TRANSLATING STEREO-CIRCUIT TERMINOLOGY
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tt Fisher 500-TX:

- Crystal FM filter
- Oscillator ceramic AM filter
- Gate MOSFETs in FM front end
- r-derived center channel
- Speaker selector switch
- Front control FM tuning (optional)
Introducing the world's most powerful, most sensitive, most versatile stereo receiver.
The new 190-watt stereo receiver offers a range of advanced features:

- **AM/FM mono/FM stereo**
- **190 watts into 8 ohms**
- **1.7 μV FM sensitivity**
- **Tune-O-Matic push-button memory tuning**
- **Auto Scan touch tuning**
- **4-pole filters**
- **4-resistor tuning**
- **Dual-Mode tuning**
- **Powerful 4-pole filters**
- **5-way terminals**
- **Remote control**
In 1959, Fisher came out with the high fidelity industry's first complete AM-FM stereo receiver. Ever since, the breed has been improving, with Fisher traditionally in the lead and others in hot pursuit.

Today, stereo receiver design has reached such an advanced state that Fisher had to do something radical to assure continued leadership in the coming years. This radical something is called the 500-TX.

It not only puts out more clean watts, picks up more stations, features better controls and provides greater convenience than any other stereo receiver in history. It is also the biggest per-dollar value, with a list price of $449.95. (Walnut cabinet, $22.95.)

The tremendous power of the 500-TX (did you know that 190 watts is more than 1/4 horsepower?) is rated at 8 ohms, as it should be, not at 4 ohms. Since today's loudspeakers are almost without exception 8-ohm systems, impressive power ratings at 4 ohms are rather academic. Often they hide a lower power output at the more meaningful 8-ohm impedance.

The dual-gate MOSFET RF and mixer stages in the FM tuner section "can handle input signals varying in strength over a range of 600,000 to 1, without overload and without the need for a Local/Distant switch. The highly selective crystal filter in the IF strip is similar to those used in expensive communications receivers and makes possible the clean reception of a weak, distant station right between two strong, local stations on the dial. This is one of the main reasons why the 500-TX can add new stations to your accustomed FM fare.

As for tuning convenience, the 500-TX is without a rival. You can tune it four ways.

There is, of course, conventional manual tuning on AM and FM with Fisher's ultrasmooth flywheel drive. There is the Fisher Tune-O-Matic feature, which permits electronic push-button tuning of any four preselected FM stations. Then there is the unique Fisher AutoScan, Touch one of two buttons and the next FM station up or down the dial is automatically tuned in. Hold down either button and every FM station up or down the dial comes in, one by one. And you can also have two similar buttons on a remote control accessory and activate the AutoScan from your easy chair.

In all of the automatic tuning modes, a small dial calibrated in MHz shows the frequency you have tuned to.

That's not all. Study the table of features and specifications below and learn what else is included in a stereo receiver that has everything.

Then decide whether you can live without one.

### Technical Features and Specifications

#### Tuner Section

**Features**
- AM tuning, manual. FM tuning, manual or AutoScan or Tune-O-Matic
- Optional remote control for AutoScan
- 4-pole crystal filter in FM/IF section, 4-resonator ceramic ladder filter in AM/IF section
- Four-gang diode-tuned FM front end with high-performance dual-gate MOSFETs in RF and mixer stages
- Three-gang variable-tuned RF and mixer sections on AM, each with dual-transistor differential pair
- Stereo Beacon (U. S. Patent No. 3290443) indicates stereo or mono and automatically switches according to transmission received
- 1 1/2" center channel tuning meter
- FM-muting push-button selector
- AM ferrite antenna with static shield

**Specifications**

- **FM Tuner Section**
  - Usable Sensitivity (IHF Standard) 1.7 µV
  - Signal-to-Noise Ratio (100% Modulation) 65 db
  - Selectivity (Alternate Channel) 70 db
  - Spurious Response Rejection (at 100 MHz) 95 db
  - IF Rejection (at 100 MHz) 80 db
  - Image Rejection (at 100 MHz) 65 db
  - FM Harmonic Distortion (400 Hz, 100% Modulation) 0.4%
  - FM Stereo Separation (at 1 kHz) 38 db
  - Capture Ratio 1.5 db

- **AM Tuner Section**
  - Sensitivity 10 µV
  - Selectivity 75 db

**Amplifier Section**

**Features**
- Power-derived center channel for direct connection to speaker without auxiliary amplifier
- Transist-O-Gard overload protection circuit

**Specifications**

- **Music Power (IHF) at 8 ohms** 190 watts ± 1 db
- **Harmonic Distortion** (at 1 kHz and rated output) 0.5%
- **RMS Power (at 1kHz and rated distortion)** 65/65W 0.8%
- **Frequency Response (Overall)** 15-25,000 Hz ± 2 db
- **Power Bandwidth (IHF)** 5-30,000 Hz >10
- **Damping Factor at 8 ohms**
- **Hum and Noise (volume control at minimum)**
- **Bass Controls (total variation at 50 Hz)**
- **Trell Control Total variation at 10 kHz**
- **Input Sensitivity**
- **Input Sensitivity**
- **Input Sensitivity (Phono)**
- **Input Sensitivity (Stereo)**
- **Input Sensitivity (Aux)**
- **Input Sensitivity (Mono)**

**Operating Controls**

- **Five-position speaker selector:** off, remote, main, main/center, all.
- **Four-position program selector:** AUX, AM, FM, PHONO.
- **Five-position tape monitor:** mono, stereo, stereo tape, right channel, left channel.
- Baxandall feedback tone controls.
- Balance.
- Push-buttons for high filter, low filter, muting, loudness/contour, AutoScan left, AutoScan right, AFC on/off.

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LETTERS TO THE EDITOR

Gottschalk

- In the September issue of your magazine I found Robert Offergeld’s article on Louis Moreau Gottschalk extremely enjoyable and informative. In the article, a work for piano, The Union, was mentioned. I have tried to locate this work unsuccessfully, and would be obliged if you could give me some information as to its whereabouts or by whom it is published.

Charles L. Yassky
Fair Lawn, N. J.

Mr. Offergeld replies: “There are copies of The Union in the Library of Congress, the Sibley Library of the Eastman School of Music, (Rochester, New York), and the music collection of the Library of the Performing Arts at Lincoln Center in New York. The piece was reprinted a few years ago by Theodore Presser (111 West 57 Street, New York, N. Y.), and they may have a few copies left.”

- I wanted to get right off in the mail a note of praise about the Gottschalk piece and, in addition, about your Great American Composers Series generally. I believe this series to be one of the most important ever written about American composers. Some time before the current bandwagon got rolling, I became interested in American music, but was appalled that I could not find copies or recordings of many important American works. I hope your series stimulates the record companies to be more responsible in this regard. I am still appalled that so (relatively speaking) little of the music composed by Ives, Gottschalk, Carter, Mennin, Varese, and the like has been recorded.

Joe R. Flagg
Riverside, Calif.

Stereoizing

- William Anderson’s August editorial, “Mono is What Closes Out of Town,” was deeply moving to me, not only because of his kind words about the Ethel Waters album I produced, but because of his compassion toward the continued use of mono sound for material originally recorded prior to the advent of stereo.

At Columbia Records, at least, I am happy to report that from now on all Hall of Fame releases will be issued in mono only. The prevailing attitude at Columbia is that archive material represents the great heritage upon which today’s industry is built and must therefore be faithfully restored to a new generation without the addition of echo or the intrusion of frequency separation and other “additives” of the rechanneling process. As co-producer of Columbia’s Hall of Fame Series, I have not yet issued, and never intend to issue, any archive recording in electronically rechanneled stereo.

As a collector myself, I simply hope that all the other record companies continue to issue their vault material in mono. As long as the public is continually reminded that all mono LP’s can be played on all stereo equipment, they will lose any apprehension about the obsolescence of mono. The unusual success of both my Ethel Waters set and the newer Lew Leslie’s Blackbirds of 1928 show album reveals that there is a wide market for archive recordings, provided that only the scratch is eliminated and nothing is added to them.

Miles Kreuger
New York, N. Y.

Letters Carrier

- Every time I read your magazine I stop and look at the picture at the top of the opening page devoted to Letters to the Editor. I am not sure that I understand it, but I like it. I wonder if there may be others who are similarly impressed with this picture of the horseman with the posthorn. I have enlarged and retouched it and framed it. It now hangs in my combination den and music room. Friends who see it say that they like it and often ask “What is it?” Can you give me some information regarding it?

Wickliffe G. Beckham
Wichita, Kan.

“Am: Münter vom 23. der Weihnacht im Jahr 1648 abgefaßtert. Friede und Friedvölligkeits. Postenfest,” reads our copy of this old German woodcut—which is to say that the music the mailbox is playing on its posthorn is the joyful news of the Peace of Westphalia, which was concluded October 24, 1648, in Munster, bringing the Thirty Years War to an end. Another correspondent has informed us that the illustration appears in a book entitled The Age of Firearms.

(Continued on page 8)
Shown above and described below are just a few examples of the most unique and formidable line of stereo equipment in the world today. From powerful stereo systems, to all-in-one compacts, to breathtaking individual components, there is a model designed for everyone from the most ardent stereo enthusiast to the casual listener.

Model 5303—Powerful Spectrum Speaker System—Non-Directional Sound Total sound diffusion—a full 360 degrees. Four free edge woofers and four horn-type tweeters in hermetically sealed metal enclosures to handle up to 80 watts in input. Frequency response range from 20 to 20,000 Hz. May be pedestal-mounted or suspended from the ceiling. Diameter: 13 3/4” 26.4 lbs.

Model 5003—140 Watt Solid State AM/FM-FM Stereo Receiver with exclusive “Sound Effect Amplifier” Tone Control System Full 140 watts power output. All solid state FET circuitry with five IF stages. Automatic stereo switching, two speaker system selector, stereo and fine tuning indicators. Full complement of inputs, jacks and terminals with matching controls. 3 3/8” H, 20 3/4” W, 14 1/4” D 30.8 lbs. w/cabinet.

Model 1684—Solid State 4-Track Stereo Tape Deck—Built-in pre-amplifier for superb reproduction at 7 1/2 and 3 3/4 ips. 7-inch reels. Automatic stop device, professional VU meters, 3-digit tape counter, DIN and pin jack connectors. Accessories include full and empty 7-inch reels, DIN cord, splicing tape, dust cover and two reel clamps. Oil-finished wooden cabinet. 12 transistors 15 3/4” H, 13 1/2” W 6 3/4” D 22 lbs.

Model 6102—Deluxe Automatic 4-Speed Stereo Turntable and 8-Track Stereo Player—Large 11-inch platter for wow and flutter characteristics less than 0.3%. Tubular tonearm with moving magnetic cartridge and diamond stylus. 8-Track Stereof player features a 6 transistor preamplifier and wow and flutter characteristics of less than 0.3%.

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CIRCLE NO. 48 ON READER SERVICE CARD

NOVEMBER 1968
Bach's Herz

In response to the article "Dollars and Sense in Stereo" by David Stevens in the September issue, I must take exception to Mr. Stevens' statement that the lowest note in Bach's Toccata and Fugue in D Minor is "about 70 Hz and if played typically cued about half that figure." The final chord of the music has the fundamental D in the pedal, which would probably be at least a 16-foot stop, perhaps even a 32-foot stop on the larger organs. Since the lowest C on the organ sounded on a 16-foot stop purrs at 32 Hz, and the lowest note of the 32-foot stop at just 16 Hz, Mr. Stevens' statement is entirely false. This piece is known for its great bass, and if "typically" registered with 140 Hz as the lowest note (as Mr. Stevens stated), I'm afraid it would sound like hokey-tonk. If the other statements in his article are as exaggerated, I would hesitate to take his advice.

LARRY P. FAIR
Independence, Cal.

Mr. Stevens replies: "Mr. Fair is quite right to point out that many organs are able to produce fundamentals at low as 16 cycles, but other facts must be taken into consideration. First, such pedal notes are not for Bach—at least, I hope not—and second, even in organ music of the Romantic period they are seldom used. As to the 'typical' 140 cycles mentioned in Mr. Fair's letter, perhaps my writing was unclear on the matter; I did not mean to give the impression that I regarded that as a limit. I meant that the music shows a note (C) of about 70 cycles, but that it is placed at a 33-cycle (real) 52-cycle note by the organism on a 16-foot stop. As to the 16-cycle notes, I believe that one may genuinely raise the question as to whether they are ever heard as fundamentals; it is certainly true that they are almost never recorded or broadcast, so that their reproduction, even when there is a direct line from organ to speaker system and they are heard live, would appear to be academic. While I must object to Mr. Fair's suggesting that my statement was 'entirely false,' I am perhaps guilty of the writer's sin of obscurity.

Stereo Dollars and Sense

Where oh where can I purchase a stereo system like the one pictured by Paul Coker, Jr., in your article "Dollars and Sense in Stereo." In the first place, a neat aesthetic design, such simplicity of operating controls and state-of-the-art functionality! It would appear that purchasing this unit would eliminate the need for buying separate components—and several household appliances as well.

In all seriousness, the article was an excellent one, and sets forth a case that should definitely be taken up by the industry. And, of course, Paul Coker's marvelous illustrations are always an added bonus.

DONALD CHARLES
New York, N.Y.

Klagende Lied

In his otherwise thorough review of Wyn Morris' recording of Mahler's Das klagende Lied in the September issue, David Hall misread my liner notes in two significant respects:

(1) The performances of the unpublished three-part Klagende Lied in Europe in 1914 and 1915 were given by Professor Alfred Rosé (Mahler's nephew), not by his father Arnold Rosé (Mahler's brother-in-law and concertmaster). Mahler gave the original score to his sister Justine before her marriage and she bequeathed it to her son.

(2) The "basic story-line of the cantata" was derived by Mahler from Ludwig Bechstein's Das klagende Lied, not from the Grimm Brothers' Singing Bone, which is relatively incidental. While lamenting the fact, by the way, that the music of the original Part I of Das klagende Lied (the part entitled Waldmärchen) may not only be unheard or heard by the general public, Mr. Hall neglected to mention that Angel is publishing the extensive German-English text of the Waldmärchen for the first time with this release, which greatly clarifies the story of the cantata and gives us at least a dramatic "synopsis" for the Waldmärchen music.

JACK DIETER
New York, N.Y.

"400 Years of the Violin"

George Jellinek's enthusiastic review of Everest's "Four Hundred Years of the Violin" in the September issue was certainly gratifying, especially to one who has had the opportunity of hearing Stephen Staryk's boundless technical brilliance on a previous release. In fact, two discs of the six which make up the set that Mr. Jellinek reviewed are available separately on the Everest-owned Baroque label: the Bach sonatas (2858, 1838) and "Solo Sonatas" (2851, 1951).

Since I own a copy of the latter, which is (Continued on page 12)

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Stereo Review
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"The FM distortion was as low as we have ever measured."

"The unit was obviously very sensitive, yet was completely free of cross-modulation problems. It has an unusually clean sonic quality and even though we had a number of other receivers at our disposal, we always preferred to listen to the 711B."

"There are a number of receivers whose specifications are not unlike those of the 711B, but few of them could match its overall performance in a side by side comparison."

That's how they hear it.

"The front panel of the Altec 711B has a velvet-textured matte black finish that is extremely tough, virtually immune to scratches, and in our opinion uncommonly handsome."

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"The price of the Altec 711B is $399.50."

That's how you buy it.

See your Altec dealer. (He's listed in the Yellow Pages.) And send for our 1968 Hi-Fi Catalog and reprint of this Test Report.

FM in Vietnam

● In your June issue, the cartoon by Rodrigues poses the question "...do they have FM in Vietnam?" The answer is: yes, indeed they do. In Saigon, the American Forces Vietnam Network has an FM station with 100,000 watts ERP (effective radiated power). Present hours of programming are 2:00 p.m. to midnight; during other hours, we simulcast AM. Our new sign-on time of 10:00 a.m. took effect in August.

We program "good" music, of which eighteen hours per week are classical.

DULAUERCE A. MILLER
FM Program Coordinator
American Forces Vietnam Network

Rózsa Fan Club

● I don't think that there is a Miklós Rózsa fan club, but if there is, John Fitzpatrick (Letters to the Editor, August) should become president and I'll gladly be VP, for we seem to be equally enthusiastic about his film scores and equally upset by Paul Kresh's criticisms of them. Reader Fitzpatrick says it aptly when he refers to Rózsa's "individual style." I, too, can instantly recognize a Rózsa score long before his name appears in the movie's credits.

The truth is that Mr. Kresh would think it below his station to approve of a composer who can turn out so much melody so frequently. To him such mass production cheapens the composer and his music. I'll bet that Kresh dislikes Tchaikovsky's First Piano Concerto—and finds himself singing Tonight We Love in his melancholy moods.

KENNETH LORD
Dracut, Mass.

Mr. Kresh replies: "Mr. Lord's admiration of Rózsa's frenetic film scores speaks for itself, but his radar is off when it comes to discerning how I feel about romantic music and master melodists like Tchaikovsky, from whom so much of what passes for music on movie soundtracks is plundered. I can still get a bang out of the Tchaikovsky First Piano Concerto after countless hearings, my mood notwithstanding, but I am not likely to be caught singing Tonight We Love—either alone or in public."

ABEGG Variations

● David Hall is incorrect in stating that Christoph Eschenbach's Schumann ABEGG Variations is the only available version (August). Sviatoslav Richter's recording is very much alive and with us, on Deutsche Grammophon SLPM 138930 (the mono version of course, has been withdrawn). None of Richter's nine Deutsche Grammophon recordings has been withdrawn except the mono-only Schumann recital (18355).

LESLIE GERBER
Staten Island, N.Y.

Mr. Hall was misled by Schwann; the Richter version is listed under Collections. (Continued on page 14)
Ask anyone who really knows about hi-fi to recommend an automatic turntable.

Pick out an audio engineer, hi-fi editor, record reviewer or hi-fi salesman at random, and ask him which turntable is the best. Chances are he'll say Dual. Because he probably owns one. In fact, 19 out of 20 people whose living depends on hi-fi own Duals. Nineteen out of twenty.

As you might expect, there are good reasons why the experts agree Dual is so good. It performs quietly and smoothly. With less rumble, wow and flutter than whatever equipment they previously owned. With one record or ten.

The platter (not just the motor) maintains accurate speed, even when the voltage varies from 80 to 135 volts. And the Dual continuous-pole motor is quieter and more powerful than any comparable synchronous type.

The Dual tonearm is friction-free. That means it can track flawlessly at a stylus force as low as half a gram (about one-fifth the weight of a U.S. dime). No other automatic has an arm that achieves this. And the Dual arm is accident and jam-proof. (A slip-clutch guards it against damage.)

Tonearm settings for tracking force and anti-skating are simple and precise. You just dial them.

And there are, of course, many other facts about Dual that the experts appreciate.

(Plus the ultra-gentle cueing control and variable pitch control, for example.)

As for the people who own other brands of turntables, let's just say that they're not the audio engineers, hi-fi editors, record reviewers and hi-fi salesmen.

Most likely, they are all nice people. But would you trust any of them to recommend a turntable?

(For the complete Dual story, ask an expert to show you his Dual, or write for our booklet containing over a dozen complete reviews.) United Audio Products, Inc., 535 Madison Avenue, New York, N.Y. 10022.)
Grace Notes

● On the basis of Igor Kipnis’ review in your July issue, I purchased the RCA Victor recording of the Bach Anna Magdalena Notebook. I agree with Mr. Kipnis’ remarks about this recording. It is indeed “delightful,” and the recording is “excellent”—with one exception. The splitting of the 8’s is so bad that I practically jump out of my chair each time one comes along. Why didn’t Mr. Kipnis nor feel it his duty to point out this disturbing fault in an otherwise perfect record?

RICHARD L. FALLER
Cambridge, Mass.

Mr. Kipnis replies: “Some sibilance there is, but I felt it was not sufficiently prominent to merit mention. I have heard worse in record.”

It is quite realistic. Try a slight treble cut if it continues to annoy you.”

● It is good to see William Flanagan sitting up and taking notice of the music of Peter Racine Fricke (August). Please, however, give him not to UCLA, but to my old home town, where Peter Fricke is one of the best of a really superior music faculty.

There is, incidentally, quite a bit of his music available on records: a Wind Quintet entitled quite to merit mention. I have heard worse in record?

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RICHARD L. FALLER
Cambridge, Mass.

Mr. Kipnis replies: “Some sibilance there is, but I felt it was not sufficiently prominent to merit mention. I have heard worse in record.”

It is quite realistic. Try a slight treble cut if it continues to annoy you.”

● It is good to see William Flanagan sitting up and taking notice of the music of Peter Racine Fricke (August). Please, however, give him not to UCLA, but to my old home town, where Peter Fricke is one of the best of a really superior music faculty.

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There is, incidentally, quite a bit of his music available on records: a Wind Quintet entitled quite to merit mention. I have heard worse in record?
This is more amplifier than you may think you need.

But after you see the price, why settle for less.

The EICO "Cortina 3150" all-silicon solid-state 150 watt stereo amplifier is truly a lot of amplifier. It combines wide-range preamplifiers, controls, and power amplifiers, all on one uniquely compact chassis. It delivers clean power to two sets of speaker systems, stereo headphones (for which there is a jack on the front panel) and a tape recorder. The Cortina "3150" gives you complete control facilities.

Most people think that, while all this would be very nice to have they don't want to pay a lot of extra money for it.

We agree. That's why we designed the "3150." Fully wired it costs $225.00. If you want to buy it as a kit — and it is a particularly easy kit to assemble because of our advanced modular circuitry techniques — it's a mere $149.95. The beautiful Danish walnut vinyl clad cabinet is included at no additional cost. At these prices, the "3150" is no longer a luxury. It's virtually a necessity. The power delivered by the "3150" is enough to give faithful reproduction of the highest peaks in music even when it is used with inefficient speaker systems.

The Cortina "3150" gives you more than just power. With both channels driven the harmonic distortion is less than 0.1%, IM distortion is less than 0.6%, frequency response is ±1.5db, 5Hz to 30KHz, all at full output, hum and noise 75db below rated output; channel separation is more than 50db; input sensitivity is 4.7MV at magnetic phono input, 280MV at all other inputs.

Phase shift distortion is negligible due to the differential amplifier input circuit and the transformerless driver and output circuits. All electronic protection (no fuses) of output transistors and speakers makes overloads and shorts impossible.

The "3150" also provides ten versatile control facilities: volume, balance, full range bass and treble controls. Input Selector (phono, tuner, aux), tape monitor, loudness contour, low and high cut filters, and speakers/stereo selector switches.

See and hear this most advanced of all silicon solid-state amplifiers at your EICO dealer. We are confident it will quickly change your mind as to how much amplifier you really need.

Cortina by EICO

See the complete Cortina® Line at your EICO Dealer.
No other cassette recorder stacks up.

The new Norelco stereo ‘2401’ is the only cassette recorder that stacks up 6 cassettes at one time. So you get up to 6 hours of non-stop music. Or 6 hours of recording. Flip them over and you get 6 hours more.

The ‘2401’ does just about everything. What more can you ask? Ask your Norelco tape recorder dealer about it now.

Mozart’s Murder

I read with much interest Henry Pleasants’ London Letter in the July issue of your magazine (“The Man Who Murdered Mozart”). Rimsky-Korsakov’s chamber opera Mozart and Salieri (called by the composer Dramatic Scenes, Op. 48) was presented on the FM network of the Canadian Broadcasting Corporation (CBC) on May 26 of this year. The recording used in this broadcast was evidently the venerable Colosseum 10-120, mentioned in the Letter. There used to be a French version available, with Jean Mollien and Jacques Linsolas and the French Radio Orchestra under René Leibowitz, on the Oeumonic OCS 32 label. Still in existence is a Russian MK recording, an old one, with Lenteshev and Prokofiev (D 01927/28).

It certainly is Mozartian music, served obviously but quite skilfully by this old wizard. Don Giovanni and The Marriage are cited in the score, and Salieri’s own music too (you have to dig far back into the forgotten Taras). And did you know, that at the point when Mozart, after being poisoned, offers to play his Requiem to the glumly triumphant Salieri, he does so by beginning with the real chords of the unfinished Requiem on the piano?

Serge Peters

Winnipeg, Manitoba

Canada

Rampal Père

Being a member of the record reviewing staff of the German magazine HiFi-Stereophonie and a subscriber to your fine magazine for some time now, I appreciate your excellent record reviews very much. One member of your staff, Igor Kipnis, has won my special interest and approval in what he writes and my cordial admiration for what he plays on the harpsichord.

Yet I hope he will bear with me for correcting him on one particular of his review of Jean-Pierre Rampal’s three-record album containing Vivaldi’s flute concertos (June). Mr. Kipnis states there that in the C Major Concerto for two flutes (P. 76), Mr. Rampal plays both parts. This is not true: in this concerto, Jean-Pierre is joined by his father, Joseph Rampal. On the original Erato record, this is pointed out, and the record sleeve carries a picture of Rampal father and son, taken during the recording session in Venice.
High frequencies are a sometime thing for most audiophiles.

Sit quietly where X marks the spot between your well-aimed tweeters, and every delicate overtone is audible. Stand up, move around, or even turn your head, and *pouf!* Those vital upper harmonics that give music its color and texture have simply disappeared.

The culprit is *directionality*, which every tweeter has unless you take steps to remove it.

We did. Completely.

We equipped our Grenadier speaker systems with a Divergent Acoustic Lens.

If you know your acoustical physics, or your musical math, you know that the higher a tone is, the more it 'beams' on a straight-line axis. When you get into those fine upper partials, moving your head an inch off-axis can give you vanishing tweet. *Unless* your speaker spreads them out.

We use a domed tweeter to spread them at the source. Then we use our Divergent Acoustic Lens to distribute them through a 140° arc.

Instead of high frequencies that beam out of a box like this 📀, you get highs that radiate from our stereo cylinder like this 🌈.

In other words, *non-directionality.*

And we don’t leave it at that.

We couple an Acoustic Lens to our mid-range speaker too. It has an *acoustic impedance.* And so does the horn that our high-compliance woofer feeds through.

Between them, you get two *acoustic cut-offs* that match our crossover network. A very uncommon refinement.

It means you *never* get peaks or dips as our three-way Grenadier systems switch from woofer to mid-range to tweeter. *Never* get a *forte* or a *pianissimo* where the score reads *piano,* or a random *sforzandi* accent on a level-volume chord change.

And you never hear music that’s muddied up by hums, buzzes, rattles and booms, because our housing stays rigid and firm where boxes shudder and vibrate.

Wide-angle dispersion, smooth, level response and pure, unadulterated music.

Can you think of three *better* reasons to audition a pair of Grenadiers?

**GRENADIER SPEAKER SYSTEMS**

The Royal Grenadier • $299.95  
The Grenadier 7000 • $209.95  
The Grenadier 5000 • $179.95

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**EMPIRE**  
Empire Scientific Corp. • 1055 Stewart Avenue • Garden City, N.Y. 11530

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NOVEMBER 1968

CIRCLE NO. 35 ON READER SERVICE CARD
NEW PRODUCTS
A Roundup of the Latest High-Fidelity Equipment

- **Fisher** has introduced the Model 125, a compact stereo music system with a pair of speakers, a four-speed automatic turntable, and an AM/stereo FM receiver rated at 15 watts (rms) per channel. The system is also available without the AM tuner as the Model 120 (shown). The turntable is equipped with a magnetic cartridge and has a cueing lever and anti-skating adjustment. The receiver uses field-effect transistors (FET's) and integrated circuits (IC's). Its amplifier section has a power bandwidth of 20 to 25,000 Hz, and 0.5 per cent harmonic distortion. The FM-tuner section has an IHF sensitivity of 2 microvolts, a capture ratio of 2.8 dB, and a signal-to-noise ratio of 65 dB at full modulation. The controls include four slide switches for stereo/mono mode, loudness compensation on/off, automatic or manual shutoff, and manual or remote speakers on, or all speakers off for headphone listening. The other controls are volume on/off, balance, bass, treble, and a five-position input-selector switch.

The speakers are the Fisher Model XP-55B, with an 8-inch woofer and a 3-inch tweeter. The crossover frequency is 1,500 Hz, and the frequency response is 37 Hz to 20,000 Hz. Overall dimensions of the speaker enclosures are 15 3/4 x 26 3/4 by 12 inches. Price: $229.50.

- **Koss** has introduced the Model ESP-6 electrostatic-diaphragm stereo headphones. The phones use self-energized diaphragms and therefore do not require a separate power supply. Frequency response is 40 to 12,000 Hz ±2.5 dB, and they can be used with input impedances of 4 to 100 ohms. The headband is cushioned with foam rubber, and the ear cushions are liquid-filled and provide 40 dB discrimination against external noise. A pilot lamp on each ear piece indicates when the sound level exceeds 90 dB. Maximum permissible continuous sound-pressure level is 120 dB. The headphones have a coiled cord that extends to 10 feet, and the weight of the entire headset is 28 ounces. Price, including a fitted carrying case: $95.

- **Ampex** is producing the Model 715 speaker system, a compact, two-way unit with a frequency response of 40 to 20,000 Hz ±6 dB. The speaker is designed for use with late-model Ampex tape recorders. Three drivers are used —two 6-inch woofers with long-throw voice coils and a 3 1/2-inch tweeter. The enclosure is finished in oiled walnut and measures 19 x 13 x 9 1/4 inches. Price for a pair: $129.

- **Sony** has introduced two new speaker systems, both of three-way, ducted-port bass-reflex design. The Model SS-2800 has a 10-inch woofer, a 6 1/2-inch mid-range, and a 2-inch horn-type tweeter. It has a frequency response of 40 to 20,000 Hz, an input impedance of 8 ohms, and a power-handling capacity of 50 watts. The crossover frequencies are 600 and 6,000 Hz. Two three-position switches provide for adjustment of the mid-range and tweeter levels by ±1 dB. The enclosure is finished in oiled walnut with an ebony top and aluminum trim. Its dimensions are 23 3/4 x 13 3/4 x 9 1/4 inches. Suggested price: $329.95. The Model SS-3100 (shown) has a 12-inch woofer and a mid-range and tweeter of the same size as in the SS-2800. Frequency response is 30 to 20,000 Hz. Crossover frequencies are 400 and 5,000 Hz. The terminals of the three drivers are accessible for use with electronic crossovers instead of the built-in network if desired. Dimensions of the enclosure are 15 3/4 x 26 3/4 by 12 inches. It stands on a small pedestal and is finished in oiled walnut with an ebony top and aluminum trim. Suggested price: $299.95.

- **3M** has introduced a new tape cassette, the Scotch 273-C-120, which provides 60 minutes of playing time on each side. The new cassette is mechanically improved and uses 3M's Dynarange low-noise tape for improved high-frequency response at the 1 7/8-ips speed used by cassette recorders. The cassette is packaged in a hinged plastic box. Suggested list price: $5.34.

- **Mercury**'s Model TR-5000 is a cassette recorder that can be powered by either five "D" cells or from a 120-volt a.c. line. Pushbuttons control the record, play, stop, fast forward, and rewind modes of operation. The recorder has a built-in 2 1/2-inch speaker and jacks for connection to an external speaker or amplifier. Input jacks are provided for connection of a microphone or an external high-level source. The volume control works on both record and playback, and the record-level meter also indicates battery strength. Specifications include a frequency response of 100 to 8,500 Hz, an output power of 0.5 watt, and a signal-to-noise ratio of 40 dB. Overall dimensions of the recorder are 10 x 5 1/4 x 2 3/4 inches. Price, including carrying case, omnidirectional dynamic microphone with remote start/stop switch, and earphone: $59.95.

(Continued on page 21)
In hundreds of Pioneer franchised high fidelity dealers across the country, the SX-1500T is drawing enthusiastic attention because it is a no-compromise receiver. Its highly sensitive front end pulls in the most difficult stations...and is consequently pulling in the crowds. The SX-1500T was made for the thousands who wanted the finest receiver possible...at a reasonable price.

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

Frequency response is 20 to 70,000 Hz ± 1 dB.

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

See and hear the SX-1500T now. Or write for literature and name of nearest dealer.

PIONEER ELECTRONICS U.S.A. CORP., 140 Smith Street, Farmingdale, L.I., New York 11735

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

CIRCLE NO. 68 ON READER SERVICE CARD
It's a fact! When there are new records to be set, Ampex will be setting them... on Ampex pre-recorded stereo tape.

We've already come in first with the Micro-Cassette, newest member of our track team that now includes Open Reel, 4-Track Cartridge, 8-Track Cartridge and Cassette.

Performers: The Ampex team includes the most and the best from all the leading labels. The greatest old-timers and the timeliest new greats. All those you've heard of and those you'll be hearing from.

Style: Ampex out-distances all the competition with the widest scope of jazz, classical, folk, popular and rock 'n roll tape albums in existence.

Quality: Ampex advanced recording techniques bring you every subtle nuance of the original performance.

It's all set out for you in our new "Stereotape '68" catalog. (First of its kind, we might add.) Lists everything available from Ampex Stereo Tapes.

Send us your name, address and 25¢ for handling and postage and we'll send you a copy. After all, we'd like to see you get off on the right track too.
NEW PRODUCTS
A ROUNDPUP OF THE LATEST HIGH-FIDELITY EQUIPMENT

● Concord is offering free a sixteen-page catalog of its tape-recorder line. The products covered include cassette recorders, reel-to-reel recorders, and stereo components. The catalog includes color pictures of each product, with its specifications, features, and price. The accessories available are also listed. Copies can be obtained by writing to Concord Electronics Corp., 1935 Armacost Avenue, Los Angeles, California 90025.

● David Clark Company has added the Model 300 to its line of stereo headphones. Frequency response of the headphones is 20 to 17,000 Hz, and their nominal impedance is 8 ohms. The acoustic output with a 1-milliwatt electrical input is 105 dB. Maximum input power is 1 watt per phone. The earpieces are foam-padded, and the headset has a 10-foot coil cord with a molded three-conductor stereo phone plug. Price: $19.

Circle 152 on reader service card

● Allied's Model 395 AM/stereo FM receiver uses integrated circuits (IC's) and field-effect transistors (FET's). The unit is rated at 50 watts (rms) output per channel into 4 ohms, frequency response is 30 to 50,000 Hz ± 3 dB, and harmonic distortion is 1 per cent. Hum and noise are -60 dB at the phono inputs, -70 dB at the auxiliary inputs. The FM section has a sensitivity of 1.8 microvolts (IHF) and a capture ratio of 1.5 dB. Harmonic distortion is 0.7 per cent, stereo separation is over 28 dB, and the signal-to-noise ratio is 56 dB. Controls include volume, balance, separate bass and treble for each channel, a speaker selector/power switch, a mode/tape-monitor switch, and a seven-position input-selector switch with two tape-head-input positions. Lever switches control loudness compensation, high- and low-frequency filters, interstation-noise muting, AFC, and the selection of either of two phono inputs. An illuminated signal-strength tuning meter functions on both AM and FM, and an indicator lights with the reception of a stereo signal. Other switches include bass and treble, plus switches to select between the FM or the AM tuner inputs and between the tape head or auxiliary inputs. Other switches control loudness compensation, interstation-noise muting, stereo or mono FM mode, and main and remote speakers on/off. Overall dimensions of the receiver are 17 1/2 x 5 3/4 x 13 1/2 inches. Price: $399.50. An oiled walnut cabinet is $265.00.

Circle 154 on reader service card

● Norelco has introduced a head-cleaning cassette that uses a non-abrasive tape of porous polyester fiber. The cassette is intended for use with all cassette tape recorders and players and absorbs accumulated tape oxide, dirt, and grease without wearing the heads. Price: less than $2.50.

Circle 155 on reader service card

● Teac's Model A-7030 is a solid-state, half-track stereo tape deck with a 10 1/2-inch reel capacity. The deck has two speeds, 7 1/2 and 15 ips, which are selected by pushbuttons. Specifications of the deck include a frequency response of 30 to 20,000 Hz ± 2 dB at 15 ips, 45 to 15,000 Hz ± 2 dB at 7 1/2 ips. Wow and flutter are 0.06 per cent at 15 ips, 0.08 per cent at 7 1/2 ips. The signal-to-noise ratio is 55 dB, and the fast-wind time for 1,200 feet of tape is 120 seconds. The deck has four heads: half-track erase, record, and playback, and a quarter-track playback head. Pushbuttons are used for power on/off, tape-speed selection, tape-tension adjustment, half- or quarter-track playback, cueing, tape or source monitoring, left- and right-channel record interlock, and record. The microphone and line inputs are mixable. The input-level controls are of the dual ganged, clutched type, as are the output-level controls. Four lever switches control rewind, fast forward, play, and stop. There are front-panel microphone inputs and a low-impedance headphone jack. Also included are a four-digit counter and two VU meters for record-level indication. Price: $749.50.

Circle 156 on reader service card
Stations. Stations crowded too close together on the dial. Stations with signals too weak to be sorted out from strong ones. Stations on the same frequency whose signal strengths differ by only 1.9 db (less than 1 microvolt, in some instances).

Stations you never heard before—unless you paid nearly twice the price of Bogen's new DB250 AM/FM Stereo Receiver.

For this is the Receiver: the powerful, high-fidelity instrument that offers selectivity (60 db of it), sensitivity, interference rejection and low capture ratio unparalleled in its price class.

We couldn't achieve such performance with conventional circuits. So we didn't use them. Instead of ordinary IF transformers, we used solid-state resonant filters (ceramic in the FM section and mechanical on AM). These filters not only give uncommonly sharp, accurate IF response, but give it for the life of the tuner, without realignment.

Then we used integrated circuits to give you exceptional interference rejection and capture ratio without an astronomical price tag. And a Field Effect Transistor FM-front end to pick up even the weakest FM signals without overloading, distortion or cross-modulation in strong signal areas. A special feedback circuit in the AM-front end eliminates overload and cross-modulation. The sensitive receiver handles antenna voltages up to 2 volts.

But a receiver—especially the Receiver—is more than just a great tuner. So we gave the all-silicon DB250 an amplifier that lets you hear clearly the difference the Receiver's tuner circuits make. It's got 75 watts of clean, quiet power—enough to drive even two pairs of speakers (the DB250 has separately switched outlets for local and remote or both speaker pairs). That power comes from rugged output transistors that withstand even shorted or open speaker lines, protected by fast-acting thermal circuit breakers. (Even your speakers are protected by fuses in the output circuit.)

And to control that power, we've equipped the DB250 with professional audio console-type linear slide controls for volume, balance, treble and bass. Just a flick of a fingertip adjusts these controls precisely to whatever setting you desire—and their positions graphically indicate those settings, even from across the room.

But to really appreciate the DB250, you'll have to play it for yourself at your dealer's. It's only $279.95, including an integral walnut-panel enclosure (no accessory cabinets to buy). And while you're there, be sure to hear Bogen's three new Row 10 speaker systems (from $49.95 to $99.95).

The new Bogen DB250 AM/FM Stereo Receiver

LEAR SIEGEL, INC.

BOGEN COMMUNICATIONS DIVISION

PARMAK, NEW JERSEY 08450

CIRCLE NO. 17 ON READER SERVICE CARD

THE RECEIVER.
Component Compatibility

Q. I want to put together a stereo system, and have selected the components. My question is, how can I be sure these four units will work in harmony with each other? I have already purchased the receiver, but before purchasing the speakers, tape deck, and record player I want to make sure that they will be compatible.

W. A. Martin, Jr.
Greenwood, Miss.

A. In my experience, there are only a few compatibility factors to watch out for. First of all, make sure that the receiver (or amplifier) has sufficient power to operate the speakers at their full potential. In general, any receiver which has a continuous (or rms) power rating of about 35 watts per channel has sufficient power to operate almost any speaker currently available. If your receiver has a power rating per channel below this figure, check with the speaker manufacturer. He is in the best position to advise you on the specific power requirements of his speakers.

In general, if an amplifier does not have enough power to drive a speaker adequately there will be some loss of low bass response and some increase in distortion at high volume. Another potential problem, one that has only recently come to my attention, is the matter of the compatibility of some tape decks with some receivers. I've not been able to resolve whether the problem arises in the receiver or the deck, but, in any case, some popular-brand receivers and some popular-brand recorders lose gain and become noisy when one attempts to use the monitor switch on the receiver. The difficulty probably arises from an incompatibility in the input-output impedance relationship between the two units. This problem is easy enough to avoid simply by having your dealer try out the two units in his showroom to determine whether one can use the monitor switch on the receiver with a specific tape recorder without running into trouble.

The better the speakers one is using, the more important it is that the record player have both a low inherent rumble and be well isolated from acoustic feedback. As far as the rumble is concerned, we have found that there is a very good correlation between the price of an automatic turntable and its rumble level. Manual players can, if properly designed, achieve the same low rumble level at a somewhat lower price because of their simpler mechanisms.

STEREO REVIEW has checked out most of the current top-quality players, and a stamped self-addressed legal-size envelope sent to STEREO REVIEW, Department TR, 1 Park Ave., New York, 10016 will bring you a list of all the reports we have done on turntables.

Hum, Noise, and Distortion

Q. I notice that in your amplifier test reports the curves frequently show a rising distortion (approaching 1 per cent) at power levels below 1 or 2 watts. The text of the report usually says something to the effect that this is the result of hum and noise rather than distortion. Can you clarify this for me?

Edward Langford
Canton, Ohio

A. One has to understand how a harmonic-distortion analyzer operates in order to appreciate how hum and noise can appear on a distortion curve. A distortion analyzer is connected to the amplifier’s output circuit across a load resistor. A low-distortion test signal is fed into the amplifier, and the analyzer is tuned to suppress the original test-signal frequency. The remaining frequencies (distortion plus noise) are then read by the voltmeter section of the analyzer as a percentage of the original output signal.

The distortion frequencies are the odd and even harmonics produced by the amplifier up to perhaps the thirteenth and fourteenth harmonics. These various harmonics are lumped together to provide a reading of the THD or total harmonic distortion. Incidentally, almost all harmonic-distortion readings are THD, although seldom stated as such.

(Continued on page 26)
In October, 1967, after nine years of experimentation and development, Acoustic Research introduced the AR-3a speaker system. It is the best speaker system we know how to make, regardless of price. The most important innovations in the AR-3a are two new hemispherical speakers which provide very smooth mid- and high-frequency response, together with what one reviewer called "virtually perfect dispersion." These two hemispherical speakers have now been combined with an entirely new 10-inch woofer to make the AR-5, a speaker system almost as good as the AR-3a at a price about $75 lower. The main difference between the two systems is that the AR-3a response extends approximately one-third octave lower.

The cone of the AR-5 woofer is molded by a new low-vacuum process developed especially for Acoustic Research. The unusual cone texture which results reduces greatly the tendency toward coloration heard in conventional molded cones of paper or polystyrene. At the cone's outer edge is a new suspension, molded of urethane polymer. The cone itself has a compound curvature which is new, it is in a new housing, and the voice coil attached to it is slightly larger and longer. These internal improvements are complemented by a low 650 Hz crossover frequency made possible by the wide range of the AR hemisphere used for mid-frequencies. The crossover network is of the same type as is used in the AR-3a, and uses 100 mfd of highly reliable paper-dielectric capacitors. The two level controls are fully compatible with transistor amplifiers at all settings, as are the controls of all AR speaker systems.

