

Stereo Review

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MAY 1970 • 60 CENTS

FROM MASTER TAPE TO DISC: HOW RECORDINGS ARE MADE
BEETHOVEN'S 32 PIANO SONATAS * THE VANISHING ART OF WHISTLING * THE COMPOSER-CRITIC: ROBERT SCHUMANN



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speeds service... cuts repair costs.

change policy is additional protection . . . assuring you of continued service at minimal cost no matter how long you keep your Scott unit. Scott is proud of its long-standing policy of servicing its products regardless of age. Even today, Scott owners can bring in amplifiers they bought in 1947, Scott's first year of production, and receive prompt, complete service.

SCOTT AUDIO COMPONENT, LOUDSPEAKER SYSTEM, AND STEREO MUSIC SYSTEM WARRANTY

All H.H. Scott professional quality tuners, amplifiers, receivers, compact stereo music systems, and loudspeaker systems are warranted against defects in material and workmanship for two years from the date of sale to the consumer. The unit must be delivered to and picked up from either an authorized Scott warranty service station or the Customer Service Department, H.H. Scott, Inc., 117 Powdermill Road, Maynard, Massachusetts 01754.

This warranty covers repair and/or replacement of any part found by the manufacturer, or his agent, to be defective, including any associated labor cost.

The above warranty does not apply to (1) accessory parts explicitly covered by the field warranty of an original manufacturer (2) units subjected to accidental damage or misuse in violation of instructions; (3) normal wear and tear; (4) units repaired or altered by other than authorized service agencies; and (5) units with removed or defaced serial number.

This applies to 1968 and later model year units.

WHAT UNITS ARE COVERED

Most of Scott's new receivers utilize Modutron construction. Included are the 342C FM stereo receiver at \$269.95, the 382C AM/FM stereo receiver at \$299.95, the 386 AM/FM stereo receiver at \$349.95, and the Scott 2506 compact stereo systems, ranging from \$399.95.



WHAT WILL EXCHANGE BOARD COST?

Sample 1970 factory-tested replacement boards costs are listed below. A complete list is available by writing to our Service Manager, Don Whitney.

MODUTRON BOARD	Regular Cost	Exchange Cost*
342C Stereo Preamplifier	\$28.84	\$10.00
342C Quartz Crystal FM IF Amplifier	\$48.88	\$10.00
382C Tone Control	\$30.32	\$10.00
382C Power Amplifier	\$30.64	\$10.00
386 IC Multiplex	\$37.52	\$10.00
386 Driver Amplifier	\$25.92	\$10.00
386 Stereo Preamplifier	\$40.95	\$10.00
2506 AM/FM IF Amplifier	\$40.44	\$10.00

*Exchange price applies only if board is not physically damaged.

NEW MODUTRON CONSTRUCTION APPROVED BY EXPERTS

The 1970 CONSUMER GUIDE published by BUYERS GUIDE Magazine discusses Scott Modutron construction: "Scott is . . . pioneering the use of plug-in modular construction. With entire banks of transistors on plug-in modules, troubles are easier to isolate and service costs are down accordingly. Instead of troubleshooting for a single defective unit in the spaghetti of circuitry, clipping out, and then delicately soldering in a replacement, the entire module can be yanked out and a new one plugged in. . ."

"Many a hi-fi buff has experienced having a defective receiver, with poorly accessible circuit boards, sit in the service shop for two or three weeks while waiting for the necessary skilled and tediously laborious attention. There is no good excuse for that situation with plug-in modular construction. In fact, a great deal of emphasis for the use of electronic modules comes from the service agencies handling warranty work, and, as for out-of-warranty repairs, modular circuit design can cut service bills by 40-80% compared to what it costs to have a non-modular receiver repaired."

SCOTT®

H.H. Scott, Inc., 111 Powdermill Road, Maynard, Mass. 01754

Export: H.H. Scott, Inc., Maynard, Mass. 01754

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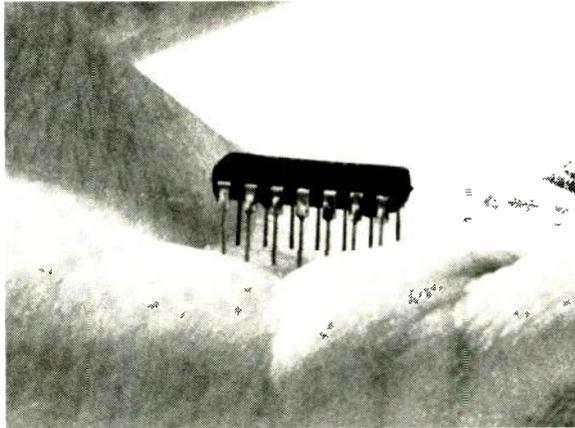
*Or the equivalent 1970 purchasing power.

CIRCLE NO. 100 ON READER SERVICE CARD

Scott's New Modutron Circuit Board Exchange Policy:

Let's face it . . . electronic devices are becoming progressively more complex and are therefore more difficult and costly to repair.

Scott engineers have solved this problem two ways. First, they minimized the need for service through careful selection of parts, then they went on to simplify servicing through the use of replaceable Modutron circuit boards.



BUILT TO LAST

Scott designs-in more Integrated Circuits than any other manufacturer (as many as eight in most receivers). These frozen-in-silicon devices are virtually indestructible.

Massive power transformers are built to take it . . . welded type electrolytic capacitors are virtually fail-proof . . . wire-wrap construction eliminates most solder joints, the most common electronic bug-a-boo.

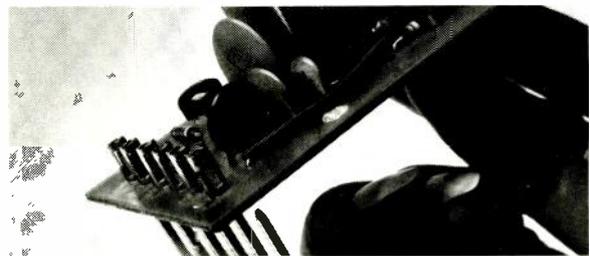
With all of this, service is still an occasional necessity.

NEW MODUTRON CIRCUIT BOARDS

To make servicing easier and less costly, Scott engineers designed new Modutron circuit boards. All major electronic circuits are modularized on separate printed circuit boards . . . and each of

these boards plugs into place on the chassis. This means that a failure in any major circuit can be repaired instantly by plugging in a replacement board.

During your first two years of ownership of any Scott Modutron unit, you are entitled to free parts and labor under our traditional Two-Year Warranty; after your warranty has expired, your service costs are kept to a minimum by Scott's new Modutron exchange policy.



HOW SCOTT'S MODUTRON EXCHANGE POLICY WORKS

Should your Modutron unit ever need servicing here's all you do:

Take or ship your component to a Scott Warranty Service Station.

Your unit will be electronically tested and the problem isolated. (Experience shows that 95% of problems can be repaired by plugging in a replacement board.)

The warranty station will then exchange the defective board for a perfect one right from stock, or contact Scott for air shipment.

This means service is faster than ever before and that you pay only for minimum service time, plus the low exchange cost of a perfect factory-rebuilt Modutron circuit board.

SUPPLEMENTS YOUR WARRANTY PROTECTION

The Modutron exchange policy is a supplement to Scott's regular Two-Year warranty. During the first two years of ownership, there is no charge for either parts or labor costs. The Modutron ex-



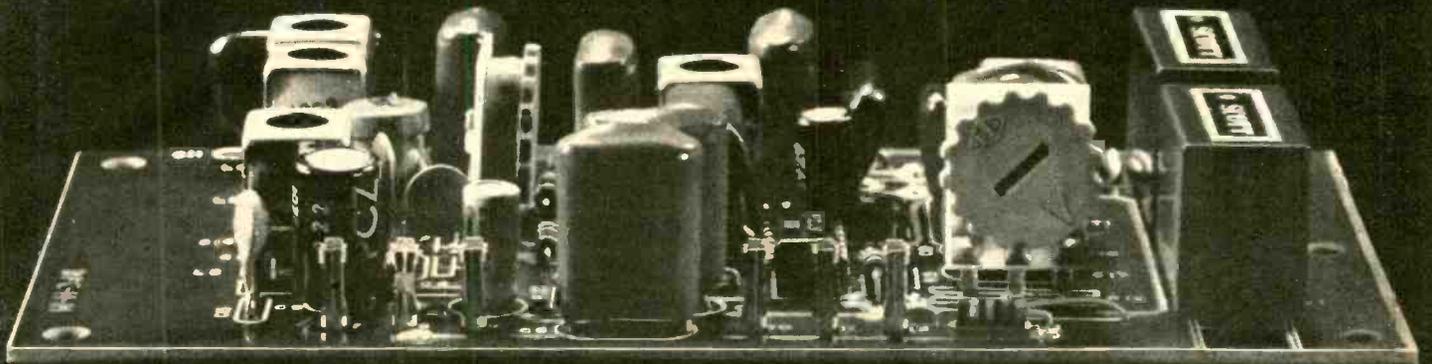
SCOTT INTRODUCES

**Component
Long-Life
Insurance**

**NEW MODUTRON
CIRCUIT BOARD
EXCHANGE POLICY**

**A SERVICE YOU
MAY NEVER NEED...**

(But isn't it great to know it's there?)



**IF ANY SCOTT
MODUTRON PRINTED CIRCUIT BOARD
EVER NEEDS SERVICE,
WE'LL REPLACE IT... FREE
DURING THE TWO-YEAR WARRANTY PERIOD;
AND FOR ONLY \$10* THEREAFTER.**

*Or the equivalent 1970 purchasing power.

Our amazing new low-cost speaker is made with a revolutionary substitute for money: Brains.

Two facts stand out about the new Rectilinear XI bookshelf speaker:

Its price is \$69.50.

And its sound is beautiful.

In fact, it sounds quite respectable even in comparison with our top speakers, which cost three and four times as much and have been called the best in the world. To be on the conservative side, let's say the Rectilinear XI sounds like an exceptionally fine \$135 speaker.

A year or two ago, a speaker like this would have been just about impossible. Every manufacturer knew that inexpensive speakers were supposed to sound mediocre, so that's how they made them, give or take a few sales features.

Luckily, our young engineers are somewhat naive about these things. All they know is physics, mathematics, electronics and acoustics. As far as they're concerned, a correct crossover frequency costs no more than an incorrect one. The right distance between the drivers no more than the wrong one. Proper phasing no more than improper. And so on, down the line. They act as if they believed that at least seventy-five per-

cent of speaker design is knowledge, not money.

So they specified a 10-inch woofer, a 3-inch tweeter, a choke, a capacitor and a volume control. They put these into a 23" by 12" by 10½" cabinet and fussed and fussed. Without any preconceived notions as to how good or

bad such an austere design should sound. They stopped only when they could no longer improve the performance.

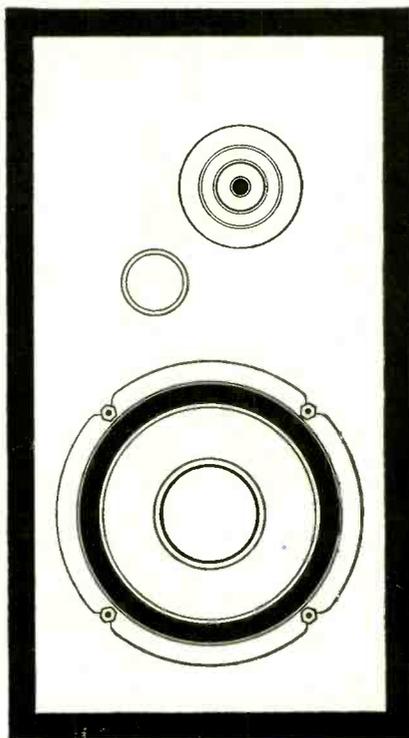
The result is a \$69.50 speaker that not only covers the range from 45 to 17,000 Hz without peaks or harmonics but also has extremely low *time delay distortion*, which is Rectilinear's chief criterion of speaker quality.

What's more, the Rectilinear XI is a high-efficiency speaker. It can be driven to window-rattling levels with a puny 10 watts.

A triumph of brain over brawn, you might say.

(For more information, including detailed literature, see your audio dealer or write to Rectilinear Research Corp., 107 Bruckner Blvd., Bronx, N.Y. 10454. Canada: H. Roy Gray Co. Ltd., 14 Laidlaw Blvd., Markham, Ont. Overseas: Royal Sound Co., 409 N. Main St., Freeport, N.Y. 11520.)

Rectilinear XI



CIRCLE NO. 36 ON READER SERVICE CARD

FORMERLY HI-FI/STEREO REVIEW

Stereo Review

MAY 1970 • VOLUME 24 • NUMBER 5

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PUBLISHER
LAWRENCE SPORN

EDITOR
WILLIAM ANDERSON

MANAGING EDITOR
WILLIAM LIVINGSTONE

MUSIC EDITOR
JAMES GOODFRIEND

TECHNICAL EDITOR
LARRY KLEIN

ASSOCIATE EDITOR
ROBERT S. CLARK

ART DIRECTOR
BORYS PATCHOWSKY

ASSISTANT TECHNICAL EDITOR
RALPH HODGES

PRODUCTION ASSISTANT
MICHAEL MARK

CONTRIBUTING EDITORS

CLIVE BARNES
MARTIN BOOKSPAN
HANS H. FANTEL
DAVID HALL
DON HECKMAN
JULIAN D. HIRSCH
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HENRY PLEASANTS

ADVERTISING MANAGER
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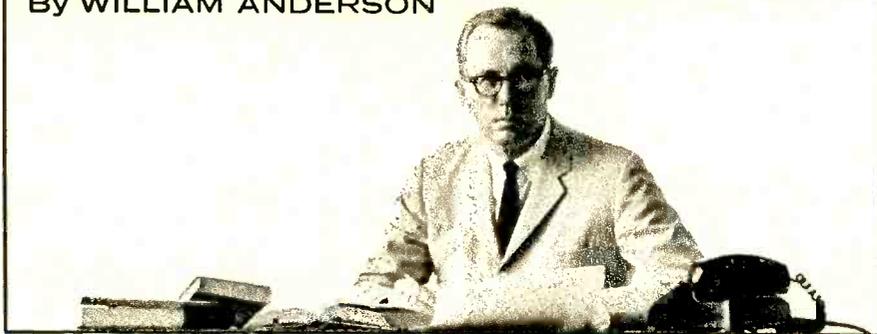
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Ziff-Davis Publishing Company
One Park Avenue, New York, New York 10016
212 679-7200
Michael Lands, Royce Richard
Midwestern Office
307 North Michigan Avenue, Chicago, Illinois 60601
312 726-0892
Midwestern Advertising Manager: James Weakley
Western Office
9025 Wilshire Boulevard
Beverly Hills, California 90211
213 405-1200; Blakeshaw 2-1161
Western Advertising Manager: Bud Dean
Japan: James Yagi
4, Sakuragaoka, Shibuya-ku
Ishikawa Mansion, Tokyo, Japan
Telephone: 462-2911-3
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By WILLIAM ANDERSON



EDITORIALLY SPEAKING THE USABLE PAST

IT HAS long been almost a canon of American musical thought that the reason for our failure to develop a "national" school of serious composition in this country is the lack of a "usable past," a Pierian spring from which any composer might draw a bucketful of inspiration. To the romantic imagination, America was a country without a history, a place with no past that might impede a fresh start toward the millennium. But like many another romantic theory, this one didn't work out that way in practice; the incompatible histories and cultures of half the world were stowaways and contraband on every ship that touched these shores.

This left the "American" composer with three alternatives. He could write European music—which, in the event, usually turned out to mean German music. He could, with Arthur Farwell and Charles Wakefield Cadman, attempt an unlikely amalgam between the European tradition and what he took to be American Indian music. Or he could become a bower-bird eclectic, appropriating bits of musical finery from the various traditions buzzing around him. There were many brave attempts, but no resounding successes. Some very good German music has been written in this country, most of it patently derivative. The buckskin fringe contributed a silly primitivism that boils down to the ONE-two-three-four of Friml's *Totem Tom-Tom*. And the eclectic syntheses, however often skillful and entertaining, remain synthetic. With but few exceptions, the results are self-conscious academic exercises lacking the spontaneity that every creator has the right to expect from his muse—and that every people has the right to expect from its artists.

We have had perhaps a hundred and fifty years to develop a usable past, but the best demonstrations that we have not done so are our still heavily European concert programs and our record catalogs. Modern technology has, moreover, recently placed an impossible burden on the serious composer. Because of the almost total ubiquity of the phonograph record, he must now compete not only with composers of the past, but with those of his own time as well. The sounds from one end of the "global village" are heard almost simultaneously at the other, and current fashion or no, a composer cannot do in Sioux Falls today what he knows was done in Darmstadt or Tokyo last night. The American problem has been exported, and audiences thirsting for a draft from the usable past are offered instead an international cocktail.

But, a paradox. Inimical as recorded music may be to the creation of serious music, its effect on popular music seems to be quite benign. I have before me RCA's new "Nilsson Sings Newman," a collection of songs by Randy Newman sung by Harry Nilsson. It is, quite simply, a knockout, the first hard evidence I have heard that we do, indeed, have a usable musical past. It is not simply eclecticism, but a natural, unforced lyric speech that is as sensitive as litmus to the many potent musical strains still hanging, thanks to the phonograph, in the national air. Mr. Newman has quite an ear; I heard everything from tent gospel and barbershop to *Erkönig* and *Three-Penny Opera* in the album. But it is quintessentially "American," quintessentially contemporary.

The rave reviews keep coming...

Excerpts from
Winter-Spring
1970

STEREO &
HI-FI TIMES

Bose 901 Speaker System

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

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

• • • •

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

• • • •

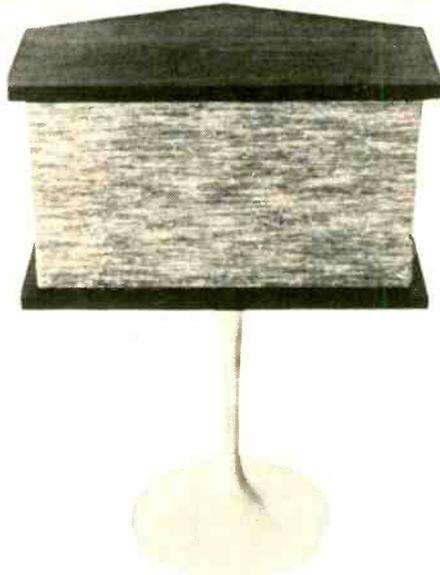
It is not new to speaker design to have such a multi-directional sound source. But some of the earlier attempts fell short of ideal on sonic qualities. This one does not.

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

• • • •

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

• • • •



The Bose 901 speaker system.

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

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

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

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

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

• • • •

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

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

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

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

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LETTERS TO THE EDITOR

Beethoven

● Henry Pleasants' complaint (January) that Beethoven was too "serious" is not, in my opinion, well taken. Beethoven may have been serious in his life; however, nobody was a greater clown in music, and it is the music that counts.

Except for Stravinsky, there is nothing in music as funny as some of Beethoven's scherzos; his harmonic clashes are sometimes plain crazy; and his trick of playing suddenly soft on a strong beat is as funny as Bottom's lines: "I will roar you as gently as a sucking dove, I will roar you an 'twere any nightingale."

As for Mr. Pleasants' jazz fixation, I revere Jelly Roll Morton just as much as he does, but this has not closed my ears to the rest of music.

SOL BABITZ, *Director*
Early Music Laboratory
Los Angeles, Cal.

Mr. Pleasants replies: "I find it distressing that my old friend Sol Babitz, who is so perceptive about a Beethoven scherzo, should be so obtuse about mine."

● Thanks to everyone (except Henry Pleasants) on the excellent job you did in your January edition. As I am a Beethoven enthusiast, the issue, as my mother would say, "warned the cockles of me 'art."

RICHARD HIEBERT
Ft. St. John
British Columbia

A Nation of Pirates?

● I read and reread with great interest the fine article by William Livingstone on record pirating (February). What he did not say was this, however: of all the billions of feet of tape sold annually to hobbyists, wouldn't it be reasonable to guess that ninety per cent or so of it goes into pirating of radio broadcasts, others' record albums and pre-recorded tapes, etc.? And isn't this the real reason tape manufacturers sell tape? And the reason major manufacturers of amplifying equipment put a tape output on their machines? And why transports are sold to the man who already has a recorder—to enable him to copy prerecorded tapes? And even the students who tape my lectures in the classroom are in reality "pirating" my lectures. My guess is that with the exception of studio,

educational, and institutional use, most of our tapes are for pirating. All of which, of course, doesn't make the situation correct: it simply indicts more of us—consumers and producers.

JAMES B. WHISKER
Morgantown, W. Va.

● As I lift the tone arm off one of my treasured "pirate" opera records, I am compelled to offer my views on the "pirated recordings" problem discussed so extensively in your February issue.

I can speak with conviction only in the area of opera and recitals by operatic artists. This kind of material comes primarily from ancient 78-rpm recordings, the artists on which are long deceased. To cite only one of many examples, I cannot be convinced that RCA will ever reissue recordings of the immortal French basso Pol Plançon, who recorded almost exclusively for them; yet we have nearly his total output available on the label of a small pirate company.

The small opera-oriented record companies have rescued countless great singers from aural oblivion, and for this I salute them and hope that their efforts can continue. They are performing a valuable historical service, and will never cut into large-company profits. The big boys with their "big-bucks" variety of artistic conscience should call off the dogs.

LESLIE BLUSTEIN
Minneapolis, Minn.

Musique à table

● William Anderson's analogy of rock music to pizza struck me as being apt, and led me to think of analogies which might be appropriate to other classical composers.

Bach, I feel, is like sherbet: light, delicate, available in many flavors, rather sweet and cold. Mozart is more like chocolate mousse: also sweet, but old-fashioned, wholesome, and filling.

Beethoven is like *Sauerbraten*, in which rather ordinary ingredients are improved by virtue of special German handling. Tchaikovsky is like steak cut up into little cubes, soaked in vodka, and served flaming on a Russian saber. Stravinsky is more like a Mongolian steak: well-seasoned raw hamburger, with a raw egg on top, nourishing but a little shocking to the senses at first.

(Continued on page 17)

If you like our \$1000 receiver



SA 4000

The SA-4000 contains every recent development in transistor and microcircuit design. And then some. It's also the first Solid-State hi-fidelity receiver without a tuning knob. Instead, it features fully automatic, two-speed Motor Tuning. Fast motion for auto tuning. And slow motion to assure pin-point accuracy. An accessory Remote Control Tuning Unit is included with the receiver. The SA-4000 also features electronic Memory Master Tuning for presetting up to five stations. So you can get them instantly. And Panasonic exclusive LuminaBand dial to let you see what you got. With just a touch of a fingertip. See complete specs on page 3.

wait till you see the one for \$350.

**SA-70. 90 WATT (IHF)
FM/AM, FM STEREO
RECEIVER. \$349.95.
(Mfr.'s suggested list price.)**

You get things you wouldn't expect at a price like this.

The FM tuner has 3 FET's to prevent overload. A two-stage RF circuit. Four-section tuning capacitor. And seven tuned circuits to bring in the weakest FM stations.

Four Integrated Circuits in the IF stage give extreme selectivity to eliminate interference.

A Ceramic Filter in the AM tuner circuit provides interference-free AM reception. And our exclusive Ceramic Multiplex Filter prevents false triggering of the Stereo Indicator Lamp.

Between-station noise is eliminated by a muting switch. Low and Hi Filters remove record rumble and high-frequency hiss.

There's a full complement of sound controls. Exclusive LuminaBand dial let you see where you're listening. And enough back panel jacks for two pairs of speakers, a mono remote speaker and other accessories.

**SA-60. 60 WATT (IHF)
FM/AM, FM STEREO
RECEIVER. \$279.95.
(Mfr.'s suggested list price.)**

Maybe you ought to settle for a merely superb receiver instead of daydreaming about a fantastic one.

The FM tuner utilizes 3 FET's. A two-stage RF circuit. Four-section tuning capacitor. Six tuned circuits and four dual-tuned IF circuits to provide sensitive and clear FM reception.

Our AM tuner circuit incorporates a ceramic filter to insure pin-point station tuning. And interference-free reception.

A built-in ferrite antenna employs a revolutionary coil design to eliminate static.

And a separate AM RF circuit and a three-section tuning capacitor provide the highest sensitivity and selectivity for tuning in even the weakest stations.

There's a full complement of sound controls. LuminaBand dial. And jacks on the rear to connect a host of speakers and accessories.

**SA-50. 60 WATT (IHF)
FM, FM STEREO RECEIVER.
\$249.95.**

(Mfr.'s suggested list price.)

Our SA-50 is just like the SA-60. Except for two things. No AM tuner. And it costs less.

**SA-40. 55 WATT (IHF)
FM/AM, FM STEREO
RECEIVER. \$219.95
(Mfr.'s suggested list price.)**

Sounds a lot richer than its price.

The FM tuner features a FET to prevent overload and provide perfect FM and FM stereo reception.

And four sensitive IF circuits to help find even the weakest FM stations.

The AM tuner circuit includes a built-in ferrite antenna to assure interference-free reception.

Four wide-range Linear Sliding Controls provide precise sound adjustment.

Four rocker switches for Loudness, High Filter, Mono/Stereo and Tape Monitor.

Facilities for two pairs of speakers, record player, tape recorder and auxiliary program source. Pre-amp Output and Main Amplifier Input jacks to convert the SA-40 into a pre-amplifier or main amplifier. Or add units for echo reverberation and tremolo.

SA-40

SA-50

SA-60

SA-70



Our \$1000 receiver is pretty impressive. But then so are our less expensive ones. Because at Panasonic we don't just assemble stereo receivers. We make every vital part that goes in them. With the same quality, consistency and ear for details.

Give all our receivers a listen. At any dealer we franchise to handle the Panasonic Audio Equipment line. You'll see why our less expensive models might become our \$1000 receiver's biggest competition.

MODEL	SA-40	SA-60	SA-70	SA-4000
AMPLIFIER SECTION		SA-50 without AM		
IHF Music Power	55 Watts at 4 ohms 40 Watts at 8 ohms	60 Watts at 4 ohms 50 Watts at 8 ohms	90 Watts at 4 ohms 80 Watts at 8 ohms	160 Watts at 4 ohms 160 Watts at 8 ohms
RMS Power (at 1 kHz and rated distortion)	12/12 Watts at 8 ohms	22.5/22.5 Watts at 8 ohms	32/32 Watts at 8 ohms	60/60 Watts at 8 ohms
Harmonic Distortion (at 1 kHz and rated output)	0.8 %	0.8 %	0.8 %	0.1 %
Intermodulation Distortion (60 Hz +7 kHz, 4 : 1, SMPTE)	1.2 %	1.0 %	1.0 %	0.2 %
Power Bandwidth	20 Hz to 50,000 Hz -3 dB	20 Hz to 50,000 Hz -3 dB	15 Hz to 70,000 Hz -3 dB	20 Hz to 30,000 Hz -3 dB
Frequency Response Power Amplifier	20 Hz to 60,000 Hz -3 dB	20 Hz to 70,000 Hz -3 dB	30 Hz to 100,000 Hz -3 dB	10 Hz to 130,000 Hz
Input Sensitivity (for rated output) Phono	3.5 mV (Phono Low) 10 mV (Phono High)	3.5 mV (Phono Low) 10 mV (Phono High)	4 mV (Phono Low) 18 mV (Phono High)	3 mV (Phono 1) 5 mV (Phono 2)
Input Impedance Phono	50 kohms (Phono Low) 100 kohms (Phono High) 30 kohms (Ceramic)	50 kohms (Phono Low) 60 kohms (Phono High)	50 kohms (Phono Low) 60 kohms (Phono High)	47 kohms (Phono 1) 100 kohms (Phono 2)
Hum and Noise Phono	60 dB (Phono Low)	65 dB (Phono Low)	65 dB (Phono Low)	65 dB (Phono 1)
Bass Range	±10 dB at 50 Hz	±10 dB at 50 Hz	±10 dB at 50 Hz	±12 dB at 50 Hz
Treble Range	±9 dB at 10 kHz	±10 dB at 10 kHz	±10 dB at 10 kHz	±10 dB at 10 kHz
Turnover Frequency Selector	—	—	—	Bass: 250 Hz/500 Hz Treble: 2 kHz/4 kHz
Damping Factor	20 at 4 ohms 40 at 8 ohms	25 at 4 ohms 50 at 8 ohms	25 at 4 ohms 50 at 8 ohms	75 at 4 ohms 150 at 8 ohms
Recorder Output Level	170 mV	230 mV	200 mV	150 mV
FM TUNER SECTION				
FM Usable Sensitivity (IHF)	2.8 µV	2.2 µV	2.0 µV	1.5 µV
FM Harmonic Distortion (at 400 Hz, 100 % modulation)	0.7 %	0.6 %	0.5 %	0.15 %
Signal to Noise Ratio	60 dB	60 dB	60 dB	70 dB
Selectivity, Alternate Channel	40 dB	45 dB	50 dB	60 dB
Spurious Response Rejection (at 100 MHz)	70 dB	75 dB	75 dB	100 dB
IF Rejection (at 100 MHz)	90 dB	90 dB	90 dB	100 dB
Image Rejection (at 100 MHz)	55 dB	80 dB	80 dB	95 dB
FM Stereo Separation (at 1 kHz)	35 dB	35 dB	37 dB	45 dB
Capture Ratio (IHF)	3 dB	2.5 dB	2 dB	1 dB
AM TUNER SECTION				
AM Sensitivity (IHF)	20 µV	20 µV	20 µV	—
Selectivity (at 1 MHz and ±10 kHz)	25 dB	25 dB	25 dB	—
Image Rejection (at 1 MHz)	40 dB	70 dB	70 dB	—
IF Frequency Rejection (at 1 MHz)	45 dB	80 dB	80 dB	—
Dimensions (W × H × D) (including control knobs and fuse post)	16" × 5" × 14"	19 ⁵ / ₈ " × 5 ¹ / ₈ " × 14"	19 ⁵ / ₈ " × 5 ¹ / ₈ " × 14"	20 ¹ / ₈ " × 7" × 16 ⁵ / ₈ "
Weight (Packed)	29 lb.	34 lb.	35 lb.	60 lb.
Power Supply	120 V AC 100 Watts	120 V AC 190 Watts	120 V AC 220 Watts	120 V AC 200 Watts

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With the \$650 you have left you can get one of our tape decks

**RS-796US. "THE SYMPOSIUM." DUAL
CAPSTAN 4-TRACK STEREO TAPE DECK
WITH CONTINUOUS AUTOMATIC
REVERSE. \$249.95. (Mfr.'s suggested list price.)**

This professional-quality Solid-State tape deck doesn't take a back seat to any other.

It has features like a continuous automatic reverse that automatically records and plays in both directions. So you don't have to get up and turn over reels. And a special manual reverse switch that lets you change directions in the middle of the tape.

An Automatic Shut-Off turns off the deck at the end of a tape. Preventing damage to tape or deck. Two precision VU meters indicate the level of sound recorded on each channel.

And you can record Sound-on-Sound and Sound-with-Sound. Sound-on-Sound lets you record voice on track 1. And then lay in the musical background on track 3. While Sound-with-Sound permits you to listen to track 1 as you simultaneously record on track 3. And then play them both back at the same time for comparison.

A four-position digital tape counter tells just where everything is on the tape. And the Pause Control lets you stop the tape for immediate source editing.

The RS-796US works vertically as well as horizontally. Comes with a Solar Bronze Cover that keeps out dust. And a walnut wood-grain cabinet with silver control panel to keep it beautiful

**RS-768US. "THE TEMPLETON."
PROFESSIONAL HI-FI 4-TRACK STEREO
TAPE DECK WITH PRECISION 3-HEAD
SYSTEM. \$219.95. (Mfr.'s suggested list price.)**

Now that you know you can afford a professional-quality tape deck, consider our 3-head system. So you can be sure of individual perfection of Record, Playback and Erase. And extremely high-frequency response at all 3 speeds.



RS-768US

and still have enough left over

You also get Source Monitoring that lets you hear what you hope is being recorded. And Tape Monitoring that lets you hear what actually is being recorded.

There's also an Automatic Shut-Off system so you don't have to hover over the tape. A Synchronous Motor that gives you constant tape speed.

Our Noise Suppressor Switch cuts out unwanted noise. Without affecting the frequency response.

Plus you get Sound-on-Sound and Sound-with-Sound. And an easy-to-use fast forward and fast rewind keep you from getting impatient.

VU meters give immediate indication of recording level on each channel. And a 4-position digital tape counter helps you find selections on the tape.

And Pause Control gives immediate source editing.

The RS-768US is constructed with the latest Solid-State devices and advanced Integrated Circuitry. All in a walnut grain and midnight black cabinet. Topped with a Solar Bronze dust cover.



RS-796US

MODEL	"The Templeton" RS-768US	"The Symposium" RS-796US
Power Source	AC	AC
Power Consumption	55 W	45 W
Operation System	Lever	Lever
Max. Reel Size (inch)	7	7
Tape Speed	7½, 3¾, 1½	7½, 3¾, 1½
Track System	4	4
Frequency Response (7½ ips) (3¾ ips) (1½ ips)	20~27,000 Hz 20~17,000 Hz 20~10,000 Hz	30~20,000 Hz 30~13,000 Hz 30~6,000 Hz
Recording System	AC	AC
Erase System	AC	AC
Sound-on-Sound	Yes	Yes
Sound-with-Sound	Yes	Yes
"NS" Device	Yes	—
Automatic Continuous Reverse System	—	Yes
Automatic Tape Stop	Yes	Yes
Tape Pause	Yes	Yes
Tape Counter	4-digit	4-digit
Level Indicators	2 VU meters	2 VU meters
Monitor System	Tape, Source Monitor	Source Monitor
Heads	3	4
Motor	1	1
Speakers	—	—
Transistors	17	15
IC's	2	—
Input (MIC)	2	2
Input (AUX)	2	2
Output (LINE)	2	2
Headphone	1	1
Dimensions (W x H x D)	18½" x 13½" x 8"	19¾" x 14½" x 8½"
Weight	24¾ lb.	33¾ lb.

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for one of our speaker systems

SB-88. "TECHNICS." 3-WAY FIVE-SPEAKER SYSTEM. \$249.95 PER UNIT. (Mfr.'s suggested list price.)

The SB-88 is built to outperform anything in its price range.

The 5½-pound woofer magnet structure and a unique ultracompliant pure virgin rubber surround provide a free-air resonance below 20 Hertz. For exceptional low-frequency response.

The mid-frequencies pour out from two independent 5-inch midrange speakers. Each with a compliant impregnated half-roll surround for magnificent response.

A pair of 2-inch horn tweeters with Mylar Domes gives 120-degree dispersion of the high treble frequencies.

And an inductive capacitive crossover network eliminates speaker phasing problems effectively.

All five of these speakers are so well matched acoustically, they'll knock your ear on its ear. And can be adapted to any room with two three-position treble and midrange balance controls.

SB-77. "TECHNICS." 3-WAY SPEAKER SYSTEM. \$179.95 PER UNIT. (Mfr.'s suggested list price.)

The SB-77's 10-inch woofer incorporates a unique compliant inverted half-roll surround. It has a 4½-pound magnet structure and a 1½-inch voice coil for a power-handling capacity of 60 watts.

The 5-inch midrange driver uses an impregnated half-roll surround to prevent cone resonances and assure perfect transient response.

The 2-inch horn tweeter has a Mylar Dome and aluminum horn that eliminate distortion.

A low-loss capacitive and inductive network gives controlled impedance and smooth transition at the crossover frequencies. And two three-position treble and midrange balance controls let you shape the music.

SB-33. "BOOKSHELF." 3-WAY SPEAKER SYSTEM. \$125.00 PER UNIT. (Mfr.'s suggested list price.)

The 10-inch woofer has an inverted half-roll surround of extremely high compliance and a 1½-inch voice coil. It results in an exceptional free-air resonance of 25 Hertz.

The 3½-inch midrange speaker has resonance-free cone plus 2-inch cone tweeter with a 4½-ounce high flux density magnetic structure.

A three-position treble balance control adapts upper frequencies.

SB-22. "COMPACT." 2-WAY SPEAKER SYSTEM. \$79.95 PER UNIT. (Mfr.'s suggested list price.)

The 8-inch acoustic suspension woofer utilizes a unique plasticized inverted half-roll surround and a 4-pound magnet for a free-air resonance of 33 Hertz. Together with an airtight enclosure, the fundamental bass response reproduces down to 38 Hertz without doubling or distortion.

The 3-inch cone tweeter has a low-mass cone. For smooth response up to 19,000 Hertz. A special peak-free cone design accounts for a smooth tight treble.

And a low-loss crossover network separates the frequencies at the crossover point of 2,500 Hertz.

SB-66. "COMPACT." 2-WAY SPEAKER SYSTEM. \$119.95 PER PAIR. (Mfr.'s suggested list price.)

This pair of speakers sends out a lot of beautiful sound. At a beautiful price.

The 8-inch acoustic suspension woofer with an inverted half-roll surround gives fundamental bass response down to 40 Hertz. And a 2-inch wide-dispersion tweeter utilizes a low-mass cone for smooth response out to 20,000 Hertz.

And the frequencies are separated at the crossover point of 8,000 Hertz by a low-loss crossover network.



SB-66



SB-22

MODEL	SB-66	SB-22	SB-33	SB-77	SB-88
Type	2-Way	2-Way	3-Way	3-Way	3-Way
Speaker					
Woofer	8"	8"	10"	10"	12"
Midrange	—	—	3½"	5"	2 × 5"
Tweeter	2"	3"	2"	2"	2 × 2"
Frequency Response	40 Hz to 20,000 Hz	38 Hz to 19,000 Hz	30 Hz to 20,000 Hz	28 Hz to 21,000 Hz	24 Hz to 22,000 Hz
Recommended Amplifier Power	10 Watts to 30 Watts	10 Watts to 30 Watts	10 Watts to 40 Watts	10 Watts to 60 Watts	10 Watts to 80 Watts
Impedance	8 ohms	8 ohms	8 ohms	8 ohms	8 ohms
Crossover Frequencies	5,000 Hz	2,500 Hz	.300 Hz, 6,000 Hz	800 Hz, 6,000 Hz	800 Hz, 6,000 Hz
Woofer Resonance	45 Hz	33 Hz	25 Hz	25 Hz	20 Hz
Woofer Magnet Structure	Ferrite Magnet	4 lb.	4 lb.	4½ lb.	5½ lb.
Midrange Magnet Structure	—	—	6½ oz.	2½ lb.	2½ lb.
Tweeter Dispersion	100 degrees	100 degrees	120 degrees	120 degrees	120 degrees
Accessories (balance control)	—	—	A 3-position treble balance control	Two 3-position treble and midrange	Two 3-position treble and midrange
Dimensions (W × H × D)	11⅜" × 17⅜" × 8½"	10½" × 20½" × 9½"	11½" × 22⅞" × 11⅞"	13⅜" × 23⅞" × 11½"	15⅜" × 26⅜" × 13⅜"
Weight	11 lb.	14½ lb.	20 lb.	32 lb.	48½ lb.
Cabinet	Walnut	Walnut	Walnut	Walnut	Walnut



SB-33

SB-88

SB-77

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...or if you don't have the budget but you do have the ear.

SC-666. 80 WATT (40 WATT IHF) FM/AM, FM STEREO MUSIC CENTER. \$349.95. (Mfr.'s suggested list price.)

The FM tuner has FET for greater sensitivity and selectivity. Four dual-tuned IF circuits and a unique Ratio Detector to provide clear reception on FM.

The Multiplex Circuit has six Solid-State transistors for error-free automatic Mono/ Stereo switching.

A calibrated signal strength tuning meter and automatic Stereo Indicator Lamp simplify perfect center-of-channel tuning.

Our full-range Linear Sliding Controls provide smooth and instant adjustment of tonal qualities.

And positive action Mono/ Stereo and Tape Monitor rocker switches control the whole Stereo Music Center. While Main and Remote Speaker switches control speaker selection.

The 8-inch woofer with an inverted half-roll surround gives fundamental bass response down to 40 Hz. And a 2-inch wide-

dispersion tweeter utilizes a low-mass cone for smooth response out to 20,000 Hz without distortion. A low-loss crossover network controls frequency separation.

The precision automatic turntable's Cue control lets you interrupt record play by moving a lever. It plays 7, 10 and 12-inch records. At 78, 45, 33 $\frac{1}{3}$ and 16 $\frac{2}{3}$ rpm.

Stylus pressure and anti-skating adjustments assure reliable operation. And the Pickering V15 MICROMAGNETIC cartridge includes an ultracompliant stylus with diamond needle.

SC-555. 60 WATT (30 WATT IHF) FM/AM, FM STEREO MUSIC CENTER. \$279.00. (Mfr.'s suggested list price.)

The FM tuner features FET for greater sensitivity and improved rejection of unwanted signals.

And four dual-tuned IF circuits provide clear reception on FM.

The Multiplex Circuit affords automatic Mono/Stereo switching.

Our AM tuner circuits provide the highest sensitivity and selectivity. With static-free AM reception because of a built-in ferrite antenna of unique coil design.

Wide-range Linear Sliding Controls provide for precise adjustment of the sound.

The rear panel includes facilities for a tape recorder. And an auxiliary program source.

The compact speaker incorporates an acoustically matched 6 $\frac{1}{2}$ -inch woofer with an inverted half-roll surround for bass response down to 40 Hz. And a 2-inch wide-dispersion tweeter utilizes a wide-dispersion cone for ultra-smooth response up to 20,000 Hz.

The precision automatic turntable takes 7, 10 and 12-inch discs. 78, 45, 33 $\frac{1}{3}$ and 16 $\frac{2}{3}$ rpm.

Low gram stylus pressure and built-in skating compensation assure reliable operation.

The exclusive Panasonic Magnistate cartridge comes with a turn-over stylus and diamond needle.



SC-555

SC-666

PANASONIC

just slightly ahead of our time.

One could go on and on, but I will call a halt after one more: Ives is like vegetable soup, with everything in the refrigerator thrown in and served in a bowl too small to hold it all!

JOHN L. STRACK
Santa Ana, Cal.

● I was wondering if perhaps the readers of *STEREO REVIEW* could help me out. In a search for references in music to liquor, I have only been able to come up with the following: Strauss' *Wine, Women and Song*, Mendelssohn's "Scotch" Symphony, and Beethoven's "Fifth." Are there others?

ARTHUR S. FORMAN
Philadelphia, Pa.

Perhaps our bibulous readers can prop a few more bottles on Mr. Forman's bar, but Beethoven's Fifth is going to be hard to beat.



Beethoven's Fifth

Bottled in Bonn

Distributed by

Stereo Review

Rock as Ruck

● As a "serious" composer whose tastes run neither to the Beatles nor to pizza, let me register an enthusiastic bravo for William Anderson's cool, frank, and lucid appraisal of "Rock as Ruck." What he said badly needed saying.

PHILLIP RAMEY
London, England

● Your correspondent Linda Greer Morales states in her letter that rock musicians, if better educated, would cease to compose the "unwritten, unplanned" songs they do because they would prefer to use their musical education to write more "intellectualized," less "primitive" works. As a composition student at a good musical conservatory, I can testify that I do indeed compose rather planned, intellectualized pieces, and, on the other hand, I also write a large number of rock songs. Neither branch of musical idiom influences the other, and I feel no greater pride about my "serious" output than I do about my songs. It is also important to note the wide interest in rock here at Oberlin, particularly among composition students and (yes, Prof. Morales) the theory teachers who supposedly possess all of this superior knowledge which puts rock to shame.

Now, let's face it: there is good rock and there is bad rock, just as there is Beethoven and there is Percy Grainger. It is obviously not fair to condemn a whole kind of music simply because some of its composers and exponents are not of very high quality. After all, how many people would condemn the entire Baroque period just because of those many faceless Italians who wrote the same

dull concerto two hundred times? It's time to stop treating rock as though it must undergo the same critical criteria as Elliott Carter's latest composition. Let's listen to rock on its own terms, and we'll all enjoy it more.

CHRISTOPHER ROUSE
Oberlin, Ohio

We welcome sweet reason—especially when it comes from the conservatory.

● I must confess that I "dig" rock and I think it will continue to exist in some form or other. For me, the vitality of rock is not just the performance of music but rather the theatricality of the performance. Rock, like all other music, was and is meant to be performed "live," and moreover rock is a dance music—it is not just a sit-down-and-listen music but a get-up-and-move music. It is a catalyst, a background, a music for socialization. And for me the doubts about rock begin when it no longer develops out of a culture (*i.e.*, paying your dues), but rather is superimposed *à la* the Monkees and the Archies by people concerned with commercial success.

RAYMOND J. KEESLAR
New York, N. Y.

● It is a great feeling to know that we have people like the Editor and James Goodfriend on our side—loving classical music these days is like a battle. I only began to get interested in classical music last year after reading your magazine for a while, but my listening repertoire is increasing steadily: so much beautiful music to discover!

FRANCISCO X. RAMOS
Summerland, Calif.

American Berlioz Society

● This letter announces the formation of the American Berlioz Society at Columbia University. Anyone interested in membership or program information should contact me.

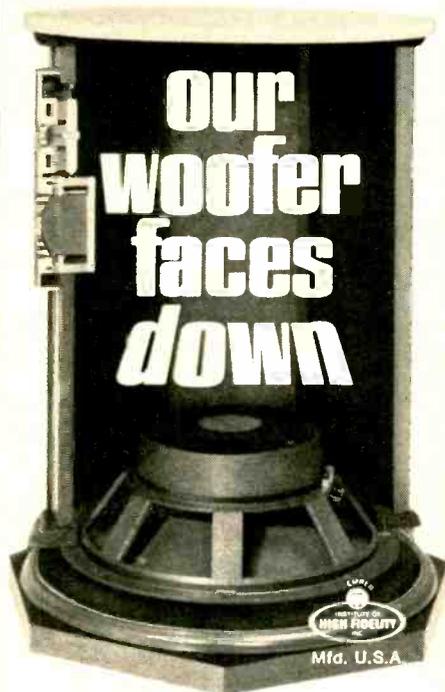
MICHAEL BAVAR
601 W. 115th St., Apt. 32A
New York, N. Y. 10025

Judy Collins: How Bright a Star?

● It is regrettable that in his otherwise perceptive and accurate review of Judy Collins' "Recollections" (January), Don Heckman chose to say that "Miss Collins' star has not been of the first magnitude," and to revive the tired and finally unrewarding comparison of Miss Collins with Joan Baez.

After years of dues-paying, steadily growing skill and craftsmanship, and constant musical exploration, Judy Collins has at last been accorded wide popular acceptance and fame. Crossing the country this past year, I heard Miss Collins' records played again and again on every kind of radio station, from the most commercially oriented AM kind to "underground" college and university stations. I have noted with pleasure that for a couple of years now she has almost always had a best-selling album going, and last year she had an enormously successful single, *Both Sides Now*. Wherever I've been, her concerts have been sellouts. Last spring she was the subject of a cover story in *Life* magazine, last summer she got a full page in the arts section of the Sunday *New York Times*, and she is now inevitably mentioned as a vital and influential figure in every substantive article dealing with women in the new pop music. In other words, Miss Collins has

Most people know



are you one of those
who also knows why?

The Grenadier 3 way speaker system distributes its low frequencies through a complete circle, then spreads them across your room like an elegant carpet of sound. It puts the bottom on the bottom—where it belongs. You get deep, pure total bass. Boomless, growl-free undistorted bass. Bass so live it gives you goosebumps.

Our full presence mid-frequency driver makes you feel you're listening to a live performance, while the ultra-sonic domed tweeter provides crystal clear response all the way to 20,000 Hz. Then... Empire's wide angle lens diverges even the highest of these high frequencies through a 160° arc.

The combined magnet strength of the Grenadier drivers produce over one million lines of force. More than enough reason why this magnificent speaker system can handle a full 125 watts of power per channel without overload or burnout.

Listen to it. Walk around it. Compare it to any speaker at any price. See if you can live with anything else.

Empire's world famous Royal Grenadier is available complete with imported marble top thru better high fidelity dealers at \$299.95. Other Empire speakers from \$99.95.

Write for free "Guide to Sound Design for 1970." Empire Scientific Corp., 1055 Stewart Avenue, Garden City, N.Y. 11530

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"Where the Schwann Catalog is a reality and the record buyer is king." IRVING KOLODIN, *Saturday Review*

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CIRCLE NO. 26 ON READER SERVICE CARD

The brand for all reasons



BSR McDONALD 600

Every BSR McDonald automatic turntable is precision made in Great Britain to the most exacting specifications. Upon their arrival in the U.S., every model is unpacked and re-tested under actual playing conditions. That's why BSR service calls are the lowest in the industry—and perhaps that also explains why BSR sells more turntables than anyone else in the world.



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Please send FREE detailed literature
on all BSR McDonald automatic turntables.

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City _____

State _____

Zip _____

made it. Allowing for the usual prejudice in favor of male performers and groups in pop, and for her own admirable restraint where self-exploitation is concerned, Judy Collins is at last a star.

Of course, for many of us, Miss Collins has never been a second-string anybody. She has always been the most thoughtful, versatile, musical, adventurous, affecting female singer around.

BEN HUNTER
Gates Mills, Ohio

Tchaikovsky or Chaikovskii?

● Since transliteration of personal names from one alphabet to another has as its basis (or should have as its basis) the desire to render the pronunciation of the name correctly, it would seem to me that a transliteration into English should use letters that are normally pronounced with the desired sound. Since English (either British or American) has a perfectly good letter combination—CH—to render the sound of the twenty-fourth letter of the Russian alphabet, can someone give me a good reason for spelling the family name of P. I. Chaikovskii in the Germanic fashion, such as Tchaikovsky or its variants, all starting with the unnecessary TCH? Reading the just-arrived February issue of *STEREO REVIEW*, I have run across this needlessly complicated spelling one time too many for my equilibrium!

G. M. KOSOLAPOFF
Auburn, Ala.

The Music Editor comments: "The name 'Tchaikovsky' (or whatever spelling variant of it you choose) was never transliterated into English. Had it been, it would logically show many more differences from the above than an opening CH. The transliteration was done into German (with the probable desire of making it look exotically 'Russian'), and that is the way the name has come down to us. What is more important than phonetic spelling of this or any other name is really a general agreement on a single spelling. 'Tchaikovsky' is a name more read than said today, and it is of primary importance that we know where to find it in an alphabetical listing. Mr. Kosolapoff is surely aware that there are other languages as musically important as English and that were we to render all composers' names phonetically for English-speaking readers, Beethoven, Bach, Massenet, Haydn, and Dvořák would all look quite different than they do at present. And if Mr. Kosolapoff will just watch for them, he will find that there is a whole batch of 'TCH' combinations in English to catch his eye, all of them 'needlessly complicated.'"

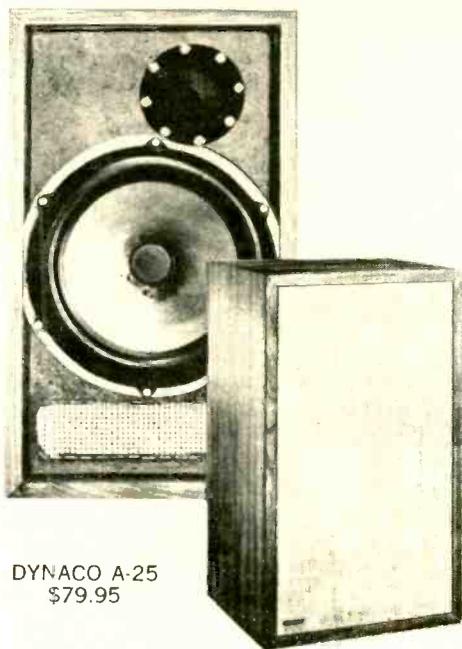
French Singers

● George Jellinek's January review of Massenet's *Werther* on Angel is cause for rejoicing for French opera lovers. "In these tenor-scarce years," as he writes, it is impossible to hear even three or four good recordings of French opera. We have such ridiculous things as Corelli or Del Monaco in *Carmen*, *Faust*, *Roméo et Juliette*; or *routinier* casts including the inevitable but too often insignificant *homme à tout faire* Nicolai Gedda, or great voices with awful French pronunciation like Sutherland. When I hear the reissues of Bizet's *Pêcheurs de perles* and Gluck's *Orphée*, I find it a scandal that Leopold Simoneau, one of the most

(Continued on page 20)

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The Stereophile Magazine.



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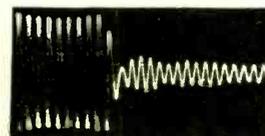
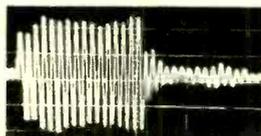
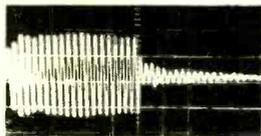
The Stereophile, Vol. 2, No. 9

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Julian Hirsch in Stereo Review, June, 1969

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refined singers of our time, is left aside. Could you explain why record companies seem to have forgotten him? The scarceness of French-speaking singers seems to me a myth rather than a reality: here in Québec there are several first-rate opera singers—Simoneau, Verreau, Alarie, Quilico, Rouleau, Lavergne, etc.—not to mention French stars like Bacquier and Crespin and others.

R. OUELLET
Québec, Can.

Mr. Jelinek comments: "None of the singers mentioned by M. Ouellet have been 'forgotten' by the record companies. In all fairness, other considerations besides excellent enunciation enter into the choice of leading roles: a record company must sell a lot of recordings to recoup its investment."

"Abbey Road"

● As a man who considers himself a fan of most all music, including some of the Beatles' work, I wish to question Don Heckman's review of the album "Abbey Road" (January). On what basis did this record win a judgment of "Best of the Month"? I have heard it many times, and frankly I can find no real *music* in the album, save on one or two cuts. *Here Comes the Sun* and *Come Together* are very fine indeed. Outside of those two, the album is a waste of time to me, and many of my Beatles-oriented friends agree. Also, the sound quality is poor.

The question I raise is not just for Mr. Heckman, but for all reviewers and musicians who are so pleased with this album. If a new group had done this album, would you be as pleased and excited over it? I may

be wrong, but I doubt it, as only the Beatles seem "licensed" to dispense such stuff to the public.

DAVID MANN
San Diego, Cal.

Furtwangler

● I was interested to read David Hall's comments on the recent releases of recordings by Wilhelm Furtwängler (December). He says that the sound on the Seraphim *Death and Transfiguration* is "dull and muffled." I have not heard the Seraphim pressing, but other pressings of this performance reveal this to be one of Furtwängler's greatest recordings. The disc is available on Italian HMV, English HMV, and French Pathé, and the sound of each is truly glorious. Furtwängler's approach to the Strauss work makes all others seem insignificant.

The Everest travesty Mr. Hall reviewed is taken from an old Period disc (SPL 716); the Mozart extract is definitely not conducted by Furtwängler, but rather by the Rumanian conductor Sergiu Celibidache, and the source is the sound-track of the film *Berlin Ambassadors*.

THOMAS ZIMMERMAN, Director
Music and Fine Arts Library
Rice University
Houston, Texas

Basic Repertoire

● I normally enjoy Martin Bookspan's "Basic Repertoire" very much, but I want to register a strong disagreement with his choice of recordings of Schumann's "Rhenish" Symphony (December). If Mr. Bookspan honestly feels that Toscanini's recording (RCA Victrola VICS 1337) belongs among those which do not deserve consideration, he is of course entitled to that opinion, but I would venture to guess that it is shared by few who have actually heard this performance.

Despite the mediocre engineering, Toscanini is so successful in clarifying Schumann's thick textures that I actually hear more lines and details in his reading than I do in Bernstein's hefty and over-reverberant recording. Moreover, the playing of the NBC Symphony, especially in the last movement, makes that of Bernstein's New York Philharmonic sound slovenly by comparison.

In case you're thinking I'm just one more touchy Toscanini idolator, let me add that my favorite of all Schumann Thirds is a warm, massive, whole-souled effort by Bruno Walter and the New York Philharmonic, not available today.

HARRY WELLS MCGRAW
Hattiesburg, Miss.

