed by Vaughan Williams, was written between 1903 and 1910. It is for chorus and orchestra throughout, with incidental vocal solos, employing texts from Walt Whitman. The vast, shaggy, grandiose character of Whitman's free verse met its match in the music of Vaughan Williams, who is one of the few composers (Delius is the only other one I can think of at the moment) who do not transform Whitman into stodgy prose. For both poet and composer the sea is both fact and symbol; verse and symphony are grandly oceanic, yet both are also concerned with the metaphoric



André Previn—a theatrical approach to Vaughan Williams' shaggy *Sea Symphony*.

values of the subject in its relationship to human life.

The work is young, with traces of Parry, Stanford, and Wagner here and there, but more than half of it gives utterance to the fresh, original, unmistakable genius of Vaughan Williams. The slow movement is one of the most beautiful things he ever wrote, entirely in his mature manner.

No better soloists could be found in England for *A Sea Symphony* (or anything else, for that matter), the chorus and orchestra are excellent, the performance and recording first-rate. The somewhat eclectic and theatrical character of the music seems to suit Previn's talents rather better than the brooding inwardness of the Sixth, Seventh, and Eighth symphonies, which he has also recorded. To be sure, Adrian Boult remains the most authoritative of contemporary Vaughan Williams interpreters, but his recording of *A Sea Symphony* takes two discs (the second one filled out with the same composer's overture to *The Wasps*) and therefore costs twice as much as Previn's. A.F.

**VERDI: Quattro pezzi sacri: Ave Maria; Stabat Mater; Laudī alla Vergine; Te Deum.** Yvonne Minton, mezzo (in the *Te Deum*); Los Angeles Master Chorale; Los Angeles Philharmonic Orchestra, Zubin Mehta, cond. London OS 26176, \$5.98.

Though these performances exhibit frequent moments of inspired musical insight and sensitivity, they do not completely add up to the integral impact promised by what is obviously a dedicated effort from all concerned, especially Zubin Mehta. The conductor gives every evidence of striving for powerful and searching performances. Perhaps he has been overwhelmed by the solemnity of the occasion; perhaps he is still growing into the Verdi style.

When Mehta first conducted *Aida* at the Metropolitan Opera several years ago, some listeners found his Verdi cold and unyielding. Hearing one of the final performances that season, I was less disturbed by this than were earlier listeners, and actually found much to admire in the young conductor's excellent sense of rhythm and feeling for the long vocal line, though I felt his orchestral textures tended to sound rather hard.

In the instrumental contribution to two of these four Verdi hymns (the *Stabat Mater* and *Te Deum*), Mehta's sense of texture has vastly improved over my earlier impression, possibly because he is here conducting his own excellent orchestra. His rhythmic sense, especially in the slow tempos that prevail here, has become even more effective, though he has still to match the superb continuity that Toscanini achieved in his old record of the *Te Deum*—or, for that matter, the plastic continuity that Giulini projects in his more recent Angel record of all four pieces. Of the four works, Mehta seems most at home with the more dramatic



variety of the *Stabat Mater* and *Te Deum*, with special success in the former.

Though performing these *Four Sacred Pieces* as a group has carried the composer's imprimatur since their premiere in 1898, I do not find them an especially satisfying sequence for sustained listening. For me the ethereal texture and harmony of the two unaccompanied prayers, especially as sung here, become engulfed by the weightier, longer hymns both in sonority and in dramatic impulse; this is not merely a matter of the latter's instrumental setting, for the choral writing of the *Stabat Mater* and the *Te Deum* is considerably more complex. Mehta seems to sense this disparity and, rather than inflate the unaccompanied portions, he tends to play down the larger ones. In this respect, Giulini's more intense approach throughout makes for a better impression of unity.

The disparity of scoring is, in this recording, somewhat more pronounced due to a distinctly different acoustic ambience for the accompanied and unaccompanied hymns: this can be heard by comparing the sound of the two a capella pieces with the unaccompanied sections of the longer ones. Perhaps the absence of the orchestra from the hall during the sessions for the two shorter pieces accounts for this impression. At any rate, the choral sound in the *Stabat Mater* and *Te Deum* is appreciably more "remote" than in the *Ave Maria* or the *Laudi*.

Chorally, the two shorter hymns come off much the best, thanks to their more limited dynamic scale. Roger Wagner's chorus here obviously contains singers of high quality and they are beautifully schooled. However, like other Wagner choruses, this one tends to slight the consonants of the text, producing a mellow, beautifully in tune, quasi-vocalise effect that lacks sharply defined diction especially in the louder passages. Mehta's conception of Verdi, as I have noted earlier, is based on deep feeling and an understanding of the idiom, realized in his own terms rather than strictly in the standard Italian "operatic" tradition. Technically he is in full command of his forces, producing some truly exciting shadings of color and phrase from the chorus, and providing fine orchestral support that could on occasion be more aggressive.

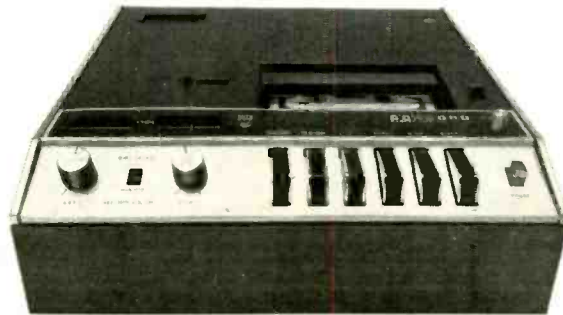
Of the competitive recordings, I find Giulini's a more integrated projection of a quite different approach and Waldman's thoroughly workmanlike without the individuality of Giulini's integral conception or Mehta's flashes of insight. P.H.

**WEBER: Sonatas for Piano: No. 2, in A flat, Op. 39; No. 3, in D minor, Op. 49.** Dino Ciani, piano. Deutsche Grammophon 2530 026, \$6.98.

Unless Deutsche Grammophon or someone else plans to couple the first and last of Weber's piano sonatas, it appears that any collector wanting all four of them will be forced to make at least one duplication. You can avoid having two ver-

# BIASED

IN THE INTEREST OF BETTER SOUND




The new premium cassette tapes make any cassette recorder sound better. And the new Concord F-106E stereo cassette deck makes new tapes sound better.

It's the first cassette deck to make true high fidelity recordings.

A Concord exclusive, Endmatic, provides complete automatic shutoff at the end of a cassette. The transport stops. The drive mechanism disengages—no chance of damage to the pinch roller.

The secret is a little switch and a unique circuit that adjusts the record bias from the normal value used for standard tapes to the higher levels that let premium cassettes just open up and sing.

At your Concord dealer, \$119.79 (includes quality dynamic microphone, remote control, super dynamic cassette) Concord Electronics Corporation, 1935 Armacost Avenue, Los Angeles, California 90025/a subsidiary of Ehrenreich Photo-Optical Industries, Inc. 

**CONCORD F-106E WITH ENDMATIC™**  
CIRCLE 12 ON READER-SERVICE CARD

## Sony condenser mikes are better for everyone.

Especially the sensitive virtuoso who demands brilliant performance both in concert and at home. Sony's ECM-19B condenser microphone is less than \$34.50 and is far superior to any competitive dynamic mike costing up to \$75. Find it hard to believe? Visit your Sony/Superscope dealer for

details—or write:  
Mr. Carl Mason,  
Sony/Superscope,  
8150 Vineland  
Ave., Sun Valley,  
Calif. 91352.





©1971 Superscope, Inc.

CIRCLE 63 ON READER-SERVICE CARD

sions of No. 3 if you are able to locate Leon Fleisher's deleted account of No. 4 (Epic LC 3627), which, in any case, is far more excitingly and poetically played than Annie d'Arco's Oiseau-Lyre coupled with the D minor (in turn, better done by Ciani). You will still end up with two performances of the second sonata, since the only extant account of the first, Beveridge Webster's, is tied to that work. While all are intriguing, early romantic exercises (and one *does* get exercise from the famous moto perpetuo finale of No. 1 and from the treacherous octaves abounding in all), the two minor-key pieces seem to me superior in depth and poignant originality.

Dino Ciani, one of the last pupils of the late master Alfred Cortot, was represented previously on record by an outstandingly fine rendition of the complete Schumann *Novelletten*, Op. 21 (in DGG's European "Debut" series which should be issued domestically). The young pianist's work here—as in the Schumann—

is full of temperament and sophisticated intelligence. He could easily play Weber's music in sickly, slickly salon fashion—but he doesn't. To be sure, Ciani is thoroughly aware of the gracious flexibility and arching a *piacere* curve of the passagework, but one is first made aware of glinting, fiery ardor and a penetrating intensity of sound—one is reminded of Rudolf Serkin. Note, for instance, the cataclysmic force Ciani hurls at the listener at the beginning of the D minor work: if you have your volume control set high, it will make you jump. One simply doesn't expect such vehemence and ferocity from the early Romantics, but I really see no reason why not.

DGG's engineering is typical: the piano tone has very wide dynamic range and a bright cutting edge. I, for one, prefer a closer, less toppy pickup, but in its own way this is masterful. An exceptionally evocative disc by an artist from whom, I wager, we'll be hearing a great deal. H.G.

## recitals & miscellany

**MONTSERRAT CABALLE:** "Puccini Arias." Turandot: Signore, ascolta; Tu che di gel sei cinta. Madama Butterfly: Un bel di, vedremo; Tu, tu, piccolo iddio! Manon Lescaut: In quelle trine morbide; Sola, perduta, abbandonata. Gianni Schicchi: O mio babino caro, Tosca: Vissi d'arte. La Bohème: Sì, mi chiamano Mimi; Donde lieta usci. Le Villi: Se come voi piccina. La Rondine: Chi il bel sogno di Doretta. Montserrat Caballé, soprano; London Symphony Orchestra, Charles Mackerras, cond. Angel S 36711, \$5.98.

**MONTSERRAT CABALLE:** "French Opera Arias." GOUNOD: Faust: Il était un roi de Thulé . . . Ah! je ris; Mireille: Voici, la vaste plaine et le désert de feu; Roméo et Juliette: Je veux vivre. MEYERBEER: Les Huguenots: O beau pays. CHARPENTIER: Louise: Depuis le jour. BIZET: Carmen: Je dis, que rien ne m'épouvante. MASSENET: Thaïs: Ah! je suis seule! . . . Dis-moi que je suis belle. Montserrat Caballé, soprano; New Philharmonia Orchestra, Reynald Giovaninetti, cond. Deutsche Grammophon 2530 073, \$6.98.

One's criticisms of these two recitals are necessarily rather subjective—as singing per se there is very little to quibble about. Caballé possesses one of the loveliest natural sopranos to be heard on the operatic stage today, her technical security is rarely in doubt, and she is a responsive, musical interpreter. Caballé's recital discs for RCA have concentrated on the seldom-heard Rossini/Donizetti/Bellini/Verdi operas; it was only natural that she would wish to prove her mettle in more familiar repertoire, and of course the competition here is fierce.

For that reason I would recommend Angel's Puccini collection only to the soprano's most fervent admirers. Caballé's furry, powder-puff timbre and rather studied approach to this music is not my cup of tea, although there are many caressingly beautiful moments especially when a floating, sustained pianissimo phrase is called for—Mimi and Liù would seem to be the most effective Puccini heroines for this particular kind of Italian soft-sell. Tosca, Butterfly, and Manon simply require a fuller, more biting tone in order to cap the climactic phrases effectively. And while the careful musicianship is more than welcome in these oversung and often mishandled arias, a more specific pointing up of dramatic nuance would have been helpful in characterizing these troubled ladies—they all sound very much alike.

DGG's French recital carries a more general recommendation—the very qualities that fail in Puccini (to my way of thinking at least) glow warmly and naturally in this music. Even here, though, a firmer line might have further strengthened certain passages—Mireille may be

## Menuhin Plays Walton--A Brilliant Show

by Shirley Fleming

IT'S A NATURAL, and it's a triumph. William Walton has conducted these works on records in days gone by—the Viola Concerto with Primrose and the Philharmonia, and with Riddle and the London Symphony; the Violin Concerto with Heifetz and the Philharmonia. All three discs were before my time, but I doubt if any of them could better the Menuhin versions here at hand: to begin with, Menuhin has never played better on records, and his combination of sheer demonic fiddling with a willingness—a personal penchant, rather—to be lavish with thematic material that is lavish in itself makes the perfect prerequisite for either of these concertos. Both of them are bittersweet, occasionally sardonic, sometimes sentimental, sometimes propulsive. Menuhin and his conductor are completely in step—Menuhin taking care of the long-lined, questing solo subjects, Walton riding high on the big orchestral climaxes, the brassy interjections, the more subtle and very characteristic woodwind/solo counterpoint. Soloist and conductor achieve a fine balance in places such as the violin/flute pairing in the first movement of the Violin Concerto and the three-part polyphony of the first movement of the Viola Concerto. Walton's orchestration is splashy, and it is a pleasure to find him so persuasive in shaping the contours, weaving the inner threads, and lighting up the brilliant color of both scores.

The Viola Concerto was recorded not long ago by Paul Doktor and the

London Philharmonic (under Edward Downes on Odyssey) and comparisons are interesting. Doktor treats the first movement with a lighter touch, moving ahead with less deliberation, always smooth, no motion wasted; Menuhin is more highly inflected, without, however, crossing the border into idiosyncrasy. In the second movement the Doktor version takes the path of sheer sass and mercurial verve, while Menuhin maintains a somewhat more serious attitude; in the finale, positions are reversed, with Menuhin and Walton emphasizing the quick, spiky rhythms and Doktor and Downes traveling at a more flowing pace. Take your pick; you can't go wrong.

I don't know why Walton's Violin Concerto is not heard more often. It has its very sweet moments, to be sure, and Menuhin doesn't hesitate to languish over them; but it also has its cutting edge, its impressive tuttis, its very typical brass and woodwind accentuations, its striking themes. This all comes through beautifully here, from Menuhin's tangy Neapolitan waltz in the second movement through the astringencies and the big orchestral rallies of the third. A brilliant show all the way.

**WALTON:** Concerto for Viola and Orchestra; Concerto for Violin and Orchestra. Yehudi Menuhin, viola and violin; New Philharmonia Orchestra (in the Viola Concerto); London Symphony Orchestra (in the Violin Concerto), Sir William Walton, cond. Angel S 36719, \$5.98.



literally sweltering to death as she plods through the desert, but there's no need for the vocal phrase to wilt quite so graphically. Otherwise there is much enjoyment to be had from this disc which allows Caballé to cover quite a wide stylistic range from the lighter coloratura of the two Marguerites (Gounod's and Meyerbeer's) to the more impassioned Gallic lyricism of Bizet's Micaela, Charpentier's Louise, and Massenet's Thais. It's all done with firm technical control and breathless tonal beauty—"Depuis le jour" has never sounded quite so rapturous as it does here.

Accompaniments for both discs are expertly handled and the engineering in each case could not be more flattering. Notes, texts, and translations. P.G.D.

**ALICIA DE LARROCHA: "Piano Music by Ravel":** Alborada del gracioso; Gaspard de la nuit; Valses nobles et sentimentales. Alicia de Larrocha, piano. Columbia M 30115, \$5.98.

**ALICIA DE LARROCHA: "Spanish Piano Music of the 20th Century."** HALFFTER: Ballet Sonatina; Danza de la pastora; Danza de la gitana. MOMPOU: Cancion y danza: Nos. 4, 5, and 6. MONT-SALVATGE: Sonatine pour Yvette; Tres Divertimentos: No. 2, Habanera. NIN: Tonados, Vol. II. SURINACH: Trois Chansons et Danses Espagnoles. Alicia de Larrocha, piano. London CS 6677, \$5.98.

Mme. De Larrocha's way with the Ravel pieces is highly individualistic. Her technique is extraordinary and her transparency of texture and tonal definition unusually biting, even slightly astringent. In the *Gaspard's* final section, *Scarbo*, and also in the *Alborada del gracioso*, the repeated notes and other ostinatos come into dazzling relief. The lady obviously wants every note to tell (and there are plenty of them in all of these virtuosic scores) and cares not an iota for impressionistic haze. Few artists can



Alicia de Larrocha—an incomparable interpreter of Spanish keyboard music.

match De Larrocha for exciting daredevil virtuosity, but somehow I find her Ravel a bit unsatisfying for all its marvelous temperament and dexterity. For one thing, I feel that she is too fond of breaking the line; secondly, I find that she toys with the expression in a way more fitting to Rachmaninoff than to this essentially classic-influenced writing; thirdly, so much accompanimental detail is clarified that it often obscures prime melodic lines. Take the very opening of *Ondine*, for example: the triplets are beautifully formulated but the melody a few bars later continues in the same tone of voice (or voice of tone!). Similarly, the *Alborada* becomes overly languorous in its middle section, and the chain of *Valses* are more notable for their sentimentality than for their equally important nobility. Columbia's sound is solid and compact, but also a trifle bleak.

In the music of her native Spain, Mme. De Larrocha remains incomparable. London's collection features lighter fare than the "heavies" such as Granados and Albéniz which she has already recorded for Columbia. Though this is "twentieth-century" music chronologically, most of it belongs stylistically to the romantic era. The Halffter and Mompou are particularly lyrical and melodically engaging, and only the Montsalvatge sonatina approaches modernity (the latter also approaches—indeed achieves—banal cliché when it begins to paraphrase *Twinkle, Twinkle Little Star!*). The playing throughout this disc, as noted, is absolutely superb: it is graced with a ravishing cantilena, delicious rhythmic thrust, superb smoothness, and graceful clarity. Moreover, the sound is the finest yet afforded this important pianist. H.G.