The AR-5 is priced from $156 to $175, depending on cabinet finish, and is exactly the same size as the AR-2x and AR-2ax: 13½” x 24” x 11½” deep. Impedance: 8 ohms.

Please write to us for technical data and descriptive literature.
For top savings, shop by mail from the world's most famous catalog of electronic equipment, featuring hundreds of new and exclusive items and special Allied values.

536 pages—including a complete Electronic and Hobby Kits Catalog—pictures, describing, and pricing thousands of items. The most complete inventory ever assembled of Hi-Fi, Radios, Tape Recorders, CB, Electronic Equipment, Parts and Tools...all at money-saving low prices.

NO MONEY DOWN—24 MONTHS TO PAY!

BIG SAVINGS ON THE BEST IN ELECTRONICS FOR EVERYONE

- Stereo Hi-Fi
- Electronic & Hobby Kits
- Tape Recorders & Tape
- CB 2-way Radios
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By HANS H. FANTEL

AUDIO BASICS

MODE SWITCH

Virtually every stereo amplifier has a so-called "mode" switch. Its function is to set up the amplifier for stereo or one of the several variants of monophonic operation. One prevalent attitude toward this control is to ignore it, leaving it set on stereo even when playing mono records. This does no harm if the mono disc is in good condition (with quiet surfaces) and the turntable rumble is low. But if the mono record is full of distracting ticks and pops that seem to bounce between the channels, or is of an older vintage with groove dimensions not particularly suited to today's smaller styli, performance can be noticeably improved by flipping the mode switch to mono. The reason for this improvement is that by combining the left and right channels, the effect of vertical stylus movement is cancelled out. On mono records, all the music is embodied in the side-to-side wiggles. Up-and-down stylus movement represents nothing but noise. Setting the switch to mono therefore cuts the noise without hurting the music. An additional decrease in noise can result from the cancellation of the "vertical" rumble that might be present in the turntable. Sometimes the mono setting also results in noise reduction on weak tuner signals by producing phase cancellation of the noise present in the two channels. While you lose the stereo effect, switching to mono may be the only way to have a listenable signal at all.

The mode switch can also be used to check if the two output signals from a stereo cartridge are properly phased. While playing a mono record, throw the mode switch from stereo to mono. If the sound thins out noticeably—especially in the bass—it indicates improper cartridge phasing. This condition is readily remedied after determining which channel has its hot and ground leads reversed at the cartridge or beneath the turntable base. Since the hum level may be affected, make sure that the ground terminals of both channels are connected to the shielding of the connecting cables.

On some amplifiers, the mono position is designated as "A+B," signifying the blending of channel A (left) and channel B (right). Such amplifiers usually also have special mode-switch positions for channel A or channel B alone. In these positions the input to either one of the channels is applied to both speakers. This provides a handy way of checking a stereo-signal source. For example, by switching alternately from channel A to B you may be able to pin-point noise or distortion as being mostly in one of the two channels. Another possible use of these switch positions is as auxiliary program selectors if the regular selector switch cannot accommodate all program sources hooked to the amplifier. For example, in addition to a stereo tape deck and a stereo FM tuner hooked to the regular inputs provided for them, you might connect an additional AM tuner to the auxiliary input on channel A and perhaps a mono cassette machine or some other mono input device to channel B. With the input-selector switch on auxiliary, the mode switch can then be alternated between the channel A and channel B positions to select one of the two additional program sources. In a similar fashion, the mode switch may serve to select either one of the two tape tracks from a stereo tape recorder that does not have provision for the playback of only one track at a time.
The Goosebumper

A very strange and wonderful thing happens when you turn on a Harman-Kardon Five Twenty stereo receiver. If the program material is right and the rest of your system is up-to-snuff, you’ll get goosebumps.

No fooling. Goosebumps.

It’s kind of like when you’re at a concert and the music wells up around you and you get that marvelous shiver of excitement—that feeling that every musician is playing just for you.

The reason our Five Twenty sounds the way it sounds is wideband response. Many manufacturers restrict their amplifiers so that they do not go below 20 Hz or above 20,000 Hz.

We don’t.

We build our amplifiers so they go well beyond 20 and 20,000 Hz. The result is a cleanness and openness in our sound that you not only hear, but actually feel. True, it takes a lot more time and money to engineer a product with wideband response. You have to use a highly regulated power supply and every component must be rock-stable. But we think it’s worth it.

How else could we have cornered the market on goosebumps?

Hear the Five Twenty soon. Compare it with competitive receivers. We’re sure you’ll hear and feel the difference.

For more information write Harman-Kardon, Inc., 55 Ames Court, Plainview, N.Y. 11803, Box # HFSR11

harman kardon

We want you to hear more music.
Introducing the HK50

The square speaker with the round sound
You are looking at the most revolutionary high performance omnidirectional speaker ever made. It literally delivers 360° of sound.

Virtually all conventional speaker systems project sound in a direct, forward pattern with rather limited dispersion in all planes. In most instances, 80% of the sound is restricted to a narrow pattern which is beamed directly at the listener. If you are not sitting in exactly the right spot, the major impact of the music is all but lost. This form of directed sound is the opposite of concert hall acoustics where usually 80% of the sound is reflected (from the walls, floor and seats) and only 20% is directed.

The three major benefits of omnidirectional sound are: (1) it dramatically increases stereo depth, (2) it spreads the stereo effect throughout the listening room and (3) it improves the character of the sound itself; bass becomes richer and deeper, the highs smoother and sweeter.

Omnidirectional sound can best be understood in terms of optical analogy. When both speakers face straight ahead, as they do in conventional speaker placement arrangements, each speaker projects a beam of sound that is aimed directly at the listener. The two sounds converge upon the listener like the beams of two headlights. Where the beams overlap is the stereo area.

Reflected or omnidirectional sound, in contrast, might be compared to an indirectly lighted room which receives its illumination from lamps pointed at the ceiling or the walls. The sources are readily identifiable, but the light is diffused over the entire room with a far greater area of overlap. Just as we distinguish between aimed and scattered light, we might think similarly of aimed and scattered sound.

The most striking aspect of omnidirectional sound and where it differs most from directed sound is in its depth dimension. The feeling of increased depth is chiefly due to the reflection pattern of middle frequency tones, for in this range, reflection no longer follows the mirror pattern. Instead it is like water splashing on a rock, scattering at random. Such general dispersion creates countless sound paths, each varying slightly in transit time between the source and listener. These multiple mid-range paths are the real secret of the astonishing depth of sound achieved by the Harman-Kardon HK50 speakers.

Harman-Kardon's new HK50 speakers have been designed to more faithfully recreate the conditions in the concert hall. Because of their omnidirectional "scatter" design, you can put them behind chairs or draperies, under a piano, use them as end tables or place them anywhere they look best and still hear the full effect of the music. Hot spots, pinpointed directionality, gritty, ear-shattering highs are eliminated by diffusing the sound over the entire room. The walls of the listening room seem to disappear and you get the feeling that the music extends beyond the room without any sensation of discontinuity.

No matter what speakers you own—be they giants or compacts—you owe it to yourself to hear Harman-Kardon's new HK50 speakers. We think you'll agree that they represent an entirely new and totally refreshing approach to music listening. See and hear a pair soon. They are at your Harman-Kardon dealer now. For more information write Harman-Kardon, Inc., 55 Ames Court, Plainview, N.Y. 11803, Dept. #HFSR11A.

We want you to hear more music
If you enjoy listening to records, you should know why the 15° vertical tracking angle is important to you.

Simply stated, audio engineers and experts agree that for minimum distortion your turntable tonearm should always track at a 15° vertical stylus tracking angle.

Just like the recording cutter that cut the records.
Just like the fine quality manual transcription turntables.
Just like your records were intended to be played.

The reason for this is quite simple if you visualize the recording cutting stylus making the record groove, cutting the undulations that will be converted into sound, with the recording cutter set at the 15° vertical angle — the recording industry's now accepted standard. Obviously, the upper part of any single undulation is slightly advanced over the lower part; an imaginary axis through any single vibration would be tilted 15 degrees from the vertical.

Therefore, if a playback stylus moves through the groove at any angle other than 15 degrees, the upper part of the stylus shank will come into contact with a different undulation than the lower part of the shank, producing distortion.

Until now, only with manual transcription turntables, was it possible to obtain 15° vertical tracking - one reason manuals were preferred by high fidelity experts. Automatic turntables, with a varying number of records on the platter, had to make a compromise in the stylus tracking angle. Either the tonearm tracked the first record perfectly, or the last record, or it was fixed for some "average" record in between.

Now, the new ELPA PE-2020 permits 15° vertical tracking on all records. It has an exclusive, patented control in the cartridge mount. You can convert the changer into a manual, single-play turntable (with automatic arm return and shut-off), or set it for automatic multiple play... and always be assured that you are tracking at the correct angle for minimum distortion.

If the automatic turntable you are considering doesn't have this feature, it cannot possibly track records perfectly. And this is only one exclusive feature of the new ELPA PE-2020. Be sure to see all the exclusive and refined features of this advanced turntable. They make the ELPA PE-2020 the world's finest and most precise automatic turntable in the world.

Give yourself a break. Buy the precision turntable the experts are turning to.

For literature, and name of nearest dealer, write: ELPA MARKETING INDUSTRIES, INC.

New Hyde Park, N.Y. 11040

If you own or intend to use a cartridge* with a 15° vertical tracking angle, then the ELPA PE-2020 is the only automatic turntable designed for you!

* Ortofon, Stanton, Shure, Pickering and other fine 15° Cartridges
**TEST-REPORT FORMAT:** No hi-fi equipment report, however exhaustive, is complete or even useful unless its results are understandable to a concerned reader. High-fidelity equipment reviews appear in special-interest publications, such as Stereo Review, in more technically oriented electronic or audio journals, and in the broadly based consumer publications. Each has its own approach to presenting its test results to its readership.

An equipment review in a widely read publication such as Consumer Reports does not have graphs, tone-burst or square-wave-response photographs, or even in many cases a simple statement of sensitivity, distortion, or power output. This information takes up an enormous amount of valuable page space and would be meaningless to most readers of a magazine of this kind. Hence, the emphasis is on some type of general quality grading that includes both "unacceptable" and "best buy" classifications.

Many—perhaps most—readers of equipment reviews would like to be told unequivocally that a certain product is superior to, or inferior to, other competing items. This undoubtedly contributes to the popularity of Consumer Reports, which often does just that—whether the product be canned food, automobiles, or high-fidelity components. Although the quality ratings are usually by groups, they are nevertheless frequently based on unspecified, somewhat arbitrary criteria, and the test data backing up the conclusions are rarely published. In my view, this approach to product reviews does not appear to be consistently valid or fair, especially in the case of high-fidelity components. I, like Consumers Union, would have no hesitation in rating a few items as superior, and others as definitely third rate, but it would require the wisdom of Solomon to establish a quality ranking for the vast majority of products that fall between these extremes.

At the other end of the testing picture is the complete technical and performance evaluation, such as might be prepared by or for a manufacturer in respect to his own or a competitor's product. Such a report may contain dozens of graphs and extensive waveform photographs, plus pages of other test data. Generally, in such reports, the test conditions and procedures are described in detail so that anyone might duplicate the results elsewhere. Textual comments tend to be highly objective and unemotional.

Although such a report might be packed with data, it would probably be less meaningful to the average high-fidelity enthusiast than the thoroughly pre-digested Consumer Reports approach. It certainly would give no basis for judging a product relative to its competition. It might even be difficult for a reader to decide if the product was suitable for his own use.

Clearly, the audio enthusiast without technical background needs equipment test reports that fall somewhere between these two extremes. To me, this implies a report that describes the essential features of the product and presents specific numerical test data on its important characteristics.

It is interesting that there is no universal agreement as to what is "important." To a manufacturer, anything that suggests a numerical advantage for his product, or any feature—no matter how trivial—that is absent in the competing products, is important, and it receives appropriate emphasis in his advertisements and catalog sheets. Thus, we see such items as amplifier frequency response specified to within a fraction of a decibel from subsonic to ultrasonic frequencies. In my view, at a time when every hi-fi amplifier easily covers the audible range, nothing could be less important. We make a simple statement such as "response ±1 dB from 20 to 20,000 Hz," but we see no reason to waste page space with a curve that would convey no more information than the verbal description does. Other components, such as tape recorders, show significant variations from model to model and therefore are meaningfully described by frequency-response curves.

FM tuners provide another example of a situation where a verbal description will not suffice. A simple statement that IHF usable sensitivity is "X microvolts" is not sufficient to describe the performance of an FM tuner. The actual variation of distortion with signal strength is an important indication of the ability of a tuner to produce listenable programs from weak signals.
In this case, therefore, we present the data graphically.

Incidentally, our graphs are plotted in sufficient detail so that one can actually read them. They are not intended to act as impressive "window dressing" for a report. We have seen tuner sensitivity graphs with only the major divisions (at decade intervals) identified. I am sure that many people are not aware that a point halfway between 1 microvolt and 10 microvolts on a logarithmic scale is equivalent to 3 microvolts and not 5. All major subdivisions on our graph coordinates are plainly marked, eliminating the need for guesswork.

We also use logarithmic scales for plotting distortion. On a linear scale, it is frequently impossible to tell if the indicated distortion is 0.1 per cent or 1 per cent. The expanded presentation that a logarithmic scale permits contributes greatly to clarity and, thus, to ease of interpretation.

We do not believe in "snowing-under" the reader with a mass of isolated, confusing, or irrelevant data, or with a profusion of difficult-to-read graphs, although we are aware that such a "complete" presentation does impress some audiophiles. We present what we judge to be the key data, such as tuner sensitivity, audio distortion versus frequency at several power levels, and audio distortion versus power output, in graphical form.

Brief verbal comments fill in the other items of information that we consider pertinent.

A vital part of an equipment review, as we see it, is a subjective appraisal of the unit—how it "handles," how it sounds, whether we enjoyed living with it, and what idiosyncrasies or annoyances we found in its operation. Since we do not report on inferior products, anyone looking for a scathing denunciation of some hapless designer's misguided efforts is sure to be disappointed. On the other hand, when something strikes us as being particularly noteworthy, we say so—unmistakably and with appropriate emphasis.

The enjoyment of high-fidelity music reproduction is an enthusiast's pastime, and the evaluation of its hardware should be conducted with enthusiasm and interest. Cold statistics and curves alone cannot describe a piece of high-fidelity equipment to anyone, including myself. I do not claim that I can convey my total impression in the brief space allotted to me, but I do believe that a policy of presenting fundamental performance data, with a minimum of extraneous "facts," and backing them up with subjective opinions that are as honest and informed as we know how to make them, is the best way to provide an equipment review service to an informed lay readership.

The Teac A-6010 transport has three motors, with the capstan driven by a dual-speed hysteresis synchronous motor. All transport controls are solenoid operated, with three lever-type pushbuttons for selecting normal or fast speeds in either direction, and an extra-wide stop button beneath them. The tape speed is selected by a pushbutton, which controls the capstan motor speed electrically. Unlike most recorders, which have mechanical speed-changing systems and must be in operation in order to make a shift, the Teac can be shifted at any time. The equalization is changed automatically with the speed. Another button provides reduced tape tension for safe handling of 0.5-mil tape.

The separate recording and playback amplifiers and heads permit monitoring from the tape while recording. The tape/source monitor switch connects the twin illuminated VU meters (which are large and highly legible) and the monitor outputs to the playback or recording amplifiers. There are microphone and line inputs for each channel (10,000 ohms for low- to medium-impedance dynamic microphones), with concentrically mounted individual mixing-type level controls. The two line-output level controls are also concentric. Microphone and low-impedance headphone jacks are on the front panel; line outputs and inputs are in the rear.

Although the Teac A-6010 can record only in the normal (forward) direction, its extra playback head permits it to play the second half of a reel of tape without interchanging reels. The transport control buttons can be used to change directions, or this can be done automatically in two ways. One method is to cement a piece of conducting foil on the tape where reversal is desired, and when the foil passes (Continued on page 38)
First of a new breed — from Sherwood

This is what high performance is all about. A bold and beautiful new FM Stereo Receiver bred to leave the others behind. 160 crisp, clean watts—power in reserve. Up-front, ultra-now circuitry featuring Field-Effect Transistors and microcircuitry. Front-panel, push-button command of main, remote, or mono extension speakers and loudness contour. Sherwood high-fidelity—where the action is—long on reliability with a three-year warranty.
over a sensing contact, the tape will reverse and continue to play. (With an optional Tape Repeat unit, foil can be added at two points to repeat any section of tape indefinitely, if desired.)

More convenient is the Teac Phase-Sensing Auto-Reversal System. Depressing the SIGNAL RECORD button at any point on a tape where reversal is desired records a 60-Hz signal to saturation level. This button simultaneously connects the recording heads out of phase. When the tape is playing normally, with the Auto-Reversal in operation (it can be turned off if desired), the record heads are used as auxiliary pickup heads, with their outputs connected out of phase. Their outputs are summed and fed to a special tuned amplifier and relay control circuits. Because of their normal phase characteristic, program signals will have no effect on the control circuits, even if they are in the 50- to 60-Hz region and quite strong. The reversing action is rapid and smooth, and since the phase-sensing comes before the normal playback head, no sound is heard in the recorder outputs when the reversing signal is encountered.

An optional Ampex-type reverse-system unit can be installed in place of the regular auto-reversal unit. This is operated by the 20-Hz reversing signal on all Ampex recorded tapes. However, there is no provision for recording a 20-Hz control signal. Despite the lack of a pause or cue control, sounds can be precisely located on the tape by reversing the tape from between the capstan and pinch roller and moving the reels by hand. Although hopping the machine removes it from the record mode, the transport can be started and the recording preamplifier turned on simultaneously with one hand.

Our laboratory measurements showed an overall record/playback frequency response of +2, -3 dB from 50 to 18,000 Hz at 7 1/2 ips, and +2, -3 dB from 80 to 10,500 Hz at 3 1/2 ips, using Scotch 150 tape. The playback frequency response with the Ampex 31321-04 test tape was +4, -2 dB from 50 to 15,000 Hz.

The signal-to-noise ratio was 50 dB at both speeds. Harmonic distortion was exceptionally low, under 1 per cent at 0 VU, and only 3 per cent at +10 VU (off scale on the meters). Wow was 0.02 per cent at 7 1/2 ips and 0.03 per cent at 3 1/2 ips, and flutter was 0.07 per cent at both speeds. The speeds were exact, and the fast tape speeds were really fast, handling 1,800 feet of tape in 100 seconds.

In use, we found the controls to be foolproof. The pleasure of operating the Teac A-6010 was enhanced by the fact that, recording from an FM tuner, we were not able to distinguish the input signal from the output at either tape speed. No more could be asked of a recorder from the standpoint of sound quality. The lack of noise (both mechanical and electrical) and tape hiss was especially notable. The Teac A-6010, complete with cabinet, sells for $664.50. An optional remote-control unit lists for $40.

For more information, circle 157 on reader service card

A mode switch connects the TA-2000 for stereo, reversed-channel stereo, left plus right (mono), and either left or right inputs playing through both outputs. Two other positions activate each channel output individually for channel-level balancing. A balance control is on the front panel.

Viewed from the front, the most obvious distinguishing feature of the Sony TA-2000 is the pair of illuminated VU meters that monitor the two outputs. Their "zero-VU" level corresponds to the nominal output of 1 volt, or to the reduced output of 0.3 volt if this is selected by a slide switch in the rear. A test button reduces the meter sensitivity by 14 dB to permit measurement of stereo separation down to -31 dB.

Most of the input and output jacks are located in the rear of the TA-2000, including the tape inputs and outputs (a monitoring switch is on the front panel), two pairs of output jacks, and a center-channel output with its own level control. On the front panel are a pair of microphone jacks, the AUX 2 input jack, and a line-output jack. A stereo-headphone jack, with its own level control, is also on the panel. It accepts phones with an impedance of 600 ohms or higher. Low-impedance phones cannot be driven from the TA-2000. One pair of rear output jacks and the center-channel output are disconnected when either the phones or line output are in use, leaving the other pair of outputs active for driving a second power amplifier.

The PHONO 2 input has two sensitivities, selected by a slide switch in the rear. The normal sensitivity, like that of the PHONO 1 input, is rated at 1.2 millivolts. In the LOW position, PHONO 2 requires only 0.06 millivolt into a 200-ohm impedance for a 1-volt output. This is sufficient to handle low-output, moving-coil cartridges (such as the (Continued on page 40)
The first serious cassette tape deck.

Of all the cassette tape players and decks around, only a handful make a serious claim to high-fidelity sound reproduction. And the few that do claim they sound on a par with today's good stereo systems, are missing some extremely important features. Features included together for the first time in this Fisher stereo deck.

The RC-70, as it is called, records and plays back anything from 30 Hz to 12,000 Hz, which is just about everything you can hear. Record and playback amplifier distortion are inaudible.

We specially selected the narrow-gap, high-resolution tape heads for their extremely wide frequency response on record and playback.

And the Fisher cassette deck has separate VU meters for left and right channels. Clutched record-level controls (they work together or separately). A digital counter with pushbutton reset. A pair of professional-quality microphones. Features you usually find only in expensive reel-to-reel recorders.

Unlike the less serious decks, the Fisher has an electronically stabilized solid-state power supply, to eliminate wow and flutter caused by varying voltages. It operates steadily on anything from 105 to 130 volts (60 cycles, AC).

There are enough pushbutton controls, inputs and outputs to please any audiophile.

The unit is enclosed in a case made from the same high impact ABS plastic used in telephones. And in keeping with the seriousness of this Fisher tape deck is the price: $149.95. So low it isn't funny.

(For more information, plus a free copy of the Fisher Handbook 1968, an authoritative reference guide to hi-fi and stereo use coupon on page 1.)

The Fisher
RC-70
GRUNDIG RTV-600 AM/STEREO FM SHORT-WAVE RECEIVER

THE Grundig RTV-600 is an AM/stereo FM/short-wave receiver with many advanced design features and generally superior performance. The features of the RTV-600 are almost too numerous to list, much less describe in detail. It has distinctly European styling, with a long, large, multi-scale slide-rule dial, a five-button FM station selector, and a row of no less than fourteen additional pushbuttons along the bottom of its panel. In its walnut cabinet, it measures 23 5/8 inches wide, 12 inches deep, and 6 1/2 inches high.

In addition to the FM and AM standard broadcast bands, the RTV-600 covers a long-wave band from 150 kHz to 350 kHz (of limited usefulness in this country), and two short-wave bands covering 3.2 MHz to 22.5 MHz. Bands are selected by pushbutton, as are the tape and phone functions. One button controls FM interstation-noise muting, and also switches between the external-antenna terminals and the internal ferrite antenna used for AM and short-wave reception. There is a stereo/mono button, and one that shuts off the receiver (which is turned on by pushing any of the input-selector buttons). Four smaller pushbuttons control aspects of the frequency response of the receiver. They are linear (flat), contour (loudness-compensation), and high-frequency filters operating at 3,000 and 5,000 Hz. One filter also narrows the AM bandwidth for lower noise, better selectivity, and whistle rejection.

Knobs operate the bass and treble tone controls, balance and volume controls, and the short-wave fine tuning. A single large knob tunes the receiver in a rather unusual manner. When the FM band is selected, the knob moves only the FM dial pointer. When one of the other bands is switched in, the FM pointer remains fixed, and the larger AM/SW pointer is moved by the knob.

In addition to the usual slide-rule tuning, the Grundig RTV-600 has preset pushbutton tuning similar to that offered on some American receivers. Five small knobs with concentric pushbuttons are located over miniature vertical slide-rule dials calibrated from 88 to 108 MHz. When any one of the buttons is pressed, its knob can be used to tune in any station. Thereafter, pressing that button brings in the selected station instantly. A sixth control selects the tunable FM receiver and switches on the AFC.

There is an illuminated signal-strength meter for AM and FM, and a novel three-color illuminated FM-tuning indicator. When off-station, the two outer red segments glow. As a station is approached, one red light goes out, indicating the direction of the necessary tuning correction. When on-tune, both red lights are extinguished, and the center white segment glows. A prominent FM STEREO sign lights in red when a stereo broadcast is received, unless the stereo button is disengaged.

The FM-tuning section of the Grundig RTV-600 has no variable capacitors or inductors. All tuning is by means of varactors (silicon voltage-controlled capacitor diodes). The tuning mechanism drives a potentiometer that supplies a variable fraction of a precisely regulated voltage to the four
This $299.95 AM/FM stereo receiver delivers 100 clean watts.

Do you realize what that means?

Do you realize that a receiver with this kind of power can drive, not one, but two pairs of speaker systems at concert level with no sign of distortion? That it can reproduce a 30 Hz bass signal loud and clear (if your speakers can take it)?

What's more important, 100 distortion-free watts at 8 ohms are enough to prevent even the slightest suggestion of strain at any level. The music sounds smooth, natural, transparent.

Of course, there's more to the Fisher 250-T than this tremendous power.

The FM tuner section has an FET front end and uses IC's in the IF amplifier. IHF sensitivity is 2.0 microvolts. Which is low enough to bring in both strong and weak signals with equal clarity. Stereo separation is greater than that of most stereo cartridges. The tuner includes Fisher's patented Stereo Beacon®, which automatically signals the presence of a stereo signal and switches to the stereo mode.

There's an ultra-sensitive AM tuner that delivers sound fully comparable to FM-mono.

And there are two ways to tune the FM tuner.

First, there's an easy-to-tune flywheel tuning knob.

And there's Fisher's Tune-O-Matic™ pushbutton memory tuning. It permits you to pretune any five FM stations and, later, tune to any one electronically, dead-accurately, at the touch of a button.

As for the controls, they're versatile enough to please any audiophile.

You can alter the extreme bass and treble response of the receiver without touching the mid-range. (Only expensive Baxandall tone controls make that possible.)

A receiver with 100 watts music power (IHF) into 8 ohms used to cost a lot more than $299.95. But the Fisher engineers, using cost-saving advanced circuitry (IC's and FET's) have found a way to bring down the price.

Do you realize what that means? (For more information, plus a free copy of The Fisher Handbook, 1969 edition, an authoritative reference guide to hi-fi and stereo, use coupon on page 1.)

WALNUT CABINET $24.95
U.S. PATENT NUMBER 3290443.
SNEP REGISTERED MAR. 15, 1943.
11-3545 MUND, LARGO, FLORIDA, U.S.A.
OVERSEAS AND CANADIAN RESIDENTS PLEASE WRITE TO FISHER RADIO INTERNATIONAL, INC., LARGO, FLORIDA, U.S.A.
The Grundig RTV-600 is a well-designed receiver with a number of unique features. The tuning system is quite versatile, allowing for tuning of AM and FM frequencies. The receiver is equipped with high-quality AM and FM transformers, which provide excellent selectivity and noise reduction. The octave filters are particularly useful for AM and short-wave reception, effectively eliminating whistles and other interference.

The loudness compensator, which is quite effective, was well-chosen. The tone controls were especially effective, with a slight high-frequency boost occurring at very low volume settings. At its limits, the effect began in the 200- to 400-Hz region. The loudness compensation boosted the lows, with a slight high-frequency boost occurring at very low volume-control settings. It worked well, adding no objectionable boominess.

The high-cut filters were designed to be particularly effective, providing excellent performance. The noise level was low, with 0.5 microvolts at the AM input and 2.2 millivolts at the phono inputs. Distortion was not measurable below 10 watts. At 10 watts, it reached 0.1 per cent and then increased to 0.4 per cent at 20 watts. IM distortion was less than 0.25 per cent from 0.1 watt to 10 watts, increasing to 0.55 per cent at 20 watts. Into 8-ohm loads, the harmonic distortion reached its minimum measurable level of 0.1 per cent at 15 watts, and was 1 per cent at 18 watts. The IM was 0.1 per cent below 5 watts, 0.27 per cent at 15 watts, and 0.7 per cent at 18 watts.

To drive the amplifier to 10 watts output into 4 ohms, an input of 0.16 volt was required at the tape-input jacks, and 2.1 millivols at the phono inputs. The hum and noise were totally inaudible, -75 dB on tape and -67 dB on phono, referred to 10 watts.

The tone controls had well-chosen characteristics. The bass control boosted or cut only the lowest frequencies, below 100 Hz, at half rotation. At its limits, the effect began in the 200- to 400-Hz region. The loudness compensation boosted the lows, with a slight high-frequency boost occurring at very low volume-control settings. It worked well, adding no objectionable boominess.

The high-cut filters were by far the best we have ever seen in a receiver. The slope beyond cutoff was about 60 dB per octave, with very flat response up to the cutoff frequencies. The filters were chiefly useful for AM and short-wave reception, where, combined with a similar reduction in receiver i.f. bandwidth, they totally eliminated whistles and most other interference. The RIAA equalization error was +0.5, -1 dB from 30 to 15,000 Hz. The broad 4-dB rise between 6,000 and 12,000 Hz did not noticeably degrade the sound.

The FM-tuner section had an IHF sensitivity of 2.2 microvolts. Distortion at 100 per cent modulation was relatively low, 0.4 per cent for all signal levels greater than 20 microvolts. Stereo channel separation on FM was 16 dB at 100 Hz, increasing steadily to 35 dB at 1,000 Hz and then falling to 22 dB at 10,000 Hz. The FM frequency response was +0.5, -1 dB from 30 to 15,000 Hz.

Although we did not measure the AM or short-wave performance of the receiver, it sounded fine on these bands. AM quality was as good as we have heard from any modern receiver, and the freedom from noise and whistles was much appreciated. Using only an FM dipole antenna in our listening room, we received short-wave broadcasts from all parts of the world. With a good external antenna we would expect the AM and short-wave performance of the RTV-600 to be very good indeed.

On the debit side, the RTV-600 is fitted with European DIN connectors for all inputs and outputs. Adapters are required for connection to external program sources, such as tape recorders and phono cartridges. Also, it lacks a.c. convenience outlets. These, of course, are minor annoyances. Actually, it is surprising to see how well it meets the needs of the American high-fidelity enthusiast, in view of its European origin.

The Grundig RTV-600, when coupled with a pair of moderately-efficient speakers, provides a home entertainment system of exceptional diversity and flexibility, meeting the highest standards of quality of the high-fidelity industry. In my lab, its striking appearance never failed to elicit comments from people seeing it for the first time. The Grundig RTV-600 receiver sells for $499.95.

For more information, circle 159 on reader service card.
New developments in the great bass revival.

Last year, when we introduced the Fisher XP-18 four-way speaker system with its huge 18-inch woofer, we predicted a renewed interest in bass among serious audiophiles.

We pointed out that no bookshelf-size speaker, not even the top Fisher models that are famous for their bass, could push the low frequencies around a room with quite the same authority as a big brute like the XP-18.

This came as no surprise to those who remembered that a 40-cycle sound wave is more than 28 feet long. That's why it takes a double bass or a contrabassoon to sound a note that low. Bass and big dimensions go together.

But the sound of the big XP-18 did surprise a lot of people. They knew it had to be good at $350, but they weren't prepared for a completely new experience.

And then came the obvious request: Couldn't we make the XP-18 concept available in more moderately priced speakers?

We could, and did: in the new Fisher XP-12 and XP-15B.

They're a little smaller (24" x 22½" x 13¼" and 27" x 27½" x 14¾"), but still twice as big as bookshelf speakers. They're three-way systems instead of four-way, but they have the same type of 8-inch midrange driver with molded rubber surround, plus the exclusive Fisher dome tweeter with a new half-roll suspension and an improved dual dome.

The main difference from the XP-18 is in the woofers: a 12-inch unit with a 6-lb. magnet structure in the XP-12 and a 15-inch driver with a 12-lb. magnet structure in the XP-15B.

The prices justify the slight comedown in woof-inches; the XP-12 is listed at $199.95 and the XP-15B at $269.00.

How do they sound? Not quite like the XP-18.

Just better than anything but the XP-18.

(For more information, plus a free copy of the Fisher Handbook 1968, an authoritative 80-page reference guide to hi-fi and stereo, use coupon on page 1.)

The Fisher
The Action Camera never misses a shot

Lenses switch in seconds. Meter (behind the lens and on the mirror) responds instantaneously. The only camera that works without warm-up even at 5 degrees below zero.

BESELER TOPCON D-1

Charles Beseler Co., 219 S. 18th St., E. Orange, N. J. 07018

CIRCLE NO. 85 ON READER SERVICE CARD

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By JAMES GOODFRIEND

GOING ON RECORD

WHAT, NEVER? WELL, HARDLY EVER

Last month's column was devoted to listing forthcoming releases of classical records, and it seems only fair — though some may consider it unconventional — to devote some time and space to an examination of records that will not be forthcoming.

As it was last month at this time, my desk is filled to overflowing with communications from the major record companies of the world, each one calling attention to the specific gaps in its catalog, pointing out the logical relationship of those gaps to the musical and reputational philosophy governing the company, and assuring us that, come what may, those gaps, hallowed by the years, will not be filled. Such brave promises, of course, may not be the last word; the industry is so constituted that even the most seemingly definite of rejections must in time come up for a second scrutiny. But we can be assured, I think, that for the next six months, at least, any collector seeking any of the following recordings either in a store, by mail, or in the Schwann catalog will not find them — barring a major governmental decision to lend support to the production, as opposed to the stockpiling, of the arts. In a world so subject to quick change, that much certainty almost takes one's breath away.

But enough of such pronouncements! The records are, after all, the real subject of interest, and they, together with the comments of the record companies involved, are well worth considering.

Forefront Records, to begin matters, has decided not to record the Paul Dukas Piano Sonata, that much praised and admired yet never recorded masterpiece of the French piano repertoire.

Things are different only in subject matter over at the English-based Fiend Records, according to their New York office. There the big plans include a reiterated decision not to record that great work for soprano and orchestra by Jean Sibelius, La Norvège, which dates from the period of the composer's Fourth Symphony and which one of Fiend Records' leading artists learned in the original Finnish exclusively for concert performance. I remember listening to a broadcast of, I believe, the Helsinki performance, with my tape recorder not functioning, confident that Fiend, and others, perhaps, would give me the chance never to hear the work again. My confidence was not misplaced.

Fiend's plans also involve a rejection of any recording of Frederick Delius' opera A Village Romeo and Juliet, and Holst's Shakespeare-inspired At the Boar's Head, together with all (!) the operas of England's late, great Ralph Vaughan Williams: Riders to the Sea, Hugh the Drover, Sir John in Love, The Shepherd's of the Delectable Mountains, The Poisoned Kiss, and Pilgrim's Progress. Truly an imposing list. In addition, Fiend will not bring out Richard Strauss' Die ägyptische Helena, a truly great work.

At the American BVD Co. (which recently dropped the "Vanquished" from its name, a sad decision for the more tradition-minded among us) the latest news concerns a truly idiomatic and witty recording of the exceedingly witty music of Percy Grainger which BVD most definitely will not make. Neither will they give any consideration to a recording of the orchestral versions of the Duparc songs, nor to the Grieg Slatter, probably the best (certainly the most interesting, with its presages of Bartók) piano music he wrote, and, as expected, (Continued on page 48)
Here's the world's first ad for an AM/FM cassette stereo component system.

Read it well.

A few years from today you'll be reading this magazine, and you'll be seeing lots of ads for AM/FM/cassette stereo component systems. Almost exactly like this one. Cassettes are the coming thing.

And as soon as the other hi-fi manufacturers can build a cassette tape deck as good as the new Fisher RC-70*, you'll see them everywhere.

Meanwhile, here's a preview of what those stereo systems of the future will be like. They'll be able to record and play back anything from 30 Hz to 12,000 Hz on tiny little cassettes.

Of course, you're used to seeing a much broader frequency range for a high fidelity product, in print. But 12,000 Hz, in actuality, is close to the limit most people can hear.

And few people have been able to tell any difference at all between music recorded and played back on our cassette deck (using this complete system) and the original source.

The receiver in this case is the Fisher 175-T**.

It receives beautiful AM as well as FM-stereo. It's sensitive. (IHF-FM sensitivity: 2 microvolts.) And it delivers 65 clean watts into 8 ohms.

Which, of course, is the impedance of the Fisher XP-60 speaker systems***

The XP-60 is a bookshelf speaker system that boasts a response all the way down to 35 Hz. And all the way up, beyond human audibility. And clean.

So how did you like the first ad ever for an AM/FM/cassette stereo component system? We hope it convinced you at least to hear it, soon.

(For more information, plus a free copy of The Fisher Handbook, 1969 edition, an authoritative 72-page reference guide to hi-fi and stereo, mail the coupon on page 1.)
The KLH Advertisement

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

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

Frequency response in a speaker is a complicated matter which must be further complicated, if it is to have any meaning, by such things as room acoustics, octave-to-octave balance, and the way people hear things. A discussion of it could only attempt to translate into words what you would hear if you went out and listened to a particular speaker.

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

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

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

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

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

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

12½" W x 23½" H x 11¾" D. 12¾" woofer, 15¾" tweeter. 3-position switch in crossover network allows adjustment of high-frequency balance over a range of 5 db. Impedance: 8 ohms. See power note. Suggested price: $134. Slightly higher in the West.

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

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

It is not the most practical speaker in the world. Note that it is some six feet tall, that it should not be placed closer than three feet from the wall, and that it requires a fantastic amount of amplifier power. There is an upper limit to its ability to handle power, as well.

It is unlikely that you would want to listen at that upper limit in any dwelling-type room, but the volume can be turned up to where the Model Nine begins to distort. And when electrostatic speakers distort they really distort.

Each section: 23½" W x 70" H x 2¾" D. Nominal impedance: 16 ohms. Minimum power requirement: 35 W r.m.s. per section, into 16 ohms. (This is not a typographical error.) Suggested price (pairs only): $1,140 the pair. (The Model Nine is the only big speaker we know of now on the market. Every other "big" speaker, including our own Model Twelve, is just a bunch of little speakers in a big box. Having said that, let us point out that there is no relationship between the size of a speaker and the size of the sound it reproduces. Trust us.)

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

11¾" W x 23½" H x 9" D. 10½" woofer, 13½" tweeter. Impedance: 8 ohms. See power note. Suggested price: $69.95. Slightly higher in the West.
MODEL TWELVE:
Designed with the same fine disregard for the limitations of program material as our Model Nine (the rationale in both cases being that program material will improve), but with much more practicality. On the best material it sounds very much like the Model Nine. However, its power requirements are well within the limits of high-power amplifiers, and it can be driven to a level that will satisfy the stormiest—short of overturning furniture. Also includes remote "Contour" control.

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

22½" W x 29" H x 15" D. 12" woofer, two 3" mid-range speakers, 1½" tweeter. Four 3-position switches in remote box allow adjustment of 300-800 c.p.s., 800-2500 c.p.s., 2500-7000 c.p.s. and 7000-20,000 c.p.s. ranges respectively. Impedance: 8 ohms. See power note.† Suggested price: $275. Slightly higher in the West.

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

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

13¾" W x 26" H x 11½" D. 12" woofer, two 3" mid-range speakers, 1½" tweeter. Two 3-position switches on back allow adjustment of 2500-7000 c.p.s. and 7000-20,000 c.p.s. ranges respectively. Impedance: 8 ohms. See power note.† Suggested price: $179.95. Slightly higher in the West.

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

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

10½" W x 18" H x 7½" D. 8" woofer, 2" tweeter. Impedance: 8 ohms. See power note.† Suggested price: $54.95. Slightly higher in the West.

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

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

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

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

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

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

NOVEMBER 1968

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Some people will never be "in." Their fancies run high and they are fanatically loyal to logic, imported beer and aged cheese. Their taste in music can run the gamut of Beatle fad, Bach fugue and Ravi Shankar. The one thing that is most common is a demand for great performance.

When the conversation becomes subdued and the mood softens to a "listen," the cartridge used is the ADC 10E-MKII.

Top-rated, this mini cartridge is almost human in its instinct. It brings out the brilliance, from the lowest bass to the highest treble.

HiFi Stereo Review in an independent survey made these claims, "...its ability to trace highly modulated grooves at only 1 gram, is a feat achieved by few cartridges in our experience." And, "...It would track the HF/SR test record at 0.5 gram, lower than any other cartridge tested."

And, England's Hi-Fi News had this to say: "It can be stated unequivocally that this is a beautiful pickup which must be ranked among the best available."

The cost is high. Just a breath under sixty dollars. But understandably so. Our appeal is to a small "out" crowd. For complete information write ADC or hear it at your ADC dealer. ADC 10E-MKII

AUDIO DYNAMICS CORPORATION

CIRCLE NO. 9 ON READER SERVICE CARD

The "Out-Crowd Pleaser."

Telex Encore Stereophones Made in America Unbelievable at $9.95

(Clever, these Americans)

You'll become a believer once you look and listen. Dramatic sound. 50 to 18,000 Hz. response. Light weight. Comfortable. Tough Cycolac plastic. Removable foam filled vinyl cushions. Rugged 8' Superflex cord. Hearing is believing. See your Telex dealer.

CIRCLE NO. 88 ON READER SERVICE CARD

Tack of space forbids further analysis of recording futures at this time, but it is safe to say that other labels—Manchester, Pluto, Neverwas, Stupendous, Strudel, Cloverleaf, Kenner Club, Populii, CIA, Davis Cup, Proletariat, Aconcagua, Flohra, Ilad, and the rest—have similar and equally interesting non-plans for the future. We can certainly look forward to not seeing any recordings at all of the operas of Lully, the tone poems of Sir Arnold Bax, Chabrier's Gwendoline and Le Roi malgré lui, Dukas' Ariane et Barbe-Bleue, Faure's Penelope and the version of the Pavane that included the voices, Gluck's Paride ed Elena, Lehar's Frazzina, Friederike, and Zarzuela, Milhaud's Christophe Colomb, Michael Tippett's A Midsummer Marriage and King Priam, Quilter's Shakespeare songs, Alessandro Scarlatti's operas, Warlock's songs, Wilfred Josephs' Requiem, Nystrom's Piano Concerto, Nonos' Canti di Didone, and a host of other unspoken-for works.
The $89.50 Miracord

with the $129.50 features

The new Miracord 620 has most of the features more expensive record changers offer plus some that are exclusive to Miracord.

For example — a tonearm that is dynamically balanced in all planes by means of an adjustable counterweight. A gram calibrated knob and pivot bearing for precise tracking force adjustment. Continuously adjustable anti-skating compensation, contoured to exactly the correct value for every point on the surface of the record. Remarkably precise cueing. The ability to track any cartridge at its recommended stylus setting to well below 1 gram. A balanced 4-pole induction motor for precise speed accuracy. A heavy pressure-formed turntable platter for smooth, steady motion. That's what the 620 offers that other automatic turntables offer!

Here's what other automatic turntables don't offer. Light touch pushbutton operation — a Miracord exclusive. The gentlest touch puts the Miracord into automatic play — up to 10 records. Or you can ignore the pushbuttons and play the single records manually by simply placing the arm on the record. Another Miracord exclusive lets you repeat the same record over and over. That's how easy it is to operate the Miracord 620 and to enjoy its performance.

The Miracord 620 follows in the great tradition of the 50H ($149.50) and the 630 ($119.50). Model 620. Miracord quality at $89.50. See what we mean at your hi-fi dealer. Benjamin Electronic Sound Corp., Farmingdale, N.Y. 11735.

New Miracord 620
NOW FREE!

STEREO INFORMATION

FM Station Directory
The directory lists 1571 FM stations in the United States and Canada. All the stations broadcasting in stereo are listed.