Mr. Bookspan replies: "My grateful thanks to Mr. McGraw for his kind words. Though I have not heard it for maybe twenty years, I, too, retain fond memories of the old Bruno Walter-New York Philharmonic recording of the Schumann 'Rhenish.' It first appeared back in 78-rpm days, and then was one of the first of the Columbia transfers to the new LP medium. Perhaps Columbia will be inspired to reissue the recording on its Odyssey label. Concerning Toscanini's performance, taken from an NBC Symphony broadcast, I am afraid the recorded sound so completely disfigures and misrepresents what an orchestra sounds like that I cannot in all conscience recommend the disc, fine though the conception and playing assuredly are."



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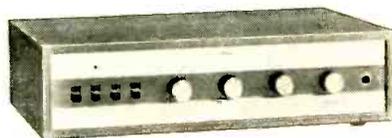


● **Sony/Superscope's** new Model 110 cassette recorder has a small omnidirectional microphone of the electret-condenser type built into its case, eliminating the need for an external microphone in many recording situations. An external cardioid microphone with a remote start/stop switch is also supplied.

The Model 110 can be powered by four internal "C" cells (supplied), an optional rechargeable nickel-cadmium battery pack (charging circuit is built in), or 120-volt a.c. line current. Frequency response is 50 to 10,000 Hz, wow and flutter are 0.28 per cent, and signal-to-noise ratio is 46 dB. A built-in $4 \times 2\frac{3}{4}$ -inch elliptical speaker is driven by a 1-watt amplifier. The recording bias frequency is 30 kHz. Transport functions, which are controlled by push keys, include fast forward and rewind, cassette eject, and a record interlock. There are controls for volume and tone, inputs for microphone and auxiliary, and an output for an earphone. A meter monitors recording level and checks battery condition. The Model 110 has an automatic recording-level control, and a sonic alert that sounds at the end of a cassette when Sony Auto-Sensor cassettes are used. The dimensions of the Model 110 are $9\frac{3}{8} \times 5\frac{9}{16} \times 2\frac{3}{8}$ inches; the unit weighs less than 4 pounds. Price, including microphone, earphone, four "C" cells, and a vinyl carrying case: \$99.50. Among the optional accessories available are a magnetic-phono adapter, foot switch, telephone pick-up, and car-mounting bracket.

Circle 144 on reader service card

● **Olson** has introduced the model AM-372 solid-state stereo amplifier, which has a total output of 20 watts music power and a frequency response of 50 to 20,000 Hz ± 2 dB. The signal-to-noise ratio is 40 dB. The amplifier has controls for bass, treble, volume, and balance. Slide switches turn it on and off and select main or remote speakers and stereo or mono mode. A fourth slide switch



selects program source (there are inputs for tuner and ceramic/crystal phono cartridge). An output for tape recorder connection is also provided, so that program sources can be fed through the amplifier for dubbing. A headphone jack is located on the right side of the front panel. Housed in a walnut-finished cabinet, the AM-372 measures $12\frac{1}{4} \times 3\frac{1}{4} \times 7\frac{1}{2}$ inches. Price: \$59.98.

Circle 145 on reader service card



● **Schober** is marketing the Electronic Tuning Fork, a fully transistorized tuning device with built-in speaker that provides any of the twelve tones from middle C to the B above, according to the setting of the front-panel selector switch. The frequency of the tones is based upon the International Standard Pitch (A = 440 Hz). A pitch control allows any of the frequencies to be varied over a

range that corresponds to about a ± 5 -Hz variation in A. There is also a volume control and an on/off switch. Tones produced by the Electronic Tuning Fork are not pure but contain harmonics, simplifying the tuning of an instrument's upper register. The unit comes in a fabric-bound portable case with cover and a carrying handle and measures $7 \times 5\frac{1}{2} \times 3$ inches. It is powered by two 9-volt batteries, which are supplied. Price: \$49.95.

Circle 146 on reader service card

● **Hegeman Labs**, a new manufacturer, is introducing a line of kit and factory-wired modular electronics for audio systems, affording the user a wide variety of options in power and control facilities. Shown are the HL-100 pre-amplifier and control unit and the HL-200 power amplifier unit. The HL-100 comprises three separate modules. The preamplifier (upper left) has two sets of inputs for stereo phono cartridges and tape heads, input selector switch, three disc and tape-equalization controls (roll-off, turn-over, and low frequency), a mono-stereo switch, a low-cut filter, and separate level controls for each channel. The control module (upper right) has four sets of high-level inputs, and volume, balance, bass, treble, and blend con-



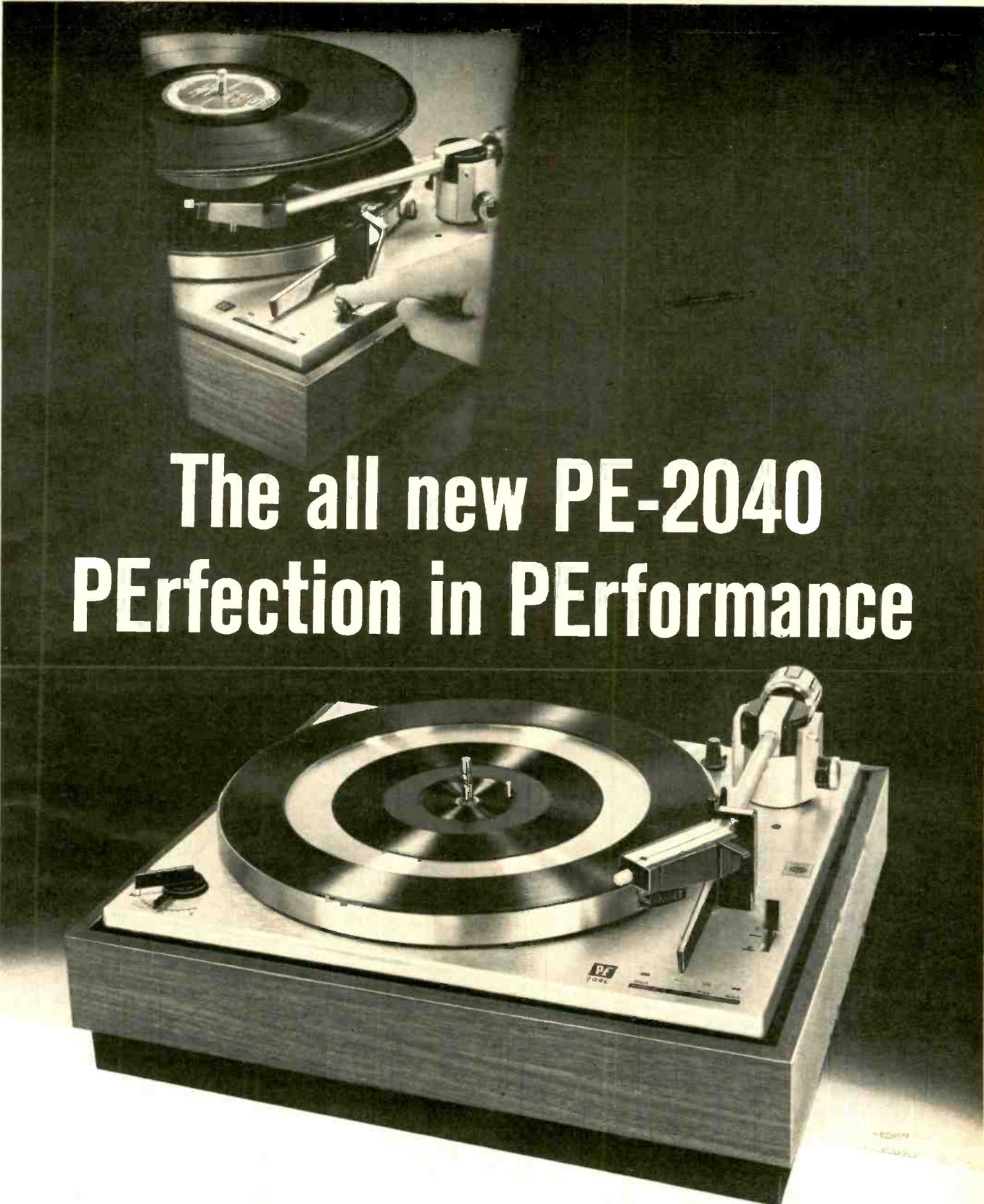
controls. There are also switches for input selection, mode, loudness, and a front-panel stereo-headphone jack. Between the two modules is a power supply for both, with three rear-mounted a.c. convenience outlets, two of them switched. The signal-to-noise ratio for the preamplifier module is 69 dB (phono input), and 90 dB for the control module (high-level inputs).

The lower tier of components (HL-200) comprises two power-amplifier modules (with self-contained power supplies) and room for a third if a center-channel speaker is used. The output of each amplifier is 50 watts continuous power. Harmonic and IM distortion are 0.5 per cent at rated output. Frequency response is 10 to 100,000 Hz ± 1 dB, and power bandwidth is 10 to 50,000 Hz. An input of 0.7 volt drives each module to full output. The damping factor is 200. Prices of the HL-100 are \$380 in kit form and \$490 factory wired. The HL-200 is \$342 (kit) and \$398 (wired). Also available is the three-module Volume-Level Indicator and Patch Panel (HL-320), containing two VU meters, thirty-two jacks, and appropriate controls for monitoring input and output signals anywhere in a stereo system's electronic chain. Price: \$232 (kit); \$304 (wired).

Circle 147 on reader service card

● **3M** has announced the introduction of a line of heavy-duty cassette machines in deck and portable formats for use in language labs and other educational audio-visual applications. Among the versions available are record/playback and playback-only decks and portables (Models 2505, 2515, 2520, 2510), a remote-control portable (Model 2540) available with a variety of hand- and foot-operated

(Continued on page 24)



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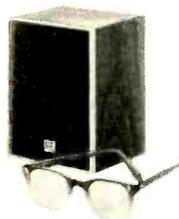
controls, a voice-actuated portable (Model 2530), and the Model 2550 record/playback portable with slide synchronization. All models are a.c.-operated and have a frequency response of 50 to 8,000 Hz. The deck models can be flush mounted on a desk or table surface. Wow and flutter are



less than 0.25 per cent, and the signal-to-noise ratio is better than 46 dB.

Operating controls are color-coded and similarly arranged on all units. They include pushbuttons for start, stop, pause, and cassette eject, a single lever for fast forward and rewind, volume and tone controls, and recording-level controls, meters, and record interlock on the recorders. All models contain a 10-watt (EIA) amplifier and can be used with headphones. Price of the unit shown (Model 2510 playback-only portable): \$169.95. Other models will range in price from \$159.95 to \$299.95.

Circle 148 on reader service card



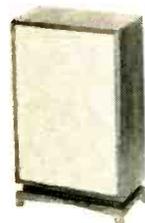
● **Radio Shack's** Minimus 0.5 speaker is designed for use in small installations or where space is very limited. The diminutive—6 $\frac{3}{8}$ x 4 $\frac{3}{4}$ x 4 $\frac{1}{4}$ inches—walnut cabinet with metal trim contains a single wide-range high-excursion 4-inch acoustic-suspension driver with a nominal impedance of 8 ohms. Power-handling capability is 10 watts program

material. Both screw terminals and a phono-jack input are provided on the rear of the speaker for connection to an amplifier or receiver. Price: \$9.95.

Circle 149 on reader service card

● **RCA** is offering free a color brochure illustrating and describing the features of their line of high- and low-impedance dynamic microphones, which includes cardioid, omnidirectional, and special-purpose types. There is also a comparator chart to aid the purchaser in matching microphone to application and a list of accessories available for each microphone.

Circle 150 on reader service card



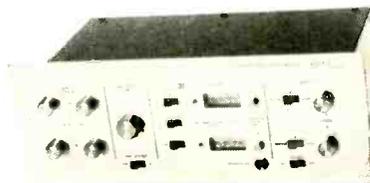
● **Acoustron** has introduced its LWE line of speaker systems incorporating feedback circuits that send a correction signal to the amplifier to compensate for any nonlinearities in the drivers' frequency-response characteristics and the effects of listening-room acoustics. The circuits also limit the amplifier's output to prevent overloading of the speakers' voice coils. Instructions are supplied for

connecting the feedback loop to those amplifiers and receivers that do not have external feedback terminals. The LWE III (shown) contains a 12-inch woofer, 6-inch mid-

range, and a 3 $\frac{1}{2}$ -inch cone tweeter. Frequency response is 25 to 17,000 Hz \pm 5 dB, and the nominal impedance is 4 ohms. The power-handling capability of the LWE III is 40 watts program material. A 20-foot length of cable is supplied for connection to the amplifier. The enclosure is finished in oiled walnut and is 22 $\frac{1}{2}$ x 15 x 9 $\frac{1}{2}$ inches overall. Price: \$175. The system is also available in an unfinished enclosure for \$115. Other LWE systems also available in finished and unfinished cabinets range in price from \$60 to \$950. Wooden bases for floor-standing installation can be purchased for most models.

Circle 151 on reader service card

● **Advent** has announced the introduction of their Tape-Noise Reduction Center, which employs a "B-Type" single-band Dolby Noise Reduction System. The Advent device is designed to be connected to the inputs and outputs of a stereo tape recorder so that all signals going to and from the machine pass through it. The Dolby circuits work by imparting a 10-dB boost above 4,000 Hz to low-level signals during recording, and a complementary cut during playback. Tape and electronic hiss introduced during the tape-recording process is thereby considerably reduced. The symmetrical boost and cut are less extreme for stronger signals, and high-level signals are not affected at all during either record or playback, since their strength is generally sufficient to mask background noise. The level-dependent



action of the Dolby circuit prevents tape overload and consequent distortion.

When connected properly, the Advent unit serves as a tape-recording control center, with separate input-level controls for each channel for both microphone and line inputs, a master recording-level control, separate playback-level controls for each channel, and tape-monitor functions through a front-panel headphone jack. There is also a stereo FM multiplex filter that can be switched in if required. The Dolby section has a test-tone oscillator, meters, and other appropriate controls and switches for matching record and playback levels for proper operation of the circuit. (Also supplied are cassette and open-reel calibrating tapes that enable the user to adjust for prerecorded "Dolbyized" tapes in either format.) The rear panel has a full complement of outputs and microphone and line inputs. The Advent Tape-Noise Reduction System is 13 x 4 x 8 $\frac{1}{2}$ inches overall and costs \$250.

Circle 152 on reader service card

● **Shure** is offering a free sixteen-page illustrated catalog giving prices and descriptions of their line of microphones and microphone accessories, among which are desk stands, equalizers, mixers, automatic level controls, and accessories. There is also a discussion of various microphone types—dynamic, controlled magnetic, ribbon, ceramic, and crystal—and the applications for which they are suited.

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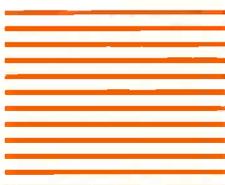
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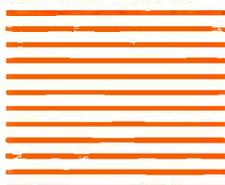
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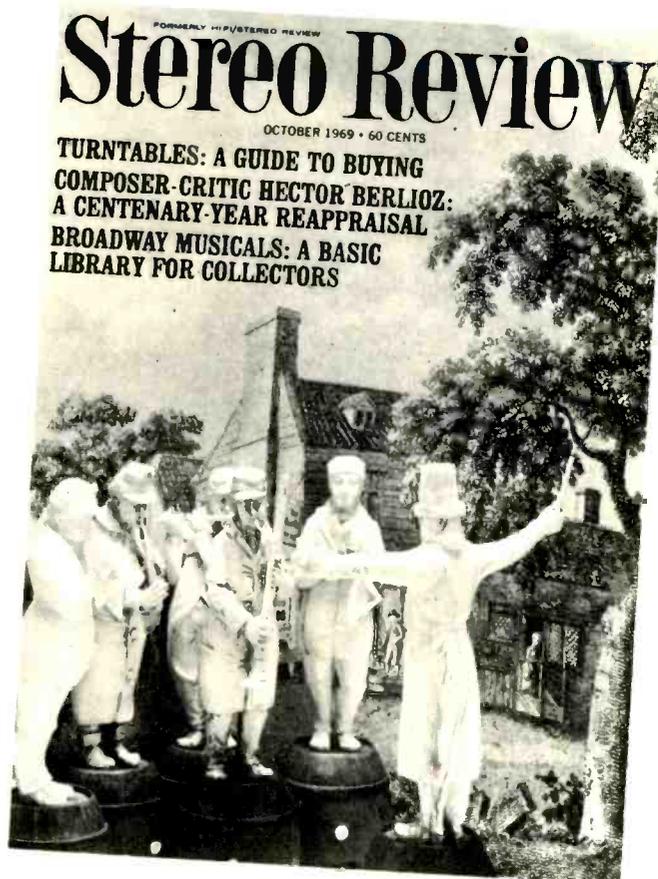
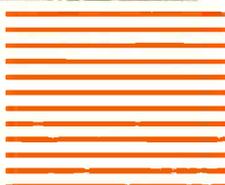
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"Harman-Kardon was obviously intent upon producing as much receiver as possible for under \$300. In this they have succeeded"

Audio Magazine—February 1970.



Nocturne 820—\$269.95

Any manufacturer who produces a stereo receiver is bound to say that his product is powerful, brilliantly designed, ultra-sensitive, beautifully styled and a terrific buy for the money. In fact, that's exactly what we've been saying about our Nocturne 820.

But it's nice when somebody else says it all for you. Especially when that "somebody" is Audio Magazine.

In the review of the Nocturne 820 in the February issue, Audio said, "Power bandwidth extends from 15 to 40,000 Hz, based upon a 30-watt-per-channel (rms) power rating."

The magazine was particularly interested in the 820's FM performance and stated, "We wonder why published specifications did not include maximum FM S/N, since the measured value was an excellent 70 dB! 1 dB limiting took place at an input signal of only 2 uV while total harmonic distortion measured 0.5%, as claimed."

Audio also said that the 820 was "just about

as sensitive as any FM tuner we have tested, some 46 stations were received acceptably in our admittedly good listening location. Sixteen of these were received in stereo. Muting was excellent."

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

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

For more information write to Harman-Kardon, Inc., 55 Ames Court, Plainview, N.Y. Dept. SR5

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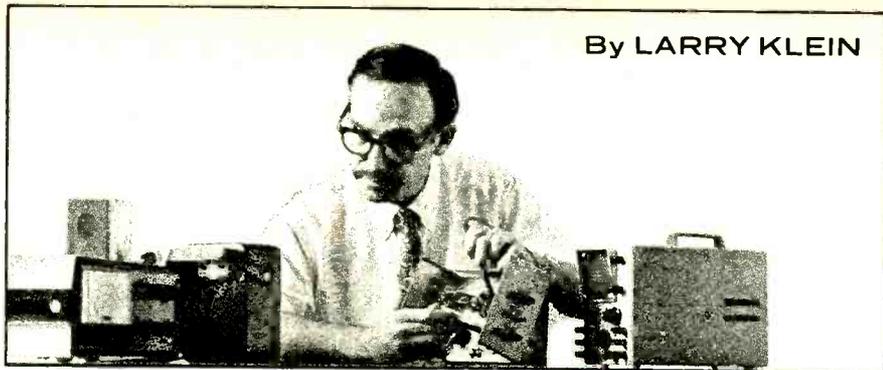
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CIRCLE NO. 37 ON READER SERVICE CARD

28



By LARRY KLEIN

AUDIO QUESTIONS & ANSWERS

Power and Volume

Q. A frequent topic of discussion with my stereo-enthusiast friends is the relationship between power output and volume. One argues that, assuming speakers of the same efficiency are used, an amplifier with greater power reserve will drive the speakers to a higher volume; in other words, there is a 1:1 relationship between power and volume. I maintain that the more powerful unit can provide more power to achieve the same volume, and that theoretically this will result in less distortion. Please clear the air for us.

JACK STAFFORD
Ventura, Calif.

A. You are both wrong. In practice, the amount of volume delivered for a given input signal depends more upon the gain of the amplifier than its power. Let's take as an example two high-quality amplifiers, one rated at 50 watts output with an auxiliary-input sensitivity of 0.25 volt and the other rated at 100 watts with a 1-volt sensitivity. ("Sensitivity" refers to the input signal voltage required to drive an amplifier to full power output.)

If we feed a 0.25-volt signal to each, we will obviously get a higher power output from the 50-watt amplifier. Specifically, we would get 50 watts from the 50-watt amplifier and about 6 watts from the 100-watt amplifier. (Power varies as the square of the voltage, therefore 0.25 volt into the 100-watt amplifier will produce 1/16 of the amplifier's potential output.) However, if the two amplifiers were of equal sensitivity (or if they were fed input signals of sufficient strength to drive each to full output), the 100-watt amplifier would be louder, but the difference in volume would be only 3 dB, which is just perceptible on music—and certainly not twice as "loud."

The significant benefits afforded by high-power amplifiers have to do with distortion and low-frequency response at high-power operating levels. Suppose both the amplifiers are playing at equal volumes and operating well within their power ratings—say, 10 watts. The distortion and frequency response of both should then be about the same and they should sound alike. However, if both amplifiers are driven to a 50-watt level on

peaks, although they would be equally loud, the 100-watt amplifier would probably have a somewhat "cleaner" overall sound and tighter bass response because of its lower distortion and superior low-end performance at high power levels.

Initial Question

Q. I know that AR stands for Acoustic Research, ADC for Audio Dynamics Corporation, JBL for James B. Lansing, E-V for Electro-Voice; but I have no idea (and I own equipment manufactured by the company) what KLH stands for. Can you enlighten me? Also, although this may be out of your realm, what do the letters BVD signify?

DEAN A. REILEIN
Mansfield Center, Conn.

A. The KLH one is easy. The founders of the company were Messrs. Henry Kloss, Malcolm Low, and Anton Hofmann.

According to the public relations department of the BVD Company, the letters BVD, as might be suspected, are the initials of the three men who first manufactured the drop-seat union suit. However, my informant went on to say, some years ago the board of directors decided that the company would stop revealing to the public the names for which the letters were the initials. Nothing daunted, however, I marshalled the vast resources of the STEREO REVIEW Research Department (she made a phone call to the Brooklyn Public Library) and was able to discover that B, V, and D are Messrs. Bradley, Voorhees, and Day.

All of which leaves me with two questions: why did BVD decide to suppress the names of their founders? (certainly they seem innocent enough); and now that Mr. Reilein has all this information, what is he going to do with it?

Automatic Level Control

Q. I have been considering buying a good portable cassette recorder to play in my car, but I am having difficulty gathering information about the various brands available. I was about to buy one popular brand of machine until I found out it had built-in automatic

(Continued on page 30)

CIRCLE NO. 103 ON READER SERVICE CARD →



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

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

A mass producer, numerically speaking.

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

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

Hands, not machines.

A modest record

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

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

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

And then we test our tests.

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

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

Is all this fussbudgetry really necessary?

By hand.

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

The case for fussbudgetry

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

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

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

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

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

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

So, in the words of Brian Mortimer,

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

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

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

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

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

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

\$44.50 to \$129.50

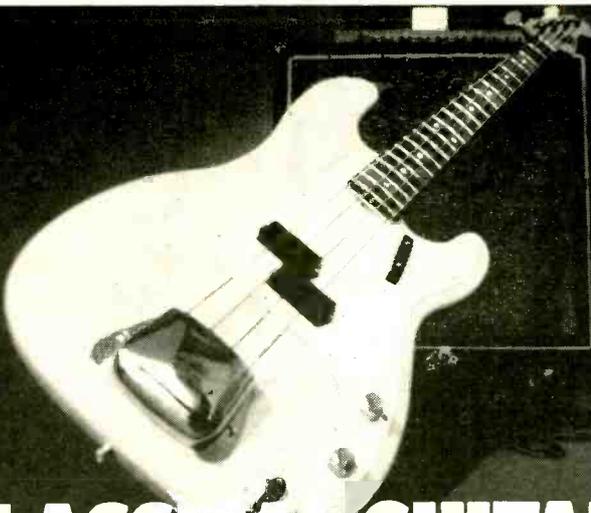
There are six Garrard component models from the 40B at \$44.50 to the SL95B (shown) at \$129.50.

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

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



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It twangs. It resonates. And it also plays Bach and Purcell. Because it belongs to The New York Electric String Ensemble.

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CIRCLE NO. 22 ON READER SERVICE CARD

level control, and that, I understand, plays havoc with the dynamics (*i.e.*, the natural range of loud to soft) in a musical composition. Is that true?

CLAUDE E. AUBE
 Springfield, Mass.

A. *Whether automatic level control "plays havoc" with dynamics is, I think, a question that is resolvable only by the individual listener, taking into account the type of musical material he prefers. I would suggest that, except for large orchestral works, the loss of dynamic range would not be particularly perceptible. Besides, there is an additional matter you should consider. You'll find that if you have a tape that does preserve the dynamics, the very soft passages will be masked by road noise unless the playback volume is turned up very loud, and then the very loud passages will be much too loud. For this reason, tapes made to be played in cars should have their dynamic range compressed to prevent a good part of the material from being masked into inaudibility by environmental noise.*

Non-Recording Cassette

Q. The record key on my cassette machine won't lock into place and I can't locate a service station for my particular brand. Do you have any idea as to what might be at fault?

H. REID
 New York, N.Y.

A. *All cassette recorders have an interlock mechanism that is designed to prevent them from being placed in the record mode if a small knock-out tab has been removed from the cassette placed in the machine. (Each cassette has two tabs on the edge opposite the one that has the exposed tape; each tab serves as a record-safety device for one pair of tracks.)*

I have had two cassette machines of different make brought to me with the complaint that they could not be placed into the record mode. In both cases the small metal feeler that serves to test the presence or absence of the tab on the cassette when the record key is depressed was misshapen. The cure was simple. I used a pair of long-nosed pliers to adjust the feeler so that when a cassette with the tab in place was inserted in the machine, the tab exerted enough pressure on the feeler to push it out of the way. On the basis of my experience with these two machines, I suspect that your machine suffers from the same problem and would be amenable to the same cure.

Because the number of questions we receive each month is greater than we can reply to individually, only those questions selected for this column can be answered. Sorry!

CIRCLE NO. 49 ON READER SERVICE CARD →

A-1200U • Exclusive triple-motored drive system • 3 precision heads for instant off-the-tape monitoring • Mike-line mixing
• 4 independent amplifiers • Automatic tape lifter • All-pushbutton controls, automatic shutoff • Stereo echo for special sound effects

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You're looking at our A-1200U tape deck. Most people would rather listen to it. Even though it's already started its own sonic boom. And no wonder: the A-1200U is our standard four-track model, with all the famous TEAC craftsmanship at an ear-boggling low cost. And plenty of unique features, like the popular ADD recording for simultaneous playback and recording on separate tracks. This is the machine that breaks the price barrier to your sound investment. Without breaking you.



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Most outdoor speakers sound pretty bad. The result of too many design compromises, they end up hardly hi-fi.

But, Altec has built an outdoor speaker with a quality rivaling some of our indoor models.

The secret is our famous 755E 8" full-range speaker. It fits neatly into a one-cubic-foot enclosure of a durable, cocoa-brown weather-resistant material.

Less than 15" high, our Patio Speaker will serve as a portable unit, complete with its own stand, or may be mounted on walls or beneath eaves.

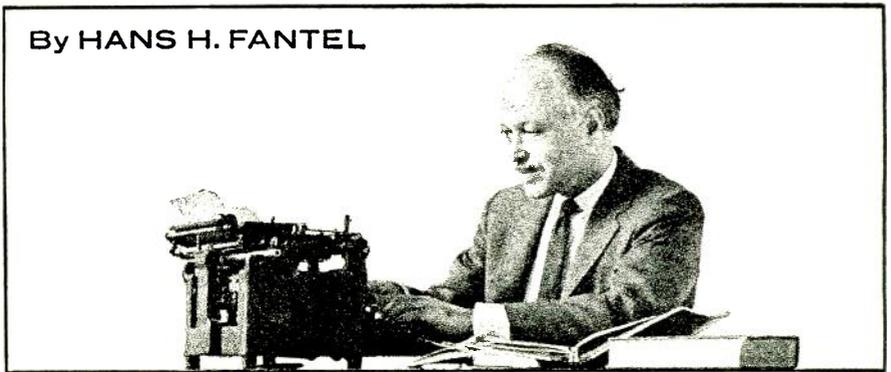
With a frequency response from 70 to 15,000 Hz and a 90° dispersion of high frequencies, the Patio Speaker will provide you with beautiful music for balmy summer evenings outdoors.

See it at your Altec dealers. Or write us for our catalog which also describes other Altec Lansing speaker systems, including the world's finest — "The Voice of the Theatre®" systems.



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By HANS H. FANTEL



AUDIO BASICS

PITCH AND FREQUENCY

A TONE differs from noise in that a tone has a definite pitch. We describe a pitch as being either low or high, for this is the way we have been taught to label the sonic perception. But these terms have hardly any linguistic justification. After all, bass and treble are not separated in vertical space, one below the other. What distinguishes one pitch from another is its *frequency*, and this is an audio component so important that it can never suffer from too much or too frequent clarification.

Sound is actually a rapidly repeating increase and decrease of air pressure created by a vibrating body. These compressions and rarefactions then radiate outward from the sound source. If the rate of vibration is regular—that is, if each oscillatory cycle is accomplished in the same length of time—the sound will have a definite pitch. (If the rate of vibration is too irregular, the listener perceives the sound as noise.) The more rapid the rate of vibration, the "higher" the pitch will seem to the human ear.

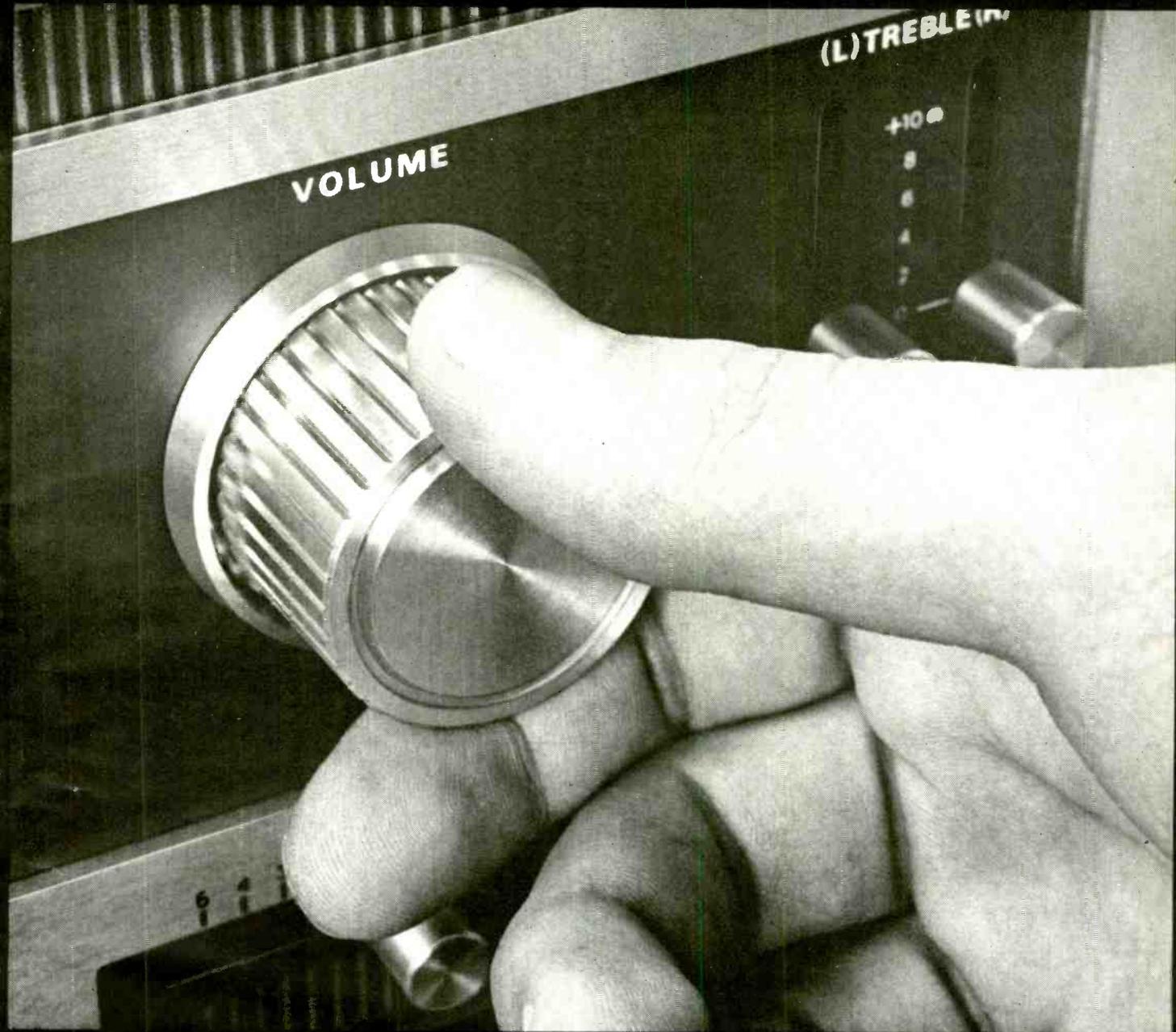
For example, the A-string of a properly tuned violin swings back and forth 440 times per second. The note it produces (A above middle C) is said to have a frequency of 440 Hz. (Hz stands for "hertz," the standard unit of frequency, named after Heinrich Hertz, the German physicist who, in 1887, achieved the first radio transmission. In the past several years, "hertz" has replaced the formerly used abbreviation "cps," or cycles per second.)

The lowest notes perceptible to human hearing lie in the range between 16 and 20 Hz, such as in the lowest rumblings of thunder. The lowest musical note normally encountered is the deep shudder of the low C found on pipe organs (for some large instruments these deepest tones may be below the limit of human hearing and are simply felt in the body). The uppermost audible frequencies, extending to about 20,000 Hz, are often present in metallic clicks, and they also figure in the overtones (to be discussed next month) of some musical instruments. However, when a man reaches the age of thirty or so, the upper limit of his hearing usually declines gradually to the 15,000-Hz mark or even lower, especially in our noise-polluted urban environments.

The first clues to the relationship between pitch and frequency were discovered more than two thousand years ago by the Greek philosopher Pythagoras, though he lacked the technical means for counting vibrations. He found that if the length of a vibrating string was halved, the pitch rose by an octave. Translating this into frequency terms, we say today that the interval of an octave corresponds to a frequency ratio of 1 to 2. Other specific frequency ratios govern the relationships of tones within an octave, although the notes within the modern well-tempered octave are not evenly spaced.

The frequency of a tone can be visualized as a waveform in which the high-pressure phase is represented by the wave crest, the low-pressure phase by the trough, with the horizontal length of the wave representing the passage of time. It is by such graphic representation that sound can be symbolized on paper or on the screen of an oscilloscope, one of the many instruments that are now used in the analysis of sound.

CIRCLE NO. 44 ON READER SERVICE CARD →



Stereo You Can Feel

It begins even before you've heard a note from the new Sony TA-1144 Stereo Amplifier and ST-5100 FM Stereo/FM-AM Tuner. Pleasure.

The switches flick firmly. The pushbuttons push back just enough before locking in smartly. Continuous controls (like tuning volume, balance), feel almost viscous-damped. Your fingers are guided to function swiftly, effortlessly. You've experienced a feeling of quality that is a hint to the performance you'll enjoy once you turn on these Sony components.

Take the ST-5100. The combination of two tuning meters, a 2.6uV IHF sensitivity, and 1.5dB capture ratio zero in on your first station. FM stereo you can feel.

Now the TA-1144 Stereo Amplifier. More stereo you can feel. Rich (the TA-1144 puts out 50 watts IHF per channel into 8 ohms, both channels operating). Clean (less than 0.03% THD, 0.05% harmonic, at 1 watt). And just the way you like it—thanks to those subtly-detented bass and treble sliders on each channel.

So now you're wondering, of course, about the prices. Just \$219.50* each; \$439* the pair. You'll hardly see that at all.

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

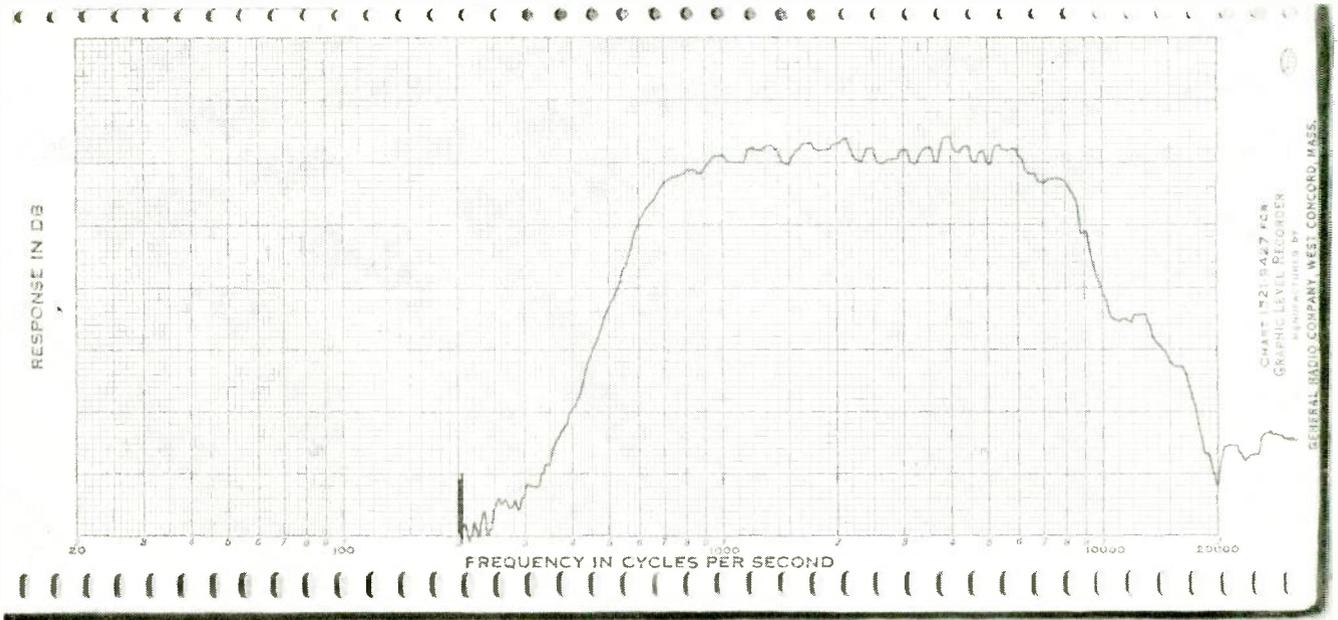


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Acoustic Research publishes comprehensive performance data for every one of its products. The data given is measured in accordance with standards established by recognized government and technical organizations. The specifications for the AR receiver, for example, include 29 curves, carefully plotted on graphs which allow the interested reader to compare the performance we state to that actually measured on typical receivers. Claims are the language of advertising; data is the substance of science.

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The workmanship and performance in normal use of AR products are guaranteed from the date of purchase, 5 years for speaker systems, 3 years for turntables, 2 years for electronics. These guarantees cover parts, repair labor, and freight costs to and from the factory or nearest authorized service station. New packaging if needed is also free.

The AR catalog and complete technical data on any AR product are available free upon request.



Acoustic Research, Inc.

24 Thorndike Street, Cambridge, Massachusetts 02141

TECHNICAL TALK

By JULIAN D. HIRSCH



● **SPECIFICATIONS 12—ANTI-SKATING COMPENSATION:** Probably no other aspect of tone-arm design has been the subject of as much controversy as "anti-skating." It is difficult to keep this somewhat overemphasized subject in proper perspective, but I will try.

The "problem" is the result of the use of pivoted arms with the cartridge offset at an angle to minimize tracking error (see Technical Talk for March, 1970). The frictional force between the record-groove walls and the stylus produces a force that tends to drive the pickup toward the center of the record. The practical effect of the "skating force" (so called because on a blank, non-grooved record the pickup will "skate" toward the center under its influence) is to cause the phono stylus to press with unequal force on the two walls of the record groove. Since each wall carries one stereo program channel, the result is a higher tracking force on the "inner-wall" channel and a reduced tracking force on the "outer-wall" stereo channel.

Why the upsurge of interest in the skating phenomenon in recent years? The magnitude of the force producing skating is quite small. When tracking forces of several grams were the rule, the imbalance resulting from the skating effect was a negligible factor in quality of reproduction. However, with a high-compliance cartridge tracking at 1 to 2 grams, the skating effect becomes detectable.

A related factor in arm design is pivot friction. The friction may, in an extreme case, be so great that the arm will be unable to follow the inward spiraling of the groove. In such a case, the stylus rides over the groove edge and repeats the groove instead of moving the entire arm inward. Raising the stylus' tracking force will help keep the stylus in the groove, but this is obviously not the preferred solution. In a less drastic instance, there may be a constant static deflection of the stylus toward the left (as viewed from the front). This can cause distortion if the stylus is driven out of its linear range on loud passages.

Pivot friction, in small amounts, obscures the skating force, but in a well designed arm friction forces are substantially less than skating forces and can be neglected for purposes of this discussion.

Before leaving this subject, however, let us consider

the effect of a moderate side-thrust—whether from skating force or drag from friction—on the tracking error of the cartridge. The constant stylus deflection introduced by skating force is equivalent to a tracking error of the same amount. With the better tone arms having less than 0.05 gram of friction, the resulting error is on the order of 0.05 degree with a typical cartridge and can therefore be neglected. However, if a very compliant cartridge is used in an arm with 0.5 gram of friction (a badly mismatched combination!), there may be a stylus displacement of 0.5 degree or more, which could be significant in the inner grooves of a record, especially if the arm itself introduces an appreciable error at that point on the disc. (In my opinion, a much more likely source of tracking error is the installation of a cartridge in a slightly askew or laterally tilted position in the arm. It is usually possible to install a cartridge within a range of several degrees of tilt, and I wonder how many people can visually align a cartridge to better than one degree? I am not at all sure that I can.)

But let us return to the matter of skating force. Much has been written on this subject during the past decade, and the consensus is that—with today's range of tracking forces—the skating force generated is 10 to 15 per cent of the tracking force at the stylus, and that it is about 20

per cent greater at the beginning of a record than at its end, because of the decrease in linear groove velocity as the playing circumference of the record becomes smaller. The linear groove velocity (in other words, how fast the disc is traveling beneath the stylus) is not to be confused with the modulation

velocity of the recorded groove.

The obvious physical effect of skating force—the tendency for the tone arm to move toward the center of the record—is of little importance. We *are* concerned, however, with its effects (if any) on sound quality, as well as on record and stylus wear. The effects of skating force are best observed when playing a stereo test disc recorded with a very high-velocity tone in the mid-frequency range where most cartridges work at their best. We use a record cut some years ago for Fairchild, with brief segments of 1,000-Hz tones recorded at 30 cm/sec (centimeters per second). This is an extremely high velocity, well above

TESTED THIS MONTH

●
Epicure EPI-100 Speaker System
Acoustic Research Stereo FM Receiver
Wollensak 6250 Tape Recorder
Grado FTE Phono Cartridge
Harman-Kardon 820 Stereo
FM Receiver

anything likely to be encountered on music records. Most phono pickups will not track it without appreciable waveform distortion at any force. However, the important consideration is the *difference* between the waveforms from the two channels, rather than their actual distortion.

Without anti-skating correction, almost any cartridge operating at its normal tracking force will produce a clipped, distorted waveform from the channel corresponding to the outer groove wall of this test disc. The signal from the inner groove wall may also be distorted, but usually to a markedly smaller degree. As the anti-skating correction is applied, in the form of a force tending to move the pickup away from the center of the record, the waveforms from the two channels become more similar in appearance. At the optimum anti-skating correction the two waveforms are usually identical, and applying more anti-skating correction increases the distortion of the signal from the inner wall of the groove.

With a test disc, it seems unarguable that anti-skating compensation is a desirable thing to have. However, when the recorded signal velocity is reduced to a more reasonable level—such as *any* level likely to be encountered on a commercial stereo pressing—a good cartridge operating at an adequate tracking force will produce an essentially undistorted output from both channels, and without benefit of anti-skating. Putting it another way, the distortion resulting from skating force can be nullified by merely increasing tracking force by 10 to 15 per cent above the minimum value. And, at the under-2-gram forces involved, this increase has an insignificant effect on record and stylus wear.

The above pretty much represents the position of Acoustic Research, perhaps the only major record-player manufacturer not offering anti-skating correction. I consider their argument to be reasonable, and in fact I have yet to *hear* any actual improvement from anti-skating with any of my records. On the other hand, the outer wall of the groove still has about 10 per cent more force applied than the inner wall. In addition, a few manufacturers are now producing phono cartridges capable of

tracking velocities of 30 cm/sec or more, and this capability is predicated on the absence of any significant skating force. Since anti-skating is inexpensive to supply, and in fact is included on most arms whether one wants it or not, it makes sense to use it—and use it correctly.

The method of applying anti-skating force varies from one manufacturer to another. Some use weights and cords, some use levers, and a few use springs. All those we have seen are capable of doing a satisfactory job of correction. Elliptical styli, because they indent the plastic groove wall more deeply, require more anti-skating force for a given tracking force. Most arm manufacturers recognize this and provide separate calibrated scales or conversion tables for spherical and elliptical styli of different dimensions.

In our experience, not all anti-skating systems are calibrated correctly. Sometimes the calibration is apparently based on playing a blank, ungrooved record and setting the correction until the pickup remains where it is placed on the record surface. This is wrong, and will rarely give the correct compensation. The most satisfactory method we have found is to play a high-velocity test record and apply compensation until there are identical waveforms in the two channels. This correct anti-skating compensation setting, if used with a blank disc, would cause the tone arm to move toward the outside of the disc.

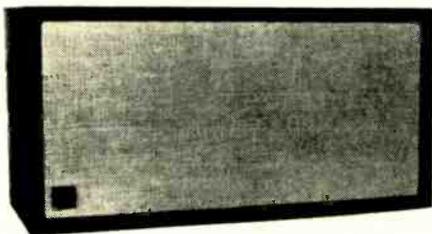
It is possible to make this adjustment without an oscilloscope if you have a test record that can exceed your cartridge's tracking ability, and has signals that can be identified as left and right channels. An excellent record for this purpose is the STEREO REVIEW SR12 Test Record, which has an anti-skating test band that correlates very well with our lab tests. Even the best cartridges show audible distortion on this band, which is a sensitive means of establishing the optimum anti-skating correction.

If you do not have any other means of setting correction force, you can always use the manufacturer's recommended settings. In our reviews of record players we comment on the accuracy of the anti-skating calibration. This may guide you in interpreting the manufacturer's instructions and arriving at the proper setting.

≈ EQUIPMENT TEST REPORTS ≈

By Hirsch-Houck Laboratories

EPIPURE EPI-100 SPEAKER SYSTEM



● A NEWCOMER among high-fidelity manufacturers, Epicure Products, Inc., of Boston, is producing a line of speaker systems ranging from a compact bookshelf model to a very large (6-foot) omni-directional "Tower." The

EPI-100—the bookshelf model—is enclosed in a sealed walnut cabinet measuring 21 x 11 x 9 inches. It weighs only 20 pounds and is an 8-ohm, two-way system using an 8-inch acoustic-suspension woofer. The free-air resonance of the woofer is 18 Hz; the system resonance is 43 Hz.

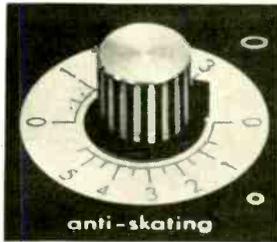
The crossover is at 1,800 Hz, and an 18-dB-per-octave slope is achieved by a single capacitor and the inherent responses of the woofer and the 1-inch dome tweeter. There are no tweeter-level adjustments on the EPI-100. Epicure felt that the best approach would be to design the speaker to be as flat as possible, and then depend on amplifier tone controls to modify the system response. The speaker terminals are spring-loaded insulated pushclips that simplify connections without risk of short circuits.

(Continued on page 41)

The independent test labs think as highly of the Dual 1219 as we do.

No surprise. Because with every Dual tested, every performance claim we've ever made has been confirmed by independent test labs. With no exceptions.

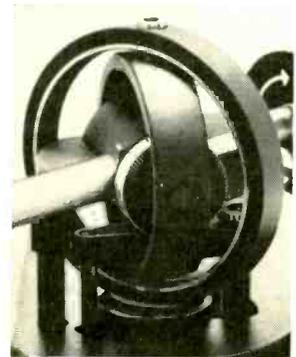
Four years ago, for example, we introduced our 1019. Audio experts rated it the finest automatic turntable ever made. But we were already hard at work on what was to become the Dual 1219.



"anti-skating...reduced wear on the record grooves..."
Audio

Is it the worthy successor to the 1019 we believed it would be? Stereo Review says it is.

"The 1219 is a good illustration of how an already superior product (the 1019) can be further improved by intelligent and imaginative design and engineering."



"...four point gimbal-bearing system of extremely low friction."
American Record Guide

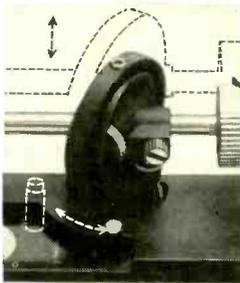
High Fidelity also agreed, with such specifics on the 1219's performance as these:

"Speed accuracy is greater (than the 1019), wow and flutter are a bit lower, tracking force and anti-skating adjustments are more precise...outstanding in all these characteristics."

As for the benefits of the 1219's gimbal-suspended 8-3/4" tonearm, The American Record Guide's results showed:

"The arm carries the cartridge in a way that permits it to extract every subtlety it possibly could from the record groove."

We actually felt the 1219 might have more precision than most people would ever need. But Audio disagreed, we're pleased to note:



"...novel adjustment for optimizing vertical tracking angle..."
High Fidelity

"Whether or not the advantages of exact setting for vertical tracking and for anti-skating can be identified by the average listener, measurements show that there are improvements...reduction in distortion, and...reduced wear on the record grooves, particularly on the side of the groove nearest the center of the record."

Complete reprints of these test reports are yours for the asking. So is a 16-page booklet which reprints an informative Stereo Review article on turntables and tonearms.

After you look through all of this, you'll understand why most hi-fi experts have Duals in their own systems. And why every record you buy is one more reason to own the \$175 Dual 1219.



"...will have greatest appeal to those who dislike any compromise..."
Stereo Review

United Audio Products, Inc., 120 So. Columbus Ave., Mt. Vernon, New York 10553. **Qual**

The Marantz Component.

Now everybody can afford one.

Until last year the least-expensive Marantz FM stereo tuner you could buy cost as much as \$750.00!

Today, Marantz tuners are available in other than very-high price ranges. And so are other Marantz components. True, you can still invest well over \$2000.00 in a Marantz system, but now we have components starting as low as \$259.

Though these lower-priced models do not have every unique Marantz feature, the quality of all models is exactly the same.

Marantz quality. And quality is what Marantz is all about.

Take our tuners for example. You will find the Marantz Model 23 AM/FM stereo tuner attractively priced at only \$259. Looking for a great Tuner/Preamplifier? Look at the Marantz Model 24 AM/FM Stereo Console. Just \$339.

Need a preamp/amp? Consider the Marantz Model 30 Stereo Amplifier

Console. 120 watts RMS (180 watts IHF). Yours for only \$395. In the market for a superior power amplifier? Shop for the Marantz Model 32 with 120 watts RMS (180 watts IHF). Only \$295.

And for those who want the ultimate Marantz system, we offer: the Model 33 Stereo Console, the Model 16 Stereo Power Amplifier with 200 watts RMS continuous (300 watts IHF), and the Marantz custom-calibrated Model 2C FM Stereo Tuner. Total price—\$1340 plus speakers.

Every Marantz component, regardless of price, is built with the same painstaking craftsmanship and quality materials. That's why Marantz guarantees every instrument for three full years, parts and labor. Except speakers. They're guaranteed for five years.

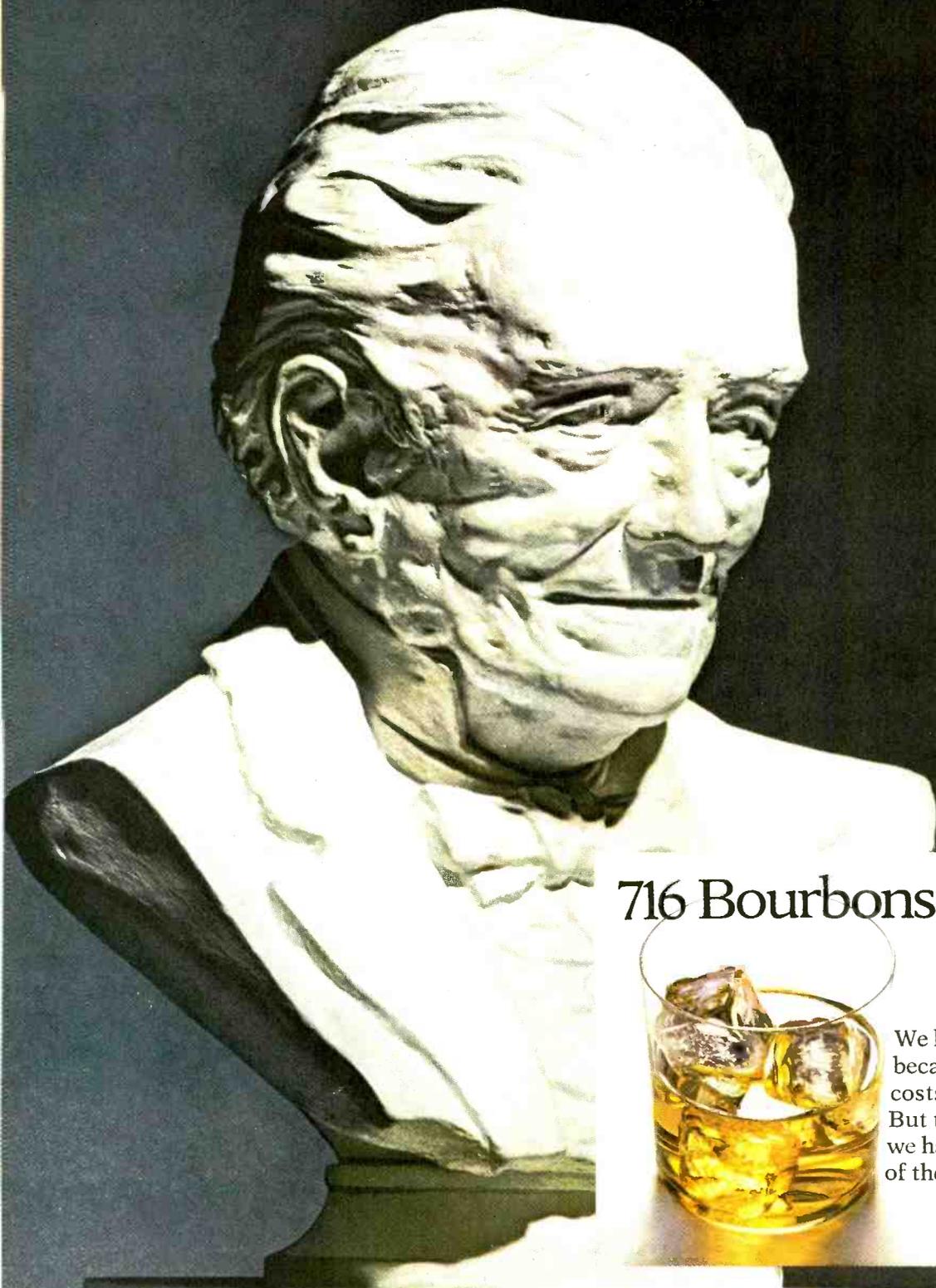
Your local dealer will be pleased to demonstrate Marantz systems. Then let your ears make up your mind.





marantz.
Components • Speaker Systems • Receivers

Kentucky straight bourbon whiskeys. 86 proof and 100 proof bottled in bond. Old Grand-Dad Distillery Co., Frankfort, Ky.

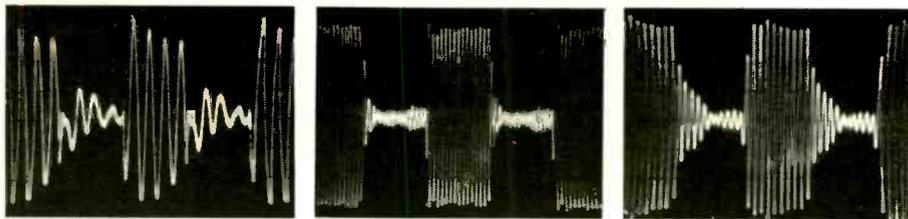


716 Bourbons cost less.

We have to charge more because smoother Grand-Dad costs more to make. But that's the price we have to pay to be head of the Bourbon family.