**HISPANIAE MUSICA: "Ancient Spanish Liturgy; Mozarabic Mass."** Chorus of monks from the Abbey of Santo Domingo de Silos, Dom Ismael Fernandez de la Cuesta OSB, dir. Archive 198459, \$6.98.

Western liturgy and chant developed in four great traditions but only one, the Gregorian, flourished and became widely known. Originally, however, separate strains of the Judeo-Christian stock developed in Rome, Milan, and Spain. Of these, the least is known of the Spanish or so-called Mozarabic chant. Now, to fill the gap, the Hispaniae Musica branch of DGG Archive has released a disc devoted to the Mozarabic Mass and melodies of the old Spanish liturgy.

Actually, the title is misleading; this Mass is a patchwork of ancient liturgy and chant melodies from Renaissance sources which bear only the most tenuous relationship to the undecipherable notation of the true Mozarabic music. In 1500 a certain Cardinal Cisternos at Toledo commissioned several liturgical books reflecting the oral tradition then in force at the Toledo cathedral, and it is from this source that most of the musical material is taken. Dom Ismael Fernandez de la Cuesta, leader of the chorus of

monks who perform on this release, has chosen the melodies he feels are the most authentic—on somewhat questionable grounds as it turns out since there is apparently no relation between any of these melodies and the corresponding outlines visible in the early manuscripts which are written in staffless neumes.

The liturgy of the recorded Mass seems most unorthodox to anyone used to the present-day Roman rite; it is a compilation of bits from Toledo and Silos where some fine eleventh-century manuscripts are to be found. Beginning with several introductory chants including a splendid responsorial Alleluia "*Dominus regnavit*," a short tract, and a *lauda* or short antiphon, the Mass continues with a liturgy of unfamiliar saints with names like Celebrune, Gundisalvus, and Gutter. A slightly fuller antiphon, "*Pacem meam do vobis*," precedes the familiar opening of the Roman rite, "*Introibo ad altare*." Up to this point the music has been a mélange of chant styles, some of them quite elaborate; but from here to the end of the Mass simple psalm-tone recitation predominates. The Gregorian tradition, familiar to all music lovers, prescribes a Kyrie and Gloria followed by a Credo, Sanctus, and Agnus Dei. In the Spanish Mass, however, the Kyrie and Gloria are apparently omitted, the Sanctus precedes the Credo, and there is no Agnus Dei, although the mysterious liner notes leave some doubt in my mind as to just how the Mass ends.

On the reverse side of the disc is a selection of individual chants including, surprisingly, several Kyries, a Gloria, and two settings of the Agnus Dei, obviously evidences of a creeping Romanism of a later era. This in no way impairs their musical value; they are extremely lovely, as is a setting of the moving verses from Jeremiah's third Lamentation.

I have gone into detail over the background to this music because I feel the labeling is somewhat misleading. But supposing you are neither a historical purist nor an ardent liturgist but just enjoy listening to chant. Should you buy this record? Emphatically, yes! The melodies are splendid—I must confess they sound much like Gregorian ones to me—and the performance by the Silos monks is absolutely first-rate. The engineers too have caught the cathedral sound of the Silos Abbey perfectly; you can almost smell the incense and see the dark figure of the priest as you listen to this fascinating record. S.T.S.

**ALEXANDER KIPNIS: "Song Recital":** Songs by Handel, Schubert, Schumann, Brahms, and R. Strauss. "The Art of Alexander Kipnis, Album 3": Songs by Wolf; arias by Mozart, Lortzing, and Wagner. Alexander Kipnis, bass; various accompaniments. For a feature review of these historical recordings, see page 64.

**LAURITZ MELCHIOR: "Recital, 1913–1926."** Lauritz Melchior, tenor; various

## THREE MASTERPIECES OF RUSSIAN OPERA

Khovantchina.....Mussorgsky  
The Tsar's Bride...Rimsky-Korsakov  
The Queen of Spades...Tchaikovsky

### ANNE AYER

Mezzo-Soprano, with the Vienna  
Volksooper Orchestra conducted  
by Willard Straight.



FAMOUS RECORDS  
Fam 501 - \$4.98

At your local record shop or from  
Celebrity Studios, 29 W. 57th St.,  
New York, N.Y. 10019

CIRCLE 48 ON READER-SERVICE CARD

## Build this pipelike Schober Recital Organ



for only  
\*\$1850!

\*Includes  
finished walnut  
console. (Only  
\$1446 if you build  
your own console.)  
Amplifier, speaker  
system, optional  
accessories extra.

You couldn't touch an organ like this in a store for less than \$4,000—and there never has been an electronic instrument with this vast variety of genuine pipe-organ voices that you can add to and change any time you like! If you've dreamed of the sound of a large pipe organ in your own home, if you're looking for an organ for your church, you'll be more thrilled and happy with a Schober Recital Organ than you could possibly imagine—kit or no kit.

You can learn to play it—and a full-size, full-facility instrument is easier to learn on than any cut-down "home" model. And you can build it, from Schober Kits, world famous for ease of assembly without the slightest knowledge of electronics or music, for design and parts quality from the ground up, and—above all—for the highest praise from musicians everywhere.

Send right now for the full-color Schober catalog, containing specifications of all five Schober organ models, beginning at \$499.50. No charge, no obligation. If you like music, you owe yourself a Schober Organ!

The Schober Organ Corp., Dept. HF-34  
43 West 61st Street, New York, N.Y. 10023

- Please send me Schober Organ Catalog and free 7-inch "sample" record.  
 Enclosed please find \$1.00 for 12-inch L.P. record of Schober Organ music.

NAME \_\_\_\_\_  
ADDRESS \_\_\_\_\_  
CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP \_\_\_\_\_

CIRCLE 35 ON READER-SERVICE CARD

accompaniments. Rococo 5318, \$5.98 (mono only).

LAURITZ MELCHIOR: "Recital, 1924-1930." Lauritz Melchior, tenor; various accompaniments. Preiser LV 11, \$5.98 (mono only).

These two discs document the first half of Lauritz Melchior's extraordinary operatic career which began on April 2, 1913 (the baritone role of Silvio in *Pagliacci* at Copenhagen's Royal Opera) and ended on February 2, 1950 with his farewell *Lohengrin* at the Met. Most Melchior reissues in this country have naturally concentrated on his later domestic recordings, so the material presented here by Rococo and Preiser will be new to many collectors and indispensable for obtaining a complete picture of the tenor's vocal progress.

Except for Strauss's *Cäcilie* (with orchestra) and Sjöberg's *Tonera* (included on both discs), Rococo's selections all date from the acoustic era. The inimitable Melchior timbre, heft, and expressive enthusiasm are unmistakable even on these early recordings, although there are signs that the voice had not yet settled: one notes some strain and awkwardly placed high tones in *Lohengrin's* Grail Narration, recorded (in Danish) around 1920. Still, there is some ravishing mezza voce in this 1924 *Preislied* and in the three Scandinavian songs by Bechgaard, Andersen, and Bonnén. These last items may well originate from Melchior's baritone days (Rococo supplies only sketchy recording data) for he takes them in rather low keys; the two Wesendonk Lieder, *Schmerzen* and *Träume* (not to be confused with the previously unreleased and much later 1939 recordings that recently appeared on Victrola 1500), are clearly in a tenor range and each is superbly inflected. A soprano/baritone duet (with Astrid Neumann) from Hartmann's *Liden Kirsten* was recorded shortly after Melchior's 1913 debut—an interesting baritone memento, if only to prove the wisdom of his decision to develop the voice upwards.

Preiser's eleven selections from the late '20s are breathtaking—Melchior's youthful clarion metal, absolute control up and down the scale, and interpretive warmth bloomed during these golden years in a way that was never quite equaled on his subsequent American recordings, fine as they may be. Nowhere is this better demonstrated than on Meyerbeer's "*O Paradis*" (dating from 1929, in German), a model of firmly molded legato singing and sustained line—an astonishing advance over his 1924 version on the Rococo disc. Also notable are arias from Italian operas that he rarely if ever sang in this country: *Aida* (the Amneris/Radames duet with Margarethe Arndt-Ober), two *Otello* monologues, and Canio's "*Vesti la giubba*" (the latter three conducted by Barbirolli). Side 1 contains selections from *Tannhäuser*—a duet with Emmy Bettendorf, the Rome Narrative, and Hymn to Venus—perhaps the most effortlessly beautiful and totally realized perform-

ances this murderous music has ever received. Preiser's transfers, from remarkably quiet originals, could scarcely be improved upon; Rococo's older material is predictably a bit noisier, but the voice comes across surprisingly well. Both discs are, needless to say, absolutely essential for all serious vocal collectors.

P.G.D.

"NEW MUSIC FROM LONDON:" DAVIES: Antechrist. BIRTWISTLE: Ring a dumb carillon. BEDFORD: Come in here child. ORTON: Cycle, for 2 or 4 players. Pierrot Players, Peter Maxwell Davies, cond. (in the Davies); Mary Thomas, soprano; Alan Hacker, clarinet; Barry Quinn, percussion (in the Birtwistle); Jane Manning, soprano; John Tilbury, piano (in the Bedford); Richard Orton, piano and percussion; Moray Welsh, cello (in the Orton). Mainstream MS 5001, \$4.98.

A strikingly broad sampling of recent music by the "under-forties" in Britain is offered on this Mainstream disc (the label is apparently a continuation of the series of "avant-garde" discs that Earle Brown produced for the Time label several years ago). At one extreme, we have the highly concentrated, intricately structured Maxwell Davies work, a sort of re-composition of a thirteenth-century motet, *Deo confitemini Domino*, in an austere, almost grotesque combination of sonorities: piccolo, bass clarinet, violin, cello, and percussion (including pitched handbells, Burmese gongs, cowbell, and glockenspiel; unpitched tambourine, drums, claves, and Burmese cymbal). At the start, and again later in the piece, the motet appears more or less straightforwardly (although even here you would not mistake it for a performance by the Pro Musica), and everything that happens in between is very logically derived by time-honored transformational techniques—but in such a way as to yield a stark, highly tensioned, and entirely contemporary texture. The combination of expressionist aesthetic and medieval scholasticism is more extreme here than in any other Davies work I know, and it is the most distinctively profiled, musically absorbing work on this record. The performance is brilliant, with a hard edge and a finely controlled sense of ordered frenzy.

Harrison Birtwistle's setting of a poem by Christopher Logue is more loosely constructed, an arioso for both soprano and clarinet, whose parts are very much equal in importance—sometimes in close ensemble, sometimes strongly contrasted. Perhaps because of the performance, which is occasionally defective in unanimity and less than ideally secure vocally, it does not make a strong effect, although there is some fine writing and some first-rate clarinet-playing, full of dynamic subtleties. (Perhaps I should qualify my comments about the performance by observing that a number of details in the disposition of the percussion "accompaniment" are realized rather dif-



ferently here than in the published score.)

David Bedford's work uses a poem by Kenneth Patchen, sung at a free, unmeasured pace over a series of chords, trills, and other patterns on the piano, which are variously reinforced and transformed by amplification. Before the poem's final line—a natural semantic articulation—the pianist goes from normal playing to the sliding and rolling of milk bottles on the piano strings, forming a rather protracted sort of coda. It is a very sparse piece, of limited harmonic content, dependent primarily on its sheer sonic surface, most prominently the amplified piano resonances; this sort of thing is not easy to bring off (George Crumb does it best on this side of the Atlantic), and I don't feel that Bedford has done so here. The performance is competent, although nearly all the sections take more time than is indicated in the score.

Finally, Richard Orton—born in 1940 and here recorded for the first time—is represented by what must be described as one possible realization of a piece called *Cycle, for 2 or 4 Players*. This is apparently notated on two concentric circles, the relation of which is altered for each performance. Aside from a quotation that should interest professional tune detectives, I heard only some skillful playing and the occasional curious coincidence—but maybe I am missing the point.

Good clean sound, and notes by and about the composers. D.H.

**ARTURO TOSCANINI:** "Overtures and Short Pieces." **BEETHOVEN:** *Leonore Overture No. 1, in C, Op. 138.* **BRAHMS:** *Tragic Overture, Op. 81.* **MOZART:** *Die Zauberflöte: Overture.* **ROSSINI:** *La Scala di seta: Overture.* **WEBER-BERLIOZ:** *Invitation to the Dance.* BBC Symphony Orchestra, Arturo Toscanini, cond. Seraphim 60150, \$2.98 (mono only).

Toscanini conducted the BBC Symphony for the first time in 1935, and appeared annually with the group from 1937 until the outbreak of World War II in 1939 restricted his activity to the Western hemisphere. This disc completes Seraphim's reissue of all the Maestro's published recordings with the orchestra. The Britishers played musically and well for Toscanini, but never quite produced the miracles of virtuosity for him that he obtained from the New York Philharmonic, the Philadelphia, the Philharmonia, or from his own NBC Symphony. The present collection—recorded in 1937, 1938, and 1939—interestingly documents the orchestra's gradual sensitization to Toscanini's unique methods. The performances of 1938-39 are a bit more smoothed out than the ones recorded in 1937.

Frankly, I have never particularly cared for this 1939 *Leonore No. 1*—nor for the Fourth Beethoven Symphony from the same session, released on Seraphim IC

6015. Compared with his other performances of these works, those of the BBC are a bit fast, perfunctory, and rhythmically tentative. The Weber here is jollier, rounder of tone than the 1951 remake with the NBC (now on Victrola VIC 1321 and also in a horrid reprocessed stereo version, VICS 1321), but also much less judiciously balanced and transparent of texture. The Rossini, unusually gentle and relaxed for this driving conductor, is beautifully played and agreeably robust sonically. I especially like the expansion of tempo at the beginning of the development section (*this conductor is metronomic?*). The Mozart is reproduced with more solidity than the previous transfer (in the Sera-

phim album IC 6015), and is a better structured, more richly colored performance than the later 1949 with the NBC (RCA LM 7026, deleted). The Brahms *Tragic Overture* of 1937 is remarkably intense and driven. Comparison with the 1953 version (Victrola VIC 6400) refutes the myth that Toscanini always tightened up in his last years: it is the later performance which is more expansive of tempo and yielding in feeling. In their disparate ways, both versions are magnificent. The NBC edition is, of course, far superior sonically.

Seraphim is to be thanked for their restoration of some rather atypical—but nonetheless valuable—Toscaniniana.

H.G.

## TANGENTIAL TRACKING ...WHO NEEDS IT?

# WHO NEEDS IT! ... YOU DO.

Why? Because a record is engraved by a cutter that moves across the record, always tangent to the record groove. So it's only common sense to play a record the way it's made.

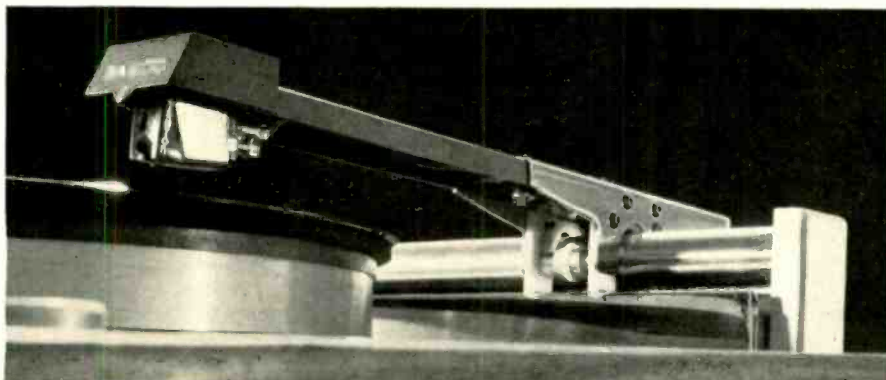
Now, there are many complicated and expensive ways to do that, but RABCO has come up with the remarkably simple ST-4. The tone arm is supported by a rubber wheel resting on a constantly rotating shaft. As the record is played, the record groove "pulls" the stylus towards the center of the disc.

When the arm deviates the slightest fraction of a degree from tangency to the groove, the rubber wheel responds and "pushes" the rear of the tone arm along after the stylus, bringing the arm back to tangency.

This "push-pull" action continues across the entire record, but on such a minute scale that the movement is perfectly smooth and uniform. And it sounds that way, too! Clean and distortion-free.

Now, a sophisticated instrument like this sounds pretty expensive. Well, guess again. The remarkable engineering simplicity of the ST-4 means a price tag that's simply remarkable. Only \$159.00 for tone arm and synchronous motor-driven turntable. For the complete ST-4 story, write RABCO, 11937 TECH ROAD, SILVER SPRING, MD. 20904.

**RABCO**  
Manufacturers of THE Servo Control Arm



CIRCLE 29 ON READER-SERVICE CARD

# in brief

**BRAHMS:** Klavierstücke, Op. 76 (8); Variations on a Theme of Paganini, Op. 35 (Books I and II). John Lill, piano. Deutsche Grammophon 2530 059, \$6.98.

**COPLAND:** Sonata for Violin and Piano. **IVES:** Sonata for Violin and Piano, No. 2. **MAURY:** Sonata for Violin, in Memory of the Korean War Dead. Myron Sandler, violin; Lowndes Maury, piano. Crystal S 631, \$5.98.