Test Reports
Test reports full of facts. The test reports were made by independent laboratories. Tests cover tuners, preamps, power amp/preamps. Read the facts from test experts.

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You get a 36 page catalog. It tells you about tuners, power amplifiers, preamplifiers, preamp/power amplifier combination and tuner preamps.

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CIRCLE NO. 62 ON READER SERVICE CARD

BOOK REVIEW

Herbert Weinstock's Rossini
By HENRY PLEASANTS

Gioacchino Rossini (1792-1868)
from a lithograph
by Dupré (Paris 1829)

No other composer is so elusive as Rossini. No other's image so persistently defies focus. Nor is there another whose place in the evolution of European music is appreciated so inadequately. Most of us know him simply as the composer of The Barber of Seville and of lively and engaging overtures to other operas that few of us have heard in toto and that none of us, probably, has ever heard properly done either live or in recordings.

The memory of many composers has been sustained by a single opera—Bellini, Gounod, Bizet, Massenet, Ponchielli, Mascagni, Leoncavallo, Giordano, Charpentier, Humperdinck—but in every case the surviving opera suffices as an example of the composer's best work and as a summary of his contribution to musical history.

Rossini's one surviving opera does no such thing. Opera buffa may have been, as both Beethoven and Wagner suggested, his true métier. But most of his operas were serious (opere serie), and it was the universal, if ephemeral, popularity of several of them, rather than the world-wide dissemination of The Barber of Seville, that established Rossini as one of the most important and influential innovators of European musical history.

Contemporary revivals do little to correct our perspective, and not just because of inadequate performance. The problem is that we cannot hear in these operas what Rossini's audiences—and his fellow composers—heard. To us they appear as the epitome of Italian bel canto. In their own time they were both adored and denounced for characteristics recognized immediately as German!

Rossini emerged at that moment of musical history when the domination of Italian vocal elegance was yielding to the harmonic and instrumental wizardry of the German masters—and he was one of the first to yield. His early idols were not Paisiello and Cimarosa, but Bach, Haydn, and Mozart. He was never their equal, either as harmonicist or as symphonist, and he knew it, but their influence is evident in everything he wrote.

All this is lost on ears conditioned by Wagner and Richard Strauss. We can read the facts, but we cannot hear them. Rossini's orchestra will never sound German to us, nor his vocal style Germanically emphatic. The more accessible clue to Rossini's impact on opera is Meyerbeer. It helps to be reminded that Meyerbeer, in 1815, went to Italy and learned to write serious operas in the style of Rossini.

But the heart of the new Europe was Paris, and both Rossini and Meyerbeer, inevitably, accepted its challenge. Each contributed essentially to that blending of Italian, German, and French that we recognize as Grand Opera. But the more resourceful mix-master was Meyerbeer. Rossini's William Tell (1829) was overshadowed in 1831 by Meyerbeer's Robert le Diable, and Rossini, although he lived until 1868, never wrote another opera.

Rossini's place in operatic history can be divined from Herbert Weinstock's new book Rossini, but it takes some doing. Although bits and pieces of the essential information are tucked away throughout the text, they are nowhere assembled for a full-dress critical review. This seems to me a flaw in an (Continued on page 54)
An automatic turntable is a complex precision instrument. Wouldn’t it be comforting to know you could get a new unit if anything went wrong? Be comforted...

Every BSR McDonald automatic turntable is precision made in Great Britain to the most exacting engineering specifications. As a matter of fact, practically every one of the hundreds of parts are fabricated by us—to assure uniform excellence.

Upon their arrival in the U.S., every model is unpacked and retested under actual playing conditions. Even the tiniest flaw cannot escape our unique detection system. That’s why BSR service calls are the lowest in the industry…and perhaps that also explains why BSR sells more turntables than anyone.

Because of the extra precautions we take in our quality re-test program, we deliver the most trouble-free turntable in the industry. That’s why we can back up this claim with the strongest guarantee ever offered. If any defect is found in a BSR McDonald automatic turntable, your retailer will replace it immediately with a brand new unit with no charge and no questions asked. On top of this, you get a one-year guarantee on every part except the cartridge—including labor as well. Who else dares offer this unique quality guarantee?

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CIRCLE NO. 12 ON READER SERVICE CARD
Look-alikes don't

It's not like the old days when you could judge a speaker system's power at a glance. Today there are at least 300 look-alikes that don't sound alike. The situation calls for guidance.

We invite comparison. Take the two look-alikes we show you here. On the left, the ADC 303A Brentwood, top-rated winner of the most impressive independent tests in large system categories. Use it on the bookshelf or place it on the floor. It contains the same component features found in the more expensive ADC speaker systems.

On the right, one of the most advanced speaker systems yet. An acoustical suspension system that surpasses the conventional ones by utilizing three exclusively designed and matched drivers. It's the ADC 400, the Brookfield. Don't let its quiet beauty fool you. It handles low, low frequencies, down to below 30 hZ with a 10" high compliant heavy duty woofer. The 5¼ mid-range unit, housed in its own acoustic chamber is fitted with a large magnet, a plasticized cone and rolled cloth surrounding it. The well-known Mylar dome tweeter gives fantastic transient response free from peaks and distortion, up to high frequencies of 20,000 hZ and beyond.

With the ADC 303A, you have true versatility and convenience. Its wide dispersion dome tweeter

The top rated ADC 303A
Suggested list $99.95
necessarily sound alike.

and high compliant, high linearity 8 inch woofer, with optimum damping offers smooth wide range response.

The ADC 400 gives the person who craves a little more, just that. Big power handling capacity, particularly at the extremes of the audio spectrum. Very smooth response combined with freedom from break-up and distortion provides effortless listening over extended periods. A 3-position treble switch allows you to match your room acoustics for perfectly balanced stereo. The overall effect is live and accurate. The ultimate sound for the ultimate listener.

Both are beautifully finished in oiled walnut—both come with a 5-year warranty. Both were designed to pamper your sound-hungry ears.

Which one will satisfy you? Easy. Sample their sound free at your ADC dealer. If you want to know more about them, write for our free “Play it Safe” booklet. It features all the great ADC speakers, stereo receivers, and cartridges. Just write Audio Dynamics Corporation, Pickett District Road, New Milford, Connecticut 06776.

ADC. The uncommon speaker systems.

The more advanced ADC 400
Suggested list $159.50
POWER PLAY.

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

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

 Otherwise admirable and very valuable accomplishment.

Weinstock offers us an imposing fund of fact, the fruit of conscientious and perceptive research, but too little of—Weinstock! And because of this modest reluctance to intrude upon the facts, we see neither the music nor Rossini himself in historical or even biographical perspective.

As to the man, it may well be that he ultimately eludes capture. During his active life he was so furiously on the go—and on the make—that he was never in one place or on one job long enough to leave those indelible traces that are the working materials of research. When he quit in 1829, he was a man old before his time and prematurely wise. He talked much and wrote a good deal, but gave nothing away, least of all himself. He had a way of masking his true sentiments behind a facade of raillery, wit, ironic jocularity, ritual effusion, and disingenuous gallantry. To an interviewer who asked him to name the greatest singer of his experience, the husband of Isabella Colbran replied: "The greatest was Colbran, but the only was Malibran." Only about financial matters was he consistently unequivocal.

Weinstock has not solved the riddle of Rossini, any more than Stendhal solved it in his fanciful Life of Rossini (1834) or Francis Toye in his Rossini: A Study in Tragi-Comedy (1934). But he has given us a marvelously complete chronology, fastidiously edited, handsomely illustrated, and including an extensive bibliography and a splendid index of Rossini's compositions. Every student of opera will be in his debt for years to come. And his separation of a hundred pages of footnotes from the body of the book leaves a narrative text as attractive and rewarding to the layman as it is to the professional.
Experts choose top check rated Sharpe Stereophones

Discerning stereo buffs fall deep in the spell of stereo hypnotique with Sharpe's pure reproduction, proven smooth, flat frequency response... the most important acoustical characteristic in stereophone tone quality. Sharpe is number one in exclusive patents: Liquid-filled ear cushions conform to any facial contour... guaranteed the most comfortable of any set in the industry. Dual cavity design produces close-coupled sound waves that channel pure, rich, undistorted sound to the listener. Full base as well as clear and well-defined highs are scientifically proven. For those buffs with high quality stereo equipment... only the number one... Sharpe Stereophone will furnish the tonal coloration you expect. Hear a live demonstration at exclusive Sharpe authorized dealers.

SHARPE INSTRUMENTS
DIVISION OF SCINTREX INC.

HA-770/GP The only stereophones that feature matched drivers, calibrated within ±3db. Actual frequency response tracings, both channels are recorded and the verified chart enclosed with serial numbered headphone. 24-Carat gold decor - coiled cord. $100.00

HA-660/PRO Special handcrafted drivers. Chosen by critical acoustical research laboratories, names furnished on request. Matched drivers protected by fuses. Professional performance, superior in every respect. Walnut-grained coiled cord. $60.00

HA-10A/MkII Advanced version of the famous top-rated HA-10A. Now aesthetic design, brilliant acoustical characteristics. Extended flat frequency response. Selected by renowned directors of music libraries. Dark green decor - coiled cord. $45.90

HA-10A Experts top check rate this model and listed it "best buy." Superior performance is achieved by its patented driver assemblies. Comfortable patented liquid-filled ear cushions seal out ambient noises. Outsell all others. Desert sand decor. $35.95

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Now a completely new concept in a remote control and storage center. Independent balance and volume controls for 2 stereophones. Speaker on-off switch. Fused to protect headphones. Network to protect amplifier. Another quality Sharpe stereo offer, watch for it. Walnut-grained decor cover.
"The tracking was excellent and distinctly better in this respect than any other cartridge we have tested....The frequency response of the Stanton 681EE was the flattest of the cartridges tested, within ±1 dB over most of the audio range."

From the laboratory tests of eleven cartridges, conducted by Julian D. Hirsch and Gladden B. Houck, as reported in HiFi/Stereo Review, July, 1968.

To anyone not familiar with the Stanton 681, this might seem to be an extraordinary statement. But to anyone else, such as professional engineers, these results simply confirm what they already know.

Your own 681 will perform exactly the same as the one tested by Hirsch-Houck. That is a guarantee. Every 681 is tested and measured against the laboratory standard for frequency response, channel separation, output, etc. The results are written by hand on the specifications enclosed with every 681.

You don't have to be a professional to hear the difference a Stanton 681 will make in your system, especially with the "Longhair" brush that provides the clean grooves so essential for flawless tracking and clear reproduction.

The 681EE, with elliptical stylus, is $60.00. The 681T, at $75.00, includes both an elliptical stylus (for your records) and an interchangeable conical stylus (for anyone else's records). For free literature, write to Stanton Magnetics, Inc., Plainview, L.I., N.Y.
Mozart’s Piano Concerto No. 21, in C Major

Mozart’s Piano Concerto No. 21, in C Major (K. 467), and its predecessor in D Minor (K. 466) were both written during the Lenten season of 1785 in Vienna: the D Minor Concerto was completed on February 10, the C Major on March 9 of that year. But despite their almost simultaneous creation and their consecutive listing in Köchel’s catalog of Mozart’s music, the two are quite different in both character and content. The D Minor Concerto is a precursor of the future musical world of Romanticism; its prevailing somber and despairing mood is relieved only by the gentle simplicity of the main section of the slow movement and the playful humor of the second subject of the last movement. The C Major Concerto, however, reverts to the sound and substance of Classical thought; here the atmosphere is one of charm and grace, spontaneous and infectious good spirits.

Like that of the D Minor Concerto, the slow movement of the C Major is something quite special—a pulsating lament in 12/8 rhythm that is surely one of the most affecting melodies in all music. The producers of the Swedish film *Elvira Madigan* were quite obviously impressed by the power and poignancy of this movement, for a portion of it serves as a recurring background motif throughout the film, a circumstance that has catapulted Géza Anda’s performance of the concerto (the one used in the film) into the position of the number one bestselling recording of serious music in the country and kept it there for many months now. As a result of *Elvira Madigan*, Mozart’s C Major Concerto has been heard by many who might otherwise have gone through life untouched by this sublime masterpiece. Whatever other merits the film possesses—and they are considerable, I think—this one fact is enough to assure it a special place in my affections.

The first performance of the C Major Concerto was given by Mozart himself in Vienna three days after the score was completed. Mozart’s father, Leopold, was present at the premiere, and reported on it afterwards in an ecstatic letter to his daughter, Nannerl. Many listeners were moved to tears by the concerto, according to the proud father, and the applause following its conclusion...
was deafening. If Leopold Mozart's account is accurate, then that first audience must have been a highly sophisti-
cated one, for there are moments in the slow movement
that, in the words of the music critic and Mozart biogra-
pher Eric Blom, "must have made Mozart's hearers sit
up by [their] daring modernities." Included are such
things as "a diminished seventh and a sweeping skip in
up by the tonic minor."

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up by the tonic minor."

The first bar, an unexpected transition to the tonic minor
things as "a diminished seventh and a sweeping skip in
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A among those who were in Lucerne on the morning of
Lipatti's Lucerne Festival rehearsal was Artur Schnabel,
whose recording of the concerto, made about fifteen
years earlier, is in Angel's Great Recordings of the Cen-
tury series. And a great recording it surely is, if you can
accept the antiquated orchestral sound. But Schnabel's
piano tone is round and clear, and his performance is
full of marvelously turned phrases. Malcolm Sargent (he
was not yet Sir Malcolm) and the London Symphony
Orchestra, with whom Schnabel collaborated at the same
period in a superb series of Beethoven concerto record-
gings, offer sympathetic support.

The three more modern recordings—Anda's, Casa-
desús', and Rubinstein's—all have distinctive virtues:
Anda's is a delicate, finely shaded performance, well
recorded to boot; Casadesús' benefits from George Szell's
fine strings-and-winds balance; and Rubinstein's offers
some well-calculated occasional florid touches for stylis-
tic embellishment—a case in point being the piano's first
entrance in the last movement. But Rubinstein is not so
affecting in the slow movement as his rivals. All five of
the pianists who figure in this survey use their own
cadenzas in the first and last movements. Schnabel's are
the most individual, reminding us that in addition to his
extraordinary powers as an interpreter, he was also a dis-
tinguished composer.

Tape collectors have available to them either the Anda
performance or the Rubinstein (RCA FTC 2125). Both
are well processed, with Rubinstein having the better of
it, perhaps, where richness of sound is concerned.
SCOTT'S

"Why don't they"

STEREO SYSTEM

The Scott 2513, at a glance, looks like many other compact stereo systems. But look closer. The new 2513 is our answer to the many audio enthusiasts who asked, "why don't they build a really professional turntable into a compact system?" We did... the Dual 1009F, with automatic cueing, adjustable stylus pressure and anti-skating controls, and a fine-tune speed control.

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Though both proclaim the codes and values of the time, the contrast between the formal engraving (above) of a royal dinner—or perhaps the music of Lully—and (below) Watteau's Les Charmes de la vie—or the music of Couperin—is the contrast between the real world of imperfect manners and things and what the world might be were there no disparity between intention and realization.
TWENTY YEARS AGO, when I was working on my book on Couperin [François Couperin and the French Classical Tradition, now available in paperback from Dover Publications], I was accepted as an amiable miniaturist, a creator of little pastorals for harpsichord. Today, we regard him as one of the great European composers—partly, of course, because the waning of the Romantic view of life has brought respect for the conventions of Classical Baroque art, but more because increased knowledge of Couperin's work has taught us that, although the harpsichord pieces are comprehensively representative, they aren't the whole of his achievement. Moreover, and paradoxically, the better we've come to appreciate the range of his art, the more we've recognized that his greatness cannot be separated from the fact that he composed no "great"—that is, large-scale—works.

Certainly the world into which Couperin was born had illusions, if not delusions, of grandeur, for it was an autocratic society that, elevating the king to divinity, made God in Man's image. Louis XIV was the Sun King whose bedchamber was at the heart of the man-designed symmetries of the universe that was Versailles; who played billiards "with the air of a man who rules the world"; whose son was compared, if not equated, with Christ; and whose mistresses, as well as wives, were considered as synonyms for the Virgin Mother! The king's state composer, Jean Baptiste Lully, was called upon to create musical—theatrical parables which—in masque or ballet de coucher and in lyric tragedy—were both entertainments and rituals to celebrate the omnipotence of worldly power. For the most part, Lully used similar musical conventions—based on dance rhythm and on resplendent sonorities—when asked to produce music for the Royal Chapel, for God and the secular establishment were inseparable. Only very occasionally—in the Miserere, the late Dies Irae, or some of the small-scale Elevations—does a hint of the numinous [the sense of the holy], and therefore a recognition of human limitation, peep through the grand facade.

Now, Couperin, being an intimate composer, never accepted his world's facade at its face value. He loved—we may be reasonably confident—its elegance and order, but for him the glory that was Versailles was disturbed by the shadow on the grass, by the light that never was on land nor sea. Consider his harpsichord pieces, the composition of which stretches over the whole of his working life. It isn't the panoply of power they make us aware of, but the infinite variety of life, even in a world so apparently self-enclosed. His musical gallery of noble ladies has no hint of the official portrait; they are girls and women, proud, languid, tender, or coquettish, before they are queens or duchesses. And their musical portraits are balanced by pieces that portray the sights and sounds of the Parisian streets below Couperin's window in the rue Neuve des Bons Enfants: the martial glitter of soldiers, the antics of acrobats and strolling players. Other pieces tell of his love, as urbanely civilized as that of La Fontaine, for the country, whether in evoking the exquisite pleasure of the fête champêtre, or in recalling memories of days spent in youth in the pastoral gentleness of La Crouilly.

Moreover, the numinous may be manifest in the simplest of his evocations of the external world, for Couperin's music lives simultaneously in the real world and in a vision of civilization as it might have been had not man's folly destroyed the heart's dream. For instance, in that sophisticated evocation of rusticity, Les Vergers Fleuris (Harpsichord Pieces, Book III, 1722), the caressingly ornamental lines create, over the bagpipe drone, intertwining dissonant suspensions that imbue the music with a new dimension. The elegant symmetry of the form dissolves into a summer—haze of dream; much as in Watteau's fêtes champêtres, the architectural gravity of the figures is absorbed into glowingly idealized hues of nature. Neither in Couperin's pastoral pieces nor in Watteau's fêtes champêtres do we feel that the graces of civilization are empty or a sham; we are only aware that, although the company may be delightful, one may be lonely still.

This equivocation between the social world and the private dream becomes explicit in the pieces associated with the commedia dell'arte, whose players Couperin knew and met on their visits to Paris. In L'Arlequin (Book IV, 1730), for instance, a little swaying figure oscillating between the intervals of a fifth and a sixth opens the piece with a wide-eyed diatonic innocence belied by the artificial precision of the clauses, by the witty clashes of major and minor seconds, and by the mel-
ancholy of the sequential harmonies that significantly suggest Ravel. The piece is balanced between bumpkin simplicity and sophisticated sensitivity—like Watteau’s wonderful portrait of the clown Gilles. Both Watteau and Couperin seem to be attempting to transmute a personal loneliness into the world of the commedia precisely because the theater can mythologize the crudities and indignities of life into “something rich and strange.”

That Couperin both belongs to and is apart from his world is evident not only in the pastoral dream and in the witty fancy of the commedia, but at a tragic level also. For civilization implies something more than the elegancies of social intercourse. We behave as we do because we have such and such a notion of moral order, and the only kind of moral order that can fully satisfy us is that which allows for the darker depths of human nature. It is precisely because our passions may be so violent and so perverse that the disciplines of civilization are necessary. In Couperin’s tremendous B Minor Passacaille (Book II, 1716-1717) each couplet adds to the intensity until a shattering climax is reached in the seventh couplet’s anguished triple suspensions, percussively exploiting the entire range of the keyboard. Although the passion increases cumulatively, the unaltered repetition of the opening clause demanded by the chaconne-rondeau convention gives to the music an implacably fateful quality. The rigidity of a social and technical convention only just succeeds in holding in check a passion so vehement that it threatens to engulf both the individual sensibility and the civilization of which that sensibility is a part. Though the flood of dissonance and chromaticism is dammed, the pressure has been almost intolerable.

This grandly frightening utterance is exceptional in Couperin’s work; seldom does he come so close to revealing the terrors that lurk beneath his and his age’s calm facade. More typical is a chaconne like La Favorite (Book I, 1713). Here the melancholy of the dissonances is given stability not only by the symmetrical structure, but also by being absorbed into a dialogue between treble and bass. The two melodic parts answer one another mirror-wise. Though the music is harmonically tense, it creates a poised equilibrium which is, if elegiac, also noble. Music such as this seems to tell us that though the Phèdre-like violence of the Passacaille may endanger his lucidity, though the melancholy that lurks in the eyes of Watteau’s harlequins is perceptible beneath even his wittiest moods, Couperin never forgets that he is the honnête homme. Being such implies reference to a code of values both personal and social, and in the long run these values involve reference to an absolute, because only through moral choice and spiritual insight can one know what honnêteté is.

Thus, although most of Couperin’s concerted chamber music is musique de société, it sees the casual glance, the fortuitous conversation, against an unexpectedly wide and mysterious horizon. This is true of the Concerts royaux (published 1722-1725), which he composed for the king’s Sunday evening entertainments, for while such pieces are entertainment music reflecting les charmes de la vie, we are repeatedly reminded that, in a truly civilized society, the line between entertainment and art is indefinable. The famous Forlane from the fourth Concert, for instance, juxtaposes a gay E Major innocence in the rondeau theme with a lifting pathos in the minor couplets, so that again we are aware of the disparity between the realities of social convention and the yearning of the human heart. In the trio sonatas—which, as exercises in the fashionable Italian manner, Couperin probably took more seriously than his French dance suites—the transitions between the social graces and the complexities of human passion are richer and more varied. In La Sultane, for instance, published as early as 1695, the first grave moves over a level quarter-note pulse, imitatively developing proud, spacious themes in overlapping suspensions. The harmonies have an almost Bachian combination of sinewy power with sensuous ripeness. The music is disciplined, yet highly emotional, including a dark-hued passage for two gambas, over long sustained dominant and tonic pedals. In the late trio sonatas—notably L’Apothéose de Corelli (1725), an extended, Frenchified sonata da chiesa intended as a tribute from a French master to an Italian one—the lines have become more nervously sensitive, the polyphony more flexible. Like the painting of Watteau, the music unites firm line-drawing with sensuous harmony and color, whether in a piece of aristocratic dignity like the Prelude, in a
fascinatingly syncopated fugal movement like that describing Corelli’s reception on Parnassus, or in a quintessential Couperin piece like that depicting Corelli’s drinking at the spring of Hippocrene. Here the material is simple, yet the result has an almost paradisal radiance. The modulation to A Minor toward the close, and the tender false relation in the penultimate bar, convey, as does the music of no other composer, the paradox of a voluptuous purity.

One of Couperin’s finest and biggest harpsichord pieces is a chaconne entitled L’Amphibie. This probably refers, in the seventeenth-century manner, to the ability to live “amphibiously” in the worlds of flesh and spirit, and certainly one is never far, in Couperin’s most typical music, from such hints of the numinous as we have just referred to in the Corelli Apotheosis. This being so, it is not surprising that Couperin’s most profoundly representative music should be that which he wrote for the church, and it is pertinent to note that his first published works—the Organ Masses of 1690—were strictly liturgical music intended not for the court, but for his own parish church of St. Gervais and for an anonymous convent. Although in this apprentice work he manifests a firm contrapuntal technique based on the austere model of the plainsong fantasy, his musical personality is already established and evident. The most beautiful piece in the Messe des Convents, the sixth couplet Qui tollis peccata mundi, Dialogue sur la voix humaine, has an exquisite tune, so simple that it might be a folk song. The harmony is lucidly diatonic, yet the occasional flatted seventh or intrusive chromatic and the gently twining ornamentation give the simplicity a wistfulness that breaks the heart. Perhaps that is the point: the music tells us that the simplicity of the tune is indeed “out of this world” (the sins of which it taketh away), and the tremulous vibrato of the voix humaine weeps for the beauty of the vision and for our inability, highly civilized and elegantly sophisticated as we are, to encompass it.

When Couperin moved to the court, it was in the declining years of Louis XIV’s reign. France’s victories had been succeeded by defeats, and the Sun King, abetted by Mme. de Maintenon, was more ready to listen to the promptings of the still, small voice. Couperin was thus able to create the kind of church music—intimate chamber music for voices and instruments, modeled on the solo cantatas of Carissimi and Marc-Antoine Charpentier—for which he was best fitted. One of the loveliest of the earlier pieces, composed some time between 1697 and 1702, is the Motet de Ste. Suzanne, which may not have been written for the Royal Chapel, but for a community of nuns. In any case, it develops the idiom of the more lyrical movements of the Messe des Convents, and we may consider the soprano aria O Susanna quanta est gloria tua as a consummation of the little Qui tollis peccata mundi couplet mentioned before. It too is in sarabande rhythm (as were operatic arias of love), but whereas the organ’s dialogue between solo voix humaine and jeux doux was sectional, the dialogue between voice and violin is here lyrically sustained—onward flowing, upward aspiring—and rich in harmonic implications. More of human experience is involved in it, and being chaste in line, sensual in the spec-
THOUGH we have come, in recent years, to understand Couperin's greatness—largely through the efforts of Wilfrid Mellers—his representation on records is still scanty. In fact, with the exception of Jean Baptiste Lully, there is probably no generally recognized great composer whose discography is so limited as Couperin's. At one time there was a series of recordings on the Oiseau-Lyre label devoted to the complete harpsichord works, as played by Ruggero Gerlin, but these records have long since vanished from both the domestic and imported catalogs. A collector who finds one hiding in some dark recess of his local record store may consider himself lucky—particularly if the price is right.

The records below, then, provide a rather limited introduction to the work of a great French master. They are not the best of a bad lot, for the lot is not bad, merely small; rather, they are (though several are anything but new recordings) the best of what is available as listed in the current Schwann catalog and the most recent Schwann supplementary catalog.

—J.G.

### A COUPERIN DISCOGRAPHY

**Concerts royaux, Nos. 3 and 4**, New York Chamber Soloists. DECCA 5 710035, 5 3205.
**Les Goûts réunis, No. 13**, Paris Baroque Ensemble. MUSIC GUILD 5 111, 5 111.
**Les Goûts réunis, Nos. 1, 2, and 3; Motet pour le jour de Pâques; Audite omnes**. Collard, Sauterent, Boulay, Pierpoint. HAYDN SOCIETY 5 9062.
**Leçons de Ténèbres, Nos. 1, 2, and 3** (complete). Thurston Dart, Jacobean Ensemble. L'OISEAU-LYRE 5 251 and 60014 (two discs), 5 251 and 50182.
**Le Parnasse (L'Apotheose de Corelli)**. Harsichord Quartet. COUNTERPOINT 5 517.
**Pièces de clavecin** (harpischord pieces). Igor Kipnis (three pieces). EPIC 5 BC 1289; Eta Harich-Schneider (Ondes 23, 25, 26, 27). MACE 5 9081, 5 9081; Aimée Van de Wiele (twelve pieces), NONESUCH 5 71037.
**Pièces de violes** (complete). Dupre, Nesbitt, Dart. L'OISEAU-LYRE 5 50164.

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Wilfrid Mellers, composer and conductor, is best known as a musical scholar. His book on Couperin is a classic and his Music in a New Found Land a most perceptive study of American music.
For both the experienced audiophile and the neophyte about to set up his first system, equipment advertisements and new-product listings are likely to be among the most interesting parts of this magazine. Unhappily, this interest is frequently diluted by a large admixture of frustration because of the difficulty of understanding the increasingly complex technology embodied in present-day audio components. Inundated by advertisements that extol the virtues of radically new solid-state "devices," the audio consumer nervously wonders if his old equipment is now obsolete or if he dare buy some piece of new equipment that doesn't include one or other of the highly touted innovations. All this is not too surprising, since even the "experts"—such as myself—frequently have no way of knowing the immediate merit or significance of some new electronic circuit or device.

To postulate an example of the type of problem I'm referring to, let us say that I noticed in an electronics engineering trade journal a year or so ago that a company had developed a commercial permalloy unijunction field-follower solid-state device. "How interesting," I said to myself, and thought no more about it—until last week, when the well-known "J. H. Sonoworth Company" sent me a four-page press release announcing the incorporation of several permalloy unijunction field-follower (PUFF) solid-state devices in their new stereo tuner. After chewing over the press-release material, I may come to one of the following conclusions:

- The PUFF really is a new and revolutionary gadget for aerospace applications—but it doesn't do a thing for an FM tuner except give the ad writers something to talk about.
- A single PUFF works as well as (but no better than) the four transistors that it replaces. However, since it costs only as much as three transistors, the manufacturer saves a dollar or so in production.
- The PUFF works no better than the transistor it replaces, except that the original transistor tended to blow out after 172 hours, 6 minutes, and 33 seconds of use. The PUFF doesn't.

(Continued overleaf)
• The PUFF really does improve sensitivity, capture ratio, and several other specifications and costs no more than the original semiconductor it replaces.

How am I to know which of the above interpretations is correct? I can't know—no one could—without a lot more information than is contained in the press release.

Happily, however, most of the answers are in by now on the esoteric but useful devices appearing in a number of new stereo components, and we have asked engineer-audiophile Ron Michaels to spell out the whys and the wherefores of the more abstruse ones.

—Larry Klein

The Integrated Circuit

The integrated circuit (IC) is the legitimate offspring of a complex process—involving applied physics, photography, and chemical engineering—originally developed to manufacture silicon transistors. To make an IC, patterns of “impurity” chemicals and thin metal films are deposited on a tiny chip of silicon, smaller than a letter “o,” producing a network of microscopic-size interconnected circuit elements—transistors, diodes, and resistors—bonded onto the chip. The diminutive wafer is the electrical equivalent of a chassisful of conventional “discrete” components, a fact that suggests several potential advantages.

An IC’s small size permits its use in cramped-quarter applications—a phono-cartridge preamplifier mounted directly inside the cartridge shell, for example. Its reliability is substantially better than its normal circuit equivalent because the IC is, in effect, a single element—not a group of individual circuit elements linked together by wires and solder joints, all of which are potential sources of failure. And it can lower equipment cost. Most IC’s cost less than the total price of the discrete components they replace, and manufacturers net additional savings since fewer individual parts need be handled, inventoried, tested, and wired into the final product.

What about improved audio performance? On the face of it, there is no reason why the replacement of a conventional circuit with an equivalent IC should change—for better or worse—the sound you hear. The point is, however, that the IC replacements are not equivalents, but are, instead, substantially more complex than the circuits they replace.

As an illustration, consider a typical four-stage i.f. strip (comprising four transistors and four transformers) that might be found in a good FM tuner. Replacing the four transistors with four IC’s seems, on the surface, to simplify matters only slightly, since just a few resistors associated with the transistors disappear from the circuit board. But take a head count inside each IC: the i.f. strip now includes upwards of two dozen transistors, for the IC that replaced each original transistor is a complete high-gain r.f. amplifier. It isn’t surprising, then, that the strip now offers improved limiting characteristics and displays a superb capture ratio. Note that the IC-equipped strip is not necessarily more reliable than the original transistor circuit, nor is it substantially simpler to build, nor does it cost less; in all of these respects it is merely roughly comparable. However, the new circuit delivers the performance of a circuit that would be prohibitively complex—and expensive—to build with conventional components.

In other areas of audio, where conversion to IC’s doesn’t result in performance (as opposed to cost) advantages, there has been no rush to build them in. It is obvious, however, that as their cost comes down they will find increasing use in FM detector and multiplex circuits and in preamplifiers. In the long run, it is the moderately priced audio equipment that should benefit most from IC design, with prices remaining relatively constant as circuit complexity and performance rises to the level of premium-grade gear.

The physical simplification of an FM tuner’s i.f. strip made possible by the use of integrated circuits is shown in the photos at right. Despite its simpler appearance, the IC circuit board (lower photo) has four times as many transistors as the conventional one above.
The Field-Effect Transistor

The field-effect transistor (FET) is a semiconductor device that displays many of the characteristics of a vacuum tube. Lest this strike you as a step backwards, keep in mind that the FET's arrival permitted the development of solid-state front-ends for FM tuners that could compete with the finest vacuum-tube designs.

The major problem with the early transistorized FM tuners was something called cross-modulation distortion taking place in the "front-end"—that is, the r.f. amplifier and mixer stages. It comes about like this: when the FM dial is tuned for a specific frequency, the tuner's input stages are actually receiving a fairly large number of FM broadcast signals, and it is up to the later stages to extract the particular signal the dial is set for.

Cross modulation occurs when a strong signal—other than the tuned-in frequency—overloads the tuner's front-end transistors. The overloaded transistors, driven out of their normal operating mode, cause the unwanted signal to appear at several different frequencies on the band, frequently superimposed on the program material you wish to hear.

FET's, because of their operating resemblance to vacuum tubes, can be designed into circuits that can handle, without strain, much stronger signals than a "standard" bipolar-transistor circuit can. Probably the most striking difference between an FET and the conventional bipolar transistor is that the FET is a voltage-controlled device (small input voltages control large output currents to achieve amplification), while the bipolar transistor is a current-controlled device (small input currents control large output currents). It is in this respect that an FET resembles a vacuum tube.

An oft-times undesirable feature of a current-controlled amplifying device is that the signal source must supply current for amplification to take place. Or, to put it another way, the amplifier "loads" the source of signal. The inherent low impedance of bipolar transistors has certainly not blocked the development of excellent solid-state audio equipment, but it frequently has complicated circuit design by requiring the use of relatively expensive large-value electrolytic capacitors throughout audio-frequency stages.

All this does not imply that the FET should replace standard transistors whenever technically and economically feasible. The bipolar transistor is the obvious choice for low-impedance applications—as output-stage power amplifiers, for example. But the FET is rapidly becoming dominant in such essentially high-impedance circuits as tone- and volume-control amplifiers. Here, the FET's high input impedance permits low-value capacitors to be used, simplifies wide-range tone-control design, and eliminates impedance-matching transformers and transistor-amplifier stages. As a preamplifier for relatively high-impedance signal sources (such as some microphones), the FET eliminates numerous impedance-matching problems.

The FET also has something extra going for it as a voltage amplifier and as a phase-inverter in a power amplifier: the superior temperature stability of FET's makes it possible to eliminate much of the elaborate temperature-compensating circuitry required by bipolar transistors. The metal-oxide silicon FET (MOSFET) is a special type of FET that has an even higher input impedance than the ordinary FET; it therefore loads circuits even less, and this has practical advantages in certain applications.

(Continued overleaf)
The Varactor

The Varactor, or voltage-variable capacitor, is actually a solid-state diode. It makes use of the fact that a certain type of diode (a so-called p-n junction) can be hooked up in such a way that its normal internal capacity can be varied by varying the bias voltage applied to it. Thus, a suitable diode and a suitable source of variable d.c. voltage (say, a potentiometer connected across a power supply) team up to provide the electrical equivalent of a mechanically variable rotating-plate capacitor. Aside from other advantages, this arrangement can eliminate the complicated mechanical linkages frequently necessary to drive a tuning mechanism.

Varactors promise us radical changes in the FM tuning function. In the not-too-distant future there may be FM tuners equipped with "detent" tuning similar to a TV-channel selector. The tuning knob will turn a hundred-position rotary switch (with a position for each assigned FM-frequency slot) that routes appropriate tuning voltages to a bank of varactors incorporated in the front end’s tuned circuits. Instead of a tuning dial, there could be a voltmeter calibrated from 88 to 108 MHz.

There are more immediate applications of varactors, too. The pushbutton tuning used in several current receivers is one: the buttons activate switches that connect preset voltages established by variable resistors to the varactors. Automatic signal-seeking is another: the voltage applied to the varactor bank is automatically varied or swept until the tuner locks onto a signal. And, of course, single varactors can be used to achieve automatic frequency control.

The Crystal Filter

The heart of a crystal filter is one or more thin plates or bars of crystalline quartz cut to specific dimensions. Metallic surfaces are plated onto the crystal faces to serve as electrodes, or the crystal is pressed between two metal surfaces. The quartz crystal has two interrelated properties that enable it to serve as a filter. It is piezoelectric, meaning that (1) a voltage applied to it will cause it to react physically by flexing, compressing, or expanding, and (2) if it is physically stressed it will generate a voltage. A crystal (or ceramic) tweeter or headphone demonstrates the first attribute; a crystal or ceramic phono cartridge or microphone demonstrates the second. And the crystal has one additional property that is necessary for its use in a filter: it can be cut or ground to resonate physically at precise frequencies. Now, when an electrical signal voltage containing a mixture of frequencies is applied to it, the crystal resonates physically at the precise frequency for which it was cut. This physical resonance is then reconverted (via the piezo-electric effect) back into an electrical signal whose frequency is precisely the same as the mechanical resonance of the crystal. The crystal therefore functions as a very sharply tuned circuit element.

Thus, when the crystal assembly is placed within a signal-carrying circuit that contains a jumble of different-frequency signals, it will effectively block the transmission of all frequencies except those very close to its resonant frequency; only these signals can excite within the crystal the back-and-forth transfer of electrical-to-mechanical-to-electrical energy that occurs when the crystal flexes in step with a resonant-frequency alternating voltage applied to its electrodes. Crystal filters can be designed with a single crystal assembly, or with a group of two or more crystals connected in various tandem and parallel circuit configurations (such as the "lattice"), depending on the desired response characteristics of the filters.

The immediate technical advantages of designing with crystal filters rather than conventional tuned circuitry are several (if you overlook their substantially greater cost):

• In i.f. strips, crystal filters can achieve the kind of optimummely shaped FM bandpass curves impossible with standard i.f. transformers, and do it with fewer i.f. amplifier stages than are required for a conventional i.f. response curve (see illustration on previous page).
• The tuning of the filter is established when the crystal elements are cut to a particular size and shape. Thus, the use of crystal filters in an i.f. strip eliminates the initial alignment procedure required with conventional i.f. transformers.
• Crystal filters have inherently better long-term stability than conventional i.f. coils and their associated capacitors; practically speaking, this means that a crystal-filter i.f. strip will maintain optimum bandpass characteristics without annual realignment.

A final note: I am grateful to Daniel R. von Recklinghausen of the H.H. Scott Company for bringing to my attention a device that shows some promise. Its developers refer to it as "a thermionic field-effect device hermetically sealed in a silicon-dioxide envelope." It can be easily manufactured with much tighter parameters than transistors, and it is relatively immune to the effects of heat. The manufacturers are considering calling it a "vacuum tube."
INSTALLATION OF THE MONTH

STEREO COMPLEX

DESIGN ENGINEER William Hess, of Fort Lauderdale, Florida, applied his training and aptitudes to the construction of what he refers to as his "stereo complex." Mr. Hess, who is now retired after thirty years with General Motors, writes that he detailed every joint, cut, and dimension in full-size drawings, which were then sent to a local cabinetmaker. The oiled walnut sections were assembled by Mr. Hess into a superbookcase system 8 feet high by 8 feet wide. There are three separate units mounted on top of each other. The bottom part of the installation contains the speakers. The enclosure, based on the James B. Lansing Ranger Paragon, houses the following JBL speakers: two LE15A woofers, two H5040 horns with LE85 mid-range drivers, and two 075 ring-radiator tweeters.

The middle unit contains all the electronics plus some record and tape storage space. On the left is a JBL SG520 Graphic Controller preamp shown out of its compartment for cable checking. The adjacent Sherwood S-9000 is used to power a pair of JBL LE8 speakers in the garage and a pair of University outdoor speakers on the patio. Below the Sherwood are a JBL SE408S energizer, which powers the speakers at the bottom of the bookcase, and a Switchcraft speaker selector.

To the right of center are a Marantz 10-B stereo FM tuner and a Marantz SLT-12 turntable. And in the last compartment, there is a Sony Model 777-4 tape deck. The entire bookcase is mounted about 2 inches from the wall, and three Rotron Whisper fans are used to assure adequate ventilation for the whole system.

To simplify servicing, all of the components are mounted on sliders. The Graphic Controller and the Sherwood amplifier are both mounted on a type of hinged slide device commonly found in military and industrial gear, which makes possible easy access to all the rear-panel connections. And, of course, the audio cables have extra slack to allow the units to swing down without breaking the connections.

—W. W.
THE CHARMING BRUTE

The Figure's odd—yet who would think:  
Within this Tunn of Meat & Drink  
There dwells the Soul of soft Desires  
And all that Harmony inspires.  
Can Contrast such as this be found  
Upon the Globe's extensive Round?  
There can—you Hogshead in his Seat  
His sole Devotion is—to Eat.

A 1754 caricature of George Frideric Handel  
at the organ.

Music, Food,  
and Love

Their intimate relation is explored  
and exploited in an aural-oral tour de force

By Arja and  
Christopher Fried

Psychoanalysts have devoted so much attention  
to "oral fixation" that it is quite surprising they  
have not had more to say about aural fixation. The  
gourmet and the audiophile have much in common. Both  
can be said to suffer from an obsessive compulsion that  
takes on many of the characteristics of a mild addiction.  
Audiophilia is, of course, the more highly sublimated,  
"spiritual" form of the disorder (an unorthodox Freudian might say that it is based on upward, bipartite, side-  
ways displacement of libido from the oral to the aural  
zone), but both can easily be recognized as expressions of
the addict’s desire to escape the frustrations of adult life and return to the security of infancy.

For the baby, milk was more than just nourishment: it was love, confidence, nearness to the most wonderful person on earth, medicine against all fears and troubles. Mere milk can never again be quite so wonderful when one has outgrown babyhood, and that is why the gourmet seeks to enhance his food with herbs and sauces, learns to detect the nuances that distinguish vintage wines, and goes to restaurants where his every bite will be watched and his every wish anticipated as if he were once again in the baby’s royal high chair. Like all addicts, the gourmet thus recaptures enough infantile pleasure to make him want to continue the habit, but never quite enough to make him feel satisfied.

The audiophile has attained a higher level of maturity. He seeks to return to a later stage of infancy than the gourmet, one at which the child was becoming aware of the mother as a person, listening for the sound of her voice, ready to stop crying when the first soothing words were spoken. The audiophile’s unconscious paradise is that stage of babyhood when every sound was still brand new, when a rustle or rattle was an adventure, when words were still meaningless but a tone of voice conveyed a mysterious, yet meaningful, emotional message. Like the gourmet, the audiophile can never return to a stage of existence when it was possible to be satisfied with something so simple. To approach the intensity of pleasure that his baby self got from a rattle, he may need a multi-speaker stereo system, and a symphony cannot quiterouse in him the same delight that his mother’s voice once did. Therefore, he is always searching for something new that will reduce his tension and heighten his enjoyment—a more perfect cartridge, amplifier, or speaker or a great undiscovered composition or an unsurpassable performance. And yet the finer his equipment and the bigger his record library, the more insatiable his yearning.

When Shakespeare wrote “if music be the food of love . . .” he succinctly stated the intimate relation between these three elements. Although we have spoken of the gourmet and audiophile as if they belonged to distinct diagnostic categories, the two disorders are so closely related that they often occur in one and the same person. The typical oral-aural addict tries to have music, food, and drink all together, hoping that one will sate the hunger left by the other, since neither is a perfect substitute for the love he really wants. A Freudian, again, would explain that this is so because sublimation is seldom a perfect defense: a little of the cruder, more basic desire usually peers through from behind the loftier activity. In musical audiophilia, this is true not only of the listener, but even of the composer.