Old Grand-Dad
Head of the Bourbon Family

The tone-burst response of the EPI-100 speaker, shown in these oscilloscope photos at (left to right) 150, 7,000, and 12,000 Hz, is typical of a fine system in the new H-H test facility.



The EPI-100, like most acoustic-suspension systems, is relatively inefficient, but not excessively so. Epicure recommends using an amplifier with a continuous-power capability of at least 18 watts per channel.

The EPI-100 was the first speaker system to be tested in our new and relocated test facility. After a great deal of effort and the addition of some sophisticated new test techniques—all of which will be the subject of an article at a later date—we have arrived at a procedure that, in our view, comes very close to revealing the objective qualities of a speaker system. The one area where there is still some difficulty is in checking tone-burst response. The EPI-100's tone bursts, as shown, compare favorably with those of other fine speakers taken under the same new conditions. Tone-burst response was good throughout, with no sign of degradation around the crossover frequency, where so many speakers have poor transient response. In fact, we could not detect the crossover, either in our frequency-response or tone-burst tests.

Although Epicure claims a flat response to 18,000 Hz and supplies individual machine-run curves with each speaker to demonstrate this, they recommend placing the speakers facing each other, angled 90 degrees away from the listening area. This is quite consistent with our findings, since the high-frequency balance at a conventional

listening position is just about right when they are so installed, and the encouragement of reflected sound from the walls imparts a pleasing sense of spaciousness. With the speakers facing the listener they are noticeably bright at the extreme high end. This was clearly audible in direct comparison with other speakers we have tested that had a wide, flat high-frequency response.

The averaged curve (from eight different microphone positions) of the EPI-100 had an extremely even, extended low and mid-range frequency response, ± 3 dB from 35 to 2,700 Hz, rising smoothly to about $+10$ dB in the 10,000 to 13,000-Hz region. Close-up measurements on axis and at 45 and 90 degrees off axis showed a response essentially flat to beyond 15,000 Hz at 90 degrees to the speaker's axis. The low-frequency harmonic distortion at a 1-watt drive level was under 5 per cent down to 36 Hz.

The sound quality of the EPI-100 was very natural and "easy." The more we listened to it, the better we liked it, and it was one of the more faithful reproducers we have had the pleasure of hearing. Although it has some sound of its own—as any speaker does—the EPI-100 is comparable in most respects to some of the best—and most expensive—speaker systems we have tested in recent years. The price of the EPI-100 is \$89.

For more information, circle 155 on reader service card

ACOUSTIC RESEARCH STEREO FM RECEIVER



● WHEN Acoustic Research introduced their integrated amplifier a few years ago, its most visible distinction was the omission of a number of features and functions usually found on amplifiers at its price level. But behind its simple, unadorned front panel was a very powerful low-distortion amplifier, unequalled by anything then available in its price range. With this background, we were not surprised at the appearance and features of the new AR receiver. In size and general styling it is very similar to their amplifier, which in fact makes up its audio section. The tuner dial (FM only) is a simple black "slide-rule" strip behind an unadorned rectangular panel cut-out. The dial calibration is essentially linear, with marks every 0.5 MHz. We found the dial calibration to be extremely accurate; in fact, the dial pointer could be set to a desired station with the receiver off and the station would be correctly tuned when the receiver was switched on.

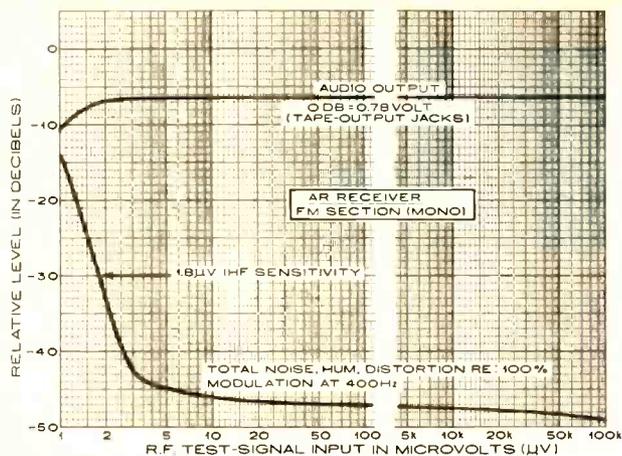
The customary amplifier controls are provided, with inputs for phono, FM, and special (a high-level auxiliary input). A tape machine is accommodated by the tape-monitor switch. An adjustment in the rear varies phono sensitivity over a 3-to-1 range to match phono-cartridge output. The mono/stereo mode switch is concentric with the

balance control. Like the AR amplifier, the receiver has a NULL position on this switch, permitting the amplifier's electrical outputs to be balanced.

The FM section is thoroughly modern in design. It has a field-effect transistor (FET) front end and integrated circuits and a crystal filter in its i.f. amplifier. On the dial face is a red stereo-indicator light as well as an illuminated zero-center tuning meter. The tuning dial itself is not illuminated, but has clear white-on-black markings. The tuning-meter illumination remains on, at a reduced level, when the other inputs are used, so that it also serves as a pilot light. Three rocker switches control tape monitoring, FM muting, and switch off the speakers for headphone listening via a front-panel jack. In the rear, in addition to the inputs and speaker outputs, there are a center-channel output for driving a separate power amplifier, two a.c. outlets, and the fuses. The amplifier's transistors are protected by thermal circuit breakers and the line fuse. The speaker lines are individually fused to protect the speakers.

The measured audio performance of the AR receiver was essentially the same as that of their amplifier. With our Radford low-distortion measuring equipment, we were finally able to measure the distortion of the AR amplifier circuit rather than the distortion of our own instruments. From 0.1 watt to 60 watts (both channels driven into 8-ohm loads), the harmonic distortion with a 1,000-Hz input signal fell from less than 0.2 per cent to less than 0.03 per cent. Clipping occurred at about 63 watts (the rated power is 50 watts). IM distortion was under 0.1 per cent from 0.1 watt to well over 60 watts. At the rated 50-watt output, harmonic distortion was about 0.2 per cent at

(Continued on page 42)



20 Hz, falling to less than that between 35 and 20,000 Hz. At half power or less, it was under 0.2 per cent over the full 20 to 20,000-Hz range, and over most of that range, distortion was well below 0.1 per cent at any power level. The power into 4-ohm loads is rated at 60 watts per channel. When driven by a sustained sine-wave signal to a 77-watt level (a very unlikely condition in normal use), the speaker-protection fuses blew. Previous experience with the AR amplifier suggests that the receiver's maximum 4-ohm output for normal operation on program material is in the vicinity of 100 watts per channel.

Magnetic-phono sensitivity was adjustable from 0.72 to 2.1 millivolts for a 10-watt output. The corresponding phono-overload points were 38 and 115 millivolts, indicating that, in effect, the amplifier cannot be overdriven by any currently available magnetic cartridge. Hum and noise were 62 dB below 10 watts for phono and 70 dB below 10 watts for the high-level inputs, both of which are inaudible levels.

The tone controls of the AR receiver are certainly among the best we have ever used. They are meant to be used, and do not destroy musical values at any settings. Substantial high- and low-frequency corrections can be applied with no effect on frequencies between 150 and 2,000 Hz. The RIAA equalization was accurate within ± 1 dB from 30 to 15,000 Hz.

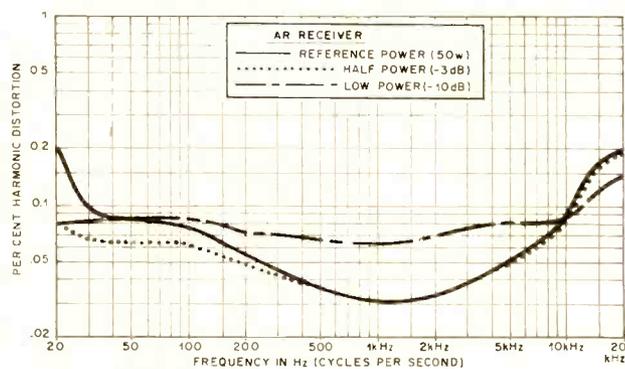
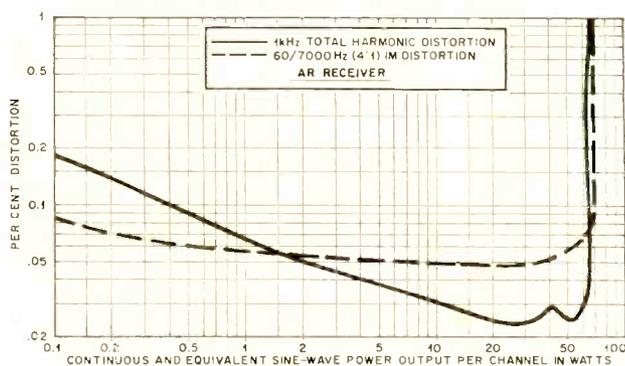
The FM section's measured IHF sensitivity was 1.8 microvolts (better than AR's specified 2 microvolts). Distortion was under 0.5 per cent—which is as low as our test equipment can measure. FM frequency response was ± 1 dB from 30 to 15,000 Hz. Stereo separation was better than 35 dB at middle frequencies, 22 dB at 30 Hz, and 18 dB at 10,000 Hz. AR rates the stereo separation at 5 to 15 dB better than these figures, but again, limitations in our signal generator prevented us from verifying these specifications. The results of our tests are consistent with

data we have taken on a number of other excellent FM tuners. In short, the AR tuner section is, in a number of areas, simply better than we can measure.

Using the AR receiver was the "proof of the pudding." The FM sound was notably clean, and tuning was non-critical. The flywheel tuning mechanism ranked with the best we have used. The FM interstation-noise muting circuit also rates special mention. The "off-muting" action is soft and gradual, with a slight time delay that eliminates practically all the thumps and clicks that plague even well-designed muting circuits. The muting circuit cuts in at an internally fixed level of about 4 microvolts, which corresponds to a fully limited signal. This means that there is really no need to switch out the muting in order to tune in a weak signal. Any station not picked up with the muting on would almost certainly be too noisy for enjoyable listening.

The AR receiver sells for \$120 with a black metal case, and a walnut housing is available for an additional \$20. Considering that their amplifier at \$250 is a very good value, one is effectively buying a first-rate FM tuner for \$170 more. We have yet to find a component tuner at anywhere near that price that can compare to the tuner section in the AR receiver.

For more information, circle 156 on reader service card



WOLLENSAK 6250 TAPE RECORDER



● WE HAVE seen a number of tape recorders whose appearance had a "professional" aura but whose performance proved to be quite ordinary. In contrast, consider the Wollensak 6250, clearly designed for home use, yet

offering a level of performance that only a few years ago was literally unobtainable except in true professional machines.

The Wollensak 6250 is housed in a slim portable case and weighs only 25 pounds, making it portable in more than name only. It can be operated horizontally or vertically. The three-speed transport has two motors—one for driving the capstan and the other for the two reels. Its mechanically operated controls are perhaps the ultimate in simplicity, with no sacrifice in flexibility. The transport is started and paused by the single START button, which puts the tape in motion when it is released. Pushing it in at any

(Continued on page 44)

*Build a complete stereo system
around any of these
Pioneer Outperformers*



SX-1500TD AM-FM STEREO RECEIVER

Exclusive microphone mixing. Audio output: 180 watts (IHF); FM Tuner Sensitivity: 1.7 μ V (IHF); 6 sets of inputs; accepts 3 speaker systems; walnut cabinet. \$399.95 incl. microphone.



SX-990 AM-FM STEREO RECEIVER

Audio output: 130 watts (IHF); FM Tuner Sensitivity: 1.7 μ V (IHF). Completely versatile with inputs for: 2 phono, tape monitor, microphone, auxiliary & main amps; walnut cabinet. \$299.95.



SX-440 AM-FM STEREO RECEIVER

Audio output: 40 watts (IHF); FM Tuner Sensitivity: 2.5 μ V (IHF); Frequency response: 20-70,000 Hz. Oiled walnut cabinet. \$199.95.



SX-770 AM-FM STEREO RECEIVER

Audio output: 70 watts (IHF); FM Tuner Sensitivity: 1.8 μ V (IHF); 4 sets of inputs; 2 speaker outputs. Oiled walnut cabinet. \$249.95.

Depending on the number of refinements you're looking for in an AM-FM stereo receiver, Pioneer has one in your price range.

Regardless of what your budget is, you never compromise with quality with a Pioneer Outperformer.

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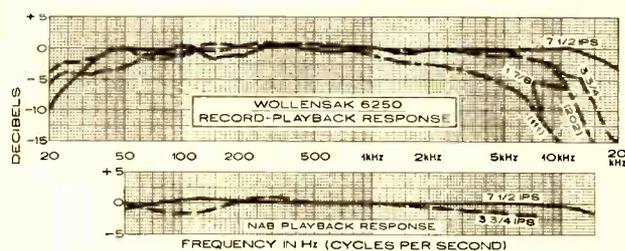


time halts the tape without disengaging the recording mode (if it is in use). To record, a RECORD button must be pressed simultaneously with the START button. The STOP button disengages all recording functions as well as stopping tape motion rapidly and smoothly.

A separate lever controls the fast-forward and rewind functions. The tape can be shuttled back and forth with this control without risk of jamming or damage. An automatic shut-off turns off the transport when the tape runs out or breaks in any operating mode.

Two illuminated meters monitor recording-signal levels. There are separate recording-level controls for the two channels, with record-mode shut-off switches at their counter-clockwise rotation limits. This permits recordings to be made on either channel individually. In other words, when a recording-level control is switched off, that channel is effectively in the playback mode. Patch cords are supplied for sound-on-sound and sound-with-sound operation. A red light under the meters indicates when either channel is set for record.

The Wollensak 6250 is a three-head machine, with separate recording and playback amplifiers. Either the original signal or the taped signal can be channeled to the output jacks. Tape threading is as simple as we have seen on any



The 7½ and 3¾-ips curves show the recorder's response to both the 111 and 202 tapes with the appropriate equalization-switch settings. Although frequency responses are identical at the two speeds, signal-to-noise ratios should be better for the 202 tape.

machine; the tape path is a direct wrap across the heads, without any tensioning arms or rollers in the way. A sturdy transparent plastic cover over the heads aids in locating precise points on the tape for editing purposes. Tape reels lock onto the reel hubs without the need for external holders.

Like many home recorders, the Wollensak 6250 has built-in playback power amplifiers and speakers. The speakers are meant for monitoring only and cannot approach the quality required for appreciation of the recorder's capabilities. However, there are jacks for external speakers, and the machine's internal speakers are disconnected if the jacks are used. The amplifiers are a distinct cut above most we have seen in home tape recorders, and actually are good enough to serve as the nucleus of a moderately good home music system. They are rated at 18 watts per channel continuous output into 8 ohms, or 62 watts IHF dynamic-power output. When the tape-transport motors have been shut off with the STOP button, the amplifiers (and internal speakers) can function as a conventional music system with external program sources. All normal hi-fi component-amplifier features are included—level and balance controls, tone controls, and an input selector for microphones, magnetic phono cartridge, tuner, and an additional high-level auxiliary source.

Except for the two microphone jacks on the front panel, all input and output jacks are recessed on the left side of the case. In addition to the inputs listed above, there are two mixing inputs that can be used for re-recording material coming from the unit's own playback amplifiers, or for adding other external program sources. As many as four mono sources can be mixed in this manner. Two

sets of preamplifier outputs are provided for connection to an external amplifier. One set is fully controlled by the 6250's own controls; the other is unaffected by any control settings. A slide switch sets the bias level (its frequency is 95 kHz) for optimum performance with standard tapes (such as 3M 111) or low-noise tapes.

We made record-playback frequency-response measurements at all three speeds, using both 3M Type 111 and Type 202 tapes. At 7½ and 3¾ ips, we found no essential difference in the frequency response of the two tapes when the bias-level switch was set appropriately. At 1⅞, however, the 202 tape had markedly superior highs, so that it yielded approximately the same response as at 3¾ ips. Typical record-playback response measurements were 30 to 20,000 Hz ±2 dB at 7½ ips, 25 to 10,000 Hz ±2 dB at 3¾ ips, and 20 to 10,000 Hz ±3 dB at 1⅞ ips. Using Ampex test tapes, the playback frequency response conformed to the NAB standard within ±1 dB at 7½ ips, and within ±1.5 dB at 3¾ ips.

The Wollensak 6250 has rather high gain in its recording amplifiers, which require only 33 millivolts at the high-level inputs, or 0.37 millivolt at the magnetic phono inputs, to achieve 0-dB recording level. The output from a fully recorded tape was 220 millivolts from the "uncontrolled" outputs, and up to 1.1 volts from the controlled preamplifier outputs. Distortion was a low 1 per cent at 0 dB, and only 1.9 per cent at the maximum meter reading of +3 dB (which was actually +5 dB referred to the 0-dB level as indicated by the meters). Signal-to-noise ratio, referred to a recording distortion level of 1.9 per cent, was 47 dB, and the noise was principally 60-Hz ripple. If the 0 dB had been set by the manufacturer at the 3 per cent level (a common practice), the signal-to-noise ratio would have measured even better. In any case, hiss levels were extremely low, and no noise was audible in normal use.

Wow and flutter were low: 0.04 and 0.09 per cent, respectively, at 7½, and 0.08 per cent and 0.12 per cent at 3¾ ips. Tape-playing speeds were slightly fast, by about 12 seconds in 30 minutes. In the fast-forward and rewind modes, 1,200 feet of tape was handled in about 67 seconds, a good speed.

We checked the amplifiers of the Wollensak 6250 as though they were part of a component high-fidelity amplifier. The 1,000-Hz harmonic distortion was under 0.3 per cent from 1.5 to 14 watts, rising to 1 per cent at slightly over 20 watts and below 0.15 watt. At the lower power, the "distortion" as viewed on an oscilloscope proved to be noise rather than harmonic distortion. The IM distortion was under 0.6 per cent up to 8 watts output, reaching 1.2 per cent at the rated 18 watts.

At the full 18-watt output (per channel), distortion was under 1 per cent from 90 to 20,000 Hz. It rose rapidly at lower frequencies. However, at half power or under, it was well below 1 per cent from 20 to 20,000 Hz. The tone controls had about a ±14 dB range at low frequencies, and a relatively narrower range (±7 dB) at the treble frequencies. The RIAA phono equalization was accurate within 2 to 3 db.

We found the Wollensak 6250 to be exceptionally easy to operate. Its controls are wonderfully simple compared with those of many recorders we have used, and tape loading was much less of a chore than usual. Recording stereo FM broadcasts, we could hear no difference whatever between the original and recorded signals at 7½ ips, and only a slight loss of highs at 3¾ ips. When recording interstation hiss from an FM tuner (an extremely severe test), we could hear a slight loss of extreme highs at 7½ ips. At 1⅞ ips the quality was very pleasant, if not exactly "hi-fi," and was comparable to that of the best cassette decks we have encountered. Certainly it was more

(Continued on page 46)

The Super Natural from JVC

Now, JVC brings you Super Natural Sound: From a bull frog's croak to a Beethoven Symphony, you can enjoy stereo so true to life that it's hard to tell from the real thing. All made possible by a revolutionary new development—a JVC exclusive—called the Sound Effect Amplifier (SEA), shown below. And SEA is just one of many great advanced features that you will find built right into JVC's 5001, 5003, and 5040 AM/FM stereo receivers, without extra charge.

SEA actually divides up the audio frequency range into five separate segments, with a tone con-

trol for each. So you can boost or decrease bass, middle-ranges and ultra-high's, mix and match sounds, just like in a studio. And, you can compensate for component characteristics, balance acoustics of any room.

SEA stereo receivers also have the latest IC and FET circuitry. Extra-wide bandwidths, low distortion and excellent S/N ratios. Listen to them today at your local JVC dealer. Or write us direct for color brochure and the name of your nearest dealer.

JVC Catching On Fast

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



than adequate for background music as well as the usual speech-recording applications for which this speed is principally designed.

When one considers the fine performance of the Wollensak 6250 as a tape recorder and deck as well as an

audio amplifier and control center, its suggested list price of \$379.95 makes it a bargain. This price also includes a pair of low-impedance dynamic microphones of surprisingly good quality.

For more information, circle 157 on reader service card

GRADO FTE PHONO CARTRIDGE



● WHILE preparing our July, 1969 phono-cartridge report, we came to the conclusion that the \$9.95 Grado FTR ranked, when played at a tracking force of 2 grams, among the best-sounding cartridges we had tested. We have recently had the opportunity to test a Grado FTE, which is the same cartridge fitted with a 0.3 x 0.7-mil elliptical stylus. The results confirm our original conclusions, although there were minor differences between the FTR and FTE cartridges.

The Grado F series pickups are moving-iron magnetic types, with user-replaceable styli. In the molded plastic body are four coils, two in series for each channel. The coils have an inductance of 55 millihenries per channel, which is a fraction of the inductance of most magnetic cartridges. This makes the response of the Grado cartridges relatively independent of cable capacitance and preamplifier input impedance.

The Grado FTE required a force of 2.5 grams to track the low-frequency bands of the Cook Series 60 record, and 3 grams to track the 30 centimeter per second (cm/sec), 1,000-Hz bands of the Fairchild 101 test record. We used a 2.5-gram tracking force for the balance of our tests. The frequency response, as measured with the CBS STR 100 test record, was very similar to that of the FTR, within ± 2 dB up to 16,000 Hz on one channel and to 20,000 Hz on the other channel. Channel

separation was very uniform across the frequency range, averaging 20 dB on one channel and 25 to 30 dB on the other, up to 10,000 Hz, and was maintained at 10 to 15 dB or more all the way to 20,000 Hz. There was no detectable resonance on a sweep from 200 Hz down to 10 Hz with the cartridge mounted in a Dual 1219 arm.

The FTE's square-wave response (CBS STR 110 record) was virtually identical to that of the FTR, essentially perfect except for a single cycle of damped ringing at about 15,000 Hz. Tone-burst response, using the STEREO REVIEW SR12 test record, was excellent, with a minor irregularity between 10,000 and 20,000 Hz. The IM distortion, with the RCA 12-5-39 test record, was about 1 per cent up to a velocity of 12 cm/sec for a tracking force of 2.5 grams, but rose rapidly to 12 per cent at 16 cm/sec. Increasing the tracking force to the maximum rated value of 3.5 grams kept the IM below 2 per cent up to 22 cm/sec, and to 12 per cent at the maximum recorded velocity (27.1 cm/sec) on the record. The FTE's signal output was 3.9 millivolts at 3.54 cm/sec. Its hum shielding was slightly less effective than that of most cartridges, but not seriously so.

The tracking ability of the Grado FTE, judged by playing the Shure "Audio Obstacle Course" record, was excellent. Overall, it ranked among the half dozen or so top cartridges that we have tested with this record. It had some difficulty in tracking high-frequency, high-velocity material such as harpsichord and cymbals, where some loss of definition could be heard. A very few high-price cartridges have negotiated these passages relatively unscathed, but nothing we have used at or near the price of the FTE has matched it in this very demanding test. On all other sections of this record the reproduction was virtually flawless and was slightly, but defi-

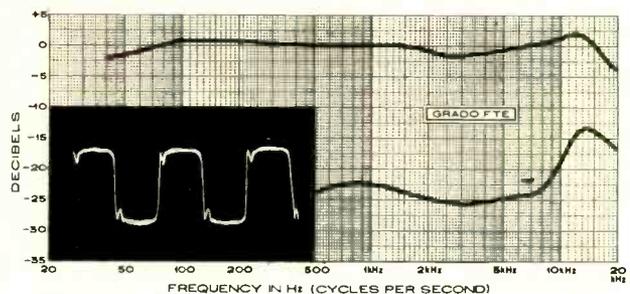
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How to Interpret the Curves

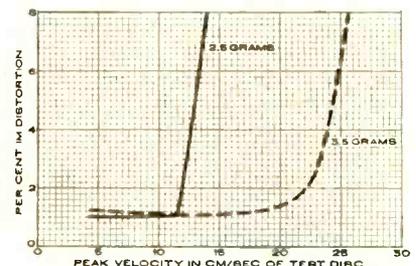
THE upper curve in the frequency response and separation graph represents the *averaged* frequency response of the cartridge's right and left channels. The lower curve, which starts at 500 Hz, represents the *averaged* separation between channels. The amount of separation at any frequency is indicated by the vertical distance between the upper and lower curves, and is expressed in decibels.

Inset at the lower left of the frequency-response graph is an oscilloscope photograph of the cartridge's response to a 1,000-Hz square wave on a test record. The shape of the reproduced wave is an indication of a cartridge's high- and low-frequency response and resonances.

Note that the distortion figures shown in the distortion-*vs.*-recorded-velocity graph are not directly comparable, in terms of audible effect, with distortion figures obtained on other components. The vast majority of the program material on discs has velocities well below 15 cm/sec and rarely, if ever, hits 25 to 30 cm/sec. The curve is therefore useful as a means of comparing cartridges, but not as an indicator of absolute distortion.



Note: the frequency-response curve shown above for the Grado FTE cartridge should not be compared at higher frequencies with the curves (which were taken with a defective test record) shown in the cartridge reports in the July 1969 issue.



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Sony Model 630 Solid-State Stereo Tape System. Includes two Sony F-26 dynamic cardioid microphones and other accessories. Less than \$449.50. **Also available:** The Sony Model 630-D Stereo Tape Deck Recorder, complete with walnut base and plastic dust cover is available for less than \$299.50. For a free copy of our latest catalog, write to Mr. Phillips, Sony/Superscope, 8144 Vineland Ave., Sun Valley, Calif. 91352.

nately, superior to that of the spherical-tip version (Grado FTR) that was tested last year.

In general listening tests, the Grado FTE had a slightly bright, crisp quality, with good definition. Unlike some cartridges, it was not soft or hazy in sound characteristics, but tended rather to project strongly. In fact, we thought for a moment that it had a high-frequency peak, but there was no accentuation of record hiss to indicate such a peak, nor could we find any significant peaks in our frequency-response or square-wave measurements.

However, we have some reservations about the wisdom of using an elliptical stylus—even one with the relatively mild ellipticity of 0.3×0.7 mils—at the tracking forces of 2.5 to 3.5 grams that this cartridge requires. If you play the same records frequently, you might feel safer with the 0.6-mil spherical stylus of the FTR. But in any case, it is clear that, just as the Grado FTR is a notable value at \$9.95, the elliptical-stylus FTE is equally outstanding at \$19.95.

For more information, circle 158 on reader service card

HARMAN-KARDON 820 STEREO FM RECEIVER



● THIS stereo receiver is the first of Harman-Kardon's import models that we have yet tested. Its styling is very much like that of their earlier receivers, with a black panel accented by contrasting polished metal knob caps and edge trim, and an opaque black dial face illuminated from the rear when the receiver is on. The 820's tuner section has a field-effect transistor (FET) front end, a four-gang tuning capacitor, and integrated circuits (IC's) and crystal filters in the i.f. amplifiers.

FM tuning is aided by a zero-center tuning meter; however, because of its recessed location, the meter must be viewed from directly in front to be used effectively. The array of front-panel knobs includes tone controls, volume and balance controls, speaker and input selectors, and the tuning knob. Two pairs of speakers may be connected and used either individually or simultaneously.

The Harman-Kardon 820 has inputs for reel-to-reel and cassette tape recorders, both of which can be connected permanently to the system. The front-panel input switch can select either of two high-level inputs for the recorders, and there are separate pairs of tape-output jacks in the rear. The other program inputs are FM MONO, FM STEREO, and PHONO. The selected input is indicated by small labeled illuminated bars on the dial face. A similar system indicates when a stereo FM broadcast is being received.

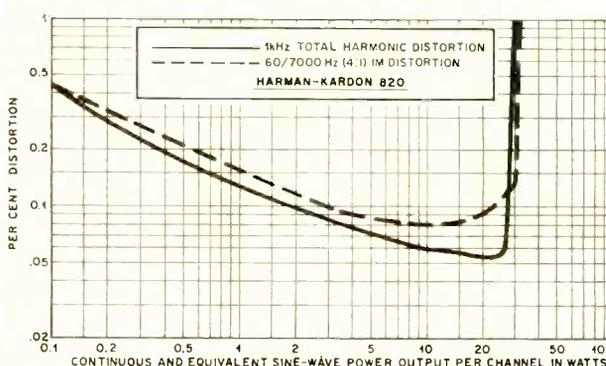
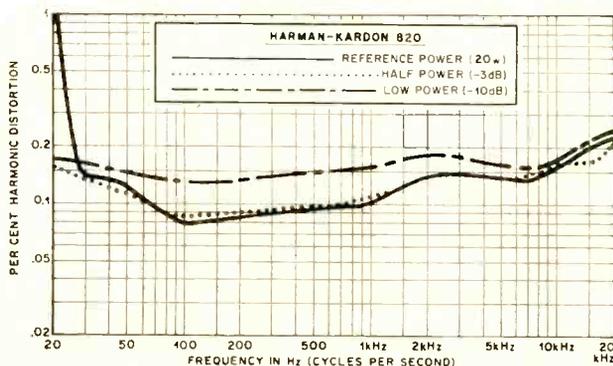
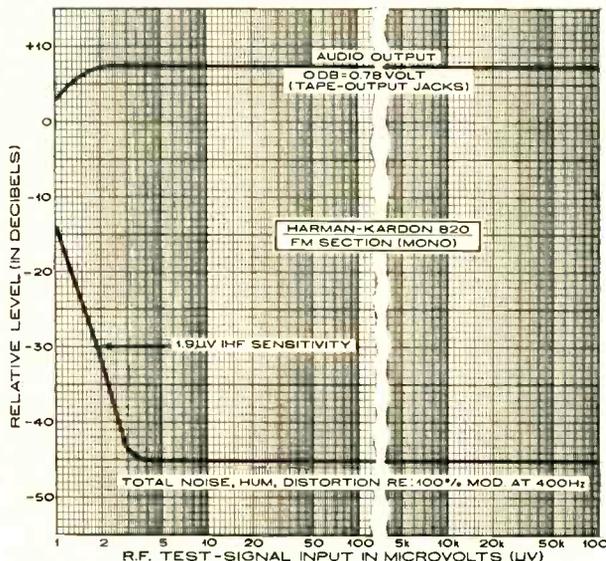
Six lever switches complete the front-panel control lineup. One switches out the tone-control circuits, and others control FM interstation-noise muting, high-cut filter, stereo/mono operation, tape monitoring, and loudness compensation. These switches have thin, flat levers that reveal at a glance (by their angle to the panel) the status

of the receiver's controls. There is a headphone jack on the front panel, and an FM-muting threshold adjustment in the rear. Our only criticism of the 820's FM operation concerns the interstation-noise-muting function; the bursts of noise when tuning a station were so distracting as to nullify much of the value of this feature, and we preferred to keep it switched off.

The audio amplifiers of the Harman-Kardon 820 should dispel any doubts as to the quality of performance obtainable in a moderate-price receiver. With the tone controls switched out, the response was well within ± 0.5 dB from 20 to 20,000 Hz—and doubtless goes well beyond these limits, although we restrict our measurements to the audio range. The loudness compensation boosts low frequencies only, and works well from a listening standpoint. The high-cut filter has a gradual, 6-dB-per-octave slope above 3,000 Hz. Although it removes noise quite effectively, it also causes a noticeable dulling of the program material.

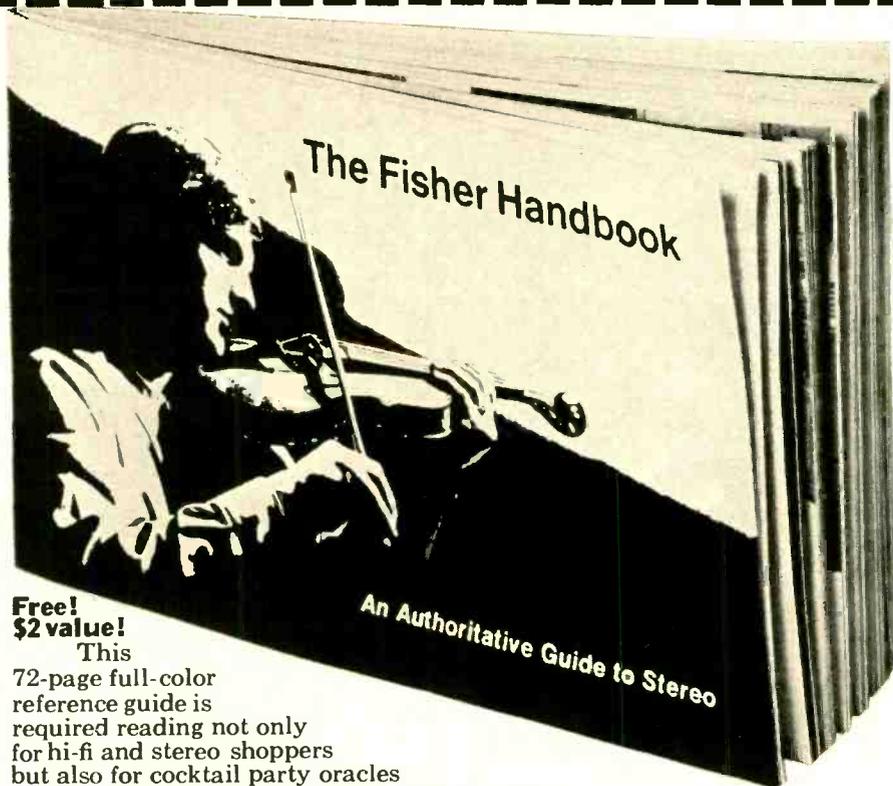
The tone controls of the unit we tested had an exceptional range—well beyond the ± 12 dB listed in the speci-

(Continued on page 50)



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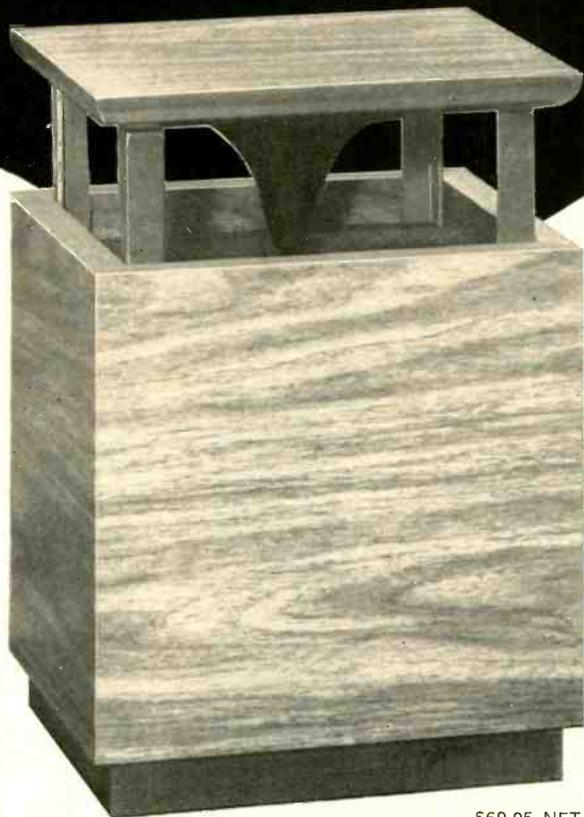
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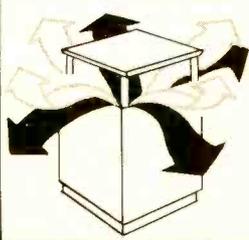
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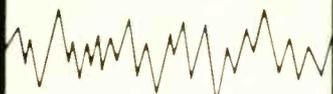
sound all around



SPECIFICATIONS

Woofer; 8" diameter, cloth roll suspension, 1 $\frac{3}{4}$ pound magnet structure, 1" voice coil. Tweeter; 3" diameter, co-axially mounted, Alnico V magnet. Crossover frequency; 4,500 Hz. Cabinet; 9 $\frac{3}{4}$ x 9 $\frac{3}{4}$ x 14 $\frac{1}{2}$ " high, durable laminated walnut finish. Power; 30 watts peak, (15 watts program). Response, 35/18,500 Hz. Impedance, 8 ohms. Shipping weight, 15 pounds.

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fifications. At 20,000 Hz there was a control range of ± 18 dB. At intermediate settings of the tone controls, the inflection points moved out from their 1,000-Hz center, affording essentially flat response between 200 and 2,500 Hz while still providing 5 to 8 dB of boost or cut at the frequency extremes. The RIAA phono-equalization error was less than ± 0.5 dB over its full range.

It was not easy to determine the "maximum-power" rating of the Harman-Kardon 820 amplifiers. Their ratings of 140 watts (using the spurious ± 1 -dB system) or 110 watts (IHF dynamic power) into 4 ohms are not readily translatable into the rigorous continuous-power, both channels driven, measurements we make into 8-ohm loads. A good clue to the amplifier's potential is in the curves that plot 1,000-Hz harmonic distortion and IM distortion *versus* power output. The harmonic distortion fell from a few tenths of a per cent at very low output levels to less than 0.2 per cent from 0.5 to 28 watts. Above 28 watts clipping occurred and distortion rose sharply. Below 3 watts, the "distortion" was really mostly inaudible noise—actual harmonic distortion levels were lower than the curve would suggest. The IM distortion dropped from 0.4 per cent at 0.1 watt to less than 0.15 per cent between 1.5 and 30 watts.

Though we could drive the amplifiers to 25 watts per channel or more at middle frequencies with low distortion, they could not produce this power at the low frequencies. We finally settled on a continuous "full-power" rating of 20 watts per channel. At this level, distortion was 0.1 per cent or less over much of the audio range, reaching 0.23 per cent at 20,000 Hz. At 20 Hz, it was 1.7 per cent due to waveform clipping. At half power or less, the distortion was about 0.15 per cent except at 20,000 Hz, where it reached a "high" of 0.25 per cent.

Using visible waveform clipping at 1,000 Hz as the criterion, the Harman-Kardon 820 delivered 31.5 watts per channel into 8 ohms, 43.5 watts into 4 ohms, and 18.7 watts into 16 ohms. Regardless of the rating method used, it is clear that this is a fine moderate-power amplifier, with low distortion under almost any operating conditions.

The amplifier gain is quite high, requiring only 0.13 volt at a high-level input or 1.45 millivolts at the phono input for 10 watts output. Hum and noise were low—64 to 66 dB below 10 watts on all inputs. Phono overload occurred at 36 millivolts, which should be compatible with any but the highest-output magnetic cartridges.

The FM tuner had a measured sensitivity of 1.9 microvolts with limiting being complete at 4 microvolts. The high sensitivity of the Harman-Kardon 820 in a practical listening situation is demonstrated by the fact that we were able to pick up forty-three fully limited (and listenable) signals on a single sweep across the dial one morning, using a folded-dipole indoor antenna in the basement. The FM distortion was about 0.53 per cent, which is essentially the distortion of our signal generator.

In the stereo FM department, the Harman-Kardon 820 had excellent mid-range separation, exceeding 30 dB between 1,000 and 5,000 Hz. The separation reduced to 16 dB at 30 and 13,000 Hz and to 12.5 dB at 15,000 Hz. This is more than adequate for good stereo reception, since the important middle frequencies are strongly separated. The FM frequency response, measured at the tape outputs, was within ± 0.5 dB from 30 to 4,000 Hz, falling off gradually to -3 dB at 10,000 Hz and -5 dB at 15,000 Hz.

In use, the Harman-Kardon 820 sounded first rate—clean and free of audible distortion on all inputs. The available power was more than sufficient for any but the lowest-efficiency speaker systems. It proved to be easy to tune and operate and attractive to the eye. The Harman-Kardon 820 sells for \$299.95. An optional walnut cabinet is \$25.50.

For more information, circle 159 on reader service card

STEREO REVIEW

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The Miracord 50H not only offers more features than any top quality automatic turntable on the market, but each feature offers more. Here's what we mean.

■ Two worthy competitors offer a kind of synchronous motor. Neither motor, however, can qualify as a hysteresis synchronous motor. And, neither is a Papst hysteresis synchronous motor. The Papst is the one used in professional studio record-playing equipment. The Miracord 50H uses the Papst hysteresis synchronous motor with outer rotor for unvarying speed accuracy, regardless of the voltage or load fluctuation.

■ When examining the cueing feature, be sure to ask whether cueing works in both automatic and manual modes. Because, in automatic, where one leading automatic turntable doesn't work, cueing represents the ideal device to interrupt play for just a moment when there are a stack of records on the spindle. The Miracord 50H provides silicone-damped cueing in both modes.

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■ Now here's the feature no one has. Those light touch pushbuttons that make it so easy for you to enjoy all of those other wonderful Miracord 50H features. The pushbuttons provide sim-

ple, foolproof operation. For example, the 50H is the only automatic changer that can go from manual to automatic or vice versa without re-setting.

■ Over the past few years, Miracord 50H has proven its reliability and enhanced its position of leadership by its superb performance in thousands of home music systems. The finest automatic turntable available today costs \$169.50. At leading hi-fi dealers.

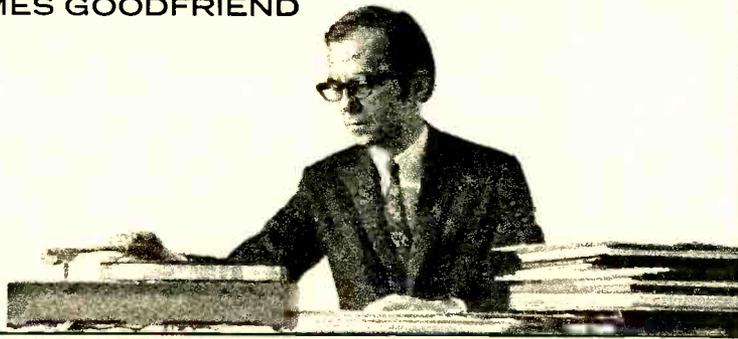
Benjamin Electronic Sound Corp., Farmingdale, N.Y. 11735, a division of Instrument Systems Corporation.

Miracord 50H



CIRCLE NO. 5 ON READER SERVICE CARD

By JAMES GOODFRIEND



GOING ON RECORD TURNABOUT IS AIR PLAY

WE ARE still discussing—if my readers can bear with me for a while longer—the precarious position of recorded classical music in this country at this time. To recapitulate, it is clear to me, though not to those who disagree with me, that the situation was engendered by the following factors: the lack of a public tradition of respect for classical music in the United States; the aging and dying off of an older generation of music lovers; the pathetically poor exposure to good music young people receive in our schools and homes; the lack of foresight of our large musical organizations (record companies and concert organizations) and their desire to reap the short-term benefits of programing only for pre-existing markets; and the dogmatic aesthetic attitudes of much of the student-age population, attitudes that have been formed, as have those of no generation before them, by the awesome persuasive power of the marketing interests and mass media in this country. In terms of musical culture and continuity we have lost a generation and perhaps two. Assuming that anyone wants to reverse the trend, is there anything that can be done?

One cannot, at this late stage, do much about the prevailing anti-cultural ambiance of American homes, or about the confusion of values that perverts the word "culture" to mean only easy entertainment. Re-orienting the values of a society is a long-term process. One also cannot do anything very quickly about improving the musical education our children receive. The record companies can still, as I suggested they ought to have done fifteen years ago, supply teachers with the right materials to win over young minds—but it will be a long time before we can say that we have adequately taught the teachers. And, I think, it will be no easy task to change the aesthetic attitudes of the generation that has learned to hear only what it wants to hear. Many of its members, through whatever means, have attained to so many otherwise praiseworthy attitudes about our world that it

will be hard to convince them they have thrown out some good with the bad.

No. I think if the situation is to change, it must change first superficially and then (if ever) at the roots. And the superficial problem is how to sell more classical records. The answer involves three parts: programing, cooperation, and promotion.

The first is easiest, and because it is easiest it has been thought by many to be the whole answer. "Find new repertoire for the new market," they say, and at once a host of musical obscurities make their way into the catalog. But it doesn't work that way, because, for the most part, those who could be interested in new repertoire and new artists are those who are already familiar with the old. A young pianist is not of interest to a young person just because they are both young. And only a very few of those not attracted to classical music in general will find themselves suddenly interested in the avant-garde. Proper programing demands an intelligent appraisal of the potential market, a sizing up of what the consumer is interested in, what he already has, and what he *might* buy—plus what he is already being offered by someone else. The major point of programing is to expand the potentially salable repertoire.

COOPERATION, if it ever comes, is likely to be something new in this field where practically everything is looked upon as classified information. But it is really time for classical producers to stop trying to blackjack each other (as their pop music *confrères* do) in the fight for the same shrinking market. The potential gains are high in the pop music field, and the dangers *comparatively* low. The opposite is true in classics. What is needed is a unified effort to sell classical music to the American people, not to out-sell the competition by a few hundred on a bit of the repertoire that hasn't the commercial potential to show a profit to more than a single company. Companies need to know what other companies are doing so that each can

arrange priorities for its own benefit and the ultimate benefit of all.

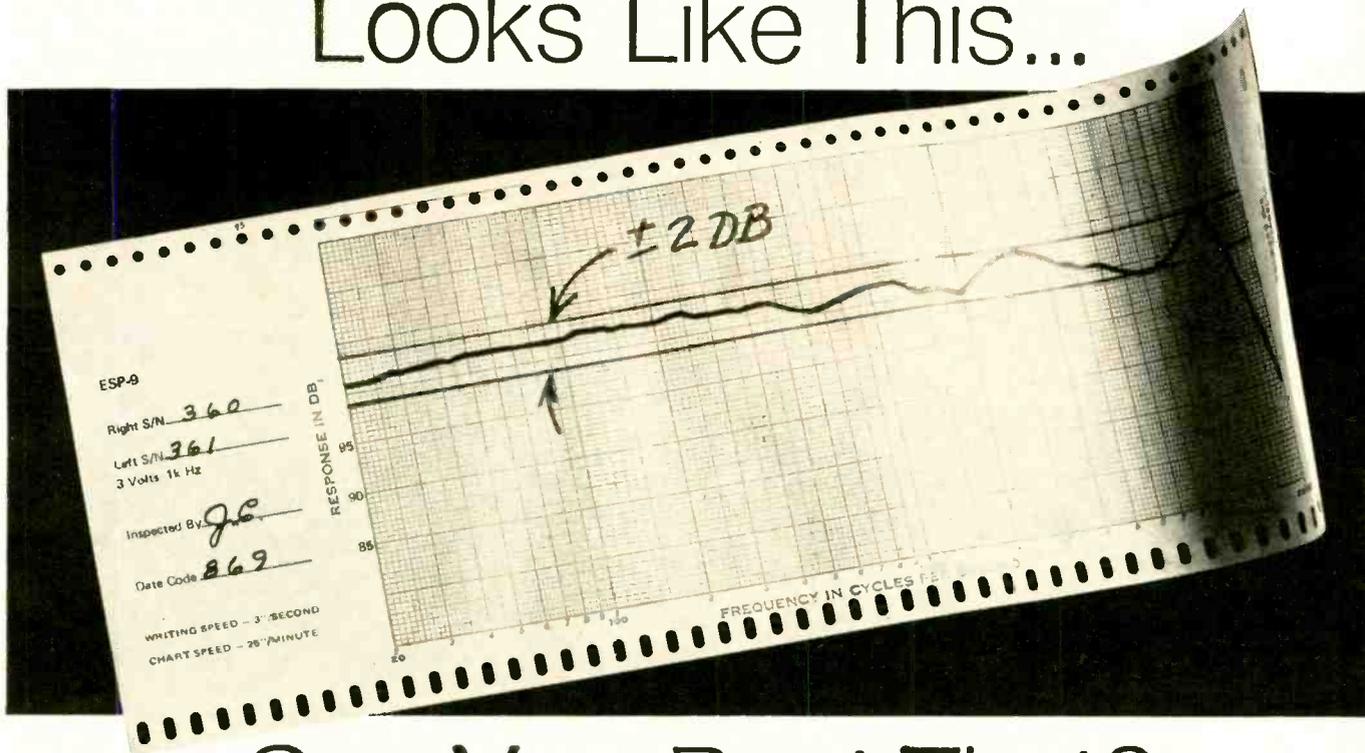
Promotion and advertising are the real tools to change the present situation. The key medium is radio, and I say that not only because it is natural that a commodity that *is*, in fact, sound should be sold through a sonic medium, but also because radio is the chosen medium of virtually all those young people who were perhaps expected to join the ranks of classical music listeners and didn't. Those who are already consumers of classical music are relatively easy to reach; magazines such as this one cater to them. But it is when we go out looking for new converts that we realize that the music must be sold *as music*, not as descriptive listings.

There are, of course, still many classical music stations in the country. And there are organizations willing to back the broadcasting of classical music. To name only two of the latter, Acoustic Research, Inc., is financing a laudable program of recording and broadcasting contemporary American music, and American Airlines has recently decided to sponsor regular programs of recorded classical music on stations in eight major marketing areas of the United States. This is all to the good, but unless these efforts develop in a different way than they so far seem to have (present indications are that the broadcasts will be over stations already committed to classical music), they will not reach the new, younger market.

I HAVE suggested at various times to various people in the industry that the most effective way of selling a classical record to those who don't ordinarily listen to such things is by promoting it over a station committed to pops—*buying* the air time if necessary (it almost certainly would be) and pushing the record as if it were a pop single. The theory behind the idea is too obvious to need explanation.

To my delight I have now been informed that exactly this was done just recently in Europe. Radio Luxembourg, a station of popular tastes and wide appeal, asked for and received exclusive air rights for two weeks to a new recording of Vivaldi Mandolin Concertos. The station played the record without comment, six or seven times a day. At the end of two weeks they announced: "The music you have been hearing was composed by Antonio Vivaldi in 1740. If you liked it you can now buy it at your record store." I presume further details were given, but perhaps not. The average sale of a classical record in Europe is reputed to be between fifteen hundred and twenty-five hundred. The Vivaldi Mandolin Concertos sold seventy thousand in a couple of months. Surely *that* says something American record companies cannot afford to ignore.

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The E-9 Energizer offers the option of self-energizing for the bias supply, or energizing through the ac line; choice is made with a selector switch on the front panel. When energized through the ac line, very precise level measurements can be made. Thus the unit is ideal for audiometry, and for evaluating the spectral character of very low level noise in tape mastering machines and recording consoles.

SPECIFICATIONS

Frequency Response Range, Typical: 15-15,000 Hz ± 2 db (10 octaves) 10-19,000 Hz ± 5 db. An individual, machine-run calibration curve accompanies each headset. Sensitivity: 90 db SPL at 1kHz ± 1 db referred to 0.0002 dynes/cm² with 1 volt at the input. Total Harmonic Distortion: Less than 1/2 of 1% at 110 db SPL. Isolation From External Noise: 40 db average through fluid-filled cushions provided as an integral part of the headset. Power Handling Capability: Maximum continuous program material should not exceed 10 volts (12 watts) as read by an ac VTVM; provides for transient peaks 14 db beyond the continuous level of 10 volts. Source Impedance: Designed to work from 4-16 ohm amplifier outputs. External Power Requirements: None, except when used for precise low level signal measurement, when external ac line can be selected by a front panel switch on the E-9 Energizer.

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Royal Opera House, Covent Garden

George Shirley (*Pelléas*) and Elisabeth Söderström (*Mélisande*)

LONDON LETTER

CLAUDE, PIERRE, AND ELVIS

By Henry Pleasants

THE event of an otherwise uneventful early winter season has been the Covent Garden production of *Pelléas et Mélisande* with Pierre Boulez conducting.

That one should almost automatically put it in this way immediately identifies the distinguishing characteristic of the production. Traditionally and habitually, one associates *Pelléas et Mélisande* with the interpreters of the title roles—with Mary Garden and Maggie Teyte, with Edward Johnson and Lucrezia Bori, with Martial Singher and Bidú Sayão. But the Covent Garden production will not be associated, in retrospect, with George Shirley and Elisabeth Söderström, excellent as they were. It will be associated with Pierre Boulez. And therein lay its very considerable virtues and its equally considerable failings as well.

Both virtues and failings invited examination on two levels. There was the obvious level of the production itself, of Boulez's approach to Debussy in general and to this work in particular. And there was the higher, or wider, level where one considered the effect on any opera of a production so minutely controlled by so exacting a conductor.

On the first level the judgment of the local critics was curiously and rarely unanimous—and, I think, wise. Desmond Shawe-Taylor, in the *Sunday Times*, for example, put it this way:

Boulez gives us a reading of the score that is wonderfully clear and lucid in detail, and never wan or insubstantial. . . . The feeling was quasi-symphonic, the climaxes were powerful; and still the last act was a miracle of restraint and simplicity. Yet there seemed to me to be a missing element. Something of the depth and mystery and human passion of the score seemed to have evaporated—or at any rate to have passed me by without moving me as they can be expected to move a sympathetic listener.

His colleague Peter Heyworth, in the *Observer*, after similar acknowledgments of Boulez's extraordinary accomplishment, wrote:

The strange thing is that I none the less came away from Covent Garden feeling as though the work had eluded me. Musically and dramatically this is a performance that reveals the average new operatic production for the routine hack work it is. Yet the central experience is lacking. What then is missing from the mysterious chemical amalgam that goes to make up a great operatic occasion?

After examining the cast, the staging and the sets, Mr. Heyworth returned to Boulez and came up with a bold, vivid, and, for me, acute formulation:

Yet the failure of the performance to carry full imaginative conviction is, I suspect, finally to be traced to the orchestra pit. . . . I left the theater feeling that every dimension of the score had been revealed to me with unequalled exactitude, but that in the process of opening it up for examination, something of its essential spirit had died on the operating table.

This evocation of an operating table reminded me of Hugo Wolf's description of Hans von Bülow giving a lecture-recital on Beethoven: "The corpse is carefully dissected, the organs disclosed in their most subtle ramifications, the intestines examined with the rapt attention of a haruspex. . . ."

INDEED, I have never heard Boulez conduct without recalling that inspired bit of music criticism. And when someone told me that Boulez had taken the first eight minutes of one rehearsal just to get the orchestra tuned to his satisfaction, my reaction was: "Sharpening the scalpel?"

None of the critics touched on the question of the ideal relationship of con-

ductor and singers in opera (or concert) generally, as exposed by this production; but an answer was implicit in their comments. Conductorial sovereignty is all very well, particularly when large ensembles are involved, as they are not in *Pelléas et Mélisande*. But when the subservience of principals to conductor is as obvious as it was here, or as it is, for example, in Karajan's opera productions, something essential to theater is lost—and something essential to great singing, too: the compelling authority of the singing actor, male or female. Too dominant a conductor tends to make of singers what Hanslick thought Wagner had made of Lohengrin, "a 'seraphic' soldier whose will and consciousness repose not in his own bosom but in the furrows of his divine field commander's brow."

The danger—indeed, the reality—is that the play becomes the plaything of composer and conductor. This production, I felt, might more appropriately have been called *Claude et Pierre*. Another question—namely, how all this works out on records—will confront those who review the CBS recording made concurrently with this Covent Garden production.

ON the other side of the fence, so to speak, the season has hardly been more eventful. The rock group Chicago, formerly Chicago Transit Authority, had a much publicized debut at the Albert Hall, but so stupefying was the din of organ and guitar that the trumpet, trombone, and saxophone, the distinguishing elements of this group, might as well have been in Chicago.

The Rolling Stones, returning from their triumphal tour of America, gave two concerts in the modest Saville Theater—and bombed! Tony Palmer, in the *Observer*, summed it up in a perceptive and possibly prescient notice:

Whilst Jagger and his colleagues have been imprisoned inside a whole decade's obsession with youth, everyone else has grown up. The Stones, like the Beatles, are retarded adolescents, symbols of a generation which never wanted anything to change. Or, at least, if they did want to change anything, they wanted it changed their way.

But the British, in the long run, remain faithful to American music. They simply prefer the real thing. BBC-TV has recently given us an affectionate documentary on the life, times, and accomplishments of John Philip Sousa. A Christmas Eve feature was the moving-picture documentary on Johnny Cash. The English contribution to the European Broadcasting Union's Third Concert Season (radio) was an hour and a half of music by Gershwin, with André Previn at the piano. And the great broadcasting event of New Year's Eve was last year's Elvis Presley television spectacular.