**LORTZING:** Der Wildschütz (excerpts). Ruth-Margret Pütz (s), Rosemarie Rönisch (s), Gisela Schröter (ms), Peter Schreier (t), Tom Krause (b), Arnold van Mill (bs); Leipzig Radio Chorus; Leipzig Gewandhaus Orchestra, Paul Schmitz, cond. London OS 26181, \$5.98.

**PACHELBEL:** Ciaccona in F minor; Prelude in D minor; Chorale Preludes on "Vom Himmel hoch." **BOEHM:** Prelude, Fugue, and Postlude in G minor; Chorale Prelude on "Vater unser im Himmelreich"; Variations on "Herr Jesus Christ, dich zu uns wend." Lawrence Moe, organ (Charles B. Fisk organ in the Memorial Church, Harvard University). Cambridge CRS 2514, \$5.98.

**PAGANINI:** Caprices for Solo Violin, Op. 1: No. 1, in E flat; No. 2, in B minor; No. 5, in A minor; No. 9, in E; No. 13, in B flat; No. 14, in E flat; No. 16, in G minor; No. 17, in E flat; No. 19, in E flat; No. 20, in D; No. 21, in A; No. 24, in A minor. Steven Staryk, violin. Musical Heritage MHS 1122, \$2.89. Available from Musical Heritage Society, 1991 Broadway, New York, N.Y. 10023.

**TCHAIKOVSKY:** Serenade for Strings, in C, Op. 48; Capriccio Italien, Op. 45. U.S.S.R. Symphony Orchestra, Yevgeny Svetlanov, cond. Melodiya/Angel SR 40150, \$5.98.

**JEROME KESSLER:** "Introducing I Cellisti." **CASALS:** Sardana for Violoncelli; Oratorio de le Crèche; Les Rois Mages. **LINN:** Dithyramb for Eight Celli. **EHRlich:** Six Short Pieces for Three Cellos. **VIVALDI** (arr. Varga): Concerto Grosso in D minor, Op. 3, No. 11. I Cellisti, Jerome Kessler, cond. Orion ORS 7037, \$5.98.

I have been playing John Lill's debut disc for nearly two months, trying to decide whether his pianism is scholarly or pedantic. The jolt of a press deadline brought my fence-sitting to an end, so I'll give the newcomer the benefit of the doubt. In any case, he's a player very much in the tradition of his slightly older compatriot John Ogdon (who, like Lill, is also a winner of the Tchaikovsky Competition). Lill certainly gets over the keys superbly, and his playing is essentially big, open, and uncluttered. He also has a degree of repose, and I particularly enjoyed the *Paganini Variations* (in which he rightly repeats the theme before plunging into the second set). The English pianist is scrupulously exact about voice-leading and uses the pedal sparingly. I would have liked more color in parts of the Op. 76, and less sobriety. The record is impressive on the whole but, for me, not quite enthralling. DGG has provided ample, full-bodied reproduction of the piano. H.G.

The main reason for mentioning this record is that it includes the only version of the great and famous Copland sonata now available on discs. The performance is perfectly adequate, but the recorded sound is thin, and the balance between the instruments is not ideal. The Ives too is perfectly adequate, although it has formidable competition from Druihan and Simms on World Series. The short sonata by Lowndes Maury is an expertly made academic affair. Without its title one would scarcely imagine it to be a protest against war. A.F.

*Der Wildschütz* dishes up all the familiar Lortzing ingredients—bumbling basso, pure peasant girl, nobles masquerading as commoners, etc.—while the thin but amiable musical ideas bounce along comfortably and predictably. The composer's libretto is rather more sophisticated than usual, however, and contains many clever comic ensemble scenes. London's generous selection captures much of the work's flavor: all the singers have this music in the bloodstream and the crisp, spirited performances are first-class. Every comprehensive opera collection should have at least a touch of Lortzing, and this disc should serve the purpose nicely. A brief synopsis but no texts or translations. P.G.D.

Here is beautifully recorded proof that much of the vast pre-Bach repertory for the organ is well worth further exploration. Pachelbel's contrapuntal elaborations of the Christmas hymn *Vom Himmel hoch* are done with a skill only surpassed by Bach himself, and the F minor *ciaccona* with forty-four short variations is just as fine a piece. The D minor prelude, however, is a rather routine piece, though it does show off the brilliant full organ. Böhm's set of variations is somewhat in the style of Bach's early partitas and is clearly superior to them, but the bouncy and brilliant jog-time prelude is the outstanding attraction of this side of the disc. Moe's playing is always adequate and at times (the Pachelbel *ciaccona*) distinguished—only in the Pachelbel prelude does he offer up more wrong notes than can be called passable and a few of his tempos and registrational choices seem misjudged. The 1967 Fisk organ is one of the most important and successful of the modern classic organs in this country, and Cambridge's recording is impressively spacious and lifelike. To my knowledge, this is the first recital disc devoted to it. C.F.G.

To put across the Paganini Caprices you have to be Fred Astaire—doing the most difficult and air-borne things and not only making them look easy but charming, too. Steven Staryk qualifies in all ways but one. No charm. The difficulties of Paganini are as nothing to him, and he does make music of the pieces in a grim, merciless sort of way. But he seems afraid that he will lose his credentials as a virtuoso if he allows the phrases to breathe, if he permits a slight retard to round off a section, or lets a sense of whimsy creep into some of Paganini's sweet little tunes (yes, they are). I wish Michael Rabin's long-ago complete set of the Caprices were still on the market; you'd see what I mean. S.F.

The cover for this record proclaims "two melodic sound spectaculars. . . ." Melodic, perhaps, but hardly sonically spectacular. Nor does the performance render justice to this music by "the world's favorite composer" (again quoting the cover). In the Serenade the string tone is coarse, lacks luster and transparency, and, at times becomes intonationally suspect; furthermore, the vagrant rhythm belies the extensive description, on the back cover, of Balanchine's classic choreography to this score. The *Capriccio* is played in blatant brass-band style that may justify the term "spectacular" for some, but the performance is certainly not musical. P.H.

This recording is the first for this ensemble, which is made up of eight cellists based in Los Angeles. Since they have their work cut out for them in acquiring a repertory, they are to be commended on the variety they've achieved here. Casals' pieces are very easy on the ear—the *Sardana*, based on a national dance of Catalonia, is strong on melody, modest in harmonic exploits (except for one atypical stretch of multi-tonality), and suggests inescapable references to Strauss's *Don Quixote*; *Les Rois Mages* is a gentle six-part fugue. The Ehrlich work is based on a tone row of Arnold Schoenberg and is extremely tedious going, to my ear; the most interesting work is Robert Linn's *Dithyramb*, which creates its own world of color within a geography of varied texture and much rhythmic vitality. The Vivaldi transcription is not totally successful—it sounds thin, and the performance is more conscientious than exciting. But I Cellisti are breaking new ground, and more power to them. S.F.



# the recordings of



# BEETHOVEN

To cap the 200th anniversary  
of Beethoven's birth,  
these critiques, originally  
published in *High Fidelity*  
—and now updated—  
cover all the available  
recordings of the works of the most  
popular of all classical composers.

#### CONTENTS:

Symphonies by *Paul Henry Lang*  
Concertos by *Harris Goldsmith*  
Other Orchestral Music by *David Hamilton*  
Piano Music by *Harris Goldsmith*  
String Quartets by *Robert P. Mcrgan*  
Other Chamber Music by *Robert C. Marsh*  
Fidelio and the Songs by *George Movschon*  
Choral Music by *H. C. Robbins Landon*  
\$6.95

At your bookstore or  
write to *High Fidelity Magazine*  
2160 Patterson Street, Cincinnati, Ohio 45214

Published by **Charles Scribner's Sons**  
and **The Wyeth Press**

# repeat performance

## A SELECTIVE GUIDE TO THE MONTH'S REISSUES

**BEETHOVEN: Symphony No. 9, in D minor, Op. 125 ("Choral").** Elisabeth Schwarzkopf (s), Elisabeth Höngen (ms), Hans Hopf (t), Otto Edelmann (bs); Chorus and Orchestra of the Bayreuth Festival, Wilhelm Furtwängler, cond. Seraphim IB 6068, \$4.96 (two discs, mono only) [from Angel GRB 4003, 1951].

It seems unlikely that this recording will ever be permanently out of the catalogue: together with the *Tristan* and Schubert Ninth, it is one of the touchstones of Furtwängler's art (on commercial discs at least). Even tastes not normally convinced by this conductor's methods have been fascinated by his reading—the slow movement, to cite briefly just one example, unfolds with a lyric beauty and uncanny sustention of phrase structure that remains unique. The brooding power and striding direction of Furtwängler's over-all pacing, not to mention the special flavor that undoubtedly stems from the unusual nature of the performance (the commemorative reopening of Bayreuth in 1951), contribute to the distinctiveness of this historic classic. Seraphim's pressing sounds more sharply in focus than the previous Angel edition but with no sacrifice in orchestral weight or richness.

**GILBERT & SULLIVAN: "The Best of Gilbert and Sullivan."** Music from *The Mikado*, *H.M.S. Pinafore*, *Iolanthe*, *The Pirates of Penzance*, and *The Yeomen of the Guard*. Elsie Morison (s), Marjorie Thomas (ms), Monica Sinclair (ms), Richard Lewis (t), Geraint Evans (b), George Baker (b), Owen Brannigan (bs), et al.; Glyndebourne Festival Chorus; Pro Arte Orchestra, Sir Malcolm Sargent, cond. Seraphim S 60149, \$2.98 [from various Angel originals, 1958–61].

No G & S fan will agree upon eighteen selections that actually represent "the best" of the canon, but Seraphim's sampler should satisfy more casual Savoyards who simply want to spend a melodious hour in the company of these two inimitable Victorians. Angel's short-lived series of complete recordings (the parent sets for this present collection) were on the whole much better sung than the official D'Oyly Carte versions from the early Sixties: aside from that sterling patterer George Baker, these performers are all opera singers in good standing and the high vocal quality makes quite a difference. So does Sargent's conducting: not perhaps as snappy as one would like, but the music is lovingly shaped and comfortably paced. Now how about the complete recordings, Seraphim?

**GRIEG: "Grieg's Greatest Hits Made Popular in Song of Norway."** Eileen Far-

rell, soprano; Mario Lanza, tenor; Van Cliburn, piano; various orchestras, Eugene Ormandy, Arthur Fiedler, and Morton Gould, cond. RCA Red Seal LSC 3198, \$5.98 [from various RCA Red Seal originals, recorded between 1957–70].

Both *Song of Norway* and the marketing ploy behind this disc automatically invite a curl of the lip. Actually it all adds up to a rather pleasant Grieg program; if anyone taken by the film is hereby drawn to the real thing, at least a useful purpose will have been served. Side 1 contains the complete Piano Concerto (Cliburn's recent recording with Ormandy—hardly the worst in the catalogue), while Side 2 comprises short selections from the Lyric Suite and *Peer Gynt* (Fiedler and the Pops, Eileen Farrell singing Solveig's Song) and the Norwegian Dances (Morton Gould conducting). The only grating element is Mario Lanza's coarse, souped-up treatment of *Strange Music* and *I Love Thee*.

**TCHAIKOVSKY: Pique Dame.** Valeria Heybalova (s), Biserka Cvejic (ms), Alexander Marinkovich (t), Dushan Popovich (b), et al.; Chorus of the Yugoslav Army; Orchestra of the National Opera, Belgrade, Kreshimir Baranovich, cond. Richmond SRS 63516, \$8.94 (three discs) [from London A 4410, 1957].

It's difficult to find a good word for this recording, probably the least successful in Decca/London's variable Belgrade Opera series. The only singers of any real quality are in the smaller roles: Dushan Popovich (Yeletsky), Biserka Cvejic (Pauline), and Melanie Bugarinovich (the old Countess). Neither Hermann nor Lisa are at all satisfactory, while Baranovich's plodding leadership and the mediocre orchestral work cast an all-pervading pall over the proceedings. Melodiya's recent and excellent version from the Bolshoi is considerably more expensive but well worth the extra money.

**DOROTHY KIRSTEN: "Opera and Song." Arias from *Louise*, *Madama Butterfly*, *Manon Lescaut*, *La Bohème*, *Thaïs*, *Manon*, and *La Rondine*; songs by *Coots*, *Youmans*, *Romberg*, *Gershwin*, and *Kern*.** Dorothy Kirsten, soprano; various orchestras and cond. RCA Victorola VIC 1552, \$2.98 (mono only) [from various RCA Victor originals, recorded in 1947 and 1949].

Like her colleagues Richard Tucker and Robert Merrill, Dorothy Kirsten is celebrating twenty-five years at the Met this season. Each artist has been "honored" with an anniversary reissue, but Victorola's Kirsten disc is by far the most interesting and valuable of the three, due simply

to the rarity of the selections. Much of this material has long been unavailable—in fact Kirsten has recorded comparatively little during her multifaceted career, a circumstance due more to some quirk in record-company thinking than a reflection on her considerable talents.

The voice is a lovely instrument in itself: a warm, natural lyric soprano tinged with a slight smoky timbre that produces an individual, immediately appealing flavor. Although climactic high notes tend to be treated rather gingerly, the lustrous sheen remains consistent and even right up to the top D (a tone of stabbing sweetness in the *Thaïs* finale with Robert Merrill; taken as a whole, this is perhaps the most gorgeous piece of work in the entire Kirsten discography). The interpretations are always alive and imaginatively thought out—few other singers so aptly suggest a breathless "woman in love" femininity in sheer vocal terms, a quality that especially enhances the Puccini arias here and Louise's "*Depuis le jour*." The five pop items (*You Go to My Head*, *More Than You Know*, *Wanting You* with Merrill, *The Man I Love*, and *Why Was I Born*) are delivered with real class, sung in a sensuous, closely miked half-voice and provocatively inflected. A most attractive disc, in short; now perhaps Columbia may be coaxed into reissuing their Kirsten material—the Puccini recital recorded in the early Fifties would complement Victorola's selections very nicely since there are few duplications.

**FRITZ WUNDERLICH: "Lyric Tenor, Album 3." Arias from *Die Entführung aus dem Serail*, *Così fan tutte*, *Rigoletto*, *Martha*, *The Bartered Bride*, *Pique Dame*, *La Bohème*, *Countess Maritza*, and *Giuditta*.** Fritz Wunderlich, tenor; various orchestras and cond. Seraphim S 60148, \$2.98 [from various Angel originals, early 1960s].

Seraphim has compiled a third collection of Wunderlich material, most of it taken from past Angel discs: the *Martha* excerpts ("*Ach so fromm*" and Good-night Quartet) and *Pique Dame* highlights (the Lisa/Hermann duet from Act I), the complete *Bartered Bride* (Hans's two arias), and Capitol's operetta program (*Countess Maritza* and *Giuditta* songs). New selections are a pair of Mozart arias, which prove once again that Wunderlich was peerless in this repertory, as well as Rodolfo's Narrative and the Duke's "*Questa o quella*" (both in German), which demonstrate how the Italian idiom consistently eluded this superb voice. Any scrap left by the prodigiously gifted tenor is welcome though, and vocal collectors may add this disc to their shelves confident that it contains some of the most cultivated singing ever captured on microgroove.

PETER G. DAVIS



# Enjoy true sound with Roberts' Glass Head



Roberts Model  
GH-500D



By "glass head" we mean our revolutionary **glass and crystal ferrite head** incorporated in the **ROBERTS GH-500D Stereo Tape Deck**. In conventional heads, tape dust and wear greatly reduce sound quality. But our glass and crystal ferrite head is "dust free" and "wear free" and guaranteed for over 150,000 hours of service life! In case this head should break down before 150,000 hours of use, it will be replaced free of charge. This head also produces a "focused field" which makes possible the recording and playback of high frequency signals without distortion.

The highly professional ROBERTS GH-500D also features 3 motors, 3 heads, magnetic brake, automatic volume control, automatic continuous reverse, and sensing tape reverse. Frequency response: 30 to 28,000Hz ( $\pm 3$ dB) at 7-1/2 ips.

#### Glass and Crystal Ferrite Head

The head core is made of pure crystal ferrite, and the inner circumference of the head shield is mounted and set in glass.

#### Automatic Continuous Reverse (Reverse-O-Matic)

This device automatically reverses the tape as per setting. Continuous reverse is possible between any two given points on a tape.

#### Automatic Volume Control (Compute-O-Matic)

This device provides automatically adjusted sound levels for perfect high fidelity recording.

For complete information, write:

*The Pro Line*

## ROBERTS

Division of Rheem Manufacturing Company  
Los Angeles, California 90016

# the tape BY R.D. DARRELL deck

**Dolbyized Heritages.** Although the first Musical Heritage musicassettes (reviewed here last November) were relatively orthodox in their programmatic choices, the Society's current releases offer more imaginative repertory selections—most of them, in fact, are more historically significant than anything in the cassette catalogue expect perhaps a few Archive contributions. Moreover, this second batch not only uses the same premium-quality TDK tape but now embodies the noise-reduction blessing of Type-B Dolbyization.