Thus, Handel, in the throes of melancholia, went into such orgies of eating and drinking that he was caricatured by a contemporary as a pig playing the organ while seated on a keg and surrounded by poultry, hams, and oysters; his first biographer tried to defend him by saying that a genius needs plenty of fuel to replenish his creative output. Haydn is another example. The most touching letter we have from his pen is one in which—writing from his “wilderness” in the Hungarian marshes of Esterhaza—he complains to Marianne von Genzinger, his unattainable love, of his loneliness and melancholy and relates his misery in terms of food, comparing what she had served him in Vienna to his current menu: “. . . instead of that delicious slice of beef, a chunk of cow fifty years old; instead of a ragout with little dumplings, an old sheep with carrots; instead of a Bohemian pheasant, a leathery joint. . . . Here in Estoros no one asks me: Would you like some chocolate, with milk or without? Will you take some coffee, black or with cream? What may I offer you, my dear Haydn? Would you like a vanilla or a pineapple ice?”

It is no mere coincidence that Handel (who, as far as is known, never had a love affair) suffered from profound depressions and tried to cure himself by eating prodigiously, while Haydn (who, though unhappy in his marriage, was quite a successful lover) kept his melancholic tenencies under control and did not exceed the limits of propriety in his eating habits. The man whose adult love needs are fairly well satisfied can keep his gourmet and audiophile tendencies under control. He can enjoy them as life-enriching pleasures instead of being obsessed by them as never-satisfied cravings.

This now raises a crucial problem: the plight of the woman who discovers that her husband is apparently an incurable audiophile. The problem seldom originates after marriage, for its roots usually go back to the first months of life. In a typical case, the symptoms are not clearly noticeable during the period of courtship and honeymoon. Only after a few months of married life does the young wife discover that she has a rival. Her husband comes home late from the office, complaining of a heavy work load, but a chance conversation with a neighbor reveals that he has been seen in a record shop. When she tries to tell him about her day, he interrupts irritably: “Can’t you listen for a while? Is what you have to say more important than what Mozart has to say?”

The average wife responds to these early symptoms in exactly the wrong way. Bewildered and angered by her husband’s strange behavior, she turns against its seeming cause and becomes an enemy of his hi-fi system. She turns a deaf ear when he talks about it, makes no effort to learn to distinguish between woofers and tweeters or to discuss intelligently the issue of large versus small speakers. She insists that the speakers be moved out of their acoustically optimal position because she wants to rearrange the furniture. This strategy, of course, ignores
the origin of the symptom in the audiophile husband’s excessive, infantile need for love. She fails to understand that behind his impressive array of knowledge about electrical engineering, acoustics, aesthetics, and the history of music lies a little baby in need of security and sympathy. Just as a drinking man who is upbraided by his wife is thereby given one more reason to return to the tavern, so the audiophile with a critical, jealous wife embarks with increased determination on his quest for higher fidelity.

The most obvious answer offered by an unsophisticated marriage counselor would be for the wife to stop opposing her husband’s interest and try to share it with him. But this course has its pitfalls. The typical audiophile is a connoisseur who has studied his hobby for many years, and he may be quite intolerant of naiveté. Even if he is eager to take his wife on as a disciple, she may find herself bewildered by his teaching and unable to maintain a convincing pretense of enthusiasm for very long. If she can’t really enter in wholeheartedly, it may be better not to try.

But knowledge of the elements of psychoanalytic theory enables the wife to reach her spouse by addressing herself to the oral fixation that underlies his aural fixation. She can repair to the citadel wherein she reigns supreme—the Kitchen—and put her own skills to work in supplementing her husband’s musical diet. When he is in a Sibelius mood, she can make Karelian Stew. If he’s a Küchel-Verzeichnis man, she can roll him some Mozartkugeln. Appended below is a series of recipes intimately connected with music and absolutely guaranteed to gratify the audiophile’s innermost desires so deeply that he may, lifting his eyes from the plate and momentarily disengaging his ears from the audio system, rediscover the fact that there is bliss in matrimony.

Karelian Stew

Karelia, the easternmost province of Finland, is the heartland of Finnish music. Karelians are in every way more oral than other Finns—they talk more, sing more, and dream up more ingenious recipes. Sibelius (whose orality expressed itself in a legendary fondness for brandy and cigars) owes much of his inspiration to Karelia. The Kalevala, Finland’s national epic, was collected from the bardic songs of this region’s peasants, and it is the Kalevala that Sibelius illustrated with such tone poems as the Lemminkäinen Legends and Pohjola’s Daughter. And then, of course, there are the Karelia Overture and the Karelia Suite. Why not Karelian Stew?

1 lb. beef 2 carrots
1 lb. veal 2 onions
1 lb. lamb Fresh dill
1 lb. pork Bay leaves
½ lb. beef kidney and/or Salt and pepper liver to taste

Have your butcher cut the meat into one-inch cubes, removing all fat and bones. Place a layer of meat cubes in bottom of casserole, sprinkle with salt and pepper, add two bay leaves; repeat process with successive layers. When casserole is full, top with halved onions and pieces of carrot, and last of all add dill, preferably fresh. Fill with cold water to level of meat. Cover, place in oven at 250° F. for three hours, or until tender.

Roast Chicken

In Renaissance Germany, it was fashionable to dignify one’s name by translating it into Latin. That is how Schultz became Praetorius, while Handel’s predecessor Jakob Handl (c. 1550-1591) became Jacobus Gallus. Since this Latin name had been pre-empted, George Frideric Handel had no choice but to emigrate to England, where no one knew that his name meant “chicken.”

One 3 or 4 lb. chicken
1 or 2 apples
½ lb. of canned pineapple chunks
6-8 pitted prunes
3 tablespoons orange juice
3 tablespoons white wine
2 tablespoons unsalted butter
1 slice white bread

For the tasty fruit stuffing, which suffuses the meat with its subtle aroma, it is essential that you use no more bread than is required to soak up some of the liquids. Place bread in a bowl, pour orange juice and wine over it, cut in chunks of the apple, pineapple, and prunes, mix with your hands, and stuff into chicken, which can then be sewn or skewered. Heat butter till it just barely begins to brown and brush chicken with it. Roast at 300° F., 30 to 45 minutes per pound, basting when it looks dry and adding a little more wine to the liquid, if desired, the last time you baste shortly before serving. For musical accompaniment, try the Concerto Grosso from Alexander’s Feast. Or, if you want to keep birds as your theme, try the “Cuckoo and the Nightingale” Concerto—unlike Rameau and Haydn, the self-conscious Handel wrote no music about hens.
Karelian Stew à la Sibelius

Mozartkugeln

Forelle mit Champignons à la Schubert
After receiving that letter from Haydn, you may be certain Mrs. von Genzinger would have wanted to surprise him with a dessert which would not necessitate a choice between pineapple and vanilla, but would include both. While you are preparing the culinary surprise, your husband could surprise the guests musically by not putting the “Surprise” Symphony on the turntable. The surprise at the end of the “Joke” Quartet, Op. 33, No. 2, has been less wearied by retelling. Fresher still is the surprise in Symphony No. 98, because the unexpected harpsichord solo was until recently (i.e., until the advent of the Goberman, Jochum, and Klemperer recordings of the score) omitted from performances, recorded or otherwise, and chances are that you have friends who think they know the joke but have never heard the punch line. And then there is the “Absent-Minded” Symphony, No. 60, which is just one surprise after another. Our dessert’s surprise is that, in contrast to traditional “surprise” desserts that have ice cream hidden inside, this one looks like ice cream from the outside.

1 quart vanilla ice cream
1 can sliced pineapple

Cake (authentic Viennese Sachertorte):
- ¼ lb. shortening
- 4 squares semi-sweet baking chocolate
- ½ cup sugar
- 6 eggs
- ½ cup flour

Icing:
Preserves (apricot or red currant)
- 2 squares semi-sweet baking chocolate
- 2 tablespoons sugar
- ½ teaspoon butter
- 2 tablespoons water

Separate eggs; beat whites till stiff. Melt 4 squares chocolate in double boiler on very low heat. Blend with shortening. Stir, adding sugar and egg yolks little by little. Stir in flour. Fold in stiffly beaten egg-whites. Bake in greased oblong rectangular baking tin, one hour at 350° F., or until crust just begins to crack. Remove from oven and let cool. Spread with apricot or red currant preserves. For icing, melt 2 squares chocolate with pat of butter and 2 tablespoons water. Stir in double boiler until stiff enough to pour over cake (icing should be hard, not gooey, and only just thick enough to conceal the preserves). Place finished cake in refrigerator. Drain pineapple. Place one pineapple ring in each dish, top with a square of Sachertorte, then conceal pineapple and cake with slabs of ice cream. Serve with coffee—and if you want to be truly Viennese, with whipped cream which can be spooned onto the dessert, the coffee, or both.

Assiduous research on the part of the authors has so far failed to reveal the connection between the composer and this famous Viennese recipe (we expect to be deluged by letters telling us the answer). Kugeln means “balls”; hence we hypothesize an association between this dessert and Mozart’s proclivity for playing billiards and bowling. The “Kegelstatt” (“Bowling Alley”) Trio for Clarinet, Viola, and Piano (K. 498) is said to have been composed while he was engaged in the latter activity. (It isn’t every bowler who can come up with such a score.) If you buy Mozartkugeln at a confectioner’s, you will find they have a marzipan center, but the Viennese housewife prefers this simpler method:

- ¼ lb. almonds, finely grated
- 1 egg
- ¼ lb. sugar
- 2 teaspoons rum
- 4 ounces grated chocolate

Mix ingredients well. Form into small balls—a little over one inch in diameter. While still moist, roll lightly in sugar. Place on candy-paper or in refrigerator to dry. Serve with after-dinner coffee or with liqueurs, as an after-coffee confection.

Forelle mit Champignons à la Schubert

Schubert ate so much that his short, rotund figure caused his friends to nickname him “Schwanmerl,” which is Viennese dialect for “little mushroom.” As for the trout, every music lover knows Die Forelle both in its lied and piano quintet forms. The words of the song make us think, however, that Schubert knew more about eating trout than about fishing for it. He suggests that the fisherman muddy the water so that the trout won’t
see his line; any trout fisherman knows that if he starts roiling up the water, he can kiss the fish good-bye.

**Trout Flour**
Approximately 1/4 lb. mushrooms per fish

**Milk**
Sweet butter
White wine

Lightly season cleaned trout with salt and pepper. Dip in milk, then in flour, and sauté in butter till it just starts to brown. Surround with whole cleaned mushrooms, pour on 1/2 cup white wine per fish, and place in pre-heated oven (350° F.) in covered casserole or iron frying pan for about twenty minutes. Garnish with tomatoes, fresh dill, and fresh parsley and serve with small boiled new potatoes.

Debussy is associated with the sea—_La Mer—and with children—_The Children's Corner Suite, La Boîte à joujoux (The Toy Box)._ Mousse is a French favorite that is connected with both. The word means “sea-foam,” and it also means “a boy ‘prenticed to become a sailor.” In Debussy's day, when ice cream was still a rare luxury, a French boy's favorite treat was a cup of mousse (choice of chocolate or chestnut flavors) which could be bought at the corner grocer's, with a picture of a little sailor on the cover. Today it is ice cream that has become a commonplace, and mousse, with its light texture and delicate flavor, is a rare gourmet's delight. If your guests ask how you did it, just smile vaguely with all the ambiguity of Debussian harmony; let it be your secret that it's really quite easy to make.

3 eggs
1/2 cup sugar
2/3 cup heavy cream
2 squares chocolate
Rum or cognac (3 tablespooms or to taste)

Separate eggs, whip whites until stiff. Whip the cream. Beat egg yolks with sugar until thick and creamy. Melt chocolate in double-boiler (add no liquid to chocolate). Using big mixing bowl, fold egg-whites into sugar-egg-yolk mixture, then add melted chocolate, then fold in whipped cream, then add rum. Decorate by sprinkling top with chocolate shavings, cut from a chocolate bar with a twist of the wrist so that they curl. Place in refrigerator and serve well chilled. (4-6 servings).

Bach wrote the Aria with Thirty Variations for his pupil Goldberg to play for Goldberg's employer, who was afflicted with insomnia and wanted to be played to sleep. The idea was that anyone would doze off after hearing the same tune for the thirtieth time. But like Haydn, Bach didn't appreciate the idea of people falling asleep while his music was being played. So he injected a little surprise into Variation No. 30—two boisterous folk tunes calculated to rouse anyone from his slumbers.

The words for these tunes are: “_Kraut und Räben haben mich vertrieben/Hätt mein Mutter Fleisch gekocht, so war ich länger blieben_” (Too much beets and cabbage have driven me away/If my mother had cooked meat, then I might have stayed), and “_Ich bin so lang nicht bei dir g’west/Ruck her, ruck her, ruck her_” (I've been away from you so long,/Come close, come close, come close!). There you are again—as nice a proof as any psychoanalyst could wish for to support the contention that music expresses unsatisfied cravings for mother, food, and love.

Just as Bach's music integrated the national styles of his day, so our Goldberger was born of a marriage between the American cheeseburger and the Italian hero sandwich. Slice a torpedo roll or crusty French baton lengthwise. Shape a half pound or so of raw hamburger into an oblong that will fit the roll, and mix chunks of Swiss cheese or mozzarella into the meat. As you grill the meat, the cheese will stud it like nuggets of molten gold. You can garnish the roll with lettuce, tomato, onions, and peppers, or put the meat inside the roll and toast both together in the oven for the last ten minutes, adding sauce if you prefer, and serving it with the bread almost too hot to touch. Remember that improvisation and ornamentation were the essence of performance in the Baroque Age as they are in our Jazz Age: the thirty variations are up to you.

Prof. Christopher Fried lectures on clinical psychology and trains psychotherapists at the University of Jyväskylä and the University of Tampere in Finland. His wife, Arja Fried, has collaborated with him on both scholarly and popular articles.

**Goldberger with Thirty Variations**

Prof. Christopher Fried lectures on clinical psychology and trains psychotherapists at the University of Jyväskylä and the University of Tampere in Finland. His wife, Arja Fried, has collaborated with him on both scholarly and popular articles.
I see you have a band with you. I should like to hear it play Dixie. I have consulted the Attorney General, who is here by my side, and he is of the opinion that it belongs to us. Now play it.

—Abraham Lincoln, at the White House, after Appomattox

LET ME say it right off: as used hereinafter, the term "Presidential music" is rather a loose one. The topic undeniably sprawls. Yet even the tidiest research specialty—I mean the Aleatory Choral Music of the Whiskey Rebellion sort of thing—offers a lot more musicological mileage.

In 1787, for example, Francis Hopkinson dedicated his Six Songs for the Harpsichord or Pianoforte to George Washington. But after you prove that Hopkinson was, or wasn’t, "the first native of the United States who has produced a musical composition" (as he claims, in his preface, to be), there isn’t a great deal more to be said that is wildly exciting about the songs. In this context, there remains, unhappily, even less to be said about Washington. On the other hand, a great deal of music has demonstrably been made, one way or another, about Presidents. This kind of music is interestingly personalized. It is mainly (but not invariably) produced for two occasions, one being the President’s campaign and the other his funeral.

On such occasions, neither the quality of the music nor that of the President need be high. Those who listened on their radios to the 1932 Democratic Convention in Chicago will recall the rowdy and repeated declaration of the pipe organ: There’ll be a Hot Time in the Old Town Tonight. It is the contention of competent historians that this song originated in the 1890’s among the lively young women employed in Babe Connors’ famed but unmentionable St. Louis emporium.

And the editor of a distinguished literary magazine has confessed to me that, as an adolescent farm boy, he stood weeping in a county-seat railroad station as his high school band played a dirge for the passing funeral train of Warren G. Harding.

In addition to music about Presidents, there has also been a certain amount of it made by Presidents, notably violinist Thomas Jefferson and pianist Harry S. Truman. Of this more anon, but it is no reflection on either of these great Democrats to say that if the former had played like Heifetz and the latter like Horowitz, you couldn’t have paid anybody to admit it. It confuses us if our Presidents know how to do anything but preside, and they are traditionally confined when off duty to such pastimes as trout-fishing, stamp-collecting, and golf.

In any case, what America has never had (the lonely exception noted below proves the rule) is a music for Presidents—which is to say a music contractually provided for the uses of the Presidency. It is sometimes alleged that the office itself harbors an organic resistance to song, a kind of built-in republican disaffection from the Muse. This belief is bitterest among performers who have never been asked to make trial of the White House acoustics, and there is not much truth in it. The East Room chandeliers have shivered to everything from coloraturas under full operatic steam to mournful hillbilly jug bands lonesome for the Ozarks. But there are no real American counterparts to Purcell’s court masques, Handel’s Royal Fireworks Music, the “Coronation” Concerto that Mozart played for Leopold II, or even Sir Edward Elgar’s Pomp and Circumstance.

In America, of course, the function of providing Presidents with uproarious mass adulation was systematically taken over by our nominating conventions. Yet the young Republic was friendlier to ceremonial usages, and even to notions of a kind of dynastic succession, than is today generally supposed. So far as music is concerned, why not? A march composed for Washington does no less honor to Adams. An ode addressed to Adams can be (and was) draped quite as gracefully on the taller frame of Jefferson, even though the latter’s politics made Adams madder than a hornet.

There was a moment or two when the idea seemed likely to catch on. Our oldest relic of protocol music is also the only one mandatory today—namely, our traditional Presidential Acclamation, Hail to the Chief. Originally an English song with words by Sir Walter Scott, it was adopted as a ceremonial instrumental piece in the administration of President Madison. The definitive interpretation of this florid antique is the secret of the U. S. Marine Corps band, which gives it just the right tone of brightly vacuous pomp. Interestingly, the Marine Corps band—the nearest thing we have to a Presidential house ensemble, one which over the years has developed, for such occasions as Rose Garden receptions, a wonderfully obsequious style that might be
called Palm Court Elegant—was institutionalized in the not very democratic administration of John Adams.

The Federal era, it will be recalled, dressed our cities in Greek Revival architecture and our women in "high waistlines with bust emphasis," as fashion historians put it. This was no more than the international chic of the period, but while Philadelphia remained the national capital, our fashions in practically everything else, from Presidential protocol to sheet music, were undisguisably English. They were also, as the Jeffersonian party never tired of thundering, monarchical. The Federalists really did want to enthrone the President on a dais, and at moments John Adams seemed to be listening. Meanwhile, even music by American composers was for the most part printed in England. Although Italian, French, and German music was available, the best operatic fare by definition was Charles Dibdin's The Padlock, Samuel Arnold's Inkle and Yarico, and similar works by Stephen Storace, Thomas Linley, and William Shield.

The social and political effect of this Anglophilia was summed up in 1797 by Benjamin Latrobe, architect of the Philadelphia Water Works and much of the Capitol:

To be civilly received by the fashionable people, and to be invited to the President's [meaning John Adams], it is necessary to visit the British ambassador. To be on terms with Chevalier D'Yrujo, or General Kosciusko even, is to be a marked democrat, unfit for the company of the lovers of order and good government.

The musical effect of this Anglophile influence is very prettily illustrated in a couple of historical snapshots. Of the first, which is contemporary, we have but a blurred report. Washington arrived in New York for his inauguration, under escort by an honor guard of dignitaries, in April of 1789. Awaiting his ferry on the wharf was a choral group, an assembly of maidens robed in white (more high waistlines with bust emphasis). As Washington disembarked, this Greek Revival tableau burst into song, addressing the Father of His Country with an appropriate anthem.

The identity of this piece—presumably the first music heard in his next-thing-to-Presidential capacity by the first man about to be President—is uncertain. If it had been composed for the occasion, it would have been proudly so labeled, like others of its kind, and we would know it. I have therefore determined, at least to my own satisfaction, that this selection was one of the many Washington pieces already in existence.

But which one? The numerous marches and battle odes are out of order, even if provided with words. The famous Toast to General Washington, composed eleven years earlier by Washington's good friend Francis Hopkinson, seems scarcely suitable for a choir of Republican Vestals assembled on a dock to welcome their Chief Magistrate:

'Tis Washington's health—fill a bumper all round,
For he is our glory and pride.
Our arms shall in battle with conquest be crown'd
While virtue be on our side.

But if we recall that this was a New York inaugural, and that the fine Federalist hand of Alexander Hamilton was inevitably involved in the program arrangements, a strong probability emerges. There were numerous post Colonial songs written along the lines of God Save the King (enormously popular as a tune both in Europe and America). One of these, providentially composed in 1786, would seem to have been exactly what the occasion demanded. Its title is God Save Great Washington, and allowing for distance, I can hear it now.

Presidential campaign 1968 got off to a flying musical start in August when candidate Richard M. Nixon sat down to practice some tunes appropriate to a planned briefing with President Johnson. And Vice President Humphrey a few days later joined little lambs Richard J. Hughes, Governor of New Jersey, and opera singer Robert Merrill in a harmonious rendition of the Yale Whiffenpoof Song.
The Washington-inspired piece with the longest life of its own was The President's March, composed by Philip Phile (sometimes spelled Pheil), a Philadelphia violinist. It does not seem to have been used officially until after Washington's inauguration. Later it continued to be used for John Adams, and for a time seemed likely to remain attached to the White House service. But as fitted with words in 1798 by Joseph Hopkinson (the son of Washington's friend), it presently became a national patriotic hit as Hail, Columbia, thereupon losing its Presidential function.

For my second Federalist snapshot, the anachronistic one, I am indebted to T. C. Evans, a currently unremembered but highly literate New York reporter who happened to be fond of music. In his professional capacity, Evans seems to have known every President from Buchanan to Cleveland, and in 1860 he accompanied Buchanan and the Prince of Wales (later Edward VII) to Mount Vernon, where the Prince planted a reconciliatory acorn beside Washington's tomb. Mount Vernon was then a much unvisited derelict, and its "look of decay, desolation, and ruin" so shocked Evans that he returned the next day for a closer inspection.

Among such uncommunicative relics as the holsters and saddles that Washington had used in the Revolution, Evans found an "ancient harpsichord." As a reporter and a music lover, he could do nothing but try it. It possessed, he says,

one or two strings yet unbroken, which when touched gave forth a piteous vibration, as if it were the ghost of the music that once awakened there... In the old days its tones must have swelled many a time, like the harp of Tara, to chiefs and ladies bright, inspiring them to stately minuet marchings, and these vanished figures of grace and valor seemed again to rise and move in shadowy procession through the deserted apartments.

That particular image, of course, was a favorite cliché of early Romantic fiction. But it is also the real afterglow of a Federalist fantasy—the last whisper of a stately Presidential music composed for heroes, the noble consorts of matrons whose silhouettes are more than a touch of wild Scots defiance, is quite different:

The gloomy night before us flies,
The reign of terror now is o'er.
No gags, inquisitors, and spies—
The herds of harpies are no more.

The "reign of terror" phrase refers to the hated Alien and Sedition Acts, against which Jefferson had secretly and successfully organized opposition while Vice-President under Adams.

What still was lacking was a democratization of language, and the President who made all the difference was Andrew Jackson. Despite partisan libel, Old Hickory was not insensible to the elegancies of life, and it was in fact he who replaced Dolly Madison's piano (lost when the British burned the White House in 1812) with a handsome six-octave instrument of rosewood richly decorated with gold leaf.

But in 1828, as a matter of policy, Jackson threw wide the White House doors to the "Jacksonian rabble." The ensuing social melee at 1600 Pennsylvania Avenue proved conclusively that the Presidential Mansion had less need for a catalog of official music than for an expanded collection of spittoons. Moreover, Jackson's jubilantly expectant admirers brought their own music—particularly a bragging soldier ballad, a national hit in the campaign just concluded, called The Hunters of Kentucky. Several variants exist, but as sung to the tune of Miss Bailey's Ghost (sometimes called Unfortunate Miss Bailey), they all celebrate Jackson's heroism—not to forget that of the singer—at the Battle of New Orleans:

For Jackson he was wide awake
And wasn't scared at trifles;
And well he knew the aim we take
With our Kentucky rifles.

Although Old Hickory's boys raised themselves a breastwork, the song explains, they did this from no defensive spirit but just to have something to lean on. As you also might expect, they were a very small band, but

None wished it to be greater;
and the reason given for this provides one of the best rhymes and the gayest images in American folk myth:

For every man was half a horse and half an alligator.

After this kind of contagious nonsensicality, and this kind of homely, forthright language, there was no turning back. Running for re-election in 1840, Jackson's successor Martin Van Buren, widely called The Little Magician, went down to defeat in a barrage of tuneful vilification, of which the following is one of the more dignified samples:
Who would his friends, his country sell?
Do other deeds too base to tell?
Deserves the lowest place in Hell?
VAN BUREN!

Other songs heaped scorn on Van Buren's effete manners, particularly the gold spoons with which he reportedly ate, and altogether there was so much unfriendly music around that, after his defeat, Van Buren remarked bitterly, "We were drunk down, lied down, and sung down."

Meanwhile, the candidate who benefited from these musical hatchet jobs was possibly the least distinguishable in American history. Whereas Warren G. Harding at least looked impressive, William Henry Harrison was practically invisible. After winning a grubby little altercation with some Indians on the Tippecanoe River (the Indians sort of drifted away), Harrison was grandly nicknamed for the site of his "battle." He actually won the election because his running mate was named Tyler, and the country found irresistible the alliteration of "Tippecanoe and Tyler Too."

The mythographic faculty that invented Jackson's engaging centaurogators was now put to work on the total manufacture of a candidate. Harrison, who was anything but, was presented to the country as a rugged and folksy frontiersman:

They say that he lives in a cabin,
And that he drinks hard cider too,
Well, what if he does; I am certain
He's the hero of Tippecanoe.

Harrison was actually a bookish type who in youth studied medicine with Benjamin Rush, and his father was "Signer" Benjamin Harrison, later Governor of Virginia. But for a century to come, an astonishing number of Presidents contrived to get themselves born in Harrisonian log cabins fabricated from the fumes of campaign song and oratory.

In 1844, Henry Clay's opponent was an obscure Democrat (Who the Hell is James K. Polk?). Polk's historic and alliterative slogan, "Fifty-four forty or fight!", played no part in his victory, being a post-election afterthought. What doomed Clay, as the refrain of his campaign song makes depressingly clear, was his obvious indifference to the poetic possibilities of his running-mate's name:

Clay's a patriot through and through
And so is Frelinghuysen too . . .
Hurrah, hurrah, the country's risin'—
Henry Clay and Frelinghuysen.

The next tune the country heard risin' was President James K. Polk's Grand March and Quick Step.

IN THE CASES OF SOME PRESIDENTS, WE FEEL THAT UNCOMPLIMENTARY CAMPAIGN SONGS ARE NOT ONLY FUNNY, BUT IN A WAY DESERVED. BUT IT SEEMS VERY UNFUNNY THAT THE TRAGIC LINCOLN WE KNOW FROM HISTORY WAS ALSO A TARGET, AND NOT OF WIT BUT OF MEANNESS. THE POINT IS THAT LINCOLN'S ENEMIES LACKED OUR HISTORY, AND WHAT THEY SAW CALLED FOR RIDICULE. REFERENCES TO OLD ABE, THE CLUMSY WOODCHOPPER OF THE WEST, ARE ALMOST KIND COMPARED TO SOME OTHERS, AND A STANDING INVITATION TO A MINDLESS SNICKER WAS LINCOLN'S HOMELINESS:

Any lie you tell we'll swallow;
But, oh, don't, we beg and pray you,
Don't for land's sake show his picture.

Within days of Lincoln's call for volunteers, young soldiers were marching up Pennsylvania Avenue singing (to various tunes, one by Stephen Foster):

We are coming, Father Abraham,
Three hundred thousand more. . . .

Today it seems impossible that anyone could fail to find this moving or at least stirring, but in New York, Bryant's Minstrels made a hit with their parody of it, a jibe at the inflationary greenbacks the government was forced to print:

We're coming, Father Abram, One hundred thousand more,
Five hundred presses printing us from morn till night is o'er. . . .

The tactics of sneer and smear, as used by Grover Cleveland's Republican foes, produced a loud and historic backfire. Cleveland had fathered an illegitimate son (the child's mother was a widow named Maria Halpin) and the Republicans howled:

"Ma! Ma! Where's my Pa?"
"Gone to the White House—Ha! Ha! Ha!"

In a burst of amatory sophistication, the country promptly elected Cleveland (who had calmly acknowledged the truth of the charge), and the Democrats fired back a memorable victory song:
There was a good deal more to President Harry S Truman's musicmaking than the Missouri Waltz. At left he accompanies James Petrillo, President (1923-1958) of the American Federation of Musicians, in an impromptu Hail, Hail, the Gang’s All Here, and right, as the guest of President and Mrs. John Kennedy, he plays the White House piano after a recital by pianist Eugene List (standing).

Hurray for Maria!
Hurray for the kid!
I voted for Cleveland
And I’m damn glad I did!

Three musicians, all pianists, span the entire Presidential range from Andrew Jackson to Franklin Delano Roosevelt. America’s first great native pianist, Louis Moreau Gottschalk, met Andrew Jackson during his New Orleans childhood. Although Gottschalk never played in the White House, both Lincoln and Grant made a point of attending his concerts, and the pianist actually had the most extensive Presidential fan club known until that of Ignace Jan Paderewski. Martin Van Buren and his son were in Gottschalk’s audience the night of his New York debut in 1853. Millard Fillmore was also a Gottschalk admirer.

Gottschalk’s pianistic protegee, Teresa Carreño, was nine when she played for Lincoln—and still in fine concert form when she played for President Wilson. Lincoln asked her to play Listen to the Mocking Bird, which is a nice example of his totally unaffected taste. He also liked band music, and it was at about this time that General Grant made his much quoted confession to Lincoln about knowing only two tunes: “One is Yankee Doodle and the other one isn’t.” The performance that prompted this remark was conducted by an army bandmaster named George E. Ives, composer Charles Ives’ father. Young Charles Ives in due time would write a campaign song for William McKinley, William Will, that sidewipes McKinley’s Democratic opponent, William Jennings Bryan.

The White House artist of choice beginning with Theodore Roosevelt was the Polish pianist (and future statesman) Paderewski. The pianist also knew Cleveland but never played for him, since he first visited America in 1891, after Cleveland left office. Paderewski in his early days was almost as celebrated at the pool table as at the piano, and in the socialite crowds that gathered in the Windsor Hotel billiard room to watch him play, the pianist often noted “a big silent man with a strong Napoleonic face.” This turned out to be a not-yet-President, William McKinley.

In his later years, Paderewski made some amusing remarks on the relative musicality of his Presidential friends. Theodore Roosevelt’s appreciation was characteristically emphatic, expressing itself in shouts of “Bravo! Fine! Splendid!” even during the performance.” Taft was even more interested in music than Roosevelt—but much quieter. Calvin Coolidge, unexpectedly, gets higher marks than Woodrow Wilson, who was both Paderewski’s close friend and his colleague in treaty-making at the Paris Peace Conference. “President Coolidge . . . really looked as if he were delighted with music . . . I think he liked music for itself, and perhaps he liked it even more because when music was going on, he himself did not have to speak.”

Between his first campaign and his fourth, Franklin Delano Roosevelt sat still for innumerable performances of Home on the Range, a piece generally thought to be his favorite, but one he actually detested. The tune that FDR did like was Yellow Rose of Texas, originally a Negro song, composer unknown, that first appeared in the 1850’s. Meanwhile, Eleanor Roosevelt, like Andrew Jackson, had opened the White House doors to a music of the people—but with a difference. In the East Room, prior to World War II, you could hear I Wonder as I Wander sung as social consciousness by fashionable recording stars billed as “folk singers.” But you could also hear it sung by an unknown hillbilly group to whom it was just a pretty song learned in childhood.
One of the many surprises sustained by the country in the Truman administration was the disclosure of the President's musicality. Invidious questions of relative proficiency aside, Mr. Truman is a pianist in the same happy sense that Jefferson was a violinist. The delight of each of these presidents in his chosen instrument is freely confessed, pure-hearted, and abiding.

Jefferson's many-sided involvement in music is today a matter of scholarly research. Mr. Truman's modest but faithful love of the piano is less well known. As a performer, he had a repertoire that included Paderewski's Minuet (it reportedly made him quite indignant when the newspapers confused this virtuoso selection with Beethoven's little Minuet in G, an easy teaching piece), and he seems also to have studied the familiar Mozart Sonata in C.

In addition, it was Mr. Truman who arranged what is certainly the most memorable historic setting for piano music since Beethoven played for the Congress of Vienna. The President proudly presented Sgt. Eugene List, U.S. Army, as a sort of virtuoso in residence to the Potsdam Conference, a position involving several recitals for audiences that included Winston Churchill and Joseph Stalin. At one of these concerts, the president turned pages for the sergeant, who hadn't had time to memorize a piece Mr. Truman was anxious to hear.

It now seems likely that a musical event of the Roosevelt era will be noted by sociologists as a turning point in our national history. In 1939, the D.A.R. denied the use of its Constitution Hall for concert purposes to the Negro contralto Marian Anderson. By presidential order Miss Anderson wasfortwith given the use of the Lincoln Memorial for her concert, and the great and demonstrative audience that assembled there to hear her prefigured the vast protesting assemblies that, on the same site, were to shake the social fabric of the 1960's.

It was also on the site of Miss Anderson's concerts, between the Lincoln shrine and the shacks of Resurrection City, that the 1968 funeral cortège of assassinated Presidential candidate Robert Kennedy halted on its way to Arlington. The song then sung had made Lincoln weep when he first heard it and had inspired Theodore Roosevelt to urge its adoption as our national anthem. Three months after the Kennedy funeral, at the Democratic nominating convention in Chicago, this song was sung from the podium in an affected and arty "soul" arrangement and later shouted as an angry obstructive maneuver by insurgent delegates. None of these uses, spontaneous or calculated, seem to diminish the essential grandeur of the song—a tune that began in the 1850's as a camp-meeting hymn, Say, Brothers, Will You Meet Us; that took on new meanings as John Brown's Body; and that became, as illuminated by the lightning of an apocalyptic poem that Julia Ward Howe called The Battle Hymn of the Republic, our greatest national song.

At present writing, it seems probable that our 1968 Presidential campaign music will be a lot less grand than the public events confronting the campaigners. The hottest property currently, one reportedly sought during the primaries by numbers of candidates, is a song called Step to the Rear from the Broadway musical How Now, Dow Jones:

Will everyone here
Kindly step to the rear
And let a winner lead the way!

Early reports stated that the song's publishers were asking $25,000 or more for its political use. Later news items claimed that the producer of the show, David Merrick, was "contributing" the song to the campaign of Hubert Humphrey. And it might be worth paying the asking price to turn off another recent Humphrey lyric, sung to the tune of K-K-K-Katy:

Hu-Hu-Humphrey, Hu-Hu-Humphrey,
You will lead us on to victory.
Hu-Hu-Humphrey, Hu-Hu-Humphrey,
You're the one who's dumpin' the GOP!

The official 1968 Republican campaign song has yet to be announced, and if the delay is due to poverty of inspiration, there is a beat left over from the Nixon campaign of 1960. It is a classic illustration of the public relations view of the American voting intelligence, and is perhaps the only song known, of any kind, that is confined entirely to monosyllables:

Stick with Dick,
He's our pick.
He'll win quick.
Stick with Dick.

At the press conference following his Miami nomination, Mr. Nixon was televised not only playing the piano but singing. The song was Home on the Range, and it possibly opened Mr. Nixon's drive for the disaffected Democratic ranch-house vote in Texas. It may also have started a trend for participatory music. A few days later, at a fund-raising luncheon, Hubert Humphrey joined opera singer Robert Merrill in a merry rendition of The Whiffenpoof Song. It was later that evening, at his Madison Square Garden rally, and more in sorrow than in anger, that Eugene McCarthy observed, "We have to sort out the noise from the music." That may be all the liberal Democrats have to do. What the Republicans have to do is find a rhyme for Spiro T. Agnew.

Robert Offergeld, free-lance writer and former Music Editor of Stereo Review, is a close student of American musical history. His study on Louis Gottschalk appeared in the September issue.
There is no gratification which I envy any people in this world," Thomas Jefferson wrote to a friend of a friend in Paris, "it is to your country its music. This is the favorite passion of my soul." The letter, written when the thirty-five-year-old Jefferson was a rising political figure in Virginia, accurately expressed what was and continued to be a lifelong emotion—namely, a deep love of music and everything connected with it.

To appreciate this aspect of Jefferson properly, it helps to keep in mind that he was not merely a great statesman. Politics was only one of his activities. His time and emotions were absorbed in many other pursuits, both creative and practical. He was truly a Renaissance-type figure who, because of his universal learning and protean interests, has been compared to Leonardo da Vinci and Alexander von Humboldt. This "many-sided man," as the admiring Franklin D. Roosevelt once called him, concerned himself with virtually the whole range of human experience and expression, including all the then-known sciences and fine arts. Jefferson mastered most of the sciences of his day and at least two of the fine arts—architecture and music. With this in mind, another admirer, John F. Kennedy, in addressing a distinguished gathering of American artists, scientists, and scholars at the White House, once remarked wittily that here was the greatest collection of talent "since Jefferson dined alone" under that roof.

A study of the musical side of Jefferson not only reveals a new dimension of his fascinating character, but also tells us a great deal about the state of music in the
America of his time. To begin with, there were several stages in the development of his mastery and knowledge of music. It probably began with a love of singing, for which he had practically an addiction. He loved to hum and sing when he was alone, a habit that persisted well into his old age. Isaac, one of the freed Monticello slaves whose recollections were recorded after his master's death, said: "Mr. Jefferson always singin' when ridin' or walkin'; had a fine clear voice." This is confirmed by Edmund Bacon, the chief overseer at Monticello, who said of Jefferson: "When he was not talking he was nearly always humming some tune; or singing in a low tone to himself."

What did he sing? Jefferson apparently had a fairly wide repertoire. He knew the country tunes and the folk music that were sung and played at local balls and rustic gatherings in rural Virginia. These he copied in his notebooks. A favorite was *The Charms of Lovely Peggy*, which he sang when he went courting. According to Isaac, his master "sung minnits [minuets] and sich." Among the "sich" were operatic songs. Jefferson was familiar with a number of current operas, among them John Gay's *Beggar's Opera* and Johann Adolph Hasse's Italianate concoctions, such as *Arminio* and *Artaxerxe*.

Born into a Church of England family, Jefferson knew and sang the customary Psalms. He preferred them to hymns, which he considered "more suitable to the dig-

In Jefferson's time an interest in the arts was not considered incompatible with a military or political career. This portrait, made before Jefferson became President, was drawn by the Polish patriot Thaddeus Kosciusko, who served with great distinction as an officer in the American army during the Revolutionary War.

The next stage in the development of Jefferson's musical mastery and taste took place at Williamsburg, where he entered William and Mary College in 1760, at the age of seventeen. After graduation in 1762, he remained there another three or four years, studying law in the office of the great Virginia jurist George Wythe, who became his lifelong friend as well as a fellow-signer of the Declaration of Independence in 1776.

The Williamsburg period, which marked a significant time in Jefferson's life, was not all work and serious study. There was also much play. The elegant little town, despite its negligible size, was the social and intellectual, as well as the political, capital of Virginia. It possessed cultural facilities not to be found elsewhere, and young Jefferson took full advantage of them. They included the largest musical library in America (left in Williamsburg by a German-born violinist named Charles Leonard) and at least three music teachers, one of whom, Peter Pelham Jr., was both the organist of Bruton Church (25 pounds per annum) and the town jail keeper (40 pounds yearly). Jefferson knew Pelham, and occasionally employed him as a musician, but did not study with him.

Jefferson's violin teacher in Williamsburg was Francis Alberti, a skilled musician, who also gave harpsichord lessons to Martha Wayles. She was an attractive young Williamsburg belle who shared Jefferson's love for music.

Jefferson was also a devotee of the dance. In the Virginia of his day, dancing was not merely an accomplishment, it was a social necessity. Any young Virginia gentleman, according to a contemporary diarist (Philip Vickers Fithian), was expected to be "acquainted with dancing, boxing, playing the fiddle, and small sword, and cards." Jefferson, boy and man, was a Virginia gentleman *per excellence*, although he was never a dueler or gambler. He took dancing lessons, together with his four sisters, at the Reverend James Maury's little private school, where he enrolled at the age of about fourteen. For the reels, minuets, and country dances he learned as a boy, he retained a lasting affection. Dancing, next to music, became his favorite indoor recreation.

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and whom he finally married in 1772. They played duets together, he the violin and she the clavichord. During their courtship, Jefferson ordered from London a new instrument for her. In June, 1771, he wrote to his agent Thomas Adams:

I must alter one article in the invoice. I wrote therein for a Clavichord. I have since seen a Forte-piano and am charmed with it. Send me this instrument then instead of the Clavichord. Let the case be of fine mahogany, solid, not veneered. The compass from Double G to F in alt. A plenty of spare strings; and the workmanship of the whole very handsome, and worthy the acceptance of a lady for whom I intend it.

But, for some reason, Adams did not buy him the pianoforte. After the couple settled down at Monticello they continued to play music separately and together. Alberti still gave them instruction. "I got him," Jefferson tells, "to come up here and took lessons for several years."

When Jefferson began studying with Alberti, he was not a tyro on the violin. He possessed a small fiddle, called a "kit," which seems to have been the constant musical companion of his youth; he played it quietly in his room for long hours and carried it with him on his trips. Unlike Patrick Henry, who fiddled by "rote or ear," young Jefferson had learned to play (his first music teacher is not known) "by book according to the gamut." The textbook may have been John Playford's An Introduction to the skill of Musick, a 1718 edition of which Jefferson later had in his library. Alberti helped him to perfect his skill and widen his taste.

How good a violinist Jefferson became is hard to tell. Judgments in this regard are necessarily subjective, and opinions are—just that. But if intelligent study and daily practice over many years are any indication, he must have been an excellent player. In any case, he was good enough, when still in his early twenties, to be a member of Governor Francis Fauquier's quartet, which gave weekly concerts in the palace at Williamsburg. "The Governor," Jefferson wrote in later years, "was musical, and a good performer, and associated me with two or three other amateurs at his weekly concerts."

Two of the other members of the royal governor's quartet were Virginia aristocrats considerably older than he. One was a rich planter, Robert Carter, who played the harpsichord and German flute; the other, onetime attorney general of Virginia John Randolph, first violin. Both, incidentally, possessed instruments which Jefferson coveted. In the quartet, Jefferson played second violin and probably also the cello, an instrument at which he seems to have been equally proficient. The quartet's repertoire included Handel, Corelli, Tartini, Vivaldi, perhaps also Boccherini, as well as Johann Sebastian Bach and his sons Carl Philipp Emanuel and Johann Christian. Some years afterwards, a British prisoner of war, Captain Bibby, who played duets with Jefferson at Monticello, said that he considered his host "the finest unprofessional player" on the violin he had ever heard.