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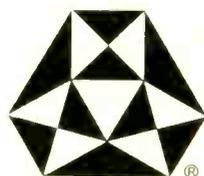
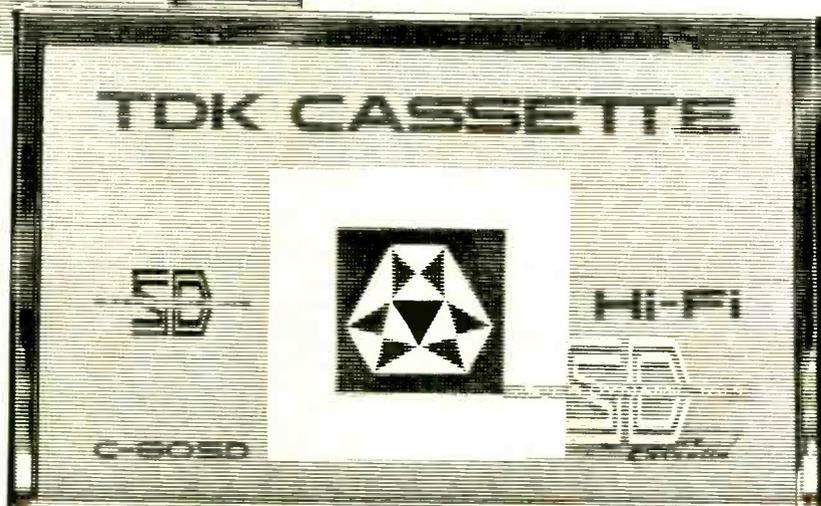
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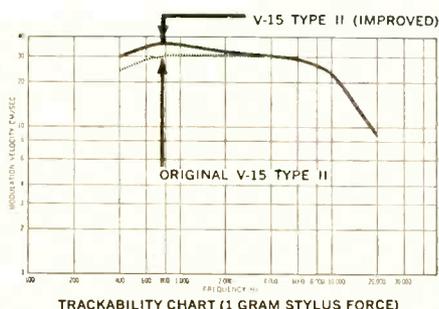
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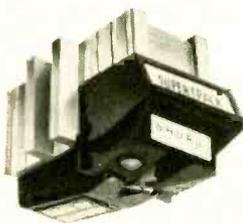


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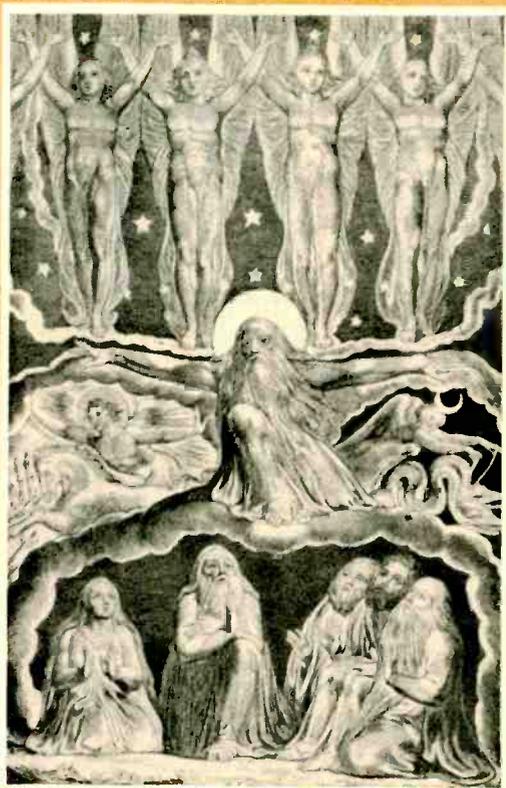
The same inertial forces that make a vehicle airborne when cresting a hill affect the tracking force of the phono stylus. Record surfaces, unfortunately, are a morass of miniscule hills and valleys. When the stylus is nominally tracking at 1 gram, this force significantly *increases* as the stylus enters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



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Mahler's "Resurrection" Symphony

An engraving by William Blake dating from 1825:
"When the Morning Stars Sang Together,
and All the Sons of God Shouted for Joy."

GUSTAV MAHLER'S Second Symphony—the so-called "Resurrection"—seems to have been in his thoughts for some time before he actually began to put notes on paper; sketches for the score go back to the years 1886-1888, when Mahler, then in his mid-twenties, was assistant conductor to the great Artur Nikisch in Leipzig. Mahler's conducting career advanced steadily, and in 1891, at the age of thirty-one, he became opera conductor at the Hamburg Stadttheater. The conductor of the symphonic concerts in Hamburg at the time was Hans von Bülow, probably the most famous and respected of all then-living conductors. Though there was a thirty-year age difference between Bülow and Mahler, they developed a warm friendship based on mutual respect. The older man quickly discovered that in Mahler the Hamburg State Opera had a young and pioneering dynamo who was able to lead extraordinary performances.

Bülow's admiration for Mahler the man and conductor did not, however, extend to Mahler's music. When he played for Bülow a piano reduction of the first movement of the Second Symphony, Mahler tells us, Bülow "fell into a state of extreme nervous terror, carrying on like a lunatic, and exclaimed, 'Beside your music *Tristan* sounds as simple as a Haydn symphony!' Indeed, I'm beginning to believe it myself; my symphonies are either maudlin ravings or . . . well, choose your own alternative."

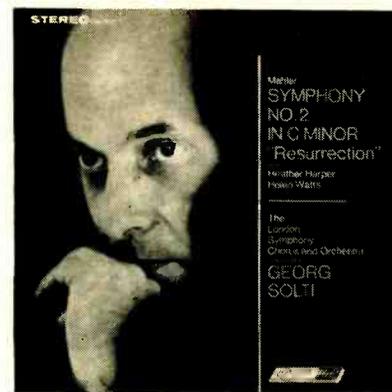
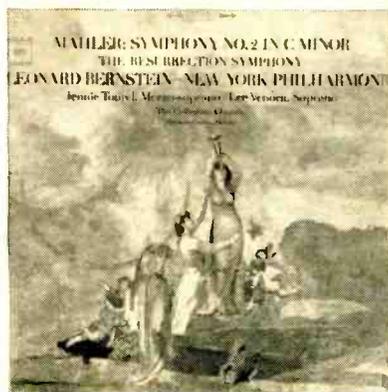
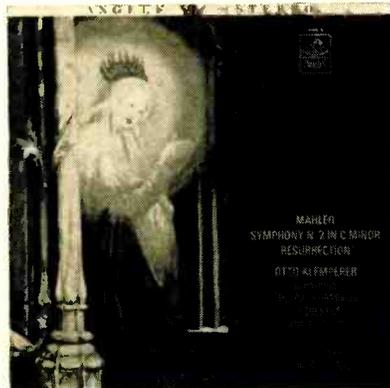
In 1893 Bülow was forced by failing health to give up his directorship of the Hamburg symphony concerts. The orchestra's directors did not have to look far for his successor: with a logic not often in evidence today,

the position was offered to Mahler and he accepted it, keeping the operatic post as well. That summer he spent the first of four vacations at Steinbach on the Attersee in Austria. There, away from the petty intrigues, cares, and responsibilities of Hamburg's musical life, Mahler went to work in earnest on his Second Symphony. In what was apparently an enormous burst of creative energy, he seems to have completed all but the last movement during that first summer in the Steinbach retreat.

The last movement gave Mahler considerable difficulty, and it took an external stimulus to trigger its completion. Mahler has described the circumstances:

When I conceive a great musical idea, I always come to the point where I must make the "word" the bearer of the idea. . . . I had long planned to introduce the chorus into the last movement, and had only hesitated in fear that this might be interpreted as a superficial imitation of Beethoven. Just then, Bülow died, and I attended his funeral here [in Hamburg]. The mood in which I sat there and thought of the departed one was exactly that of the work which occupied me constantly then. At that moment, the chorus, near the organ, intoned the Klopstock chorale *Auferstehu!* [Resurrection!]. It struck me like a bolt of lightning, and everything stood clear and vivid before my soul. The creator waits for this bolt of lightning; this is his Holy Annunciation. What I then experienced I had to create in tones. And yet, if I had not had this work already in me, how could I have had this experience?

The Second Symphony is a veritable colossus. It takes nearly an hour and half to perform, requires a large mixed chorus and two vocal soloists, and is scored for an enormous orchestra. The Symphony has been described as a "tonal allegory of the life of man." Mahler himself called



The massive "Resurrection" Symphony of Gustav Mahler is a natural for stereo, and recordings of it have surely been a factor in its rapid absorption into our musical mainstream over the past dozen years—the stereo era. Among the best discs are those led by Otto Klemperer (Angel), Leonard Bernstein (Columbia), and Georg Solti (London).

the first movement a "Celebration of the Dead" ("Totenfeier"). The second and third movements, following the tumultuous upheaval of the first, are more reflective: the second is a gentle intermezzo and the third a grim scherzo, "a recollection of the world's vulgarities." The fourth movement is titled *Urlicht* (*Primal Light*) and is a haunting song for contralto and orchestra. The text comes from *Des Knaben Wunderhorn* (*The Youth's Magic Horn*), a collection of German folk poetry Mahler loved and repeatedly used in his music (the third movement also incorporates music Mahler originally wrote for a song from *Des Knaben Wunderhorn*, *Des Antonius von Padua Fischpredigt*). In the last movement, which incorporates the setting of Klopstock's poem "Resurrection," Mahler employs soloists, chorus, and orchestra to create a musical spectacle of the Day of Judgment. In addition to Klopstock's verses, Mahler uses some of his own.

After Mahler completed the symphony, he apparently felt that the tender second movement was out of character with the rest of the score. Rather than drop the movement or change it, Mahler took a different and rather extraordinary course: at the end of the first movement he directed that a pause of at least five minutes should take place before the *Andante* begins. He wrote:

A definite pause for organization is necessary after the first movement because the second movement does not achieve an effect of contrast, but is merely a discrepancy after the first movement. This is my fault, and is not due to any lack of understanding on the hearer's part. . . . While the first, third, fourth, and fifth movements hang together thematically and spiritually, the second movement stands alone and interrupts, in a sense, the stern and inexorable sequence of events.

With this appraisal it is easy to disagree. Whether or not he thought so, Mahler created in the second movement the perfect contrast for the heaven-storming music of the first movement; the position in the score of the graceful contours of the *Andante*, among the most treasureable music Mahler has left us, has about it an inevitable rightness to the ears of most hearers.

The degree to which Mahler's Second Symphony has made its way into our musical mainstream can be seen in the recording history of the work. For many years, dur-

ing the 1930's and 1940's, the only available recording of the score was a "live" one, done by RCA Victor in Minneapolis when Eugene Ormandy was the conductor of the Minneapolis Symphony. Then, early in the LP era, Vox released a Vienna-based performance conducted by Otto Klemperer. Both the Ormandy and Vox-Klemperer recordings were disfigured by execrable recording quality, inaccurate orchestral execution, and indifferent conducting. In contrast, the past fifteen years have witnessed eight new recordings of the music, all of them in stereo, including a remake by Klemperer that does full justice to this veteran Mahler conductor's conception of the score.

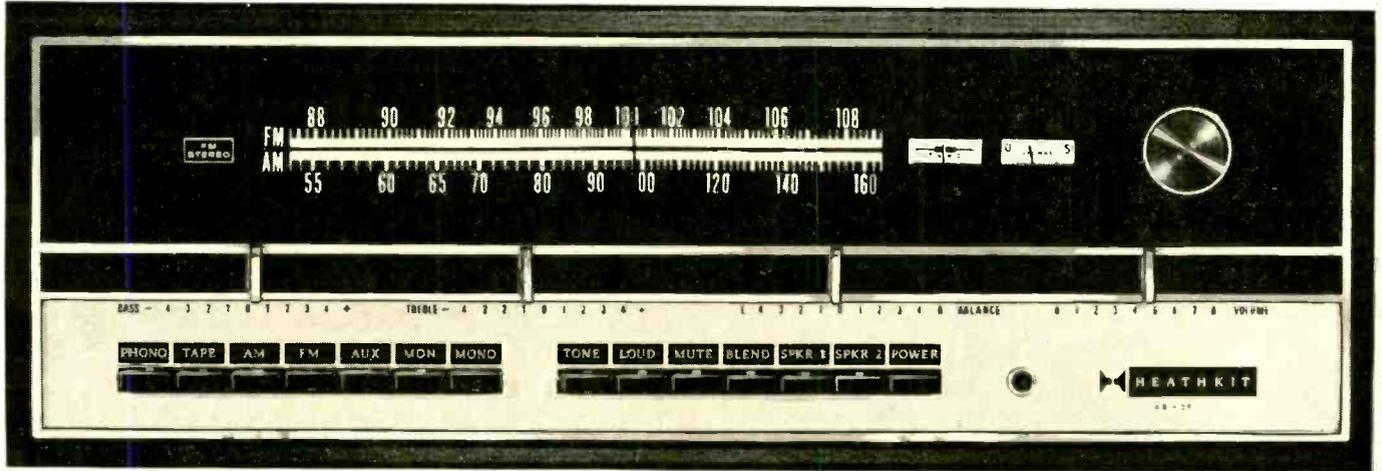
MY own favorites among the existing recordings are those conducted by Leonard Bernstein (Columbia M2S 695), Otto Klemperer (Angel S 3634), Georg Solti (London CSA 2217), and Bruno Walter (Columbia M2S 601). The Klemperer and Walter performances are both highly perceptive and dedicated, well played and well recorded—Walter's surprisingly so, considering that it is a product of the very early days of stereo reproduction (*circa* 1957). Solti's is a more violent and dramatic performance, even more vividly played and recorded. And Bernstein's is at once the most personal and most inflected performance of the lot. He superimposes on the score all kinds of rubatos and dynamic contrasts, and he caresses the music shamelessly—almost to the point of pulling it out of shape in the second movement. But what a totally convincing and masterful re-creation he gives us! This is for me one of the most committed performances of any kind in the recorded literature, and each time I listen to it I am overwhelmed again by its power and passion.

Both the Bernstein and Solti performances are also available on four-track reel-to-reel tape (Columbia M2Q 604 and London K 80187, both 7½ ips); and Klemperer's, too, was once issued in tape format (Angel ZB 3634), but has now apparently been withdrawn. In any case, tape fanciers can't go wrong with any one of the three: for the reasons cited above, I would give my strongest recommendation to Bernstein's reel, but either of the other two offers a deeply satisfying account of this music.

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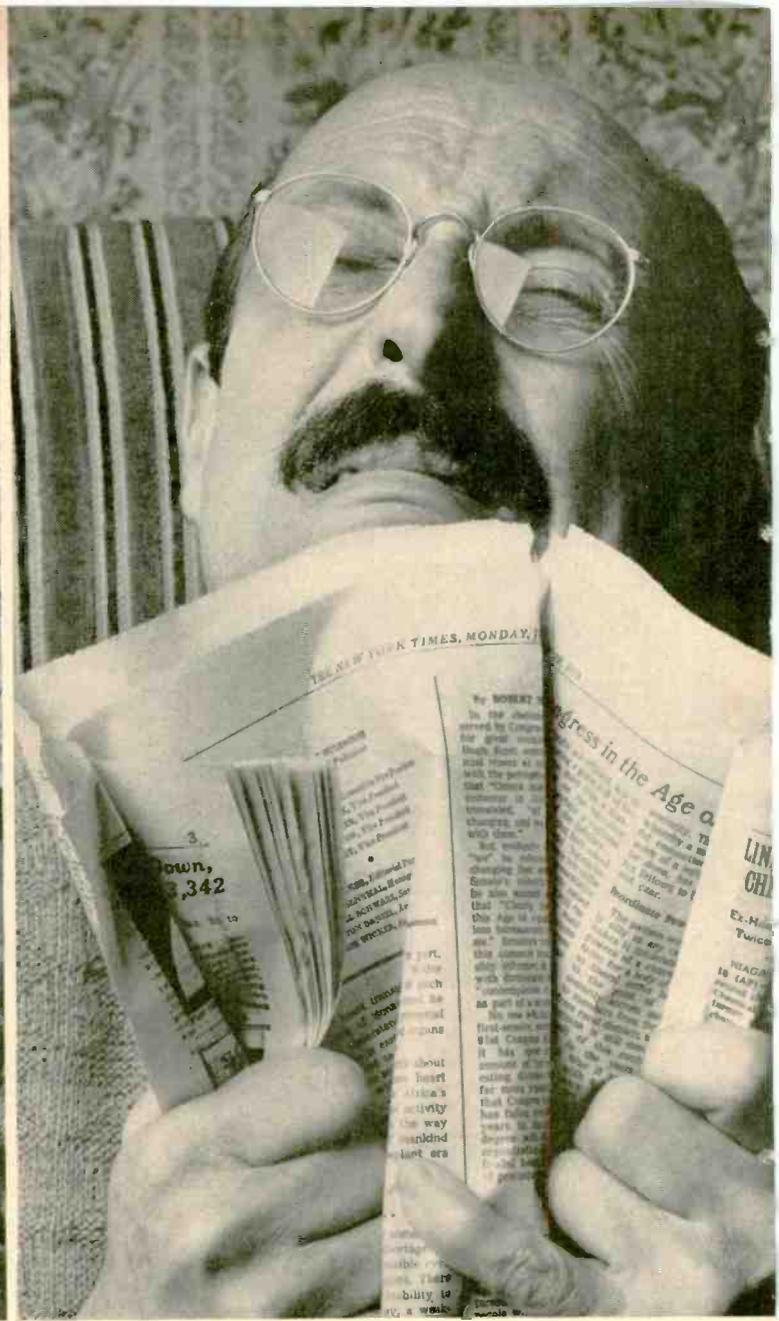
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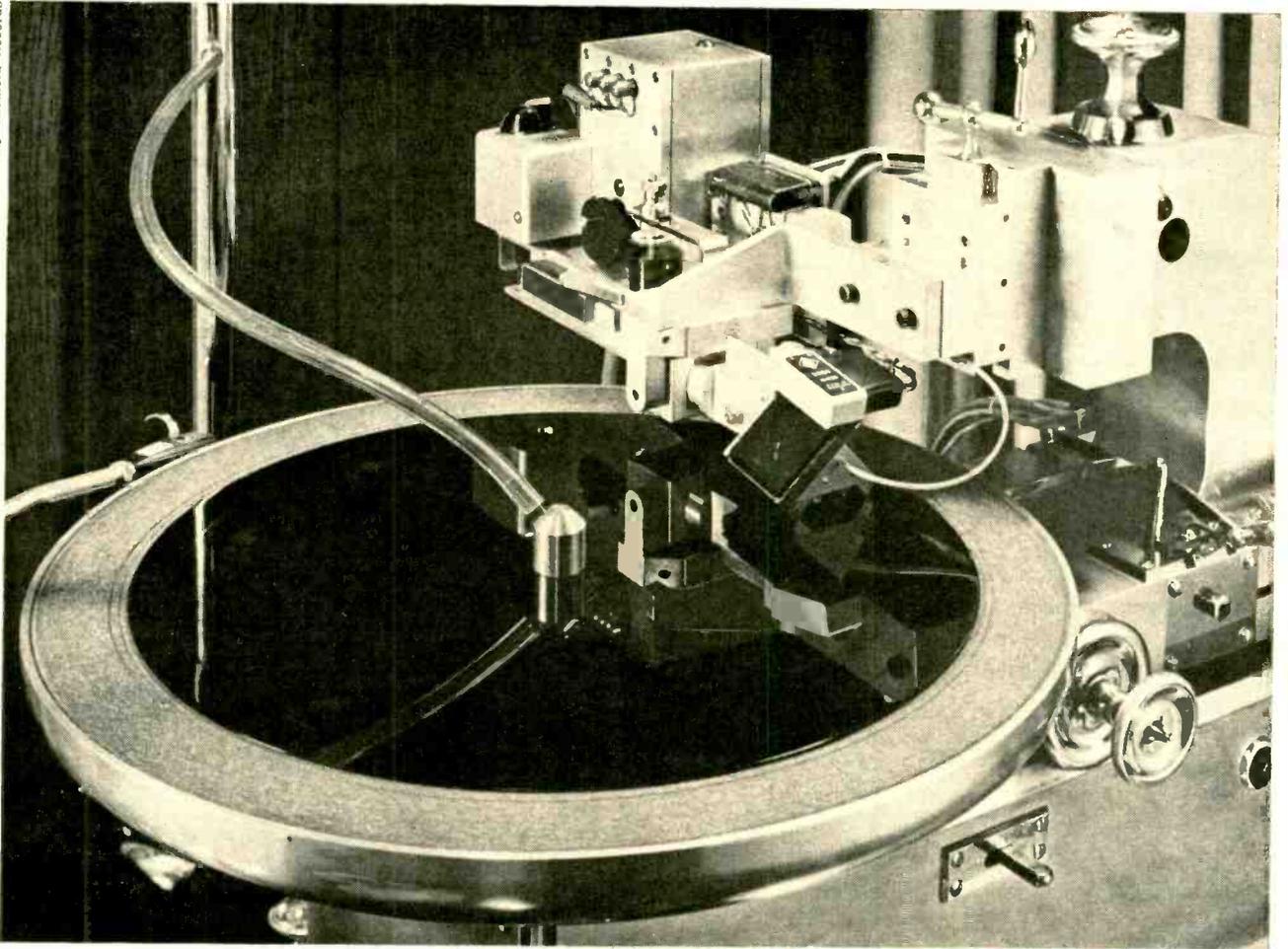
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The first step: a cutting head about to engrave the master-tape signal onto a virgin lacquer surface.

FROM MASTER TAPE TO DISC: HOW RECORDS ARE MADE

Part 1: lacquer to metal master to mother to stamper

By David Stevens



THE phonograph record is a remarkable object. It is remarkably simple, in an area full of complication and refinement; remarkably economical, compared with other media with analogous qualities; and remarkably accurate as a reproducer of sound. In an age replete with such all-but-daily innovations as opto-electronic and analog-digital recording, the phonograph record revolves quietly onward, basically unchanged in the last eighty years. Its position is similar to that of the bicycle amidst the marvels of jet-age transportation. The phonograph disc concept is so durable that the best minds have only

been able to improve and refine the processes by which it is manufactured—the disc itself does its job in a way that nobody has really improved upon yet.

Records are simple enough technically that they might reasonably have been invented by the ancient Greeks. The idea of periodic oscillation or vibration was the crucial missing link in Aristotle's description of sound: "Sound takes place when bodies strike the air . . . the air being contracted and expanded and overtaken, and again struck by the impulses of the breath and the strings." Without strain, we can conceive of a combination record/playback

phonograph of antiquity, with sound conveyed through a funnel to a small elastic membrane (a segment of sheep's intestine?) covering the small end; a needle glued to the membrane rests on a hand-powered revolving disc of wax. Edison's primitive recordings made on cylinders covered with tinfoil were not much more sophisticated.

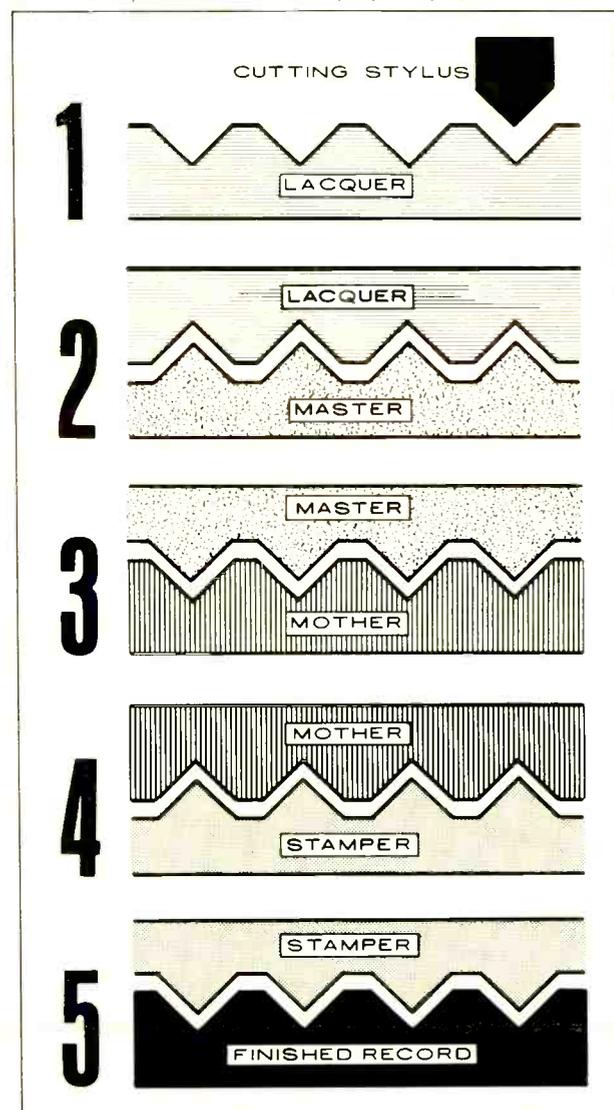
The mass duplication of records, which is largely responsible for their low cost, was made possible by Emile Berliner's idea, in 1888, of recording on a flat disc instead of an Edison cylinder. At that time, no practical way existed to mold cylindrical records, but discs could be turned out like waffles from a waffle-iron. Pour in the batter, close the press, wait, and take out the finished product. The process is essentially the same today. The ways in which it is different, and some of the problems the method presents, are the subject of this two-part article. This month we shall be concerned with the steps that precede the actual manufacture of the record, and how they affect what the listener hears in the finished disc. Next month we shall visit a modern record-pressing plant to see how the mass production of records is achieved.

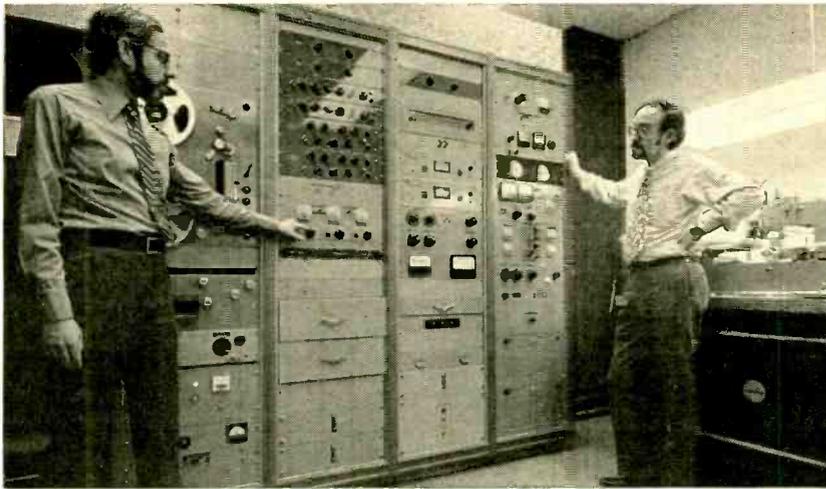
THE phonograph record begins, of course, as a "master" recording made on magnetic tape, usually at 15, but occasionally at 30 inches per second. Although practice varies from one company to another, some consideration is usually given to the inherent limitations of disc recording even as the tape master is being made. All records are cut with a frequency-response characteristic—or equalization—that deviates considerably from "flat" response. One part of the record-equalization process involves boosting the high frequencies to nearly twenty times their "normal" level. The playback equalization is standardized by the Recording Industry Association of America (RIAA), and all commercial discs are meant to be played back through a system with a frequency response that conforms to the RIAA's particular combination of treble cut and bass boost. The bass is cut before being fed to the cutter head to prevent excessive groove excursion at low frequencies. In regard to the treble boost, the idea is that a corresponding treble cut during playback, which rolls back the high frequencies to their normal level, will also reduce hiss and other high-frequency record noise to one-twentieth of what it would have been otherwise. Since the upper harmonics in music are, at least on a statistical basis, much lower in level than other portions of the sound spectrum, the equalization process causes no great problem—unless, say, a cymbal crash comes through at high volume. In such an event, judicious microphone placement and some care in setting recording levels is required to prevent high-frequency overload of the equipment used to transfer the recording from tape to disc—a problem that we will discuss shortly.

John Eargle, formerly of RCA and now Chief Engineer at Mercury Records, believes that transfer of the content

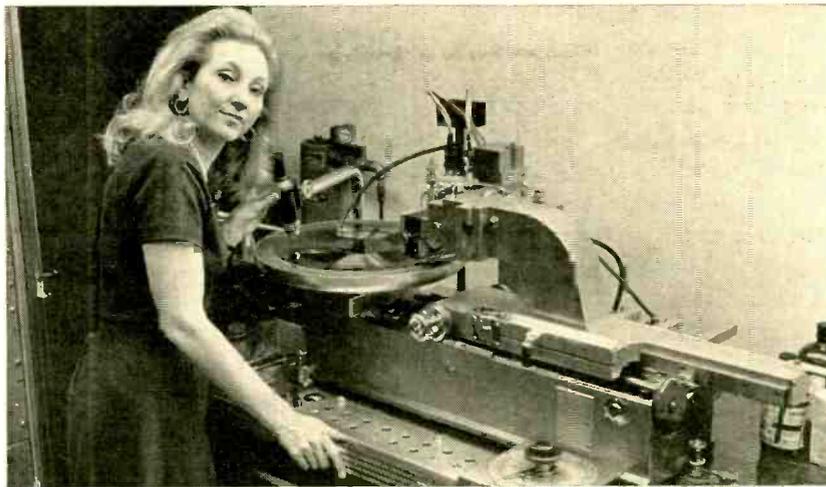
of the master tape to the master lacquer disc (which is the most critical step preceding the pressing process) can be done in such a way that high-fidelity results are achieved every time. However, this entails a level of technical care and an amount of time-consuming repetitive work that some companies are unwilling to pay for. Usually, two discs are cut from the same master tape—one after the other—on an enormously complicated and expensive (\$40,000) cutting lathe. The heart of the lathe is the cutter head, which represents about twenty per cent of

The physical analogs of the electrical audio signals are inscribed on the lacquer disc by the cutting stylus (Step 1) and undergo four transformations on their way to the finished record. In Step 2, a thick layer of nickel is electroplated on the engraved lacquer surface to make the master. The ridges on the master form grooves on the nickel mother during a second electroplating process (Step 3). These grooves can be played and checked for imperfections before the mother is in turn plated to produce the stamper (Step 4), which is applied under pressure to heated vinyl to make one side of a phonograph disc (Step 5).

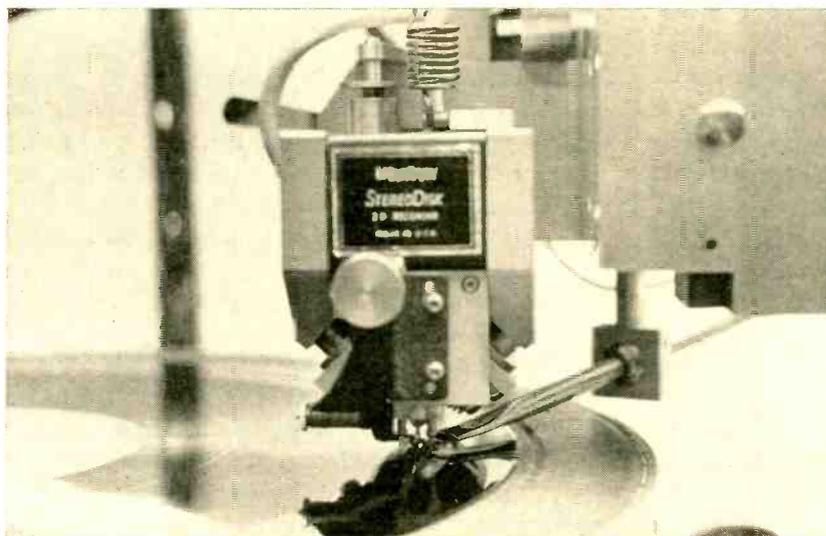




These four relay racks (flanked by Sidney Feldman of Mastertone Recording Studio and Technical Editor Larry Klein) house the master tape playback deck (seen just behind Feldman) and the electronics used to process the signal from the tape before it is fed to the disc-cutting lathe visible in the right background.



The Scully master-disc cutting lathe operates under the control of engineer Gladys Hopkowitz. Note the built-in groove-inspection microscope on its swivel arm. The precision machining of the lathe—and the massive construction needed to maintain that precision—have to be seen to be appreciated.



The Westrex stereo cutter head looks rather ponderous to audiophiles accustomed to the light appearance of phono cartridges. The tube whose flattened end is adjacent to the cutting stylus is connected to a vacuum pump that draws off the material (called "chip") cut out of the blank acetate surface to form the groove. The "tone arm" that carries the cutter head is the entire massive, elbow-shaped section resting on the lathe bed in the photo above. (All photos by the author.)

the cost. The discs, which are made of lacquer or acetate bonded onto an aluminum base, are actually the originals of which the records purchased in shops are molded copies, several generations removed. One lacquer is carefully put away; the other will be played to check on the results of the cutting engineer's work. Eargle points out that as simple a matter as deciding when to replace the disc-

cutting stylus can seriously influence the quality of a company's product. The stylus used is electrically heated so that it melts and burnishes the lacquer as it cuts through it, leaving an extremely smooth groove wall. The stylus temperature is critically adjusted to produce the lowest hiss level when an unmodulated groove is being cut. Some engineers remove the stylus for checking after a certain num-

ber of hours of use; at Mercury, on the other hand, such inspection is not considered to be worth the difficulties involved. They find it simpler and safer just to replace styli automatically after fifteen hours. (Incidentally, the cutting styli are made of ruby, not diamond, because diamonds cannot be easily shaped and faceted to the dimensions required.)

Seymour Solomon, president of Vanguard Records, a label with a high score when it comes to disc quality, applies a simple test in the judging of lacquers, especially at the inner grooves. Solomon says, "There is only one kind of lacquer that we consider acceptable—one that sounds exactly like the master tape in an A-B comparison listening. Our efforts are consistently directed toward final pressings that sound like the lacquers—that is, like the master tapes. And that might mean recutting the lacquer as many as six times." Few companies are willing to go to such lengths, or even believe that they are necessary.

If the lacquer is approved, it is carefully cleaned and inspected to be sure that every speck of dust is removed. As a matter of fact, there is fanatic reinspection and re-cleaning at every one of the stages that follow, since any flaw introduced at any later point in the process will ultimately turn up on the commercial disc. The lacquer is then ready to begin the electroplating processes that will finally lead to the finished vinyl records.

To enable the lacquer to be plated, it must be treated and made electrically conductive by being coated with a thin film of silver. The elaborate spraying system that accomplishes this takes about forty seconds to do its work. The lacquer, which had looked very much like a conventional vinyl disc of glossy black plastic, now shines like a mirror. Placed in an electro-plating bath, the sprayed-on silver surface is gradually covered by a thick layer of tough, corrosion-resistant nickel. Then a technician, by carefully slipping a blade between the original lacquer and its newly deposited metal covering, carefully separates the two. What is now referred to as the metal master is then cleaned chemically and with steam, and inspected carefully.

The metal master cannot be played, naturally, since the grooves in the lacquer have now been transformed into ridges on the master. The metal master can be considered a negative of the lacquer. In the next step, which is similar to the first silver-plating process, the master is sprayed with potassium dichromate and then electroplated with nickel. The purpose of the potassium dichromate is to serve as a barrier to prevent the new nickel plating from fusing solidly to the surfaces of the metal master. The result of this step is called the mother. It is similar in appearance to the master, but it is an exact physical replica—if things have gone correctly—of the grooves of the original lacquer. In fact, it is played (carefully!) and checked for noise level, clicks, pops, or other defects. Imperfections, when heard, are located visually, if possible, and marked by the listening inspector with a wax pencil.

There then follows one of the most remarkable procedures in the process, carried out by a craftsman with extreme precision. Carefully studying the surface of the mother through a binocular microscope, and using a tiny cutting tool that looks like a needle, he precisely locates and corrects, where possible, the defects spotted by the inspector. Tiny bumps in a groove can be cut out, or pits filled. However, if there are too many faults, and these are traced to the master or lacquer, the entire process may have to be repeated from the point at which the problem was introduced.

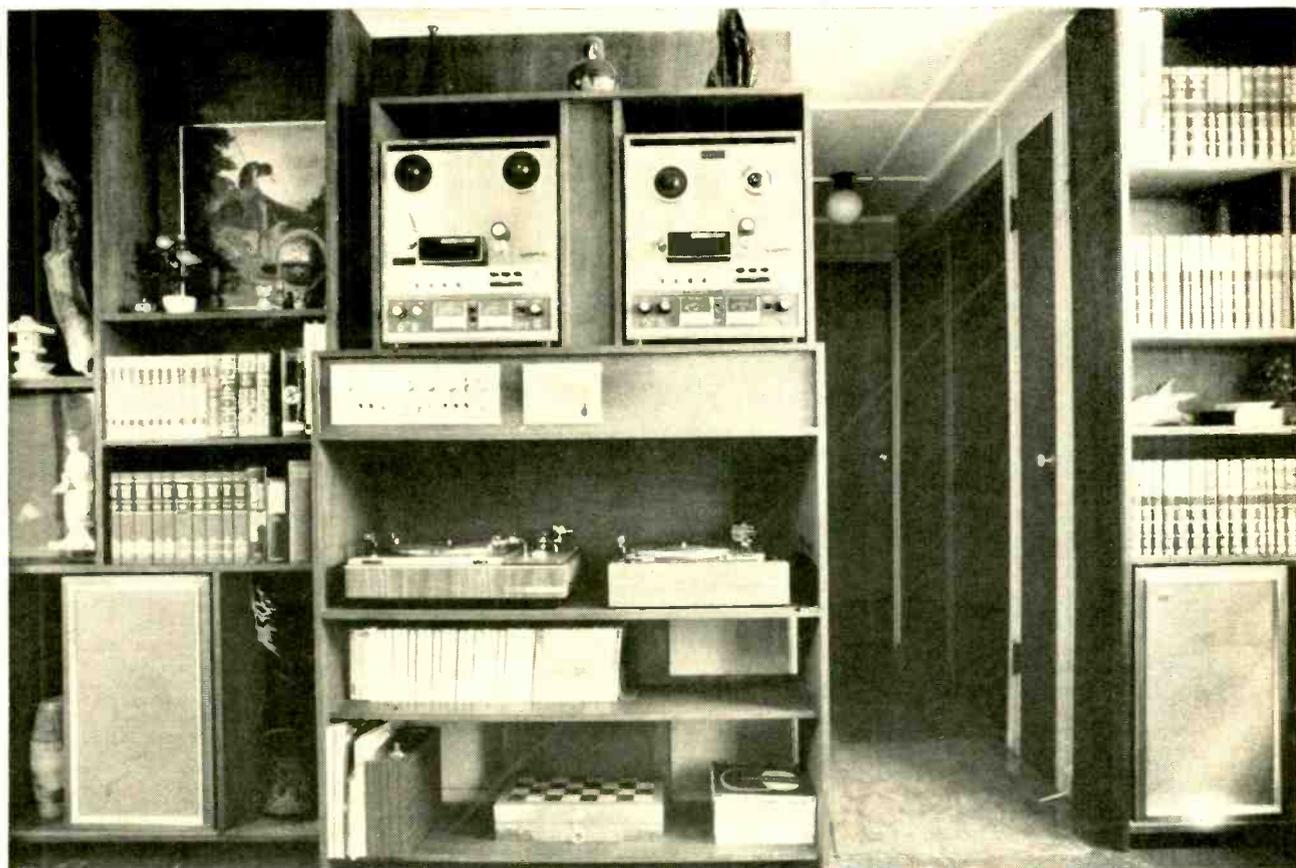
During any of the plating steps a subtle form of hiss may enter, destined to annoy the ultimate listener if it is not detected and eliminated by redoing the step. Sometimes the problem shows itself as a steady rushing noise during playback, sometimes as an unwelcome "swish" that is heard once each revolution of the disc. Either problem would be enough to cause many record companies to start all over again with the lacquer-cutting process.

It is from the repaired (if necessary) and cleaned mother that a solid nickel stamper is next made. As before, a potassium dichromate "separator" coating is applied before the mother is deposited in the nickel-plating bath. The stamper is made of nickel—and sometimes plated with chromium to make it even harder—because during the actual stamping-out of a record, at least a ton of hydraulic pressure will be applied by and to the stamper. How the stamper, which at this point is a very thick but flexible disc without a center hole, becomes part of the complex machine that presses records will be described next month.

THE making of the various plated copies and re-copies of the original lacquer is carried out at the pressing plant, of which we shall see more next month when we consider the processes in the production of the actual finished product. The cutting of the lacquer from the master tape, however, appears to industry specialists to be the most critical step—so critical that many smaller record companies and, on occasion, even the largest ones, have had their lacquers cut by an independent mastering service, in order to take advantage of the years of specialized training and experience available on a free-lance basis.

Even using the same equipment, different mastering engineers will come up with different-sounding lacquers. But the biggest differences in quality of the finished result, experts like Solomon and Eargle agree, arise from the willingness or unwillingness of the record company to do it over again if it doesn't come out right the first time, the second time, the third time. . . .

David Stevens is the pen name of an engineering consultant deeply involved in audio design work. His last article for STEREO REVIEW (September 1968) discussed "Dollars and Sense in Stereo."



INSTALLATION OF THE MONTH

SOLVING THE SPACE PROBLEM

“WITH good management of space, no room is too small,” writes Roy H. Okano of Honolulu, Hawaii. In fact, it would seem that no *wall* is too small, for Mr. Okano has managed very well with only part of one. The 13 by 17-foot living room in which Mr. Okano’s installation is located at first appeared hopelessly small for the elaborate system it now accommodates. But wood screws, glue, and lumber—plus a liberal measure of hard work and design ingenuity—served to transform an unlikely wall adjacent to a doorway into an intricate and pleasingly asymmetrical complex of cubbyholes, bookcases, and equipment shelves.

For the sake of flexibility in transferring recorded material, Mr. Okano has duplicated the facilities for his two program sources—tape and disc. The Teac A-7010 tape deck at the upper left does the greater share of the recording work, with the A-6010 at its side being used mostly for second-generation dubbing. The Sony TTS-3000 turntable (left) with PUA-286 tone arm is the usual means for dubbing discs onto tape. The record player that serves the family for general listening purposes is a Dual

1019 automatic turntable equipped with a Shure M80E cartridge. The flush-mounted stereo power amplifier (TA-3120A) and preamplifier (TA-2000) are both manufactured by Sony; the speakers are Pioneer CS-31’s. And the box at the lower right-hand corner of the equipment cabinet contains a pair of Teac HP-102 stereo headphones.

As an Aircraft Maintenance Officer with the U.S. Air Force, Mr. Okano has ready access to the equipment markets of the Far East, where he purchases all his components. Among the modifications his installation has undergone since the time of this photograph is a conversion to three-way electronic-crossover systems employing a Sony TA-4300 network, two more Sony stereo power amplifiers, and new speaker systems containing Pioneer and JBL drivers. In music, Mr. Okano’s tastes cover the broad spectrum from pops and movie soundtracks to the classics. Not that his musical life is an entirely passive one; on the opposite side of the room, facing his component complex, Mr. Okano has installed another important adjunct to the family’s entertainment center—a Yamaha grand piano.

R. H.



THE VANISHING ART OF WHISTLING

By Noel Coppage

“WHISTLING is an unmistakable sign of the moron. We might call it a part of his defense mechanism. After he has set up his psychological barricade of sullenness, he sounds a note of war in his foolish whistling. He resolves not to care. He's right and the world wrong.”

Those were the words of a college professor, Charles Gray Shaw, who at the time (1931) was on the faculty of New York University and the author of a recent book, *The Road to Culture*. They were, in those days, fighting words, but Professor Shaw was either in a fighting mood or didn't know when to quit. He added:

No great or successful man ever whistles. Can you think of Einstein or Mussolini tuning up to 'Just One More Chance'? Can you think of Mr. [President] Hoover whistling? Some of his critics may think that the time has come for him to brace himself by puckering his lips for "Yankee Doodle," but the strength of the Hoover mind and will is such that there will be no whistling in the White House. No, it's only the inferior and maladjusted individual who ever seeks emotional relief in such a birdlike act as that of whistling.

The New York *Times* duly reported Professor Shaw's comments and then found the reaction story was bigger than the original. Dr. Shaw, the *Times* said later, was "deluged by mail and perturbed by the incessant whistling of students who paraded up and down the corridor adjoining his office." The United Press conducted an investigation and reported that the late President Theodore Roosevelt, Colonel Charles A. Lindbergh, Mayor Jimmy Walker, Henry Ford, and John D. Rockefeller were whistlers. A letter to the New York *Herald Tribune* said that other whistlers were President Woodrow Wilson and George Bellows, the artist. Sculptor Augustus Lukeman, who had known Einstein, confirmed that, sure enough, the brilliant physicist had indeed suffered his lips to indulge in such a birdlike act as whistling. Dr. Shaw apparently was right about President Hoover, though.

The professor subsequently modified his statement to this extent: "Whistling with the throat is often done by intelligent people." The type of whistling he identified with morons, he said, was that done "by puckering of the lips [which, of course, is the only kind most people

can do]—puckering of the lips is merely a hangover from childhood days.”

Most of those who had any opinion about it at all felt that President Hoover was not likely to whistle because he felt pretty glum most of the time—not, as Dr. Shaw suggested, that he (or anyone else) would use whistling to cheer himself up. Whistling was seen as a result, not a cause, of cheerfulness.

Are fewer people whistling in 1970, or does it just seem so? Offering valid proof is impossible, of course, but one senses something in the air—or a lack of something in the air. In this country's innocent years before World War II, newspapers and magazines occasionally printed editorials on the subject of whistling. *Harper's*, in January of 1892, made it clear that here was one magazine liberal enough to condone whistling by women; *The Independent* in 1912 warned readers to watch out for the boy who never whistles; the *Atlantic* in 1910 said whistling was good, although most whistlers' repertoires could stand improvement; and *Literary Digest* in 1931 countered Professor Shaw with an editorial saying whistling is “the foundation of all other music.” An editorial about whistling these days would look pretty silly, with war, pollution, racial strife, and revolution competing for the opinion-writer's attention. But nobody bothers to attack whistling any more either, and if it has stopped getting on people's nerves, that may mean that their neighbors have stopped doing it.

Dr. Harvey Mindess, a Beverly Hills clinical psychologist, senses this. One hears people whistling, he says, when they are feeling good, when they are engaged in something they enjoy doing and are, therefore, unburdened for the moment. “It certainly is an expression, on my part, of feeling good,” he says. “So why don't more people do it? Are there fewer people feeling good these days—‘good’ in a simple, carefree way, I mean? I suppose there are, though I don't know how one would prove it.”

One thing is clear: whistling as a profession isn't what it used to be. The Los Angeles Musicians Union directory lists only eleven professional whistlers compared with, for example, eighteen clavietta players and twenty-eight bass trumpet players (it lists no fewer than eight washboard players). And practically all the professional whistlers

now depend on something else for their livelihood. Gene Conklin, one of the best, is also a singer and plays saxophone, clarinet, and flute. Muzzy Marcellino, whose whistling was immortalized on the sound track of the film *The High and the Mighty*, is musical director of Guedel and Linkletter Productions, producers of *Art Linkletter's House Party* on television.

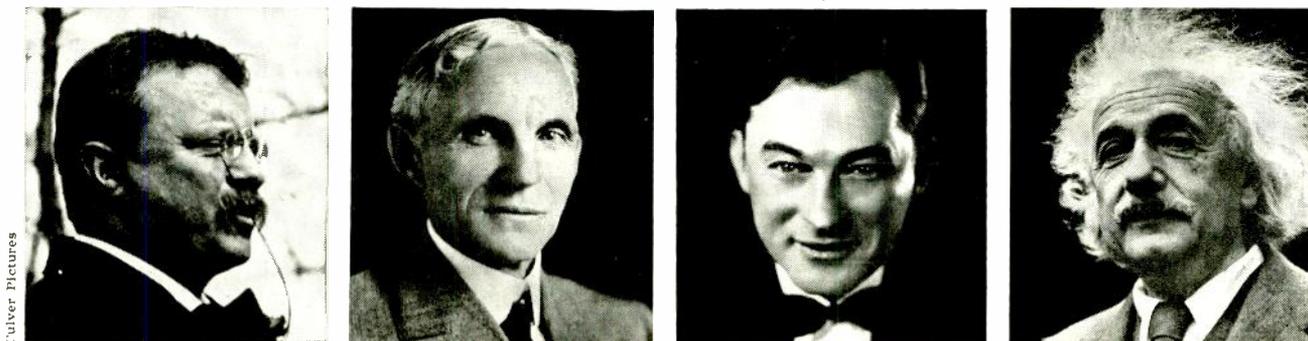
AMERICA hasn't paid real homage to a whistler—for his whistling—since Elmo Tanner's recording of *Heartaches* with the Ted Weems Orchestra more or less overwhelmed the nation in the late Forties. The recording was already about fifteen years old, at that; it had been pressed in 1933 and enjoyed only fair success until a North Carolina disc jockey found it in his files, dusted it off, played it on the air, and got a response that passed in 1948 for socko. The record's popularity lasted well into the 1950's.

In fact, if one asked a person over thirty to name a record that featured whistling, he probably would be able to think only of *Heartaches*. And it is doubtful if he could come up with the name of any whistler other than Elmo Tanner.

And if anyone over thirty were asked to name a few pieces of music identified with whistling, he probably would mention such standard—and old—ditties as *Indian Love Call*, *Listen to the Mockingbird*, *Whistle While You Work*, the inevitable *Heartaches*, and, of course, *The Whistler and His Dog*. Ah, *The Whistler and His Dog*—practically all of the people with whom I have discussed whistling (admittedly a select group) recognized the melody, but a fair percentage did not know the title of that particular song. Very few indeed knew the lyrics, and a fair number thought there *were* no lyrics. The Boston Pops Orchestra used to play a chorus of *The Whistler and His Dog*, then stop all instruments and whistle a chorus. There was no doubt about it, the melody, by Arthur Pryor, was a whistler's tune. It had blt, but it had words, too, written by Brainerd Kremer, who also wrote the words to a thing called *National Emblem March*, and, for all I know, many more words.

Though it is by no means a lucrative occupation nowadays, professional whistling still has an impact on popular

Theodore Roosevelt, Henry Ford, James J. Walker, and Albert Einstein, according to reports, were all whistlers of note, though their repertoires are unknown. It is probably safe to assume, however, that Henry Ford's did not include In My Merry Oldsmobile.





Walt Disney Productions

Disney's *Snow White and the Seven Dwarfs* added a memorable "standard" to the whistler's repertoire: Whistle While You Work.

music. Remember Hugo Montenegro's *Hang 'em High* recording and its eerie mood? Without the whistling, performed by Muzzy Marcellino, it would have been just another arrangement. Whistled themes occur fairly regularly in movie sound tracks, and some of them capture the fancy of large audiences. Gene Conklin's dubbed whistling earned considerable, though anonymous, fame in the theme of *The Bridge on the River Kwai*. He also whistled a happy tune in the song of that name in the film version of *The King and I*, and his whistle was dubbed for Elvis Presley in *Follow That Dream*, for Tom Ewell in *Some Like it Hot*, and for Kirk Douglas in *The Last Sunset*. There is a moderate amount of whistling in television commercials, says whistler Lou Halmy, who earns most of his money as a music arranger in Hollywood. The whistling is unobtrusive, however, and it is doubtful whether the average television fan, awakened in the middle of the night, could remember ever having heard any whistling in a commercial. "I believe that a whistler who does not do commercials could find himself starving to death in a very short time," Halmy says. "I get about six whistling calls a year, so you can see it's not exactly a career."

Incidentally, those who have heard *Heartaches* on the radio in the last decade probably heard Halmy, not Tanner, doing the whistling. A few years ago, he whistled Tanner's part, and the Freddy Martin Orchestra played Ted Weems' part, in a *Heartaches* cut on a Capitol album called "Salute to the Big Bands" (Volume Two). "I was instructed not to change a note of Tanner's original solo," Halmy says.

Halmy also has recorded *Winchester Cathedral* as a whistler with Lawrence Welk, and *The Three-Penny Opera Theme* with Billy Vaughn. Whistling hasn't made him (or anyone else) rich lately, but in its own quiet (in a manner of speaking) way it may have played a part in promoting the career of no less a figure than Julie Andrews. As a scared nineteen-year-old, she played

a sort of flapper in *The Boy Friend*, her first Broadway musical comedy, in which she sang—and whistled. Her whistling can still be heard on the record album the show's cast made. The literature on Julie Andrews, voluminous as it is, is not very helpful to one trying to find out how she learned to whistle like that, but it seems safe to assume she picked it up as a pre-teen troupier on London's pantomime circuit, or touring with her mother and stepfather in vaudeville. Miss Andrews still whistles a song over and over when she is in various stages of rehearsing it. At any rate, her performance in *The Boy Friend*—and who's to say how vital whistling was to that performance?—led directly to the offer to play Eliza in *My Fair Lady*, and no young lady in search of wealth and fame could ask for much more than that. Still, though she is famous, she is *not* famous for her whistling.

Whistling, even in commercials, has not always been such a shadowy, background apparition. In the golden days of radio, Gene Conklin opened *The Amos 'n' Andy Show* with the three-note theme that for years was identified with Rinso detergents. It was roughly the call of the bob white, or partridge. Conklin is one of the few professionals who still whistle before live audiences. "I have been with the Long Beach Municipal Band for about fourteen years, playing clarinet and doing singing and whistling solos regularly," he says.

WHEN America was younger and more relaxed—and had to listen to "live" music or none at all, for the most part—it produced a few whistlers who were acclaimed and respected as artists. Mrs. Alice Shaw, "*la Belle Siffleuse*" of the late nineteenth century, whistled strictly highbrow music and, as often as not, puckered up before crowned heads. "No jazz or cheap crooning stuff had a place in her repertoire, and her performances were equally sensational in the drawing rooms of kings, czars, emperors, and maharajahs and the homes of the intelligentsia of the world's capitals," the *New York Musical Courier* said of her in a nostalgic piece in 1931.

Mrs. Shaw's performances were among the first to be recorded and circulated by Thomas Alva Edison for use on his phonograph in 1887 and the years following. Much later the great lieder singer Elisabeth Schumann recorded a couple of songs (*Lied aus Wien* and *Wie mein Ahn' l zwanzig Jahr*) in which she did some whistling, but it didn't affect her career much one way or the other.

Mrs. Shaw, however, attracted so much attention and influenced so many to try their puckers on the professional circuits in the early twentieth century that Brunet's *Dictionnaire de la Musique* in 1926 asserted: "In the United States of America, whistling has become a real art, and lovers of whistling have arrived at the point of combining in whistled performances of duos, trios and classical quartets." That assertion implies that some on these shores had learned to whistle cello or vocal bass parts, and skep-

tics, including the *Oxford Companion to Music*, were duly skeptical.

None could deny that whistlers were making themselves heard and their names known, though. There was Agnes Woodward, perhaps the best of the great bird imitators, who transcribed the songs of birds and then whistled them back to them. Perhaps she didn't know what she was saying to them, but *they* did, and after a while they took to answering her and approaching her. She spent several months in a shack in the mountains doing this sort of thing, then went to Los Angeles and founded the School of Artistic Whistling. She also wrote a textbook on her favorite subject: *Whistling as an Art*. In 1930, she organized some of her pupils into America's Bird Whistling Chorus, said to be the only whistling chorus of its kind in the world (a claim no one challenged). It was a thirty-member all-girl group and appeared at conventions, banquets, church services, weddings, and funerals. "Favorite hymns sympathetically whistled at funerals," said a 1930 article in the *American Magazine*, "are really very touching."

And then there was Bob MacGimsey, the Louisiana lawyer whose recording of *My Blue Heaven/Girl of My Dreams* with tenor Gene Austin sold almost two million copies. In the early Thirties, he was thought to be the only person in the world who could whistle harmonies, two or three parts of a musical score simultaneously. He probably wasn't; in 1935, the Austrian Society for Experimental Phonetics examined the case of a young man who could whistle two notes at the same time—and hum along with his whistle as well. In the *Egmont Overture*, he obtained "real orchestration," the society said. At any rate, MacGimsey in the Thirties was appearing regularly on the

radio networks and had several other fairly successful recordings. He also wrote what turned out to be a successful song, *Shadrack*.