This process is particularly helpful to the crystalline recording of Oscar Caçeres' deft solo guitar playing in a wide-ranging representation of early "Masters of the Lute and Guitar": Milán, Narvaez, Mudarra, Pisador, Sanz, Holborne, Robinson, Dowland, Weiss, and A. Scarlatti (MHC 2023). And it's well-nigh essential to the intimate vocal and instrumental ensemble performances of two dozen *Cántigas de Santa María* (MHC 2024) collected by Alfonso X (*El Sabio*—The Wise), the thirteenth-century king of Castile and León. These famous settings of poems in Galician-Portuguese dialect are vital transition links between troubador songs and plainchant on the one hand, and songs and madrigals of the high Renaissance on the other. Sonically, they feature the spicily piquant timbres of medieval (mostly Arabic) instruments; aesthetically, both their infectious cheerfulness and eloquent pathos are spellbinding. The program is labeled Vol. I of a "History of Spanish Music in Sound" and its all-round (technical as well as artistic) excellence bodes well for later volumes. Only printed notes are lacking—a near-fatal omission here.

Ironically, the advantages of Dolbyization are almost negligible in Marie-Claire Alain's spirited recital of eighteenth-century French organ *Noëls* by Daquin and Dandrieu (MHC 2022); normal cassette surface noise would be mostly covered up in any case by the audible mechanism of the 1752 historic instrument used: the Clicquot/Haerpfer-Erman organ of Sarlat (Dordogne district), France. But here such nonmusical noises actually contribute to the sonic authenticity of the period instrument and its candidly "raw" tonal qualities, impressively captured here in an appropriately reverberant cathedral ambience.

I should note that Musical Heritage cassettes must be ordered directly from the Society at 1991 Broadway, New York, N.Y. 10023; the list price to nonmembers is \$6.95 each. I've been playing them, and indeed all other recent musicassettes, on an Advent Model 200 recorder/player with built-in Dolby Type-B noise-reduction circuits. These operate

just as satisfactorily as those in the separate Model 101 unit I used earlier; but the Model 200 surpasses any other cassette player I've yet tested for rock-steady, wow-and-flutter-free tape-speed characteristics. I have yet to exploit its versatile recording potentials, but in playback even the most ecstatic press notices of this instrument are fully justified.

**Drawn and Quartered.** There are so many admirable tapings in all formats today that I hate to waste precious space on nondescript or inferior releases—except those in which artists or engineers of high repute fail to live up to expectations. But editing or processing atrocities are something else again. I've castigated some extreme examples in the past; this month there are new ones that have driven me right up my listening-room wall. In 8-track endless-loop cartridge tapings of serious music, the exigencies of the format demand division into four equal sections (so-called "programs") and consequently often involve unavoidable "breaks" within a piece or movement. Granted—but there still is no excuse for such a gross mislocation of a "break" as that in the otherwise technically and executantly first-rate 8-track cartridge edition of Van Cliburn's "My Favorite Encores" (RCA Red Seal R8S 1171, \$6.95). The major work, Chopin's Op. 31 Scherzo, is begun at the end of Program III, runs for only eighteen seconds before the music stops, followed by a pause of some ten seconds as the playback-head clicks into its Program IV position and the Scherzo is resumed. In this case, the cassette edition (RK 1171, \$6.95) is free from such barbarous truncation. Not so in an otherwise welcome reissue of the 1957 Fiedler/Boston Pops Tchaikovsky *Nutcracker* ballet excerpts (RCA Red Seal R8S 1169 and RK 1169, \$6.95 each): the familiar *Danse chinoise* is unconscionably split into chunks of thirty-seven seconds and thirty-three seconds each—not only between the cartridge's Programs II and III but also between the "sides" of the cassette edition!

**Next case.** Finally receiving the London/Ampex two-cassette set of Bellini's *Norma* (D 31168, \$14.95) I mentioned in March, I found that, as expected, it didn't benefit too much by Type-B Dolbyization since its c. 1965 master tape was not Type-A Dolbyized. But quite apart from that, or any other artistic or engineering considerations, the cassette sequence is completely mislabeled: to get it right, you must play Sides 3, 4, 1, and 2 in that order! Another case of quality control laxness is the Dolbyized cassette edition of

"Mantovani in Concert" (London/Ampex M 57174, \$6.95) which was sent me as an example of technical quality in which the producers took particular pride. And rightly so insofar as the ultrabright engineering is concerned. But full justice is only given to Side 2, which is remarkable for the highest modulation level I've ever encountered, without distortion, in the cassette format. Side 1, however, is processed at a markedly lower level (seven or more dB as measured by the Advent 200's VU meter) which is immediately apparent to even the most untrained ear. And most exasperating of all: probably none of these blunders (except surely the mislabeled opera sequence) is likely to be considered, without strenuous argument, to represent a "defective" release warranting replacement by the dealer or manufacturer.

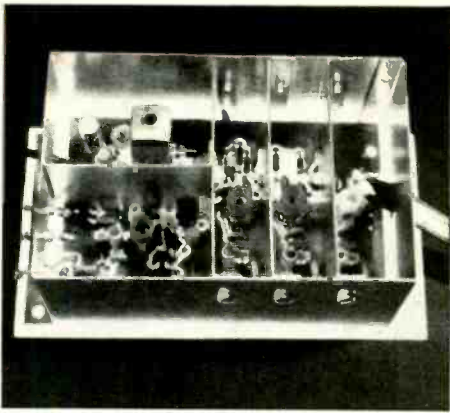
**Provocative Stage Angels.** It's a relief to get back to tapings in which processing and technical characteristics are completely satisfactory (or subject, at worst, to relatively minor quibblings) and the only basis for complaint would be a subjectively unfavorable reaction to the performance. A current exemplary release is a blockbuster multicassette opera trilogy from Angel. The three works—each comprising three cassettes, boxed, at \$20.98 a set, librettos on request—are Bizet's *Carmen* conducted by Frühbeck de Burgos (Angel 4X3S 3767), Verdi's *Otello* conducted by the late Sir John Barbirolli (4X3S 3742), and Verdi's *Forza del destino* conducted by Lamberto Gardelli (4X3S 3765). None of these is a first taping; only one of them is my own unqualified definitive tape choice, but each has distinctive interpretative and executant attractions as well as exceptionally vivid and "live" sonics.

The *Carmen* is exceptional for its original *opéra-comique* treatment—i.e., with spoken dialogue. But the speakers sound disconcertingly different from the singers in the same roles, and I find neither Bumbry's *Carmen* nor Vickers' *Don José* really satisfactory. I'll still cling to the older Angel reel edition (now sadly out of print) starring De los Angeles with Beecham conducting. Nevertheless, there are fine things here, including Freni's Micaela, the spirited choral singing and orchestral playing, and above all the vivid over-all sonic "presence."

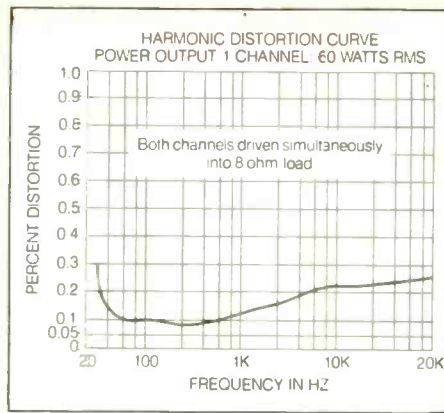
The *Otello* is of course a must for every Barbirolli and James McCracken fan, but for me there are more persuasive appeals in Fischer-Dieskau's fascinating Iago, Gwyneth Jones's often tenderly moving Desdemona, and again ultra-effective recording of a fine chorus and orchestra.

Finally, the *Forza*, with no less admirable stereo recording, choral singing, and orchestral playing, also features magnificent performances by the principals, Martina Arroya and Carlo Bergonzi, as well as a genuinely thrilling reading of this too often underrated work by young Gardelli—a highly promising but occasionally erratic conductor in the past who here achieves full artistic maturity.

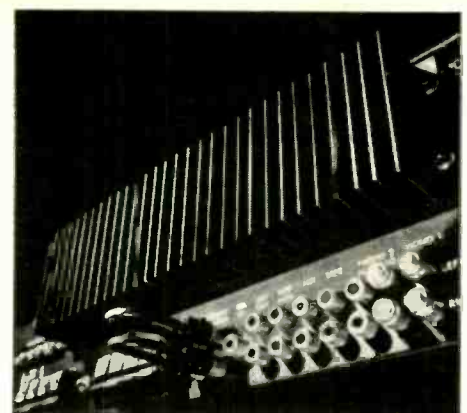




It's the only receiver with the Varitronik™ FM tuner—with 4 FET's and balanced Varicap tuning for lower distortion and for higher sensitivity. By using 4 FET's instead of ordinary bi-polar transistors, cross modulation problems are virtually eliminated. And by using 4 double Varicaps instead of a conventional mechanical tuning capacitor, a better balanced circuit performance is achieved with perfect linear tracking. The 725A's FM tuner also uses a combination of Butterworth and crystal filters for better selectivity and stereo separation. And, it features an advanced muting circuit with full muting at 2.5  $\mu$ V for quiet tuning without loss of stations. Specifically, here's how the new Altec 725A receiver performs. Harmonic distortion is a low 0.3%, IHF sensitivity is 1.8  $\mu$ V and capture ratio is 1.3 dB.



Altec's new 725A AM/FM stereo receiver gives you 60/60 watts of RMS continuous power. The 60 watts of power per channel you hear with the new Altec 725A receiver is not IHF music power at 4 ohms for just an instant. It's not music power (plus or minus 1 dB) either. And it's not peak power, or EIA power or any other rating. Instead, it's 60 watts of RMS continuous power per channel with both channels driven simultaneously at 8 ohms from 30 to 20,000 Hz—rated in the same manner used exclusively by the professional audio field and by quality testing labs. With this much power you hear clean, accurate sounds at all frequencies from even the lowest efficiency speakers. And you always have enough power in reserve to hear that extra-low bass.



And it includes many extra features to make it the most versatile receiver on the market. The new Altec 725A receiver includes a long list of standard features like 2 separate tuning meters, spring-loaded speaker terminals, and 100 percent modular construction. In addition, it includes these "extras" for more versatility and convenience.

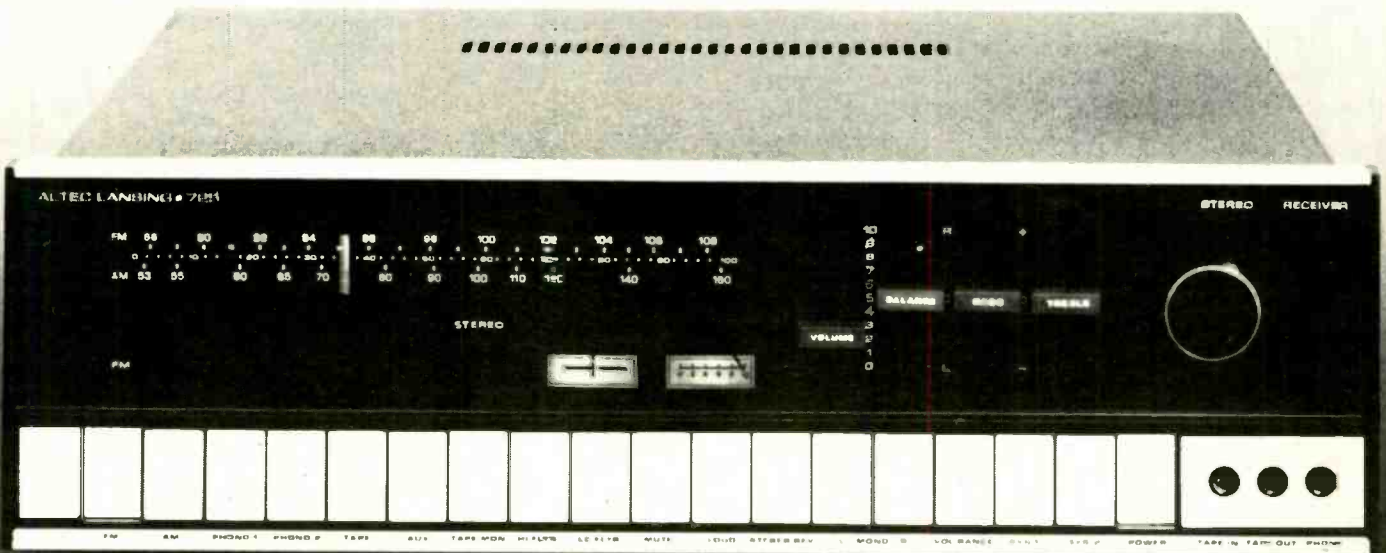
- Pushbutton controls for stereo reverse, mono L & R, low and high filter.
- Indicator lights on all functions—AM, FM, phono 1 & phono 2, tape, auxiliary, tape monitor and FM stereo.
- Tape recorder input & output on front panel.
- A heavy-duty fluted aluminum heat sink.
- Accessory jacks for the Altec Acoustavoicette Stereo Equalizer.

Altec's new 725A AM/FM stereo receiver sells for \$699.00. It's built a little better than anything else you can buy. Hear it at your Altec dealers. Or, write for a new, complete 25-page catalog: Altec Lansing, 1515 S. Manchester Ave., Anaheim, CA 92803.

Built a little better.



A QUALITY COMPANY OF LTV LING ALTEC, INC.



Altec's new 725A receiver.  
It's built a little better.

## the lees side

# An Arranger Arrives



IF YOU DON'T KNOW who Mickey Leonard is, you're not alone. Aside from music-business professionals and some really dedicated aficionados of Broadway obscurities, few people do.

Michael Leonard, fortyish, native New Yorker, wrote the music for the Broadway musical *The Yearling*. "It opened on a Friday and closed on Saturday," he says. Why? "Because it was terrible," he answers with a shrug and his usual candor. He neglects to mention that a number of the songs (Herb Martin wrote the finely cut lyrics) are superb. Barbra Streisand recorded five of them: *I'm All Smiles*, *Why Did I Choose You*, *The Kind of Man a Woman Needs*, *My Pa*, and *My Love* (the last two have the same melody but different lyrics).

But Mickey Leonard is more than a songwriter. He is also a composer, and those who have known him only as a "tunesmith," as they used to say in the days of Tin Pan Alley, have been startled recently to discover that he is a fine and fresh arranger. Perhaps one of the reasons Leonard has had much less recognition (and therefore much less opportunity) than he deserves is that he can be a little off-putting—somber and acerbic and breathtakingly blunt. When a lady at one of those Fire Island cocktail parties last summer asked him if he agreed that such and such a group—one of the more "in" rock-cum-jazz-and-horns collections—was simply mah-vellous, Mickey drew a breath and with a world-weary sigh said, "No."

"But, but," the lady sputtered, "what do you mean? How can you say that?"

"Look," Mickey said with strained patience. "I'm a professional musician. I've practiced my craft all day, every day, throughout my adult life. And I know

more than you do." The truth may set you free, but it rarely makes one popular.

Mickey was a child prodigy who later took an M.A. at Juilliard, where he studied, as he puts it, "everything—mostly out in the cafeteria, which is where you really learn. We were always putting down Stravinsky. We said he didn't know where it's at." Before Juilliard, he had studied composition and conducting at the Handel Conservatory in Munich.

Upon leaving Juilliard, he got a job as a staff composer and arranger at the Green Mansions repertory theater. It was this experience that swung him over into "popular" music.

After that he paid prodigious dues as rehearsal pianist, dance arranger, "general flunky for various Broadway flops," arranger-conductor for several singers both good and bad, and as music director and composer for the Geoffrey Holder/Carmen Delavallade dance group. Then came *The Yearling*. Then came nothing.

Mickey went to work as an arranger for April-Blackwood, the publishing subsidiary of Columbia Records, where he arranged a demonstration album of a forthcoming Broadway musical score. The music was not exceptional, but the arranging, done with a small budget and therefore few men, was. A copy of this demo found its way into the hands of Helen Keane, Bill Evans' manager and record producer. She'd known Mickey for years but had had no idea of the scope of his ability as an arranger. She called and asked him if he'd consider writing an album for Bill Evans. As it happens, I've never met an arranger who wouldn't like to write an album for Evans. And Mickey said yes.

The album was to be Evans' last for

MGM. To negotiate the pianist's new contract, Miss Keane had called Mike Curb, the twenty-four-year-old head of artists and repertoire for the company; the response she got could be summed up in two words: "Bill who?" And that, as far as she was concerned, was that. (Columbia has just signed up Evans, which may indicate that that label has decided to go back into the music business.) Since this was Evans' farewell to MGM, Miss Keane decided that the album might as well be a masterpiece. She would use strings, horns—and Mickey Leonard.

The LP is out now. It's called "Bill Evans: From Left to Right" (MGM SE 4723). The title refers to the fact that on many tracks, Bill plays Fender-Rhodes electric piano with the right hand and a Steinway with the left. On two songs Evans laid down the basic tracks with piano, bass, drums, and in some instances, guitar, and Leonard added the orchestra later. For sheer prettiness, it is unmatched. But it is much more than "pretty."

There are people who think Evans' playing has become dry in recent years, and talk nostalgically of "the old Bill." Actually, Evans has gone where few can follow. In the early phase of music perception, people tell themselves stories to go with the sounds. This is because, as McLuhan clarifies, we were made a visual culture by print. Phase two of music perception is that of emotional response without an intervening "story" explanation of it. Phase three, usually achieved only by musicians, is the purely musical response to music. Phase four, which is seldom achieved even by musicians, is the spiritual. Evans is now in this latter phase. The only other time I can recall hearing



playing of such spirituality and serenity as there is in this album is when I heard Dinu Lipatti's last recital, recorded at Besançon September 16, 1950.