At the time Jefferson played chamber music in the royal Governor's Palace he owned two violins. In addition to the little "kit," which he later gave as a present to his fourth grandson Lewis Randolph, he had one more than a century old and made in Cremona, which he bought at Williamsburg in 1768. Later he acquired another fine instrument, probably an Amati, owned by his fellow-quartetist John Randolph. So keen was Jefferson to possess the instrument that, in 1771, he made a legal agreement with Randolph pledging to exchange for it, when and if it was available, books worth 100 pounds sterling. Subsequently, in 1775, after Randolph (a Loya...
The Governor's Palace in Williamsburg, where Jefferson played quartets, became his own residence when he was state governor.

list who opposed the American Revolution) fled to England, Jefferson bought the violin for 13 pounds sterling. He was also eager to acquire Robert Carter's London-made organ, but when he offered to buy it in 1778, the owner rebuffed him gently: "I have two daughters, who practice upon keyed instruments..." In 1786, while in Paris, Jefferson acquired a small violin, but the other two were—and continued to be—his special pride. Of them he said three months before his death in 1826: "I have two that would fetch in London any price."

For about a dozen years, up to the period of the American Revolution, Jefferson indulged in daily violin playing. "I played," he tells, "no less than three hours a day." Then the pressure of public events forced him to give up his regular playing. "My mind," he says, "was too much occupied with other matters." But he did play intermittently, in the afternoons or after supper, whenever time permitted. His account books continue to indicate fairly frequent purchases of fiddle strings. It was not until 1786, when, in Paris, he broke his right wrist so that it became permanently dislocated, that he laid aside the violin for good.

Before going to Europe, Jefferson yearned to widen the range of his musical "passion" by having his own orchestra. He gave serious thought to the formation of a "band of musicians" at Monticello to perform regularly and with more than amateur competence. He already had in his employ at least four skilled workers—a gardener, a weaver, a cabinetmaker, and a stonemason—who could play certain instruments, but they were insufficient to make up an effective little orchestra. Realizing that his means were not enough to afford the "indulgence of a domestic band of musicians," as he called it, he planned to combine pleasure with business by importing from Italy an additional number of artisans skilled in music. He offered not only to pay their traveling expenses, but also to guarantee them jobs upon arrival in America. As he wrote to Giovanni Fabbroni, on June 8, 1778, when he asked him to recruit such workingmen musicians:

In a country where, like yours, music is cultivated and practised by every class of men I suppose there might be found persons of those trades who could perform on the French horn, clarinet or hautboy and bassoon, without enlarging their domestic expenses. A certainty of employment for half a dozen years, and at the end of that time to find them, if they chose it, a conveyance to their own country might induce them to come here on reasonable wages.

Nothing came of the scheme. A year after Jefferson wrote that letter, he became governor of Virginia. The wartime governorship was too full of troubles, including financial ones, to permit extensive private luxuries. Afterwards, public service not only absorbed Jefferson's energies but also took him away from home, on and off, for more than two decades. He spent some five years in Paris as American minister plenipotentiary; then four years in New York and Philadelphia as secretary of state; then, after an interval, another four years as Vice President; finally, eight years in Washington as President. In those last twelve years he could only visit Monticello, not live there. When he finally retired from public life in 1809, at the age of sixty-six, he was much too poor and encumbered by debt to dream of a personal orchestra.

The final stage in the maturation of Jefferson's musical experience took place in Paris. The French capital was the biggest city of Continental Europe and was also its cultural center. To Jefferson, the great city was a thrilling revelation, and he reveled in the beauty of its architecture, the brilliance of its intellectuals (both male and female), the splendor of its art, and the excitement of its music. "Were I to proceed to tell you," he wrote from Paris to a friend in 1789, "how much I enjoy their [French] architecture, sculpture, painting, music, I should want words."

Jefferson took full advantage of the artistic opportunities provided by Paris. He attended regularly the performances of the famous Concert Spirituel, given on religious holidays in the Tuileries, in a theater illuminated by nine immense crystal chandeliers. There he heard the
finest and newest music, including symphonies by Haydn and Mozart, performed by Europe’s foremost virtuosos. At the Opéra he enjoyed Rameau, Lully, and Gluck.

Musical Paris was then split between the traditionalists, who were supporters of Niccolo Piccini (or Piccinni), composer of about one hundred operas, and the followers of Gluck, an innovator who had freed opera of many traditional conventions. Jefferson, finding pleasure in the music of both schools, took no sides.

The musical controversy also involved choices of instruments. The newly developed piano, the instrument of Haydn and Mozart, was beginning to replace the clavichord and harpsichord of the Baroque era. Jefferson was uncertain as to what to buy for the musical education of his daughters, especially the oldest, Martha, who had accompanied him to Paris. He consulted Piccini, who advised him "to get a piano-forte." In the end, after renting a piano, he bought a harpsichord. In Monticello, there was already a clavichord, perhaps also a spinet. Jefferson did not purchase a piano until 1800, the year he ran for the Presidency. The piano had a Hepplewhite frame, marked "Astor and Company," and cost $264. It can now be seen at Monticello.

Jefferson’s interest in instruments and materials connected with music (including stands and books) was unabated. Before he left for Europe, he had shown lively curiosity about the music of Negroes, whom he considered musically "more generally gifted than the whites," and the strings they played. "The instrument proper to them," he observed, "is the Banjar [banjo], which they brought hither from Africa, and which is the original of the guitar." He noted that the four lower chords of the "Banjar" were exactly the same as those of a guitar.

Jefferson was in constant correspondence with Francis Hopkinson, the inventive Philadelphia lawyer, scientist, and composer, about music and instrumental innovations. He applauded Hopkinson’s efforts to improve the quilling of the harpsichord (he had also heard him lecture on the subject in Philadelphia) and was enthusiastic about the Philadelphian’s experimental attempts to apply keys to the harmonica, which, if successful, Jefferson thought would be the "greatest present . . . made to the musical world this century." From Paris, Jefferson reported to Hopkinson about new inventions and improvements, among them a "foot-bass" and a metronome.

Jefferson’s description of the foot-bass, invented by the "celebrated Krumfoltz" [Krumpfolz], shows his keen eye for technical detail:

It is precisely a piano-forte, about ten feet long, eighteen inches broad, and nine inches deep. It is of one octave only, from fa to fa. The part where the keys are, projects at the side in order to lengthen the levers of the keys. It is placed on the floor, and the harpsichord or other piano-forte is set over it, the foot acting in concert on that, while the fingers play on this. There are three unison chords to every note, of strong bass wire, and the lowest have wire wrapped on them as the lowest in the piano-forte. The chords give a fine, clear, deep tone, almost like the pipe of an organ.

Of equal technical interest is Jefferson’s account of a metronome, "invented by a Monsieur Renaudin," for determining the true time of musical movements. He wrote to Hopkinson:

I went to see it. He showed me his first invention; the price of the machine was twenty-five guineas. . . . He then showed me his last . . . which cost only two guineas and a half. It presents, in front, a dial-plate like that of a clock, on which are arranged, in a circle, the words largo, adagio, andante, allegro, presto. The circle is moreover divided into fifty-two degrees. Largo is at 1, adagio at 11, andante at 22, allegro at 36, and presto at 46. Turning the index to any one of these, the pendulum (which is a string, with a ball hanging to it)shortens and lengthens, so that one of its vibrations gives you a crotchet for that movement. This instrument has been examined by the Academy of Music here, who are so well satisfied of its utility, that they have ordered all music which shall be printed here, in future, to have the movements numbered in correspondence with this flexi-chronometer. . . . I got him to make me one.

In his years abroad and back home in America, Jefferson accumulated a large musical library. Unfortunately it was destroyed in an accidental fire. An incomplete catalog, which has been preserved in manuscript, shows that he possessed musical scores of such masters as Corelli and Vivaldi, Pergolesi and Haydn, as well as a number of manuals. Among the titles of the "how to" books were: Brenner’s Rudiments of Music, Geminiani’s Art of Playing the Violin, Pasqualli’s Art of Fingerimg the Harpsichord, and Zuccari’s Method of Playing Adagios.

Jefferson’s appreciation of, and love for, music continued until he died. At the age of seventy-five, when a neighbor consulted him about a plan of private education, he told him not to omit music, which he thought "invaluable," particularly "where a person has an ear" for it. He added that "music furnishes a delightful recreation for the hours of respite from the cares of the day, and lasts us through life." In 1818, when he drew up the curriculum for the University of Virginia, he was careful to include the "arts which embellish life, dancing, music, and drawing."

And age did not dim Jefferson’s "favorite passion." In his eighty-third year, four months before his death, he reported to his granddaughter Ellen Coolidge in Boston the excitement of a concert given on a new piano at Monticello:

The piano-forte is also in place, and Mrs. Carey happened here has exhibited to us its full powers, which are indeed great. Nobody slept the first night, nor is the tumult yet over on this the third day of its emplacement.

THE INCREDIBLE GRUMIAUX PLAYS BERG AND STRAVINSKY

Philips offers two violin-concerto masterpieces in performances that approach perfection

If I wanted to give someone an idea of what music in the first half of the twentieth century was all about, and wanted to impress him as well, I think I would present him with a copy of Philips’ new recording of the Berg and Stravinsky Violin Concertos. He would learn at least three things from it: that the age produced a deeply romantic style of writing which employed highly intellectual techniques, including those of organized atonality, to achieve its ends; that it also produced a viable neo-classic style of composition which set up new standards of consonance and dissonance and expanded instrumental techniques in heretofore unknown ways; and that it produced performing musicians, both solo and orchestral, of near incredible skill. I don’t know of many records that show as much. But the point of this record is not really didactic. What we have here are two neatly contrasted musical masterpieces played to a point approaching perfection by a violinist, Arthur Grumiaux, who is not nearly so acclaimed in America as he should be, one of the world’s great orchestras (the Amsterdam Concertgebouw), and two by no means top-rated conductors, Igor Markevitch and Ernest Bour, who nevertheless are capable of first-rate musical recreation. Markevitch is reasonably well known to record collectors for his work with a handful of different orchestras; it seems strange that, with his well-demonstrated abilities, he does not appear to be a contender for one of the major American orchestral posts coming vacant. Bour is considerably less well-known, though some may remember a recording of Ravel’s L’Enfant et les sortilèges under his direction that was one of the glories of the record catalog, and has not, in my opinion, been surpassed. But the real mystery is Grumiaux. How a violinist of his incredible technique, solid musicianship, and elegant taste ever got overlooked in this country, despite his European popularity, is almost more than I can understand. Oh, well! By the time this review appears, Grumiaux will be touring the United States and some people at least are bound to be enlightened.

This record is one of his finest accomplishments. Unlike many violinists who play the Berg Concerto, Grumiaux has the technique to sail through its difficulties with no sense of strain. And unlike most of those few others who do have the technique, he does not play it so as to show you what a big violinist he is. His is the most affecting performance of this moving and elegiac work since André Gertler’s of about fifteen years ago, and technically he is superior to Gertler. I can’t imagine a better performance; certainly, I’ve never heard one. Markevitch supplies one of his very best accompaniments, and he is one of the very best accompanists I know.

Having heard the Berg—noble, impassioned, moving, but with nary a Russian sob—one is almost unexpectedly delighted by the Stravinsky. For Grumiaux does not lay the work on a Procrustean bed of a violinistic “style.” He plays it quite differently from the Berg: with wit.
and point and the dryness of fine champagne, his vibrato tightening for the occasion, his tone grown woodier and more viol-like. I have heard many recordings of this work. I would place this one about on a par with Spivakovsky's (now withdrawn), which, for me, had the greatest sense of delight in the doing. Bour's orchestral direction is tastefully spiced and elegantly turned out.

Philips' recording is good enough to be completely unnoticeable; one can concentrate fully on the music and the performances with no thought of acid strings or a garbled bassoon. All in all, this is surely among the outstanding records of the year.

James Goodfriend

BERG: Concerto for Violin and Orchestra (1935). STRAVINSKY: Concerto in D for Violin and Orchestra (1951). Arthur Grumiaux (violin); Amsterdam Concertgebouw Orchestra, Igor Markevitch (in the Berg) and Ernest Bour (in the Stravinsky) cond. PHILIPS ® PHS 900194 $5.79.

BASSO ALEXANDER KIPNIS IN AN EXCEPTIONAL REISSUE

Seraphim's vault-material disc displays the singer's authority in both opera and lieder

In every possible way, Seraphim's "The Art of Alexander Kipnis," the first reissue album we have had of that outstanding artist in more than fifteen years, is a triumph. Not only is the choice of material praiseworthy, but it also clearly documents the singer's commanding authority in opera as well as lieder. On the operatic side of the disc we get the long-admired souvenirs of Kipnis' Osmin, Sarastro, Fiesco, and Pogner, plus the arias, sung in German, from The Marriage of Figaro and The Barber of Seville—these are especially welcome, since they have never before been issued in America. The Brahms and Wolf songs come from H.M.V.'s "Society" sets, issued in the Thirties, in which Kipnis played a very important part.

Kipnis—who, incidentally, is still active as a teacher, though he is going on seventy-eight—was a consummate singer and musician. The rare power and range of his voice seldom drew him toward vocal exhibition for its own sake, and nowhere is this more evident than when it reveals subtleties of phrasing and variety of vocal color. His mezzo-voce was remarkable in its roundness and full resonance, and, for his kind of weighty basso profundo instrument, the degree of agility displayed in the Figaro aria is remarkable. The Sarastro arias are delivered with rare mellowness and dignity, and, though his Basilio is a bit severe, it is sumptuously vocalized and unbends long enough to interpolate an unusual two-octave drop in the concluding portion.

Kipnis' Erlkönig has been praised by critics for thirty years. The Brahms Serious Songs and the gloomy Wolf item attain a special solemnity in his interpretation. The disc is also successful technically, but the fine orchestral and piano accompaniments sound, of course, somewhat remote in comparison with present-day standards. This is an exceptional reissue, warmly recommended to all lovers of fine singing.

George Jellinek


ENTERTAINMENT

BALLADEER DONOVAN'S SWEET VISION OF LIFE

The English Dylan's in-concert album for Epic reveals a remarkable gentleness of spirit.

There is a lot of cuteness about English popular singer Donovan's new in-concert album for Epic, but mercifully it is all in the packaging. The jacket design is by Fleur Cowles, one-time editor of Flair (a now-defunct magazine that for long refused to fold), and lately arch-hostess of London and painter of very chic little paintings. The back of the album is adorned with a fuzzy picture of Donovan and a series of squiggly drawings and handwriting, reputedly contributed by Donovan himself.

Once past the cosmetics, however, I found that the recording itself was superb. Recorded "live" at California's Anaheim Convention Center, before a huge (and remarkably attentive) audience, it clearly reveals that Donovan is an immensely gifted balladeer who doesn't really need all the psychedelic trappings with which he surrounds himself. Your guess is as good as mine as to why he thinks he does, but this listener would like to assure you that something as lovely and touching as Widow with Shawl has to come out of a poetic mind, not an expanded one. And as if to prove that the Widow was not a fluke, there is also a six-minute performance of Young Girl Blues that is equally lovely in every aspect: Donovan's performance, the musical backing, and, most of all, the song itself. Everything is soundly and gratifyingly professional—there is no sloppiness, no
self-indulgence. Donovan's songs—and his performances—are models of control. Essentially, his is a sweet vision of life, and there is a quite remarkable gentleness of spirit shining through such things as *Fat Angel* and *The Lullaby of Spring*.

Donovan's work, with its solemn, rather pastel views of people and places, seems to me to embody the best that is in today's youth movement. Instead of ranting about peace, he has apparently found it for himself (that is where it should all start anyhow), and his work reflects it. It may be only one person's answer to the question of where he is at, but then telling just that is the primary duty of the creative personality. On this new album Donovan tells you in a very original way.

**DONOVAN: Donovan in Concert.** Donovan (vocals, guitar); instrumental accompaniment. Isle of Islay; *Young Girl Blues*; *There Is a Mountain*; *Poor Cow*; *Celeste*; *Fat Angel*; *Guinevere*; *Widow with Shawl*; *Preachin' Love*; *Lullaby of Spring*; *Writer in the Sun*; *Pebble and the Man*; *Rules and Regulations*; *Mellow Yellow*. EPIC ® BN 26386 $4.79.

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**JACKIE CAIN AND ROY KRAL: Grass.** Jackie and Roy (vocals, guitar); Roy Kral (piano and arranger), Andy Muson (bass), Jimmy Molinary (drums), Stuart Scharf (guitar). *Open*; *Stay with Me Forever, Stay with Me Now*; *A Most Peculiar Man*; *Lady Madonna*; *Fixin' Hole*; *Holiday*; *Winds of Heaven*; *Someone's Singing*; *What Do I Feel*; *Deus Brasileiro*; *Without Rhyme or Reason*. CAPITOL ® ST 2936 $4.79.
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Weissenberg is spectacular on his brilliant new recording of Rachmaninoff's Piano Concerto No. 3 with Georges Pretre conducting the Chicago Symphony. It's a performance of rarely-achieved dramatic lyricism.

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André Previn conducts the eonorous London Symphony Orchestra in a stunning performance of one of the most beloved orchestral works of all time, Rimsky-Korsakov's "March" and "Flight of the Bumblebee" from "Tsar Saltan" round out the album.

CIRCLE NO. 69 ON READER SERVICE CARD

STEREO REVIEW
These are strong and expressive readings that have a rich, warm, expressive style with more dynamic contrast. The Guarneri Quartet, which has a recording in print of at least one of these works on the RCA label! Comparisons seem to be inevitable in this business (Who's the world's greatest? Who's No. 1 on the charts?). I would say that the Guarneri is turning out to be a first-class group in its own right and its own way. They have a rich, warm, expressive style with more than a trace of the grand manner. It is perfectly true that these recordings give the impression of a brilliant young quartet approaching a very impressive maturity.

I would say that one quartet of the five, the E Minor, Op. 59, No. 2, is not totally successful. The first movement is just a bit rushed, and the players fail to make the important Beethovenian distinction between a syncopation and two equal-value notes tied together with a dot on the second. Also needed—occasionally elsewhere but particularly in this movement—is the violist. There is some heavy breathing and one or two sudden volume drops—otherwise good sound and certainly, at the four-records-for-the-price-of-two mark-down, an excellent buy.

**BERG:** Violin Concerto (see Best of the Month, page 87)

**BRAHMS:** Piano Quartette, in C Minor, Op. 60. **BOCCHERINI:** Sonata in D, No. 2. **TOCH:** Divertimento, Op. 37, No. 2. Jascha Heifetz (violin), Sanford Schonbach (viola), Gregor Piatigorsky (cello), Jacob Lateiner (piano). RCA ® LSC 3009 $5.79.

Performance: Sumptuous and slick
Recording: Okay
Stereo Quality: Fair

**BRAHMS:** Violin Concerto (Arnold Steinhardt, first violin; John Dailey, second violin; David Soyer, cello; Michael Tree, viola): Approaching an impressive maturity

The continuing obscurity of much Brahms chamber music in this age of rediscovery and re-evaluation is a mystery. I don't recall ever having heard this quartet in a live performance, and its recorded availability has been extremely limited. (Oddly enough, the only other listed stereo version is also on Victor, but it is buried in a three-record omnibus Boston album.) Certainly this is not an immediately ingratiating work, but it is Brahms just isn't very good, in one man's opinion. The explanation for this perhaps is, of course, to be found in the fact that these performances derive from the Heifetz-Piatigorsky concerts in Los Angeles. Literally, even the noisy page turns and bits of between-movements tuning up are left in. After all, that is Heifetz plunking away at his D string.

Actually, there is at least one badly out-of-tune spot in the Brahms, but let's mercifully attribute it to tape wobble. The playing is suitably sumptuous, and by and large, the music gets across. The sound is, under the circumstances, tolerable, and one part of the repertoire is most definitely a contribution.

**BRAHMS:** Sonata No. 2, in F-sharp Minor, Op. 2. **SCHUMANN:** Fantasia in C Major

Reviewed by WILLIAM FLANAGAN • DAVID HALL • GEORGE JELLINEK • IGOR KIPNIS • ERIC SALZMAN

**BACH:** Two Sonatas for Violin and Cello (see PHILLIPS)

**RECORDING OF SPECIAL MERIT**


Performance: Excellent
Recording: Excellent
Stereo Quality: Good

These records come with their own built-in review which states that these performances establish the Guarneri as "the ranking quartet in this country." Now this is no mere publicity puff from some RCA liner-note hack, but the conclusion of a program note by B. H. Haggin, as independent and fearless a music critic as this country has ever produced. It is a curious setting for this sort of comment, particularly when the remarks seem so obviously directed at the Juilliard Quartet, which has a recording in print of at least one of these works on the RCA label!

Comparisons seem to be inevitable in this business (Who's the world's greatest? Who's No. 1 on the charts?). I would say that the Guarneri is turning out to be a first-class group in its own right and its own way. They have a rich, warm, expressive style with more than a trace of the grand manner. It is perfectly true that these recordings give the impression of a brilliant young quartet approaching a very impressive maturity.

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Performance: Sumptuous and slick
Recording: Okay
Stereo Quality: Fair

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In any case, it's Brahms or nothing as far as this disc is concerned. The Boccherini, a duo for violin and cello, is slight, and the Toch, for the same combination, sounds like something from a graduate students' modern-music concert of a few years back. Some cred it is due Heifetz and Piatigorsky for tackling something even this new and adventurous—they do well enough by it—but, alas, the pret
Stereo Review

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Jor, Op. 17, Ludwig Olshansky (piano). MONITOR ® MCS(C) 2127 $2.50.

Performance: Creditable
Recording: Good
Stereo Quality: All right

The American pianist Ludwig Olshansky, a Juilliard graduate with some excellent credits to his name, is, on the strength of this debut disc, a performer of sensibility, poetic understanding, and the proper technical requisites. He obviously understands the style of this music, yet for a number of reasons, including a lack of rhetorical impulse, his interpretations seem to me to be less than compelling. The early Brahms has a tendency to sound empty and Lisztian, and the Schumann (equally difficult to interpret) fails to move or even to hold together, except for moments in the quiet finale. Compared with, say, Ashkenazy in the Schumann, or Katchen and List in the Brahms, the present performances are in all ways creditable but not too interesting. The recording requires a boost in highs.

1. K.

BRUCKNER: Symphony No. 4, in E-flat ("Romantic"). Amsterdam Concertgebouw Orchestra, Bernard Haitink cond. PHILIPS ® PHS 900171 $5.79.

Performance: Touut
Recording: Fair
Stereo Quality: All right

Continuing what may be assumed to be a complete traversal of the Bruckner symphony cycle, Bernard Haitink and the Amsterdam Concertgebouw Orchestra offer a reading of the popular E-flat Symphony very much akin to Otto Klemperer’s for an early Vox LP some fifteen years ago—which is to say that it is tautly disciplined, with emphasis on the clarity of polyphonic lines and on a certain dramatic brilliance. This is in contrast to the broadly lyrical-bucolic outlook espoused, for example, by Bruno Walter on Columbia. Very likely, though, Mr. Haitink had in mind Eugen Jochum as his opposite pole rather than Walter, who takes something of a middle ground, and whose recorded performance remains my favorite.

Mr. Haitink’s players are sharp and on their toes all the way, and the recorded sound is generally satisfactory, save for a certain diffuseness in the timpani department. Unhappily, my sample pressing was no gem of the record manufacturer’s art, especially side one, which was full of snaps and pops as well as an annoying squeal (chip wrapped around the cutting stylus?) throughout the last third of the side in question.

D. H.


Performance: Warmly lyrical
Recording: Likewise
Stereo Quality: Good

Les Éolides, the brief and evocative work that marked César Franck’s first mature essay in the orchestral medium, and the B-flat Symphony by his gifted and short-lived pupil Ernest Chausson, have both suffered from overlush and overdramatized interpretation. Ernest Ansermet’s readings, with their some- (Continued on page 96)
A boy hunting a wolf, sugarplums and flowers coming to life, a tour through a musical zoo, the adventures of a medieval Dennis the Menace.

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Performance: Misconceived
Recording: Excellent except for balance
Stereo Quality: Very good

Along with the Polonaise-Fantasie, which is for piano solo, this album contains all the music Chopin wrote for piano and orchestra. Some of the less often heard pieces are not great music, although it was the "La ci darem" variations that moved Schumann to make his "hats off, gentlemen, a genius" pronouncement. It is rather too bad that this integral set could not have been recorded by someone more sensitive to Chopin style than Alexis Weissenberg. Perhaps the pianist thinks of his as a poetic approach, but in reality he mauls the music so badly that—were it not for his occasional hard-hitting attack, which places him indubitably at mid-century—some might think this was the work of an early twentieth-century pianist. Yet the many mannerisms and the lingering on notes had what understated rhetoric but elegant delineation of coloristic and lyrical and poetic elements, come as a most salutary contrast. Thus Leitfaden, instead of being the usual rather tiresome bit of Franckian chromaticism, becomes here a truly exquisite little tone poem, and the Chausson Symphony pursues its impassioned way in long-breathed melodic lines easily joined together, rather than as a series of hectic dramatic episodes. In short, I found this newest Ansermet recording a most refreshing experience, bringing new life to music with which I had become jaded over the years. The recorded sound is fine. D. H.
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NOVEMBER 1968
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HEATHKIT AD-17 Low Cost Stereo Compact

This new Heathkit Stereo Compact delivers quality stereo sound at a budget-saving price. By taking the stereo amplifier section of the AD-27 above and combining it with the top performing BSR McDonald 400 Automatic Turntable, Heath engineers were able to put together a stereo package that outperforms anything in its price class by a wide margin. Here's the AD-17 close-up. The 17 transistor, 6 diode amplifier puts out a husky 15 watts music power per channel — sufficient power to drive most speaker systems. Harmonic & IM distortion are both markedly less than other compacts in this range — less than 1% at full output. Channel separation is 45 dB. Front panel dual-tandem controls for Volume, Bass and Treble let you adjust the sound to your liking and the variable Balance control eliminates annoying level differences between right and left channels. A stereo headphone jack is conveniently located near the recessed inputs on the side of the cabinet. A front panel speaker on/off switch lets you turn off the speakers for private headphone listening. Tuner and auxiliary inputs allow you to add the enjoyment of FM stereo and tape recording later if you wish. The high quality BSR McDonald Automatic Turntable features a variable cueing and pause control, adjustable stylus pressure, adjustable anti-skating and many more precision features normally associated with turntables costing much more. Comes equipped with a famous Shure magnetic cartridge too. Easy, enjoyable 12-15 hour assembly is assured through the use of circuit board, wiring harness construction and the easy to understand Heathkit manual. Just wire the circuit board and install the assembled turntable in the handsome walnut finsh cabinet . . . you'll have a stereo compact that will look nice and perform great — the Heathkit AD-17. Order yours today. 28 lbs.

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CIRCLE NO. 45 ON READER SERVICE CARD

101
COUPERIN: **Mesye pour les convents.** Marcel Dupré (Cavaille-Coll Organ of Saint-Sulpice, Paris). *Westminster* @ W 3951 $4.79.

*Performance: Chausip most stylish; Dupré, old-fashioned
Recording: RCA excellent, Westminster very good
Stereo Quality: RCA first-rate*

Until now, in my opinion, there has not been a satisfactory disc performance of Couperin's organ music; these two organ masses. Xavier Darasse's single disc of excerpts on Turnabout (3)4074 was the best on interpretive grounds, but it regrettably consisted only of selections. The situation has now been remedied with a splendidly stylish and rich-sounding performance on a late-eighteenth-century organ by Michel Chausip. Not only does he apply *notes inégales,* a necessary Baroque convention one seldom hears in this music, but he succeeds in making this vigorous music sound exceedingly joyful.

The opposite treatment, the typically nineteenth-century approach with a pervading reverential attitude, can be heard in the Westminster reissue. Marcel Dupré belongs, of course, to that older school, and although he does win with the complex ornamentations and even attempts to respect Couperin's registration requests, the playing of the *Convent Mass* is rather dreary and tedious. (As an example of the varying tempos: for the Kyrie of this work, Dupré takes fourteen minutes and twenty-five seconds whereas Chausip plays it in seven minutes and fifty-one seconds.) Dupré's instrument, moreover, is one of the Cavaille-Coll monsters, with five manuals and one hundred and two stops; this kind of instrument, with its resonant acoustic, is fine for Franck but is as wrong for Couperin as a Wurlitzer would be for Bach.

I am frankly delighted with Chausip's account of Couperin's marvelous scores, and the recording of his far more idiomatic instrument, with its characteristic *fourniture* (overtone stop) registers, is as impressive. I. K.

DONIZETTI: La Fille du régiment. Joan Sutherland (soprano), Maria; Luciano Pavarotti (tenor), Tonio; Spiro Malas (bass), Marcello; Sutherland (soprano), Marie; Luciano Pavarotti (tenor), Tonio; Spiro Malas (bass), Marcello. *Decca* SD 2300 $5.49.

*Next Month in Stereo Review*

**American Composers Series:** ROY HARRIS
by Patricia Ashley

**STEREO HARVEST 1968**

**The Technical Editors Survey**

**the Fall Audio Shows**

**A BASIC LIBRARY OF OPERA**

by George Jellinek

Conductor's work, but that is an old story. Sutherland is in top form vocally, singing with warm, brilliant tones and effortless virtuosity. She is, of course, far more convincing in the melancholy moods than in her well-intentioned but not too effective attempts at comedy. In contrast to some earlier recorded operas, this is by no means an all-Sutherland show, for Luciano Pavarotti is a good match for the diva. His singing is fresh, spirited, and secure, and his first-act aria, with its eight high Cs in rapid succession and an unwritten ninth thrown in for good measure, is quite sensational.

So much for the plaudits. The rest of the cast is no more than adequate. Monica Sinclair turns her part into heavy caricature, and Spiro Malas brings insufficient understanding of the role of Sulpice, in which Baccaloni once excelled and which cries out for a Corena now. As for the various French accents displayed here, let us assume a lenient state that, since we are not concerned with visual elements here, I find the shenanigans less disturbing than the critics apparently did.

Bonynge conducts a lively and disciplined performance. The orchestra plays well for him, and the vocal ensembles are excellent. The duet in Act I is particularly impressive in this regard, with the florid singing of Miss Sutherland and Mr. Pavarotti precisely synchronised. It is true that when it comes to the coarse travesty that disfigures the first scene of Act II, the scene of the music lesson, for some reason, a piano has been substituted for the harp in Donizetti's scoring, Sutherland embellishes her lines beyond recognition, and everyone carries on in a desperatly attempt to be extravagant. As a result of these misguided escapades, a perfectly charming episode is burlesqued into foolish vulgarity.

The recording appears to be complete, for it includes spoken passages not contained in the Schott piano reduction of the *Convent Mass.* Needless to say, the unidiomatic handling of these spoken passages is not altogether satisfying. Still, there are moments to be enjoyed in this first stereo recording of a minor but disarming opera. I recommend the set with the suggestion that you skip over Act I, Scene 1 (on the third record side).

G. J.

DVOŘÁK: Symphony No. 6, in D Major, Op. 60 (Old No. 1); Slavonic Dances, Op. 72, No. 1, in E Minor; No. 8, in A-flat. Boston Symphony Orchestra, Erich Leinsdorf cond. *RCA* @ LSC 3017. @ LM 3017 $5.79.

*Performance: Refined, lyrical
Recording: Generally good
Stereo Quality: Good*

The Dvořák D Major Symphony was known only to a handful of collectors through the Vlach Talich-Czech Philharmonic recording at the time the thirty-year-old Erich Leinsdorf recorded a singularly zestful performance for Columbia with the Cleveland Orchestra. Unfortunately, Leinsdorf's infinitely promising start at Cleveland was cut short by the demands of the military during World War II.

The Leinsdorf of twenty-five years later, who conducts this newest recorded performance with the Boston Symphony, is more soberly inclined in his approach to this lovely score, choosing to stress its lyrical aspects rather than its peppery rhythmic patterns. The lovely slow movement profits thereby. However, whereas Leinsdorf's Cleveland performance had only a single competitor, there are now four different, currently available versions in the field; among them the budget-priced Rowicki-London Symphony performance on Philips World Series and the Kertész-London Symphony recording for London are extremely strong competition.

Judged on the basis of recorded sound alone, Kertész has a decided edge in terms of presence, full-bodied warmth, and clarity of texture (he also takes the exposition repeat in the first movement); the lower end of the frequency spectrum is a bit opaque in the new Leinsdorf release. Rowicki is exciting rhythmically, but a bit breathless, thus standing at the opposite pole to Leinsdorf's treatment. Kertész, in short, strikes the happiest medium interpretively and has the best recording sound.

My impression of Leinsdorf's lyrical emphasis in this RCA disc is reinforced by his choice of fillers. He includes two of the most purely nostalgic of the Slavonic Dances. The D Major Symphony and the G Major are my personal favorites of the "other" Dvořák symphonies. I would urge purchase of one of the three recorded versions mentioned here—all have merit.

D. H.

FRANCK: Les Éolides (see CHAUSSON)

(Continued on page 104)
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CIRCLE NO. 72 ON READER SERVICE CARD
These are two more discs from Nonesuch's continuing and highly commendable electronic-music series. The Rudin score was actually produced as part of the company's commissioning series, but it is the Gaburo that commands primary attention.

Kenneth Gaburo, now in his forties, is a somewhat neglected figure in American music. Since 1956 he has been at the University of Illinois (where this record comes), where he formed his remarkable New Music Choral Ensemble, worked in the electronic-music studio, participated in the activities of the excellent Chamber Players, taught theory and composition, conducted and helped organize festivals, tours, and concerts, and generally contributed to the creative liveliness of the major contemporary-music center in this country. This fall Gaburo moved to San Diego, and he is busy reconstituting his remarkable chorus on the University of California campus.

Gaburo's Antiphories are works for voices, electronic sounds, and tape transformations. Antiphony III, a showcase for his remarkable chorus, uses live voices in such a way that you can hardly tell where they leave off and the electronic takes over. Antiphony IV (which, like its predecessor, has a text by Virginia Hommel, the composer's wife) uses recorded vocal sounds, electronic sounds, and a live but amplified ensemble. In both of these works there is a complex interplay between the sounds of language and the human voice on the one hand and instrumental and electronic on the other. The result is a very precise, evocative, and original poetic.

Next to these serious pieces, full of expressive scope, are two short hilarious bits of Exit Music—a title that probably stems from their theatrical origin. Gaburo's notes allude obscurely to the satiric intent of these works: Exit Music I is apparently intended as a parody of certain life-and-art styles; Exit Music II comes complete with a dirty poem (printed in the notes), the relationship of which to the music not outside the composer's head can possibly detect. Oh, well; doesn't matter. Both are screamingly funny uproars in their own right, appearing out of and disappearing back into a kind of electronic funnel. Very neat, very cool.

Andrew Rudin is a young Philadelphia composer and filmmaker who has produced a full four-movement, forty-minute Moog synthesizer electronic-music symphony complete with Greek-tragedy titles, twelve-tone rows, expositions and recapitulations, a slow movement, scherzo and finale, brass climaxes and fateful timpani thuds—all purely electronic, of course. I think it is a mistake to use this medium this way—to tell a story with adapted traditional means. In fact, I think Rudin uses these techniques to get him through a big assignment—the earlier sections contain more striking and original things than the later. I don't want to deny the work its character—it has quite a bit—but there is more potential here than actuality. Perhaps it would work better with film; taken by itself, it makes one aware of its strained, rather artificial form.

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CIRCLE NO. 28 ON READER SERVICE CARD

DGG collects are dangerously compulsive about owning recording premieres. That's why they'll celebrate with this month's three extraordinary premieres: contemporary gems by Henze, Hartmann and Pfitzner. The latter, a 2-record set, is a romantic cantata sung in German, featuring Wunderlich, Giebel, Toepfer and Wiener. With the Bavarian Radio Symphony Orchestra and Chorus under Joseph Kielborth.

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atmospheric touches and knowing musical explo-

dations of certain dramatic situations.

Once portrayed by Sarah Bernhardt in Sar-
dou's play, Fedora is a role for a gifted sing-
ing actress à la Callas. Maria Calligia of-
fers a well-realized dramatic characterization,
but the estimable diva was clearly past her
vocal prime when this recording was made.

Prandelli and Colombo are competent per-
formers who seldom rise above routine; the
minor parts are adequately handled, and
conductor Rossi gives a well-paced account of
the score.

This performance is at least fifteen years
old, and it sounds even older in Everest's
distorted pressings. There is a libretto with

it, but it does not follow the perfor-
maneunce faithfully. By no means a bad opera,
Fedora is nonetheless not strong enough to
surmount the undistinguished performance
and inferior recording. Therefore, the set can
be recommended only to collectors aiming for
a complete opera library.

**RECORDING OF SPECIAL MERIT**

**GOTTISCHALK**: A Night in the Tropics;
Grand Tarantelle for Piano and Orchestra.

**GOULD**: Latin-American Symphonne.
Reid Nibley (piano); Utah Symphony Or-
chestra, Maurice Abravanel cond. VANGUARD
EVERYMAN ® SRV 7795 $2.50.

**Performance**: Full-blooded
**Recording**: Superb reissue
**Stereo Quality**: Up to snuff

Long years before Chabrier's España, Debus-
sy's Ibéria, and Ravel's Pavane Espagnole
were flavoring French music with a Spanish
accent, New Orleans-born Louis Moreau Gottschalk wrote his "Symphonne
A Night in the Tropics, in Guadeloupe in
1859. It was intended as a showpiece for
players in the various Caribbean islands, and
the scoring intentionally was left quite flex-
able. In one Caribbean city it was performed
by three hundred instrumentalists, in anoth-
er by two pianists. A true symphony it isn't,
lacking both the depth and the scope gener-
ally associated with the term. It is more a kind
of tone poem, its first movement a sinuous,
sensuously colored nocturne, its second a single
sangfroid dance that is worked up to a
spectacular conclusion.

Even more spectacular is the Grand Taran-
telle, brilliantly arranged for piano and or-
chestra by Hershy Kay (who also did such a
smashing job of scoring the ballet Coledwalk,
made up of Gottschalk pieces). Both scores
get the full treatment from Abravanel and his
forces, and Reid Nibley is dazzling as he
sets forth the concerto-like piano part of the
Tartanette.

As for Gould's excursion into Latin Amer-
ica, it is a superficial, touristy trip to be
sure, but I have long loved it for the allure of
its melodies, the infection of its rhythms,
and the glitter and dash of its instrumentation.
There are a number of other versions in the
catalog—Gould's own for RCA and the equally
old treatment by Howard Hanson done more than a decade ago for Mercury
—but the Abravanel version, reissued though
it is, leaves these well behind. Abravanel
finds more in it—hotter seasoning, wilder
rhythms, and saucier tongue-in-cheek mis-
chief, especially in the concluding comic
Goulge—and therefore gets more out of it.
In all, a harmonious, felicitous, warm-blood-
ed program.

Paul Kreisb

---

**GOULD**: Latin-American Symphonne
(see GOTTISCHALK)

**HOVHANESS**: Triptych. Benita Valente
(soprano); Members of the Bamberg Sym-
phony; Bay Rund Singers; Alfredo Antonini
cond. HUSA: Mosaiques, for Orchestra.
Stockholm Radio Symphony Orchestra, Karel
Husa cond. STRAIGHT: Development, for
Orchestra. London Philharmonic Orchestra,
Russell Stanger cond. COMPOSERS RECORD-
INGS, INC. ® CRI 221 USD $5.95.

**Performance**: Excellent
**Recording**: Superior
**Stereo Quality**: First-rate

It may seem both incongruous and peculiar,
but I react to the music of Alan Hovhaness
in very much the way I do to the majority of
Richard Strauss'. And my reaction is very
much like a recurrent dream. I approach a
hearing of each composer knowing full well
pelling musical sound, Mosaiques (1961) is
an "anti-tonal" work in large part, but al-
though some of its techniques recall what vie-
ux jeu by now, the composer has an
undeniably rich sense of musical theater.
The piece rages, admonishes, yowls, and
purs and is orchestrated to the nines.

Next to Husa's virility and Hovhaness's
organization, acknowledgment is due Ar
chluss's self-defeating allure. Willard
Straight's Development (1961) sounds rather
innocent and homely. Straight is an Ameri-
can (b. 1930). As annotator Carter Harman
rather ambiguously phrases it, "His career
as pianist and composer has swept him suc-
cessfully through New York and Chicago
and to Anchorage (where he taught at the
University of Alaska and has been ap-
pointed conductor of the Anchorage Sym-
phony for 1967-1968."

I mean no offense to our largest state when I suggest that I'm not at all certain that most composers
would consider being "swept" there a major suc-
cess. But as that it may, the work recorded
here is a virtual maze of identifiable influ-
ences of startling heterogeneity: a bit of Pro-
kofiev here, a bit of Copland there, a bit of
Roy Harris over there, etc. Still, it has a
modest, appealing musicality about it, and
it's not in the least hard to take.

With virtually each new CBS release I en-
counter, I am amazed at the improvement in
this pioneer company's product over the last
two or three years. Here the performances,
recorded sound, and stereo are easily the
equal of a number of releases bearing the labels of major companies.

**IVES**: New England Holidays (1904-13).
New York Philharmonic and Camerata
Singers; Leonard Bernstein and Seymour Lipkin
cond. COLUMBIA ® MS 7147 $5.79.

**Performance**: Variable
**Recording**: Generally good
**Stereo Quality**: Good

"Four New England Holidays" is the designa-
ation Ives himself applied to the collation of
pieces composed between 1904 and 1914 that
constitute his own personal "four seas-
sions": Winter—Washington's Birthday; Spring—Decoration Day; Summer—The
Fourth of July; Autumn—Thanksgiving (or
Forefathers Day). The recording history of
this performed and composed sequence of highly
evocative pieces is curious, inasmuch as the
first integral packaging, issued by CRI in
1964 with William Strickland conducting, compi-
ressed performances by four different or-
chestras (recorded in Tokyo, Finland, Swe-
den, and Iceland over a four-year period),
while the current Bernstein release was re-
corded over a two-year period—but at least
in the same locale with the same orchestra,
and wholly in stereo. Only the stereo Turn-
about disc, with Donald Johanos and the Dal-
fus Symphony, was done all of a piece in
terms of both time and locale.

Listening and re-listening to all these in-
tegral discs (and the decided differences
among them) recalls the remarks I made
some months ago in these pages in reviewing
the Noel Lee Nonesuch recording of the Ives
First Piano Sonata: namely, the need for a
symposium to bring together the most dedi-
cated of the Ives scholars and Ives per-
formers in an attempt to crystallize a viable
performance practice, as has been the case
with Bruckner, Mahler, Schoenberg, and We-
ber, for example.

(Continued on page 108)
AR-3a speaker systems were designed for home music reproduction. Nonesuch Records uses them as monitors at recording sessions.

Nonesuch Records recently recorded several volumes of organ music played by Richard Elsasser at the historic Hammond Museum near Gloucester, Massachusetts. To make the recording, Marc Aubort of Elite Recordings, engineering and musical supervisor, used Schoeps microphones, and Ampex 351 recorder, Dolby A301 Audio Noise Reduction apparatus, and several pieces of equipment which were custom made. To monitor the input signal and to play back the master tape, Aubort used an AR amplifier and 2 AR-3a speaker systems.

The AR-3a speaker system is priced from $225 to $250, depending on finish.

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

CIRCLE NO. 2 ON READER SERVICE CARD

NOVEMBER 1968
The CR1 Strickland performances are on the lean side, as is the recorded sound (sometimes out of sheer deficiency), but he has caught best the essentially chamber-music style of Washington's Birthday. Both Bernstein and Johanos are just a shade heavy-handed with the barn-dance episode, but I would choose Johanos overall on this piece, thanks to a slight edge in the "body" of the recorded sound. Though, in my initial review of the Johanos disc, I expressed reservations about the rather tight acoustic ambiance, one hears more of the musical texture of Decoration Day in his performance than in any other, most happily in the percussion department, when the Second Connecticut March makes its appearance at the end. On the other hand, the sheer exuberance of the Leonard Bernstein-Seymour Lipkin version of The Fourth of July in this new Columbia recording sweeps all before it in a sheer intoxication of sound and everything-for-himself rhythmic patterning that is wholly irresistible.