There was also Edward B. Dolbey, Jr., or Andrew Garth, Whistlist, as he preferred to be called when he was performing. A 1928 graduate of Bucknell University, he worked in his father's chemical shop in Philadelphia on weekdays, but on Saturdays and Sundays, as Andrew Garth, he repaired to his studio and practiced, entertained friends, and worked on an opera in which the hero, naturally, was a whistler—er, whistlist.

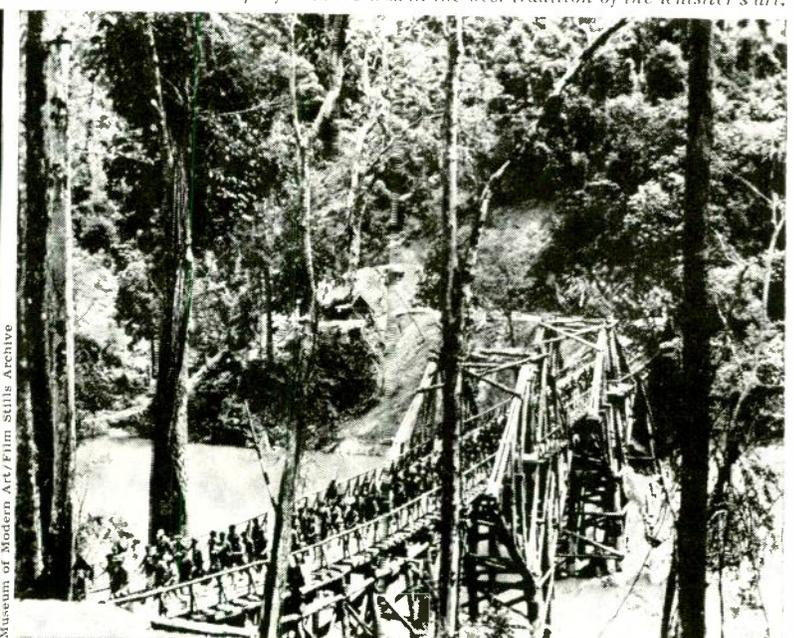
He had two telephone listings in the Philadelphia directory, one for Edward B. Dolbey, Jr., and one for Andrew Garth, Whistlist. *Time* said of his live concerts in Philadelphia that he was "ambitious enough to undertake the Mad Scene from *Lucia*, a Schubert sonata, and the first-act love music from Wagner's *Die Walküre*, in which he took turns being the orchestra, Sieglinde, the soprano, and Siegmund, the heroic tenor." Dolbey trained rigorously, drank only lukewarm water because anything colder would tighten up the membranes of his mouth, avoided drafts, and never brushed his teeth before whistling because the natural film coating that builds up in the mouth between brushings provides a necessary natural lubricant, he said. He visited his dentist every month.

And there was Fred Lowery, the most beloved whistler of all, the blind man who whistled without puckering and thus may have been appreciated even by Dr. Shaw, one presumes. His first recording, the finale to the *William Tell Overture* backed by *Listen to the Mocking Bird*, was a sell-out. His recording of *Indian Love Call/I Love You Truly* sold a million copies, and he had eleven other records out by 1943. Fritz Kreisler wrote a special arrange-

Breathes there a man with pucker so unpracticed that he cannot whistle up the theme from the film Bridge on the River Kwai? It may be argued that the cast had little to whistle about, but Gene Conklin's performance was in the best tradition of the whistler's art.



Gene Conklin



Museum of Modern Art/Film Stills Archive

ment of his *Caprice Viennois* for Lowery to whistle, and Lowery admirers included Charles Kellogg, the original bird-call whistler for Victor Records. Lowery made \$15,000 a year with the Horace Heidt Orchestra in the Forties. He was the first whistler to have his image, as well as his whistle, appear in a movie, doing his thing in *Hold Your Hats*.

Lowery could whistle two tones simultaneously and could raise or lower one without changing the pitch of the other. He practiced three to five hours a day, and he could expand his chest six and a half inches. He learned to whistle without puckering because, he said, puckering diminishes the wind content of a whistle, creating a narrow rush of air and a harsh tone at any pitch. The lips should be held almost normally but firmly, he maintained. When one achieves good tone at any pitch, he is ready to try double noting (or "splitting wind"), the mechanics of which Lowery described this way: place the tongue as if to pronounce a "t" sound and permit air to flow under the tongue as well as over it, the tongue tip touching the back of the upper teeth. It won't work at first, but can be mastered with practice, he said. He managed to manipulate the two different tones by curling the tongue back slightly and holding it as air flowed over and under it.

Part of Lowery's appeal was the rags-to-riches story that came with him. He lost both his parents and his eyesight when he was a child in Jacksonville, Texas. He wanted to be a concert violinist, but didn't have the opportunity to study, and wasn't sure he had the talent, so he polished his whistling skills. During the early, lean years, he pounded studio doors and offered to whistle any classical piece the impresarios could name.

He was known as the whistling page boy of the Texas Legislature in 1930 when Dallas radio station WFAA decided to feature his whistling in a broadcast. On the strength of that exposure, he was able to book some small-time concerts and appearances at parties and in vaudeville. He went to New York in the early Thirties and almost starved, but he finally obtained an audition at NBC, and that got him a few sustaining radio program appearances. He stopped the show with *The World is Waiting for the Sunrise* on Rudy Vallee's program. One of his first regular jobs was for \$50 a week with the Vincent Lopez Orchestra, in which he whistled in the chorus. Horace Heidt hired him in 1938 and shoved him out to the front of the stage, and he became a sensation.

The average record store doesn't have Lowery's recordings, but a few of them are still available. The H. Royer Smith Company of Philadelphia tracked down for me the albums "Fred Lowery Whistles Your Gospel Favorites" (World), "Walking Along Kicking the Leaves" (Decca) and "Whistle a Happy Tune" (Decca) and the single *Indian Love Call/Moon Love* (Decca).

Lowery was the last of the fancy-mouthed whistlers to make much of an impression on America. Elmo Tanner,

who was a contemporary of Lowery, had a straightforward style with just a hint of wind-splitting in the trills and fast changes. Mostly his sound was pure and direct and without much ornamentation.

So is Gene Conklin's and Muzzy Marcellino's and Lou Halmy's, and so is that of most of the other professional whistlers who work more or less regularly now. Joe King, who currently turns down almost all of his whistling offers, preferring to stick with his Gay Nineties piano act, taught himself double tonguing. The main requirements producers make of a whistler, says Marcellino, are that he "perform in tune and read music."

Performing in tune, easy as it sounds, does not come naturally to everyone. Studies have indicated that many people, when asked to whistle a tune being sung, will unconsciously whistle at an interval of a fifth or an octave and a fifth off the notes used by the singer. Some believe this is "natural," or intuitive, in that it may be involved with a kind of innate feeling for harmony.

THE human whistle is a peculiar sort of musical instrument, in any case. Air expelled through the lips causes them to vibrate, producing the sound, but the pitch is changed not by changing the shape of the lips but by manipulation of the resonating chamber, the mouth, behind them.

A small percentage of us never learn to whistle—at least anything that can be recognized—and I, for one, would be interested in knowing whether the percentage is increasing. Whistling has always been the most common way of making music; people who could never learn to sing well can master whistling, and most people can whistle a range almost an octave greater than their voices. But is this poor man's art form about to atrophy? We know that besides the complexities of society that make men feel less like whistling we have the technology—the recording of performances—that has diminished the desire to produce all live, amateur, for-pleasure-only music. Few family string quartets develop now that the stereo record is always handy.

But it would be tragic if whistling went the way of the passenger pigeon and whooping crane. Heaven knows we don't need another passing of an institution to lament. Perhaps they were all wrong about Hoover; perhaps if we all tried whistling it *would* make us feel better, and then we'd feel more like whistling. If we did, then an editorial or two, even in the *Times*, wouldn't seem so silly. From the viewpoint of seventy per cent of the way through the twentieth century, such a pastime as attacking or defending whistling looks luxurious indeed. Will we ever again be able to afford such a luxury?

Noel Coppage, a journalist who has written a number of feature articles for STEREO REVIEW, makes his debut as a record critic in the entertainment department of this month's review section.



Stereo Review talks to

ALICIA DE LARROCHA

WHEN the Spanish pianist Alicia de Larrocha made her New York debut in 1955, she received favorable reviews. But when she returned to the United States in 1965 after a decade of quiet maturing in Europe, she was welcomed as one of the greatest living keyboard artists. During the last five years critics throughout the country have struggled to find an adequate vocabulary to praise her impeccable technique, her magnificent sense of rhythm, her subtle phrasing, her lack of mannerisms, her delicacy, and her power. All have been amazed that such a small woman possesses such strength—Sra. de Larrocha measures only 4' 9", and even with platform shoes her feet barely reach the pedals.

Although she has played the standard piano repertoire across the continent, Sra. de Larrocha is still known to American and Canadian record collectors only for her recordings of works by Spanish composers on the Columbia, Decca, and Everest labels. That situation will be remedied this year by the release of her performances of Ravel compositions by Columbia and a recital of pieces by Grieg, Mendelssohn, and Schumann by London.

Interviewed at tea in a New York café shortly before her Ravel recording session, she wore a chic blue polka-dot dress and a matching hat, and with the combination of poise and vivacity typical of Latin women she chatted amiably about her work. "I am recording Ravel's *Gaspard de la nuit*, *Alborada del gracioso*, and *Valses nobles et sentimentales*. I love the whole piano literature and would like to record my entire repertoire," she said, "but I adore the *Valses nobles et sentimentales*. On my current tour I haven't played much Spanish music because I've been appearing mostly with orchestras, and although Spanish composers have written a great deal for solo piano, we have few concertos for piano and orchestra.

"The Spanish school of writing for the piano shows the individualism that is a trait of the Spanish national character—each composer has his own technique. You cannot really compare the technique of Falla with that of Granados or Albéniz. Granados was first of all a very great pianist. He was also a very poetic man and a great Romantic. All of this is reflected in his works, but above all his great pianistic facility. Falla was also a pianist, but not of extraordinary ability, and his music is based much more in the orchestra. Albéniz is somewhere in between, but each is quite individual.

"The proper interpretation of Spanish music requires a knowledge of the styles of the various composers, but for all of them great rhythmic stability is necessary because

most Spanish music is based on dances. Besides this rather severe or rigid rhythm, the pianist must have imagination and restraint as well. It may also help a little to be a Spaniard, but any person with adequate musical sensitivity who knows Spain and is willing to give enough study to Spanish music can learn to play it correctly and with perfectly authentic style.

"The greatest error foreign musicians make is to confuse the work of serious Spanish composers with gypsy dances. They think it is all tambourines and castanets. Although Granados and Falla used popular source material, they raised it to the level of high art. Pianists who fail to see this give very exaggerated interpretations."

She answered personal questions with a cheerful lack of pretension. "I didn't return to this country between 1955 and 1965 because nobody invited me," she said, and went on to credit her flourishing American career to her manager Herbert Breslin, who learned of her work through records made in Spain.

ASKED how such a small woman produces so much sound at the keyboard, she laughed and replied: "Strength at the piano does not depend on physical dimensions. It's a question of temperament and training. I have some muscles, after all, but if I had a larger hand, that would be convenient.

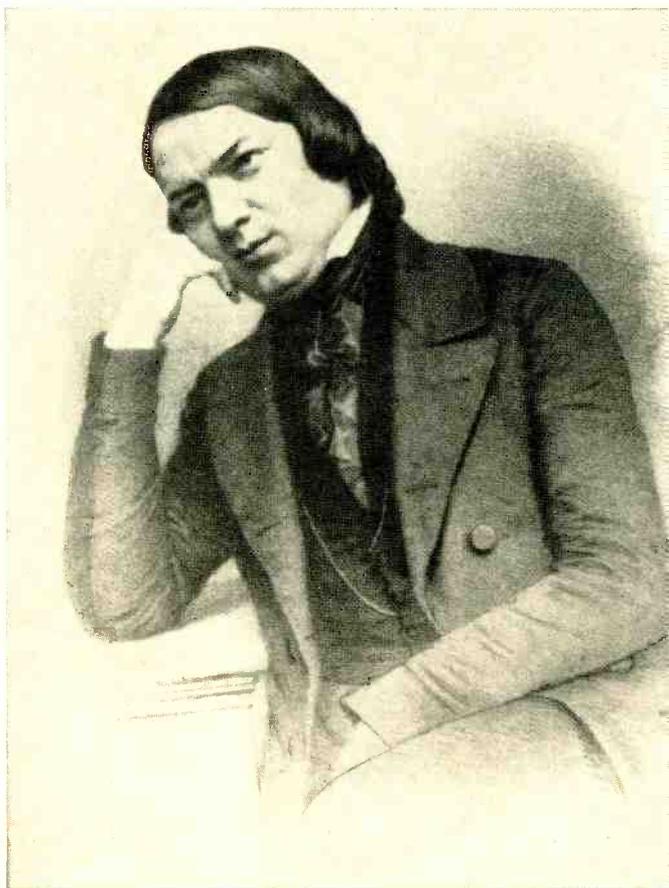
"If I were to single out a pianist of the past whom I held in special esteem, it would be Rachmaninoff," she commented. "I admired him enormously, and I feel a personal identification with his manner of playing. My only teacher was Frank Marshall, who was the favorite pupil of Granados. Although of English descent, Marshall was born in Barcelona and was thoroughly Spanish in temperament. He gave many concerts, and when Granados died, he founded the Marshall Academy to continue the tradition left to us by Granados. Since Marshall's death in 1959, my husband [the pianist Juan Torra] and I have directed the academy. My performing schedule now leaves me little time for teaching, but I have had many pupils.

"In my free time I listen to all kinds of music. Chamber music, jazz, opera—when I was a child my greatest hope was to sing. I used to accompany myself at the piano, and as I played my solfeggio exercises, I sang them as though they were operatic arias. I had ruined my voice by the time I was eleven. Now there are not enough hours, days, or years for me to encompass all the music I would like to study, play, or simply listen to for pleasure. Music is not just my career, it is my life." —William Livingstone

THE COMPOSER AS CRITIC: ROBERT SCHUMANN

IT TOOK A WILDLY FANCIFUL RHETORIC AND THREE
ALTER EGOS TO ACCOMMODATE ALL THE THINGS
SCHUMANN HAD TO SAY ABOUT MUSIC

By Henry Pleasants



As a music critic, Robert Schumann has many distinctions, but none is more extraordinary, certainly, than the fact that he is remembered primarily, by all but specialists, for his very first and his very last notices: in the one he heralded the genius of Frederic Chopin, in the other the promise of Johannes Brahms.

The auguries themselves are astonishing, based as they were on the scantiest of omens. The Chopin notice, published in the *Allgemeine Musikalische Zeitung* of Leipzig on December 7, 1831, was concerned with nothing more than the Variations for Piano and Orchestra on "Là ci darem la mano" from *Don Giovanni*, Opus 2, composed in 1827 when Chopin was seventeen. All that Schumann knew of Brahms when he wrote the subsequently celebrated notice titled "New Paths" for the *Neue Zeitschrift für Musik* twenty-two years later, in 1853, were the young composer's Opp. 1 through 5, none of which had been published at that time.

In respect to the Chopin review, the only comparable example of such precocious prescience that comes readily to mind is Eduard Hanslick's confident description of Wagner, in 1848, as "the greatest dramatic talent among all contemporary composers." Hanslick was then twenty-one, as was Schumann in 1831, but Hanslick was reviewing *Tannhäuser* and was already familiar with *The Flying Dutchman* and *Rienzi*. To match Schumann's feat he would have had to discern Wagner's genius in nothing more advanced than *Das Liebesverbot*.

But prophecy is not the principal concern of music criticism—which is just as well, since critics generally, and young critics particularly, are given to hyperbole and are remembered more frequently and more vividly for their misses than their hits. Schumann was lucky; his hits were spectacular. But among those familiar with the whole body of his critical writings, he is taxed with immoderate and, in retrospect, undue enthusiasm in

the cases of such composers as William Sterndale Bennett, John Field, Niels Gade, Stephen Heller, Adolf Henselt, Herrmann Hirschbach, and others.

Schumann's "An Opus 2" is remarkable for more fundamental attributes than those which go to make a talent scout. It is an original, imaginative, and, for its time, uniquely picturesque approach to music criticism. In heralding a young Polish composer it also introduced, though it could not so quickly establish, a young German critic as extraordinary in his own way as Chopin was in his. Schumann's subsequent fame as a composer has overshadowed his literary and propagandistic accomplishments of the decade between 1834 and 1844, when he was first a co-founder and then almost immediately the editor of and a principal contributor to the *Neue Zeitschrift für Musik*. Chopin's variations can hardly have been more startling to those who first heard them than was the lead of Schumann's notice to the unsuspecting readers of the stodgy *Allgemeine Musikalische Zeitung*:

Eusebius dropped by one evening, not long ago. He entered quietly, his pale features brightened by that enigmatic smile with which he likes to excite curiosity. Florestan and I were seated at the piano. He, as you know, is one of those rare musical persons who seem to anticipate everything that is new, of the future and extraordinary. . . . This time, however, there was a surprise in store even for him. With the words 'Hats off, gentlemen, a genius!' Eusebius spread out before us a piece of music.

We were not allowed to see the title. I turned the pages idly; there is something magical about this secret enjoyment of music unheard. It seems to me, moreover, that every composer has his own musical handwriting. Beethoven looks different on paper from Mozart, just as Jean Paul's prose differs from Goethe's. Here, however, it was as if I were being stared at oddly by strange eyes—eyes of flowers, basilisks, peacocks, maidens. In certain places it became clearer—I thought I could discern Mozart's 'Là ci darem la mano' being woven through a hundred chords, Leporello winking at me, and Don Giovanni hurrying by in a white cloak. . . .

The review continues in that vein, linking the variations to characters and incidents in the opera:

The Adagio is in B-flat Minor, to be sure, but I [Florestan] can think of nothing more appropriate. It seems to imply a moral admonition to the Don. It's naughty, of course, but also delightful, that Leporello should be eavesdropping—laughing and mocking from behind bushes; that oboes and clarinets should pour forth their charming seduction and that B-flat Major, in full bloom, should signal the first amorous kiss. . . .

and it closes with Julius, the pseudonymous narrator, bidding Florestan good night and observing:

These private feelings may well be praiseworthy, if rather subjective; but obvious as Chopin's genius may be, I, too, bow my head to such inspiration, such high endeavor, such mastery!

As is true of much of Schumann's critical writing, and especially of his encomiums, we learn a lot more about Schumann in this little literary excursion than we learn about Chopin and his variations. This fact was not lost upon G. W. Fink, editor of the *Allgemeine Musikalische Zeitung*, who found the piece so fanciful and so wanting in both sobriety and specifics that he bracketed it with a second notice of the same work by "a reputable and worthy representative of the older school," who supplied the specifics, including musical examples, but found in them only "bravura and figuration."

AMONG the essential things we learn about Schumann is the impressionable character of his approach and reaction to music and the many-sided nature of his complex and elusive personality. Schumann's own awareness of a persistent ambivalence is reflected in his invention of the Davidsbund, whose charter members we meet here: the impulsive, impatient, decisive, and effusive Florestan, the moderate, cautious, slower, sometimes skeptical Eusebius, and the mature, detached, paternal Master Raro.



Bettmann Archive



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It was characteristic of the Romantic era that two of the greatest influences on Robert Schumann, both as writer and as composer, were literary figures: the novelist Jean Paul Richter (far left), and the multi-talented E. T. A. Hoffmann, seen (near left) in a self-portrait painted about 1810.

And in the reference to Jean Paul there is a clue to Schumann's literary tastes and predilections. Jean Paul (Richter) and E. T. A. Hoffmann were his principal models, and Jean Paul may be held responsible for Schumann's frequent excessive use of high-flown metaphor, obscure allusion, coy disguise and evasion, trivial mysteries and riddles, and ambiguous syntax. This tendency to rhetorical extravagance diminished over the years. The Davidsbund and the feverish articulation of its members gave way to a more sober—and also more conventional—style of criticism. With it, true, went much of Schumann's charm as a writer and critic, but this charm never vanished entirely, and it re-emerged in all its former uninhibited exuberance, appropriately, perhaps, but also appallingly, in the "New Paths" heralding Brahms in 1853:

Seated at the piano, he [Brahms] began to disclose most wondrous regions. It was also most wondrous playing, which made of the piano an orchestra of mourning or jubilant voices. There were sonatas, more like disguised symphonies; songs whose poetry would be intelligible even to one who didn't know the words, although a profound vocal line flows through them all; a few piano pieces, partly of a demoniac character, charmingly formed; then sonatas for violin and piano, string quartets, *etc.*—all so different one from another that each seemed to flow from a separate source. And finally it seemed as though he himself, a surging stream incarnate, swept them all together into a single waterfall, sending aloft a peaceful rainbow above the turbulent waves, flanked on the shores by playful butterflies and the voices of nightingales. . . .

The term "Davidsbund" (League of David) does not occur in "An Opus 2," although its members are present. It made its debut in two essays in *Der Komet* in 1833. The concept, of course, was a circle of high-minded idealists and enthusiasts united against the Philistines as represented by the current vogue of virtuosity, especially of the keyboard variety. The Davidsbund existed largely in Schumann's imagination, and he retained for himself the characters of Florestan and Eusebius; but the term, or, as he used it, the Bund, was extended to include others of his musical and literary persuasion, some of whom became co-founders with him of the *Neue Zeitschrift für Musik* or contributors to its pages.

When Schumann published a collection of his own contributions in 1854 as *Gesammelte Schriften über Musik und Musiker*, he recalled the circumstances and discussions that had led to the periodical's founding:

Toward the close of the year 1833 a group of musicians, mostly young, living in Leipzig, established the custom of nightly gatherings. The meetings were informal, as if purely by chance, and primarily social, although they obviously also served the exchange of ideas about the art which was food and drink to them all—music! The state of music in Germany at that time can hardly be said to have offered any grounds for rejoicing. Rossini still reigned supreme in the theater; among pianists Herz and Hüntten had the field pretty much to themselves. And yet only a few years had passed since Beethoven, Carl Maria von

Weber, and Schubert had lived among us! Mendelssohn's star was, to be sure, in the ascendant, and wonderful things were spoken of a Pole named Chopin, but their enduring influence would not be established for some years to come.

One day those young hotheads were seized with an idea: Let us not sit idly by; rather let us do something to improve matters, to restore the poetry of the art to its rightful place of honor! Thus emerged the first pages of the *Neue Zeitschrift für Musik*. The pleasure of a firm and close association of young talents was of short duration. Death claimed one of our dearest associates. Some of the others left Leipzig for a time. The enterprise was on the point of dissolution when the musical visionary of the group, who heretofore had spent more of his life dreaming at the piano than with books, undertook the direction of the magazine and continued as its editor for ten full years, until 1844.

EVEN here, Schumann was romanticizing. As Leon B. Plantinga has emphasized in his book *Schumann as Critic*, Schumann was more solidly grounded in literature than in music, and literary predilections had been apparent from his earliest childhood. The son of a book dealer and publisher in Zwickau, he grew up with books. His education was classical. He was translating from Greek and Latin at fifteen, and was widely versed in German literature. Even before going off to Heidelberg he was writing aphorisms and fragments of novels. His musical grounding, by comparison, was superficial and haphazard.

This tardy maturation of a latent musical genius may help to explain the conspicuous change in Schumann's literary style after the first two or three years of the *Neue Zeitschrift für Musik*. It seems reasonable to suppose, in retrospect, that with the flowering of his compositional talent, music replaced literature as a vehicle for his poetic imagination. What remained of the writer was a solid professional, producing music criticism of a far more conventional cast than one would ever have expected from the author of "An Opus 2."

The mature criticism was also more conventionally German. That Schumann's early idols included Chopin, Berlioz, and William Sterndale Bennett would seem to suggest an international or cosmopolitan disposition and experience. But Schumann was not, in fact, so disposed. He was, on the contrary, a thoroughly provincial German, ill-traveled even in Germany, with characteristically German attitudes toward the outside world, and especially toward the Latin world. He rated Italians as capable of nothing more than sweet melody. And Paris, in his view, was a way station where the frivolous gathered to applaud Meyerbeer and Thalberg while they awaited passage to Purgatory.

Thus, one of the most celebrated and most extended of Schumann's critiques—the appreciation of Hector Berlioz's *Symphonie fantastique* in 1835—emerges as an anomaly. It is not, really; for Schumann obviously sensed in Berlioz a kindred idealist rebelling against all that

Schumann detested in what he knew, or thought he knew, about musical life in Paris, and one prone, moreover, to the kind of visionary fancy so characteristic of his own aesthetic predilections.

Berlioz and Schumann had much in common, both as composers and as critics. History has tended to view them as prototypes of the nineteenth-century Romantic and as pathbreakers, Schumann in his picturesque and coloristic employment of the piano, Berlioz in his exploitation and refinement of the new resources of the orchestra. And this is accurate enough—up to a point. Certainly they shared a graphic approach to music (although Schumann objected to the scenario of the *Symphonie fantastique*). Schumann was easily capable, as his review demonstrated, of providing a scenario of his own. But he would have disdained doing so. "The German," he observed smugly, "with his sense of tact and his distaste for intimate detail, does not welcome such explicit instruction."

But what united them even more fundamentally than an overactive fantasy life was, paradoxically, a deeply rooted conservatism. Their contempt for Rossini and Donizetti, and for the glittery virtuosity of the keyboard matadors of the day, was motivated by a reverence for the masters of the past, whose memory they felt was violated in the fashionable music of the time. Berlioz's early idols were Gluck and Spontini; Schumann's were Beethoven and Schubert. They were both traditionalists. What attracted Schumann to Berlioz's symphony was the fact that it was—a symphony:

Approaching middle age, composer-critic Robert Schumann and his wife Clara are seen in a contemporary lithograph by Hofelich.



With Beethoven's Ninth Symphony, the greatest of all purely instrumental works in respect to sheer size, it seemed that the ultimate had been reached in terms of both proportion and objective. Now, in an obscure corner of France, a young medical student has thought up something new. Four movements are not enough for him. He prefers the full five-act form of the theater. . . .

Schumann found in Berlioz, in other words, a reassurance about the continued vitality of the idiom, just as he would find a similar reassurance nearly twenty years later in the symphonic implications of Brahms' early piano sonatas and string quartets. Similarly, he had little patience with those whom we regard as the true radicals or progressives of the nineteenth century, Wagner and Liszt. It is true that during the decade of Schumann's activity as a critic Wagner had not yet emerged, and Liszt was still in the virtuoso phase of his career. But when Schumann heralded Brahms in 1853 he had heard *Tannhäuser*, and was aware of *Rienzi*, *The Flying Dutchman*, and *Lohengrin*. Plantinga notes pertinently that in a list of promising composers of the time, appended to the "New Paths" panegyric, the name of Wagner is missing.

One is tempted to point out a certain contradiction implicit in the conservatism of Schumann's taste as opposed to the bold originality of both his compositions and his criticism. His originality as a critic is most conspicuous in what may be termed an inferential approach to music appreciation. Schumann habitually heard music in terms of persons, pictures, experiences, incidents, reminiscences, dreams, etc. Before his time, criticism had been concerned primarily with craftsmanship. The critic assessed the musician's accomplishment, whether as composer or executant, in technical terms against conventional criteria of performance. Schumann, more than any critic before him, listened to music and evaluated it with the ear and imagination of a poet.

E. T. A. Hoffmann's famous appreciation of Beethoven's Fifth Symphony in the July 4, 1810, issue of the *Allgemeine Musikalische Zeitung* was the prototype of this new kind of creative, or interpretive, criticism. It is frequently offered as evidence by those at pains to prove that Beethoven was not the misunderstood and neglected genius of legend. For that there is weightier evidence: the importance of Hoffmann's article lay rather in the substance and manner of the exegesis. And no one knew better than Hoffmann that his appreciation of Beethoven was driving him into a new area of critical enterprise and critical endeavor. He wrote:

The reviewer has before him one of the most important works of the master whose pre-eminence is denied by none. It is permeated through and through with that subject which is paramount in the reviewer's thoughts, and thus no one should take it amiss if he [the reviewer] transgresses the normal bounds of criticism in his effort to encompass in words what he experienced in the study of this composition.

Carefully distinguishing pure instrumental music from all other forms as the ideal medium for the expression of the Romantic spirit, Hoffmann first salutes Haydn and Mozart as forerunners of Beethoven who also breathed the same Romantic spirit, and then hails Beethoven as the man who "disclosed to us the region of the colossal and the immeasurable." What this region contained, for Hoffmann, at least, is then spelled out in a prose whose density cannot be pruned without damage to its innate characteristics:

Radiant beams penetrate the dark night of this realm, and we become aware of gigantic shadows, weaving up and down, embracing us ever more tightly, crushing all within us except the pain of endless longing, in which every sensual impulse first surges upward in joyous tones, then falls and disappears, leaving nothing but this pain which, consuming love, hope, and pleasure, destroys nothing, but seems rather to burst our breast with a full-voiced polyphony of every passion—and we live on and are enchanted disciples of the spirit world.

No one was more enchanted than Schumann. This inferential or interpretive approach to criticism, so boldly adopted by Schumann at the outset of his career as a critic in "An Opus 2," is illustrated vividly in many of his subsequent articles. His account of a performance of Mendelssohn's overture *Meeresstille und glückliche Fahrt* under the composer's direction in Leipzig in 1835 provides as good an example as any. It is in the form of an imaginary letter to Chiara (Clara):

Do you remember that evening when we drove along the Brenta from Padua? The oppressive Italian night air sent us off to sleep. And then in the morning there was a sudden cry: *Ecco, ecco, signori, Venezia!*—And the sea lay stretched out before us, motionless and monstrous; far out on the horizon a distant tinkle, as if the little waves were conversing in a dream. Thus it coils and shimmers in 'Meeresstille.' One dozes, more lost in thought than thinking. Beethoven's chorus, also based on Goethe, with its accentuation of every word, sounds almost rough compared with this sounding spiderweb of the violins. A harmony is unleashed toward the end that seems to suggest a daughter of Nereus casting a seductive eye at the poet, as if to lure him down. But then, for the first time, there comes a higher wave, and little by little the sea grows everywhere more sportive, and sails flutter in the breeze, and gay pennants, and now away, away, away!

Schumann was not alone, of course, in this inductive propensity. It was Carl Friedrich Ebers, in the periodical *Caecilia*, in 1825, who had read into Beethoven's Seventh Symphony a village wedding—Schumann enthusiastically enlarged upon this dubious conceit—and Friedrich Wieck, Schumann's future father-in-law, significantly, contributed to *Caecilia* in 1831 a review of Chopin's Opus 2 very similar to Schumann's. It was Wieck's article, not Schumann's, incidentally, that excited Chopin's scorn. But Chopin would undoubtedly have reacted similarly to Schumann's.

This way of listening to music was simply in the air,

so to speak, no doubt prompted by the dramatic, philosophical, and picturesque implications of Beethoven's masterpieces. It would shortly lead to a new "interpretive" approach to performance and to a kind of composition that was either explicitly programmatic or that assumed an "interpretive" performance.

The fancy has persisted in music criticism to the present day, especially in the approach of sympathetic critics to the major works of Brahms, Bruckner, Mahler, and Sibelius. And it has a curious descendant in the "inferential art" of our own time, which goes Hoffmann and Schumann one better by putting the creative responsibility upon the listener, or onlooker, totally. A work of art, according to this aesthetic philosophy, is what you make of it.

SCHUMANN would not have concurred. He was a fanciful listener and a fanciful writer. But he was also both a fine musical craftsman and an admirer of fine craftsmanship. The often extravagant and sometimes far-fetched character of his inferential exercises has called attention to itself at the expense of a vast amount of sober, expert comment on the work of fellow composers by one who knew what he was talking about.

Indeed, it was in his craftsman's appreciation and assessment of craftsmanship that Schumann stands pretty much alone. Other critics after him have written imaginatively and fancifully and have espoused worthy aesthetic ideals. Other critics have had a wider range of interest and have written from a wider range of experience. And, in any case, the relative brevity of his preoccupation with criticism rather disqualifies him as a contender for a place in the history of criticism alongside such career practitioners as Burney, Chorley, Davison, and Newman in London, Rochlitz in Leipzig, Rellstab in Berlin, Hanslick and Kalbeck in Vienna, Berlioz and Fétis in Paris, and Krehbiel, Aldrich, and Henderson in New York. He is to be numbered more appropriately with Hoffmann, Hugo Wolf, Shaw, Debussy, Dukas, and Virgil Thomson among those brilliant, perceptive and articulate people for whom criticism was an avocation rather than a calling, but who would probably have ranked among the great critics had they devoted their lives to it.

Of the trinity constituting Schumann's complex personality it was Florestan who made the big impact and who lingers in the memory. It was through Florestan, too, that Schumann spoke for his own time. But Eusebius and Master Raro were always at Florestan's elbow, ready to restrain their impetuous comrade, to leaven his fancies with a becoming sobriety, to encourage reverence for tradition, and to inspire the quest for perspective.

Henry Pleasants, our London editor, has written numerous articles on famous critics for this magazine and has edited collections of the criticism of Eduard Hanslick and Robert Schumann.

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



CLASSICAL

THE ART OF GÉRARD SOUZAY

Philips' three-disc retrospective is a flattering portrait of a gifted interpreter

RECORD-INDUSTRY premises behind comprehensive releases of the "Art of . . .," "Best of . . .," and "Greatest Hits of . . ." variety are seldom clear-cut. Aside from the fundamental one that such omnibus sets have of late proved their salability, they also provide a much-needed shortcut to an overview of the artistry of extremely well-recorded performers (Fischer-Dieskau, De los Angeles), they restore to the catalog many affectionately remembered deletions (which should be appreciated by those who missed them the first time around), they furnish something of a historical perspective on the growth of individual artists, and at times mark a consolidation point, the approaching end, or, indeed, the end of a career. All these premises are sound ones, and without in any way presuming to single out any one of them as being the principal motivation in the case at hand, I would like to extend a hearty welcome to Philips' new three-disc sampling of "The Art of Gérard Souzay," in which all the material is drawn (except for the Beethoven and Brahms items, which I don't recall encountering before) from recitals that appeared previously on either the Epic or Philips label. The oldest group in the survey goes back only about ten years, so it is all in legitimate stereo.

A three-disc set can contain a lot of music, but even this format has its limits, and I am therefore not offended by the appearance here of one-fifth of *Die schöne Müllerin*, one-sixth of *Die Winterreise*, and three-eighths of *Dichterliebe*: though the cycles

are incomplete, they do contribute their share to a reasonably complete portrait of the artist. And the portrait is, in the main, a very flattering one. This is particularly true of the songs, for opera is not Mr. Souzay's métier. He has the intelligence, the style, even the flair for it, but his voice is undersized and falls short of rendering some of the dramatic effects inherent in the music. The production efforts to compensate for this deficiency by beefed-up resonance are, of course, unrewarding.

But the songs are altogether another story. Souzay's mastery of the French repertoire is total, and side two, ranging from familiar Hahn to rare Ravel, offers exquisite lyricism and expression of utmost refinement, even though the tone approaches fragility at times. The Schubert songs (side three) have been carefully chosen to demonstrate Mr. Souzay's delicacy of phrasing and clear enunciation. And when more intensity is demanded (in *Mein!*, for example), he achieves pleasing results by scaling his dynamics within that limited range over which he exerts an almost scientific control.

The Schumann group on side five is also sensitively done, with the voice expertly darkened for the needed dramatic effect in *Die beiden Grenadiere*. The lyrical Beethoven songs could hardly be done better, and though some of the Brahms songs suffer from a certain lack of vocal weight, here again the choices seem to have been wise—they bring out the best of Souzay, if not necessarily the best of Brahms. The Strauss songs (side six) are also extremely good, with lively humor in *Ach*



GÉRARD SOUZAY
Master of the French repertoire

web mir, unglücklichstem Mann, and tender, wistful lyricism in *Die Nacht* and *Fremdliche Vision*.

Dalton Baldwin complements the singer admirably throughout. Without a doubt, he is one of the most versatile and sensitive accompanists before the public today. I recommend this set both as an effective introduction to the art song and as an impressive showcase for Gérard Souzay, who has scaled remarkable heights of interpretive artistry that have foiled many of his peers despite their oftentimes superior vocal safety gear. *George Jellinek*

GERARD SOUZAY: *The Art of Gérard Souzay*. **Gluck:** *Orfeo ed Euridice: Che farò senza Euridice*. **Mozart:** *Don Giovanni: Deb vieni alla finestra*. **Bizet:** *La jolie fille de Perth: Quand la flamme de l'amour*. **Meyerbeer:** *L'Africaine: Adamastor, roi des vagues*. **Thomas:** *Hamlet: O vin, dissipe la tristesse*. **Massenet:** *Manon: Épouse quelque brave fille*. **Gounod:** *Roméo et Juliette; Mab, la reine des mensonges*. **Gérard Souzay (baritone);** Lamoureux Orchestra, Serge Baudo cond. **Gounod:** *L'absent*. **Chabrier:** *Les cigales*. **Fauré:** *Prison*. **Hahn:** *L'heure exquise*. **Ravel:** *Sur l'herbe*. **Duparc:** *L'invitation au voyage; Le manoir de Rosemonde; Sérénade Florentine; Phidylé*. **Schubert:** Four songs from "Die schöne Müllerin"; Four songs from "Die Winterreise"; *Das Fischerhäuschen; Frühlingssehnsucht*. **Schumann:** *Widmung; Die Sennin; Requiem; Meine Rose; Die beiden Grenadiere*; Six songs from "Dichterliebe." **Beethoven:** *Aus Goethes Faust; Mailed; Wonne der Wehmut; Neue Liebe, neues Leben*. **Brahms:** *Die Mainacht; Auf dem See; Sapphische Ode*; three others. **Strauss:** *Die Nacht; Zueignung; Morgen; Ständchen; Ich liebe dich; Mein Auge*; five others. **Gérard Souzay (baritone); Dalton Baldwin (piano).** PHILIPS PHC 3019 three discs \$8.94.

NOW HEAR THE ORIGINAL: MASSELOS PLAYS SATIE

*A new RCA release offers a privileged view
of the French master's quirky piano works*

HAVING used up all superlatives on a review of William Masselos playing Dane Rudhyar (see this month's "Classical" section), I'll have to search the nooks and crannies of the English language to find something that will adequately describe his latest RCA release. What is one to do about a pianist who keeps playing like that? Superlatively, I mean. This time around, it's Satie he's giving the treatment to, and even though I've never been all that much of a Satie addict, with the help of these performances I can almost put myself into the skin of the French *Six* or the American Virgil Thomson, all of whom insist that the music of this precursor of every beatnik and flower-child of our own epoch laid the cornerstone for their own revolt against musical tradition.

There is much here to savor. There is also much to think about, particularly if one puts himself back a few generations, to the time when Satie was "doing his thing" quite on his own. It is also fascinating, on hearing again the *Gymnopédie No. 1*, to realize that—of all people—the Beatles (to say nothing of Blood, Sweat & Tears) must have listened cannily to this music. There, to one's surprise, is the identical "baby voice" in the melody, the same turns of phrase that have made some of their tunes so ingratiating. I suspect that Satie must be, for them, the same kind of "clean old man" that he was for Debussy and *Les Six*.

But enough about Satie; we should be talking about Masselos. And I must report that he has again made a recording that could be duplicated by few pianists. His tone, as always, is glowing. Musicianship is so completely his, so innate, that he does not have to struggle with a composer's materials in a personality contest, or approach them from a distance by bare intellection. He simply *knows* and *plays*. The result is as simple, alive, and natural as music should always be. A stunning disc, splendidly recorded. *Lester Trimble*

SATIE: *Sports et divertissements; Gymnopédies Nos. 1, 2, and 3; Celle qui parle trop; Nocturne No. 3; Danse cuirassée; Le Piège de Méduse; Premier Menuet; Gnos-*

WILLIAM MASSELOS
Checking playback in the studio control room



siennes Nos. 1, 2, and 3; Véritables préludes flasques; Española; Embryons desséchés. William Masselos (piano). RCA LSC 3127 \$5.98.

JAZZ

HOW TO MAKE JAZZ PIANO BUFFS VERY, VERY HAPPY

A new disc combines perfect ingredients and perfect recipe for ten perfect solos

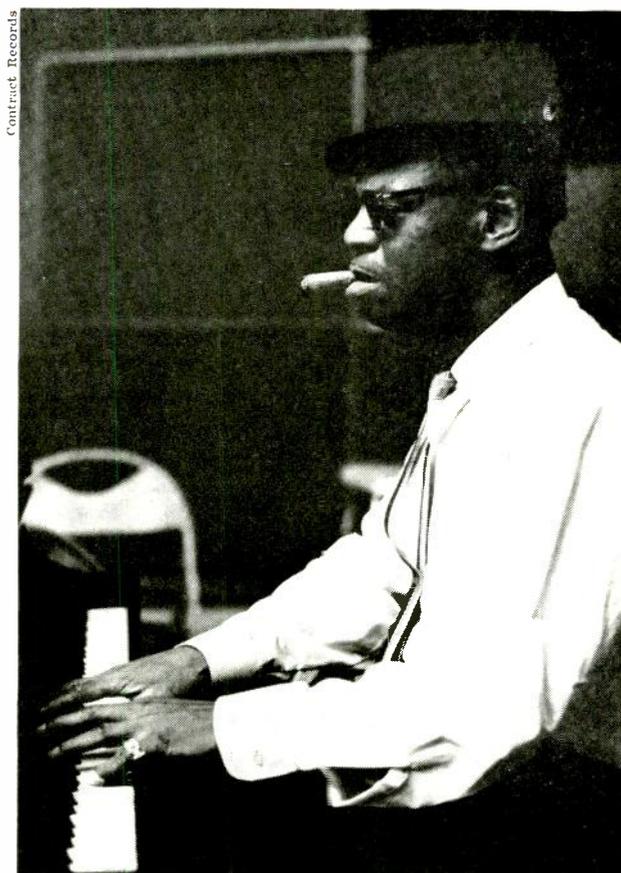
Ah, where would jazz be today if all recordings of it were produced with the kind of tender loving care that went into the making of this one? In a considerably better economic and artistic condition, I suspect. The idea was simple enough. Get five superb jazz pianists who play in traditional mainstream style, bring them into a studio to record two solo performances each—a blues and a standard—and call the result what it is, "Master Jazz Piano."

Good production alone, of course, does not make good records. It also takes talented performers, and in Earl Hines, Claude Hopkins, Cliff Jackson, Jay McShann, and Sonny White Master Jazz Recordings has assembled some of the very best available. Listen to the brilliant variety they bring to the blues: White and Hopkins' pensive, understated ruminations; McShann's driving, Kansas City riffing; Jackson's near-classical statement of W. C. Handy's traditional *Memphis Blues*; Hines' dissonant, remarkably modern expansion of the form. All, of course, are impressive examples of the astonishing invention that can still be brought to bear upon this oldest of jazz forms—the one that is still the best test of a jazz man's ability. (One wonders, for example, bringing things into a still wider area of applicability, whether even Chopin could have delivered an impromptu performance superior to what Hines does here with the blues. I doubt it.)

The second side of the record is equally impressive. Hines comes up with a seemingly impossible accomplishment—a bright new interpretation of *I Got Rhythm*. Sonny White builds a series of progressively more complex variations on *I Want a Little Girl*. And listen to Claude Hopkins' lean, controlled, highly stylized version of *Anything for You*, Cliff Jackson's deceptively conservative rendering of Fats Waller's *Squeeze Me*, and Jay McShann's characteristically live-action, full-of-vinegar run-through of *Lady Be Good*. All in all, a superb collection. The recording and stereo quality are very good. I can't wait for Volume Two.

Don Heckman

MASTER JAZZ PIANO, VOLUME 1. Sonny White, Earl Hines, Cliff Jackson, Jay McShann, Claude Hopkins (piano). *Blues For Betty C; Fifty-seventh Street Blues; Friday Strut; Memphis Blues; Feelin' Fine Blues; I Got*



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JUST PLAIN "ELLA"

Her latest recording for Reprise offers a coolly beautiful survey of contemporary songs

I GUESS I've always loved you, Ella. I was a toddler in 1938 when you took a nursery rhyme and made it into the fantastic hit *A Tisket, a Tisket*. I grew up listening to mother's old acetates, wondering at your voice, and moving with the Chick Webb drumbeats that backed you up. Seven years after *Tisket* I learned to cha-cha to *Stone Cold Dead in the Market*. And suddenly I was old enough to fall in love to *Lady Be Good*. Since then I have earnestly collected all your fabulous song-book al-



ELLA FITZGERALD: good music and great artists know no generation gap.

bums—Cole Porter, Rodgers and Hart, Gershwin, Ellington, and others. But today I love you more than ever. You are still the top—the National Gallery, Garbo's salary, and cellophane.

What leads me to carry on in this fashion is Reprise's new album called simply "Ella." This one record is proof that good music and great artists know no generation gap. But before going on to praise Queen Ella more, I want to pause long enough to give special kudos to producer-arranger Richard Perry. Thank you, sir. You have displayed perfect taste in both repertoire and musical backdrops; the best surprise here is that there is none of that "Ella Sings the Big Hits of Today" bravado so appalling when attempted by singers of later generations. Only one song really falls into the "super-hit" category—*I'll Never Fall in Love Again*—but it is included for contrast (*à la* Nilsson's version of Fred Neil's *Everybody's Talkin'*). Ella gives it her own very special lyric quality, and it is short, sweet, and delightful.

She also sings Nilsson's little-known *Open Your Window*, treating it as respectfully as she would a Cole Porter classic. Perry has polished up this particular arrangement with an overall soft jazz-bop sound of near-yesterday, and the results are fabulous—vocally, Ella still has a formidable bottom and a graceful top. The beat then flips to the hard Memphis rock of Cropper-Floyd's *Knock on*

Wood. Ella's great in it, and shows that, if she'd had a mind to, she could have sung us through the *Monkey* and the *Watusi* as easily as she did the *Jitterbug*.

The Beatles have not been ignored in this album, but, again, they are not represented by their super hits. I've already mentioned that the big surprise of this great album is the *lack* of "hits"—not only surprising, but the secret of its success. And so we get the up, up, and away *Got to Get You into My Life* ending side one on a crescendo, and George Harrison's *Savoy Truffle* smack in the middle of side two. There are also two Randy Newman songs that I doubt you've heard often, if at all: *I Wonder Why* (total gospel soul) and the strange ethnic *Yellow Man*. Two other rarities, *Get Ready* and *The Hunter Gets Captured by the Game*, by William Robinson, open side one. Now *that* takes nerve. And talent. I guess my favorite of the entire shooting match is Smokey Robinson's *Ooh Baby Baby* (1966). Here Ella is *nonpareil*. But then isn't she always?

Rex Reed

ELLA FITZGERALD: *Ella*. Ella Fitzgerald (vocals); orchestra, Richard Perry arr. *Get Ready*; *The Hunter Gets Captured by the Game*; *Yellow Man*; *I'll Never Fall in Love Again*; *Got to Get You into My Life*; *I Wonder Why*; *Ooh Baby Baby*; *Savoy Truffle*; *Open Your Window*; *Knock on Wood*. REPRISE 6354 \$4.98, ⓑ B 6354 (3¾) \$6.95, Ⓒ 4 RA 6354 \$5.98, ⓓ 8 RM 6354 \$6.95, ⓔ CRX 6354 \$5.95.

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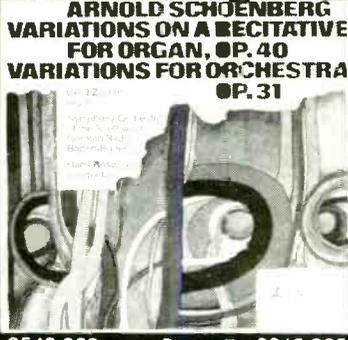
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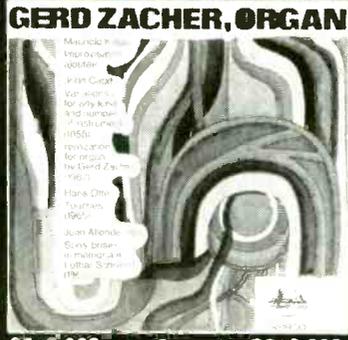
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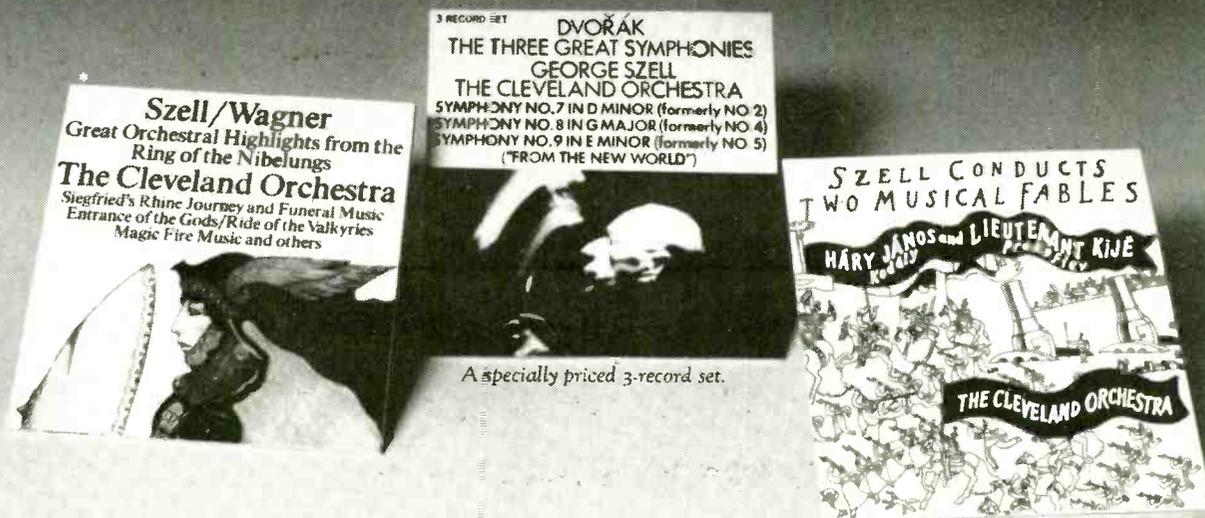
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CLASSICAL

Reviewed by BERNARD JACOBSON • DAVID HALL • GEORGE JELLINEK
IGOR KIPNIS • PAUL KRESH • ERIC SALZMAN • LESTER TRIMBLE

ALBÉNIZ (Frühbeck de Burgos arr.): *Suite Española*. New Philharmonia Orchestra, Rafael Frühbeck de Burgos cond. LONDON CS 6581 \$5.98.

Performance: Tanga travelogue
Recording: Excellent
Stereo Quality: Just enough

Isaac Albéniz's *Suite Española* is a kind of miniature musical tour of Spain, with sections subtitled *Sevilla, Granada, Cataluña, Córdoba* and the like, shifting constantly in pace and mood, and drenched in the characteristic colors of the land it evokes. A number of the pieces are familiar to radio listeners through those programs that alternate brief selections of music with commercials for restaurants, but heard in its entirety, the score rises above the commonplace. If there is any danger to be avoided in interpreting Albéniz, it is that slack sweetness that can reduce the material to the level of salon music. The dynamic Frühbeck de Burgos makes no such error. His arrangements of the original piano music for orchestra are rich but sinuous, and he leads the New Philharmonia through a dazzling and appropriately temperamental performance. *P. K.*

this is not the typical modern performance either: one person per part is the rule for Nos. 3 and 6, and the Third Concerto even has a smallish violin-viola cadenza before the two slow-movement chords. Also, gambas are used in No. 6, and lying behind everything is a most inventive harpsichord continuo by Philip Ledger, who also contributes a fine cadenza to No. 5. These performances have excellent spirit and style; they are polished but involved, and they have been impeccably recorded. *I. K.*

court cond. TELEFUNKEN SAWT 9539 B Ex \$5.95.

BACH, J. S.: *Cantata No. 89, "Was soll ich aus dir machen, Ephraim?"*; *Cantata No. 90, "Es weiset euch ein schrecklich Ende"*; *Cantata No. 161, "Komm, du süsse Todesstunde."* Sheila Armstrong (soprano, in No. 89); Helen Watts (alto); Kurt Equiluz (tenor, in Nos. 90 & 161); Max van Egmond (bass, in Nos. 89 & 90); Junge Kantorei, Joachim Martini dir. (in No. 89); Monteverdi Chorus of Hamburg, Jürgen Jürgens dir. (in Nos. 90 & 161); Concerto Amsterdam, Jaap Schröder leader. TELEFUNKEN SAWT 9540 B Ex \$5.95.

Performance: All worthy
Recording: Very good (MHS) to excellent (Telefunken)
Stereo Quality: Each fine

Cantatas 32 and 57, part of a continuing Bach cantata series on Musical Heritage Society (via the French firm, Erato, all conducted by Fritz Werner), are both of the dialogue type and are primarily contemplative in mood. No. 57, which opens the first side, begins with an unusually fine bass aria whose theme ("Blessed is the man who endures temptation") is continued in an equally effective soprano aria. The work, which was intended for the Second Day of Christmas (the Feast of St. Stephen), concludes on an optimistic note. The cantata on the over-side was written for the first Sunday after Epiphany, two weeks later than the occasion for No. 57. It, too, is meditative, except for a joyous concluding duet. The singing is highly satisfactory throughout, and the conducting has a pleasant lyrical quality to it. Only in the bass aria of No. 32 does one feel, in spite of Barry McDaniel's fine rendition, that the direction is a bit stiff. The instrumental accompaniment is first-rate, except for an inflexible, clanky harpsichord continuo. The sonic reproduction here is quite satisfactory, and complete texts and translations are sensibly provided.

The first of the Telefunken discs goes in for authenticity but not at the expense of the vitality of the music. Boy sopranos and altos are used, rather than women, for the arias, and the instruments are all originals or reproductions. The net result is aurally most attractive, and the cantatas themselves are distinctive. Number 50 is considered to be a fragment (it consists of a single chorale movement—but what a movement!), all that remains of a cantata possibly written for the Feast of St. Michael: "Now has the hope and the strength and the right and the might of our God and His Christ been assured us." This text elicits from Bach one of his

Lotte Meitner-Grat



BENJAMIN BRITTEN
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RECORDING OF SPECIAL MERIT

BACH, J. S.: *Brandenburg Concertos (complete)*. Richard Adeney and Norman Knight (flutes); Peter Graeme (oboe); David Mason (trumpet); Ifor James and Anthony Randall (horns); Emanuel Hurwitz (violin); Philip Ledger (harpsichord); English Chamber Orchestra, Benjamin Britten cond. LONDON CS 6634/5 two discs \$11.96.

Performance: One of the very best sets
Recording: Excellent
Stereo Quality: Well done

This is one of the most enjoyable Brandenburg sets I have heard in several years. To a certain extent, it represents a compromise; that is, it does not have the authenticity of style that the Concentus Musicus' Telefunken set has, because modern instruments are used throughout and flutes are substituted for recorders. (The latter are most beautifully played, however, as is the excellent trumpet solo in the Second Concerto.) But

RECORDINGS OF SPECIAL MERIT

BACH, J. S.: *Cantata No. 32, "Liebster Jesu, mein Verlangen"*; *Cantata No. 57, "Selig ist der Mann."* Agnes Giebel (soprano); Barry McDaniel (bass); Heinrich Schütz Choir of Heilbronn; Pforzheim Chamber Orchestra, Fritz Werner cond. MUSICAL HERITAGE SOCIETY MHS 1007 \$2.50 (plus 50¢ handling charge, available from the Musical Heritage Society, Inc., 1991 Broadway, New York, N. Y. 10023).