Evans' playing was once forceful and assertive. It became quiet, then quieter. Now it has become almost silent. It has attained an almost Taoistic quality, an acceptance of existence so complete that he seems to have no more desire to communicate. Yet he has never been as communicative as this since the early albums for Riverside, made in the late 1950s. This will not be seen as paradox to anyone who is familiar with Lao-tze.

One of the loveliest tracks is something Bill wrote called *Children's Play Song*. With his playing and Leonard's orchestration, the track sounds like the parallel monologues of two men in an apartment overlooking a playground and separately recalling what it is to be very young. There! I've gone and done it—attached a story to a purely musical experience. But the description of music in words is ultimately an impossible task that shouldn't be attempted—but, alas, must be attempted.

Something exceptionally interesting happens in Luis Eça's *The Dolphin*. Leonard took the track (which contains some unusual and imaginative guitar work by Sam Browne) and "sweetened" it—that is, added orchestra and more percussion. Bill plays a long and brilliant and rhythmically fascinating solo on electric piano. Leonard transcribed the solo, then added alto flutes in unison, then flutes and piccolo in harmony, voiced in such a way that Bill is "lead flute" to the section. It's indescribably beautiful.

In mastering the album, producer Keane had a stroke of inspiration: she decided to include both tracks of *The Dolphin*, the one without orchestra followed by the version with it. To hear them both in succession is like hearing a flower open. For the layman, incidentally, the tracks offer an insight into how records are made nowadays.

"The thing about Bill, or any great artist for that matter," Leonard said later, "is not what they play, but what they don't play. People go on ego trips and play all the notes in sight. But not someone like Bill. And if he has the security to leave a bar of silence, why should the arranger fill it up? The greatest sound in music is the G.P.—the Grand Pause. Silence in music is more musical than all the sounds in the world."

The album defies classification as either popular music or jazz. It is both, and more. And it is more than the sum of its parts. An informal suite for jazz piano and orchestra, it claims nothing, asserts nothing, protests nothing, but merely is. And that is the stuff that masterpieces are made of.

As for the three people who made the album—arranger and composer Leonard, pianist and composer Evans, and Miss Keane, who conceived the project and nursed it through many difficulties—they can be very proud. The album is far better than they know.

GENE LEES

## We put a little more feature into each feature.

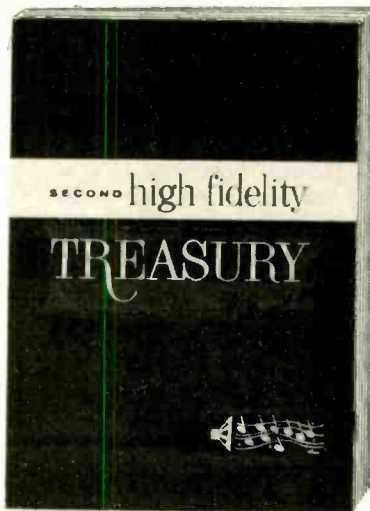


■ A Papst hysteresis synchronous motor with outer rotor for unvarying speed accuracy. ■ Precise stylus overhang adjustment with built-in gauge—no shifting, no guesswork, no templates. ■ Silicone-damped cueing in both automatic and manual play. ■ And, those exclusive light touch pushbuttons to make it easy to enjoy all those other wonderful 50H features \$175.00 at your hi-fi dealer. Benjamin Electronic Sound Corp., Farmingdale, N.Y., 11735, a division of Instrument Systems Corp. Available in Canada.

### MIRACORD 50H

CIRCLE 9 ON READER-SERVICE CARD

## Now only \$1



THE SECOND HIGH FIDELITY TREASURY brings you 28 top audio articles selected from *High Fidelity* and *Stereo Annuals*.

Here's a last chance to add them to your library—in book form that you can refer to again and again. They tell you just about everything you need to know for achieving satisfactory sound reproduction in your home, compatible with the price you wish to pay.

The TREASURY throws the spotlight on Amplifiers—Taping FM Stereo—Speakers—Past, Present and Future—Headphones—A Budget for Stereo—Room Acoustics—Keep It Playing!—The Origins of Psychoacoustics—New Trends in Stereo Kits—Can High Fidelity Be Measured?—A Guide to Stereo Shelving—Distortion—The Eternal Enigma—Pros and Cons of Wideband Response—Stereo Cartridges . . . and much more.

Illustrated paperback book of 132 pages measuring 6½ x 9½ inches, Copyright 1965 by Billboard Publications.

Originally \$2.50—now only \$1.00. Payment with order, please, but satisfaction guaranteed.

WYETH PRESS, 2160 Patterson Street, Cincinnati, Ohio 45214

I enclose \$1.00. Send me postpaid one copy of your Second HIGH FIDELITY TREASURY.

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_

State & Zip \_\_\_\_\_

1572

# the lighter side

reviewed by

MORGAN AMES

R. D. DARRELL

JOHN GABREE

JOHN S. WILSON

 symbol denotes  
an exceptional recording

\* **ROGER KELLAWAY CELLO QUARTET.** Roger Kellaway, piano; Ed Lustgarten, cello; Chuck Domanico, bass; Emil Richards, percussion; orchestra, Roger Kellaway, arr. and cond. (Saturnia; Jorjana #8; *Esque*; five more.) A & M SP 4281, \$4.98.

They say that after years of calculated cultural tensions in all fields, a backlash of beauty is beginning. If so, then Roger Kellaway is among its leaders and his new album is one of those in the forefront. Of the many conceptions that pianist/composer/arranger Kellaway could have chosen for this project, he has elected calm beauty, freedom of line, and considerable romance (you remember romance).

After years of jazz playing, studio work, and any kind of symphonic project he could find (including a ballet for George Balanchine), thirty-one-year-old Kellaway has formed what he calls a "cello quartet" with symphony cellist Ed Lustgarten of the Los Angeles Philharmonic. Lustgarten's playing is superb, his tone round and warm. The quartet has given him the rare chance to stretch new muscles. For while this is in no way a jazz group, it is highly improvisational, wherein everyone's ideas are trusted and welcomed. Kellaway would be unhappy in any other situation.

Bassist Chuck Domanico is a musician of astonishing strength, unsinkable tempo, and flawless technique. I know of no other bassist who thinks so well in time patterns like 15/4. At the same time he never overplays.

Percussionist Emil Richards is something of a legend in recording, partly because he can play anything and partly because he has a sixth sense about which percussive color to place where and how.



Kellaway himself is perhaps the most fluid, inventive, and fearless young pianist around these days. He has included one solo piano track called *On Your Mark Get Set Blues*. Listening will tilt your head. It's a simple blues, except that it's played in two keys at once, G in the right hand and F in the left. The effect is weird and amazing. In the end, one must gasp over the sheer facility of the thing.

All other tracks feature the quartet and sometimes the orchestra. *Saturnia* serves as a kind of overture for the album and places Kellaway firmly in the forefront of new orchestrators, particularly in his string writing. One can feel his respect for romanticists like Respighi, Ravel, and Michel Legrand.

*Sunrise* is one of several flowing melodies written by Kellaway and literally sung by the cello (part of its charm is that it sounds as if in the human register). Its middle portion is played smoothly in 15/4. *Morning Song* has the pure feeling of an old English folksong, breaking at times into more contemporary energies. *Jorjana #8* (one of several songs written by Kellaway for his wife) is a romantic ballad built on a melody made up of rising triangulations of notes. Featuring

Joe Pass on acoustic guitar, it is dramatic and mysterious. *Esque* is in 5/4, 7/4, and who knows what else, and ends up sounding simpler than it is. *Invasion of the Forest* is another liquid blending of cello and piano, with Domanico playing arco bass.

This is seductive music, sensual and charming. One can sink into it as deeply or as lazily as he likes. Steve Goldman is to be congratulated for his expert and understanding production, and Dick Bogart for his fine engineering. And bless Herb Alpert at A & M for financing a commercially risky bet. On the other hand, the album may just sell, beginning on a word-of-mouth basis. This is the kind of record experience many people wait for and rarely find. Why don't you buy it. M.A.

\* **NILSSON: The Point!** Harry Nilsson, vocals and narration; George Tipton, arr. and cond. (Life Line; Me and My Arrow; Everything's Got 'Em; eleven more.) RCA Victor LSPX 1003, \$5.98. Tape:  P8S 1623, \$6.95;  PK 1623, \$6.95.

Harry Nilsson has carved a fulfilling career for himself. He began with albums of his own offbeat songs, sung in his clear, comfortable, light baritone. After several successful records, he received even further acclaim for singing the title song *Everybody's Talkin'*, written by Fred Neil for *Midnight Cowboy*.

On his next worthwhile project, "Nilsson Sings Newman," Nilsson concentrated on the music of Randy Newman, who also played piano for the occasion. The two talents were a fine blend, and again the disc worked.

With this release, Harry Nilsson is off on another trip. It is a project for children, and for the children within the rest of us. Nilsson has dreamed up a fairy tale about the Land of Point, a place where everyone has a pointed head except a little boy named Oblio, whose only real friend is his dog, Arrow. Oblio's nonconformity leads to his banishment to the Pointless Forest where he and Arrow have many adventures. Eventually Oblio finds himself back in the Land of Point. He becomes a hero, having survived the hitherto unknown Pointless Forest. What's more, he announces that everything there also has a point—trees, leaves, branches, and forest dwellers (the Stone Man, the Fat Sisters, etc.). "Since everything everywhere has a point," says Oblio. "I must have one too." Someone in the crowd says, "He's got a point there." And guess who grows a point then and there?

The project was presented recently on television as an animated feature (superb animation by Murakami-Wolf Films) narrated by Dustin Hoffman (who is replaced on the disc by Nilsson). All the children and adults I know who saw it were charmed by it.

The album features several delightful Nilsson songs, including *Think About*





## This new receiver cleans your signal, without cleaning out your bank account

It's a dirty world out there. And even though an FM station transmits a clean signal, by the time it reaches your house, it may be mixed up with 20 or so other signals, and some interference sources, many of them strong enough to swamp the signal you want to hear. The new Sony 6045 FM stereo/FM-AM receiver spares no detail to deliver a clean signal to your speakers.

Its FM front end uses *passive* r.f. circuitry, so that those strong, but undesired signals can't overload the input, to swamp your station or to pop up at several random places on the dial. (The passive input stage can't generate any hiss, either). By the time the signal does reach an active stage, most of the undesired signals have been shorn away—and since that stage is an FET, it's virtually immune to overloading anyway.

Six solid-state i.f. filters clean the signal even further. They combine uniform response over the entire FM channel with almost complete attenuation everywhere else. You can pluck the station from a host of stronger ones or adjacent frequencies. And solid-state i.f.'s never need realignment. Together, these ideally-matched FM circuits provide:

2.6  $\mu$ V (IHF) sensitivity, 70 dB signal-to-noise ratio, 80 dB of selectivity, 100 dB of spurious signal rejection, and a capture ratio of 1.5 dB—all at a total harmonic distortion of only 0.4%. AM performance is equally outstanding.

Cleanliness doesn't stop at the 6045's tuner stage. Its amplifier uses the same dual-power-supply, direct-coupled approach as our more expensive amplifiers and receivers, so there's no coupling capacitor to stand between you and the music. The 6045 gives you the best sound your speaker is capable of, because you get the full damping factor at all frequencies, and perfect transfer of all 75 watts dynamic power output\* at only 0.5% distortion. Noise at full output is a miniscule 0.13 *millionths* of a watt, virtually inaudible. Still, no matter how clean the receiver's circuits, some stations still put out a dirty signal, some records are worn or scratched and some tapes have hiss. The 6045 has an answer for that one, too: a high filter that cleans such signals up.

Price is not a dirty word either, \$229.50\*\* which, in this day of rising prices, is just clean miraculous. Sony Corporation of America, 47-47 Van Dam St., Long Island City, New York 11101.

**SONY® 6045**

\*IHF standard constant supply method at 8 ohms. \*\*Suggested retail price.



## ADVERTISING INDEX

Key No.		Page No.
1	Acoustic Research, Inc.	27
	Acoustical Manufacturing Co., Ltd.	24
3	A.D.R. Audio	100
4	Altec Lansing	89
5	Angel Records	69
27	Atlantic Records	21
2	Audio Dynamics Corp.	16
6	Audio Sales	101
7	Audio Unlimited, Inc.	102
8	BASF Systems, Inc.	14
9	Benjamin Electronic Sound Corp.	91
10	Bose Corp.	5
	Bozak	15
103	British Industries Co.	33
11	Carston Studios	97
	Classified Ads	101
	Columbia Records	60, 71
12	Concord Electronics Corp.	79
13	Designers Audio	101
14	District Sound, Inc.	97
15	Dixie Hi Fidelity Wholesalers	101
16	Downtown Audio, Inc.	103
	Dressner	103
18	Dual	59
49	Dynaco Inc.	36
17	Dynaco Inc.	102
	Elpa Marketing Industries, Inc.	8
19	Empire Scientific Corp.	26
48	Famous Records	82
	Fisher Radio	Cover II, 1
103	Garrard	33
20	Harman-Kardon, Inc.	31
21	Heath Co.	11
22	JVC America, Inc.	25
36	Kenwood	Cover IV
47	KLH Research and Development Corp.	13
23	Koss	7
24	Lafayette Radio Electronics Corp.	75
25	London Records	77
43	Marantz	20
26	McIntosh	18
45	Memorex Corp.	19
	Perpetuum Ebner	8
	Pioneer Electronics U.S.A. Corp.	23
29	Rabco	83
30	Rabsons-57 St., Inc.	103
31	Rectilinear Research Corp.	29
32	Rek-O-Kut	104
33	Roberts	87
34	Sansui Electronics Corp.	17
35	Schober Organ Corp.	82
	SEE 70's	103
37	Sherwood Electronic Laboratories	26
38	Shure Brothers, Inc.	43
39	Sony Corp. of America	93
63	Sony/Superscope, Inc.	79
40	Sound Reproduction, Inc.	100
41	Stanton Magnetics, Inc.	2
42	Stereo Corp. of America	98
	Tape Timing Guide	101
67	Teac Corp. of America	Cover III
18	United Audio Products, Inc.	59
50	V-M Corp.	35
44	Wollensak	12
	Wyeth Press	85, 91, 99
46	Yamaha International Corp.	24

*Your Troubles; Me and My Arrow; and a game song called Poli High ("Poli-High, Poli-Technic, Poli-Technical High").* Most of the music emerges in the easy, lilting tempo in which Nilsson is most at home. A couple of the songs (*P.O.V. Waltz* and *Are You Sleeping?*) sound as though they were written independently and stuck in to fill up the time. Fortunately for Nilsson, the over-all effect is so pleasant that he gets away with it.

The album has its point, all right. But such is its form that we are not bludgeoned over the skull with it. In this era of compulsive social comment, Nilsson's gentle touch is received with gratitude. Like most people, regardless of political and social stance, I'm weary of continual intensity.

You just may be delighted. M.A.

**JACK JONES: Sings Michel Legrand.** Jack Jones, vocals; Michel Legrand, arr. and cond. (Pieces of Dreams; Nobody Knows; What Are You Doing the Rest of Your Life?, seven more.) RCA Victor LSP 4480, \$4.98.

Surely it is the dream of every pop standard singer to go to Paris and record an album with Michel Legrand. Lucky Jack Jones got to do it. According to the notes, it is "the historic occasion of the first complete vocal album in English of Michel Legrand's songs."

In view of the present record market with its hundreds of rock releases per month, it's difficult *not* to view Jack Jones in perspective. He's the purely perfect voice that came too late, a victim of the times. He will always have an audience (who will always furiously reject reviews such as this) but a decreasing one. For as today's youngsters mature and develop mellow musical tastes, they will return to songs of their own time. Even now, young people play Beatles albums for old times' sake (an idea which may give some of us another gray hair).

The fact remains that Jack Jones is probably the purest singer of his kind, now that Frank Sinatra is acquiescing to age after his incredible run. There is virtually no white popular standard song that Jones can't sing superbly. Michel Legrand is another master. There is nothing he does not know about orchestrating, and he can be an inspired melodist. Even Legrand's artistry is threatened, though less than Jack Jones's, as musical tastes run rampant over previous concepts of "what music is." There are ever more small-group, rock-fashioned filmscores and fewer Legrand-type large orchestra scores.

Hearing this album, one may well mourn the passing of an era. The Jones-Legrand world is not necessarily finished, but the intensity has been taken out of it. Both men are in a business that stays alive by satisfying public media and tastes. The loving minority who will support such artists forever are just that: a minority. They produce enough momentum to cause one hit record about

every other year (Henry Mancini, Peggy Lee, Perry Como).

When Jones was learning to sing and Legrand was learning to make an orchestra sing, no one said, "Listen, we love what you're doing, but in a few years we're going to love some other form a lot more, okay?" No more so than the government phones me and says, "Listen, we want to spend your money on a bomb for the Ho Chi Minh Trail, and then we're gonna have what's-his-name go pick up a few more moon rocks, okay?" All these sinister forces affect this music from the inside as well as externally. Legrand seems to be repeating himself these days, as if he were distracted. His energy source—booming public interest—is seriously depleted, as is Jones's.