Thanksgiving Day, the earliest—and, in many ways, the boldest—work of the four, is also the most problematic in terms of achieving first-rate recorded sound and an effective balance between orchestra and the union choral God! Beneath Thy Guiding Hand hymn at the end. Strickland is the most effective with the monumental dissonant polyphonic episodes, and he does beautifully with the poignant lyricism of the middle section, but the concluding chorus emerges in a hopelessly distorted fashion. Johanos does nearly as well as Strickland, and his final chorus is most effective, Bernstein is curiously disappointing, mainly in the lyrical and "revival meeting" episodes, which seem decidedly heavy-handed.

As matters presently stand, I would suggest acquiring the Johanos disc (especially at the $2.50 price tag!) as a basic New England Holidays recording, with the Bernstein recording of The Fourth of July (available separately on Columbia MS 6889/ML 6289) as an indispensable supplement.  


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CIRCLE NO. 20 ON READER SERVICE CARD  
STEREO REVIEW
The great Cleveland Orchestra and George Szell make their debut on Angel Records this month in a monumental recording achievement — the five piano concertos of Beethoven. Soloist is the eminent Soviet musician Emil Gilels!

The Cleveland has ranked for years as one of America's very finest orchestras; during its twenty-two years under Dr. Szell it has become equally celebrated in Europe. Compelled by an artistic sympathy rare in this jet age, Emil Gilels came to America last May specifically for these recording sessions with his favorite American partners. The results have an aura of eternity.

The five discs are filled out with three sets of Beethoven's variations for piano solo — the C-minor, the "Turkish March" and the "Russian." They are presented with a lavish booklet in a special slipcase box, in celebration of this auspicious occasion and the fifteenth anniversary of Angel Records' first release in America.

The alliance of Angel Records and the Cleveland Orchestra is part of "The New Age of Angel" — the significant new recording artists and recording projects that reflect what's new and exciting on the transatlantic music scene.

The Cleveland Orchestra appears through the courtesy of Columbia Records.
The late Zoltán Kodály's Te Deum, dating from 1936, is, together with the Psalmus Hungaricus, one of his most powerful efficacious works. Indeed, it is a more terse and tightly knit piece than the better known nationalistic masterpiece, and it is something of a shock to realize that there have been no recordings of the work other than this early Westminster disc and a poorly reproduced Westminster disc and a poorly reproduced Westminsters that are happily being restored to circulation. But, along with all too many other record companies, Westminster has begun to "stereoize" its early monophonic releases. Nonetheless, if what has been done with this disc is typical, then Westminster is to be complimented on its good taste; for if they have not added much in the way of stereo dimensional illusion to the excellent Sweboda performances, they have added appreciably to the sonic warmth and body of the final product (compared with the original mono disc) without adding unnecessary reverberation or other forms of distortion. I did notice, however, a certain amount of low-frequency rum in the last half of the Te Deum recording that was not discernible in the original disc.

This is a welcome reissue, but it would hope that it might provide stimulus for a first-rate true stereo recording of the Te Deum. D. H.

KUHLAU: Elf Hill—Incidental Music, Op. 100. LANGE-MÜLLER: Once upon a Time—Incidental Music, Op. 25. Willy Hartmann (tenor); Royal Danish Opera Chorus; Royal Danish Orchestra, Johann Hye-Knudsen cond. TURNAOUT'S Royal Danish Orchestra record-ings are derived, for the most part, from a series (issued by subscription only in Denmark) that is virtually a history of Danish art-music in sound. The present disc offers two prime examples of the kind of elaborate incidental stage music that reached its apo-ge among the Danes during the century encompassed by the premiere in 1828 of Friedrich Kuhlau's royal wedding festival pantomime Elf Hill and the premiere, nearly a hundred years later, of Sibelius' music for a Royal Theater production of Shakespeare's The Tempest.

Kuhlau, a German-born adoptive Dane, was a contemporary of Carl Maria von Web-er, and his Elf Hill score is full of charming ballet bits in the style of the period, preceded by a fine Cherubini-style overture that con-cludes with what is now the Danish Royal Anthem (King Christian Stood by the Tall MaaT).

Peter Erasmus Lange-Müller's 1887 pant-o-mime score is considerably lighter stuff, akin perhaps to Victor Herbert in lyrical mood, except that the melodies have a de-cidedly Danish rather than an Irish flavor. It's all very pleasant and cozy in sentiment, but it is the Kuhlau piece that has the backbone here and that makes this disc worth buying.

Veteran Royal Opera conductor Hye-Knudsen delivers spirited performances that are brightly and cleanly recorded. Willy Hartmann's rather white-voiced singing of the Serenade and Midsummer Song in the Lange-Müller is the only blemish on an o-therwise praiseworthy accomplishment. D. H.

MAHLER: Symphony No. 6, in A Minor, New Philharmonia Orchestra, Sir John Bar-birolli cond. ANGEL SB 3725 two discs $11.58.

In my review of the four-track tape release of the Bernstein New York Philharmonic recording of this complex, intensely dramatic, and contrapuntally dense work (see tape sec-tion of this issue), I have touched on the problem faced by the interpreter of keeping the listener from being swamped in texture at the expense of line and rhythm. It appears that Bernstein's solution is to place maxi-mum stress on the contrast between the rhythmic and lyrical aspects of the score.

Sir John Barbirolli in this new Angel re-cording has taken a somewhat different tack, choosing predominantly slower tempos in all but the slow movement than either Bernstein or Leinsdorf (in his Boston Symphony re-cording) and making an all-out effort to pre-

(Continued on page 112)

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CIRCLE NO. 36 ON READER SERVICE CARD
sent the Mahler Sixth as an essay in impassioned lyrical polyphony. He succeeds, I feel, in the shrewdly lyrical-melodic portions of the score, and he does justice to them, with the numerous bits of evocative detail that are scored in chamber-music style throughout the four movements. But the big climaxes and the frenetic allegro developmental episodes abounding in the end movements simply fail to make their impact—and they do so unfailingly under Leonard Bernstein's direction. (Bernstein, incidentally, repeats the first movement exposition; Barbirolli does not.)

Although the strings, winds, and brasses of the New Philharmonia are heard to superb and beautifully balanced effect throughout the entire recorded performance, the most important complex of timpani, bass drum, and snare drum seems curiously out of sonic focus. The blows of the hammer in the three big turning points of the finale are all but inaudible. However, there is nothing inaudible about Sir John's vocal obbligato in the first and last movements. Apart from this, the overall ensemble sound achieved by Angel on these discs is of exceptional richness and broad spatial quality. Nevertheless, I must say that, as a total realization of the most challenging of Mahler's middle-period symphonies, for me the recording by Bernstein and the New York Philharmonic still has the field pretty much to itself.

D. H.

MONTEMEZZI: L'Amore dei tre re. Sexto Bruscatini (bass), Archibaldo; Renato Capecci (baritone), Manfredo; Amedeo Berdini (tenor), Avito; Clara Petrella (soprano); Fiora; Attilo Bertocci (tenor), Flaminio; Gilda Capozzi (soprano), young girl; Ebe Ticozzi (mezzo-soprano), an old woman. Orchestra and Chorus of the Italiana, Arturo Basile cond. EVEREST/CETRA ® S447/2 two discs $5.98.

Performance: First-rate
Recording: Dated
Stereo Quality: Artificial

For thirty-five years (1914-1949), Italo Montemezzi's L'Amore dei tre re held a firm place in the Metropolitan Opera's repertoire. It is regrettable that the peripatetic composer's death in 1955 also brought about the decline of the opera's popularity, for this is one of the best post-Verdian operas. For all its indebtedness to Wagner and Debussy, it manages to remain in the Italian mainstream. Actually, the purported Wagnerian influence seems to have been somewhat exaggerated, for it is more evident in the story's Tristanesque overtones than it is in Montemezzi's music.

Montemezzi was not a melodist. His singers sing, his orchestra sings, but you don't sing. His arias are not aria-attractive; there are no memorable tunes. There is genuine involvement, however, because Sem Benelli's book offers a powerful story concisely yet poetically told, and Montemezzi contributes strength and evocative atmosphere in his setting. This reissue of the old CETRA recording provides the quality of acting the music calls for. Sexto Bruscatini—a young bass then, who has since become a good lyric baritone—portrays the blind King Archibaldo with an almost visible force, and Renato Capecci, who is equally moving and memorable as his noble cuckolded son. Although Clara Petrella's singing is not without moments of unsteadiness, she is both gentle and intense, and lives the part of Fiora completely.

Amedeo Berdini, a promising tenor who died at an early age only recently, brings ardor and expressiveness to the role of Avito, the tragic lover. Basile conducts with fire and expressiveness, and does wonders with the numer-

MOZART: Piano Concertos Nos. 23, in A Major (K. 488), and No. 24, in C Minor (K. 491). Clifford Curzon (piano), London Symphony Orchestra, Istvan Kertész cond. LONDON ® CS 6580 $5.79.

Performance: Elegant
Recording: Attractive
Stereo Quality: More depth than directionality

These are very beautiful and seductive performances, almost too much so. There is expres-

Clifford Curzon

siveness aplenty; what one wants is an extra measure of insight, of commitment, and of intensity. The points seem small: an ornament missed here, a wind solo submerged in the meshed orchestral sound, a leisurely turned corner, a bit of elegance instead of bite. This is more than quibbling; it raises some very difficult issues about playing music of the eighteenth century in the twentieth. But this would be a misleading review if it did not also stress the sheer beauty of tone (in a narrower and broader sense) and the grand, expressive flow of these readings as passion. I could recommend this recording on its own merits or dances (Chaconnes, for instance, are invariably too slow), and the execution of ornaments is often incorrect. The music is not otherwise available, but other Muffat works can be heard in far more stylish performances by the Vienna Concentus Musicus on both Archive and Vanguard. Those who don't mind the lack of stylistic niceties will find the chamber orchestra on this Qualiton import to be extremely well recorded.

I. K.


Performance: Good
Recording: Good
Stereo Quality: Good

These two works by minor eighteenth-century masters carry weight, when the archivists of the precious Esterhazy collection passed into the hands of the Hungarian state. The Paisiello work, according to the liner notes, is a real discovery, for it has not been previously listed in the official bibliographies. David Hancock is obviously a capable pianist who has thought through the problems of how to play this music; he does well. His colleagues are—separately as well as together—a trio of the best string players active in New York musical life; they do a first-class job. The recorded sound is on the dull side, but the performances most certainly are not. Even with the qualifica-

E. S.

MUFFAT: Florilegium Primum: Suite No. 5, in A Major; Suite No. 4, in Impatient; Suite No. 9, in Constantia; Concerto Grosso, in G Minor, Propitiosa Sydera; Concerto Grosso, in E Minor, Delirium amoris. Chamber Orchestra of the Budapest Philharmonic Society, Tamás Szabó cond. QUALITON ® SLPX 11324 $5.79.

Performance: Problems of style
Recording: Excellent
Stereo Quality: Fine

Georg Muffat (1653-1704) was a pupil of both Lully and Corelli, the two most im-

important influences of the later Baroque, and he succeeded in combining the styles of each to a remarkable degree in his own music. The three French suites are unified by the three suites here from the Florilegium Primum (1698), all of them with fanciful, though not especially programmatic, titles. The Italian element can be clearly heard in the two concerti grossi. All are first-class works, but those performances, though enthusiastic and vigorous, are regrettably not very stylish. Double-dotting in the French overtures is not observed, there are some tempos quite inappropriate to the move-

ments or dances (Chaconnes, for instance, are invariably too slow), and the execution of ornaments is often incorrect. The music is not otherwise available, but other Muffat works can be heard in far more stylish performances by the Vienna Concentus Musi-

cus on both Archive and Vanguard. Those who don't mind the lack of stylistic niceties will find the chamber orchestra on this Qualiton import to be extremely well recorded.

I. K.
tras are excellent. Some fine points are obscured in the singing because the audio balancing is not ideal, and the singers' pronunciation of German is generally less than perfect. The performances, however, are certainly better than the works themselves. Paisiello's cantata is a pleasant affair about a singing teacher and two pupils—not nearly as wittily handled as Pergolesi's treatment of a similar situation. The Süssmayr opus—written as a birthday greeting in honor of a certain Baron Lang, to be performed by his grandchildren—is a deadly bore. To say that these two works will not go down as earth-shaking musicological discoveries is probably the understatement of the year. G. J.

RECORDING OF SPECIAL MERIT

PFITZNER: Von deutscher Seele—Romantic Cantata, Op. 28. Agnes Giebel (soprano); Hertha Töpper (alto); Fritz Wunderlich (tenor); Otto Wiener (bass). Bavarian Radio Symphony Chorus and Orchestra, Joseph Keilberth cond. DEUTSCHE GRAMMOPHON ® 139157/58 two discs $11.58.

Performance: Dedicated
Recording: Very good
Stereo Quality: Good

The designation “romantic cantata” is more applicable to the essence of this uninhibitedly lyrical work than the rather forbiddingly chauvinistic and parochial title, “The German Soul.” The text is from Eichendorff, whose poetry inspired some of the finest songs of Schumann and Hugo Wolf.

Hans Pfitzner (1869-1949), a High Romantic type born out of his time, was well known as a conductor and composer in Germany during the early years of this century, but he came close to a measure of popular success only with his opera, Palestrina, which in part dramatized his own plight as a composer being run over rough-shod by the fierce young moderns of the day. It was probably as much a feeling of bitterness over the success of Modernismus as anything else that led Pfitzner in the 1930’s to throw in his lot with the German Nazi regime. Nevertheless, the end of World War II found him a penniless and neglected old man.

Though little of Pfitzner’s music has become known outside Germany, certain works such as the Palestrina Interludes, the C-sharp Minor Symphony (once available on a Urania recording), and certain of the songs are repertoire works in Austria and Germany. Von deutscher Seele even found its way to New York, where Artur Bodansky and the Friends of Music offered a first American performance.

The predominating idiom of Pfitzner’s music here is Romantic with a certain amount of post-Wagnerian trimming, especially in the rich orchestral texture. Despite the large forces employed, which include organ, exaltation rather than grandiosity keynotes the entire work. There is no Richard Straussian vulgarity. The first sequence of poems on the general theme of Man and Nature is drawn mostly from a series of Wanderstürme by Eichendorff. There is an effective orchestral interlude, Tod als Postillon, midway in Wanderstürme 3. A subsequent interlude—Abends Nacht—brings with it a solemnly impressive chorale. A brief second dwells on Life and Song, and is highlighted by a most effective dramatic arioso episode for tenor.
No composer since the death of Puccini has surpassed Francis Poulenc in writing music for the voice. And, like Puccini, Poulenc died much too soon—the best hopes for a great contemporary opera were buried with him in 1963.

As an operatic composer, Poulenc never realized his potential. As a composer of songs, he nearly always excelled in blending text and music, but often his inspirations added up to very little substance. Whether called Banalités or otherwise, many Poulenc songs strike me as superior skill victimized by whim. Some of the selections in this collection fall into that category but, fortunately, we also get several superior inspirations. The Chansons gaillardes (1926), with their Carmina Burana-like boldness and exuberance, are memorable; the Air Romantique (1928) is a masterly bit of concise lyricism; and Tel jour, telle nuit (1937) is remarkably evocative through its changing moods and restrained passions.

Gérard Souzay has long been known as an ideal Poulenc interpreter. I wish, though, that he had been given the opportunity to record this generous representation of the repertoire a few years earlier. He is still an exceptional colorist, one who can darken or lighten his tone to achieve an extraordinary range of effects. But, whereas in the past he was able to manipulate his voice successfully through a variety of textures between full voice and falsetto, he seems to have lost control over such fine gradations of light and shade. The upper middle range sounds particularly vulnerable, sustained notes are wavering, and, though skill and artistic intention are always evident, the climaxes very often find the singer with no voice at all.

The elegance of phrasing and clarity of enunciation are still exceptional, and Souzay enjoys the support of a remarkable partner in Dalton Baldwin. For all the reservations stated, there is much to admire in this program, and not the least are some of the songs themselves.

Hans Pfitzner

A High Romantic born out of his time

The history of music is studded with instances in which the requirements of composing "occasional" pieces have put, even the force of genius to rout, and this oratorio by the great Prokofiev is an instructive example of what can happen when inspiration dries up in the face of the requirements of calculated propaganda. For what we have here is surely the most militant and belligerent call for peace in the history of the choral cantata. The composer was handicapped from the start by an inept libretto of singular gracelessness by the Soviet poet Samuil Yakovlevich Marshak, which reaches a kind of nadir for his breed in this incredible pacifist passage: "The union's angry voice is heard: There are no free hands today to unload the deadly cargo.... Guided by a fiery hand, the shaft of a crane, straight and shiny, stretches over peaceful Moscow. A great building rises over the countryside; you can see the artillery bastions below, cease your plotting, calling for war." A composer might just as well be expected to set a Pravda editorial. Yet set it the composer did, in 1950, to music almost utterly devoid of the bite and lyric range for which he was celebrated. My favorite passage is the one that screams menacingly: "Everyone must fight for peace! Down with those who want war!"

Yet Prokofiev's resources could not be totally subverted, even on such a call an assignment. A lullaby of breathtaking loveliness for mezzo-soprano opens the second side. It is taken up by the orchestra, chorus, and boy soprano in a passage of sustained, poignant tranquility: "Sleep, and don't be afraid.... We are friends of children in every land"—an oasis of musical sanity in the windy desert of an empty rhetorical tirade.

Paul Kleeb

Prokofiev's two-movement Second Symphony is a real blockbuster—"of iron and steel," as he put it while at work on the score in Paris in 1924). The four-movement Seventh, composed in Russia in 1952, when the composer was ill and harassed by those exercising authority over Soviet cultural affairs, is a light-weight powderpuff of a piece with moments of deeply poignant lyricism at beginning and end.

As with several other Everest releases of European-originated performances I have either heard or reviewed, this Prokofiev disc has me wondering about the sources of Everest's master tape. Gennady Rozhdestvensky's brilliant performance, which is excellently transferred on the Everest pressing, is (Continued on page 118)
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far as I can make out) identical with that by Rozhdestvensky and the Moscow Radio Symphony Orchestra issued on the Soviet Melodiya label. The 1953 version is available for some years now in stereo, but this one is in mono format (there is also a stereo version available in Russia). This same performance is also presumably the one used on the Bruno disc coupled with the Third Symphony under Rozhdestvensky's baton. Playing the MK and the Everest disc side by side, the Everest recording was a shade higher in pitch than the MK, but similar in all other respects.

The Seventh Symphony performance presents a more difficult problem, in that the sound on my MK 10-inch stereo disc (Rozhdestvensky and the Moscow Radio Symphony Orchestra) has a much brighter and more spacious sound than the Everest, and the pitch is a shade higher. Timings for both performances are the same. Even so, I would guess that the Everest recording of the Seventh Symphony is from a source other than the MK disc.

In any event, the recorded sound of the Seventh here is inferior to that of the Second, being rather fuzzy, restricted in frequency range, and with little perceptible stereo illusion. The performance is excellent and uses the original fade-out ending scored by Prokofiev rather than the optimistic one he was persuaded to tack on after the first performance (the latter was recorded in the early disc versions by Eugene Ormandy for Columbia and Nikolai Malko for RCA Victor). Henceforth, we have had only the Nik- olai Anosov Czech Philharmonic recording on Parliament with the authentic ending.

To purchase or not to purchase? If there were reason to believe that the Rozhdest- vensky MK recordings are soon to be issued in the tenor world—in his total mastery of the role, in his controlled, always efficacious delivery and unfailingly beautiful sound, it is also reassuring to discover that he was really a very respectable singing ac- tor who found this particular role very congenial. Maria Caniglia can also hold her own against other recorded Tosca! What she lacks in sensuous tonal beauty she compensates for in passionate identification and believable character projection. Armando Borgioli's voice is not an appealing instrument, but he creates a Scarpia of vivid, memorable brutality. The supporting singers are uniformly excellent, and De Fabritius' conducting sur- passes every conductor in this opera within memory except for Victor de Sabata. In sum, this is a valuable historical document and an enjoyable performance—as well as an outstanding bargain.

G. J.
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ELEKTRA

starring Birgit Nilsson, Regina Resnik, Marie Collier, Tom Krause and Gerhard Stolze, with the Vienna Philharmonic Orchestra conducted by Georg Solti

Stereo OSA-1269

Performance: Romantic
Stereo Quality: Resonant

In some ways, Schoenberg's early Opus 7 Quartet is one of the furthest-out things he ever did. It is, to be sure, in D Minor—but what a D Minor! Schoenberg stretches D Minor to its outermost limits—just as he stretches the medium and the form to its limits—to produce a single fifty-minute movement with all the elements of the classical form, totally united by derivation from a limited source material. Whew! Although one must admit that it does not altogether work, there are still very beautiful things—the section that begins side two (corresponding to the traditional slow movement), for example—and enough of them, I think, to qualify the work, though long, hard to listen to, and flawed, as a masterpiece. It is a fine stroke of justice to have it recorded in Schoenberg's native Vienna, where his music has always been so little liked and so studiously ignored. In fact, this work has plenty of the sentiment-wit-Schlag so dear to the Viennese. Even if it does lack subtlety, there is something to be said for this full-blooded Romantic performance; side two is quite affecting, and the final pages are superb. The resonant sound, like the performance, makes the most out of the lushness of the music.

E. S.

SCHUMANN: Fantasia in C Major, Op. 17 (see BRAHMS, Sonata)


Performance: Very good
Stereo Quality: Very good

Would you believe “The Russian Revolution” directed by Morton Gould with the Royal Philharmonic Orchestra and Chorus singing in Russian? Well you’d better believe it, because here it is.

By “The Russian Revolution” I mean, of course, Shostakovich’s Second and Third Symphonies, “revolutionary” not in their musical content but in their avaried dedication to the great events of 1917 and after. Both of these works, although mentioned in nearly every discussion of Shostakovich (Continued on page 122)
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of the period, had almost totally disappeared, if I am not mistaken, in the Soviet Union as well as in the West. In the case of No. 3, it is easy to see why. Bits of jolly popular asides, quotations from Mahler, driving rhythms, pompous trombones, lengthy non-developments and a moderato expres- sive but tacked-on choral finale do not add up to great art—revolutionary or otherwise. No. 2 is, however, a more genuine and impressive work. The more concise form, with its misterioso opening, fugal build-up, char- acteristic climax, reflective pause, and choral resolu- tion is much more effective and more of a piece. The unity is primarily dramatic and does not bear much scrutiny; on rehearing, the choral ending seems to fall apart al- though the first parts retain their rather crude power.

The record was reviewed from advance pressings and there were no program notes —so I just listened. After a while the pro-

grammatic content began to filter through. But the commercially packaged copy which arrived later did have program notes with paraphrases—no texts—of the choral parts. Good performances and good sound. E. S.

SOLER: Sonatas: D Minor, D Major, F-sharp Minor, F Major, F-sharp Major, C-sharp Minor, G Minor, D-flat Major. Alicia de Larrocha (piano). Epic @ BC 1389 $5.79.

Performance: Austere Recording: Harsh Stereo Quality: Fair

I wanted to like this record, I wanted to like this record, I wanted to like this record. Somehow I didn’t quite. In theory, the piano is a possible choice for Soler’s music (by the time of Soler’s death in 1783 pianos were common enough even in faraway Castile). In fact, the music sounds curiously thin and lost in a modern massive instrument. Soler’s music has character—but not so much character that it appears without a little coaxing. Miss de Larrocha might seem a logical interpreter for this classic Spanish keyboard composer, but her playing is dulcet and respectful rather than involved and communicative. The effect—interpretation, piano tone, and recording—is austere and harsh, as if Soler was a kind of combination of Bach, Victoria, and Francisco Franco. Poor Paco Soler. E. S.

STRAIGHT: Development, for Orchestra (see HOVHANNESS)

STRAVINSKY: Violin Concerto (see Best of the Month, page 87)

SÜSSMAYR: Das Namefest (see PAISI-

ELO)


Performance: Definitively detonating Recording: Excellent Stereo Quality: Dazzling

By my count, there are twenty-five Nutcracker Suites already in the catalog, so what we really needed was another one. On the other hand, I see only eight listings for the Seren- ade in C so far. And a Serenade recorded in Phase 4 is, of course, something else again. The elegy is quite elegiac, the waltz

waltziet, the allegro con spirto more spirited than in any previous performance—or at least it sounds we, with the strings of the Royal Philharmonic in rare singing shape under Mr. Black’s graceful and forceful direction, and the engineers appar- ently out to make a bank of cellos sound more like the real than a pair of mere- ly human ears is perhaps ready to take in. As for the suite from that Christmas peren- nial to which balletonic parents doggedly conduct their children, no ballet company I ever saw has enjoyed such a luxurious ac- companiment for the second-act divertisse- ment from which the suite is largely drawn. Mr. Black seems to have set out to deliver the performance to outshine its rivals, and although I did not take the time to com- pare this version with its twenty-five prede- cessors, I rather suspect he has succeeded.

Paul Kreth


Performance: Rousing Recording: Big and bright Stereo Quality: All right

The first three Tchaikovsky symphonies are written in the brilliantly "objective" style normally associated with his ballet scores and orchestra suites. Only in the lovely slow movement of the First do we find traces of the "subjective" later Tchaikovsky.

Lorin Maazel with the Vienna Philhar- monic and Antal Dorati with the London Symphony have both done formidable re- corded versions of the first three Tchaikovsky symphonies. Whereas Maazel tends to make them a bit more weighty in spots than necessary, Dorati delivers brilliant and tastefully disciplined readings fast enough to have permitted Mercury to get all three works on- to four sides instead of the six needed by Maazel on London and by Yevgeny Svetla- nov in this new Melodiya/Angel release.

In keeping with the general Soviet Rus-

van style of Tchaikovsky performance, Svet- lanov makes the most of broadly lyrical epi- sodes and plays dramatic climaxes right up to the hilt. Tempos are generally a bit slower than those to which most Western listeners are used (the Andantino march movement of No. 2 is a case in point). On the other hand, Svetlanov has a fine flair for bringing out the balletic elements in the music of all three symphonies. His handling of the waltz trio in the Scherzo of No. 1 and of the whole of No. 3 is especially striking. On the other hand, the saxophone-like qualities of the Russian French horns becomes obtrusive and overbearing at times, as in the slow move- ment climax of No. 1.

Which recordings to get of Tchaikovsky’s Three? The two-disc Dorati Mercury set still remains a top value, but it must be pur- chased in for a few. For a full purchase, both Maazel and Svetlanov have their special and different points. As for the Second, I own to a partiality for the Andre Previn RCA disc with the London Symphony. Concerning the Third, I'd say Svetlanov has a winner here. The quality of recorded sound on all three is of the big-and-bright kind favored by the Russians, but less excessively reverber- ant than I have encountered in some other instances.

D. H.

TOCH: Divertimento (see BRAHMS, Piano Quartette)

VAN VACTOR: Symphony No. 1. Frank- furt Radio Orchestra, David Van Vactor cond. JOSTEN: Symphony in F. Polish Na- tional Radio Orchestra, William Strickland cond. COMPOSERS RECORDINGS, INC. @ CRI 225 USD $5.95.

Performance: Convincing Recording: Superior Stereo Quality: Excellent

Both of these symphonies, which date from the 1930’s, dwell in a sort of stylistic limbo. But there is an important difference between them: Josten’s works and Van Vac- tor’s doesn’t. The latter is a big thirty-two minute work. As a big and bright kind of piece, it is impressively ambitious in its declared intention to be a strange combination of Hindemith and—quite im- possibly, of course—Richard Yar dulian. Its second movement Adagio contains passages of military-band-like wind writing—with strong overtones of a dirge—that make me think of the funeral march from Beethoven’s Eroica. The ensuing allegretto is (for the lack of a better phrase) pixie-like—resem- bling a pixie somehow uncertain of his iden- tity. And in what context the composer found justification for the sort of expression- istic harmonies opening the last movement is anybody’s guess. The overall impression: rambling, polgoy, and, in spite of its aca- demic formal plans, lacking unity.

Josten’s symphony has the virtues of com- parative brevity, a sort of propulsive dynam- ic rhythmic drive, and a curiously cloyingly orchestral sound that’s quite compelling. Its phrasal shapes, moreover, are arresting, and it is convincingly theatrical—in no way given to the pseudo-philosophical attditi- dening of Van Vactor’s piece. My first im- pression is that Josten’s symphony doesn’t cut very deep, but it has flair, and it’s easy to listen to. The sound is generally excellent.

P. F.

(Continued on page 124)
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VERDI: Rigoletto. Nicolai Gedda (tenor), Duke of Mantua; Cornell MacNeil (baritone), Rigoletto; Reri Grist (soprano), Gilda; Agostino Ferrin (bass), Sparafucile; Anna di Stasio (mezzo-soprano), Maddalena; Ruggero Raimondi (baritone), Count Monterone; Benito di Bella (baritone), Marullo; Franco Ricciardi (tenor), Borsa; Alfredo Giacometti (bass), Gremi; Lucilla Limbana Leoni (mezzo-soprano), Giovanna; Mirella Freni (mezzo-soprano), Countess Ceprano. Orchestra and Chorus of the Opera House, Rome; Francesco Molfetta-Pradelli cond. ANGEL © SCL 3718 three discs $31.50.

Performance: Good, but routine
Recording: Dated
Stereo Quality: Good

Angel's new Rigoletto—the fourth version of this opera in stereo—suffers from no damaging weaknesses, but it displays no unmistakable signs of excellence, either. Swelling the ranks of other more-or-less acceptable Rigolettos that have preceded it, the new arrival fills no need and brings with it no unusual distinction.

In keeping with the praiseworthy practices of recent years, Angel presents the opera virtually complete, with minor and—for me, at least—justifiable cuts. Molinari-Pradelli, who has conducted Rigoletto at the Metropolitan, provides the kind of leadership that charts a sensible course between the literal-minded and the permissive approaches. He is decidedly one of the better conductors of Italian opera today, though he excels more at maintaining discipline than at inspiring his singers to outdo themselves.

MacNeil's Rigoletto is also a well-known impersonation. By now it is well routine and completely idiomatic, rooted in a vocal production that is secure and very often beautiful. Despite the singer's long association with the role, however, it is still not a very penetrating characterization. The phrasing in "Ah, regliò o donna" is rather mechanical, and there is no ear in the voice in "Miei signori." Perhaps MacNeil would have benefited from a more expansive pacing in these eloquent passages—for all their innate lyricism, these soaring strains do ask for more nuance from the singer. These reservations aside, MacNeil's Rigoletto must still be ranked among the best of the day.

Reri Grist's Gilda is pleasant-sounding, reasonably accurate, but definitely non-dazzling. I rather like her ending "Cara donna" as written, without trailing into the stratosphere, and I do not miss the (unwritten) D-flat at the end of the Quartet. But I suspect that curious rather than musical exactitude dictated these measures, since MacNeil is allowed to indulge in all the customary high endings and interpolations.

Nicolai Gedda begins with a hard-toned, unimpressing "Questa o quella" and, though he improves considerably in the succeeding love scene, his singing never becomes truly satisfying. Admittedly, the Duke is a tough part, calling for a caddish, reprehensible character who nonetheless sings music of elegance, charm, and melting lyricism. Carlo Bergomi (DGG) and Alfredo Kraus (RCA) have laudably met the challenge; Gedda's effort is not fully successful. Nor is his intonation always dead-center (but this objection is applicable to his colleagues as well).

The performance is considerably strengthened by the fine Sparafucile and Monterone, and the solid group of supporting singers. The Maddalena, however, is lackluster. In the main, Angel's engineering is satisfying. MacNeil, in particular, sounds more impressive than he did in his previous recorded appearance (London OSA 1332). The stereo placement, however, is not as effective as it could have been. There is not enough stereo breadth for full spatial realization in the early scenes. In the final act, however, things improve considerably, and the Quartet and the closing episodes emerge with appropriate depth and clarity.

No Rigoletto in today's catalog brings total satisfaction. Of the four stereo sets, DGG's is my reluctant "desert island" choice. The present version is not inferior to the other two.

RECORDING OF SPECIAL MERIT

VIOTTI: Violin Concerto No. 22, in A Minor; Concerto for Piano, Violin, and Orchestra, Erich Leinsdorf cond. ANGEL © SCL 3720 three discs $31.50.

Performance: Not quite ideal
Recording: Lively
Stereo Quality: Excellent

Both of these concertos are melodious, unobstructing, and enjoyable. Viotti, who wrote no fewer than twenty-nine violin concertos, was a classicist whose music pointed to the post-romantic period, show all of Handel's customary drama and coloration. This performance of the violin concerto lacks the boldness and zest of Isaac Stern's version (Colonna LA 6250), but Miss Lautenbach is a very good violinist with a sweet tone and first-class technique. The Double Concerto allows for a witty sonata-like interplay between the two instruments that is more interesting than the orchestra's role. The work itself is serenade-like in its intimate charm. This is a delightful disc, very well recorded.

G. J.

WAGNER: Overture to "The Flying Dutchman"; Prelude to Act I, "Die Meistersinger"; Prelude to Act I, "Tristan und Isolde"; Overture to "Tannhäuser." Boston Symphony Orchestra, Erich Leinsdorf cond. RCA © SCL 3011 $17.79.

Performance: Solid
Recording: Good
Stereo Quality: Good

An interesting feature of this disc is the relatively unusual use of Wagner's concert ending for the Prelude to Tristan. Wagner himself referred to the Prelude as the Liebestod—"implying that by itself it fulfilled a certain cycle (the called the end of the opera the "Transfiguration," a term that had quite a lot of currency in the Wagnerian orbit). He ended his concert version in A Major, thus demonstrating his own view as to what key he thought his much-discussed Prelude to be in! This ending, logically enough, corresponds to the end of the opera.

Leinsdorf began his career at Salzburg and at the Met with the music of Wagner, and he has probably conducted as much of the Bayreuth magician's work as anyone else in the business. He has often been rebuked for leaving out the "magic," but I find that these very solid and thoughtful performances have a great deal of character, style, and strength. The recording is generally strong, although I noticed some slight breaking up of the sound at the climactic finish of the Tannhäuser Overture at the end of side two.

E. S.

COLLECTIONS

NETANIA DAVRATH: Baroque Cantata; Fuxio: Lamentations of Jeremih: Lamentationis secunda; Handel: Arida spadino da; Lamentatio secunda; Lucrezia: Sia la spade del Tebro. Netania Davrath (soprano); Richard Rudolph (tenor in Scarlatti); Wiener Solisten; Anton Heiller, harpsichord and cond. VANGUARD CARDINAL © VCS 10026 $5.50.

Performance: Not quite ideal
Recording: Precisely reverberant
Stereo Quality: Good

From the standpoint of repertoire, this is a highly worthwhile collection. The two Handel cantatas, from the composer's Italian period, show all of Handel's customary dramatic spirit; Armida, who bewails her abandonment by her lover, and Lucretia, the victim of Tarquin, both elicit from Handel highly pictorial treatments (the accompainment for the first is strings, the second only continuo). The setting for soprano and continuo of the second Lamentation of Jeremih by the Belgian Joseph-Hector Fuxio (1705-1741) is also a very welcome addition to the catalog. Only the Alessandro Scarlatti cantata, a first-rate piece that demands considerable virtuosity from both the singer and the obbligato trumpet, is apt to be familiar to the listener.

As I could be as enthusiastic about the performances here, but, although everything is extremely competent, there are some disappointments. Stylistically, the major failing is the lack of embellished repeats in the da capo arias; then, too, Miss Davrath's voice, a lovely instrument in her more recent repertoire, seems out of its element here. She has a tendency to croon and to use too much constant vibrato, and at times (Continued on page 126)
Why photography is a great life for a man

A photographer who made $50,000 a year before he was 30, tells how men with an aptitude for taking pictures can break into this exciting, well-paid field

By Bert Stern

I think photography offers one of the best opportunities for men who want to make money and live an exciting life. And I'm not just saying it. I have been a photographer since I was a young man, and I wouldn't trade my profession for any other. My camera has enabled me to travel to fascinating places, meet famous people, live a life of freedom and independence — it has made me good money, too.

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she even sounds very slightly under pitch. This, of course, has nothing to do with her musical intelligence, but she seems less well histronically (if not always with extreme dramatic impact) with these works.

Best of the material here is the Fiocco, and, in places, the Scarlatti. Heiller accompanies well, but I wonder why he didn’t bother to add a cello to the Handel Lucearea and also why he changed the scoring of the second-to-last aria in the Scarlatti cantata from strings and continuo-to just continuo. The recording is burdened with considerable echo; the ambiance, involving very closely miked and unvaried harpsichord, sounds anything but natural. Complete texts and translations are included.

I. K.

RECORDING OF SPECIAL MERIT

VICTORIA DE LOS ANGELES: Songs of Andalusia in the Middle-Ages and Renaissance. Four traditional Sephardic Songs; Three traditional Romances and Villancicos. Alfonso el Sabio; Two Cantigas; F. de la Torre; Danzas gracias a ti Dios. Narvaez; Pastorale el rey morto. Mudarra: Dime a donde las misiemes. Morales; Si no’s huiviera mirado. Five others. Victoria de los Angeles (soprano); Ars Musicae Ensemble, Enrique Gispert cond. ANGEL 56468 $5.79.

Performance: Beautiful
Recording: Excellent
Stereo Quality: Ideal

Like its companion volume of six years ago (Angel 35888), this is a lovingly prepared, richly saturated and illustrated presentation to complement the enchanting art of Victoria de los Angeles. The present volume, however, probes deeper into the fascinating legacy of Andalusian music, adding Sephardic songs to complete the trilogy of Islamic, Christian, and Hebraic influences that provided the foundation of that fascinating musical culture.

Unfortunately, neither the Sephardic nor the Moorish songs have survived in authentic notations, but modern musicological research has enabled scholars to approximate the proper settings for the songs, which were handed down through generations. The Ars Musicae ensemble comprises an assortment of ancient instruments, and the accompaniments range from solo lute to a combination of viol, recorders, sackbut, spinet, and percussion. The vocal melodies are simple, quite unadorned (in striking contrast with the cante jondo), and mostly plaintive, ranging in content from religious devotion to teasing love-songs.

Victoria de los Angeles gives proof of her enthusiasm for this project in her own printed introduction. The safe tessitura of these songs offers no challenge to her in a technical sense, and she imparts to the music an admirable conviction of, warmth, and ingting tone. This is admittedly specialized repertoire, but those who respond to the music of the Renaissance will be delighted with it.

G. J.

ALEXANDER KIPNIS: The Art of Alexander Kipnis (see Best of the Month, page 88)

LONDON POPS. Coates: London Bridge; Elgar: Bavarian Dance No. 2; German: Menuetto; Fletcher: Bal Masque; Valse Caprice; Quilter: Rosamund; Haydn Wood: Joyness; Collins: Vanity Fair; Tomlinson: Little Serenade; Langford: Waltz for String Orchestra; Bayco: Elizabethan Masque; Vinter: Portuguese Party; Dexter: Siciliana; Curzon: Puchinello. Pro Arte Orchestra, George Weldon cond. CAPITOL 5 SP 8684 $4.79.

Performance: Utterly English
Recording: Excellent
Stereo Quality: Outdoorly

Nothing could be more English than an English pops concert, even when the pieces played bear such exotic names as Valse Caprice and Bavarian Dance and Siciliana and Portuguese Party. “Carefree melodies,” the lyrical author of the liner notes calls them, and these they are. You could score a dozen old-fashioned, frothy British comedies out of the stuff on this one disc. In fact, that may be where we’ve heard them all before—the marches by Eric Coates, the nation by the older generation with other aspects of Indian culture, had something to do with the album’s success. But I suspect, too, that Menuhin’s playing acted as a comfortable refuge for listeners who might otherwise have quickly bored with Indian music in its more pristine form. The same is true of the second album.

Menuhin is to be congratulated on his devotion to Indian music and the sincerity of his proselytizing for it in the West, but I am less enthusiastic about his participation in the actual performances. The violin is virtually the only Western instrument that has been successfully adapted for Indian music, and the evidence of how the instrument is used by Indian musicians is amply available on recordings. Unfortunately, Menuhin’s work pales in comparison with even the less adept Indian violinists whose work is known in this country.

Curiouly, however, it is probably Menuhin’s failure to interpret successfully the subtleties of Indian rhythms that will make this recording commercially remunerative, too. Menuhin’s translation of the music seems to lie geographically about half-way between East and West—somewhere, that is, in the general area of Eastern Europe. As a result, what would, in Indian hands, sound rhythmically appropriate, becomes, in Menuhin’s playing, not unlike the popular dance music of Eastern Europe.

Playing with his own musicians, Shankar comes up with a superb performance on the raga Ananda Bhairava. Played in Rajak tal (a seven-beat rhythmic cycle divided 3,2,2), it is one of Shankar’s finest recorded efforts in recent memory. The inclusion of the six Bartók Duos is strange, since they were released in their entirety earlier this year. I suppose the institutional mentality behind the production insisted that the East-West idea be rigidly maintained—no matter what. Don Heckman


Performance: Fine style on old instruments
Recording: Good
Stereo Quality: First-rate

Here are three royal composers, of whom only François Couperin may be familiar. His earlier contemporary Marin Marais was a brilliant dancer and cellist, and also wrote some successful stage pieces, Couperin’s somewhat younger contemporary, Jacques Hotteterre, was Marais’ counterpart as a flutist. Couperin was most famous as a harpsichordist, and his Concerts Royaux for several instruments were written to entertain the king.

The grandest piece here is also the one with the fullest scoring—a suite from Marais’ 1706 opera Alcyone. The performance by a small chamber ensemble is stylistically excellent. Equally scintillating are the other works, all of which seem to be first recordings; this music, however, is very refined indeed, and I imagine that the playing would be even better had the instrumentalists been a little more elegant in matters of tempo (the mu...
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Sculpture: Hiro II by Yoko Hosokawa, Shigeru Gallerie, displayed at Century City, Los Angeles
is represented by a trio of dazzling fanfares. Some robust and stately marches by Elgar and some lusty settings of patriotic pieces by Blake and Kipling round out a concert as wholesome as steak and kidney pie and quite as filling. The sound isn’t quite Phase Four, but quite lush enough.