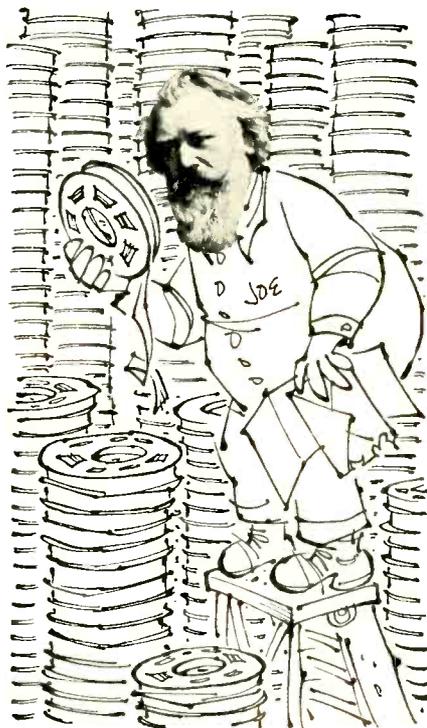
BACH, J. S.: *Cantata No. 50, "Nun ist das Heil und die Kraft"*; *Cantata No. 83, "Erfreute Zeit im neuen Bunde"*; *Cantata No. 197, "Gott ist unsre Zuversicht" (Wedding Cantata)*. Soprano (in No. 197) and alto (in Nos. 83 and 197) soloists from the Vienna Boys Choir; Kurt Equiluz (tenor, in No. 83); Max van Egmond (bass, in Nos. 83 and 197); Chorus Viennensis and Vienna Boys Choir (Hans Gillesberger, dir.); Concentus Musicus, Vienna, Nikolaus Harnon-

Explanation of symbols:

- Ⓜ = reel-to-reel tape
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most powerful choral fugues, a gem that ranks with his greatest masterpieces. Number 83, written for the Feast in Celebration of the Purification of the Virgin, depicts the yearning for death. It has an unusual bass recitative with a liturgical intonation, as well as a splendid "hurrying" aria for the tenor, "Haste ye with a joyful heart." The disc's final cantata, No. 197, is believed to have been written for the wedding celebration of some notable person; it is perfectly gorgeous, with meltingly beautiful arias, and this appears to be its first recording. The clarity of the instruments in all three works is extremely impressive, the choruses in 197 and 50 are beautifully accomplished, and the overall direction is very stylish. The idea of using boys for the higher vocal solos, although part of Bach's tradition, is something that does not please everyone today; some critics feel that the voices lack maturity and weight, and that boys of this age are not sufficiently able to cope with the meaning of the texts. I don't say that these performances will convince such critics otherwise, but they would do well to hear what boys at their best can accomplish—certainly the soprano and alto in No. 197 here are both amazingly good.

The second Telefunken disc uses more conventional performing forces, but the soloists as well as the fine instrumental body are scarcely less impressive. Cantata No. 8 was written for the twenty-second Sunday after Trinity and is built around God's lament at the defection of the world; the mood is one of dissatisfaction, even anxiety (the craggy vocal line of the first part), but it shifts toward the conclusion to the promise of bliss. Number 90, as one can gather from the opening text—"A fearful end awaits you"—is a Last Judgment cantata; its highlights are a marvelously agitated tenor aria in which Kurt Equiluz once again displays one of the finest Bach vocal styles to be heard today, and an impressive bass aria with a spectacular trumpet *obbligato*. Cantata No. 161, for the sixteenth Sunday after Trinity contains a sensitive, sighing aria in which the theme of longing for death is apparent, a fine alto aria well sung by Helen Watts, and, at the end, a pastoral chorus and concluding chorale, of which the latter, with its flute descant over the Passion Chorale, is particularly effective. None of these three cantatas is very familiar, but all are worth hearing when played so well and sung so sensitively. Both Telefunken discs are splendidly recorded, and full texts and translations are provided. I. K.

RECORDING OF SPECIAL MERIT

BACH, J. S.: *Cantata No. 213, "Hercules auf dem Scheideweg."* Sheila Armstrong (soprano), Wollust; Hertha Töpfer (alto), Hercules; Theo Altmeyer (tenor), Tugend; Jakob Stämpfli (bass), Mercury; instrumental soloists; Chorus of the Gedächtniskirche, and Bach-Collegium, Stuttgart, Helmuth Rilling cond. NONESUCH H 71226 \$2.98.

Performance: **Quite delightful**
 Recording: **Good**
 Stereo Quality: **Satisfactory**

So far as I have been able to determine, this is the first domestic recording, if not the first ever, of this particular cantata, which was intended as a birthday offering for the Electoral Crown Prince Friedrich of

Saxony September 5, 1733. The text is an allegorical tribute to Friedrich for his wisdom and virtue: Hercules at the crossroads is faced by two alternatives, Pleasure (Wollust) and Virtue (Tugend); before the first recitative, the chorus may be heard as a kind of Greek Decree of the Gods, and at the end it becomes the choir of the muses. This is the closest Bach came to being an operatic composer; but actually he is neither more nor less operatic than his usual vocal manner permits, for, curiously enough, with the exception only of the final chorus, all of this music was later reworked into the Christmas Oratorio (for instance, the opening chorus of this cantata turns up as the opening chorus of the fourth part of the oratorio). In fact, one has the curious sensation throughout of hearing familiar music with different lyrics and an occasional change of voice or instrumentation. The work is quite charming and receives a solid performance here; the soloists, including a very steady-sounding Hertha Töpfer in the title role, are excellent, and Rilling directs his forces with his customary skill and understanding. The recording is satisfactory on almost all counts, except for some lack of clarity in the opening and closing choruses. Texts and translations are provided, as usual with Nonesuch. *I. K.*

BEETHOVEN: Sonata No. 29, in B-flat Major, Op. 106, "Hammerklavier." John Ogdon (piano). RCA LSC 3123 \$5.98.

Performance: **Sturdy**
Recording: **Okay**
Stereo Quality: **Resonant**

This is a typically big Ogdon-style performance. The first movement is disappointing; it's all there, brisk but much too business-like. The slow movement is an impressive achievement—for once the whole fifteen minutes seem unified—and the finale is strong. The piano sound lacks presence (but then I hardly like anybody's piano recordings any longer, and this is by no means the weakest around). As much of an Ogdon fan as I am, I have to say that I prefer other "Hammerklavier": e.g., Rosen, for intellectual depth and a virtuosic approach to the almost insoluble tempo problem. *E. S.*

BEETHOVEN: String Quartets, Op. 18, Nos. 1-6. Budapest String Quartet. ODYSSEY 32 36 0023 three discs \$8.94.

Performance: **Prime cut of Budapest**
Recording: **Great**

This Odyssey reissue of the Budapest String Quartet's first (1951) Columbia LP recordings of the Beethoven Opus 18 Quartets will give a lot of pleasure in itself, and will also provide those so inclined with an opportunity for some decidedly nuanced hours of performance-comparison.

For a period so long that it seems like forever, the Budapest Quartet had the American chamber-music public firmly in its tailcoat pocket. Its ability to combine a no-nonsense, almost "efficient" kind of music-making with emotional warmth, technical flair, and impeccable musicianship has been unduplicated. Equally unusual has been the group's ability to hold steady in musical concept over a long period of time, and yet always to change sufficiently so that the sense of spontaneity remained. Year after year, the Budapest Quartet toured America with

"complete Beethoven cycles." Always the same; and yet always different.

In making comparisons between performances in these recordings made at the Elizabeth Sprague Coolidge Auditorium of the Library of Congress, and the later ones recorded in stereo, it is almost eerie to note the exactness with which, if they so wished, the Budapest could duplicate an earlier performance. But then, perhaps in the very next movement, one can see that they had rethought the music a bit and were highlighting different details here and there. I doubt that anyone will find any "better" or "worse" performances among them. But the comparison game can be fun when it's played on such a high level as this. *L. T.*

BEETHOVEN: String Quintet in C Major, Op. 29; String Quartet in F Major



Next Month in

Stereo Review

Cataloging and Storing
the Large Record Collection:
An Insoluble Problem?

•

The Piano as the Key
to "Late" Beethoven
By Charles Rosen

•

How Records Are Made—Part II



(transcribed from the Sonata for Piano in E, Op. 14, No. 1). Amadeus Quartet, with Cecil Aronowitz (viola). DEUTSCHE GRAMMOPHON 139444 \$5.98.

Performances: **Good**
Recording: **Good**
Stereo Quality: **Good**

With this new recording of the Beethoven C Major String Quintet and the rarely noticed String Quartet in Three Movements (which Beethoven himself transcribed from his E Major Piano Sonata, Op. 14 No. 1), Deutsche Grammophon joins the small group of companies who have already placed these works in the catalog. The Amadeus Quartet, with Cecil Aronowitz adding a second viola to the ensemble, gives solid, traditional readings to both works. I am not entirely enchanted with some of their idiosyncratic rhythmic habits, nor with the old-fashioned wide vibrato which makes its appearance mainly in slow movements. Considering the high-level competition represented by performances already in the catalog, I would be tempted to shop around a bit before settling on this recording. Never-

theless, having said these negative things, I must also point out that the the Amadeus Quartet has certainly done a respectable job. *L. T.*

BEETHOVEN: Symphony No. 3, in E-flat Major, Op. 55, "Eroica." Berlin Philharmonic Orchestra, Wilhelm Furtwängler cond. TURNABOUT 3 TV 4343 \$2.98.

Performance: **Remarkable**
Recording: **1944 but good**

BEETHOVEN: Symphony No. 3, in E-flat Major, Op. 55, "Eroica." Concertgebouw Orchestra of Amsterdam, Pierre Monteux cond. WORLD SERIES PHC 9137 \$2.98.

Performance: **Classical control**
Recording: **Very good**
Stereo Quality: **Very good**

In spite of what most people think, classicism basically belongs to the unromantic Latins while Romanticism (small or capital "r") is a deeply imbedded trait of the Germans. Thus it was Toscanini who revived the classical style in modern orchestral performance and, of the present company, it is Monteux who represents the severe style—firm, clear, superbly controlled, laid out in big lines. On the other hand, Furtwängler was a master of the great Central-European Romantic tradition—now, to all intents and purposes, extinct. He conducts orchestral *accelerandos* and *ritards* throughout as a perfectly regular procedure and a basic part of the interpretation! And the orchestra follows him to a hemidemisemi-quarter. The whole performance is a study in orchestral phrasing the likes of which we simply do not hear any more. This is an "interpreted" Beethoven—right down the line—and, like it or not, it is a lost art which must compel our contemporary admiration.

The Furtwängler performance was recorded in Germany in 1944 under circumstances which are tacitly not described but which, frankly, I'd rather not know too much about. By the way, each movement is slightly more sharp than the preceding, an oddity which I am at a loss to explain. The Monteux dars from the age of stereo, and quite decent stereo it is too. Monteux liked to divide the violins right and left, and Beethoven's typical string antiphonies emerge very clearly indeed. *E. S.*

BERLIOZ: La Mort de Cléopâtre; Sara la Baigneuse, Op. 11; Méditation Religieuse, Op. 18, No. 1; La Mort d'Opélie, Op. 18, No. 2. Anne Pashley (soprano in *Cléopâtre*); St. Anthony Singers; English Chamber Orchestra, Colin Davis cond. L'OISEAULYRE SOL 304 \$5.95.

Performance: **First-rate**
Recording: **Less than optimum**
Stereo Quality: **Satisfactory**

For anyone interested in gaining a picture of the total Berlioz—as opposed to the flamboyant image that emerges from anecdotes, legends, and caricatures—this is an indispensable disc. *La Mort de Cléopâtre* (already known from the recorded version by Jennie Tourel and Leonard Bernstein on Columbia MS 6438) failed to win the Prix de Rome for its composer in 1829 for the simple reason that neither its unconventional structure nor its striking originality of harmonic idiom was acceptable to the academic minds of the day. Here, then, Berlioz re-

vealed his penchant for creating works that defy pat categorization: *La Mort de Cléopâtre* is a dramatic cantata with operatic overtones. It is long, but so replete with melodic ideas that Berlioz was able to mine its riches for three subsequent works—*Lélio*, *Benvenuto Cellini*, and *Romeo and Juliet*.

Sara la Baigneuse and *Méditation Religieuse* draw on literary inspirations by Victor Hugo and Thomas Moore, respectively. In the former, the poetic vision of a bathing beauty elicits from the composer a musical setting of delicate virtuosity for three choirs. The latter gives eloquent and moving expression to the poet's philosophical musings. As for *La Mort d'Ophélie* (which can be heard in its earlier version for solo soprano with piano accompaniment on SOL 298), let me only say that I know of few things in music to equal its haunting quality. All four pieces carry the Berlioz mark of exquisite originality. Anne Pashley sings the part of Cléopâtre with something less than Jennie Tourel's dramatic conviction and inventiveness, but with a consistently pleasing tone and reassuring control. The work of the chorus and orchestra under the sympathetic hand of Colin Davis is exemplary. The engineering, however, is somewhat lacking in warmth of ambiance and clarity. Notes, texts, and translations are supplied. G. J.

RECORDING OF SPECIAL MERIT

BERLIOZ: *Les Troyens à Carthage: Prelude; Symphonie funèbre et triomphale, Op. 15; Funeral March for the Last Scene of "Hamlet."* John Alldis Choir; London Symphony Orchestra, Colin Davis cond. PHILIPS 802913 LY \$5.98.

Performance: Very good
Recording: Good
Stereo Quality: Good

One of the very "special merits" of this disc is the first authentic recording, complete with wordless choir, of the *Funeral March for the Last Scene of "Hamlet,"* a singular, impressive, and uncannily imaginative short masterpiece. It was composed in 1848, along with *La Mort d'Ophélie*, and Berlioz eventually gathered these two pieces and a revised version of *Méditation religieuse* (dating originally from 1831) into a collection called *Tristia* (Op. 18); these last two pieces are available on another disc led by Colin Davis (L'Oiseau-Lyre SOL 304, reviewed above).

The somber and brief prelude to *The Trojans at Carthage* serves merely to whet the appetite for the complete recording of the epic *Les Troyens* now finished in London by Colin Davis and scheduled for release here before the end of the year. The *Symphonie funèbre et triomphale* (1840), though imposing in its apparatus of massed winds, chorus, and strings, fails, in my view, to transcend the category of bombastic public-square music (it was commissioned by the French government to commemorate the tenth anniversary of the July Revolution of 1830). This latest stereo recording, however, is infinitely superior to its predecessors on every count, most especially in the superb playing of the augmented wind choir of the London Symphony Orchestra.

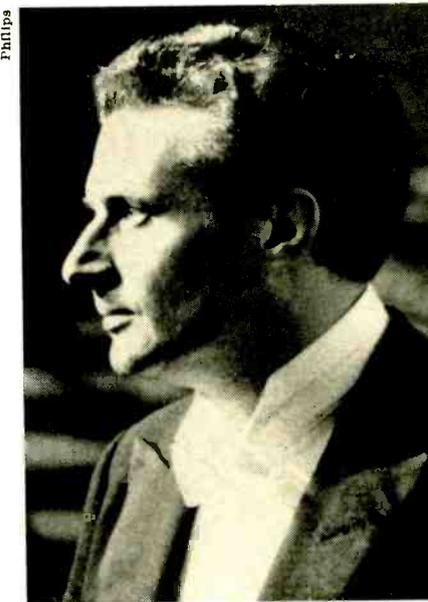
Every confirmed Berliozian should acquire this disc without delay. So should every Shakespeare lover whose imagination responds to the somber ceremonial imagery of Fortinbras' final lines in *Hamlet*. D. H.

BOUCOURECHLIEV: *Archipel 1* (see XENAKIS)

BIZET-SHCHEDRIN: *The Carmen Ballet.* Boston Pops Orchestra, Arthur Fiedler cond. RCA LSC 3129 \$5.98, Ⓢ R8S 1141 \$6.95.

Performance: Snap, crackle, pop
Recording: Superb
Stereo Quality: Airy

The gypsy girl from Seville has sashayed into our lives in so many guises over the years that one sometimes wishes all those clever people who have worked her over would let her go back to the opera house once and for all. Since her original appearance in Prosper Mérimée's novel, she has come to us not only via Bizet, but in blackface as Carmen Jones, in movies in several languages, in any number of symphonic suites, stretched out under the body of Don José in Roland Petit's utterly Parisian ballet



COLIN DAVIS
A sympathetic hand for Berlioz

conception, and now as a Soviet Russian temptress of almost alarming vigor. Rodion Shchedrin wrote *The Carmen Ballet* for his wife, Maya Plisetskaya, the prima ballerina of the Bolshoi Ballet. One can imagine what the Bolshoi's treatment of *Carmen* was like; the score, already recorded once in Moscow and just now transported to Boston and recorded in staid old Symphony Hall with Arthur Fiedler at his most alert, is Bizet on benzadrine. There are no woodwinds or brass in Mr. Shchedrin's orchestration, just strings—lots of them—and forty-seven (count 'em) percussion instruments to add all sorts of spicy instrumental effects. All those bells, castanets, woodblocks, and what-have-you are calculated to keep the drowsiest listener awake through a musical synthesis that not only makes use of every motif from the changing of the guard to the final stabbing, but also throws in a couple of rousing passages from the composer's *La Jolie Fille de Perth* and a sock-it-to-'em *boléro* based on the *Favardole* from *L'Arlésienne*. The result is not really the mess it might seem, and Fiedler creates a lovely lyrical flow in the connecting passages between percussive outbursts. In the end, however, though stimulated and consistently entertained, I began to

long for *Carmen* as she was wrote, singing her siren songs rather than snapping, crackling, and popping so crisply and so overpoweringly. P. K.

RECORDING OF SPECIAL MERIT

BRAHMS: *Serenade No. 2, in A Major, Op. 16.* Marlboro Festival Orchestra, Pablo Casals cond. **MOZART:** *Sonatas: F Major (K. 13); A Major (K. 12).* Pina Carmirelli (violin), Rudolf Serkin (piano), David Cole (cello). MARLBORO RECORDING SOCIETY MRS 1 \$6.50 postpaid (available only by mail from the Society, 1430 Spruce St., Philadelphia, Pa. 19102).

Performance: Intensely vital
Recording: Good
Stereo Quality: Good

The Brahms A Major Serenade is the focus of interest here, since in my opinion the other existing stereo-recorded performances are rather on the fussy side. No adjective could be less applicable to this performance led by the venerable Pablo Casals, whose conducting here displays the same sense of organic phrasing that made his mid-Thirties recordings of the Bach solo Cello Suites such an utterly unique accomplishment. Here every phrase in the Brahms is given its due in metrics, rhythm, dynamics, and relation to the movement as a whole. There is no untoward lingering, and neither is there any ill-considered pushing of tempo such as Toscanini did in the finale of his 1942 broadcast performance issued on RCA. The result is the first wholly satisfying record of the Brahms A Major Serenade to come my way.

This performance, in common with the other Marlboro Recording Society issues, is "live" (including rousing applause) and presumably recorded free of the tape editing that is common practice for studio-made releases. I find the sound wholly satisfying, both in the Serenade and in the two sonatas for piano, cello, and violin from the pen of the eight-year-old Mozart. An occasional vocal *obbligato* from Serkin only adds to the spontaneity of the occasion. I heartily welcome these first Marlboro Recording Society discs! D. H.

RECORDING OF SPECIAL MERIT

BULL: *Consort Pieces: Fantasia à 3, in G Minor; Dorick à 4, in A Major; In nomine à 5, in G Minor. Harpsichord Pieces: My Self; My Choice; My Jewel (1); Dallying Alman; Alman; Regina Galliard (1); Galliard; My Grief; What cave you. Organ Pieces: In Nomine (XII); Dorick Music: 4 parts; Fantasia; Te lucis ante terminum; Pavan and Galliard ("Symphony"); Eight Dances from Benjamin Cosyn's Second Virginal Book: Germans Almaine; Dutch Dance; Galyard Italiano; English Toy; French Almaine; Carol; "Den Lustelijacken meij"; Bull's Goodnight. Johannes Koch Gamba Consort; Lady Susi Jeans (virginal); Francis Cameron (organ of the church in Westerhusen at Emden). DEUTSCHE GRAMMOPHON ARCHIVE ARC 198472 \$5.98.*

Performance: Generally first-rate
Recording: Excellent
Stereo Quality: Fine

John Bull, one of the most fascinating of the Elizabethan composers, spent the first
(Continued on page 91)

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part of his life in service to Queen Elizabeth and James I but later had to flee England (the exact reason is obscure, although adultery is hinted at) for Antwerp. He remained there for the rest of his life as organist of that city's cathedral. To judge from his portraits, he was a saturnine individual with strangely hypnotic eyes and a lean, almost emaciated face; to judge from much of his work, which is technically among the most difficult of Elizabethan music, he was obviously the Horowitz of his day.

On discs one may hear a fair representation of Bull's keyboard music, notably in a splendid harpsichord collection by Thurston Dart for L'Oiseau-Lyre. The rest of his output one doesn't hear at all, and thus it is good to have this varied program from Archive. One full side, the second, is devoted to the organ, including a number of pieces that were to be played on any keyboard instrument; the opening side includes three lovely, brief works for viol consort, which do not, it seems to me, quite come up to William Byrd's in quality. The remainder of this side is devoted to nine rather short virginal pieces, but unfortunately most of these are more representative of Bull the miniaturist and self-portraitist than of Bull the extraordinary virtuoso. The performances are all extremely stylish; Cameron plays a fine Dutch organ dating from 1642, and is appealingly brilliant—that side is the most enjoyable. Lady Susi Jeans, performing on a virginal dating from the second half of the sixteenth century, has some rough going occasionally, but it is still worthwhile to hear this music played so authentically. The sonic reproduction is first-class. *L. K.*

RECORDING OF SPECIAL MERIT

CARTER: *Eight Etudes and a Fantasy for Woodwind Quartet* (1950); *Woodwind Quintet* (1948). **HENZE:** *Quintet* (1952). The Dorian Quintet (Karl Kraber, flute; Charles Kuskin, oboe; William Lewis, clarinet; Barry Benjamin, horn; Jane Taylor, bassoon). CANDIDE CE 31016 \$3.98.

Performance: **Splendid**
Recording: **Excellent**
Stereo Quality: **Good**

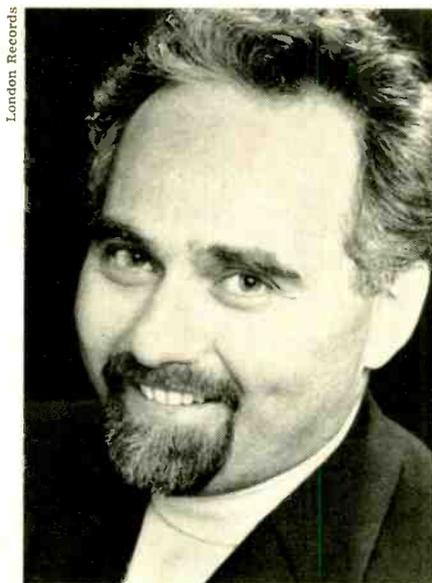
The dynamics of a composer's career in the United States are so ineffable, whimsical, and wayward that someone should do a foundation study about them. Elliott Carter has always written important music. But it was not until his First String Quartet won a European prize that he really broke into the headlines, complete with a technical label (so useful for the journalists), namely "metric modulation." From the moment of its arrival, every new Carter premiere was a major musical event. However, simultaneously there began a tendency to refer to everything he had written previous to the First String Quartet as "neo-classical" (a poisonous term), or "slightly dated" (the end of the line for *that* piece).

Many things have changed in the past decade, though, and what was, yesterday, is not necessarily what will be, today. The United States has developed some young performing groups who have technical and interpretive capacities that nobody possessed even such a short period of time ago. Viewpoints have changed, too.

The Dorian Quintet, a woodwind group, was founded in 1961. It was a good ensemble

to begin with, and it is utterly splendid now. But even more interesting is the change in attitude, which their performances on this recording bespeak, with regard to the music of Elliott Carter. The same work—Eight Etudes and a Fantasy for Woodwind Quartet—which a few years ago would certainly have been interpreted with an accent on its "American" or "neo-classical" characteristics, is now played simply as an exemplary piece of music, minus extraneous connotations. As a result, "Americanisms" and "neo-classicisms" fade away, and one hears just a stunning composition, a composition played with such musical and technical skill that it amounts to a virtuoso experience in every dimension.

The same can be said for the performance of Carter's Woodwind Quintet, which dates from two years earlier. This, properly speaking, is really and openly a neo-classical work. But—and so much depends on the mental



ISTVÁN KERTÉSZ
Dvořák's Requiem with convincing fervor

processes of people who play a composer's music—the Dorian Quintet does not play it with an accent on its superficial stylistic aspects. They play it as if it were splendid, "normal" music, out in the open and free of nationalism or, for that matter, any "ism." The music that comes out is racy, tonal, clean-cut, and very, very good.

Hans Werner Henze's Quintet from 1952 is shallow and facile, like every work by that composer I have ever heard. The Dorian Quintet plays it beautifully, but what a waste of breath!

Candide has included a splendid feature which I really wish some other recording companies would imitate: a single, nicely designed sheet of program notes, printed on both sides, to supplement those on the record jacket. It can't have cost much, and it contains a bundle of welcome information. (I must share with you the pungent observation about Elliott Carter made by Dr. William B. Ober, the program annotator: "... he has received two Guggenheim fellowships, a Prix de Rome, and many other awards in tribute to his prowess. The *coup de grâce* was added when he was elected to membership in the National Institute of Arts and Letters.") Both sound and stereo quality are excellent. *L. T.*

DALLAPICCOLA: *Variations per Orchestra* (see SCHUMAN)

RECORDING OF SPECIAL MERIT

DVOŘÁK: *Requiem, Op. 89*. Pilar Lorengar (soprano); Erzsébet Komlóssy (mezzo-soprano); Robert Ilosfalvy (tenor); Tom Krause (bass); Ambrosian Singers; London Symphony Orchestra, István Kertész cond. LONDON OSA 1281 two discs \$11.96.

Performance: **First-rate**
Recording: **Rich and at times too echo-y**
Stereo Quality: **Good**

The Dvořák Requiem is a beautiful work, a personal expression of faith of a kind somewhere midway between the refined tenderness of Fauré and the all-out theatricalism of Verdi. The middle ground implied by this description, however, turns out to have been elusive. In their own and different ways, both Verdi and Fauré created works of unquestionable effectiveness; Dvořák's Requiem, though ingeniously constructed and rich in melodic and dramatic felicities, seems somewhat overlong and not consistent in its level of inspiration.

The beauties, however, are real: the exciting *Dies Irae* with its folkloric suggestions (the national element, so characteristic of Dvořák, is never much to the fore in the Requiem); the *Recordare* and *Confutatis*, both mildly influenced by Verdi; the lovely quartet in the *Pie Jesu*; and the *Agnus Dei*, with its blazing climax.

The work is lovingly performed under Kertész, whose affinity for Dvořák's music has so often been demonstrated. This is a warm and lyrical performance that rises to convincing and never overstated fervor. The vocalists form the kind of homogeneous blend that is essential to a work in which the ensemble is stressed more than individual contributions. Still, the limpid tones of Pilar Lorengar soar into the high register with a lovely effect. Tom Krause renders one of his most impressive achievements to date in the Requiem's congenial *tenitura*, and Erzsébet Komlóssy and Robert Ilosfalvy are commendable. The occasionally over-reverberant recording does not obscure vocal and orchestral details, but one could wish that they stood out in more natural focus. *G. J.*

RECORDING OF SPECIAL MERIT

HAYDN: *The Creation (sung in German)*. Gundula Janowitz (soprano); Christa Ludwig (mezzo-soprano); Fritz Wunderlich and Werner Krenn (tenors); Dietrich Fischer-Dieskau (baritone); Walter Berry (bass); Wiener Singverein; Berlin Philharmonic Orchestra, Herbert von Karajan cond. DEUTSCHE GRAMMOPHON 139282/3 two discs \$11.98.

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

For this release, I award bouquets to DGG, Herbert von Karajan, and his performing forces for a beautifully nuanced and splendidly recorded version of Haydn's musical evocation of Genesis. But DGG deserves brickbats, too, for not explaining either on the record labels or in the program notes the reason for the use of six soloists instead of the usual three and for not offering precise information on who sings what. I am told

by a DGG representative, however, that shop sets of this release will contain an insert with some of the particulars.

The mechanical copyright date in the run-off grooves is 1969; but tenor Fritz Wunderlich died prematurely in Heidelberg in October of 1966 as the result of a fall. Knowing that standard operating procedure in the recording of large-scale vocal-orchestral works is to record all numbers calling for similar performing personnel in the same series of sessions, it seems clear that Wunderlich had recorded the major tenor arias—No. 2, "Now vanish before the holy beams," and No. 24, "In native worth"—and *arioso* recitatives in 1966, and that Werner Krenn handled the recitatives assigned to Uriel for the balance of the recording sessions. A little more problematic is the sudden entrance of Dietrich Fischer-Dieskau and Christa Ludwig into the picture on side four, where he sings the role of Adam to Gundula Janowitz's Eve. Miss Ludwig presumably fills out the vocal quartet participating in the fugal section of the final chorus of praise to the Lord for his handiwork. To sum up my gripe, it would have been nice to be able to verify these artist credits instead of having to rely on guesswork.

All this, however, detracts not one whit from a recorded performance which as a whole has given me enormous pleasure—first and foremost by virtue of the music itself, which is not only Haydn at peak power, but also shows us the composer as a lover of nature—one is taken back to a more innocent time when Man and Nature were still at one with each other.

Save for an occasional tendency to go "white" and vibrato-less in her upper register, Gundula Janowitz does well with her all-important role of Gabriel/Eve: it is as a fetchingly tender Eve to Fischer-Dieskau's proud and virile Adam that she makes her finest impression. The lamented Fritz Wunderlich and his later stand-in, Werner Krenn, are both heard in fine form; and Walter Berry makes for an impressively authoritative Raphael, a high point for me being the extended melodic recitative (No. 21) describing terrestrial animal life.

Herbert von Karajan, with a fine chorus and superb orchestra at his command, is able to bring to bear at its best and most effective his special gift for subtle detail of line and texture and for nuancing of phrase and dynamics. In a work as episodic as *The Creation*, this is indeed an asset rather than an annoyance, as it is in some of Karajan's symphony and concerto readings. The recorded sound has brilliance, spaciousness, and warmth. Despite my unhappiness regarding matters of documentation, I find this *Creation* as a listening experience altogether satisfying to the mind and enriching to the heart.

D. H.

HENZE: *Quintet* (see CARTER)

JOLAS: *Quatuor II* (see XENAKIS)

MENNIN: *Canto for Orchestra* (see SCHUMAN)

MESSIAEN: *Catalogue d'Oiseaux: Le Merle bleu; Vingt Regards sur l'Enfant-Jésus: Regard de l'esprit de joie; Regard du silence.* LISZT: *St. Francis de Paul Walking on the Water; Piano Piece No. 2, in A-flat (from Four Short Pieces); Nuages*

gris; La lugubre Gondola No. 1; Transcendental Etude No. 8 ("Wilde Jagd"). Jean-Rodolphe Kars (piano). LONDON CS 6604 \$5.98.

Performance: A-1

Recording: Bass a trifle wooden

Stereo Quality: Sufficient

Jean-Rodolphe Kars, twenty-three-year-old protégé of the prematurely departed American pianist Julius Katchen, is a young man who bears watching if this unusual recital disc is any measure of his prowess. He is a master not only of keyboard technique, but also of the exacting stylistic demands posed by the Messiaen works and by the uncanny late Liszt works *Nuages gris* and *La lugubre Gondola*.

In the more theatrical works, such as Messiaen's bird piece, the Liszt *St. Francis*, and "Wilde Jagd," Kars displays unerring keyboard marksmanship and total control of

Seige Le Blanc



EZIO FLAGELLO AS KING ARCHIBALDO
Powerfully expressive in Montemezzi's opera

dynamics and rhythm. Indeed, the name Horowitz comes to mind as one listens to Kars' handling of dynamic differences within the *ppp-mp* range.

Save for a rather thudding bass in the extreme low register of the piano, the recording here is excellent.

D. H.

MONTEMEZZI: *L'amore dei tre re.* Ezio Flagello (bass), Archibaldo; Enzo Sordello (baritone), Manfredo; Pierre Duval (tenor), Avito; Luisa Malagrida (soprano), Fiora; Mariano Caruso (tenor), Flaminio; others. Chorus and Orchestra Sinfonica di Roma, Richard Karp cond. DELPHI EC 69014-D two discs \$11.96.

Performance: Fair

Recording: Fairly good

Stereo Quality: Good

Italo Montemezzi (1875-1952) was no epoch-maker, but in 1913 he accomplished what very few composers have done since: he wrote a good, viable, exciting opera. It is called *L'amore dei tre re*, and utilizes a libretto by Sem Benelli that is a model of its kind. This is an eclectic work, indebted to both Wagner and Debussy without really abandoning the Italian mainstream. But, since Montemezzi is no slavish imitator,

these influences add up to quite an appealing whole.

Montemezzi was probably still alive in the early Fifties when his opera was first recorded, as a byproduct of a Milan broadcast (still available on Everest 447). The sonics of that recording show their age badly, and one can only applaud the enterprise of a New York artist's agent named James Sardos who took it upon himself to produce an up-to-date replacement. He persuaded a group of singers and conductor Richard Karp of the Pittsburgh Opera to finance the venture on a collective basis, and got the opera recorded in Rome in the fall of 1968.

The star is Ezio Flagello, and he is by far the outstanding performer here. His sonorous *basso cantante* has been an admired commodity at the Metropolitan for years, and if Mr. Flagello prefers to call himself a "bass-baritone," he has an impressive enough command of the top range to qualify for that designation. He sings with powerful dramatic expression, and makes much of the opportunities the role of the blind King Archibaldo offers. I wish he had not been microphoned so closely—such imbalance is one of the recording's cardinal flaws. The orchestra is consistently slighted, despite the fact that it plays an essential part in Montemezzi's scheme, and very often has more to say than the vocal declamation that accompanies its flow.

Unfortunately, Mr. Flagello's colleagues come off less successfully in their over-exposure. Pierre Duval is an able artist, but he sings with an unpleasant hardness of tone and considerable strain. There is more expression in Enzo Sordello's voice, but he often strays from pitch. Mariano Caruso appears to be somewhat uncomfortable in his none-too-demanding role, and Luisa Malagrida—what an ominous name for a soprano!—fails to supply the audible equivalent of that fatal charm of Fiora's which causes three kings to lose their crowned heads over her.

Conductor Karp clearly knows what he is about, but he secures only adequate playing from the orchestra, wanting both in intensity and in lyrical flow. This is not easy music to play, particularly with what I take to be insufficient rehearsal. You may be fortunate enough to get an orchestra of fast sight-readers, but all you can get from them is fast sight-reading; nuance and illumination cannot be improvised.

A venture of this kind underlines the need in such an enterprise for an experienced record producer. Someone like RCA's Richard Mohr or London's Erik Smith would have turned the available resources toward a more satisfying end product, eliminating the undue prominence of singers (whose presence as "partners" in such an enterprise may not be such a good idea, after all . . .) and seeing to it that important orchestral details are revealed in the musical texture. However, when all is said and done, we have here a good opera given a performance that could have been better but is still adequate, and in up-to-date sound. The set is neatly packaged with a complete libretto.

G. J.

MOUSSORGSKY (ed. Rimsky-Korsakov): *Khovanshina.* Miro Changalovich (bass), Dosifei; Zharko Tzveych (bass), Prince Ivan Khovanski; Melanie Bugarinovich (mezzo-soprano), Martha; Alexander Marinkovich

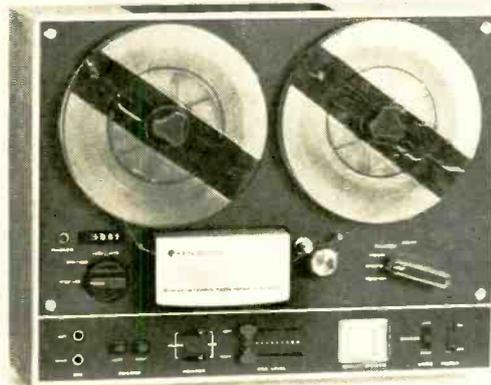
(Continued on page 94)

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(tenor), Prince Andrei Khovanski; Drago Startz (tenor), Prince Vasilli Golitsin; Dushan Popovich (baritone), Shakloviti; Anita Mezetova (soprano), Susanna; Stephan Andrashevich (tenor), the Chancellery Clerk; Sofiya Jankovich (soprano), Emma; others. Chorus and Orchestra of the National Opera, Belgrade, Kreshimir Baranovich cond. RICHMOND SRS 64504 four discs \$9.96.

Performance: **Uneven**
Recording: **Good**
Stereo Quality: **Not very**

Moussorgsky's opera of religious persecution and political feuds in seventeenth-century Russia will always be a problematic work. *Khovanschina* was only a relatively complete piano sketch when the composer died, and Rimsky-Korsakov edited and orchestrated the work for its first performance in 1886. Rimsky performed extensive surgery on the score, mainly in the form of internal cuts in arias and choruses, and though later versions of *Khovanschina*, notably Shostakovich's, have attempted to be more faithful to the original by restoring some of the deletions and giving the whole a more Moussorgskian sound, it is the Rimsky edition that is most often performed today—and it is the version heard in this Richmond reissue.

The major flaws of *Khovanschina* as an opera are that it is episodic and that many twists of plot are unresolved; one never knows all the reasons for the political feuds in the work. But what a wealth of magnificent music is here!

The Belgrade National Opera performance dates from 1955 and is quite a mixed bag.

Although the participating artists cannot be faulted for deficiencies of involvement and teamwork, many of them betray a serious lack of polish. This is especially noticeable in the case of Alexander Marinkovich in the small but important role of Prince Andrei. His tight, constricted tenor sound is a trial to the ear, and quite unaristocratic.

There are, however, three outstanding artists in this set. Melanie Bugarinovich as Martha possesses the kind of big, velvety contralto voice that Slavic countries seem to produce in abundance. It is not a youthful-sounding voice, which is a minor liability—Martha is a fortune teller and religious fanatic but she is also a young girl in love. As the religious leader Dosifei, Miro Changelovich seems at times to be weeping with his voice, notably in the monk's exhortations to his followers as they are facing death. Despite a tendency to go sharp, his voice is impressive for its attractiveness and power. Also noteworthy is Dushan Popovich as Shakloviti. He acts with his voice, yet always *sings*—and can actually laugh menacingly without snarling.

As with *Boris Godunov*, the real protagonist of *Khovanschina* is the chorus, and the Belgrade Opera Chorus is quite spectacular and very theatrical. When a group of peasants is pestering a guard in Act One, there is the actual feeling of a rapid-fire argument. Less spectacular is the conducting of Kreshimir Baranovich. His tempos—in the famous Dance of the Persian Slaves, for example—are well chosen, but the orchestral playing lacks real verve. Still another drawback is the (presumably genuine) stereo; there is little or no stereo illusion in the many choral

scenes. I hope this Richmond performance is only a stopgap; it is the better of two currently available, but a stereo recording with, say, Marilyn Horne and Boris Christoff would be most welcome. *Michael Mark*

MOZART: *Fantasia in C Minor* (K. 475); *Sonata in C Minor* (K. 457); *Praeludium and Fugue in C Major* (K. 394); *Sonata in F Major* (K. 533); *Fantasia in D Minor* (K. 397); *Rondo in D Major* (K. 485); *Rondo in A Minor* (K. 511). Peter Serkin (piano). RCA LSC 7062 two discs \$11.96.

Performance: **Excellent and/or exasperating**
Recording: **Good**
Stereo Quality: **Good**

Imagine the scene: your friendly neighborhood record shop (or what passes nowadays for same). The Mozart lover's eyes light up in anticipation of Peter Serkin Mozartian delights. The phones are on; the tone arm is lowered onto side one. First a look of astonishment; then laughter—the wild maniacal laughter of disbelief. Not even Glenn Gould himself ever imagined anything so audacious as Peter Serkin's performance of the C Minor Fantasia—more *adagio* than *adagio*, slower than time itself. It takes him a full twenty minutes to get through it. In the sonata he takes *all* repeats (including development recap); the whole thing lasts a good three-quarters of an hour (average time for the Fantasia might be about twelve minutes with less than another twenty for the sonata).

The Fantasia is unbearable. But, between oddities, this is a brilliant record. There is musical and historical justification for playing that never-taken second sonata repeat. And Serkin's more convincing decisions are backed by an intense musicality and an almost visionary insight. The gem of the album is the profound and moving performance of the F Major Sonata, but the A Minor Rondo, slow though it is, has a lot going for it. The final section of the D Minor Fantasia is also on the slow side; it is (somewhat illogically) made to serve as a kind of introduction to the (very well played) D Major Rondo. The Praeludium and Fugue is uncharacteristic pseudo-Baroque Mozart. That leaves the C Minor Sonata, which (if divorced from the Fantasia) makes a strong and rather monumental impression. The recorded piano sound is okay, but the discs seem to be afflicted with all manner of extra noise. *E. S.*

MOZART: *Sonatas for Piano and Violin* (see BRAHMS); *Fantasias in C Minor and D Minor* (see SCHUBERT)

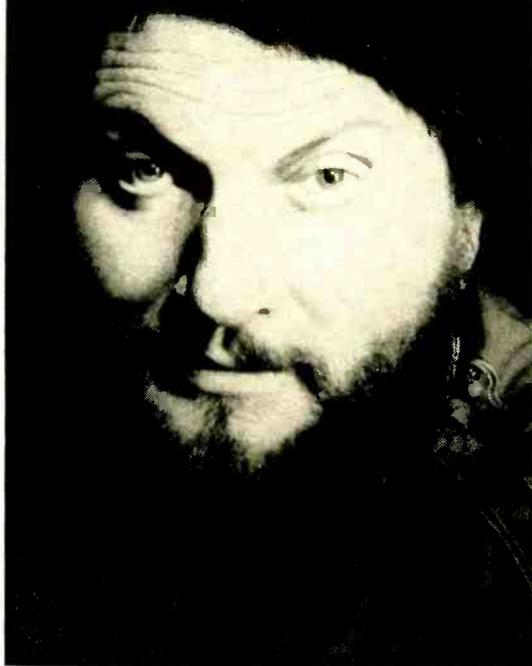
RECORDING OF SPECIAL MERIT

MOZART: *Symphonies: No. 13, in F Major* (K. 112); *No. 14, in A Major* (K. 114); *No. 15, in F Major* (K. 124); *No. 16, in C Major* (K. 128). Academy of St. Martin-in-the-Fields, Neville Marriner cond. ARGO ZRG 594 \$5.95.

Performance: **Delightful**
Recording: **Superb**
Stereo Quality: **Spacious**

This is a peach of a record. Hans Keller's brilliant chapter on Mozart in the Pelican symposium *The Symphony* is a useful antidote to romantic notions about the greatness of the music Mozart wrote while he was still in swaddling clothes. Keller argues: "What
(Continued on page 96)

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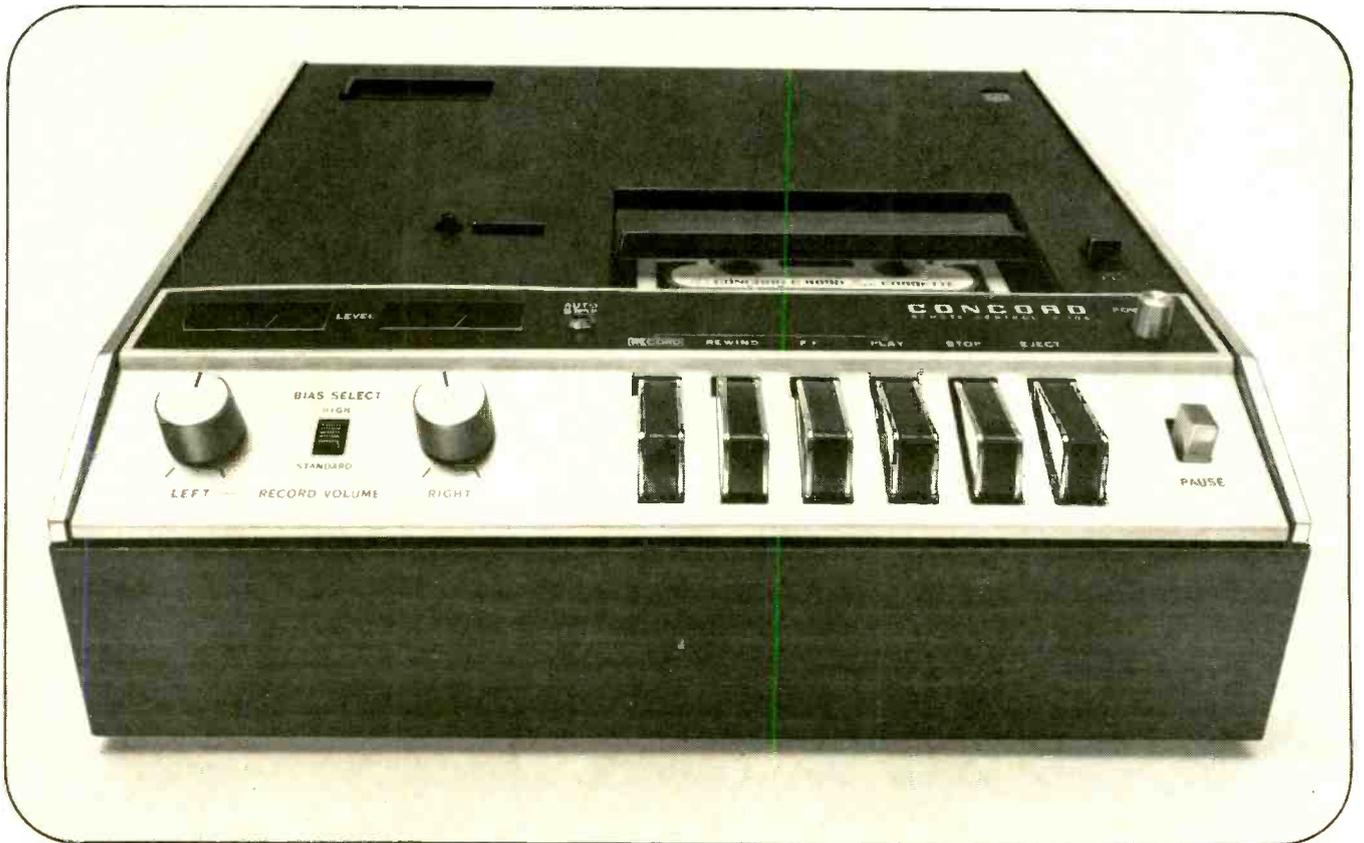


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was so incredibly precocious about Mozart was his talent, and it was the very facility springing from it that inhibited the growth of his genius: his true personality emerged later than Beethoven's, who was not blessed and cursed with that credit account that is a genius's initial dexterity."

But even if you agree that the genius came later, and that the four symphonies recorded here, written around Mozart's sixteenth birthday, are basically expert exercises in the style of the period, yet, more clearly perhaps than Keller acknowledges, the signs of genius are already showing through. The finale of K. 128, and some of the minuets, seem innocent at first; but it is in these movements that a touch of individuality every now and then makes itself felt, often by so simple a means as the achievement of balance without symmetry by the insertion of an extra two-measure phrase in an eight-bar scheme. And oddly enough, it happens more often here than in some slightly later works—Symphonies Nos. 21 through 24, which are gathered on a record by Karl Böhm, contain more empty music than the four assembled here, and arguably nothing as gracious and lovely as K. 114, with its pliant melodic lines and its textures illuminated by the replacement of the regular oboes with flutes.

The music is most persuasively played by this small and polished orchestra. A harpsichord would have been a welcome addition in music of this period, but otherwise both sound and style are impeccable. A perfect choice for late-night playing. *B. J.*

RECORDING OF SPECIAL MERIT

RUDHYAR: *Paeans; Stars; Granites*. William Masselos (piano). **SEEGER:** *Study in Mixed Accents; Nine Preludes for Piano*. Joseph Bloch (piano). **COMPOSER'S RECORDINGS, INC.** CRI SD 247 \$5.95.

Performance: Monumental (Masselos); splendid (Bloch)

Recording: Lustrous

Stereo Quality: First-rate

William Masselos is undoubtedly the finest pianist any contemporary American composer could hope to have as an interpreter of his keyboard music. Although he is still a young man, he has been at the head of his chosen field of concentration for a long time, and in this new recording of Dane Rudhyar's *Paeans* (1927), *Stars* (1925), and *Granites* (1929) he repeats the same astonishing feat of performance already encountered in his recording of Aaron Copland's tough-minded Piano Fantasy and of the same composer's Piano Variations (these, originally issued by Columbia, are now available on the Odyssey label).

Masselos' particular virtue as a pianist is that he has every virtue. His tone is sumptuous, his technique astonishing, his understanding total. Even more, he seems to possess a kind of internal effulgence that makes even the starkest of contemporary lines arch forth in his playing with all the warmth intended by the composer. Hard as it may sometimes be to believe, very few contemporary composers intend to etch their structures in ice.

In works by the French-American Rudhyar, cold playing would have been particularly out of place. These are by turns murmuring, brooding, thundering masses of sonority, somewhat mystical in effect, and seeming to

deal for the most part in Olympian generalities. They aim for a quality that might be described as "cosmic-orgiastic," and succeed very well in reaching their destination.

The works by Ruth Crawford Seeger, though splendidly played by Joseph Bloch, are less compelling. A rather improvisatory atmosphere prevails for most of the distance, and they do not come to grips with many noteworthy ideas. Nevertheless, as part of the documentation of this remarkable woman's *oeuvre*, these performances are welcome.

L. T.

SATIE: *Piano Music* (see Best of the Month, page 80)

SCHUBERT: "Grazer" *Fantasy; Ländler Suite* (arr. Kraus). **MOZART:** *Fantasias: C Minor* (K. 475); *D Minor* (K. 397).

CAMI



LILI KRAUS

A "new" Schubert work played with feeling

Lili Kraus (piano). **ODYSSEY** 32 16 0380 \$2.98.

Performance: Sparkling Schubert

Recording: Bright

Stereo Quality: Not noticeable

The "Grazer" Fantasy was discovered last year in Graz, Austria, among papers belonging to a descendant of the Hüttenbrenners, longtime friends and colleagues of Schubert. Though the manuscript was not in Schubert's hand, stylistic and other evidence pointed conclusively to its being his composition, and another charming Schubert work has thus been added to the pianistic repertoire. The extended polonaise episode in the Fantasy, taken with the fact that Schubert composed a number of works in that genre during 1817-1818 (D. 580, D. 599), would seem to indicate that the "Grazer" Fantasy is from this same period, contemporaneous with the "unfinished" F-sharp Minor Piano Sonata. The only other polonaises from Schubert's pen date from 1825 (D. 824).

The Fantasy begins most promisingly with a wistful long-lined melody of genuinely Schubertian cast. There follows the polonaise and a whole string of varied and contrasting episodes—after a time it seems to ramble. The piece concludes with a reprise of the lovely opening melody.

The *Ländler Suite* contrived by Lili

Kraus to fill out the side consists of Nos. 1 through 6 and No. 15 from the *Ländler*, D. 366, and the first of two *Deutsche Tänze*, D. 974. The Schubert works are played by Mme. Kraus with great feeling, verve, and sparkle. Her readings of the Mozart fantasias—the dark-hued and dramatic K. 475 in C Minor and the contrastingly melancholy and serene D Minor—are rather on the "up-tight" side for my taste. The Mozart side of my review copy was decidedly off-center. The piano sound is rather closely miked, making for a bright, clean, but not especially warm tone. *D. H.*

SCHUMAN: *New England Triptych*. **MENNIN:** *Canto for Orchestra*. **WEBER:** *Passacaglia for Orchestra, Op. 1*. **DALLAPICCOLA:** *Variazioni per Orchestra*. Cincinnati Symphony Orchestra, Max Rudolf cond. DECCA DL 710168 \$5.98.

Performance: Very good

Recording: Very good

Stereo Quality: Very good

"Twentieth-Century Orchestral Showpieces," the omnibus title of this disc, is a rather awkward attempt to pull together the disparate elements of this record. None of these pieces are showy in the *Daphnis and Chloë* sense, and one of them—the Dallapiccola—is so reticent that it rarely uses more than a few instruments, these generally playing *piano* or *pianissimo*. Such titles have a reverse effect when people's expectations are raised in the wrong direction. Side one might be called the Juilliard/Lincoln Center side. William Schuman, a former director of both the school and the center, is represented by his attractive pieces after William Billings. Peter Mennin, the current director of Juilliard, composed his *Canto for Orchestra* in 1963; the piece is, in spite of its title, a typically nervous, pulsing, brooding example of Mennin's kind of symphonic *verismo*. The Webern is that composer's early post-Romantic work, so apparently unlike the Webern we know, and yet already based on the accumulation of the briefest, most intense phrase structures. The Dallapiccola is a delicate and refined *espressivo* orchestration of the composer's *Quaderno Musicale di Annalibera*—note for note and not merely, as the album notes have it, based on the same tone row (the writer of the notes also thinks that Webern uses tone clusters and that Webern and Schoenberg espoused "minimalism"). The performances are good; the recording is excellent, combining clarity with attractive quality. *E. S.*

SCHUMAN: "To Thee Old Cause" (see THOMPSON)

SEEGER: *Study in Mixed Accents; Nine Preludes for Piano* (see RUDHYAR)

JOHANN STRAUSS, JR.: *Treasure Waltz; Morning Papers; Emperor Waltz; Tales from the Vienna Woods; Where the Citrons Bloom; Artists' Life*. Philadelphia Orchestra, Eugene Ormandy cond. RCA LSC 3149 \$5.98, Ⓜ R8S 1142 \$6.95, Ⓞ RK 1142 \$6.95.

Performance: Rigid but ravishing

Recording: Excellent

Stereo Quality: Spacious

Johann Strauss, Jr., wrote some five hundred
(Continued on page 102)

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CIRCLE NO. 2 ON READER SERVICE CARD

Beethoven's 32 Sonatas

SOME jobs may be just too big for one man. Playing and recording the complete Beethoven piano sonatas was once thought to be. Now even that has become purely a matter of the opinion of the individual man: some very fine pianists abjure the task; some others are ready to take it on several times over.

Reviewing the complete Beethoven sonatas has never been considered an impossible task, but it is a devil of a lot of work. And it is also the sort of work in which one's opinion of one performance tends to influence one's opinion of another, a kind of striving for a consistency of critical view even when the object of criticism may not be all that consistent.

In reviewing Angel's new complete set of the Beethoven sonatas, we have opted for a divergency of viewpoints (not necessarily a divergency of views; that simply comes out as it comes out) and assigned portions of the complete set to five different reviewers. The individual sonatas covered by each are indicated above each sectional review; the signatures below each are the usual initials of the reviewers concerned.

The reader should bear in mind when reading such a multi-directional critical appraisal that *nothing* is nec-

essarily consistent. Reviewers are individual men of individual taste and temperament; they need not all hear the music the same way. Mr. Barenboim himself may have very different feelings about one sonata than about another; he need not be consistent in either approach or achievement. And the recordings too were made over a span of time, perhaps in different studios with different microphones or different engineers; they need not be all alike in quality either. All we hope to give the reader from this (or any other) review is some idea of how the artist plays, how the records sound, and how the achievement ranks in the minds of five capable, experienced, and sensitive critics.

One further note: the records were reviewed from finished pressings made available before the packaged set; which, when it arrived, proved to be a handsome production. But it contained not a scrap of printed commentary about the music or the artist, save for a single sheet indicating which sonata is on which record. *James Goodfriend*

BEETHOVEN: *Piano Sonatas (complete)*. Daniel Barenboim (piano). ANGEL SNLV 3755 fourteen discs, limited-time special price \$61.98.

● **Records 1-3:** *Sonata No. 1, in F Minor, Op. 2, No. 1; Sonata No. 2, in A Major, Op. 2, No. 2; Sonata No. 3, in C Major, Op. 2, No. 3; Sonata No. 4, in E-flat Major, Op. 7; Sonata No. 5, in C Minor, Op. 10, No. 1; Sonata No. 10, in G Major, Op. 14, No. 2.*

Because of the nature of this relay-race review of Daniel Barenboim's integral Beethoven sonatas, I decided to take fairly copious notes on the six early sonatas which had been assigned to me, a procedure I do not follow invariably. Glancing at the notes, I see for every work approximately the same comments and adjectives. Before summarizing them, it might be of interest for me to admit to a rather strong bias: Mr. Barenboim's playing has never particularly appealed to me. His digital talents were never in question; but I have found him uneven and at times pretentious, self-indulgent, and often without real depth, and his musicianship seemed to me more instinctual than understanding—this for those of the pianist's previous recordings of Mozart, Brahms, and Beethoven that I have heard.