All but one of the Legrand songs have English lyrics by Alan and Marilyn Bergman. The best is a dramatic song called *The Years of My Youth*. I'm sorry to see the omission of an early, exquisite Legrand song, *Once Upon a Summertime*, with English lyrics by Johnny Mercer. As a matter of fact, inbreeding is one of the album's flaws: all Legrand music and all but one Bergman lyrics. Nearly all are in the same lush, dreamy mood, for none of the team can write a good "up" tune. Velvety love songs are their forte. Legrand's writing is so rich that one wishes for relief.

The best Legrand-and-singer album ever made is "Je M'appelle Barbra." Miss Streisand's unstoppable personality and Bronx blood served as a proper balance for Legrand. Jones, on the other hand, is such a natural musician that he flows instinctively into Legrand's larger tapestry. Ironically, his musicianship works against him.

For all its flaws, the album will delight Jack Jones fans. M.A.



**\* LAURA NYRO: Christmas and the Beads of Sweat.** Laura Nyro, vocals and piano; Arif Mardin, arr. and cond. (Christmas in My Soul; Map to the Treasure; Been on a Train; seven more.) Columbia KC 30259, \$5.98. Tape: Ⓢ CA 30259, \$6.98; Ⓢ CT 30259, \$6.98.

Columbia rushed this album onto the streets in time for the Christmas trade. Unfortunately, they didn't rush it to me until now. No matter. Laura Nyro is not a seasonal taste—either you like her or you don't.

Nor is this a Christmas record, despite the pitch to make it so. There is a tune called *Christmas in My Soul* but it's not what you'd call holiday music. If it were played for Santa Claus, he'd get drunk and start stuffing protest pamphlets down your chimney. This is not to say that it's a poor song—it's too good, speaking of what Christmas is not (loving, warm, free) and what it could be.

This is Laura Nyro's fourth LP, and she continues to demonstrate her complex talents. Her songs are dark, passion-

Continued on page 97



ate, and full of a sense of loss—such as *Been On a Train* (And I'm never gonna be the same), in which she tries to save "him" from the final needle, saying he's got no guts, no gospel, and no brain, but she loses; he overdoses and dies. True, the subject is overworked. But no one handles it better than Miss Nyro.

In many ways this disc is reminiscent—vocally, harmonically, and dynamically—of Miss Nyro's second and best-known album, "Eli and the Thirteenth Confession." Possibly these songs were some of her early compositions—they're just as good. At any rate, this album is quite different from her third, "New York Tendaberry."

There are differences between this disc and "Eli." One is that Miss Nyro sounds gentler, more caring, less tied to her personal torment, and more communicative. The other difference is provided by arranger/conductor Arif Mardin, whose writing is less dense than Charlie Caleto's in "Eli" but more substantial than Jimmie Haskell's mere presence in "Tendaberry." (Apparently Miss Nyro has trouble deciding just how much or how little instrumental support she wants.) Mardin's work here is exciting and imaginative. In some places the percussion or horns hit too hard, jarring one away from the singer's complex thread. Such moments could have been rebalanced in the mix but they were not—perhaps Miss Nyro and Mardin like the effect better than I do.

When *I Was a Freeport and You Were the Main Drag* is similar in one respect to *Sweet Blindness*, a hit by the Fifth Dimension. Both revolve around a lyric line that bites, even though its exact meaning isn't quite clear.

Miss Nyro has a self-indulgent moment—several, in fact—in *Map to the Treasure*, in which she plays a piano solo, a single droning figure which increases in speed but takes forever.

I was rather surprised while listening to Laura Nyro's fourth album. I'm not sure what I expected. Probably I thought she might be heading into a new musical place, full speed ahead. On the other hand, her second album has been my favorite, and this is such a successful extension of it that protests are half-hearted. We are so accustomed to moving fast in a world moving even faster that confusion may arise at the idea of an artist wishing to go back and sit down on good earth rather than plow a new furrow every ten minutes.

This is a strong, gutsy, moving record, and it's highly recommended. M.A.

**PERRY COMO: It's Impossible.** Perry Como, vocals; Don Costa, Nick Perito, Richard Palombi, and Marty Manning, arr. (Something; Snowbird; Close to You; seven more.) RCA Victor LSP 4473, \$4.98. Tape: ● P8S 1667, \$6.95; ● PK 1667, \$6.95.

Truth is meatier than fiction. What gag writer could come up with a funnier idea than Shirley Temple running for

Congress? Or: just after New Year's Day, 1971, I turned on a rock radio station and heard Perry Como singing a hit. What?

Mr. Como's new hit is a ballad called *It's Impossible*, written by Wayne and Manzanero (who must be astonished), with arrangements and orchestra conducted by Marty Manning. It's a rusty, lovely thing, lifted gently and intact from another world. It's a friendly ghost, and the kids liked it for a minute.

There is a slot for a hit like this about once every two years (last time it was Peggy Lee's) and it couldn't happen to a more pleasant talent than Perry Como. He has always been among the purest of traditional American popular singers. That means he was some good singer. He still is, even if edges thin as autumns pass.

This is Mr. Como's follow-up album to the hit single and, like every Como disc I've ever heard, it's beautifully planned and smoothly, tastefully performed. The best tracks are those arranged by Don Costa. That Costa is another classic. One forgets how brilliantly he can write because he spends so much time involved with boring and/or rotten projects, such as those Hawaiian rip-offs.

In this LP, Costa provides an exquisite orchestral carpet for a particularly mellow Como on Paul Simon's *El Condor Pasa* (based on a Peruvian folk melody, as I recall). Costa does it again on the Carpenters' hit, *We've Only Just Begun*. The reading is so warm that one forgives Mr. Como's intonation on the more strenuous passages.

*Everybody Is Looking for an Answer*, co-arranged by Costa and Richard Palombi, features just-right background singing by some of Los Angeles' energetic, black, lady studio singers, plus some white voices. The chorus gives Mr. Como the buoyance he needs without overriding him.

Not all the tracks are winners. While *El Condor Pasa* receives a fresh new treatment, *Raindrops Keep Fallin' on My Head* gets nothing but another shot of overexposure. The Partridges' hit, *I Think I Love You*, gets more than it deserves: 2:47 minutes.

Over-all, this is a charming recording. Yea for Perry Como, the old master who's not so old after all. M.A.

**TEHACHAPI SING-OUT.** Choir and orchestra. (Join Together; When: Children of Peace; six more.) RCA Victor LSP 4440, \$4.98.

Tehachapi is a California town that houses a correctional institution whose inmates gathered to bring us this album, featuring a sixteen-piece band and forty-four-voice choir. The result is better than you'd expect, but then, the group had a lot of time to rehearse.

Authority is in the hands of William Randall "Sonny" Brown, who is composer, arranger, sax/flute player, leader, and lead vocalist. Brown is aided by drummer Tommy Ruggerio, who knows

## DISCOUNTS

### HI-FI SYSTEMS COMPONENTS

KITS • COMPACTS  
TUNERS • AMPLIFIERS  
RECEIVERS • TURNTABLES  
SPEAKERS • TAPE RECORDERS

- Franchised Distributors for over 70 mfrs.
- Largest selection in the country
- Full manufacturers warranty protection
- Only brand new, factory sealed components
- Fast, fully insured shipments
- Double-boxed cartons where possible
- Same day reply to your inquiry
- Extra savings on complete systems
- Lowest possible prices

WRITE FOR OUR QUOTE AND SPECIALS BULLETIN  
VISIT OUR NEW MODERN SHOWROOM/WAREHOUSE  
FREE AMPLE PARKING AT PREMISES



**146 OLD BROOKFIELD RD. (NORTH)  
DANBURY, CT. 06810**  
DANBURY, CT. (203) 744-6421  
N. Y. CITY (212) 369-6212

CIRCLE 11 ON READER-SERVICE CARD

## DISCOUNTS

WASH. D.C.  
HAS NO FAIR  
TRADE  
LAWS!

## ON STEREO COMPONENTS

PLEASE REQUEST  
Prices for your choice of  
Changers, Receivers, Tape  
Recorders, Speakers, etc.

PROMPT DELIVERY  
IN FACTORY  
SEALED  
CARTONS.

## DISTRICT SOUND INC.

2312 Rhode Island Ave. N.E.  
Washington, D.C. 20018  
202-832-1900

CIRCLE 14 ON READER-SERVICE CARD

# Lowest of the LOW!

## Shamelessly Low Prices...

As one of America's largest wholesale distributors, we're guilty of shamelessly low prices. Our buying volume has made our prices the lowest. We seriously doubt you can find one lower... and that we're proud of. What's more, at S.C.A. you can select from hundreds of NEW, Factory Sealed, Full Warrantee, Brand name, Hi-Fi Stereo components. If its in the Hi-Fi, Audio field... we have it!

Write for a lowest of the low quote... we're not ashamed.



# STEREO CORPORATION OF AMERICA



2122 UTICA AVENUE, BROOKLYN, NEW YORK 11234 (212) 338-8555

CIRCLE 42 ON READER-SERVICE CARD

### Use this form for CHANGE OF ADDRESS:

Please let us know at least 6 weeks before you plan to move. For faster, more accurate service, attach magazine address label in space provided, fill in your name and new address, and mail to:

**HIGH FIDELITY**  
Subscription Service  
Department  
2160 Patterson Street  
Cincinnati, Ohio 45214

ATTACH LABEL HERE

OLD ADDRESS

### SUBSCRIBERS—PLEASE NOTE:

Please include a **HIGH FIDELITY** label to insure prompt service whenever you write us about your subscription. The numbers and letters on the label are essential in helping our Subscription Department quickly identify your records.

#### New Address

name \_\_\_\_\_  
address \_\_\_\_\_  
city \_\_\_\_\_  
state \_\_\_\_\_ zip \_\_\_\_\_

**Did you miss any 1970 issues?**

**If you did, here's what we have left:**



**High Fidelity Back Copies**  
2160 Patterson St., Cincinnati, Ohio 45214

Circle what you missed, then send this coupon with payment to the above address.

#### High Fidelity (60c each)

January 1970  
February 1970  
March 1970  
April 1970  
May 1970  
June 1970  
August 1970  
October 1970  
December 1970

#### Winter Stereo Quarterly (\$1.25 each)

#### Musical America (\$1.25 each)

January 1970  
February 1970  
March 1970  
April 1970  
May 1970  
July 1970  
August 1970  
September 1970  
November 1970

Please send me the issues I missed. I enclose a  check  money order for \$ \_\_\_\_\_

Name \_\_\_\_\_

Address \_\_\_\_\_

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

5201

how to keep a big band on its feet. Brown is a strong and pleasant singer, except when the huge, friendly amateur choir drags him down (as at the end of *This Land*). The material is a blend of big-band jazz and r & b, and a lot of it is good.

These inmates may not have a talent for staying on the streets, but a lot of them can make music. I wish them a hit record, just for the hell of it. M.A.

**SUGARLOAF: Spaceship Earth.** Rock quintet. (Hot Water; Rusty Cloud; Roll-in' Hills; Woman; Music Box; five more.) Liberty LST 11010, \$4.98.

No gimmick has caught the fancy of record manufacturers as much as ecology. Press campaigns for groups and sometimes whole companies are hypocritically pegged to the save-the-environment movement. Almost invariably the campaigns themselves are studies in the waste of resources. But rarely are they ever quite so outrageous as in the case here at hand.

Sugarloaf's earnest "Spaceship Earth" came to the press in a large box of heavy cardboard coated with black paper; five holes were punched in the front through which one could see the faces of the musicians on the jacket inside. In addition to the record, the double jacket, and the paper sleeve (to which had been stapled a small, apparently meaningless square of cardboard), the box contained the following items.

- Ringelman Scale for Grading the Density of Smoke. 6 3/4" x 3 3/8" on light, high-quality cardboard.
- an ecology flag, backed with glue, in its own little envelope with Sugarloaf's name printed on it.
- a circle of cardboard, 7 1/4" in diameter, listing a) the natural composition of the atmosphere, b) air pollutants, c) earth and water pollutants, d) a discussion of the sun as an energy source, e) an account of "Pollution, Past and Present"; to its center is attached, by a tiny metal device, a useless representation of the earth as seen from the moon; on its back is affixed a large paper stamp announcing Sugarloaf.
- a large (22" x 34") calendar featuring pictures of endangered species, including Sugarloaf; the paper may be biodegradable.
- a four-page, tabloid-size newspaper called *Sugarloaf*, including an ad, a page of photographs of the group, a page profile of same, and a review of R. Buckminster Fuller's *Operating Manual for Spaceship Earth*.
- a Sugarloaf wallet calendar, which at least isn't laminated.
- a large (34" x 22"), ugly, four-color poster of, yep, Sugarloaf (they seem to have inherited their art director from Moby Grape).
- a copy of the paperback edition of *Operating Manual for Spaceship Earth*.
- three seeds from *Pinus Pinea* (Italian Stone Pine), in a separate envelope (your guess is as good as mine on this one).
- a large (1 1/2" in diameter) Sugarloaf button consisting of at least four



The fifteenth annual collection of record reviews from *High Fidelity*

This annual brings you in one convenient book hundreds of reviews of records which appeared in *High Fidelity* in 1969—classical and semiclassical music exclusively—and, for the first time, information is included about corresponding tape releases, whether in Open Reel, 8- or 4-track Cartridge, or Cassette format.

Each reviewer stands high in his field—Paul Henry Lang, for instance, reviews the early classics, Conrad L. Osborne examines opera recordings, Harris Goldsmith the piano literature, Alfred Frankenstein the modern Americans, and Robert C. Marsh and Bernard Jacobson discuss the post-Romantics. Forthrightly they discuss the composition, performance, and sonic quality. And they compare new recordings with earlier releases.

The reviews are organized alphabetically by composer for quick, easy reference—and in the case of composers frequently recorded, further subdivided by such categories as Chamber Music, Vocal Music, etc. Moreover, there's a special section on Recitals and Miscellany and a complete Artists' Index of all performers reviewed during the year, as well as performers mentioned only in the text. With so many records being issued each year, a reliable source of information is a necessity. What better source than reviews from the magazine that has been called "a bible for record collectors"!

#### Comments on earlier annuals:

"Comprehensive coverage of each year's recordings gives a surprisingly well-rounded picture of what's available on records, and most reviews describe the work as well as the performance, providing each annual with a permanent use."

*Saturday Review*

"The standard reference work for the review of long play classical and semiclassical records."

*Berkshire Eagle* (Pittsfield, Mass.)

"... a gratifying wide range... informative and useful..."

*Notes* (Music Library Association)

"The record collector who is bewildered by the sheer number of discs which are issued each year will find this book valuable as a means of bringing order out of chaos."

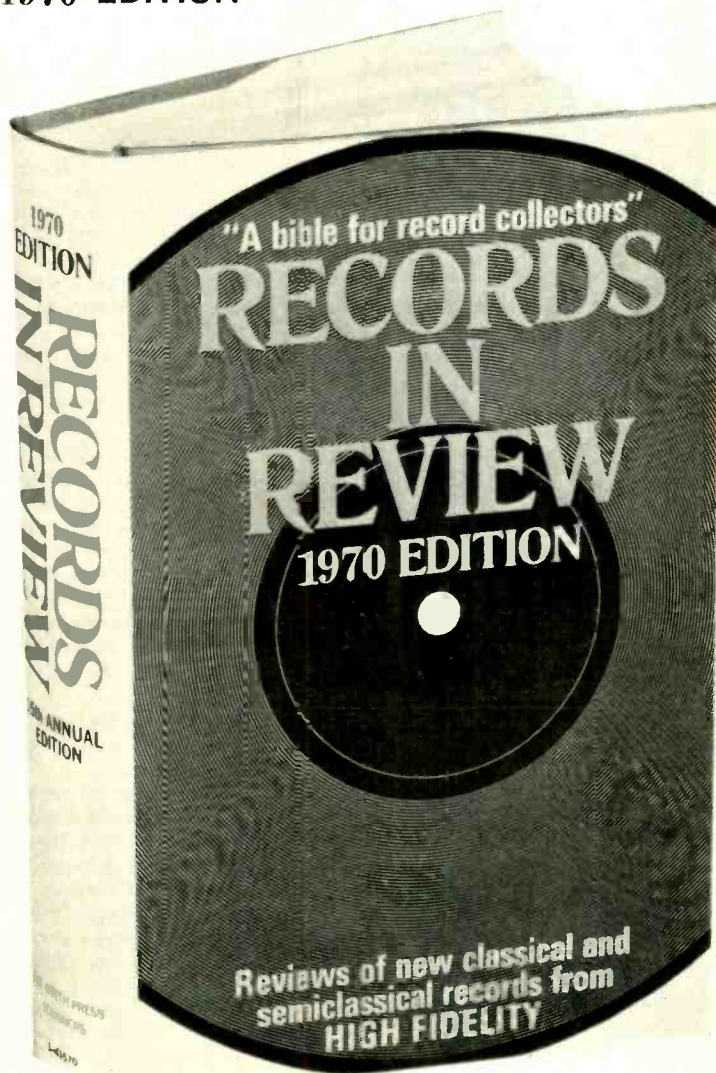
*Chicago Tribune*

"*High Fidelity* has become something of a bible for record collectors and also for those who are simply interested in listening to music on records. One of the magazine's most attractive features is the long and complete section devoted each month to reviews of the new recordings, reviews that are complete, detailed, and authoritative. They are also honest, which is the best possible recommendation."