Paul Krebs

RECORDING OF SPECIAL MERIT


Performance: Creative and superb
Recording: Excellent
Stereo Quality: Ditto

I have intentionally listed this fascinating disc under the name of the performer rather than under the names of any of the composers—gurus all of the post-war avant-garde—for, in every case but one, the decisions of what to hit and when are made entirely by the performer. Even in the Stockhausen, the qualified exception, the performance is offered a certain freedom of choice (the piece is circular and ends wherever it happens to begin) and has the opportunity to take even greater liberties—Neuhaus turns the score upside down and thus produces a “counter-clockwise” realization. In all cases the composers have supplied what the jazz and pop boys call a “chart”—graphic figures of one kind or another which may convey more or less specific information about what to play or may be open to a variety of interpretations. In the case of the Brown, Bussotti, and Cage works, all of which are worked up from relatively abstract graphs, Neuhaus has, on his own, extended the live sounds through electronics. The amplified cymbals in the Brown realization approach the quality of electronic white noise. The Cage, which uses charts originally prepared for a tape piece, is entirely made up of feedback produced by putting microphones on various percussion instruments in front of loudspeakers and riding gain on the various channels. The Bussotti realization amplifies vocal grunts and groans as well as sounds produced by Neuhaus’ body in motion! The Stockhausen and the Feldman are not electronic at all—except by virtue of their being recorded. This is of special significance (as Neuhaus remarks in his program notes), for Feldman’s soft sounds can be picked up and communicated through recording in ways that would not be possible in a hall. (The curious title is the composer’s tribute to the king who prevented the Nazis from deporting Danish Jews during World War II.)

Neuhaus himself disdains questions of notation and authorship in favor of the reality of the musical experience itself and, of course, basically he is quite right. Nevertheless, why shouldn’t credit go where credit is due? Neuhaus makes of his Cage-ian material a fascinating, disturbing experience somewhere on the very inside of electronic circuits; his Stockhausen is strong and varied, easily the best of many versions of this piece that I have heard. Feldman’s music is, as always, soft and delicate, but emerges here as

(Continued on page 131)
sansui 2000

in a class by itself
...works have been in the catalog, so this is quite a feast for the growing band of Busoni fans. The rather Barthesian Konzerthausstück is the least original of the four. The other three demonstrate quite clearly Busoni's right to be considered the original neo-classicist—in the best sense. And beneath the exterior charm—particularly in the Romanza—there are depths. The soloists are excellent, the chamber groups

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By ERIC SALZMAN

Another case of a pianist-composer precursor is the remarkable one of John Field, the Irishman in Russia, whose dreamy Nocturnes not only led the way for Chopin but inspired the Romantic character piano pieces. Few have actually heard the Nocturnes, but everyone has at least heard of them, and there is in fact a complete set available on Nonesuch. But who has ever even heard tell of the Field Piano Concertos (even though there once was a recording of one of them)? The one at hand, the second of three, has many felicities, including all kinds of delicious anticipations of the Romantics (Mendelssohn more than Chopin) as well as a delightfully obvious deliberate naïveté that culminates in the Irish tune that is the main theme of the finale. The concerto gets a middling performance; alas, the performances of the Nocturnes are bereft of any sense of the poetry of these delicate works.

The Milhaud "Little" Symphonies provide even more striking cases of a careful, conscious naïveté, their pastoral charm, although occasionally a little too calculated for my taste, is undeniable. One surprising work is scored mostly for voices rather than instruments. But the masterpiece here—not to be overlooked at the end of the disc—is the score to the early ballet L'Homme et son désir. This powerful work, scored for voices and five independent instrumental ensembles, belongs with that small group of early and prophetic works by a sometimes too prolific and uncritical master. The good and authentic performances are marred by poor singing. For almost half a century the supposedly sophisticated Viennese went gaga for the musical tinkles produced by a gadget invented by Benjamin Franklin. Actually, Bruno Hoffman doesn't play the glass harmonica; he simply rubs his wet fingers on the edges of tuned water glasses (a system he prefers to Franklin's mechanical wizardry). Inevitably, however, his repertoire is the glass harmonica repertoire. One dusts off those useful adjectives again—"charming," "elegant." But this largely uninspired music and the sound of the glasses do wear thin after a while. A final good word for the Elizabethan album. This program is pitched around a pair of pieces that purport to reproduce authentic cries of city and country. Frankly, I found most of the opening Cries of London rather off-putting, and the Gibbons piece that begins the overside is dull court flattery. Don't be discouraged. The rest is sheer delight and beautifully performed, with style and spirit.

The Messiaen had some annoying pre-echo, and the Busoni had its channels switched on one side—a slip that will be corrected in the final pressings. Otherwise the excellent sound, surrounded by blissful Dolby silence, contributes to an impressive debut for this new label.

STOCKHAUSEN: Prozession. Alfred Aingles and Rolf Gehlhaar (trom-tams), Johannes G. Fritsch (viola), Harald Boje (elektronium), Aloys Kontarsky (piano), Karlheinz Stockhausen (filters and potentiometers). CANDIDE ® CE 31001 $3.50.

MESSIAEN: Oiseaux exotiques; La Bouscarle; Le Reveil des oiseaux. Yvonne Loriod (piano), Czech Philharmonic Orchestra. VÁCLAV NEUMAN cond. CANDIDE ® CE 31002 $3.50.


FIELD: Piano Concerto No. 2, in A-flat Major; Nocturnes: No. 1 in E-flat Major, No. 2 in C Minor, No. 3 in A-flat Major, No. 4 in A Major, No. 7 in C Major, No. 10 in E Minor, and No. 11 in E-flat Major. Rena Kyrktakt (piano), Berlin Symphony Orchestra, C. A. Bünte cond. CANDIDE ® CE 31006 $3.50.


MILHAUD: Six Little Symphonies; L'Homme et son désir. Josette Doemer (soprano); Marie-Jeanne Klein (contralto); G. Venret Arend (tenor); Raymond Koster (bass); Orchestra of Radio Luxembourg, Darius Milhaud cond. CANDIDE ® CE 31008 $3.50.
also subtle and elegant; in fact, somewhat surprisingly, this is the major overall effect of the record—not, as one might expect, more power or stature.

An amusing footnote. Neuhaus appears on the jacket in living color, surrounded by his instruments, stripped to the waist and ready for action, his long-haired, bearded head surrounded by a shining halo of light—a veritable hissute avant-garde guru himself. Also, that head of hair is no more—it was shaved down to the bald skull during a public performance shortly after this recording was made. Nevertheless, I think these performances can still be rightfully called hairy!

E. S.


The choice of repertoire—an unusual variety of attractive and rarely heard songs—is excellent in this release. Also on the credit side are Miss Resnik's secure musicianship, excellent in her theatrical skill, which is particularly obvious in the high-lying passages. The pillars, Mahler: Ein' feste Burg; Lob des hohen Verstandes; Nicht wiedersehen! Regina Resnik (mezzo-soprano); Richard Wöstach (piano). Epic 8-BC 1584 $7.99.

Performance: Uneven
Recording: Good
Stereo Quality: Suitable

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Performance: Shipshape
Recording: Ca. 1958 stereo
Stereo Quality: Possible

This is a reissue from a series of recordings done by Artur Rodzinski shortly before his sudden death late in 1958 (the original release was on the Capitol-EMI label in 1959). The performances are tight-knit and shipshape, if without the enlivening qualities that distinguished Rodzinski's best recorded performances with the Cleveland Orchestra in the late 1930's. The recorded sound is satisfactory for its age, and the disc offers the...
best currently available budget-stereo version of the Rimsky-Korsakov Russian Easter Overture. The competition in this price bracket for Romeo and Juliet is formidable, however, so don't buy this disc primarily for the Tchaikovsky piece.

D. H.


Performance: Premature exposure
Recording: Fair
Stereo Quality: Dubious

A nameless Los Angeles critic is quoted on the jacket as finding this young tenor "as incisive of the great Caruso." I wouldn't go that far, but I'd be willing to say I notice a certain similarity to Mario Lanza. Mr. Treston's voice is a first-class lyric spinto with a nice round quality up to around A, beyond which it is used under more pressure. His intonation is good except when dealing with wide intervals. Whoever his teachers were, they taught him very little about emotional restraint and graceful phrasing. There is no rhythmic stability in his singing. This, however, may not be the singer's fault, for the recital fails to indicate the presence of a conductor. I know there is one listed on the label, but aural evidence seems to indicate that Mr. Treston's singing was imposed upon a prerecorded orchestral track.

There are many reasons why this record should not have been released. One is the singer's Italian pronunciation, which is so primitive that it is painful to hear. He is a talented young man, and may yet find lucrative employment in the night-club circuit. In opera, he has a lot to learn, and probably will never go as far, but I'd be willing to say I notice a certain similarity to Mario Lanza. Mr. Treston's voice is a first-class lyric spinto with a nice round quality up to around A, beyond which it is used under more pressure. His intonation is good except when dealing with wide intervals. Whoever his teachers were, they taught him very little about emotional restraint and graceful phrasing. There is no rhythmic stability in his singing. This, however, may not be the singer's fault, for the recital fails to indicate the presence of a conductor. I know there is one listed on the label; however, audible evidence seems to indicate that Mr. Treston's singing was imposed upon a prerecorded orchestral track.

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G. J.


Performance: Excellent
Recording: Excellent
Stereo Quality: Effective

Notwithstanding the unconventional spelling in the title, the instrument used in this unusual duo recital is the Hungarian cimbalom, a variety of the ancient dulcimer. Except for occasional appearances in a symphonic context (in Kodály's Háry János for one), the cimbalom has always been regarded as an instrument of gypsy bands, but in recent decades it has begun to gain access to the concert platform. The two gentlemen featured here, both pupils of the late Aladár Réz, a leading virtuoso and innovator, are probably the most outstanding current masters of this fascinating instrument.

The modern concert cimbalom, as heard in the present recital, is of course, a far cry from a primitive instrument. Its resonance has been amplified and its range extended to embrace four and a half octaves, and a felt tip has replaced the unpredictable cotton ball that originally crowned the two mallets. The instrument is very suitable for Baroque music for a number of reasons. The sound itself, suggestive of the lute, the harpsichord, or the harp, conveys the same sense of purity. Moreover, it is a very effective instrument for trills, repeated notes, and the usual Baroque ornaments—all of which, when properly executed, stand out with admirable clarity. The instrument's distinct limitation appears to be the legato effect, or any similar nuance for which there is really no substitute for actual finger contact. The dexterity and dynamic variety displayed by the virtuosos here are quite remarkable, and so is their ensemble precision.

When the players turn to Bartók and the Hungarian folk songs, freed of classical discipline, their style becomes correspondingly freer and more colorful. The virtuosos' charming, spicily harmonized Bartok pieces emerge very effectively in their treatment, and the same goes for Szokolyai's Nocturne and Capriccio, somewhat Stravinsky-like, and written with a knowing exploration of cimbalomsonorities.

The disc is a curious, well performed, and recorded with utmost clarity.

G. J.
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O h, yes," says William Flanagan, one of the most highly regarded young American composers and candidate for the 1967 Pulitzer Prize in Music, as he nods toward a stack of records in the corner of his studio, "I'm a big rock number!"

Flanagan, who attended the University of Detroit, the University of Michigan, and the Eastman School of Music; who studied with Aaron Copland and David Diamond; who won the National Institute of Arts and Letters Award in 1967; who has had compositions performed by the Detroit and Philadelphia Orchestras; whose work Another August, for soprano and orchestra, won him the Pulitzer nomination; and who, in addition to his monthly critical comments in Stereo Review since May, 1961, has written for any number of other musical publications, explains it this way: "I was chosen to do the incidental music for Edward Albee's dramatization of the novel Malcolm—it came and went rather quickly on Broadway. In any case, it was one of the hardest and most challenging things I ever had to do. Malcolm demanded a whole range of idiomatic music—from atonal to jazz and rock-and-roll—and I hadn't listened to very much of it in a serious way. Well, I did it, I enjoyed doing it, and I think it turned out well—including a little shocker called Hot in the Rocker.

"At about the same time I was going to many so-called 'serious' and 'advanced' music concerts. There I always saw the same faces, the same people eagerly trying to find out what the composer was up to—when it was obvious to me that the composer wasn't really up to anything at all. I felt that the same audience had been sitting there for the last fifteen years and just hadn't left their seats. I remember feeling, on leaving some of those concerts, that I had accomplished more during the previews and performances of Malcolm than they had in fifteen years.

Would he perhaps like to compose in the rock idiom?"

"Well, even though up until seven years ago you used to get all the brightest, the really brightest, people at avant garde—or deviant garde—concerts, and even though (I don't quite know why) all these same people are now at the discotheques, I don't see myself writing for that audience. I just don't sit down and write music on my own anymore. I'm forty-two, I've been kicking around for twenty years now, and I don't write music unless somebody pays me to.

"But I would like to do a musical. Something on the order of what Marc Blitzstein tried to do, but never quite did, and what Lennie almost did with West Side Story. Bernstein has of course had more influence on popular music than any other composer of his time. What he did was to take the vocabulary of Copland and Stravinsky and sneak it onto Broadway. And now you hear it all over the place. His filtering through of these sources has created a whole new musical vocabulary, and if you listen to the score of something as recent as On a Clear Day You Can See Forever now it sounds a little old-fashioned. I'm a great fan of Bernstein's. I think he writes more honestly than many people who are supposed to speak of integrity. But you can listen to some of the things Lennie wrote when he was twenty-eight or so and they sound even fresher today. Some of the other 'newer' things sound tired already."

Flanagan's criticism is often highly controversial. His defense is candid: "I loathe pretension and I like music that gives me pleasure. Not pleasure in the stupid sense, but I cannot agree with the current idea that every new piece of music has got to be a master-piece and/or contribute to the advancement or development of Western music for it to be valid. I don't understand why young composers today, instead of writing a playable piece for, say, the park band, are knocking their brains out trying to write complex masterpieces.

"As a critic of many of these young composers, what I have mostly tried to do is to suggest that they come back to reality. To get off their little enclaves and out into the world; it's where we all have to live. I cannot see what pleasure they get out of the one-upmanship of perplexities with which they amuse each other. But it's nothing new, I suppose. I remember years ago, at about the time of the switch from neo-classicism to the rogue of twelve-tone music, when a very famous composer arrived at my apartment, flushed with triumph, saying 'I did it! I did it!' I said, 'For Heaven's sake, what did you do?' and he replied, 'My new quartet is completely twelve-tone! And what's more, the performers tell me it is even more difficult to play than Carter's!'"

"I decided then," says Flanagan, "that if that is what composing is all about, then I'm Marie of Rumania, and I abdicate."

Flanagan was born to a non-musical family and brought up in Detroit. "When I told my family I wanted to study music, they thought of either putting me away or sending me away. Then they thought they might just as well let me be, since I was being so pigheaded around the house anyway."

He works in a meticulously neat, well-organized room, one wall of which is adorned with a string of pop posters and movie stars of the golden age. It looks out onto an extremely green and tree-filled Greenwich Village backyard. At present, in addition to some other lately commissioned pieces, he has almost completed an opera (commissioned by New York City Center through the Ford Foundation) titled The Ice Age, to a libretto by Edward Albee.

"You know," he says, "there are only three classical composers in the United States today who can make a living from their music: Barber, Copland, and Thomson. Probably the most lucrative thing I've ever done was the music for The Sandbox, a short play by Albee. For that I wrote about seven minutes of music for solo clarinet. I did it one afternoon in about three hours. I've made a thousand dollars a year regularly for that afternoon's work. That's gratifying—especially to someone like me. Because, you see, I actually write my music for myself."
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dren Once Were You; Sun
shine Soldier; A Friend of
Mina: Op 'E Up the Door; and
five others. LHI ® $12000 $4.79.

Performance: Inspid
Recording: Good
Stereo Quality: Simpering

Arthur (he goes by only the one name and he
looks like the picture of Buxey Brown on
the boxes that used to contain shoes for chil
dren) is so well loved by his producer Lee
Hazlewood that he has not been able to keep
to writing a poem and publishing it on
the back of the album, "Arthur," it begins.
"a tear looking for a thirsty eye . . . a
mind that listens to pictures . . . a man who
will someday be a child again . . . " Perhaps
the last line inadvertently came out back
wards. Judging from hearing him sing his sim-
pering little songs (can this boy be a long-los
sed son of Rod McKuen?), I got the impres-
sion that Arthur's voice hasn't changed yet,
and maybe isn't ever going to. On the other
hand, he claims to be madly in love with a girl
named Valentine Gray ("Yellow bouquet/
Velvet sachet/ Girl that I loved named Val-
entine Gray") and one of his songs is called
Living Circa 1920. so maybe I
don't get it.Â Anyhow, they used to give you a box
of pencils free with every pair of Buxey Brown
shoes. You don't get any pencils with
Arthur. P. K.

JOAN BAEZ: Baptism—a Journey
Through One Time. Joan Baez (vocalist
and narrator). Music composed and con-
ducted by Peter Schickele; poems of Blake,
Cummings, Donne, Lorca, Joyce,
Prevert, Spender, and ten others. VANGUARD ® VSD
79275 $5.79.

Performance: Not equal to the material
Recording: Excellent
Stereo Quality: Excellent

Joan Baez, the matron saint of the hippies,
struggles badly in the spoken portions of
this splendidly produced and arranged al-
bum. The poetry, chosen by Maynard Sol-
omon, is all of a remarkably high level, which
unfortunately only makes Miss Baez' read-
ings seem even more unprofessional and
naive than they are. For instance, Jacques
Prevert's Song in the Blood, an impassioned
scream of protest at man's indifference to
man, is read (in a very good translation by
Lawrence Ferlinghetti) by Miss Baez in a
rather weary tone of baffled bemusement.
Through most of the recording, her voice
sounds childishly passive, which is not much
of a help when it comes to something like
Donne's No Man Is an Island, and several
others. When she sings, as she too seldom
does here, she is again the magical Baez of
the waterfall-transparent soprano; she is the
woman who can be a sweet-voiced Cassan-
dra in some songs, and can radiate a really
magnificent gentleness and serenity of spirit
in others.

This group seeks to combine rock music with
big-band jazz, and in many instances makes
me feel that I'm listening to the Beatles acc-
panied by Don Ellis. For the most part,
the vocals are smoothly—and plainly—
handled by Al Kooper (especially Randy
Newman's Without Her). Steve Katz sings
two of the songs (Morning Glory and Gypt-
sy Eyes) in an equally polished manner.
The group has selected some strong material
and is on top of it all the way. The rock-jazz
innovation works extremely well, and it is
obvious that intelligence is at work here.
You can even understand most of the lyrics.
Nothing revolutionary, though. P. R.

JACKIE CAIN AND ROY KRAL: Grass
(see Best of the Month, page 89)

ROBERT CAMERON: The Look of Love.
Robert Cameron (vocals); orchestra, Peter
Dino and J. Wisner cond. The Look of Love;
There Comes a Time; Woman, Woman; For
All We Know; and seven others. EPIC ®
BN 26361 $4.79.

Performance: Clinging
Recording: Very good
Stereo Quality: Voluptuous

Ladies, take heart! The days of romance are
not dead, I offer you Robert Cameron, a
husky fellow with dark good looks and big
teeth. He comes on strong, in the good old
Tony Martin tradition, accompanied by sigh-
ing choruses of young ladies and banks of
shimmering strings. He sings about love
with the assurance of a man who has just
emerged from a bedroom and knows his sub-
ject first-hand. He can't take his eyes off you,
he needs someone to light up his life, he's
goin' out of his head. True; it's a rather
square head, one that sounds more at home
delivering retreats of old Crosby tunes like
For All We Know than trying to smooth
over the new sound for older cars. But I'm
sure all you girls will be glad to know such
heady stuff is still for sale. P. K.

CENTRAL NERVOUS SYSTEM: I Could
Have Danced All Night. Central Nervous
System (vocals and instrumen
tals). Street
Hot Laky: A Heart That's Cold; I'm Comin'
to Get Ya; Silence in My Room; It's So Hard;
and five others. MUSIC FACTORY ®
MFS 12003 $1.79.

Performance: Loud
Recording: LOUDEST
Stereo Quality: LOUDEST

I'll bet you think I have an easy life, don't
you? Up to my speakers in free records; invi-
itations to record company parties (where,
aside from the free booze, you get to see
MUSEUM; OPEN UP THE DOOR; and five others. CO-
COLUMBIA ® CS 9619 $4.79.

Performance: Gets to you
Recording: Good
Stereo Quality: Good
real society); chances to meet pop singers who are eager to discuss their cosmic views on anything and everything; and the opportunity to work off my excess bile in my reviews. Well, even a glamorous round like mine doesn’t compensate for what I read in the paper the other day. That is that some scientists have proved that the excessive noise of rock music has a damaging effect on the hearing of many people. As somebody who has been listening to a lot of rock over the past few years, and who has in particular just finished listening to the Central Nervous System (which make more noise than the Second World War), I immediately called the editor (I had to keep asking him to speak up) and told him to stop sending me such records. He asked me why I was shouting, and I said I wasn’t shouting. He whispered back that I was so shouting, and that he had read the same thing and it was all balderdash.

For the time being I took his word for it. Now, here in my nice quiet apartment (I used to get a lot of traffic noise but that seems to have tapered off lately), I have just put the Central Nervous System back on the turntable to consider their talents. To my ears, they don’t have many.

**RECORDING OF SPECIAL MERIT**

**MAURICE CHEVALIER: Maurice Chevalier at 80.** Maurice Chevalier (vocals); orchestra, Caravelli cond. En 1925; Let France; Mon idole; Pot-pourri Cole Porter; I'm Gonna Shine Today; Au revoir; and five others. Epic © FXS 15117 $5.79.

**Performance:** Maison fondée 1888 Recording: Excellent Stereo Quality: Excellent

It seems incredible that the great chanteur Maurice Chevalier is now eighty. He doesn’t look it, and he hardly ever sounds it in this new release. True, there are a few small vocal wobbles here, but this durable international symbol of happiness and innocent gaiety is still capable of entertaining on the grand scale. He sails into three Cole Porter songs with all the brio of a twenty-year-old, and when he sings the touching Michel Legrand song Si c’est ça la musique a papa (If That’s Papa’s Music), he projects ahuman warmth and tenderness, without sentimentality, that is close to heartbreaking. His Franco-English melody, which contains such charming items as I Wish You Love, Ladd’s Thème, and A Man and a Woman, is Chevalier as the great man of the music hall, the solo spotlight playing on this jaunty straw-hatted figure with the imperishable smile and the unquenchable lust for life burning out of his eyes. At times like this he is one of the theatrical immortals.

There are many earlier recordings that will give you perhaps a better idea of the essential Chevalier, but this present one is an entirely creditable professional effort. The orchestra, under the direction of Caravelli, accompanies him superbly, and Epic seems to have gone to considerable trouble to turn out a lavish package—it contains excerpts from Chevalier’s autobiography, and many pictures of him at different times during his phenomenal sixty year career.

The last band on the album offers Chevalier in one of his most memorable performances. It is titled Au revoir, and he sings it lovingly, a bit wistfully and gallantly. A daumen, Maurice. P. R.

**CREAM: Wheels of Fire.** Cream (vocals and instrumentals), Felix Pappalardi (various instruments). White Room; Sitting on Top of the World; Passing the Time; As You Said; Politician; Those Were the Days; Born Under a Bad Sign; and six others. ATCO © SD 2-700-2 two discs $8.58.

**Performance:** One of the best rock groups Recording: Excellent Stereo Quality: Excellent

The Cream, as much as any group that comes to mind, demonstrates the musical and technical sophistication that has been achieved in pop music in the last few years. Although best known for driving, blues-styled pieces, Cream’s potential—as this fine two-disc collection reveals—is far greater. The set divides in half, with one disc recorded in the studio, the second "live" at the Fillmore (Atco has not provided dates or locations), so it is not clear if "Fillmore" refers to the San Francisco rock palace or the more recently opened New York City hall.

The "live" sides include several of the Cream’s characteristically extended, strongly improvisational performances. Virtually all the second side, in fact, is devoted to a drum solo by Ginger Baker. Although his talent is unquestionable, Baker is certainly no better or worse than a number of top jazz performers; a fifteen-minute drum solo by as stunningly virtuosic an artist as Ginger Baker is not exactly in Jones’ class.

The balance of the “live” performances consists of two blues, the first a relatively short but penetrating version of Robert Johnson's Crossroads, and the second a stretched-out excursion through Willie Dixon’s Spoonful, in which Eric Clapton (considered a god of the guitar by rock fans in England and the U.S.) displays his impressive wares. But, as with the Baker solo, I am left with the feeling that such improvisations are best experienced “live,” when the ambiance of the room and the sheer power of the acoustical wattage tend to compensate for the absence of harmonic changes and the rudimentary rhythmic ostinatos.

The studio side is much better, due in part, I suspect, to the fine production and musical assistance provided by multi-instrumentalist Felix Pappalardi. Virtually every style is covered, from blues to at least one melody in mixed meter (appropriately titled Passing the Time), that approaches the level of a miniature art song.

Cream is an important group, possibly the most musical rock band to come along in the last four or five years. If parts of this collection are uneven, it is still well worth hearing—filled, indeed, with a more than ample share of musical rewards. D. H.

**RECORDING OF SPECIAL MERIT**

**JOHN DANKWORTH AND HIS ORCHESTRA: The $1,000,000 Collection.** Orchestra, John Dankworth cond. Winter Scooe; Sailor; Two-Piece Flower; Little Girl In Blue; Composition with Colour; and five others. Fontana © SRF 67575 $4.79.

**Performance:** Inventive Recording: Good Stereo Quality: Good

Refocusing as a whiskey sour served over shaved ice in a brandy snifter—and as well-come—is this collection of John Dankworth’s most musical rock and roll compositions with the composer conducting. I must admit at the outset to being a Dankworth fan. I loved his score for the movie Modesty Blaise and (although not on a par with it) the score he wrote for a Raquel Welch tribute called Fatso. Thematically fresh, his lilting soundtracks groove happily in the contemporary idiom while retaining their hold on melody. Innovation is never served up at the cost of listenability, even though, in this album, Dankworth scores pictures of a different sort: paintings by Mondrian, Modigliani, Picasso, Bosch, and a few artists not nearly so well known. It matters little, in terms of album enjoyment, if the listener is not acquainted with any of the art Dankworth draws on for inspiration. The result is what counts, and in each case it is a happy one. "The $1,000,000 Collection" is a title that suggests nicely the richness of Dankworth’s melodies. They are tastefully presented in an understated manner so that the themes are never submerged in blaring high-band sound. As composer and conductor, Dankworth is one artist who never loses his cool.

**MICK DEES: The Michael Dees Affair!** Michael Dees (vocals); orchestra, Jack Marshall cond. and arr. The Look of Love; Alone in Paris; How Young; Don’t Stay; Wave; When I Think About Her; Come into My Arms Again; and four others. Capitol © ST 2899 $4.79.

**Performance:** Promising Recording: Excellent Stereo Quality: Very good

Michael Dees is a new song stylist who shows great promise on this, his first album. He is already rather well known on the West Coast, and with air-play his attraction should spread. Attraction is a good word, because he is appealing in appearance and manner and delivers a song in a beguiling way, especially when he is allowed to sing material he likes. I have a sneaking suspicion he has rather good taste, too, because he throws his all into Jobim’s Wave. Unhappily, there is also a lot of the faceless sludge you hear all too often in lounge shows. The Las Vegas performed by some cheerful, black-tie Hollywood failure (Continued on page 142)
A Marantz speaker system is the finest money can buy.

(Our competitors know about this ad.)

Marantz has always set the standards others follow. In preamplifiers. Amplifiers. Turntables. Tuners. And stereophonic receivers.

Today, Marantz once again expands its reputation for audiophonic excellence with the introduction of a new concept in speaker systems.

After years of experimentation, Marantz' first two Imperial Speaker Systems are now ready to be enjoyed by discriminating connoisseurs.

Technically, both feature a three-way design incorporating five speakers. There is a 12" Quad-linear woofer which crosses over at 700 Hz to two mid-range drivers, then crosses over again at 6,000 Hz to two high frequency reproducers.

The sleek, contemporary Imperial I has a smart, walnut cabinet with a hand-rubbed French lacquer finish and is priced at $299.00. The elegant Imperial II, hand-crafted from selected hardwoods and finished in distressed antique, features a stunning hand-carved wood grille. It's yours for $369.00. Both possess a beauty of cabinetry equalled only by the beauty of their sound.

When you hear, when you see these magnificent speakers, only then can you fully appreciate what goes into making a Marantz a Marantz. Your local franchised Marantz dealer will be pleased to furnish you with complete details and demonstration. Then let your ears make up your mind.

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Designed to be number one in performance...not sales.
GOLDEN MEMORIES OF RADIO
Listening Backward

By JOHN MILDEN

"JACK BENNY PRESENTS GOLDEN MEMORIES OF RADIO," a production of The Longines Symphonette Society, is a six-record omnibus of nostalgia for good old above-ground radio. For years, some of us have been telling anyone who will listen about that kind of radio, insisting, against all current evidence, that radio broadcasting used to be more than just an accompaniment to driving to work, washing the dishes, smoking pot, or making out. And now, finally, we have some evidence broad enough to check a few of our comfortably blurred memories of the way it was.

Just what was it about old-time radio? Don't ask. The clichés will come faster than you can handle them, and their truth won't make them any easier to take. Yes, less war more with radio. Your imagination could work up to its own limits, and television's black-and-white or magenta reality didn't get in the way. All of this comes out sounding like some fuzzy anti-McLuhan speech by a type unable to comprehend the content of his own culture; still, it's true. And if you would like to know how true, I suggest you pick up Bill Cosby's album "Wonderfulness," and listen to a routine called "The Chicken Heart"—a beautiful capsule of the childhood terrors that used to be available free for the listening (to shows like Lights Out and Inner Sanctum). You can also get a sense of what it was from the camp-laden revivals of The Shadow and The Green Hornet run regularly by some FM stations. And for a modern exploration of radio's dramatic potential, there's WGBH-FM in Boston, which has been running a radio drama contest (close to four hundred entries so far) and producing some of the best scripts, with results ranging from fair to really superb.

What about the present set of records? The apparent scope of it all is unprece-
dented. The range is from the first broadcast of election returns on pioneering station KDKA (Pittsburgh) through the soap operas, situation comedies, and commercials of the Thirties and Forties, up to the progress of World War II on radio. The names you would expect are all here: Jack Benny and Mary Livingstone, George Burns and Gracie Allen, Eddie Cantor, Fred Allen and the whole crew of "Allen's Alley," Amos 'n Andy, Fibber McGee and Molly, Barney Munchhausen, Fanny Brice, Lum 'n' Abner, Mel Blanc, Jack Benny's Maxwell car, Bob Hope at war, and so on and on. For everyone who ever has reminisced marathons in the bar car of the 5:58 to Westport, here are the folk heroes of childhood: Jack Armstrong, the Lone Ranger, Terry and the Pirates, Sergeant Preston (and Yukon King), and even Mr. Keene, Tracer of Lost Persons. There are gaps, of course. Vic and Sade (my mother tells me their names were among the first dozen words I managed) are not there, nor are Our Gal Sunday and whoever the devil that heroine was who always cried on Papa David's shoulder in Life Can Be Beautiful. And not even a word from that anonymous voice that used to announce: "And now, from the grand ballroom of the beautiful Hotel Deco in on the south side of Chicago, it's Shep Fields and his rippling rhythm." But those are the breaks; you can't win them all.

But why is it all, with rare exceptions, so flat? Are we of the over-thirty crowd—with all our memories and all our nostalgia—as untrustworthy as the CBS News Generation tells us we are? Could it really have been as dull as it sounds here?

No, it couldn't, and it wasn't. What is dull and flat is the job of editing and presentation done in this set of records. There are some good—really good—things: the superb "I Can Hear It Now" recordings of a decade ago.

And then there is the whole question of taste. In a recent column in this magazine, James Goodfriend argued that taste is transferable in its object. The application of that principle to poor taste is strikingly illustrated by these records. The same taste that tracks down the corporal who made the last radio transmission from Corregidor (he survived the war in a Japanese prison camp, but couldn't escape Frank Knight) and tells him, with the solemnity of a gov-
erness, that he is lucky to be alive would obviously also consider it fitting to present fleeting bits of some radio commercials and then follow with the complete, uncut, commer-
cial for Longines-Wittnauer watches. And why not then follow the interview with the corporal from Corregidor with a three-minute choral rendering ("for our listen-
ing pleasure") of The Battle Hymn of the Republic? And why not stretch things just a bit in the listings of contents and indicate excerpts from things that are only described in the narration?

There is some possibility that with your own tape recorder, careful re-editing (and editing out of the narration), and maybe some comments of your own, you might be able to make something out of this collection. And if you are unabashed about your nostalgia, it may be worth trying—especially since much of what is in the set is unlikely to be found again. The Longines Symphonette Society gives you a ten-day trial period to decide whether you want to keep the set, and that lessens the risk that you will end up disappointed. For me, however, this production fails to provide the kind of imagination that radio represented and the kind of delight it is all too long or fade out almost before you can identify them. And many entries pat-
ently have no other purpose than to "cover" someone's favorite something or other.

Jack Benny's part of the narration, stupe-
ifying dull and embarrassed-sounding, be-
comes a delight in retrospect when Frank Knight, Longines' house announcer, takes over for the "news" content of the set, which lasts for more than half the pro-
duction. Through much of this material, Mr. Knight's portentous "and-now-a-word-
from-our-sponsor" delivery competes with, and loses decisively to, the description of the same events by Edward R. Murrow and the superb "I Can Hear It Now" recordings of a decade ago.
LASTING QUALITY

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

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

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

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

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

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

Write for descriptive literature and complete specifications.
with dandruff on his lapels. Such material does not benefit (or deserve) a singer whose approach to music is as fresh as Michael Dees’. He sings ballads better than up-tempo tunes, but I am impressed with his mindful handling of the pop-rock Celine Dion, too. Jack Marshall is getting a bit flabby in the arranging department. His charts admirably refuse to intrude upon Dees, but they could have used a dash more of sophistication. A commendable if bland beginning for a bright singer who I feel is not yet in his proper element. R. R.

DONOVAN: Donovan in Concert (see Best of the Month, page 88)

THE FAMILY TREE: Miss Butter’s. The Family Tree (vocals and instrumentals). Melancholy Vanderlin Man; Any Other Baby; Sideshow; Butter’s Lament; Simple Life; Miss Butter’s; and six others. RCA 3 LSP 3953, 2 LPM 3953* $4.79.

Performance: Fair
Recording: Good
Stereo Quality: Good

This record has a splendid beginning. There is an eerie whirr of sound from both speakers which suggests a space ship or flying saucer about to land. As soon as that is over, the Family Tree comes in with Birthday/Drudge-day and their sound, then and later in the recording, never comes close to that electronic beginning. The title song, Miss Butter’s, is good enough, I suppose, and the performance has its merits, but I couldn’t really work up much interest in the Family Tree or its efforts. Just blame it on my unexpanded mind. R. R.

CONNIE FRANCIS: Connie and Clyde—Hit Songs of the Thirties, Connie Francis (vocals), orchestra, Don Costa arr. Connie and Clyde: You Oughta Be In Pictures; Ace in the Hole; Just a Gigolo; Button up Your Overcoat; Am I Blue; and six more. MGM 5 SF 4575 $4.79.

Performance: Ugh!
Recording: Good
Stereo Quality: Good

Once again the movie Connie and Clyde can be blamed for an outbreak of violence, this time an assault on our ear drums. There is no Clyde. Connie sings alone, and you’re just going to have to stand up against the onslaught. The only thing this disc has to do with the movie is a song, cloven-hoofedly entitled Connie and Clyde that is full of snappy references to the NRA, the FHA, and Rudy Vallee. This sort of thing is called “special” material and makes me reflect that the “special” at roadside diners is usually better than anything on the menu. As for the rest of the material, it is all right out of the Thirties and “updated” in arrangements designed to keep Connie as squarely in the middle of the road as a Mack truck.

R. R.

THE FRATERNITY OF MAN. The Fraternity of Man (vocals and instrumentals). In the Morning; Plastic Rat; Don’t Bogart Me; Bikini Baby; Oh No. I Don’t Believe It; and seven others. ABC 2 ABCS 647 $4.79.

Performance: Sleazy
Recording: Cheap
Stereo Quality: Fair

One thing about the names they give publishing companies these days: they tell it like it is. This album cover states clearly, “All Songs Published By Terrible Tunes, Inc. and Written By The Fraternity of Man with the exception of Oh No. I Don’t Believe It.” If it’s any consolation to anyone, Oh No. I Don’t Believe It is as atrocious as the rest. But when you play the Truth Game, you are going to have to go whole hog. Why limit it simply to Terrible Tunes, Inc.? Why not Even Worse Lyrics, Inc.? For instance? Or perhaps Cheesy Arrangements, Ltd.? Once you get started, the possibilities flood the brain. Caveat Emptor, Inc. might turn the trick if they’re looking for something on the classy side (and a small, still, small voice tells me that’s precisely what they are looking for if you consider the pretentiousness of this album). Another admirable example of album-cover honesty appears in the credit which reads “coordinated by Mark D. Jo."

R. R.

PATT AND VICTORIA GARVEY: Mr. and Mrs. Garvey, Patt and Victoria Garvey (vocals), Craig Doerge (piano, harpsichord, celeste), Charlie McCoy (trumpet, harmonica), Kenneth Butterly (drums), Wayne Moss (guitar), others. Fugacity: Supermarkets; It’s Quite a Lovely Painting, Mrs. Custer, I’m Sorry Things Turned Out That Way for George; Ghost Towns; Orange Nickelodeon; Inside a Paper Stagecoach Slowly; and five others. Epic 3 BN 26403 $4.79.

Performance: Campy
Recording: Fair
Stereo Quality: Fair

A literary agent once told me about an unsolicited piece of material she’d received. It was nearly typed and followed the accepted format. All the indentations were placed where indentations should be. Margins had been carefully established. But when she started to read, she was startled to find that instead of writing, it was mere typing. Something like this:

Kem huiiiev sKvdmk, mgf! Gihhpl to kinh e toub puebl lik enagbleeb ih.

BVGXNGD
Pff euvv emuge rvl pffu!

GW!

Mr. and Mrs. Garvey are not quite as perplexing, but almost. Snatches of song give evidence of interior rhyme, wit, and meaning, but when you follow the lyrics printed on the back of the album, they seem (with one or two exceptions) exercises in the art of the non sequitur. Oddly enough, the Garveys have the vocal quality of performers who have recorded some of the Ben Bagley collections of revue material, and consequently they sound like they intend their compositions to be spoofs of the current Whitmanesque craze in pop lyrics (for my money, Victoria Garvey is a soul sister to Alice Ghostley). This suspicion is abetted by one song that makes perfect sense and which I heartily commend to the attention of Bagley, Julius Monk, and Leonard Sillman—It’s Quite a Lovely Painting, Mrs. Custer, I’m Sorry Things Turned Out That Way for George. It indicates that the real ability of the Garveys lies in writing and performing very pointed material that is witty and incisive. After trying and getting nowhere with such efforts, it is possible that the Garveys are putting us on by attempting to make a success of gobbledegook. I’d like to think that’s the way it is, because that would make it an allegory for the time in which we live. I refuse, therefore, to be convinced that the Garveys have anything in mind but camping it up. And if the album is of interest to you on that level, you might indeed enjoy it.

R. R.

GOGI GRANT: Gogi Grant, Gogi Grant (vocals); orchestra, Lincoln Mayorga arr. and cond. Thinkin’; By the Way; It’s Over; The Magic of People; If He Walked into My Life; and five others. PETE 5 $1101 $4.79.

Performance: Stark Club
Recording: Good
Stereo Quality: Good

In the 1930’s and 1940’s there were entertainers of a species called the “society chanteuse” about town. They were girls of good family who performed in places like the Stark Club and El Morocco, generally to large audiences of their friends. Most of them were pretty terrible, although the job paid off for many by leading to advantageous marriages (and despite their names and connections, many of them needed the money they made by performing). None ever made the breakthrough as a really popular entertainer. All of which is a prelude to saying that Gogi Grant sounds like an updated society singer to me. The two things I can commend her for are her intelligent choice of songs and her excellent diction. If He Walked into My Life is as flat, in every sense, as Twiggy. And when she sings It’s Over, she convinces me it really is. All in all, this is a dated and rather sad album.

R. R.

(Continued on page 144)

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

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

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

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

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

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

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

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

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

Exclusive Ampex deep gap heads. Cost about $40 each. Far superior to any other heads on the market. Last as much as 10 times longer. There’s simply no comparison.

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

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

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

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

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

A deck for nitpickers.

And a deck for lazy nitpickers.

AMPEX
AMPEX CORPORATION
CONSUMER EQUIPMENT DIVISION
2201 LUNT AVENUE
ELK GROVE, ILLINOIS 60007
HEARTS AND FLOWERS: Of Horses—
Kids—and Forgotten Women. Hearts and
Flowers (vocals, instrumental). Now Is
the Time for Hearts and Flowers; Highway
in the Wind; Second-Hand Sandown Queen;
She Sang Hymns out of Time; Ode to a Tin
Angel; When I Was a Cowboy; and five
others. CAPITOL ⑥ ST 2688 $4.79.

Performance: Cutesy
Recording: Good
Stereo Quality: Standard

Would you like to hear about the Rock and
Roll Gypsies or the Second-Hand Sandown
Queen (she knows your every need) or the
Legend of "Teabowker," the lovesick jockey? I didn't think so, and I see no reason
to try to persuade you otherwise, when you
probably have so many other things on your
mind. Dave, Larry, and Bernie, the boys who make up the group that calls itself "Hearts
and Flowers," are a simperring little trio with
a weakness for whimsical ballads of the kind
that little room is likely to be found for in
any but the mushiest hearts. Whether they
are singing about cowboys, tin angels, or
newshawks, or even rendering Arlo Guthrie's
wistful Highway in the Wind, their calledcaterwauling, backed by lunatic banks of
strings, is about as appetizing as a bowl of
lumpy porridge—and every bit as bland.

GLORIA LYNNE: Here, There and Every-
where. Gloria Lynne (vocals); orchestra,
Frank Hunter arr. and cond. So Warm; Think
It Over; By the Time I Get to Phoenix;
Love Child; Lonely Is the Name; and five
others. FONTANA ⑤ SRF 67577 $4.79.

Performance: Flair
Recording: Excellent
Stereo Quality: Good

Knowing that the liner notes here end
up: "Miss Lynne one considered becoming
a nurse. But he made her a soul doctor.
And gave her to us," one can understand
that I approached Gloria Lynne's recital with
some trepidation. I haven't been near a soul
doctor in years and I was not about to start.
It turns out that Miss Lynne is a big-voiced,
very musical singer with strong gospel in-
fluences. What does separate her from the
run of gospel singers is her comprehension
and projection of lyrics. By the Time I Get
to Phoenix is probably the best thing in the
album, both as a song and as a performance.
In it Miss Lynne carefully explores the lyrics
and with each progression builds the song
up: "Miss Lynne once considered becoming
a nurse. But he made her a soul doctor.
And gave her to us," one can understand
that I approached Gloria Lynne's recital with
some trepidation. I haven't been near a soul
doctor in years and I was not about to start.
It turns out that Miss Lynne is a big-voiced,
very musical singer with strong gospel in-
fluences. What does separate her from the
run of gospel singers is her comprehension
and projection of lyrics. By the Time I Get
to Phoenix is probably the best thing in the
album, both as a song and as a performance.
In it Miss Lynne carefully explores the lyrics
and with each progression builds the song
up: "Miss Lynne once considered becoming
a nurse. But he made her a soul doctor.
And gave her to us," one can understand

Performance: Mediocre
Recording: Very good
Stereo Quality: Very good

The Steve Miller Band has won a consider-
able reputation lately but demonstrates little
that strikes me as unique. Like most young
pop groups, it plays with solid professional
control. One's admiration for its profes-

tionalism, however, must be tempered by
bearing in mind the simplicity of the group's
musical material. And the Steve Miller Band
plays little that will stimulate anyone. I find
myself particularly annoyed, too, by an over-

THE FINNEY COMPANY
34 WEST INTERSTATE
BEDFORD, OHIO 44146
DEPT. H. D.
This beautiful four-headed monster does away with amateurs.