With this admittedly undesirable bias, I sailed into Beethoven's first sonata expecting the usual. Now, here are the comments, not in any particular order, but simply as

they came to me in listening through six sides: sensitive, warmly romantic, skillful handling of chords and weighting of notes, a blending of both Beethoven's poetic and vigorously impetuous natures, an unusually wide dynamic range with lovely pianissimo effects, great control of dynamics, graciousness, an amazing ability to bring out the lyricism of a melody, smooth and brilliant fingerwork, very slow but still valid tempos for slow movements, mystery and grandeur in the slow movements, excellent spirit in fast movements, delicacy as well as strength, flexible tempos (for a lyrical section, Barenboim doesn't plow ahead at the same speed as the previous part), dramatic, brooding, beautiful tonal qualities, probing and sustained slow movement, transitions very naturally accomplished, excellent view of any one movement as a whole, rhythmically alert, humor well captured, thoughtful.

What about adverse criticism after all of that? Well, if I want to nit-pick, which I don't, I might say that on rare occasions Mr. Barenboim is a mite deliberate. That's all. Summed up, these early sonatas are a pleasure. I would very much like to find out whether the remaining sonatas maintain this level. If they do, I would not hesitate to put Barenboim's complete Bee-

thoven sonatas on the top rung of the available versions. If they don't, I still think he plays these six incomparably well, and I derived great pleasure from listening to such distinguished playing. *I. K.*

● **Records 4-6:** *Sonata No. 6, in F Major, Op. 10, No. 2; Sonata No. 7, in D Major, Op. 10, No. 3; Sonata No. 8, in C Minor, Op. 13 ("Patbétique"); Sonata No. 9, in E Major, Op. 14, No. 1; Sonata No. 11, in B-flat Major, Op. 22; Sonata No. 13, in E-flat Major, Op. 27, No. 1; Sonata No. 14, in C-sharp Minor, Op. 27, No. 2 ("Moonlight").*

Still under thirty, husband to one of the most gifted and personable of today's younger cellists, achieving a solid reputation as orchestra conductor, and busily expanding his keyboard repertoire beyond the Mozart-Beethoven-Brahms orbit to include twentieth-century masters, Mr. Barenboim seems bent on conquering all musical worlds—like a young tycoon set on making his first million while still in his twenties. It appears that Barenboim is the youngest artist ever to tackle the complete cycle of thirty-two Beethoven sonatas for records. To judge from these six LP sides, he has handled the job with convincing authority and aplomb, aided by some of the finest recorded piano sound I have ever heard on the Angel label.

From the rhythmic security, full-bodied tone, and sense of movement that inform the very opening bars of Op. 10, No. 2, there was no doubt in my mind that this young artist not only knows his business in terms of sheer execution, but that he has a very definite interpretive point of view, solidly based on the one hand on the Schnabel tradition, but also on his own innate temperament, which responds to the many aspects of Beethoven's musical idiom in both its assertive and lyrical aspects.

First major high point for me in these performances was the magnificently sustained line and eloquent phrasing of the Op. 10, No. 3, slow movement—undoubtedly the finest of Beethoven's early essays in this special vein of pathos and *Immigkeit*. The finale of the "Patbétique" was another one, the subtle changes of tempo and dynamics, as well as a slightly easier tempo than is usual, lending far more interest to the music than is the case with the monotonously febrile run-throughs one usually encounters. In the middle-movement *Allegretto* of the "Moonlight" Barenboim and light touch to give the music buoyancy and "sing." Too often it is made to sound either flip or heavy-handed.

Indeed, occasional heavy-handedness is the only area in which I would seriously fault Barenboim, most especially in the finale of Op. 27, No. 1, which needs both a fleet pace and a lighter touch. The 1932 Schnabel performance (poor sound, flutter, and all) provides an object lesson on



this point. Even Kempff (in the DGG mono set), who favors a more deliberate pacing than Schnabel, keeps things moving in more telling fashion than Barenboim.

As with all cycles of this kind on records I look to the day when all the records will be available individually (several are now), for no one artist can be said to possess all-encompassing omniscience when it comes to the thirty-two Beethoven sonatas. And even if he could, one series of recorded performances only reveals the state of his interpretive insight for the given period of the recordings in question. D. H.

● Records 7-9: *Sonata No. 12, in A-flat Major, Op. 26 ("Funeral March"); Sonata No. 15, in D Major, Op. 28 ("Pastoral"); Sonata No. 16, in G Major, Op. 31, No. 1; Sonata No. 17, in D Minor, Op. 31, No. 2 ("Tempest"); Sonata No. 18, in E-flat Major, Op. 31, No. 3; Sonata No. 21, in C Major, Op. 53 ("Waldstein").*

Barenboim is a curiously irritating pianist in these six sonatas. Obviously he has technique, and lots of it. But the discrepancy between what he *could* supposedly do, and what he *does*, is great. Only in the Opus 31, No. 2, sonata does he show himself as the complete musician. In this instance, one has a sense that the piano-player has turned into an artist, and that the voice of Beethoven speaks clearly, through his careful interpretive ministrations. Everywhere else, Barenboim is center-stage, *chutzpah* shining, and Beethoven becomes a secondary issue.

I'm surprised, not to say slightly appalled, to see the amount of carelessness the pianist allows to pass in making a set of recordings so ambitious and important as this. Some of his messy rhythmic habits, such as cavalierly dislocating the metrical accent in syncopated triple meters, are indefensible. Even the Opus 31, No. 2, suffers from this aspect of poor musicianship, for the last movement simply can't end. Because the principal accent has been for a long time shoved out of place, the sonata dwindles off inconclusively into space.

But one could make a long list of other lackadaisical flaws: uneven fingerwork; coarse *sforzandi*; staccato passages that are either unpleasantly dry or don't stay staccato; reiterated pedal-points that are so randomly overemphasized that they steal attention from the material they should be supporting. *Etc., etc.*

Barenboim strikes me as a fine young pianist in danger of taking on too much too early in his career. The talent and technique are obvious, and great. Perhaps, though, like the youthful Artur Schnabel, he would benefit from a period of "retreat," in which to think about music, to consult his soul and Beethoven's. I find the recording quality fine. L. T.

● Records 10-12: *Sonata No. 19, in G Minor, Op. 49, No. 1; Sonata No. 20, in G*

Major, Op. 49, No. 2; Sonata No. 22, in F Major, Op. 54; Sonata No. 23, in F Minor, Op. 57 ("Appassionata"); Sonata No. 24, in F-sharp Minor, Op. 78; Sonata No. 25, in G Major, Op. 79; Sonata No. 26, in E-flat Major, Op. 81a ("Les Adieux"); Sonata No. 27, in E Minor, Op. 90; Sonata No. 29, in B-flat Major, Op. 106 ("Hammerklavier").

Beethoven bouquets for Barenboim! Anathemas and maledictions for Angel! I think (although I am not absolutely positive) that I had the privilege of introducing Barenboim in this country when I put him on WBAI-FM, the Pacifica radio station in New York, in 1962 or 1963. He was an Israeli boy wonder whose specialty was (already) complete cycles of the Beethoven sonatas—not the sort of thing that aspiring teen-age pianists usually undertake. I was impressed then and I'm still impressed now. I suppose that if I'd been asked (I wasn't), I would have told him to wait a bit. Still, this is the Beethoven year, and he *has* been playing these pieces—all of them—for a long time. And these are damned good performances. He makes the kiddie sonatas (Op. 49 and Op. 79) sound like music, reveals the extraordinary beauties of the all-too-rare two-movementers (Opp. 54, 79, and 90), gives fresh readings of old favorites (Op. 57 and Op. 81a), and subdues (nay, seduces, embraces) the impossible (Op. 106). He is always insightful, expressive, and powerful, if occasionally inconsistent (he will take a leisurely, lyric tempo, hold it for a while, but finally sneak up on it just a bit), or sometimes wrong (his "Hammerklavier" first movement is too slow), but never less than engrossing. The technical achievement is generally hardly even noticeable—and that's a high compliment. Barenboim's sense of phrase, rhythmic phraseology, and timing produces tension and big architecture without sacrificing flow, nuance, flexibility, or spontaneity.

Now comes the bad part. The piano sound is maddeningly fuzzy/ugly. And the records themselves—the physical product—are of generally poor quality. Why? Why? Why? E. S.

● Records 13-14: *Sonata No. 28, in A Major, Op. 101; Sonata No. 30, in E Major, Op. 109; Sonata No. 31, in A-flat Major, Op. 110; Sonata No. 32, in C Minor, Op. 111.*

The most astonishing quality of these performances is their maturity. In my comparisons with some of the greatest interpretations in or out of the catalog, by pianists from Schnabel and Myra Hess to Arrau and Bruce Hungerford, I have, naturally, not always been able to conclude "Barenboim is best." But I *have* consistently found his playing to be comparable, on level terms, with that of any rival, living or dead. That's astonishing indeed at this stage of his career, if you reflect that de-

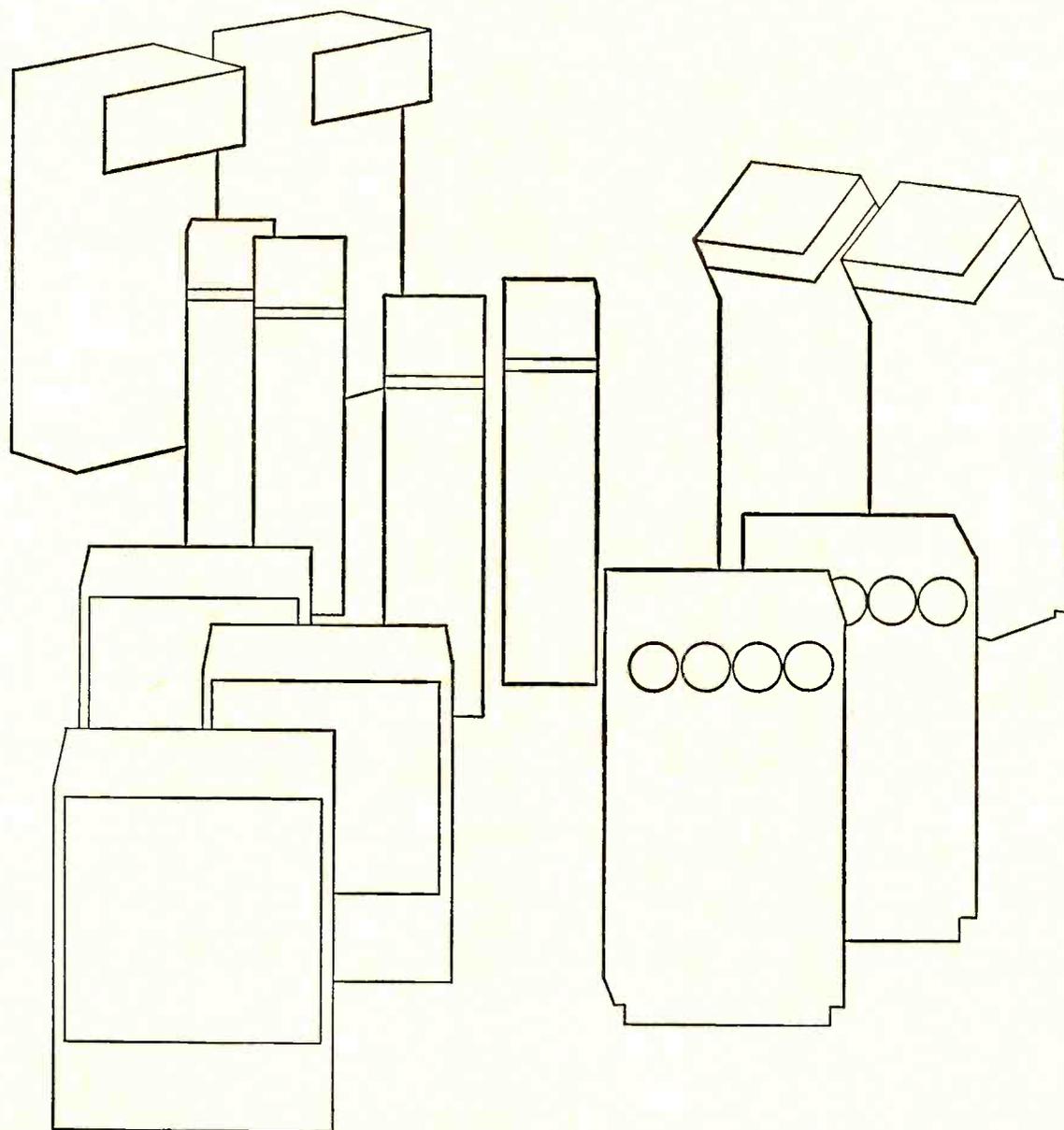
voting an entire year's study to the Beethoven sonatas and nothing else would still give a man less than twelve days to spend on each.

The hardest thing to play in these four sonatas is the theme of the *Arietta* in the C Minor, Op. 111. It has to be quiet and radiant, yet contain the seeds of later action; it has to be slow, with the steadiness of perfect poise, yet not in such a way that the performer seems to be counting "ONE-two-three, ONE-two-three." Barenboim plays it as exquisitely as I have ever heard it played, with wonderful control of tone, dynamics, and pulse; his *Adagio* is a real *Adagio*, without falling into the excessive slowness he has sometimes affected, and it is both "*molto semplice*" and "*cantabile*." The nuances are all to be found in the score; they are not somebody's cute ideas stuck on from outside. The movement's variations are built up with matching strength and sensitivity, with a true and rare *dolce* at the second variation and a superb sense of haven reached at the end.

Other slow music in the set, like the variation theme in Opus 109, taps comparable veins of poetry in Barenboim, and the quick movements are firmly structured, with a clear feeling both of their internal organization and of their function for continuity and contrast in the whole scheme. In the development section of the A-flat Major sonata's first movement, Barenboim is particularly impressive: his very tone captures the cold, indecisive, wandering feeling in the music (suggestive of moments in the Nielsen symphonies) to a degree not quite achieved in Arrau's otherwise superb reading (which will soon be available here).

Being myself, like Barenboim, a Furtwänglerian, I find scarcely any trace of mannerism in his playing. It's possible that Toscaninians will be infuriated by many details. One such, which I find convincing and you may not, is his portentous treatment of the principal motif (rising-scale triplet followed by three longer notes) in the first movement of Opus 111. Such things are questions of taste. What can be said is that Barenboim is in the Furtwängler tradition, and worthy of the name. What can further be said, specifically, is that he is one of the few musicians alive, of any age, who are able, when confronted with a rest, to "play" it (if that's the right word) for its full value and not rush nervously on to the next note. The same is true of his treatment of long-held notes. Ultimately, it is this rhythmic strength, this perception of the relation between long and short, between the piers and the spans in music, that makes his playing so gloriously life-giving.

The recording is admirable. And now that I have completed this assignment, I shall go on eagerly to hear the rest of the sonatas. B. J.



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dances in his day, but dreamed all his life of being freed from what he considered the tyranny of that form. In his greatest waltzes he was thinking of concert halls rather than ballrooms, and several of his masterpieces, such as *Tales from the Vienna Woods*, *Artists' Life*, and *The Emperor Waltz*—all of which are heard on this disc—are indeed more "symphonic poems in three-quarter time," as Richard Freed calls them in his liner notes here, than mere dance tunes. It is always a thrill to hear a Strauss waltz played in its entirety by a great orchestra—the *Tales* complete with that charming zither solo, for example—and Mr. Ormandy lavishes a great deal of affection and verve upon them, winning brilliant responses from his forces. There is neither the flexibility of tempo nor the tender way with a melody that Bruno Walter could bring to Strauss, but there are a flair and intensity in the playing that make up for this, and the program as a whole is enough to bring tears of nostalgia for Vienna to the eyes of even a listener who has never been there. P. K.

SUBOTNICK: *Touch*. Buchla Electronic Synthesizer. COLUMBIA MS 7316 \$5.98.

Performance: **Synthesized**
Recording: **Superb**
Stereo Quality: **Built-in**

This is the third of Morton Subotnick's symphonic synthesizer pieces, and, although it will probably not achieve the popularity of its rather more accessible predecessors, it is easily the best of the three. The Buchla is such an easy instrument to compose on that it is only too simple to let it take over the serious part of the job. And one Buchla boop is much like another. This time, however, Subotnick manages a domination of materials and a sense of big form that carry his rather striking alternation of gamelan-like percussive sounds and long-held timbres to a surprisingly dramatic and evocative finish. The Buchla never runs away with the composer's imagination, and one never has the feeling that he (or it) is filling out a commissioned record side. Some of it is, I suppose, "cute" or pop-sy, but frankly that bothered me (almost) not at all. I'll take creative switched-on Subotnick to parasitic switched-on Bach any day. E. S.

TELEMANN: *Die kleine Kammermusik (complete)*; *Der Getreue Musikmeister: Sonata in A Minor*; *L'Hiver*; *Naise*; *Napolitana*; *Air Trompette*. Humbert Lucarelli (oboe); Gerald Ranck (harpsichord); Alan Brown (bassoon). MUSICAL HERITAGE SOCIETY MHS 996/7 two discs \$5.00 plus 50¢ charge for mail and handling (available from The Musical Heritage Society, Inc., 1991 Broadway, New York 10023, New York).

Performance: **Effective**
Recording: **Excellent**
Stereo Quality: **Fine**

Among Telemann's huge output of music designed for home consumption are *Die kleine Kammermusik*, a 1716 publication of "little chamber music," consisting of six partitas for treble instrument and continuo, and *Der getreue Musikmeister* (The Faithful Musicmaster), a music periodical containing both vocal and instrumental pieces, which Telemann published in installments in the 1720's. Three sides of this album are devoted

to the first of these, the multi-movement partitas or suites, and side four to a sonata plus some isolated character-programmatic tidbits from the *Getreue Musikmeister*. A good bit of it is not top-drawer Telemann, but most of it is full of charm, and certainly these works are great fun to read and play through for one's own amusement if you happen to have a recorder, oboe, flute or violin, and a harpsichord. To listen to, one or two pieces at a time, you need a recording in which the players have a good sense of style, and know that repeats need to be embellished and bare spots amplified beyond the written notes. In *Die kleine Kammermusik*, Humbert Lucarelli, a fine free-lance oboist from New York, and his colleagues have an excellent understanding of these techniques, and it is a pleasure to hear the way in which these players embroider the score. The tempos are generally extremely well calculated (the partitas, with their succession of fast

Lincoln Center, N.Y.



WILLIAM SCHUMAN

His brooding memorial piece suavely played

movements, pose considerable problems), although in the case of the sixth partita, arias numbers 3 (*à Chaconne*), 5 (*allegro*), and 6 (*minuet*) all seem to me to be taken too slowly. Lucarelli is technically excellent (but he could make more of dynamics to aid in expression), Gerald Ranck provides some very effective realizations for the harpsichord, and Alan Brown is a singularly sensitive bassoon-continuo player. I. K.

RECORDING OF SPECIAL MERIT

RANDALL THOMPSON: *Symphony No. 2*. SCHUMAN: *"To Thee Old Cause"*. New York Philharmonic, Leonard Bernstein cond. COLUMBIA MS 7392 \$5.98.

Performance: **First-rate**
Recording: **Beautiful**
Stereo Quality: **Splendid**

Leonard Bernstein and the New York Philharmonic have given us here extremely beautiful performances of music by two American composers who, though they are a generation apart in stylistic thinking, are rather close in their belief that something specifically American can be expressed in musical terms.

The Randall Thompson work, vastly ig-

nored in recent years, is a product of the early Thirties, when many artists were feeling a special need to create a national personality. Thompson has been quoted as saying that he wanted to compose music that expressed "our own genuine musical heritage in its every manifestation, every inflection, every living example."

It is fascinating to observe how he set out to achieve this end in his Second Symphony: four classically clean, contrasted movements which present and manipulate in straightforward symphonic fashion melodic and rhythmic ideas ranging all the way from Southern spirituals to "Gershwin blues" and the cakewalk; from what might be called "penthouse melody, vintage 1930" to bucolic New Englandisms. If I'm not going too far in tune-sleuthing, there are even some playful references to *The Star-Spangled Banner* in the last movement. By rights, some sort of hodge-podge should have resulted. But the composer's handling of his materials was so civilized, elegant, and craftsmanlike that everything came together nonetheless in a delightful and worthy personal statement.

William Schuman's "To Thee Old Cause" is subtitled "Evocation for Oboe, Brass, Timpani, Piano, and Strings." Commissioned by the New York Philharmonic in celebration of the orchestra's 125th anniversary season, the work was dedicated to the memory of Martin Luther King, Jr., and Robert Kennedy. It is, as one might expect, sober and brooding, and, like others of Schuman's scores, has meanings that seem to reside in lofty generalizations rather than precise details. The excerpt from Walt Whitman's *Leaves of Grass* used as a preamble to the score and for its title deals in just such broad, elevated concepts as the music evokes. The word "seething," in the excerpt's final line, comes closer than any other to characterizing this tense, dissonant, dark-mooded memorial.

Leonard Bernstein's performances could not be better. His interpretations are suave, meticulous, and respectful; the orchestra sounds gorgeous, and so does the recording.

L. T.

WEBERN: *Passacaglia for Orchestra, Op. 1* (see SCHUMAN)

RECORDINGS OF SPECIAL MERIT

XENAKIS: *Pollata Dbina*; *St 10-1, 080262*; *Akrata*; *Achorripsis*. Children's Chorus of Notre Dame de Paris, Paris Instrumental Ensemble for Contemporary Music, Konstantin Simonovitch cond. ANGEL 36656 \$5.98.

XENAKIS: *Herma*. JOLAS: *Quatuor II*. BOUCOURECHLIEV: *Archipel I*. Mady Mesplé (soprano), French String Trio; Georges Pludermacher and Claude Helffer (pianos); Jean-Claude Casadesus and Jean-Pierre Drouet (percussion). ANGEL 36655 \$5.98.

Performances: **Authoritative**
Recordings: **Excellent**
Stereo Quality: **Excellent**

These records document the contemporary musical "école de Paris." "Paris school" refers to non-French artists living and working in Paris. It used to mean visual artists (Picasso, Brancusi, Chagall, etc.) but now might

(Continued on page 104)

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equally well be applied to the group of composers associated with the American Student Center (surprisingly, a center for new music for a number of years) and the ensemble of Konstantin Simonovitch. By far the most prominent of these composers is Yannis Xenakis, a transplanted Greek, a transplanted architect, and, at the present time, one of the most influential composers in European music. Xenakis' "thing" is the rationalization of chance—accomplished with the aid of mathematics and the computer and then turned out into a (conventional) score. This is less odd and remote than it sounds; Xenakis uses these techniques to create fields of sound—patterns, timbre, and texture—which have a great deal of very concrete reality, not to say fascination. *Polla ta Dhina* strikes me as the best work of Xenakis that I know. It is based on a very ancient idea—a children's chorus (from Notre Dame!) sings on a single pitch, maintaining it against the storms of swirling, sweeping, sliding instrumental sound around it. The piece with all the letters and numbers for a title is a chamber-instrumental work, and one of the composer's more refined and subtle compositions. *Akrata* is a piece for winds; its germinating idea comes out of patterns of repeated and sustained notes. *Achorripsis* is a similar work for a larger ensemble, more highly developed and more long-winded. *Herma* is a piano piece and not a very interesting one; Xenakis' field is timbre and the shades of differentiation that he needs are simply not very effectively realized on the piano.

Betsy Jolas is a rare example of a female avant-garde composer; she is of partly American background and is also—I think I have it right—the daughter of one of the most famous interpreters of Schoenberg's *Pierrot Lunaire*. *Quatuor II*, for voice and strings, is a lyric work of considerable character—intense, compressed, highly expressive, rather florid and even (good heavens!) quite beautiful. André Boucourechliev is a Bulgarian emigrated to France; his *Archipel* is a powerful open-form work for two pianos and percussion here presented in two realizations—one of which scales down from high energy outputs of tremendous intensity, the other of which works its way up from near silence to percussive climaxes that just barely reach the outer limits of trackability. An impressive piece of work stunningly realized by the excellent performers.

Actually, everything is well recorded and presumably equally well performed (I did not manage to locate any of the scores). The Greek text and a translation of *Polla ta Dhina* (a well-known excerpt from Sophocles' *Antigone*, here called "Hymn to Man") is enclosed in the album; but note that the band break on side two of this disc incorrectly falls during a pause in *Akrata*, while the actual break between the two pieces on this side is not banded at all. *E.S.*

COLLECTIONS

CLAUDE DEBUSSY: *Plays Again—in Stereo* (see RACHMANINOFF)

RECORDING OF SPECIAL MERIT

SYLVIA GESZTY: *Opera Recital*. Strauss: *Ariadne auf Naxos*; *Grossmächtige Prinzessin*. Mozart: *Die Zauberflöte*; *Der Hölle Rache*. *Die Entführung aus dem Serail*: *Ach,*

Keith Holzman



YANNIS XENAKIS
A disc survey of the Paris-school's doyen

ich liebe. Offenbach: *The Tales of Hoffmann*: *Olympia's Air*. Rossini: *Il Barbiero di Siviglia*: *Una voce poco fa*. Bellini: *Puritani*: *Qui la voce . . . Vien diletto*. Verdi: *Rigoletto*: *Cavo nome*. *Un Ballo in Maschera*: *Volta la terrea*; *Saper vorreste*. Sylvia Geszty (soprano); Berlin Radio Symphony Orchestra, Kurt Masur cond. LONDON OS 26114 \$5.98.

Performance: Remarkable singer
Recording: Very good
Stereo Quality: Very good

If the name of Sylvia Geszty, a Hungarian-born soprano currently based in Berlin and at the threshold of international fame, is not very well-known here at this juncture, the present recital indicates that a radical change is in the making. Miss Geszty is the Zerbinetta in Angel's recent recording of *Ariadne auf Naxos*, and she repeats Zerbinetta's fiendishly difficult aria here with even more dazzling results than on the Angel disc. This is a spectacular vocal performer. Her lovely, warm timbre is nicely equalized from a fully supported low range (impressively displayed "Una voce poco fa") to an effortless E in

SYLVIA GESZTY

On the threshold of international fame?



Kurt Kreuzinger

alt. Her technique is smooth, with accurate staccati and perfect intonation in all registers. Notwithstanding her easy access to the highest reaches, Miss Geszty reveals sound musicianship in resisting the unwritten high ending in *Caro nome*. In the Bellini scene, she provides the needed *da capo* embellishments, but these are not the note-happy exhibitionistic sort currently in vogue among sopranos. (She's got it; there's no need to flaunt it.) In short, there's a new star on the horizon.

Unfortunately, on this record she lacks a conductor of equal stature. Masur obtains a nice orchestral sound, but beyond that we have only languid Mozart, unexciting Verdi, and downright dull, rehearsal-tempo Offenbach. By contrast, "Qui la voce" sounds rushed, without the proper elegiac feeling. But Miss Geszty manages, through it all, to delight one with her wonderful singing.

G. J.

JOSEF HOFMANN: *Plays Again—in Stereo* (see RACHMANINOFF)

RECORDING OF SPECIAL MERIT

MUSIC ALL POWERFUL (*Music to Entertain Queen Victoria*). Sullivan: *I would I were a King*; *The Long Day Closes*. Mendelssohn: *The Passage Bird's Farewell*; *Song Without Words*, Op. 38. No. 2; *Autumn Song*. Pinsuti: *Good night, beloved*; Tours: *The Stars Beyond the Clouds*. Chaminade: *Arlequin*. Smith: *O That We Two Were Maying*. Barnby: *Sweet and Low*. Calcott: *The Lark Now Leaves His Watery Nest*. Six other selections. Purcell Consort of Voices, Grayston Burgess dir., Jennifer Partridge (piano); Iona Brown (violin); David King (speaker). ARGO ZRG 596 \$5.95.

Performance: Affectionate
Recording: Very good
Stereo Quality: Appropriate

What an engaging idea: a nostalgic Victorian souvenir of fading lavender charm tendered to the world of Henry F. Chorley and Sir Joseph Barnby, conceived in the "melancholy" England of John Osborne and John Lennon. The program conjures up visions of countless "musical soirées" presided over by the beloved and durable Queen and raptly attended by heavily corseted ladies and stiff-collared and upper-lipped gentlemen. What they heard, and what we are here given, is a sequence of ornate and amiable trivia: minor inspirations of Mendelssohn and Sullivan coupled with what must be the major efforts of salon composers wrested from oblivion. A prancing tune by Cécile Chaminade rubs elbows with an exercise in earnest pursuit of virtuosity played on the ophicleide, a brass instrument now extinct and probably unlamented. There is a madrigal by William Beale that includes these precious lines: "While the fauns and satyrs round/Dance along on fairy ground/And the merry nymphs and swains/Gaily trip these rural plains," and then descends into interminable fa-la-las. You may not believe it, but there is even a Melody for Violin by Prince Albert himself, whose sincere love for music is warmly complimented by the otherwise tongue-in-cheek sleeve annotator, Geoffrey Coleby.

And so on. There is also a Mazurka by
(Continued on page 107)

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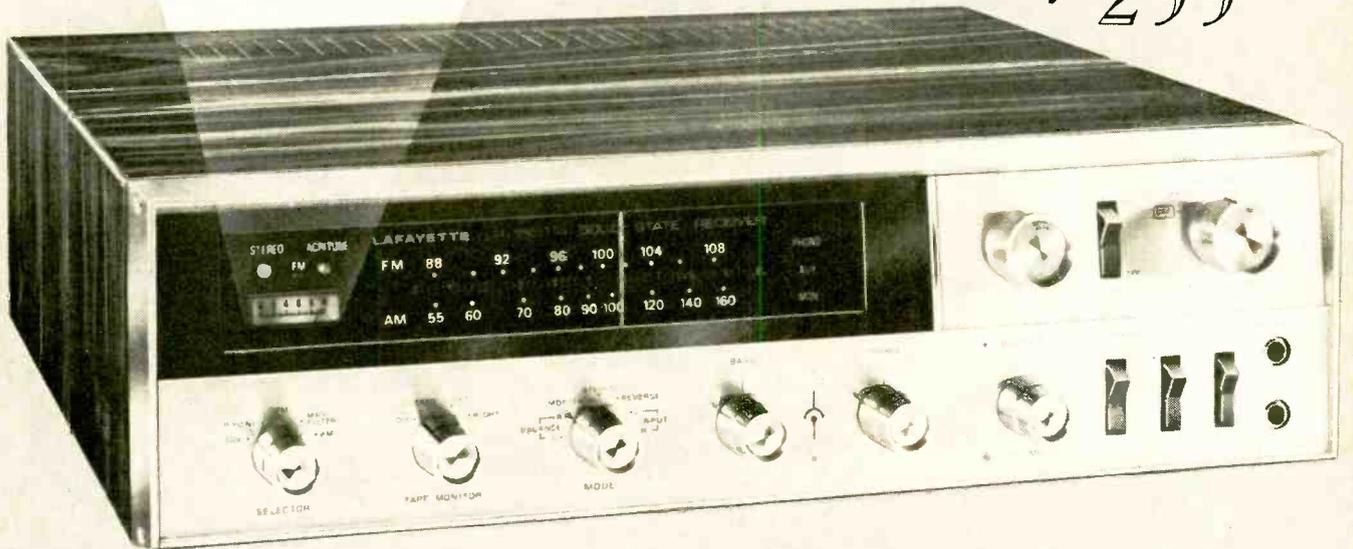
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Twenty-third in a series of short biographical sketches of our regular staff and contributing editors, the "men behind the magazine"—who they are and how they got that way. In this issue, Contributing Editor

LESTER TRIMBLE

By RALPH HODGES

REVIEWING the recent premiere of Lester Trimble's *Petit Concert*, Alan Kriegsman, music critic for the *Washington Post*, wrote: "The music . . . increased my already formidable respect for Trimble's powers. If you are on the lookout for a contemporary composer . . . who is a slave neither to formula nor fad, who can experiment without succumbing to faceless eclecticism, and who never lets the expertness of his craftsmanship get in the way of his musicality, then you might well pursue Trimble."

Lester Trimble, who officially joined *STEREO REVIEW*'s classical reviewing staff with the March issue, has received many such press notices over the past decade. In style and tessitura much of his music evokes the instrument in which he received his earliest musical training—the violin. Nine years after his birth in Bangor, Wisconsin, Lester moved with his family to Pittsburgh, where he began taking lessons from Robert Eicher, a violinist with the Pittsburgh Symphony and one of the decisive influences in his choice of career. In six years' time Lester was making his first attempts at composing, efforts generated by his interest in Beethoven, Hindemith, and Debussy.

At the onset of World War II, Lester joined the Army Air Force and was sent to Salt Lake City, where the abrupt change of climate brought on an attack of arthritis that all but ended his hopes of becoming a concert violinist. While recuperating he studied harmony—in bed. He also sent some early scores to Arnold Schoen-

berg, then living in California, and received an enthusiastic reply. (Interestingly, it was Schoenberg's overtly romantic *Verklärte Nacht* rather than the later serial works that compelled the young composer's admiration.)

After discharge from the Air Force, Lester returned to the East and five and a half years at the Carnegie Institute of Technology. His enrollment at Carnegie coincided with Nikolai Lopatnikoff's appointment as Professor of Composition, and the presence of this great teacher persuaded him finally to switch from violin to composition. In his senior year he married Constance Wilhelm, an art student at the Institute.

While in graduate school at Carnegie, Lester was recommended by Lopatnikoff and his musicology professor, Frederick Dorian, to the Pittsburgh *Post-Gazette*, and the paper put him to work as associate music critic. He also spent a memorable summer at Tanglewood studying with Darius Milhaud. In 1951, Lester and his wife went to Paris, where he had a year's further study with Milhaud and Arthur Honegger. In Paris he met the American composer Virgil Thomson, who the following year invited Lester to join the music staff of the New York *Herald Tribune* as a critic. Concurrently he held a similar post with *The Nation* magazine until his appointment as general manager of the American Music Center in New York, which required all his energies.

The Trimbles had now been in New York for eight years, but, according

to Lester, during much of that period his music wasn't being played. Ultimately, however, performances of his works by the Composers Forum, Music in Our Time, and other such series had their effect. The music began to be heard more frequently both in this country and abroad, and as a sort of culmination his *Four Fragments from the Canterbury Tales* was recorded by Columbia Records in 1961 for their Modern American Music Series.

In 1963, Lester accepted the post of Professor of Composition at the University of Maryland; in 1968 he was once more back in New York as Composer-in-Residence with the New York Philharmonic. Over these years he received a Guggenheim Fellowship, the Award and Citation from the National Academy of Arts and Letters, and numerous other honors and commissions. Today the Trimbles are permanently established in New York.

LESTER's first contribution to *STEREO REVIEW*, an article on Oriental music, appeared in the magazine as long ago as 1962. More recently he has written about Schoenberg and Gottschalk, and on the occasion of the death of contributing editor William Flanagan, Lester wrote an appreciation that appeared in the November 1969 issue. Soon afterward William Anderson invited him to join the roster of regular reviewers—an invitation he accepted with some enthusiasm. In his own words: "I've always had an almost superstitious feeling about certain aspects of my life. In particular, composing and prose-writing seemed to go hand in hand from the beginning. In high school, I had a regular column in our little newspaper at the same time I was practicing violin from five to seven hours a day. In college, thanks to the novelist Gladys Schmitt, who thought I should be a novelist too, I did a lot of writing. It was not until years after my term as associate music critic for the Pittsburgh *Post-Gazette* that I learned Frederick Dorian, one of my sponsors for that position, was a close friend of Virgil Thomson. And so there was a connection between my first post as a music critic and my later job at the *Herald Tribune*."

"I think I was wise in choosing to continue composing rather than trying to be a novelist. My royalty checks are certainly a lot smaller than they might have been (although you never can be sure!), but I love music too much to be away from it. I do enjoy writing, however, and music criticism gives me a chance to ride both horses. After a few years of not writing, it is a joy to be back in action, and I'm grateful to *STEREO REVIEW* for the opportunity."

N. W. Galkin (a poor man's Wieniawski?) and, surprisingly, a fine setting for male quartet of the ode "Music, All Powerful" by T. F. Walmisley before the deferential Loyal Ode is recited by speaker David King and the "long day" closes with appropriate music by Sir Arthur Sullivan. The entire program is performed with a dedication, affection, and purity worthy of the best pages of Handel, Purcell, or Vaughan Williams. Here is a disc that is easy to live with, an ideal gift for the record fancier "who has everything." But where and under what heading is he going to file it? G. J.

SERGEI RACHMANINOFF: Plays Again—In Stereo. Chopin: *Waltz in E-flat Major, Op. 18; Nocturne in F Major, Op. 15, No. 1; Scherzo in B-flat Minor, Op. 31.* Rachmaninoff: *Prelude in C-sharp Minor, Op. 3, No. 2; Prelude in G Minor, Op. 23, No. 5; Etudes Tableaux: in B Minor and A Minor, Op. 39, Nos. 4 & 6; Elégie in E-flat Minor, Op. 3, No. 1.* Sergei Rachmaninoff (piano rolls). SONY SUPERSCOPE KBI 1 \$3.95.

CLAUDE DEBUSSY: Plays Again—In Stereo. Debussy: *Children's Corner Suite; D'une Cabier d'esquisses; Preludes, Bk. 1: La Cathédrale engloutie; Minstrels; La Danse de Puck; Danseuses des Delphes; Le Vent dans la plaine.* Claude Debussy (piano rolls). SONY SUPERSCOPE KBI 2 \$3.95.

JOSEF HOFMANN: Plays Again—In Stereo. Beethoven: *Sonata in E-flat Major, Op. 31, No. 3.* Chopin: *Polonaise-Fantaisie, Op. 61; Nocturne in D-flat Major, Op. 27, No. 2.* Mendelssohn: *Rondo Capriccioso in E Major, Op. 14.* Josef Hofmann (piano rolls). SONY SUPERSCOPE KBI 3 \$3.95.

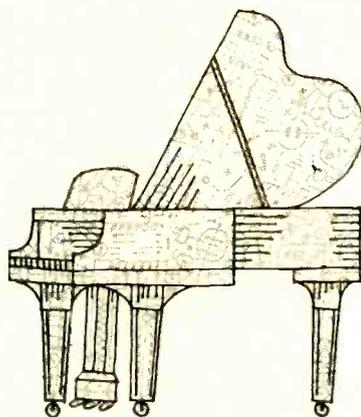
Performance: Variable and questionable
Recording: Excellent
Stereo Quality: Natural

I remember that when Columbia released the first reissued piano-roll recordings just twenty years ago, there was a curious reaction on the part of many listeners. "Could Debussy really have played as clumsily as that?" "How could he have been so technically uneven?" "What about the lumpy pedaling?" These seem to have been the standard comments, along with questions about the lack of atmosphere, the dynamic contrasts, and the insensitivity. That applied, of course, not only to Debussy, but to Ravel, Richard Strauss, and even some of the composers who were known to have been superb pianists. Almost all later piano-roll issues on discs have elicited similar reactions, but perhaps because of improved recorded reproduction of the player piano, a great many people were deluded into thinking that because the piano sound seemed so new the playing as it came across could be taken at face value. In other words, this is what Debussy and Rachmaninoff and Hofmann really sounded like in the earlier part of the century (roughly the early teens). To the best of my knowledge, only Argo, in its three-disc set of piano roll recordings (DA-41/2/3), has been at all successful in reproducing these rolls, and even there some questions about the correct reproducing speed of the rolls were raised by critics.

In other cases of recent piano-roll discs, the bevy issued by Everest and those by the Book of the Month Club, the same old questions again had to be raised. How true are

they to what the pianist actually sounded like at the keyboard? We know that the rolls could be edited. We also know that the speed could be adjusted, with (of course) no change in pitch; a good example of how misleading one of these recordings could be made to sound is Everest's Cortot performance of the Chopin *Andante Spianato and Grand Polonaise*, which is absurdly fast. Just as critical, and much less well understood, is the problem of the player mechanism (the *Vorsetzer*) and the condition of the roll itself. Argo demonstrated in its recordings (which emanated from several BBC broadcasts) to what lengths restoration of the player mechanism had to go to make the rolls sound the way they were intended to.

It is quite obvious from the variety of strange effects to be heard in these Sony-Superscope piano-roll releases that most of the necessary care was not taken. If it had, I doubt whether Debussy's *Cathédrale engloutie* would have sounded so improperly loud at its conclusion, or *Minstrels* so rhythmically uneven. I am certain that Rachmani-



noff would not have played the Chopin Waltz and Nocturne so languorously, that he would not have been unable to articulate fast notes at the start of the second scherzo (it sounds like faulty damping to me), or that he would have been tonally so hard in his own familiar C-sharp Minor and G Minor Preludes (on the other hand, the sixth *Etude Tableaux* is quite close to how Rachmaninoff sounds on records). Josef Hofmann, that most elegant of his generation's keyboard executants, would never be guilty, I am certain, of the insensitivity and speed he seems to display in the Beethoven sonata and in the Mendelssohn *Rondo Capriccioso*. The tempo this last work goes at is patently impossible for a man. In comparison, I tried a broadcast recital version by the pianist of the same music. Hofmann was in great form, the pace was much slower but still quick, and, above all else, the playing, in spite of the sonic limitations, was consistently elegant and refined. I defy anyone to hear that in the Sony-Superscope recording, for all of the excellent stereo reproduction of a fine-sounding Bösendorfer. The question remains open . . . how reliable are piano rolls? I. K.

BIDÚ SAYÃO: Recital. Mozart: *The Marriage of Figaro: Porgi amor; Deb, vieni, non tardar. Don Giovanni: Batti, batti.* Bellini: *La Sonnambula: Ah, non credea mirarti.* Verdi: *La Traviata: Ah, jors'è lui . . . Sempre libera.* Massenet: *Manon: Je suis encore; Voyons Manon; Adieu, notre petite table; Gavotte.* Villa-Lobos: *Bachianas Brasileiras*

No. 5: *Aria.* Bidú Sayão (soprano); various orchestras, Paul Breisach, Erich Leinsdorf, Heitor Villa-Lobos, Fausto Cleva, and Pietro Cimara conds. ODYSSEY 32 16 0377 \$2.98.

Performance: Cherishable
Recording: Good (1941-1950)

Value and price are often found in inverse ratio in the record industry, as witness this documentation of Bidú Sayão's artistry. The enchanting presence of this gifted and versatile Brazilian soprano brightened up many Metropolitan evenings in the sometimes underrated Johnson era, and here before us are documentations of her exemplary Manon, her delicate Violetta, and her neat and musically Susanna and Zerlina. The aria from *Bachianas Brasileiras No. 5* (conducted by the composer, with Leonard Rose heading the eight cellists) is of course a recording landmark. The sound of the recordings is excellent for their age. As for Madame Sayão's singing, it impresses me even more now than when I first heard her years ago. Hers was a voice neither large in size nor given to stratospheric dazzle, but it was sensitive, expressive, and technically above reproach, and all the elements of her artistry were combined in a beautiful balance. G. J.

GÉRARD SOUZAY: The Art of Gérard Souzay (see Best of the Month, page 79)

RECORDING OF SPECIAL MERIT

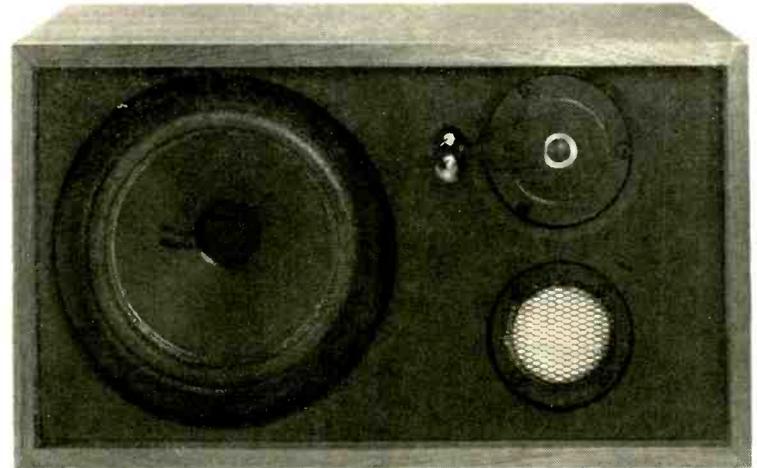
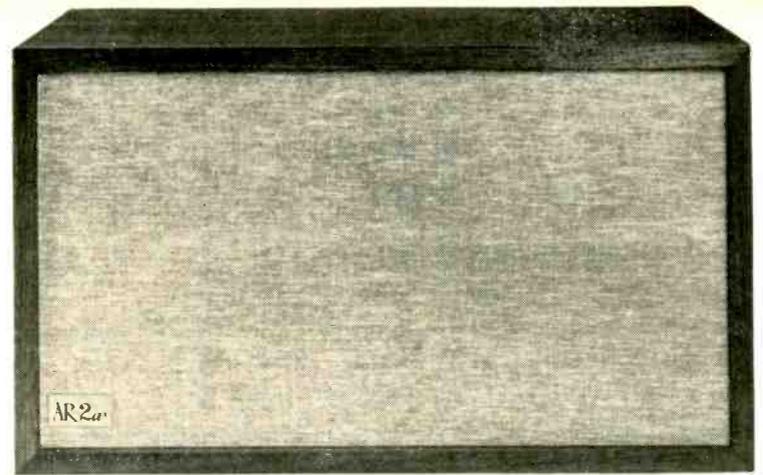
A TRIBUTE TO GERALD MOORE. Nin: *Madagaña; Halfter: Panxoliña (Galician Folk Song);* Victoria de los Angeles (soprano). Bach (trans. Powell): *Siciliano from Cantata No. 29; Leon Goossens (oboe). Richard Strauss: Hochzeitlich Lied, Op. 37, No. 6; Weisser Jasmin, Op. 31, No. 3; Dietrich Fischer-Dieskau (baritone). Weber: Theme and Variations for Clarinet and Piano, Op. 33; Gervase de Peyer (clarinet). Mahler: *Frühlings morgen; Scheiden und Meiden; Janet Baker (mezzo-soprano). Fauré: Elégie, Op. 24; Jacqueline du Pré (cello). Wagner: Träume; Elisabeth Schwarzkopf (soprano). Ravel: Habanera; Debussy-Hartmann: La fille aux cheveux de lin; Yehudi Menuhin (violin). Tchaikovsky: Don Juan's Serenade; At a Gay Ball; Nicolai Gedda (tenor). Dvořák: *Slavonic Dance in G Minor, Op. 46, No. 8; Daniel Barenboim (piano); Gerald Moore (piano, on all bands).* ANGEL S 36640 \$5.98.**

Performance: All-star caliber
Recording: Good (1941-1950)
Stereo Quality: Appropriate

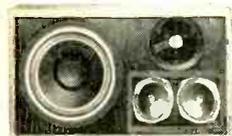
Here is another tribute to the beloved Gerald Moore, and the lineup of contributors speaks for itself. They all perform at their expected peak capacity, and some (Fischer-Dieskau, Gervase de Peyer, Janet Baker, and Nicolai Gedda) have laudably utilized the opportunity to come up with unfamiliar or at least surprising choices. As for the amazing Mr. Moore, he is at his best in the two-piano version of the Dvořák number (in which I presume Mr. Barenboim plays *secondo* to Mr. Moore's *primo*), and holds his virtuoso own against Mrs. Barenboim's poetic phrasing of the Fauré *Elégie*. I must also call attention to the sensitive phrasing and beautifully graded dynamics in the piano postlude to *Träume*. If Angel chooses to make such tributes to Gerald Moore a yearly affair, they'll get no argument from me. G. J.

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ENTERTAINMENT

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Reviewed by DON HECKMAN • PAUL KRESII • REX REED • PETER REILLY

THE ASTROMUSICAL HOUSE OF SCORPIO. Unidentified orchestra. *The House of the Rising Sun; Stormy; Summer-time; Fever; Jealousy; Temptation*; and five others. GWP RECORDS 1008 \$5.98.

Performance: **More like Astromuzak**
Recording: **Good**
Stereo Quality: **Good**

How much further can this astrology craze go? If I never again hear anyone tell me what his rising constellation is, it will be too soon. I have vowed to myself that the next time I am seated next to a lady at dinner who, after I reluctantly confess to my birth sign, proceeds to eye me with an I-might-have-known-it look, her lap will be the recipient of an overturned plate. And I will never—repeat, never—again listen to such goulash as is proffered in this idiotic album. It is nothing more than a random collection of music that might have been recorded for the Muzak company, and pasted with the label "Scorpio." (There are eleven other albums in this series, each supposedly a musical representation of a particular sign.) The big attraction here, then, has got to be the enclosed booklet, since the record sounds like one of those \$1.98 supermarket jobs. Said booklet is written by "the world renowned astrologer Carroll Righter" and includes such insights as "*Stranger on the Shore* depicts the native secrecy of the Scorpio," and "*La Mer* describes the mixed emotions of Scorpio," and "In *Jealousy* the listener is lured along the certain path of passionate possession." Righter drops lines from famous poets at every opportunity, and if I were Shelley or Milton or Masfield or Goethe I'd sue. P. R.

CHET ATKINS AND HANK SNOW: *C. B. Atkins and C. E. Snow by Special Request.* Chet Atkins and Hank Snow (guitars and vocals); instrumental accompaniment, Bill Walker arr. *Limbo Rock; Tammy; W'heels; Jamaica Farewell; I Saw the Light*; and six others. RCA LSP 4254 \$4.98, ⓑ P8S 1524 \$6.95.

Performance: **Too slick**
Recording: **Excellent**
Stereo Quality: **Just right**

Explanation of symbols:

- Ⓜ = reel-to-reel tape
- ⓐ = four-track cartridge
- ⓑ = eight-track cartridge
- ⓒ = cassette

Monophonic recordings are indicated by the symbol Ⓜ: all others are stereo

I figure it all goes back to Eddy Arnold, who started fooling around with violins instead of fiddles, and appearing without his guitar on television shows, and wearing business (as opposed to cowboy) suits in public, and getting involved in Tennessee politics, and I don't know what all. Now two other good old boys from Nashville, Chet Atkins and Hank Snow, have collaborated in this record of background music for the cocktail hour in Levittown. It's beginning to look as if you *can* take the country out of the boys. Mr. Snow, as zillions of fans know, is one of the best country singers alive, and has been for

temptation to push buttons and turn knobs to boost the volume of Mr. Snow's acoustic guitar. When an acoustic guitar and an electric guitar appear on the same stage, they almost never get the acoustic guitar to sound quite as loud as the electric one. Mr. Atkins' electric guitar comes out a little louder here, and it sounds just right.

Listening to this disc made me feel good when I could pretend that Atkins and Snow were two other guitar players. The problem is that you know what they would be capable of if they ever chose to get together on a real, down-home country record. *Noel Coppage*



RUTH BROWN
Return of a great blues singer

years, but the only singing he does in this collection is a teensy bit on *Poison Love*, on which Mr. Atkins (who shouldn't have) also sings. Mr. Snow has been pickin' for all those years, too, and we all knew he could handle a guitar—he didn't have to prove anything—but on this recording he mostly picks. As for Mr. Atkins, his skill with the guitar, electric and otherwise, is known and admired throughout the land. I figure he must have noticed the uncommon devotion of the fans of, say, Johnny Smith and . . . well, it sticks in a man's craw, I guess, being big and famous and knowing, deep down, that he's just as good as the obscure guys. Anyway, he has made this jazzy recording with Mr. Snow. I hope they both got it out of their systems.

Not that it's a bad record: it *is* quite pleasant. The lush strings in the background are even restful at times, although they do tend to intrude on the good pickin'. RCA's engineers deserve credit for resisting the

BREAD LOVE AND DREAMS. Bread Love and Dreams (vocals and instrumentals). *Switch Out the Sun; Virgin Kiss; The Least Said; Lady of the Night; Main Street; Mirrors; Poet's Song*; and five others. LONDON PS 566 \$4.98.

Performance: **Nice**
Recording: **Good**
Stereo Quality: **Good**

Bread Love and Dreams is a two-man, one-girl group that sounds like an English Peter, Paul and Mary. Their big problem is that neither their repertoire nor their voices are as good as that famous American trio. Something rather strange happens to English performers when they attempt to duplicate American phrasing and intonation. In straight-on hard rock, it isn't as annoying to the ear, because the rock beat almost dictates the way a song should be sung. In folk-oriented material, such as is included here, however, what happens is that instead of achieving even a mid-Atlantic plausibility the voices take on a ventriloquist-like quality—much like an imitation of a recording. Too bad, because this is a group that is solidly musical and can create some very pretty sounds. I'd like to hear them in some of the lesser-known English folk songs, particularly things like the lovely *I Know Where I'm Going*. At the moment *they* seems to be something they don't really know. P. R.

RECORDING OF SPECIAL MERIT

RUTH BROWN: *Black Is Brown and Brown Is Beautiful.* Ruth Brown (vocals); with instrumental accompaniment. *Yesterday; Please Send Me Someone to Love; Looking Back; Try Me and See*; and four others. SKYE SK-13 \$5.98.

Performance: **Return of a great blues singer**
Stereo Quality: **Very good**
Recording: **Very good**

Ruth Brown was one of the genuine rhythm-and-blues originals. Her hits in the early

Fifties helped establish a style that had enormous influence on the rock music of the Sixties. But like so many of the seminal black performers of those long-gone days, Miss Brown hasn't been heard much lately, and it has been a great loss.

This new release should help. The program is well chosen, mixing blues with standards, an original, and even a couple of current hits. Gary McFarland has finally produced some arrangements that are sympathetic, appropriate, and unencumbered by his usual excesses. Welcome back, Miss Brown. Your presence should do a lot to make up for all those little cookies who've been trying to pass as blues singers lately.

D. H.

PETULA CLARK: *Just Pet.* Petula Clark (vocals); orchestra. *Light of the Night; Fill the World with Love; Houses; Hey, Jude; Butterfly; For Those in Love*; and four others. WARNER BROS. 1823 \$4.98, (B) B 1823 (3 3/4) \$6.95, (4) X 1823 \$5.95, (8) 8 WM 1823 \$6.95, (C) CWX 1823 \$6.95.

Performance: **A pro-is-a-pro-is-a-pro**
Recording: **Slick**
Stereo Quality: **Excellent**

If I owned a new Cadillac I think I would call it Petula. Now, among luxury-car makers the Cadillac is considered underpriced for the engineering value that it offers—what turns many people off is the gaudy and over-commercial body design. The same might apply to Miss Clark. She is a solidly good singer with a distinctive voice, a gift for phrasing and honest-to-god musicality. Why am I quibbling then about this album in which she sings some excellent songs (*Hey Jude, If I Only Had Time, and The Fool on the Hill*) in her usual expert fashion? Just this. It's all just a little too smooth, a little too commercial, and a little too much geared to a known market.

In her sheer professionalism she reminds me at times of Dinah Shore, but whereas Shore has always kept a certain flavor of the South about her performances, so that there is a basic rooted quality about her work, Miss Clark often sounds as if she had sprung full-grown from the mind of a co-ordinator of the latest musical styles. As I said before, this is probably only my quibble—for her fans I am sure this is another must-have album.

P. R.

S. DAVID COHEN: *Me.* S. David Cohen (vocal and instrumentals). *Mama Tried; Lady Fair; Atlanta Farewell; Turning Towards You; Isn't That the Way It's Supposed To Be*; and six others. REPRIS 6375 \$4.98.

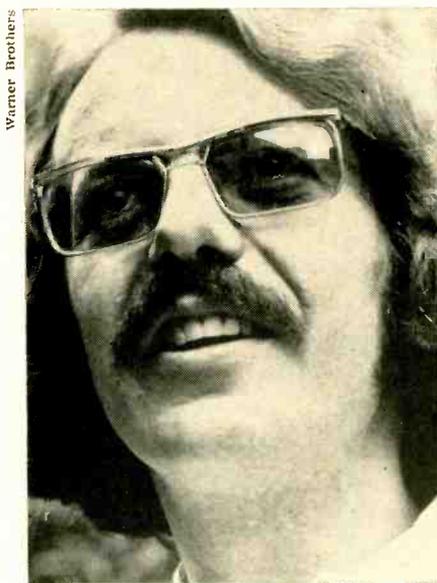
Performance: **Imitative**
Recording: **Okay**
Stereo Quality: **Occasionally uneven**

It's a measure of how far the world has turned that the newest Tennessee country-and-western advocate is named S. David Cohen. He's a nice boy with a nice big voice and a perfect Nashville guitar and harmonica accompanying him. He's also a fair poet. He has down pat all of the generic Tennessee laments about women, love, home, all of them lost. Down too pat. For unlike Dylan, who also chose the home-grown culture of America's back-country music as his medium, S. David doesn't have anything new to say. In truth, there is nothing new to say on these matters. But a poet is a poet because

he can express pain, joy, or sorrow better than the rest of us. Mr. Cohen gives me the impression he has only observed these emotions, was never really the victim. It is unfortunate that he sings of so many women—Susan, Patty, Marie, and finally, Sara—on one side. All those names gave me the feeling S. David might be somewhat fickle. Vocally he is also unsure whether it's Hank Williams, Johnny Cash, or even Bob Dylan he most admires. Somewhere, possibly in another part of the musical forest, the heart and soul of the real S. David Cohen must be longing to be heard.