*The Hartford Times*

# RECORDS IN REVIEW

## 1970 EDITION



534 pages. 5¾ x 8½ inches. \$9.95

To order *RECORDS IN REVIEW* use the coupon below or write to.

WYETH PRESS

2160 Patterson Street, Cincinnati, Ohio 45214

1574

Please send the following copies of *Records in Review*:

- 15th Annual (1970) @ \$9.95
- 14th Annual (1969) @ \$9.95
- 13th Annual (1968) @ \$9.95
- Please enter my standing order for all future annual editions of *RECORDS IN REVIEW*
- Bill when shipped, plus postage and handling.
- I enclose payment (Check or Money Order Only) Publisher pays postage and handling. Add sales tax where applicable.

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_

State \_\_\_\_\_

Zip \_\_\_\_\_

RECEIVERS  
TUNERS  
AMPLIFIERS

TAPE  
RECORDERS  
DECKS

# LOW PRICES

ON FAMOUS BRAND  
NATIONALLY ADVERTISED  
STEREO  
COMPONENTS

FAST DELIVERY  
FACTORY SEALED CARTONS  
WRITE TODAY FOR OUR QUOTE

## A. D. R. AUDIO

6200 CHILLUM PLACE N.W.  
WASH., D.C. 20011  
(202)  
291-3000

SPEAKERS  
CARTRIDGES  
COMPACTS

ALL  
STEREO  
SYSTEMS

CIRCLE 3 ON READER-SERVICE CARD

# WRITE FOR QUOTATION

FACTORY SEALED CARTONS  
FRANCHISED DISTRIBUTOR  
QUICK SHIPMENT

# WE GIVE DISCOUNTS ON HI-FI COMPONENTS

# SOUND REPRODUCTION INC.

460 CENTRAL AVENUE  
East Orange, New Jersey 07018  
(201) 673-0600

CIRCLE 40 ON READER-SERVICE CARD

parts requiring manufacturing steps, and guaranteed to outlive us all.

• and Vol. 1, No. 2 of *WHEN*, a twenty-eight page ecology tabloid published in Palm Springs, California.

Even if all this cardboard and paper is biodegradable, and thus relatively harmless to the environment, it would be hard to justify its use for such crassly commercial purposes. I find this kind of cynicism very draining, although it must be admitted that in this case it succeeded in attracting attention that the music alone wouldn't have merited. J.G.

**OAKLAND BLUES.** Various artists. Contemporary blues from Oakland, California. (Mercury Boogie; Well Baby; Train, Train Blues; When I'm Gone; Frisco Bay; Tin Pan Alley; eight more.) Arhoolie 2008, \$5.98.

**BEE HOUSTON.** Bee Houston, vocals and guitar; rhythm accompaniment. (Busy Bee; The Hustler; Break Away; Lovesick Man; Anytime; five more.) Arhoolie 1050, \$5.98.

While a lot of attention has been lavished on Memphis and Chicago blues—attention, at least, if not too much bread—very little has been done to chronicle and spread the blues of the West Coast. This neglect is due in part to the fact that West Coast blues, with roots in Texas and Louisiana instead of Mississippi, has lacked the easily identifiable and immediately attractive focus of the crying guitar. As usual, it has been left to a small, struggling company to make available some of this beautiful, challenging music.

The music of Oakland is roughhewn, for these people have remained relatively unchanged since they migrated north in the period immediately after the war. "Oakland Blues" is a collection of singles made between 1948 and 1957 by a resident black producer named Bob Geddins. A few of the performers' names are well known especially to people who followed Prestige Records' releases earlier in the decade. Included are Jimmy McCracklin, K. C. Douglas, Sidney Maiden, Juke Boy Bonner, Mercy Dee Walton, Willie B. Huff, L. C. Robinson, Johnny Fuller, and Jimmy Wilson. Many of the sides on the album were r & b hits.

Bee Houston is a vocalist and guitarist from Texas who is a regular on the tough L.A. r & b scene. Houston has played in the bands of some of the biggest names in r & b, and he has a style that broadly assimilates a number of sources including B. B. King, in addition to a number of players in his native San Antonio. This is an exciting contemporary blues release.

Arhoolie Records, piloted by Chris Strachwitz, has made some of the most important blues, r & b, and folk releases of the past decade. Its current catalogue includes works by Mance Lipscomb, Big Joe Williams, Fred McDowell, Clifton Chenier, Big Mama Thornton, Earl Hooker, Lowell Fulson, Lightnin' Hopkins, and many lesser-known artists as well as collections of cajun music,

Louisiana and Texas blues, authentic country music, and so on. For a quarter (to cover postage) they will send a catalogue and a new tabloid called the *Arhoolie Occasional* that they are publishing to push blues artists in general and their records in particular. The address is Arhoolie Records, Box 9195, Berkeley, California 94709. J.G.

**BEE GEES: 2 Years On.** Bee Gees, vocals; instrumental accompaniment. (Sincere Relations; Back Home; Alone Again; Tell Me Why; I'm Weeping; Lay It On Me; six more.) Atco SD 33-353, \$4.98. Tape: ♪ M83 3353, \$6.95; ♪ M53 3353, \$6.95.

✻ **HOLLIES: Moving Finger.** Hollies, rock quintet. (Lady Please; Little Girl; Survival of the Fittest; Isn't It Nice; Frightened Lady; six more.) Epic E 30255, \$4.98. Tape: ♪ EA 30255, \$6.98; ♪ ET 30255, \$6.98.

The Brothers Gibb, reunited after a trial separation lasting a couple of years, will probably disappoint most of their fans with their return LP. "2 Years On" is lackluster stuff marred by dull arrangements of mediocre songs. The few bright moments don't manage to save it; in fact the few successes only emphasize how much the group has lost. *Lonely Day Lonely Nights*, for example, which has all the intensity and polish of a classic Bee Gees number, is a catchy riff that fails to develop into a song; it goes nowhere, carrying Beatle-imitating a bit too far. In this business one learns to be thankful for small pleasures, but don't buy this expecting another *New York Mining Disaster 1941*; it isn't here.

The new Hollies release is something else again. In straight rock—that is, in the rhythm-based, vocals-oriented pop music associated with Top 40 AM radio—longevity offers some promise of quality. A group that stays together through several albums and several years of singles is almost certainly going to be a high-achievement group. The Hollies are one of the original bands of the British revival, with a history stretching back further than *I Wanna Hold Your Hand*. Despite the release of twenty-one singles, they have never won much approval from the rock press nor have their six albums reached a very wide audience in the States. "Moving Finger" is a first-rate job of work, however, perhaps the best record of its kind in several years. Its release may finally attract the audience that the group has deserved for so long.

This is not a unified "theme" album, like "Sgt. Pepper" or the Kinks's "Lola vs Powerman and the Moneygoround," but it is so tightly organized and so uniform that it seems to be. The songs, all original, portray "ordinary" things like broken homes, shotgun weddings, the restlessness of the young married and unmarried, and so on. *Marigold Gloria Swanson*, the most ambitious cut, filters its meaning as through a musical prism; few groups would dare attempt it, let alone bring it off.



There once were six major British groups—two, the Beatles and the Animals, have disbanded; four remain: the Stones, the Kinks, the Who, and the Hollies. Don't miss this Hollies LP. J.G.

**CAROL HALL:** If I Be Your Lady. Carol Hall, vocals; instrumental accompaniment. (The Crooked Clock; Goodbye Jasper; The Ceiling Song; Crazy Marinda; Jenny Rebecca; Ain't Love Easy; seven more.) Elektra EKS 74078, \$4.98.

It is by producing albums like Carol Hall's "If I Be Your Lady" that the smaller labels justify their existence. Any a & r man worth his salt can easily recognize a Barbra Streisand. The new and the unusual singer who needs the freedom to play hunches and follow one's taste is the kind that is enjoyed by people like Jac Holzman, Maynard Solomon, the Chess family, and Chris Strachwitz. If you take a chance at Columbia, you risk missing the No. 1 spot on the charts; at Elektra or Vanguard you might get a shot at it for a change.

Carol Hall is a singer and songwriter. "If I Be Your Lady" is her first release. She has a thin but expressive jazz vocalist's voice, dramatic but without the stagy breathiness of a Laura Nyro, for instance. It isn't really a pleasant voice, but it is always sliding onto notes in unexpected ways.

Her songs have an incomplete quality, like the room you have never quite finished decorating. In most cases, neither the lyric nor the melody is especially memorable and yet the songs hold together in performance, rather in the way Aznavour's do. A few, particularly *Ain't Love Easy*, will make top-40 fare in the right hands. Hall receives excellent support throughout the album from such studio musicians as David Horowitz, Carl Lynch, and Paul Prestopino. An excellent debut. J.G.

## Classified Advertising

*Classified Rates: 60¢ per word per insertion; \$6 minimum per ad, noncommensurable, payable in advance. Initials, street address and city and state must be counted. No charge for zip codes. No dealer or manufacturer advertising allowed. Deadline: 5th and 2nd month preceding date of issue. Mail classified advertisements to: Classified Advertising Dept., High Fidelity, 165 West 46th Street, New York, N.Y. 10036.*

**FOR SALE.** Amplifier (Bell, Model 2122C, 10 watts), FM Tuner (Pilot, Model FM-530), Electro-Voice Centurion Speaker (Cabinet, Cross-over X336, Speakers T35B, #47HF, basshorn 15BWK); all in good condition. Turntable (Miraphon XM110A, with GE cartridge; in poor condition. Best offer, Henry W. Syer, Box 401, Kent, CT. 06757.

## WE CAN SELL FOR LESS

Nationally Advertised Brands

- Hi-Fi Stereo Components
- Tape Recorders
- Record Changers
- Home & Car Stereo Tapes
- Speaker Systems
- Radio & TV Sets
- Electronic Equipment

BRAND NEW AND FULLY GUARANTEED

## WE CAN SAVE YOU MONEY

SEND: for FREE Listing  
of 1000's of items...

LOWEST PRICES ANYWHERE!

• Factory Sealed Units • Fast Service

**AUDIO**  
*Sales*

2745 ERIE BLVD. EAST  
SYRACUSE, NEW YORK 13224

CIRCLE 6 ON READER-SERVICE CARD

## New! STEREO Tape Timing Scale



If you've ever run out of tape in the last five minutes of an FM broadcast... or missed the tail end of an album, you're just the one to appreciate this exclusive new gauge.

You use it like a ruler. It measures off the time remaining on your tape at any of the three standard speeds and with standard tape thicknesses, on 4", 5", or 7" reels.

And it's yours for only \$1.

Fill out the coupon below, and send it, with your check or money order to:

STEREO Quarterly Publishing House HF-571  
Great Barrington, Mass 01230

Please send me a STEREO Tape Timing Scale. Enclosed is \$1.

Name \_\_\_\_\_  
Address \_\_\_\_\_  
City & State \_\_\_\_\_ Zip \_\_\_\_\_

## LOW PRICE PLUS SERVICE EQUALS VALUE

Take any stereo system or component at the lowest possible price, add it to our special fast delivery service and you've got true value.



YOU GET...

- AR AM/FM Stereo Receiver
- 2 Rectilinear III Speakers
- Dual 1219 Aut. Turntable W/ Base & Dust Cover
- Shure V/15 Type II Stereo Cartridge

TOTAL SYSTEM PRICE

~~124395~~

Write For Your Special Price Quote Today On This System Or Any System Or Component

COLLEGE REPRESENTATIVES WANTED WRITE TODAY

## Designers Audio

129 DEGRAW STREET  
BROOKLYN 11231, N.Y.  
(212) UL 8-7666

Open Sat. for your personal shopping 10 a.m. till 3 p.m.

CIRCLE 13 ON READER-SERVICE CARD

WANT TO REALLY



NEWEST MODELS • LEADING BRANDS!

- hi-fi components
- changers
- tape recorders
- stereo tapes
- c.b. & p.a. equipment
- radios and tv sets
- 8-track tapes & equipment

FACTORY-SEALED COMPONENTS  
SHIPPED IMMEDIATELY

## SAVINGS YOU SEE!

Write for this month's EXTRA discount Specials. Ask Al Kelly for Quotes on Special Items!

**DIXIE HI FIDELITY  
WHOLESALE**

Our New Warehouse  
10530 DETRICK AVENUE  
Kensington, Maryland 20795  
Phone: 301-933-7600

CIRCLE 15 ON READER-SERVICE CARD

**GET**

LOWEST PRICES  
FAST, FAST SERVICE  
FACTORY SEALED CARTONS  
FULLY INSURED SHIPMENTS  
EXTRA SAVINGS ON PACKAGE DEALS

**AUDIO  
UNLIMITED**  
Serving Audio Enthusiasts  
Since 1955  
GIVES YOU  
MORE FOR YOUR MONEY  
Write For FREE Listing Today  
SEND US YOUR LIST FOR  
OUR AIR MAIL QUOTE TODAY  
Visit Our Store Warehouse  
CLOSED MONDAYS

IT WILL PAY YOU  
TO WRITE US FIRST

**AUDIO  
UNLIMITED, INC.**  
396 Third Ave. (Nr. 28), N. Y.,  
N. Y. 10016 • (212) MU 2-3836-7-8

CIRCLE 7 ON READER-SERVICE CARD

\$150  
FOR A  
\$600  
TUNER?

The Dynaco tuner  
you have been  
waiting for . . .  
it does *everything*  
a little bit better.

\$149.95 kit; \$249.95 assembled

CIRCLE 17 ON READER-SERVICE CARD

## jazz

✻ **COLEMAN HAWKINS: Bean and the Boys.** Coleman Hawkins, tenor saxophone. Three instrumental groups that include Thelonious Monk, piano; Fats Navarro, trumpet; J. J. Johnson, trombone; Milt Jackson, vibraphone; Max Roach, Denzil Best, and Kenny Clarke, drums. (On the Bean; I Mean You; I Surrender Dear; twelve more.) Prestige 7824, \$4.98.

Hawkins in the transition years of the Forties is highlighted on the three sessions that make up this disc. Each session is a strong representation of an aspect of jazz during that decade and all of them emphasize the formidable continuity of Hawkins' playing in the face of what at the time seemed to be world-shaking changes in jazz.

The first session, October 19, 1944, marks Thelonious Monk's initial appearance on records. He is heard here in introductions, accompaniment, and very brief solos, all in what soon became identified as the Monk idiom. There is in these pieces, however, a sense of gaiety that was not as noticeable later on. The second session, in December 1946, has Hawkins in the midst of a bop group (Navarro, Johnson, Jackson, Roach) playing some excellent boppish ensemble arrangements. For the third session Hawkins moves to Paris where on December 21, 1949, he recorded with a quintet of French jazz musicians and American expatriates (Kenny Clarke, Nat Peck), who create a distinctly Ellingtonian setting, emphasized by the inclusion of the Duke's *Sophisticated Lady*.

In all three situations Hawkins is not only completely at home but he is the dominant voice. His natural approach was so all-encompassing, so broadly based, that he could move readily into these varied situations and find them completely complementary. One of the most rewarding aspects of this collection is hearing Hawkins with other musicians who have something of high consequence to contribute (even in the French group, Pierre Michelot is superb). We are accustomed to hearing him out on a limb, carrying the whole weight himself—as happened too often in his later recordings. There are also pieces here that are all Hawkins—the ballads *Sophisticated Lady* and *I Surrender Dear* inevitably fall into this category. But most of the way there is the added excitement of Bean playing off some highly provocative colleagues. J.S.W.

**BILL EVANS: From Left to Right.** For a review of this recording, see "The Lees Side."

**WOODY HERMAN: Woody.** Tony Klatka, Tom Harrell, Bill Byrne, Forrest Buchtel,

and R. G. Powell, trumpets; Ira Nedus, Curt Berg, and Lotten Taylor, trombones; Woody Herman, vocals, clarinet, alto, and soprano saxophones; Sal Nistico, Steve Lederer, Frank Tiberi, and Jim Thomas, reeds; Alan Broadbent, piano; Mick Goodrick, guitar; Tom Azarello, electric bass; Evan Diner, drums. (A Time for Love; Blues in the Night; Smiling Phases; three more.) Cadet 845, \$4.98.

It seems a little ridiculous to say that this disc proves that Woody Herman has a better band than Blood, Sweat, and Tears. But that is essentially the effect given in this collection of arrangements by Alan Broadbent, Woody's current pianist. The evidence of course is the Herman version of BS&T's *Smiling Phases* which possibly suggests what BS&T is trying to get at. But it is such a far, lumpy, stolid distance from the smoothly swinging Herman Herds of the past that it is depressing to listen to. No less depressing, however, than Broadbent's long, lugubrious treatment of *Blues in the Night*, which has the added drawback of flat, lifeless recording and a Herman vocal that is unbelievably out of character.

But all is not lost. Woody still retains his unique vocal talent, as he shows in his enthusiastic exposition of *Saccharine Sally* and in the close-up recitation on *A Stone Called Person*. He is also up to form on soprano saxophone on *How Can I Be Sure*. But this is a lusterless band, and without Woody's essential presence it could be any commercial studio group. J.S.W.

**DOC EVANS: At the Gaslight.** Doc Evans, cornet; Alan Frederickson, trombone; Mark Strachota, clarinet; Augie Kepp, piano; Bill Peer, guitar and banjo; Jim Morton, bass and tuba; Tommie Andrews, drums. (Creole Belles, Bienville Blues; Sister Kate; five more.) Audiophile 95, \$5.95.