Once you've met up with our monster with four heads, you're done for. Your amateur days are over. That's because the 4-track Solid-State stereo RS-790S has just about everything you need to do a professional job of taping.

First, there's 3-speed Dual Capstan drive. It ends audible flutter and wow. And the sound is all the better for it.

Four heads are better for sound, too. And the Console-Aire delivers 30-15,000 cps and a signal-to-noise ratio of more than 52 db's. It all adds up to the greater fidelity the pros listen for.

Another great thing is continuous Automatic Reverse. Records and plays back in both directions. It means no more interruptions. And you'll never have to flip over a reel again. At any point on the tape you can manually punch up reverse, too. Of course, if you don't want it to run on forever, use the automatic shutoff.

Pause Control is another nice feature. It operates in forward and reverse, and locks down for easy editing.

It gets better.

Pause Control is another nice feature. It operates in forward and reverse, and locks down for easy editing.

There's headphone output for private listening. Makes it easier to record sound-on-sound and sound-with-sound. If that sounds like a lot of sound, it should. You get 20-watt output through two 7" oval speakers with baffle boards.

There's more to come. Like two Dynamic Pencil Mikes with stands. Connecting cords and other extras. That's not all. You get 2 precision VU meters, separate tone and volume controls, lighted directional indicators, and a 4-place digital counter. Top this with a smoked-glass dust cover, and you're on your way.

After all, it's what you'd expect from the world's leading manufacturer of tape recorders.

So go into any dealer's we permit to carry Panasonic. We have a feeling that once you come face-to-face with our beautiful four-headed monster, you'll lose your amateur standing forever. (And for just $329.95.*)
Nilsson is a talent. Ignore the garbled liner notes (even though such incoherence is really inexcusable). The record inside the jacket is highly listenable: fresh, delightful, and original. Nilsson composed all but two of the songs, and on one of those he shares credit. Continually best, as we are, with imitations of imitators, it is a pleasure to discover a performer with such appealing individuality. Do not construe this to mean that Nilsson is in any way outlandish. His material and delivery fall within an established framework. But there is a skillful lightness of touch that gives a highly personal cast to both material and performance. Very nice, too, are the arrangements credit. To George Tipton. "Aerial Ballet" was me on a first hearing and each time I've played it I've liked it more. We are currently inundated with composer-performers wallowing in mediocrity. But cream rises to the top, where there's always room. And Nilsson is certainly the cream at the top of the recent competition.

R. R.

RECORDING OF SPECIAL MERIT

PETER AND GORDON: Hot, Cold and Custard; Peter and Gordan Walker (vocals); instrumental accompaniment. I Feel Like Going Out; Freedom Is a Breakfast Food; Never Ever; The Magic Story of the Park Keeper and His Fairy Godmother; Sipping My Wine; Greater Days; and five others. CAPITOL ® ST 2882 $4.79.

Performance: Super
Recording: Excellent
Stereo Quality: Excellent
Peter and Gordon work well together. And isn't that true of most things? What comes to deciding what makes a combination tick? Well, tick away they do, with precision timing, sardonic wit, milhedral melody, and a lot of other nice things going on in a musical world where things all too often go wrong. They never are wrong listening to, their delivery is spirited and on the button. They are not trivalization-tongue; they work painstakingly within a narrower, safer realm. But by knowing their limitations and never overstepping them, they have actually triumphed over them. Sipping My Wine and Caz You're a Star are my two special favorites in the collection. But there's really not a song I'd find fault with.

R. R.

DELLA REESE: I Gotta Be Me . . . This Trip Out. (vocals), orchestra, Oliver Nelson arr. and cond. Never My Load; My World Is Empty; Without You; I Gotta Be Me; Loose; Go; Pap Goes the World; I Got the Blues; For Once in My Life; and three others. ABC ® ABCS 636 $4.79.

Performance: Expendable
Recording: Good
Stereo Quality: Good
Several albums lately have "The Real" in their titles. Let me give you an example. Say the singer's name is Lily Ersatz and this is maybe her tenth album, and they've gone and titled it "The Real Lily Ersatz." Doesn't that imply that all the other Lily Ersatz records in your collection are fraudulent, fit for the junk heap, because Lily has been faking it all this time and only now at long last has she deigned to unmask and let us hear the truth? For Lily Ersatz, substitute Della Reese, whose new disc is titled "I Gotta Be Me... This Trip Out." Who was she the last trip out? Whoever she was, I rather liked her, Should I be ashamed? Was I taken in? And whoever she was, I wish she'd come back, because the voice on this album is the worst. If this is the real Della Reese, I'd like to put in a bid right now to get her stand-in off completely. For some reason he strikes me as being not genuine. His sound, voice, (Continued on page 150)

Johnny Rivers: Realizations. Johnny Rivers (vocals), orchestra. Hey Joe; Look to Your Soul; The Way We Live; Summer Rain; Something Strange; and five others. IMPERIAL ® LP 12372 $4.79.

Performance: Rivers, stay 'way from my door
Recording: Okay
Stereo Quality: Good
Rivers gives aalbum once-over here to some good modern songs by James Hendrickson, Dylan, and Scott McKenzie and to two of his own numbers, Dylan's Positively Fourth Street is probably Rivers' best effort, followed by Hendrick's Summer Rain. I try to enjoy Rivers, but there is something about his voice and performing style that turns me off completely. For some reason he strikes me as being not genuine. His sound, voice, (Continued on page 150)
It takes more than violins to create a great orchestra...

and more than ordinary loudspeakers to reproduce it.

That's why Bozak speakers are extraordinary
... in design
... in manufacture
... in performance
and songs seem to me to be fashionably fabricated for an audience that is a known quantity. I don't find him a bad performer, just not a very interesting or adventurous one.

**THE SANDPIPERS:** Softly, The Sandpipers (vocals, instrumentals). Softly; Find A Reason To Believe; Back on the Street Again; Love Is Blue; Cancion de Amor; Quanado m'inunamoro; and six others. A & M SP 4147 $4.98.

Performance: Tranquilizing
Recording: Excellent
Stereo Quality: Excellent

The Sandpipers are a subdued but versatile young quartet (three boys and a girl, if my ears report correctly) who offer a kind of welcome musical benzoacine as relief from the painful blasts of raw sound manufactured in such quantity by their contemporaries. "Softly she comes," they sing soothingly to the accompaniment of sweet strings, yet the effect is not saccharine, never spills over into artificial mawkishness. Their repertoire is also spiced with foreign imports: hushed Spanish-flavored stretches like Ojos de España and Cancion de Amor, a Neapolitan-type number (Quanado m'inunamoro), a French ballad (L'Amour est bien), even a Gregorian psalm to wind things up existentially. Each is performed with a feeling for its native idiom that even the undisguisable California accents of the team cannot mar. Home products include the haunting To Put Up With You, healingly backed by an arrangement that includes a sleepy trumpet, and a solemn paean of praise to a girl named Suzanne, with longorous long lines by the popular Leonard Cohen, whose soft-spoken way with a lyric meshes perfectly with the gentle appeal of the Sandpipers.

**P. K.**

**PATRICK SKY:** Reality Is Bad Enough, Patrick Sky (vocals); orchestra. She's Up For Grabs; Children's Song; Silly Song; Jimmy City; The Dance of Death; and six others. VERVE® FTS 3502 $4.79.

Performance: Unfinished
Recording: Good
Stereo Quality: Good

Patrick Sky writes most of his own material. It varies from fair to awful. For some reason he felt impelled to tackle Gilbert and Sullivan's Modern Major General here, and even disregarding his dictum (which is worth disregarding), he makes an incredible botch of it. This is the only selection in the album not by Mister Sky: he does a little better with his own things, for instance She's Up For Grabs, which is all about a young lady who is "A double talkin', jive-walkin' longtime loser/The kind with a twisted mind," or The Dance of Death. Occasionally one hears a rather striking image, but for the most part the disc struck me as full of over-rich varying, fashionably morbid but generally juvenile in outlook.

**MARLENE VERPLANCK**

A gently lyrical, perfectly textured voice and when they are had they wallow in the self-conscious excesses that too often put the stamp of immaturity on otherwise professional-sounding young musicians. Their vocal work can sometimes be brilliant, particularly in the wide-spaced falsetto lead passages; one choral section in particular—even if actually overdubbed by Vanilla Fudge—is little short of astonishing. On the other hand, pieces like Donovan's Season of the Witch move to the polar extreme, with tasteless narrations which must generously be taken as (unintentional?) high strikes. If you like Vanilla Fudge—perhaps a very interesting or adventurous one.

**P. R.**

**SLY AND THE FAMILY STONE:** Life, Sly and the Family Stone (vocals and instrumentals). Chicken; Plastic Jim; Faw; Into My Own Thing; Love City; M'Lady; and five others. Epic® BN 26397 $4.79.

Performance: Routine
Recording: Good
Stereo Quality: Good

This group seems to work enormously hard to little listening effect. At least to my ears. About half way through this one the desperate sincerity of the group began to sound a bit forced and hysterical. There is some measure of fun in Fun, and Love City comes off rather nicely, but they were the only two of more than moderate interest. If you like working up a listening sweat, though, then this might be something for you.

**MARLENE VERPLANCK**

**A Breath of Fresh Air., Marlene VerPlanck (vocals); orchestra arr. and cond. by Billy VerPlanck, Mr. Lucky; Growing Old Gracefully; Brazil; There Won't Be Trumpets; I Concentrate on You; Sunday; and four others. MOUNTED® M 308. Available in some stores and from Mounted Records, 888 Eighth Ave., New York, N.Y. 10019, $4.19 postpaid.

Performance: Welcome professionalism
Recording: Good
Stereo Quality: Good

(continued on page 152)
Viewed from a dollar and sense standpoint

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

NEW M91E Hi-Track Elliptical Cartridge with optimized design parameters for trackability second only to the incomparable V-15 Type II. 0.0003" x 0.0007" diamond stylus. 20-20,000 Hz. Channel Separation: more than 25 db @ 1 KHz. Tracking force range 1/4 to 1/2 grams. Trackability specifications @ 1 gram: 20 cm/sec @ 400 Hz.; 28 cm/sec @ 1 KHz.; 25 cm/sec @ 5 KHz.; 18 cm/sec @ 10 KHz. $49.95.
So few singers today know or care about good singing. They’re too busy trying to make a fast buck, distorting their voices and imitating fads to sell records. Consequently, three out of four of the good singers left are either too dramatically electro-charged trying to be individualistic to be appealing (for example, Lana Cantrell, Della Reese) or so mannered they often destroy the tasteful songs they select to sing (Nancy Wilson, Dinny Warwicck). It is indeed refreshing, therefore, to hear a songbird like Marlene VerPlanck. (Hers is the lush, lyrical voice everyone has heard behind the Winston commercials.) She used to be the lead singer with a fine group called the John LaSalle Quartet, which eventually went the way of all talent in the garbage can today’s music industry has become. On two of the tracks of this disc (Sunday and Lionel Bart’s Where is Love) it sounds as though the old group has been reunited. On everything else, Marlene sings with a perfect, perfectly tuned voice like a finely tuned musical instrument being played to perfection. She has perfect pitch and brilliant timing, and displays a keen knowledge of composition and technique coupled with a clean, spring-like, sparkling attitude toward the catalytic form of the musical arrangement. And she has a wonderful head for intelligent material. As far as I know, she’s only the singer in the world who has ever recorded There Won’t Be Trumpets, a peachy Stephen Sondheim song of a few seasons back that was unfortunately deleted from the Broadway-bound Anyone Can Whistle because Lee Remick didn’t have the range to sing it. Marlene can sing it, all right, and those who have never heard it are advised here and now to sign in, please.

The saddest thing about the record industry today is the reluctance of the major labels to sign and publicize wonderful singers who, seemingly because of their intelligence and perseverance, are limited to a small following of people who prize good songs sung well. Talented individuals in films are breaking away from the old Establishment and forming their own companies to make movies they believe in. Similarly, Marlene VerPlanck’s husband Billy has formed his own label, Commodore Records (address listed above) to produce music for people with taste. He not only produced his wife’s album, but also wrote the arrangements and conducted the band. If your record store has never heard of Commodore, drive it managers crazy until they order this disc. I can’t congratulate anyone involved in the project enough. It does what Marlene’s now-famous Winston commercial only subliminally suggests: it sounds good, like an album should.

R. R.

GEORGE WEIN AND HIS ALL STARS: George Wein Is Alive and Well in Mexico. George Wein (piano), Bud Freeman (tenor sax), Pee Wee Russell (clarinet), Ruby Braff (cornet), Jack Lesberg (bass), Don Lamond (drums), I Never Knew; All of Me; Have You Met Miss Jones?; Take the ‘A’ Train; and four others. Columbia® CS 9631 $4.79.

Performance; Groovy Recording; Excellent Stereo Quality; Good

This one gets my vote for “The Worst Album Cover of the Year.” That is not an award to be given casually, and I realize that the number of contenders is impressive. But I think the grinning group clowning around on the cover takes the cake for creating a negative impression about a jazz album that is really a groove—if you can bring yourself to put it on your turntable in the face of those hysteric grins. The selections contained herein are Munn from their recent concerts in Mexico when the Newport All Stars were there as part of a jazz festival sponsored by American Airlines. I got this bewildering bit of information (an American Airlines publicity puff?) from the liner notes, which, while in a completely different style—very, very earnest—are atrocious enough in their own right to deserve that front cover. Oh, well, forget the jacket, if you aesthetic sense permits, and concentrate on the pure jazz treatments of such delectable classics as Have You Met Miss Jones? and Take the ‘A’ Train. When George and his boys quit playing around and get down to the business of playing, they display none of the shuck-Tomfoolery that could scare off the squawkish. Its all very polished and professional and pleasant. Stop and listen. Just don’t Look.

R. R.

THE WIND IN THE WILLOWS. Warne Kirby (vocals, double bass, piano, harmonium, organ, vibes), Lida Andrews (flute, bassoon, piccolo, chimes, vocals), Peter Brittain (lead guitar, vocals), Smokey Vaughn (guitar, vocals), Deborah Hardy (vocals, tambourine, finger cymbals), Anton Carysforth (drums), Steve “Marvello” DePhillips (bass, vocals), and others. Monument®; Spent: Uptown Girl; So Sad; My Uncle Used to Love Me, but She Died; and seven others. Capitol® SKAO 2956 $4.79.

Performance; Strained Recording; Very good Stereo Quality; Very good

What can one say about “Wind in the Willows” except to ask why this limp set has been done up like a Rockefeller Plaza Christmas tree ornament or a Tennessee tart all tricked out for her first night on Forty-Second Street? Not only are some perfectly pretentious, Roger Miller’s campy trifle, My Uncle Used to Love Me, but She Died; and some others. Monument® Spent: Uptown Girl; So Sad; My Uncle Used to Love Me, but She Died; and seven others. Capitol® SKAO 2956 $4.79.

Performance; Strained Recording; Very good Stereo Quality; Very good

What can one say about “Wind in the Willows” except to ask why this limp set has been done up like a Rockefeller Plaza Christmas tree ornament? Get into the spirit of things and give yourself a break. (Continued on page 154)
Like a lot of guys, you're probably having a passionate affair with your pet stereo album. And some groovy 45's. Right.

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

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

But you're not. So what do you do? That's where we come in. We've built two completely new speakers. The TF-25. And the smaller TF-15.

We put a ten-inch FLEXAIR® woofer plus a horn-loaded tweeter in the TF-25. And in the TF-15, we put a special eight-inch woofer and a dynamic cone tweeter.

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

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

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

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

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

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

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

CIRCLE NO. 49 ON READER SERVICE CARD

NOVEMBER 1968
JAZZ

GARY BURTON: Gary Burton Quartet in Concert. Gary Burton (vibes), Larry Coryell (guitar), Steve Swallow (bass), Bob Moses (drums). Blue Comedy; The Sunset Bell; Lines; Walter L.; Wrong Is Right; and three others. RCA © LSP 3985, © LPM 3985 $4.79.

Performance: Even but not exciting
Recording: Very good
Stereo Quality: Very good

It's hard to explain why the Gary Burton group has accumulated such an enthusiastic following among young audiences. True, their hair is long and their costumes acceptably mod, and guitarist Larry Coryell is known to have served an apprenticeship in the rock world. But the music makes few concessions to commerciality and seems to continue along substantially the same lines Burton has followed since he left Stan Getz.

There's nothing wrong with that, of course, since Burton is an uncommonly gifted musician whose leadership instincts, in his choice of music and personnel, are excellent. In addition, Burton has matured considerably in the last few years, tempering his remarkable technical skills with great musicality, and playing what can be a deadeningly impersonal instrument in warmly communicative fashion.

Like most musicians, Burton and his associates generally play better on concert dates than on recordings, and this release is no exception. Since I was at the concert this disc's title refers to, I was curious to see if my enthusiastic reaction to the "live" program would be confirmed when I heard the recording. Surprisingly, it was not. Something—and I don't think it was simply the difference in listening environment—had brought about a change between concert hall and recording. Burton's group sounds good, to be sure, but not so good as they did that February night at Carnegie Recital Hall. Perhaps the recording art has not yet reached the level of technical mastery that the recording companies would have us believe. Or perhaps it is merely that nothing sounds good the second time around.

CHICK COREA: Tunes for Joan's Bones. Chick Corea (piano), Joe Farrell (tenor sax, flute), Woody Shaw, Jr. (trumpet), Steve Swallow (bass), Joe Chambers (drums). Leda; That Is New; Tones for Joan's Bones; Straight Up and Down; Vortex © 2004 $5.79.

Recording: Good, but piano too compressed
Stereo Quality: Very good

Chick Corea's first album as a leader has the unevenness that so often characterizes such maiden outings. He is best known as a side- man—most recently with Herbie Mann, Blue Mitchell, Willie Bobo, etc.—but he seems on the verge of finding his own direction. Here and there, traces of an individual conception are emerging that may bode well for his future activities. Unfortunately, however, too many outside influences are still active here, both in Corea's playing and in the playing of his group. For example, Joe Farrell, potentially one of the better young players around, has become so buried in a Coltrane bag that his own best recording ideas are virtually obscured. But Corea, and Farrell too, are promising talents. Once past the skittishness of his first trip around the track, he may develop the thoroughbred potential he seems to possess. D. H.

DAVID NEWMAN: Bigger and Better. David Newman (alto sax, tenor sax, flute); with various other musicians, William Fischer arr. and cond. Yesterday; And I Love Her; The Thirteenth Floor; Ain't that Good News; and two others. ATLANTIC © SD 1305 $5.79.

Performance: A versatile blues horn man
Recording: Very good
Stereo Quality: Very good

Saxophonist-flutist David Newman has exerted a major influence upon many horn players in the new rock groups. The special attractiveness of Newman's style traces to its origin in the small Harlem blues-band music so favored by the young white pop players. Newman's latest outing includes an unusual collection of tunes, ranging from Lennon and McCartney to Sam Cooke. He approaches his choice of music and personnel, are excellent. In addition, Burton has matured considerably in the last few years, tempering his remarkable technical skills with great musicality, and playing what can be a deadeningly impersonal instrument in warmly communicative fashion.

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the AR turntable

- turns records at the correct speed
- incorporates a pickup arm which holds the cartridge in the correct position for lowest distortion, with the lightest usable stylus force
- introduces no audible noise to the system
- insulates the system from externally caused noise

These are the things a turntable must do to play records satisfactorily in your home. The AR turntable does them well enough to meet NAB standards for broadcasting studio equipment. A turntable for home use needs a base; the AR turntable is supplied already mounted on an oiled walnut base. A transparent, rigid plastic dust cover is also included. A turntable for the home should have a clean, simple and functional appearance; the AR turntable has been exhibited at the Museum of Modern Art, as an example of good design.

The suggested retail price of the AR turntable is $78 for the two-speed version; the price includes everything except a cartridge: turntable, base, arm, plug-in shell, mat, cover, stylus force gauge, lubricant, screwdriver, cartridge mounting hardware and instructions, connecting cables and 45 rpm adapter. The workmanship and performance in normal use of the AR turntable are guaranteed for 3 years from the date of purchase. This guarantee covers parts, repair labor, and freight costs to and from the factory or nearest authorized service station; new packaging, if needed, is also free.
phone); Ray Neapolitan and Chuck Dom- nico (bass); Dick Fisher (drums). Guest Star: Oliver Nelson (soprano saxophone).

My Favorite Things; Pho:re; Circe Revisited; and two others. LEONARD FEATHER'S ENCYCLOPEDIA OF JAZZ ALL STARS. All Star Orchestra, arr. and cond. by Oliver Nelson. Patterns for Orchestra; Green- sleers; and two others. VERVE ® V6 8743 $4.79.

Performance: Innovative and thrilling
Stereo Quality: Excellent

Who says jazz singing is out of date? The Sound of Feeling is the most revolutionary vocal group I've heard since Annie Ross first teamed up with Jon Hendricks and Dave Lambert. It is composed of two bassists, a drummer, a wildly innovative California pianist named Gary David, and two beauti-

ful twins named Alyce and Rhae Andree, who have invented a new style of singing that sounds like John Coltrane and Ornette Coleman in a duet. The Andree Sisters break the octave down into more notes than you'll find on a piano, scat-singing in counterpoint, improvising tonally and aton-

ally, and breaking out in a sound unprece-
dented in jazz singing today.

Jazz historian-critic Leonard Feather heard the sextet one night at Donnie's, the best jazz room in Los Angeles, and was so overwhelmed he talked Oliver Nelson into playing soprano sax on their first record date. The result is an explosion of musical sounds that spans five centuries and re-

quires very close listening on the part of the aus-
tor. If you are ready to learn something new,

this group will blow your mind. First, they do My Favorite Things in three dif-

ferent meters (just try it in harmony with a

buddy and see what happens!) Then there's a contrapuntal ad-lib session on a
twelve-bar minor blues, Waltz Without Words. Pho:re; Circe Revisited starts out as an ad-lib ab-

straction, then moves unexpectedly into six-

teenth-century madrigal style. Circe Re-

visited is a weird mixture of classical music

and jazz featuring Gary David on the third-
voice piano, and an unconventional

Lebanese instrument called a Marxophone. It all has to be heard to be believed, but I'm

convinced the musicianship, dedication, and

attractiveness of the Sound of Feeling will pay off in the future.

The group's name is also an apt title for their debut disc, because side two features

Oliver Nelson and a mind-boggling ar-

ray of jazz super-stars in a collage of colors

and moods addressed to the nervous system.

Nelson has proved his versatility and ar-

ranging genius many times in the past, but nothing he has ever done had any thing
doing for me, I was prepared for what happens here. Patterns for Orches-

ta, part of a suite written as a tribute to John F. Kennedy, is a magnifi-

cently orchestrated poem, with J. J. John-

son's trombone punctuating each stanza. Sidewalks of New York swings like mad

with Zoot Sims, Hank Jones, and Nat Ad-

derley doing the hopscotching. There is a

harmonie lyrical texture to Nelson's charts on this and Greensleers (featuring Bob

Brooksneyer's valve trombone) that proves how creative yet simple big band jazz can be.

The two sides of this disc, unflagging in their achievement of beauty and in the real-

ization of musical ideas, go together like

matching bookends. R. R.
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Performance: Talky and tricky
Recording: Conscientious
Stereo Quality: Resourceful

Having wrapped up the Irish and Russian revolutions in shiny multimedia packages of song and story, these redoubtable documentarians over at CBS now turn their attention to Israel. It should be said at once that the project has been tackled with a certain austerity appropriate to the subject, in sober black and white, avoiding such gimmicks as maps, postcard-size photos, or other trappings more appropriate to a Parker Brothers game box than the contemplation of history. The book, remarkably free of the usual grey poetical prose, is particularly successful, combining a generous progression of full-page photographs with a text that traces the growth of the Jewish State from the time of the first migrations of settlers from Eastern Europe to Palestine in the nineteenth century, through an astute presentation of memoirs, diaries, and personal reminiscences. There are twenty selections, starting with an account of the establishment of the first agricultural settlement in Petach Tikvah and culminating in a young Israel reporter's eyewitness impressions of last year's six-day war scenes from the writings of S. Y. Agnon, David Ben Gurion, Martin Buber, Moshe Dayan, Theodor Herzl, Vladimir Jabotinsky, Henrietta Szold, and Joseph Trumpeldor provide personal insights into episodes too often recorded in the arid language of propaganda.

The records, although they would seem to have everything going for them from folk music to on-the-spot interviews with men who were where the action was, are less easy to take. The approach is the familiar CBS documentary style of putting bits and pieces of sound together in an over-all design in which the same voices return like motifs in a rug. But the result of all this careful editing here is a flat pattern of music and speech which, while it follows the course of history through time, builds little momentum, and, as far as the listener's emotions are concerned, seems to go nowhere.

Another difficulty is the fact that, although English is Israel's second language, and there is a strong British influence on the way it is spoken by oldtimers there, every Israeli has his own notion of grammar and pronunciation. And the songs—by varied popu-
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Another Reel Turn-on.
BERLIOZ: Harold in Italy, Op. 16, Rudolf Barshai (viola); Moscow Philharmonic Symphony Orchestra, David Oistrakh cond. MELODIA/Angel $18-40001 $7.98.

Performance: A broad canvas
Recording: Spacious but well-balanced
Stereo Quality: Good
Speed and Playing Time: 33 1/2 ips; 42'58"

The only rival tape version of Berlioz’s colorful symphony with viola obbligato is the 33 1/2-ips Angel reel with Yehudi Menuhin as soloist and Colin Davis conducting the Philharmonia Orchestra. This latter has long been my personally preferred disc version of the music, chiefly because of Davis’ superbly effective projection of the music’s high-Romantic pathos. There can be no question but that Barshai, whose primary instrument is the viola, effects a richer and more varied scheme of tone color and nuance from his instrument than Menuhin does (the microphoning helps, too). On the other hand, David Oistrakh—here trading his violin for the baton—does not, despite his broadly lyrical-dramatic view of the score, achieve as absorbing results as Davis, with his more pointed phrasing and dynamics. The Soviet recorded sound is bright and spacious, but the important percussion punctuation in the finale has more presence in the Davis disc recording, and it would seem reasonable to presume that it carries over to the tape (I haven’t heard it). By the way, the latter lists for the same price as the Melodiya/Angel 33 1/2-ips reel.

GRIEG: Peer Gynt Suites Nos. 1 and 2; Lyric Suite. Moscow Radio Symphony Orchestra, Gennady Rozhdestvensky cond. MELODIA/Angel $18-40004 $7.98.

Performance: Unequal
Recording: Fair
Stereo Quality: Good
Speed and Playing Time: 33 1/2 ips; 48'41"

These are perfectly competent performances, but they are considerably lacking in elegance, both of orchestral execution and interpretative detail. The treatment is quite properly full-blown Romantic, but I find some of Rozhdestvensky’s effects vulgar, at least in comparison with the Peer Gynt excerpts recorded by Karajan. The Melodiya tape is not one of Angel’s best: the bass is somewhat tubby, the high mid-range boost tends to be wearying to the ears, and the highs in general require boosting. Orchestral detail, moreover, is not nearly as well-defined as on other Melodiya-originated tapes.

RECORDING OF SPECIAL MERIT

Performance: A broad canvas
Recording: Excellent
Stereo Quality: First-rate
Speed and Playing Time: 33 1/2 ips; 77'46"

With this tape release of Leonard Bernstein’s thrilling reading of the complex and intensely dramatic Sixth Symphony, all nine of the completed Mahler symphonies—plus Deryck Cooke’s realization of the sketches-out Tenth—are now available in four-track format. It is fascinating that Bernstein’s finest Mahler interpretations have been of the most difficult and challenging symphonies: the sprawling Third and the complex Fifth, Sixth, and Seventh with their densely polyphonic and lengthy allegro movements. The Sixth Symphony, which can be deadly in its relentlessly pounding march rhythms and densely textured end-movement developments, becomes, under Bernstein’s hand, an intensely exciting experience. The emphasis throughout is on maximum contrast between rhythmic and lyrical elements. One knows from the very first marching figure that sets the pace for the opening movement that this Bernstein interpretation is going to be no mere performance, but an unforgettable experience. At no point does the excitement let up, even where the brutally pounding Scherzo gives way to an exquisitely slow movement. The immense finale with its famous hammer blows of fate hangs together, all of a piece, throughout its varied episodes that range from apocalyptic climax to atmospheric cowbell sounds evocative of Alpine heights far removed from man’s trials and tribulations. For me this performance stands as the finest of the whole Mahler series under Bernstein’s baton. The recorded sound has great brilliance, presence, and body, and the great thudding hammer blows that mark the crucial turning points in the finale truly come through as such, rather than as amorphous thumps. This is a fine tape of a great recorded performance.


Performance: Detailed Tchaikovsky; fiery Brahms and Stravinsky
Recording: Good
Stereo Quality: Good
Speed and Playing Time: 33 1/2 ips; 68'52"

Reviewed by DAVID HALL • DON HECKMAN • IGOR KIPNIS
PAUL KRESS • REX REED • PETER ReILLY • ERIC SALZMAN

Misha Dichter is the fifth winner of the International Tchaikovsky Competition to record the ubiquitous Tchaikovsky B-flat Minor Piano Concerto. There are a half-dozen other tape versions, two (Cliburn and Ashkenazy) by Competition laureates, and those by young veteran Philippe Entremont (with Bernstein) and old veteran Artur Rubinstein (with Leinsdorf) also represent substantial competition. For my taste, I find the Dichter-Leinsdorf traversal of the Concerto, though carefully detailed, a little dull, achieving neither the brilliance of the Rubinstein and Entremont entries nor the poetry of Cliburn’s. In the sequence of solo works Dichter reveals more of his personality as a keyboard artist. The Brahms piano pieces, by turns turbulent and introspectively ruminative, are given full due by Dichter in terms of both poetic ambiance and rhythmic and dynamic accuracy. Especially noteworthy are the sub-

Explanation of symbols:
® = monophonic recording
© = stereophonic recording
tle coloration achieved by his fine pedal work in Op. 116, No. 4, and the sense of dramatic climax in his tight-knit reading of the defiant E-flat Rhapsody, Brahms' last work for the piano.

The Petrovetska pieces Stravinsky arranged for Artur Rubinstein—Rastaan Dance, In Petrovetska’s Room, and Shvetzietka Fair—are a virtuoso’s holiday, and young Dichter rises to the occasion. The recorded sound throughout the reel is clean and suitably spacious.

D. H.


Performance: Good to excellent
Recording: Good
Stereo Quality: Light but sufficient
Speed and Playing Time: 7½ ips; 44'31".

Charlie Byrd, the jazz guitarist, shows his virtuosity in a somewhat different repertoire here. What does it sound like? Imagine a combination of Bach, Schumann or Mendelssohn, Ravel, and Poulenc, with more than a touch of Latin-pop. The Etudes, written in 1929, are in the spirit of Villa-Lobos’ famous Bachianas Brasileiras. The Preludes, written in 1940, are surprisingly early-Romantic in character—Mendelssohniano Brasileira! Byrd handles it all very comfortably. The whole thing is—one strains just a bit for the right adjectives—idiomatic and attractive, and it emerges well on tape.

E. S.

ENTERTAINMENT

CHET ATKINS: Solo Flight; Chet Atkins Picks the Best. Chet Atkins (guitar); various instrumental combinations. Drive In; Three Little Words; Autumn Leaves; Chet’s Tune; Mercy, Mercy, Mercy; Check to Check; and eighteen others. RCA ™ 3 TP 5045 $9.95.

Performance: Slick and superficial
Recording: Very good
Stereo Quality: Very good
Speed and Playing Time: 3¾ ips; 61'47''.

I find it hard to imagine who it is who buys collections like this. Atkins’ abilities are astounding, true, and he does an almost unbelievable range of material, but the music that results is so contrived and artificial that it has little value other than as background ambiance. Consider a few of the tunes that are included: Three Little Words; Mercy, Mercy, Mercy (a hit for Cannonball Adderley); When You Wish Upon A Star; Georgy Girl; In the Mood; (how bratitative); Colonel Bogey; Naugat, by Django Reinhardt (misspelled on the cover); The Battle Hymn of the Republic; and A B A. Atkins gambles it all without hesitation and with little noticeable emotional involvement. I suspect that once he finishes recording pieces like these, he forgets them almost as quickly as I did after hearing them.

By the way, the sound of the 3¾ ips double- and set albums continues to show general improvement. In this case, in fact, it is almost too intense, as though the artificial equalization of specific frequencies had gotten out of hand.

Don H.

RECORDING OF SPECIAL MERIT

JOHNNY CASH: Johnny Cash at Folsom Prison. Johnny Cash (vocals), June Carter (vocals), various other musicians. Folsom Prison Blues; Dark at a Dangereous; I Still Miss Someone; Cocaine Blues; 25 Minutes to Go; Orange Blossom Special; The Long Black Veil; and nine others. COLUMBIA ™ CQ 1005 $7.95.

Performance: Warm, emotional, and communicative
Recording: Very good
Stereo Quality: Very good
Speed and Playing Time: 7½ ips; 44'.

Johnny Cash is certainly not as well known to the mass audience as he is to the devoted followers of country-and-western music. And it’s a shame, because he is a superb performer. Oh, I know, we all have those depressing memories of car trips through the provinces in which the only discernible music on the radio consisted of whiny tenor voices singing laments for lost lovers.

Not so with Cash. Assertiveness, musical sensitivity, and, yes, masculinity dominate his performances. Since Cash’s checkered career has taken him in and out of a number of prisons, he has a special rapport with the inmates’ viewpoints. If you haven’t heard Cash yet, you’ve been missing one of the more brilliant performers in today’s popular music.

Stereo Quality: Entrapping
Recording: Excellent
Performance: Breezy
Stereo Quality: Excellent
Speed and Playing Time: 3¾ ips; 31'29''.

This tape doesn’t do anything new for the Seekers. It is pleasantly predictable, full of the group’s bouncy, jaunty music, and delivered with drive, vitality, and keen musicianship. But I think it is the best collection of songs they have ever recorded. There is one reflective song called The Sad Cloud (which sounds like the title of a Francoise Sagan novel). And Tom Paxton’s Angelina Is Always Friday, When the Good Apples Fall; Cloudy; five others. CAPITOL ™ Y 1721 $6.98.

SIMON & GARFUNKEL: Bookends. Simon & Garfunkel (vocals and instrumental) various assisting musicians. Bookends Theme; Save The Life of My Child; America; and eight others. COLUMBIA ™ CQ 1011 $7.95.

Performance: Fine performance of fair material
Recording: Excellent
Stereo Quality: Excellent
Speed and Playing Time: 7½ ips; 29'45''.

At this point in their careers, Simon and Garfunkel are pretty big news. But I still have serious reservations about several aspects of Paul Simon’s songs. Although he does insist on the kind of everyday things that are common to the work of, say, Joni Mitchell and Bob Dylan, Simon possesses neither the poetic imagery of Mitchell nor the raw directness of Dylan. To his credit, Simon is far superior to Dylan—and probably Miss Mitchell’s equal—as a melodist. His work, then, usually results in a group of catchy melodies that are used for the exposition of less interesting lyrics. In addition, Simon’s general point of view reflects a pretentious humanism (and he is hardly the first composer of whom this can be said) that can become stickily sentimental. One track, for example, includes the actual recorded voices of old people who live in nursing homes in New York and Los Angeles. Although their comments are sadly indicative of the destruction our society wreaks (Continued on page 166)
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DEBUSSY: Feux d’artifice (excerpt) Connoisseur Society
- Virtually the entire range of the piano is used, including the full force of the bass notes. This is the sound of a piano in reverberant surroundings heard fairly close up.

BÉETHOVEN: Wellington’s Victory (Battle Symphony) (excerpt from the first movement) Westminster
- The recording emphasizes extreme directionality. It is a dramatic presentation engineered specifically for stereo reproduction.

MASSAINO: Canzona XXV a 16 (complete) DG Archive
- Performed on old instruments; and recorded with techniques that combine directness with depth and ambience, this band reproduces the sound of the music in its original environment, a large and reverberant cathedral.

CORRETTE: Concerto Comique Op. 8, No. 6, “Le Plaisir des Dames” (third movement) Connoisseur Society
- Recording demonstrates the sound and special layout of a small performing group (harpsichord, cello and flutes) in fairly resonant surroundings.

KHAYA: Paga Chandranandan (excerpt) Connoisseur Society
- This classical Indian music provides some of the most exciting musical experiences imaginable. Directionally between vastly different instruments is the point here, as well as the sheer sound of the instruments themselves.

RODRIGO: Concierto—Serenade for Harp and Orchestra (excerpt from the first movement) Deutsche Grammophon Gesellschaft
- This excerpt provides a wealth of instrumental color behind a harp solo. The music is clear, colorful, rather classical; and immensely entertaining.

MANITAS DE PLATA: Gypsy Rhumba (complete) Connoisseur Society
- The recording puts the listener in the center of a flamenco party by precisely transmitting the directionality, depth and ambiance of this completely impromptu recording session.

MARCELLO: (arr. King): Psalm XVII “The Heavens are Telling” (complete) Connoisseur Society
- This arrangement of the brief Marcello Psalm is for brass, choir and organ; who answer one another antiphonally.

PAEORDERUS: Terpsichore: La Bourrée XXXI (complete) DG Archive
- A musical gem played by a raft of renaissance instruments including recorders, viols, lutes, harpsichord, small kettle drums, chimes, bells, and triangle.

BERG: Wozzeck (excerpt from Act III) Deutsche Grammophon Gesellschaft
- The acknowledged masterpiece of modern music incorporating the use of many unusual and extraordinary musical devices, including dramatic crescendos for full orchestra.

BARTÓK: Sonatina for two pianos and Percussion (excerpt from the first movement) Cambridge
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BEETHOVEN: Wellington’s Victory (Battle Victory) (excerpt from the last movement) Westminster
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There is a lot of genuine feeling and emotion in Stevie Wonder's voice and delivery. Although somewhat in the Ray Charles groove, he is a distinct artistic entity. He is capable of touching and moving the listener a little more frequently than Charles, and I think it must be because Charles offers such an abundance of musical talent that the quality of his vulnerability is lost. Wonder offers a good sampling here, and his version of 'Mr. Tambourine Man' has a bite that I never seemed to have in other recordings I have heard of this essentially rather pathetic song. Pathos is also a large part of Wonder's performance of The Lonesome Road, which almost has echoes of desperation.

A most satisfying bit on the whole downbeat recital by a very gifted young singer.

P. R.

SHOW MUSIC

GOLDEN RAINBOW (Ernest Kinoy-Walter Marks). Original-cast recording. Steve Lawrence, Eydie Gormé, others (vocals); Elliot Lawrence musical dir. Calendar ® KG8 1001 $8.95.

Performance: For their fans
Recording: Good
Stereo Quality: Excellent
Speed and Playing Time: 3 3/4 ips; 42'37"

Everyone has his own vision of hell. Mine is an evening at the Copacabana night club—or any time at all spent in Las Vegas. Golden Rainbow is a musical set in Las Vegas and performed by Steve Lawrence and Eydie Gormé (and a particularly grating child performer named Scott Jacoby) in the manner of a super-Copa production. Golden Rainbow is scarcely a musical at all, it seems instead a series of production numbers and solo spots for Mr. or Mrs. Lawrence. The stars are the draw on this tape, as they are in the theater. If you like them, you will probably like the tape. Though I concede Miss Gormé's perfect pitch, solid professionalism, and good voice, she just isn't my kind of singer. Lawrence leaves me equally cold, again admitting his thorough proficiency. Need I say more?

P.R.

HOW NOW, DOW JONES (Carolyn Leigh—Elmer Bernstein). Original-cast recording. Anthony Roberts, Marilyn Mason, Brenda Vaccaro, Sammy Smith (vocals); orchestra, Peter Howard cond. RCA ® TO3 1007 $7.95.

Performance: The Average hits a new low
Recording: "Original-cast"
Stereo Quality: Excellent
Speed and Playing Time: 3 3/4 ips; 34'36"

This score will eventually provide another noisy footnote to the pages. Although the original may have, somewhere, is at this moment working on, to be called The Decline of the American Musical. This is a loud, vacuous, and unoriginal score, and vocal performances and arrangements smack of semi-theater touring groups. The supposed revue is just Help to the Rear, which turns out to be a garrulous mind-bender of a production number that lingers on for almost five minutes. Currently the Broadway musical—at least the kind represented by such as How Now, Dow Jones—seems mere pretense to ever be a beheld whale huffing and puffing and roaring to cover up its own helplessness in a new and alien environment.

P. R.
ANYONE who has ever tried to record a home-brew skit or playlet soon discovers the need for sound effects. A play without sound accompaniment is as flat and unpalatable as a soup without salt. Some sound effects are available on special recordings, and some are easy to simulate with a little ingenuity, but for others ingenuity alone will not suffice—only the real thing is convincing enough.

One evening several of my friends and I were recording a simulated news conference with a "celebrity." The actual setting was an ordinary smallish living room, somewhat on the dead side acoustically because it had been specially treated for making recordings. There were six people present. Five were to be "reporters" and one the celebrity. The sound was much too dry and studio-like to be at all convincing. We had to liven it up somehow to make the setting more realistic.

What we finally did was to start a second tape recorder, a battery-powered portable cassette machine. A few feet from the microphone we set someone to work at a typewriter. The rest of us milled around the room at varying distances from the mike, mumbling to ourselves and each other, shuffling our feet, rustling papers, and making other assorted noises as the inspiration struck us. One of my friends knew a special number to make the telephone ring and was able to dial the phone and make it ring at will. Now and then someone would yell, from across the room, for "more coffee" or to "get the phone, somebody!" Just as our impromptu happening began to be boring, we decided we had enough background sound for our purposes (about eight minutes of this madness was all that was needed for the "interview") and we rewound the tape.

Next, we set up a reel-to-reel recorder with two cardioid mikes feeding into an inexpensive mike mixer. We put the little portable at one end of the room, as far from the mikes as possible, and began to play back the tape we had just made. We spotted the "reporters" around the room, six or seven feet from one of the mikes, some off-mike. The celebrity had the other mike to himself, to make sure his voice would be recorded clearly. The result was astonishingly realistic. The double dose of room reverberation in the sound recorded with the cassette unit—once during the initial recording and once again during playback—created an aural impression that the whole conference was taking place in a large, drafty hall with dozens of people milling about in a nervous bustle of "press" activity.

The finished tape, which was broadcast over a local radio station, received some unsolicited testimonials from listeners. A surprising number thought it was genuine and wondered how on earth we had managed to interview the celebrity. Others recognized that the interview was phony, but were delighted with the fabrication.

Using the second recorder permitted us to create a sound effect that would not have been possible without several more people and relatively elaborate equipment. The limited quality of the cassette portable actually enhanced the effect. No mixing whatever was done except between the reporters' mike and the celebrity's mike.
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Invitation to euphoria.

Among all those who listen to music from records, there is a select few who do it very, very seriously. They originally spent countless hours comparing one component against another. Then they tried their speakers here and there at home until they worked to perfection with the room.

And when people like this listen, they do nothing but listen. Just as though they had paid good money for dinner out, orchestra seats and a baby sitter.

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