The dependable and impeccable Doc Evans is surrounded on this disc by several sterling musicians who produce six superb performances. For some reason, they also produce two dismal ones which have been made the lead-off items on each side—an example of the logic that seems to possess record programmers (even on labels such as Audiophile where one expects a high level of taste and intelligence). But be not dismayed by the floundering on *Panama* or the stiff-jointed imitation on *Big Noise from Winnetka* (why would anyone bother to record this when Bob Haggart, who really knows how to do it, has done it so many times?).

Push on to the magnificently clean, crisp Doc solos on *Bienville* and *Two Deuces*; the lovely chorded acoustic guitar solos by Bill Peer that turn up here and there; the stentorian command of Alan Frederickson's trombone; the imposing, rolling pulse of Jim Morton's tuba on *Skit Dat de Dat*; and the mellow, woody tone of Mark Strachota's clarinet.



Not the least impressive aspect of this collection is the excellent choice of tempos—note the stately grace of *Creole Belles*, the easy mood of *Two Deuces*—which I take to be the handiwork or, more properly, the foot-stomping work of Doc Evans. J.S.W.

**RALPH SUTTON:** *The Night They Raided Sunnie's*. Bob Wilber, clarinet and soprano saxophone; Ralph Sutton, piano; Al Hall, bass; Cliff Leeman, drums. (Lulu's Back in Town; Give Me a June Night; Just Friends; five more.) Blue Angel 504, \$5.50 (Blue Angel Jazz Club, 2089 Pinecrest Drive, Altadena, Calif. 91001).

This is a sort of requiem for one of the more unusual jazz spots that is no more, Sunnie's Rendezvous high up in Aspen, Colorado. Sunnie is no longer there and neither is the rolling, rollicking piano of her husband, Ralph Sutton. Since these recordings were made, in February 1969, Sutton has gone off, along with Bob Wilber, to join the World's Greatest Jazz Band.

The mood here is warm and easy, with a set of tunes that are a refreshing change from the warhorses that might have turned up. Most are standards out of the Twenties, creating pleasant associations with Bix Beiderbecke on *I'll Be a Friend With Pleasure* and Fats Waller on *I Believe in Miracles*. The only tune that may be new to most listeners is Waller's *I'm Always in the Mood for You*, a lovely, lilting melody that rates right up there with some of Waller's best.

Sutton's piano has, all through the set, that solid, straight-ahead swing that one expects of him, but Wilber veers away from the kind of playing he has been doing on his own Monmouth-Evergreen records and with the World's Greatest Jazz Band. Not very far away, to be sure, but just enough to make evident some roots that have not been quite so apparent in his other recent work. There is a definite Goodman quality in his clarinet and we hear occasional wisps of the bravura of his early master, Sidney Bechet, on soprano saxophone.

Fine, close support by Cliff Leeman on drums and Al Hall's bass, with excellent recording balance by Dr. George Tyler of the Blue Angel Jazz Club. J.S.W.

**BLUE ANGEL JAZZ CLUB:** *Jazz at Pasadena '69, Vol. 1*. Dick Cary, trumpet and piano; John Best, trumpet; Abe Lincoln and Bob Havens, trombones; Matty Matlock, Don Lodice, and Wayne Songer, saxophones; Abe Most, clarinet; Johnny Guarneri, Jess Stacy, and Marvin Ash, piano; Nappy Lamare and George Van Eps, guitar; Ray Leatherwood, Morty Corb, and Artie Shapiro, bass; Jack Sperling, drums; Clancy Hayes, vocals. (Wolverine Blues; Black and Blue; Milk Cow Blues; six more.) Blue Angel 505, \$5.50. *Vol. 2*. Same personnel plus Panama Francis, drums; Lyn Keath, vocals. (Mountain Greenery;

## HI-FI COMPONENTS TAPE RECORDERS

TAPES, ACCESSORIES  
SLEEP LEARN KITS  
MERITAPE

## SAVE MONEY

- LOWEST PRICES
- INTEGRITY • SERVICE
- FRANCHISED DISTRIBUTORS

WRITE FOR OUR VERY LOW  
PACKAGE QUOTATIONS  
Nationally Advertised Brands  
Factory Sealed Cartons

Write for **FREE CATALOG**  
Visit Our Showrooms

## DRESSNER

1523-K JERICHO TPKE.  
NEW HYDE PARK, N. Y.  
11040

THE BEST  
SHOW

IN New York IS

**FREE**

**SEIE 70**  
SOUND ELECTRONICS EXHIBITS

★ ★ ★

- ★ Audio Seminars
- ★ Lectures
- ★ Equipment Demonstrations
- ★ Audio Counseling
- ★ Multi Media Entertainment

★ ★ ★

INTERNATIONAL HI-FI EXHIBIT  
443 Park Ave. South at 30th St.  
OPEN: Tues. thru Fri., 10-6  
Sat., 10-4  
Phone: 683-7721

## HEAR HERE

FOR THE UTMOST IN

## DISCOUNTS

ON NATIONALLY  
ADVERTISED

## HI-FI STEREO COMPONENTS

WRITE FOR OUR QUOTE

All Merchandise Shipped  
Promptly Fully Insured From  
Our Warehouse.

## DOWNTOWN AUDIO, INC.

17 WARREN ST.  
NEW YORK, N.Y. 10007  
267-3670-1-2

CIRCLE 16 ON READER-SERVICE CARD

## THIS

OVER 66 YEARS  
OF RELIABILITY

IS WHY STEREO & HI-FI  
BUYERS CAN BE SURE OF

## SAVINGS AT RABSONS

At Rabsons Competitive Prices, Reliability and Personal Service have been bywords for over 66 years.

It's so EASY and SAFE to deal with Rabsons. As close as your telephone — as near as your mailbox • Fast Air Mail Response on Quotation Requests • Franchised Distributor for Hi Fi Lines • All merchandise brand new in factory sealed cartons, shipped double-packed, fully insured promptly from our warehouse • Greater savings on complete systems • Export packing • 220 Volts, 50 Cycle merchandising a specialty • Free list of monthly specials.

**BEFORE YOU BUY GET A RABSONS QUOTE... YOU'LL BE GLAD YOU DID!**

**RABSONS** 57 ST. INC.  
119 West 57th Street, New York, N. Y. 10019  
Tel. Area Code 212-247-0070

CIRCLE 30 ON READER-SERVICE CARD

## ADVERTISING INDEX

is on page  
94  
in this issue.

Reader Service  
cards appear on  
both pages 9 and 95.

## REK-O-KUT MODEL CVS-12



CONTINUOUSLY  
VARIABLE SPEED  
16 to 100 r.p.m.

FOR PERFECT PITCH,  
SOUND EFFECTS, SKATING  
RINKS, DANCE AND  
MUSIC INSTRUCTION.

REK-O-KUT COMPANY, INC.  
1568 NORTH SIERRA VISTA, FRESNO,  
CALIF. 93703 • Phone: (209) 251-4213  
A Subsidiary of CCA  
CCA ELECTRONICS CORP.  
716 JERSEY AVE., GLOUCESTER CITY,  
N. J. 08030 • Phone: (609) 456-1716

CIRCLE 32 ON READER-SERVICE CARD

Candlelights; Lover Man; eight more.)  
Blue Angel 506, \$5.50 (Blue Angel Jazz  
Club, 2089 Pinecrest Drive, Altadena,  
Calif. 91001).

The Blue Angel Jazz Club's second annual recorded report of its yearly jazz party is a mixed bag, as such affairs are apt to be, considering the miscellany of musicians assembled and the ad lib performances and recording.

The high points on this occasion are provided by Jess Stacy, whose distinctively clipped phrasing on piano has been heard too rarely in the past twenty years; George Van Eps, who contributes three distinguished guitar solos; Clancy Hayes, who whips up several good-time moods; and Johnny Guarneri, who helps out on several numbers. Guarneri also stakes out his own little piece of stardom with a whirlwind treatment of *My Honey's Lovin' Arms* that starts out with Tatum-like agility and soon turns into a bit of wildly striding Waller.

Stacy brightens every piece on which he appears—backing up Clancy Hayes on *Melancholy Blues* and *Waiting for the Evening Mail*, sharing an easygoing *How Long Has This Been Going On* with Van Eps, and soloing with great affection on Bix Beiderbecke's *Candlelights*. Hayes also gets strong backing from Bob Haven's Teagarden-influenced trombone on a rousing *Wolverine Blues* and from Abe Lincoln's brash trombone attack on *Evening Mail*.

There are three big-band tracks—two out of the old Bob Crosby book (*Smokey Mary*, *Boogie Woogie Maxine*), one from Red Nichols' (*Ida*). All three are a bit heavy in the ensemble, although *Ida* is brightened by some pungent Dick Cary trumpet. Three pieces by a quartet headed by Abe Most, playing clarinet or flute, are rather thin except for Guarneri's fingerbusting solo on *The World Is Waiting for the Sunrise*. J.S.W.

## in brief

LOUISIANA BLUES. Various artists.  
Arhoolie 1054, \$5.98.

This is a collection of recordings by unknown black musicians from the area around Baton Rouge, Louisiana. It is the modern equivalent of the old field recordings of the '20s, but this music is a lot more accessible to the listener. The performers are Henry Gray, Guitar Kelly, Silas Hogan, Clarence Edwards, and Whispering Smith. J.G.

SERGIO MENDES & BRASIL '66: Stillness. A & M SP 4284.

A particularly fine new album from Brasil '66 featuring new member Gracinha as well as Lani Hall, plus a subtle rock overlay by drummer Mark Stevens. A must for Brasil '66 lovers. M.A.

QUICKSILVER MESSENGER SERVICE:  
What About Me. Capitol SMAS 630,

\$5.98. Tape: 8XW 630, \$6.98;  
4XW 630, \$6.98.

Despite some interesting piano and guitar work by Nicky Hopkins and John Cipollina respectively, the new Quicksilver LP is dragged down beyond recovery by Dino Valenti's boring vocals. He sounds like he could use a bit of clean air, if you know what I mean. J.G.

FANNY. Reprise 6416, \$4.98.

At your dealers now! New and improved! The kind you've always wanted! An all-girl rock group. They may not be sensational, but they're better than you'd think. In fact, there's something vocally touching about them out there in front of the mikes just like the big guys. M.A.

POCO: *Deliverin'*. Epic KE 30209, \$5.98.  
Tape: EA 30209, \$6.98; ET 30209, \$6.98.

"Deliverin'" is a nice but bland live recording by Richie Furay's Poco. The band's unrelieved sweetness eventually makes them hard to swallow. Furay needs some of the roughness that Stills and Young used to give to his music when he was third everything in the late but still lamented Buffalo Springfield. J.G.

ZEPHYR. Warner Bros. 1897, \$4.98.  
Tape: M81897, \$6.98; M51897, \$6.98.

The cover will grab you: dirt-gray, densely sooted view of the big city from above. In the center is a small overlay of sweet blue country sky and green trees. The title is "Going Back to Colorado." I hope they make it. Zephyr is a first-class rock group, hard players and clean singers. Good luck. M.A.

MOUNTAIN: *Nantucket Sleighride*. Windfall 5500, \$4.98. Tape: 8119 5500, \$6.98; 5119 5500, \$6.98.

Leslie West and Felix Pappalardi do well what Grand Funk do badly, namely, imitate the Cream. Trash heap and *Welfare Island Sleighride* would be more like it. J.G.

BILL COSBY: *When I Was a Kid*. Uni 73100, \$4.93.

Another good one from a man with apparent total recall. The title says it all. M.A.

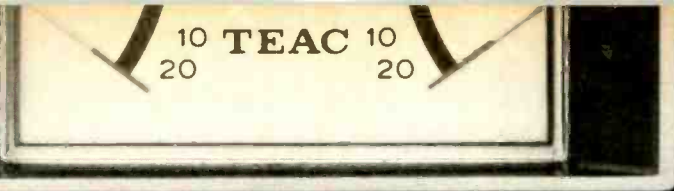
BALDWIN AND LEPS. Vanguard VSD 6567, \$4.93.

Baldwin and Leps, Vanguard's biggest investment ever, play very nice guitar-and-fiddle background to their attractive vocals. Too bad that the lyrics advertise drugs; an irresponsible attempt to cash in on a very dangerous fashion. J.G.

FOOLS. Original soundtrack by Shorty Rogers, featuring Kenny Rogers and the First Edition. Warner Bros. RS 6429, \$4.98.

Fine writing by Shorty Rogers; equally fine meshing into the project by the First Edition. Plus a couple of interesting new songs such as *A Poem I Wrote for Your Hair*. M.A.





OR — RECORD MODE — REC. BIAS —

LEFT RIGHT HIGH  
OFF NORMAL

# TEAC announces a current event: BiaTron.

It's the latest and greatest in dual capability: TEAC has incorporated a bias-current switch in the superlative A-1230 stereo deck. We call this feature BiaTron because it lets you choose the right bias for both standard and low-noise, high-output tapes.

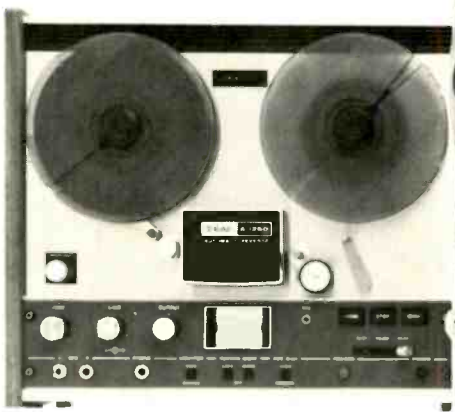
The A-1230 has lots of other good news going for it, too. Like the remarkable Edi-Q Pause Control that lets you edit and cue the cleanest, click-free, pro-quality tapes while recording. And three precision motors: hysteresis-synchronous for capstan drive, eddy current types for turntable drive. TEAC constant-contact hyperbolic heads. And hair-trigger solenoid controls that make this one of the most humanly engineered decks to be found anywhere. No wonder it delivers this kind of high-performance characteristics: 30 to 20,000 Hz frequency response, 50 dB or better signal-to-noise ratio, 0.12% or less wow and flutter at 7½ ips.

Add to that such TEAC exclusives in a deck of this class as MIC

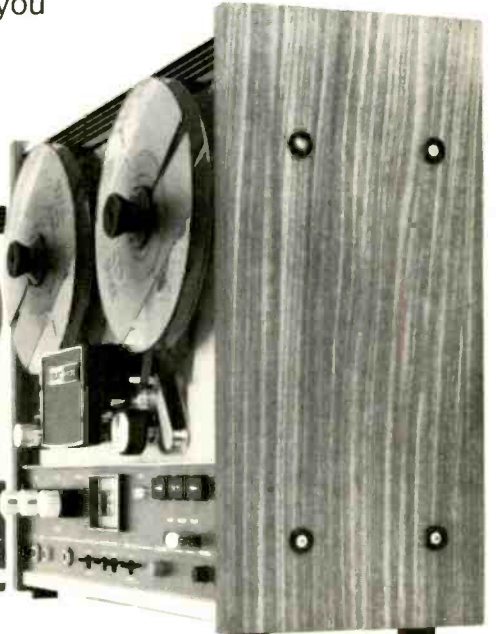
and LINE mixing, TAPE and SOURCE monitoring, turntable height adjustment, independent headphone monitoring with built-in volume control. And the price is a surprisingly low \$349.50.

Then to double your enjoyment, we added an auto-reverse mechanism to the A-1230 and called it the A-1250. This one is still a buy at \$449.50.

Whatever your choice, you can't help keeping current when you stay tuned to TEAC.



A-1230 AUTO-REVERSE STEREO TAPE DECK



A-1230 STEREO TAPE DECK

## TEAC®

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

TEAC Corporation, 2-8-8 Tsunohazu, Shinjuku-ku, Tokyo, Japan • TEAC EUROPE N.V., Kabelweg 45-47, Amsterdam - W2, Holland  
In Canada: White Electronic Development Corp., Ltd., 3041 Universal Drive, Mississauga, Ontario.

CIRCLE 67 ON READER-SERVICE CARD

# PARTNERS IN EXCELLENCE:



KR-5150, 150-Watt (IHF), FET, IC, FM/AM  
Stereo Receiver... \$319.95  
(Walnut cabinet optional)

KL-5060, 3-Way Speaker System with  
12" Woofer, 6½" Midrange, 2 Horn-type  
Tweeters, Metal Grille... \$279.95/pair

Choose a quality stereo receiver like KENWOOD's KR-5150 that delivers 150 watts of dynamic power, excellent broadcast reception, and unlimited potential to expand your stereo system! Then team it with the finest of stereo speakers... KENWOOD's KL-5060 3-way Speaker System with 12" woofer, 6½" midrange and 2 horn-type tweeters... for smooth-as-silk crossover and minimum distortion. It's a partnership that assures you of optimum quality and dependable performance year in and year out.

KENWOOD offers you a choice of seven excellent stereo receivers and four fine speaker systems — partners in excellence to meet your personal stereo requirements — and gives you stereo at its exciting best!

For complete specifications on KENWOOD Stereo  
Receivers and Speaker Systems, write...



*the sound approach to quality*

15777 So. Broadway, Gardena, Calif. 90247  
72-02 Fifty-first Ave., Woodside, N.Y. 11377