R. R.

COUNTRY JOE AND THE FISH: *Greatest Hits.* Country Joe and the Fish (vocals and instrumentals). *Maria; Who Am I; Poise Moutb; Bass Strings; Here I Go Again*; and four others. VANGUARD VSD 6545



Warner Brothers

DION

A variety of challenges successfully met

\$4.98, (B) SVM 6545 \$6.95, (C) CVX 6545 \$6.95.

Performance: **"Greatest Hits"**
Recording: **Good**
Stereo Quality: **Good**

Rock changes faster than a transvestite during a raid. It seems only yesterday (was it?) that one of the more daring and insolent groups was Country Joe and the Fish. Not that they aren't still trying, superficially at least, because on the back of this collection of "Greatest Hits" is a picture of Joe and company as jaybird-naked as if they were at a casting call for *Oh! Calcutta!* If it proves anything, aside from the fact that the chaps would be better advised to keep their clothes on, it proves that they are trying to keep in step. (If only Kate Smith or Lawrence Welk or Tiny Tim could learn to get with it in similar style, they might squelch all those put-downs about their datedness.)

Just why Country Joe's performances and material have dated so quickly I really don't know. Perhaps it is because they were never really all that important in the first place, but simply in the right place at the right time for the right audience. Since I was never an enthusiastic part of that audience, you will have to forgive me for my lack of enthusiasm about an album of their "Greatest Hits."

P. R.

JACKIE DE SHANNON: *Put a Little Love in Your Heart.* Jackie De Shannon (vocals); orchestra, J. Langeford and Rene Hall arr. *Put a Little Love in Your Heart; You Are the Real Thing; River of Love; Keep Me in Mind; Mama's Song; Movin'*; and six others. IMPERIAL LP 12442 \$4.98, (4) F 9000 \$6.95, (B) 9000 \$6.95, (C) C 1000 \$5.95.

Performance: **No sock, just sighs**
Recording: **Snappy**
Stereo Quality: **Okay**

Listening to Jackie De Shannon sing her own songs always reminds me that it is the singer who must sock it to you, not the song. Miss De Shannon has composed many of the big hits on past charts. Jackie is talented and sweet and has lovely hair, but vocally she seems to be always auditioning her material. Now and then a certain Dusty Springfield sexiness escapes from Jackie as an unstified sigh leaves the yearning bosom of a shy wallflower. But only now and then. No punch can be found in the arrangements, either; they are only a cut above bubble-gum quality. Once I passed, gently nodding, through *Put a Little Love in Your Heart*, I found little else to do but nod off to sleep. This record does leave me wondering, with interest, which songs here will be chosen by what performers, so that Miss De Shannon can take her place back on the charts—as a composer. Now then, Dusty, sock it to me.

R. R.

RECORDING OF SPECIAL MERIT

DION: *Sit Down, Old Friend.* Dion (vocals and guitars). *Natural Man; Jammed Up Blues; Little Pink Pony; If We Only Have Love; I Don't Believe My Race is Run*; and six others. WARNER BROS. 1826 \$4.98, (B) SWM 1826 \$6.95, (C) CWX 1826 \$5.95.

Performance: **Just right**
Recording: **Excellent**
Stereo Quality: **Very good**

With one song, *Abraham, Martin, and John*, Dion DiMucci wiped from his image the layers of unsightly glop that had accumulated while he was the leader of an unspeakably bad Fifties-style rock-and-roll organization known as Dion and the Belmonts. After *Abraham* circulated among FM rock stations for a few weeks, all was forgiven, and Dion could hold up his head on any campus in the land. Now, with this recording, he establishes himself as one of the eminent balladeers of our day. Accompanied by classical or steel-string guitars, and sometimes both, Dion challenges an awesome variety of material here, and does so in a relaxed but not casual manner. He doesn't have the kind of voice I usually like very much—too thin and nasal—but there's a certain richness in it, and it conveys a lot of emotional sincerity. He goes right up to the brink; one more step and he would plunge into the maudlin abyss. He goes along the edge, not gingerly, mind you, but in a springy, confident gait. I cannot imagine any other singer—even Jacques Brel, one of the song's composers—equalling him on *If We Only Have Love*.

Since leaving the Belmonts, Dion seems to have become rather picky about the songs he records. The result here is a balanced, if perhaps too ambitious, mixture of ballads, blues

(Continued on page 112)

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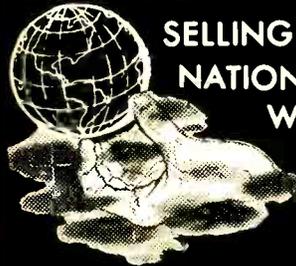
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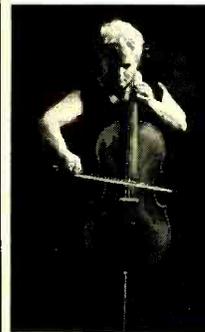
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112

numbers, and up-tempo lightweights like *You Can't Judge a Book by its Cover*. He isn't a great blues singer, but he does a fine job on *Sweet Pea*, which he helped write (and which, I hope, won't be taken for the silly *ca.* 1963 bubble-gum song of the same name). He is at his best with the slow ballad, and on this disc he's at his very best on *Just a Little Girl* and *Let Go. Let God* (the latter, a DiMucci composition, will remind many of *Abraham, Martin, and John*). *King Con Man*, another Dion original, is a hip novelty piece ("I can sell you so many hot dogs/You wouldn't look a cold dog in the face") with blues rhythms, the sort of thing I was thinking only Tim Hardin, among current singer-songwriters, could do well. Consider that opinion revised.

If this recording has a flaw, it is that Dion has tried to do too much. For my taste, he could have thrown out *You Can't Judge a Book* and one or two other up-beat pieces in favor of more pretty ballads of the *Just a Little Girl* sort—but this is about as critical as I can get. Dion, after all, wrote four of the songs, helped write four others, and arranged the (excellent) accompaniment... he probably had a lot on his mind. *Noel Coppage*

THE FIFTH AVENUE BAND. The Fifth Avenue Band (vocals and instrumentals). *Fast Freight; One Way or the Other; Good Lady of Toronto; Eden Rock; Country Time Rhymes; Calamity Jane*; and five others. RE-PRICE RS 6369 \$4.98, ④ 4RA 6369 \$5.98, ⑧ 8RM 6369 \$6.95.

Performance: Wholesome to a fault
Recording: Okay
Stereo Quality: Okay

I highly recommend the Fifth Avenue Band as a better-than-average popular music group to play at your better-than-average social functions. But don't waste money on this record. These six boys are personable and do not appear—from the jacket photo—to have any bad habits. I could go as far as to say they are wholesome-looking. The music they produce and create is wholesome also. But then, milk is wholesome and it's been some time since I found myself getting excited over a glass of milk. Musically, the boys' style can best be described as that of white early Impressions, which in this day and age is like being offered a wad of already-chewed bubble gum. A sampling of the lyrics: "Nice folks/Got me singing all day/I think about sitting down along with nice folks/Got a certain style/Drinking up the tea or maybe have one on me." I mean, these boys are too naïve and precious to be exposed to the dangers of living with today's corruption. I wonder if there are six girls left in the world who still have dowries? These sweet fellows would make perfect husbands for such anachronistic ladies. *R. R.*

ELLA FITZGERALD: *Ella* (see Best of the Month, page 81)

THE GRATEFUL DEAD: *Live Dead*. The Grateful Dead (vocals and instrumentals). *Dark Star; Saint Stephen; The Eleven; Turn On Your Love Light*; and three others. WARNER BROTHERS 1830 two discs \$9.96.

Performance: The Dead finally "live" on record
Recording: Good to very good
Stereo Quality: Good

The Dead are one of those groups that arouse strong emotions, both positive and negative, and I suspect that one of the keys to appreciating their music is hearing them perform "live." Like many of the West-Coast groups that played for dancing in the mid- and late Sixties, the Dead take a lot of time to get started: four- and five-minute record cuts are not the best demonstrations of their skills.

Finally, however, they've been given ample time to stretch out on a recording. Warner Brothers has released this two-disc set of performances recorded "live" at various Dead concerts. No effort was made to cut the music arbitrarily, or to focus on short pieces. Two sides, for example, are devoted to single tunes—*Turn On Your Love Light* (15" 30') and *Dark Star* (23" 15')! Only one side has as many as three pieces (and one of



THE GRATEFUL DEAD
Wildly eclectic talents in fine form

those is a quick thirty-six-second sign-off track).

The choices are good ones, representing some of the best Dead on record, and those who have had difficulty accepting the Dead mystique should be won over by what is included here. The Dead's wildly eclectic talents—from jazz-based modal improvisations to country-tinged rock and hokey Fifties r-&b—are heard in fine form. Try this one.

D. H.

MAHALIA JACKSON: *What the World Needs Now*. Mahalia Jackson (vocals); orchestra, H. B. Barnum arr. and cond. *Day Is Done; Let There Be Peace; Everywhere I Go; Joy in the Morning*; and seven others. COLUMBIA CS 9950 \$4.98.

Performance: Excellent
Recording: Good
Stereo Quality: Excellent

The enormous amount of real conviction that Mahalia Jackson has always brought to her work occasionally gets a little out of hand here. It is not that I doubt her depth of feeling about the subject matter of a song such as *Abraham, Martin, and John*, but that her approach to the material seems more like breast-beating than a tragic cry. This let's-all-sit-down-and-have-good-cry attitude prevails throughout most of the songs. A happy (or at least happier) exception is *Joy in the*

STEREO REVIEW

Morning, which Miss Jackson does superbly. By now Mahalia Jackson is something of an American institution, but like many institutions she might be becoming a little too complacent about past achievements. To evoke feeling, it isn't really necessary to lay on the dramatics with a trowel, something that happens rather frequently here. P. R.

ROSLYN KIND: *This Is Roslyn Kind*. Roslyn Kind (vocals); orchestra, Bhen Lanzaroni, Lee Holdridge, David Shire arr. and cond. *Taxi-man; I Only Wanna Laugh; Please Take Me Home; It's Gotta Be Real*; and seven others. RCA LSP 4256 \$5.98, Ⓢ P8S 1523 \$6.95.

Performance: "A" for production
Recording: All right
Stereo Quality: Good

I start this review with great trepidation, for I am very sensitive to the rivalries of siblings. I wish I didn't have to mention that Roslyn Kind is Barbra Streisand's half-sister. From that moment on, a comparison is almost impossible to avoid. (More than anything, I have a monstrous curiosity to know if Roslyn's name once had an "a" in it which was dropped just like Barbra's.) Roslyn's life will most likely always be a bittersweet pill for her, because she is so obviously *where* she is because of *who* she is. She has a better-than-average voice which has been commercially packaged for mass consumption. Everything about this album is slick and professional, from the beautiful front and back photos to the middle-of-the-road arrangements and the best recording techniques. And the result is a large yawn and a lingering feeling of pity for the pretty little thing. What Roslyn lacks, ironically, are her sister's fabulous flaws: the gorgeous hunk of nose, eyes too close together, the tendency to overreach vocally, the sappy sentimentality in selecting songs, the insecurity and vulnerability for which no amount of success can compensate. Barbra *had* to sing for her supper, and she got breakfast, lunch, dinner, and room service too. Roslyn *wants* to sing. She's not wrong for wanting to, but the pity is Roslyn may never know that the main ingredient in stardust is dust—the plain, ordinary kind one finds on top of the pianos in seedy night-clubs named Bonne Chance or the like, and in drafty rehearsal halls. A singer shouldn't have to starve to succeed, but it seems most of the best ones have. R. R.

THE MASKED MARAUDERS. The Masked Marauders (vocals and instrumentals). *I Can't Get No Nookie; Duke of Earl; Cow Pie; I Am the Japanese Sandman (Rang-Tang Ding Dong); The Book of Love*; and four others. DEITY/REPRISE 6378 \$4.98, Ⓢ 4RA 6378 \$5.98, Ⓢ 8RM 6378 \$6.95, Ⓢ CRX 6378 \$5.95.

Performance: It's a joke, son
Recording: Okay
Stereo Quality: Good

This group is a facetious bunch of somewhat talented musicians who have indulged in the sneaky trick of putting together a "put-on" album. There is no clue on the album or the record itself who the Masked Marauders really are. There are no photos, and the elaborately sly liner notes do not give a hint. Occasionally the music is good enough to make me curious, but then, to hell with

them! I think I'll just let them have their little—though expensive—joke. The label is called Deity and carries the sophomoric observation *Deus Est Vivus*. Well, it's true; somewhere God does live and I hope He takes His revenge on these fellows. A just punishment would be to have this record really succeed and all the royalties go to the Salvation Army Band. I doubt that this foolishness can succeed, however. Most of the lyrics contain obscenities too rough for even the most liberal radio stations, especially *I Can't Get No Nookie*. Everything here is a joke, but so ineffectual I never realized just when the punch lines were being delivered. I hope the Masked Marauders have enjoyed themselves; very few others will find this nonsense even amusing. R. R.

NANA MOUSKOURI: *The Exquisite Nana Mouskouri*. Nana Mouskouri (vocals); instrumental accompaniment. *Hello Love; The Last Rose of Summer; Dance Till Your Shoes Fall Off; Oh, Had I a Golden Thread; Il n'est jamais trop tard pour vivre; Christos Genate*; and six others. FONTANA SRF 67608 \$4.98.

Performance: A girl for some seasons
Recording: Good
Stereo Quality: Okay

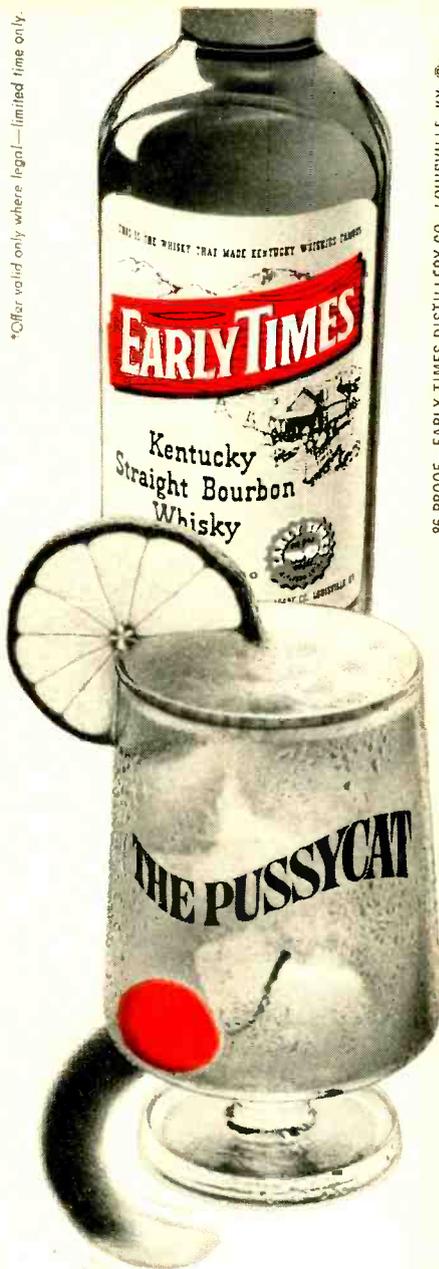
Nana Mouskouri ("the exquisite" Nana Mouskouri, she is called on the jacket, right above a photograph of a plain-looking kid with straight hair and thick black-framed glasses) is a girl from Greece who made her debut in an Athens tavern and has since toured the United States with Harry Belafonte. She sings in French, Greek, and English, and I would like to say that she sounds as at home in Paul Simon's *Feelin' Groovy* and Bob Dylan's *Love Minus Zero No Limit* as in *Les parapluies de Cherbourg*, except that she doesn't. Ragged numbers with non-rhyming lines bring out the worst in her—a kind of patronizing condescension toward the material—but more conventional and formal European songs call into play an elegance of style which is quite impressive. She strikes exactly the right mood in *Il n'est jamais trop tard pour vivre*. Greek songs such as *Christos Genate*, and even that tired old *Last Rose of Summer*. She manages to lend a certain substance to the clouds in Joni Mitchell's *Both Sides Now*; but her attempts at Pete Seeger's *Oh, Had I a Golden Thread* and *Kaube Trello Pedi*, for example, come over as calculated and affected. Miss Mouskouri should settle on a repertoire in harmony with her talents, rather than go on trying to prove she can sing everything. P. K.

RECORDING OF SPECIAL MERIT

ESTHER AND ABI OFARIM: *Ofarim Concert*. Esther and Abi Ofarim (vocals); instrumental accompaniment. *In the Morning; Lord of the Reedy River; Never Grow Old; Oh Waly, Waly; El Vito*; and nine others. PHILIPS PHS 600330 \$4.98.

Performance: Runs the gamut
Recording: Good "on location" sound
Stereo Quality: Real

Israel-born Esther Ofarim and her husband Abi are young, gifted, and Jewish and if this concert (recorded in Germany, where they are immensely popular) is any indication, we are probably going to hear a lot more of them over here. They can sing, as the pro-



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gram notes claim, in English, Hebrew, French, German, Spanish, Italian, Dutch, Greek, and Russian. I am, on principle, put off by bright young couples who can sing in so many languages and tackle everything from Brahms to ballads by the Beatles, but the usually cautionary light in my brain soon stopped flashing in this case. The Ofarims do everything well and most ingratiatingly, whether it is Donovan's *Lord of the Reedy River*, Milt Okun's wistful arrangement of *Oh Waly, Waly*, an absolutely authentic-sounding flamenco treatment of *El Vito*, *Cinderella-Rockafella*, or—yes, they have the nerve to ring it in, and the skill to bring it off—Brahms' *Lullaby*. As the concert proceeds from one surprise to the next, the audience grows audibly wild with enthusiasm, and I found myself drawn into the general contagion. Miss Ofarim's treatment of *Frank Miller*, the song about the motorcycling young idol that stops the show in *Hair*, may be more serious than its creators intended, but it is also more affecting than I have ever heard it. Her rock-country version of the story-song *Garden of My Home* is exactly right in style. In short, although these two *Wunderkinder* are equipped with less than spectacular vocal equipment, their talent, intelligence, and versatility carry the day. P. K.

JIM RADO, JERRY GARNI, GALT MACDERMOT: *DisinHAIRited*. Jim Rado and Jerry Ragni (vocals); chorus, orchestra, and various soloists, Galt MacDermot arr. *One-Thousand-Year-Old Man*; *So Sing the Children on the Avenue*; *Manhattan Beggar*; *Washing the World*; *The Bed*; *Mess O'Dirt*; *Dead End*; and eleven others. RCA LSO 1163 \$5.98, © 085 1043 \$7.95, © OK 1043 \$7.95.

Performance: Adequate
Recording: Very good
Stereo Quality: Good

The use of the chorus in *Hair* troubled me. The chorus is generally identified with the theater, but it is not a part of contemporary life in the pop-culture avant-garde, about which I thought *Hair* was speaking. Does this mean Jim Rado, Jerry Ragni, and Galt MacDermot are bowing, somehow, to tradition? That they do have a hang-up, after all? Or does it mean that I do, in expecting a certain consistency of behavior from this messianic triumvirate? Whatever it means, the chorus is used expertly in this collection of odds and ends (several pieces are less than two minutes long) connected with the production of *Hair*. These are songs that have been taken out of the show, or have changed in form, or are in it in a different context than they were originally. The recording is vitality *über alles*, a youth trip, crammed with sex and put-ons and drugs and freaky stuff and groovy stuff and funky stuff and all the rest of it. There is fun and games with the equipment, bops and squeaks and filters all over the place. On the song *Hello, There* (replaced on stage by a speech) there is a fake "stuck record" sequence. The performers are suitably loose and relaxed—Rado and Ragni are poor singers, but they're all right in this context—and the chorus, incongruous or not, is beautiful, a collection of soul singers who can harmonize.

The recording is a gas, as they say, and I took it off the turntable with the thought that it is fortunate Rado, Ragni, and MacDermot have been given, or have seized, the

job of chronicling the youth cult movement. They are, in anyone's terms, "with it," and yet they are able to tell the straight people about it. Their music's importance should not be blown up out of proportion—this is, after all, fashion—but it describes what is going on as accurately as any form of communication has managed to. And, to many people, fashion is fun. Noel Coppage

THE RIGHTEOUS BROTHERS: *Re-Birth*. Righteous Brothers (vocals and instrumentals); Bobby Hatfield, Jimmy Walker, and Barry Riller arr. *Woman, Man Needs Ya*; *Born on the Bayou*; *Lighten Up*; *Good N' Nuff*; *You Don't Know Like I Know*; and five others. VERVE V6-5076 \$5.98.

Performance: Strictly for sophomores
Recording: Good
Stereo Quality: Good

As it says in the title, the Righteous Brothers have been re-born. The blessed event happened when Jimmy Walker joined Bobby Hatfield to form a new brotherhood of blue-eyed soul music. This album is the first issue of the new alliance. Wonder of wonders. I can hardly tell the difference. I don't mean to say that Bill Medley, the original Brother, is not missed. Bill's voice was more of a contrast to Bobby Hatfield's than Walker's voice, which is similar to Bobby's in range and style. Personally, I feel some of the fire is missing. But I don't know whether that is the fault of a new partner, or that their white rock and soul beat may just be becoming passé. The rhythm is still infectious and it is certainly great dance music, but the Righteous Brothers are still playing the same musical game they succeeded at back in 1962, and I think maybe they're beginning to push their luck a little. I found an amusing reverse parallel on this record. Years ago, soul music often sang the praises of big fat mamas. Here, Bobby Hatfield has written a soul song titled *Lighten Up* as a warning to his gal to shake some of her calories or she'll lose him. I wonder if this type of glibness isn't getting to be a little too blue-eyed to meet the requirements of soul music. Only time will tell. The success of the new Righteous Brothers depends on whether or not today's youngsters will grow up around them and believe. R. R.

ROXY. Roxy (vocals and instrumentals). *Love Love Love*; *Sing a Song*; *New York City*; *Somebody Told You*; *Love for a Long Time*; and five others. ELEKTRA EKS 74063 \$4.98.

Performance: Anonymous rock
Recording: Very good
Stereo Quality: Good

Roxy is a West-Coast group that no doubt has more individuality in its "live" performances than it does on its first recording. Oh, they play well enough, and may even have a wider stylistic range than other new groups that come to mind. But that's about all. And the competition is a little too tough for groups that can't come up with more consistently engaging material. D. H.

LESLIE UGGAMS: *Leslie*. Leslie Uggams (vocals); Mitch Miller's Sing Along Gang, chorus and orchestra, Garry Sherman arr. and cond. *More*; *Tenderly*; *He's Got the Whole World in His Hands*; *Summertime*;

Lonesome Road; Trolley Song; Moonlight in Vermont; Am I Blue; Someone to Watch Over Me; And I Love Her (Him). COLUMBIA CS 9936 \$4.98.

Performance: V is for vibrato
Recording: Good
Stereo Quality: Good

Some years ago when I first saw Leslie Uggams on Broadway in *Hallelujah, Baby*, I said, "Boy, she's cute, but she's got some vibrato." Today, Leslie is beautiful, and she's still got some vibrato. Now vibrato frequently wins out over the voice entirely, but Leslie seems to have made peace with hers, and uses it to tickle such chestnuts as *Trolley Song* practically to death. I wish something would kill off that song, along with *Moonlight in Vermont*, *Tenderly*, *Sum-*



MARLENE VERPLANCK
Impeccable taste and angelic ease

vertime, Lonesome Road, He's Got the Whole World in His Hands, Someone to Watch Over Me, and Am I Blue. Or maybe it's the vibrato that should be killed off. Or could it be that I'm allergic to Mitch Miller and his Sing Along Gang. This album is a bad combination. Between Uggams' vibrato and Miller's follow-the-bouncing-ball jumpiness, a fellow could get to thinking maybe he had a slight case of what my grandmother called "the palsy." Only two selections here save this album from being a curiosity piece. They are *And I Love Him (Her)* and *More*. These two "moderns" are the bacon on a very limp drugstore BLT. But Mitch Miller lays on so much mayo that the whole affair is too drippy for words. R. R.

RECORDING OF SPECIAL MERIT

MARLENE VERPLANCK: *This Happy Feeling*. Marlene VerPlanck (vocals); Billy VerPlanck, arr. and cond. *This Happy Feeling; I'm All Smiles; The More I See You; Down Here on the Ground; How Can I Be Sure?; Wave; A Little Love Should Rub Off on Us; Mission Impossible; I Have Dreamed; I Chase a Rainbow Dream; Go Fly a Kite*. MOUNTED M-114 \$5.25 (available by mail from Mounted Records, 888 Eighth Ave., New York, N. Y. 10019).

Performance: Luscious
Recording: Good
Stereo Quality: Good

I sit, month after month, at my bartered turntable, waiting for something—*anything!*—that I can stand to listen to twice, and I am rewarded practically never. That's why the voice of Marlene VerPlanck fills me with such fulfillment and happiness, and with such hope for the future of popular music. In an age of sound-alike no-talent screamers, she is pure, undiluted joy.

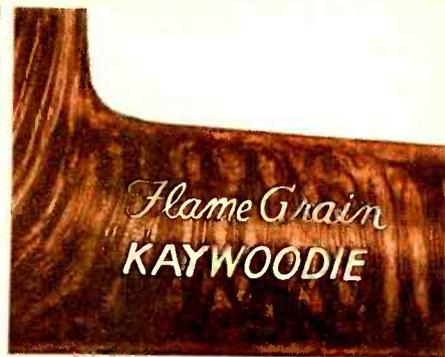
There are times when I think the only good singers left in this world of cacophonous rock are the unidentified voices in television commercials. Holden Caulfield, in *The Catcher in the Rye*, used to wonder where the ducks on the Central Park lake went in winter when the water froze over. I wonder where those clear, on-pitch, sensitive, finely-honed voices go when they finish selling cigarettes and detergents. Marlene's is one of those voices, and she should be on top of the entertainment world right now. It is with unreserved enthusiasm, then, that I can endorse her talents and abilities as a flesh-and-blood creature who is alive and well and doing her musical thing with dedication and success on a small label called Mounted Records. This unique and immensely appealing album is proof. Her training (with the John LaSalle Quartet on the old Capitol discs by that group) and her extensive experience (jazz, TV entertainment shows, big bands, and—heaven forbid!—Winston commercials) have prepared her for the many moods of this album. She handles her solo flight with the ease of an angel.

Marlene is one of those rare singers whose every phrase and note comes out with impeccable taste and perfection. Her control is more than musical; it seems to come from some higher inspiration. On up-tempo tunes, especially those based on bossa-nova (like Jobim's *Wave*), she is so relaxed within her groove that she carries the audience right along with her. The ultimate example of what I mean can be heard on *I'm All Smiles*, with its flashes of gently swinging humor, and its high-octane Kentonish finale. Even at breakneck tempos, her diction is cool and crisp as new celery.

For reflective tastes, she is equally at home with throbbing ballads. There is an arrangement of the old chestnut, *I Have Dreamed*, that is as personal and luscious as anything I have ever heard. These, and all the other tracks on the album, are arranged by Marlene's talented husband, Billy VerPlanck, with a firm knowledge of the commercial demands of today's record buyers and a superbly hip understanding of jazz eclecticism.

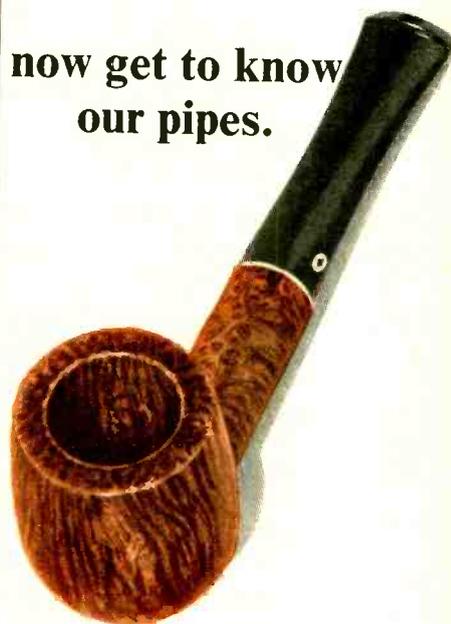
And of course the most important thing is that, when all the talk about technique and sophistication and musical know-how are put aside and the record is on the phonograph, she has a magnificent voice. It is warm, sexy, healthy, alluring, fresh, and gorgeous to listen to. Her style could be analyzed to all hell and back, but I still couldn't tell you how she does it. Listen and learn for yourself. What I can tell you is that in the age of freaks and publicity-promoted phonies who don't know the first thing about music, Marlene VerPlanck makes them all sound sick and silly. She is what sane and intelligent singing is still all about, and as long as she's around to remind us all that good music is nothing to be ashamed of, listening to her sing will not only be a pleasure but a privilege. R. R.

(Continued on next page)



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JAZZ



RECORDING OF SPECIAL MERIT

HERBIE MANN: *Concerto Grosso in D Blues*. Herbie Mann (flute); instrumental soloists; Berlin Symphonic Orchestra, William Fischer arr. and cond. *Concerto Grosso in D Blues*; *Sense of No Return*; *Wailing Wall*; *My Little Ones*. ATLANTIC SD 1540 \$5.98.

Performance: Mann's best
Recording: Excellent
Stereo Quality: Excellent

If I free-associate the instant I hear the name Herbie Mann, flute, jazz, stoned, a go go, beard, smoke, more jazz are what come to my mind. I don't think of concerts, let alone a *concerto grosso*. But then, if I think further, it really would be the logical thing. George Gershwin mixed jazz and concert; Igor Stravinsky did too, so why shouldn't Herbie, along with William Fischer, compose a *concerto grosso* in D, and throw in the word "blues" just so the world shouldn't take them too seriously? Jazzmen have always been defensive about their music. They have also always been fascinated with the concerto as a medium.

The title piece takes up all of side one and is eerily beautiful. It has large chunks of Gershwin memories, and is romantic and lush, with climaxes expertly expressed by a stellar team of soloists: Mann on flute, Roy Ayers on vibes, Sonny Sharrock on guitar, Ron Carter on bass, and Bruno Carr on drums, with the eighty-man Berlin Symphonic Orchestra. This is no meat-and-potatoes production. It is a magnificently produced ragout that has been spared no extravagances in either ingredients or chefs.

On side two, the quintet, with a brass ensemble, plays William Fischer's *Sense of No Return*, which is more like Mann as you usually hear him. So it goes with the quintet, and a double string ensemble, in Herbie Mann's *Wailing Wall* and *My Little Ones*. Very, very sweet fluting is heard throughout. Special praise should go to vibist Roy Ayers, whose sound is distinguished above all others. He is a brilliant musician. The ensemble playing as a whole, too, leaves nothing to be desired. It's Mann and company at their best.

R. R.

MASTER JAZZ PIANO, *Volume 1* (see Best of the Month, page 82)

RECORDING OF SPECIAL MERIT

LES McCANN: *More or Les McCann*. Les McCann (vocals and piano); orchestra, Gerald Wilson arr. and cond. *Someone Stole My Chittlins*; *Since I Fell for You*; *Django*; *Falling in Love with Love*; *Please Send Me Someone to Love*; *Lavande*; *It's Way Past Supper Time*; *Nairobi Nights*. WORLD PACIFIC ST 20166 \$5.98, Ⓟ B 20166 (3/4)

\$6.95, Ⓟ Liberty 8997 \$6.98, Ⓞ Liberty C 0997 \$6.95.

Performance: The most of McCann
Recording: Perfection on a disc
Stereo Quality: Excellent

"More or Les McCann" is a perfect album. I keep trying to find a flaw in it, but after forty-seven playings, I'm still unable to locate its Achilles heel. Of course, to agree with me, you have to like jazz, at least a little. Believe me, even if you only like jazz a little, when you first play this, you'll love McCann a lot when you've finished. If you are familiar with jazz, you will already love McCann, and with the help of this disc you'll enter a new phase called worship.

Let's go straight to basics. First, there are eight perfect songs on this album; McCann sings three of them and plays piano on all.



LES McCANN

Sunny, outrageous, warm, and wise

All are arranged by Gerald Wilson, and bassists Herbie Lewis and Victor Gaskin, and drummers Ron Jefferson and Paul Humphrey, are present for the session. The sound is good and the pacing is great. McCann wrote the first band, *Someone Stole My Chittlins*, and it can only make you smile. Then they switch to the classically lonesome *Since I Fell for You*, by Buddy Johnson. This is an arrangement so compassionately sung it made me want to hear it over and over. Then stay with the record as the mood changes to the grandest version of John Lewis' *Django*. Then comes a soft and warm *Falling in Love with Love* in an effective blend of piano, bass, and strings.

Side two starts with *Please Send Me Someone to Love* and the pleasure is exquisite. *Lavande* is another McCann original with jazz foremost on his mind, and he follows through similarly with *It's Way Past Supper Time* and *Nairobi Nights*. Les McCann is sunny, gifted, deep, outrageous, but most of all warm and wise. This record is one of my most cherished of the new year. It will take another creation of genius to stand next to it. Who said jazz wouldn't travel to the moon?

R. R.



STEREO REVIEW

FOLK



THE EXOTIC SOUNDS OF BALI. Performed by Gamelan Gong Sekar Anjar and Gender Wajang Quartet, Dr. Mantle Hood dir. *Baris-Bapan; Sekar Sungsang; Tabub Telub; Rébong; Légong*; and four others. ODYSSEY 32 16 0366 \$2.98.

Performance: Lovely percussion music

Recording: Very good

Stereo Quality: Seems to be okay

This is highly esoteric stuff, but more appealing than you might imagine. Balinese music, of course, is intimately related to a narrative form of dance. Lacking the visual stimuli that the sinuous Balinese dancers provide, the gently soothing sounds of percussion instruments and gongs (which are struck, clanged, stroked, and, no doubt, rubbed) becomes a bit wearing. The program was prepared under the direction of Dr. Mantle Hood, a major authority on Balinese music; he wisely has kept most of the pieces under five minutes. This is a re-issue, by the way, originally available as Columbia MS 6445. *D. H.*

HUNGARIAN STATE FOLK ENSEMBLE: *Rainbow Garland.* Chorus and orchestra of the Hungarian State Folk Ensemble, Rezső Lantos and Miklós Pászti cond. *Gypsy Dance Suite; Slovakian Spring Caller; Swabian Ball; Serbian Wedding; Rumanian Christmas Plays; Nagyréde Wedding.* QUALITON LPX 1281 \$5.98.

Performance: Rousing

Recording: First-rate

Stereo Quality: Ear-opening

Lusty energy is the hallmark of the Hungarian State Folk Ensemble, a group founded in 1950 to "promote the artistic development of Hungarian folk song and dance and to popularize them abroad." This determination may be reflected in the fact that the album comes with liner notes in four languages. The music played on this extraordinarily vivacious recording was scored to accompany dances that represent many aspects of Hungarian folklore—gypsy, Slovak, Swabian, Serbian, and so forth—and it does not spare the cimbaloms. It is difficult to keep from dancing yourself when you listen to the instrumental ensemble under the vigorous baton of Rezső Lantos, and the choral forces led by Miklós Pászti. There's a gypsy dance suite; a composition called *Plieb'di* intended as a caricature of a Swabian ball held in Hungary by *émigré* Germans that captures every mannerism of the genre with wicked humor; and a *Turka*, or Christmas game, redolent of Rumania, during which a "gruesome animal figure" is escorted from house to house by a band of singers who perform *kolindas* (carols) and dances guaranteed to wake up slumbering neighbors. A village wedding, a kind of lush *Les Noces*, winds up a dazzling program. *P. K.*

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AN absolutely true story: Mr. W., who was reading his poems one night to a large group of poetry enthusiasts at the famous X-Marks in the Bowery, was interrupted by a bang, a firecracker a neighborhood kid had tossed in the entrance. Mr. W. looked up, smiled, and announced that Mr. Y., a poet of a different cut, had just committed suicide. Everybody cheered. Which serves to point out (I hope) how it is with partisanship among poets, poet-and/or poetry-lovers—we're all as mean to each other as socialists.

At any rate, Spoken Arts has just released a vast and unique set of records called "A Treasury of 100 Modern American Poets," an eighteen-disc compilation of American poets, living and dead, reading selections from their own work. In spite of its enormous size, no one poet receives a great deal of attention, and some of what we find here is available on other releases by previously recorded individual poets. Yet the Treasury does contain exciting rarities, it is the only thing of its kind as regards size, and it should be of real use to any person or institution requiring a collection of authentic oral American poetry in a "handy" format.

A handsome production, with its Leonard Baskin art-work and its three hinged boxes within a large slip-case, the total package costs \$117 (wow!) but the contents are also being made available separately at \$6.50 per disc. This should be especially interesting to someone who would like to get his hands on the rarities and avoid the reissues. But if you fancy the whole package, you'll need a clearing on the coffee table big enough for helicopter landings.

The Treasury deals with the idea of poetic modernity in conventional fashion, as starting with Whitman (who is not a reader, of course); it begins with Edgar Lee Masters reciting bits from his *Spoon River Anthology* and leads at last to Robert Kelly, the youngest of the participants, in order of birthdate—a sensible way of going about things in view of the set's bulk and diversity. (Kelly, a dear person and a fine poet, is in his middle thirties.)

THE readings are mostly grand (as good poetry and good performance), and I got to hear many of my favorite poets reading what I had previously known only as printed words. But there is always the question of which one prefers, the reading of the poem by oneself, or what we have here, the final word, by its author, on how the poem *should* be read. For myself, reading wins over listening. I enjoy seeing how lines look as well as sound (in that room in our heads where we hear what we read). Often, as exemplified in the Treasury, the author of a poem does not do as well with it as an aesthetic event as does the professional reader, usually an actor. Many poets are accomplished mumblebers, the age of some of these recordings doesn't help, and the acoustics and technical equipment aren't always of the best.

The Treasury is, though, a real onslaught of native genius. Were it not for efforts like this one, a lot of recorded material would eventually become misplaced and then lost forever. The loss of a rare

recording of Hart Crane, that sad man, is a good case in point: it was simply discarded because, seemingly, no one recognized its value. Thus, no Hart Crane in the Treasury. Other seminal figures are absent too, for any number of acceptable reasons—but then there is Eliot. As you may know, Eliot never appears in anthologies. The Treasury manages to slip him in, however, reading some foolishness he wrote about cats. He had a ponderous sense of humor, and his absence from these proceedings would not have bothered me much, though it would be insane for me to deny his position as an American poet of the first magnitude. (It is my personal hope that Wallace Stevens will soon replace Eliot—and Pound, too—as our major poet on that

radio broadcast, not for LP's), I think I can say with impunity that *most* living poets are usually delighted to read anytime, anywhere, for almost any reason, for any fee or for none. I must conclude, then, that the Treasury's lineup is about what the gentlemen in charge wanted it to be. In my opinion, the choice of the younger poet-participants is far too conservative, and I think the overall quality of the Treasury suffers therefrom.

A repeating blurb on the record sleeves says, in part, that poetry

... (returns) once more to the celebration of clarity, precision, and form in the (discipline) of Karl Shapiro, Theodore Roethke, Sylvia Plath, Robert Lowell, Howard Moss, Peter Viereck, Richard Wilbur, W. D. Snodgrass, Ann Sexton and Ruth Stone.

What's going on here? Howard Moss? Peter Viereck? These people don't belong on any list of world-beaters, nor do a few others of the names cited. Even allowing for the general significance of this particular listing, the focus is a terribly academic one and simply ignores a large and vital sector of American poetry.

AGAIN, to single out but one poet, why does Ogden Nash—that relentless middle-brow who is to poetry what Paul Whiteman was to jazz—receive so much space in the collection, while Kenneth Koch receives no space at all? Koch is one of the wittiest poets of this or any other American generation. Many of the losers in the Treasury are even less well reputed than Mr. Nash; to identify them would be irksome and probably uncharitable—I do not mean to make this an armchair trapshoot. Rather, let us say that Lawrence Ferlinghetti is an interesting poet (he's one of the readers), but is he really chiefest among the Beats? What about Gregory Corso and the late Jack Kerouac? Charles Henri Ford, a homegrown surrealist, is also missing, though he stands for an important aesthetic development in the United States. And where is that gloomy independent Alan Dugan? And where is Charles Olson, a unique reader and a charter Black Mountain poet, and therefore extremely significant? It would also have been nice to see Jack Spicer, Ed Dorn, Russell Edson, Charles Simic, James Schuyler, Robert Duncan, Philip Lamantia (the only other American surrealist of any stature), Gary Snyder, the late Frank O'Hara, Louis Zukovsky, Philip Whalen, Michael McClure, Ted Berrigan, and Andrew Hoyem as canonized Treasures. I won't say that all of the above-mentioned delight me, but they are at least as important as, and far more interesting than, about a third of those who *have* been canonized. After all, one does not run about making treasuries without, in the process, implying some kind of merit to the contents.

The notes to the collection consist of a brief essay, from which I quoted above. It's repeated on every sleeve. In addition there are Paul Kresh's biographical notes on each of the poets and his assessments of the contribution each has made to American poetry. Of course, the pedagogue in me screams for some kind of text or booklet

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Reviewed by
Michael Silverton



system of pedestals academic folk use as a means of ordering their mental lives.) One of the more dazzling scoops in the Treasury is a group of a few poems by Gertrude Stein, recorded by this outstanding lady as a favor to a teacher who asked her for a demonstration of how her work should be read. The cuts were taken from the aluminum originals and are, for me, especially intriguing.

The gentlemen who are responsible for assembling these recordings are not strangers to American poetry and do explain, as I've said, why certain older poets are missing. One senses their deep regret at not having been able to do as thorough a job as they'd have liked. As we close in on the contemporary scene, however, the "Modern" in the title of this set becomes more and more difficult to square against the choice of poets, the omissions of poets, and, consequently, what amounts to an editorial posture. I have it via a confidence that one of the active moderns whom the editor and producer would have liked to include asked \$500 for each poem, and that it was impossible to comply with this nutty condition. The poet in question is anti-white and anti-Establishment and *wanted* to be refused, I think. But as someone who has been in the business of recording poets (for

Michael Silverton is a poet and teacher of English in a Brooklyn, N. Y., high school.

that would supply a better overview of the whole field. Even if it would have raised the price of the package, such an inclusion should have been seen as absolutely essential. American poetry—particularly the modern variety—is too full of aesthetic and stylistic directions to be apprehended without a great deal of help.

So, then, the "Treasury of 100 Modern American Poets" is neither complete nor heaven-sent, though one doubts that the "schools, libraries, and scholars" for which and whom the project was undertaken will be terribly scandalized. In the main, it's good—stodgy maybe, but as I warned you at the start, I'm partisan. And, of course, it leaves plenty of room for another Treasury.

The sound is mono and *de facto*: poor, fair, and good, depending on the source. Pressings are very clean, and the old material in particular has been well dealt with.

THE SPOKEN ARTS TREASURY OF 100 MODERN AMERICAN POETS READING THEIR POEMS. Arthur Luce Klein, producer; Paul Kresh, editor. SA-P-18, 18 discs \$117 (also available for \$6.50 per disc). Volume I: Edgar Lee Masters, James Weldon Johnson, Gertrude Stein, Robert Frost, Carl Sandburg. Volume II: Wallace Stevens, Witter Bynner, Max Eastman, William Carlos Williams, Louis Untermeyer. Volume III: Ezra Pound, William Rose Benét, John Hall Wheelock, H. D. (Hilda Doolittle). Volume IV: Robinson Jeffers, Marianne Moore, John Crowe Ransom, T. S. Eliot, Conrad Aiken. Volume V: Robert P. Tristram Coffin, Archibald MacLeish, Donald Davidson, Dorothy Parker, Mark Van Doren, e. e. cummings. Volume VI: Babette Deutsch, Louise Bogan, Lenore G. Marshall, Stephen Vincent Benét, Malcolm Cowley. Volume VII: Allen Tate, Léonie Adams, Yvor Winters, Oscar Williams, Langston Hughes. Volume VIII: Theodore Spencer, Ogden Nash, Countee Cullen, Merrill Moore, John Holmes, Richard Eberhart. Volume IX: Robert Penn Warren, Stanley Kunitz, Kenneth Rexroth, W. H. Auden, Theodore Roethke. Volume X: Paul Engle, Winfield Townley Scott, Elizabeth Bishop, J. V. Cunningham, Kenneth Patchen, Brother Antoninus (William Everson). Volume XI: Hy Sobloff, Karl Shapiro, John Frederick Nims, Delmore Schwartz, Muriel Rukeyser, Barbara Howes. Volume XII: Randall Jarrell, John Berryman, Owen Dodson, Jean Garrigue, Ruth Stone, Hollis Summers. Volume XIII: John Ciardi, Peter Viereck, John Malcolm Brinnin, Robert Lowell, Gwendolyn Brooks, William Jay Smith. Volume XIV: William Meredith, May Swenson, Howard Nemerov, Lawrence Ferlinghetti, Richard Wilbur, Howard Moss. Volume XV: Anthony Hecht, James Dickey, Louis Simpson, Denise Levertov, Philip Booth, W. D. Snodgrass. Volume XVI: James Merrill, Robert Creeley, Allen Ginsberg, David Wagoner, Robert Bly, Galway Kinnell. Volume XVII: John Ashbery, James Wright, Peter Davison, Donald Hall, Anne Sexton, Adrienne Rich. Volume XVIII: Robert Pack, John Hollander, John Updike, Sylvia Plath, Mark Strand, Robert Kelly.

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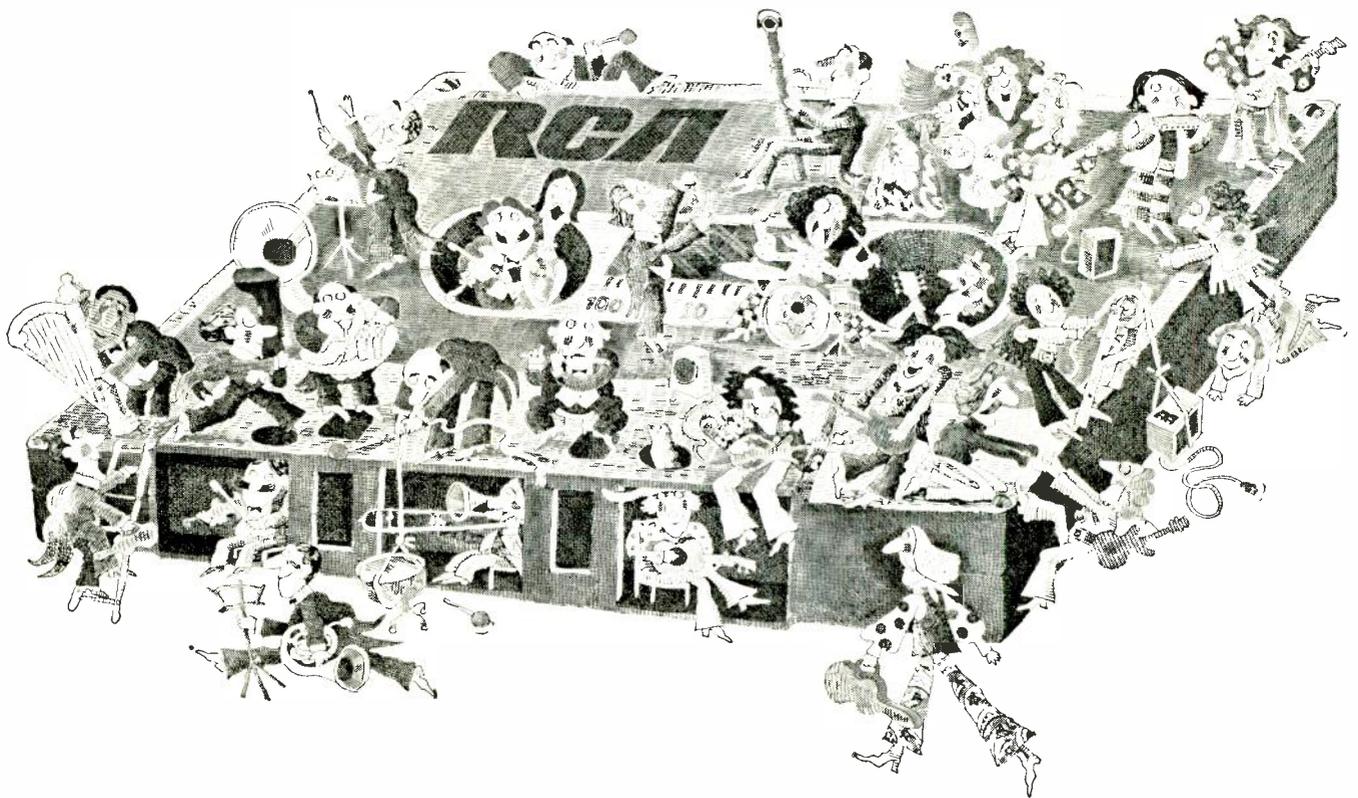
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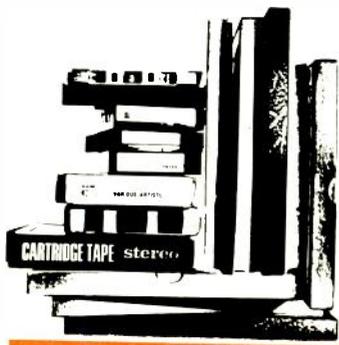
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STEREO TAPE

Reviewed by DAVID HALL • DON HECKMAN • IGOR KIPNIS • PAUL KRESH • ERIC SALZMAN

BACH: *Prelude and Fugue in E-flat Major (BWV 552); Prelude and Fugue in E Minor (BWV 548); Trio Sonata No. 5, in C Major (BWV 529); Chorale Prelude, "Kommt Du nun, Jesu, von Himmel herunter"; Chorale Prelude, "Wachet auf, ruft uns die Stimme" (BWV 645).* Karl Richter (organ). DEUTSCHE GRAMMOPHON Ⓡ DGC 9321 (7½) \$7.95.

Performance: **Good**
Recording: **Churdy**
Stereo Quality: **All reverb**
Playing Time: 53'26"

These are presumably good performances, but I find it hard to tell. The preludes and fugues are played on a big-sounding organ in a church in Copenhagen and recorded with enough ambiance to wake the dead and send sinners scrambling to repent. The bass booms out, but one almost has to imagine treble entries. Personally I can't think who suffers through organ recordings like this, unless it be some lapsed believer who likes to, imagine himself back in church. In fairness, the softer stops of side two—the Trio Sonata and chorale preludes—emerge with far greater clarity and are musically persuasive. The tape transfer seems respectable. *E. S.*

BORODIN: *String Quartet No. 2, in D Major* (see TCHAIKOVSKY)

CAGE-HILLER: *HPSCHD, for Harpsichords and Computer-Generated Sound Tapes* (1967-1969). Antoinette Vischer, Neely Bruce, and David Tudor (harpsichords). **JOHNSTON:** *String Quartet No. 2* (1964). The Composer's Quartet. NONESUCH Ⓡ E 1224 (3¾) \$4.95, Ⓢ M 81224 \$6.95, Ⓞ X 51224 \$5.95.

Performance: **Johnston excellent, Cage anarchistic**
Recording: **Excellent**
Stereo Quality: **Does what it's supposed to**
Playing Time: 36'

You have all heard of desert-island recordings. Well, this is the one that I *wouldn't* take along first, and primarily because of the Cage piece. Normally I'm delighted when

Explanation of symbols:

- Ⓡ = reel-to-reel tape
- ⓐ = four-track cartridge
- Ⓢ = eight-track cartridge
- Ⓞ = cassette

The first listing is the one reviewed; other formats (if available) follow it.

Monophonic recordings are indicated by the symbol Ⓜ; all others are stereo.

the harpsichord is used in contemporary music, but Cage's must be the most perverse use of the instrument (actually three of them) since the first such piece written in this century by Delius. There is nothing inherently wrong, I feel, with the concept of chance composition, which a computer here has worked out to unusual complexity. In addition to combinations involving fifty-one electronic tape sounds, there are three harpsichords (*HPSCHD*, we are told, is the computerized version of the word), each of which has a different program to play: an

hearing again, and the performance is extraordinarily skilled.

The original Nonesuch disc had notes on the back and front of the album; the Ampex tape package reproduces only the front cover, cutting off a sentence right in the middle. And Ampex does not include the disc's computer-arranged special sheet for the listener to adjust his own bass, treble, volume, and balance controls for further refinement of anarchy in the Cage-Hiller. *I. K.*

LISZT: *Mazeppa, Symphonic Poem No. 6; Hungarian Rhapsody No. 5, in E Minor; Hungarian Fantasia for Piano and Orchestra; Hungarian Rhapsody No. 2, in C-sharp Minor (Piano: No. 12).* Shura Cherkassy (piano); Berlin Philharmonic Orchestra, Herbert von Karajan cond. DEUTSCHE GRAMMOPHON Ⓞ 923086 \$6.98, Ⓢ 88692 \$6.95.

Performance: **Glossy**
Recording: **Good**
Stereo Quality: **Good**
Playing Time: 57'30"

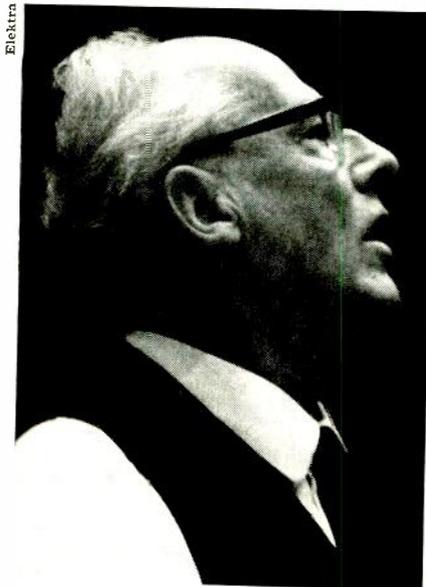
These 1961 readings by Karajan and his Berliners of the rather obvious *Mazeppa*, the piano-orchestra *Fantasia* elaborated from the Hungarian Rhapsody No. 1 (Piano No. 14, "Mabacs Field"), and two lesser-known and more interesting Hungarian rhapsodies, stress the lyrical detail and colorful aspects of the music in such a way as to minimize its more blatantly vulgar moments. Except for a fairly high hiss level, the excellent sound of the disc original comes through well in cassette format, with excellent stereo localization. Incidentally, the program notes in the cassette package state correctly the number of the C-sharp Minor Hungarian Rhapsody—No. 2 of the orchestral series of six, and not the very familiar one—but cover and label call it No. 4. *D. H.*

SCHUBERT: *Symphony No. 1, in D Major (D. 82); Symphony No. 2, in B-flat Major (D. 125).* South German Philharmonic Orchestra, Karl Ristenpart cond. NONESUCH Ⓞ N-5-1230 \$6.95.

Performance: **Amiable**
Recording: **Generally good**
Stereo Quality: **Acceptable**
Playing Time: 59'49"

The late Karl Ristenpart had a nice way with these pieces from the pen of the teen-aged Schubert. He didn't try to blow them up into virtuoso showpieces or to endow them with unfitting weightiness. To my ear, they come out just as intended—delightfully fresh *Haasmusik* written to be played by enthusiastic amateurs.

More to the point here is some comment



KARL RISTENPART
Delightfully fresh and amiable Schubert

aleatory waltz by Mozart, twelve-tone equal-temperament ditties, passages of Mozart, Chopin, Schumann, Gottschalk, Beethoven, Busoni, Schoenberg—and Cage and Hiller. It lasts twenty-one minutes; I had a headache after the first five. And I object once again, not because of the concept but because of the execution, which is total, controlled or uncontrolled, cacophony. At first noisy, this "experience" ultimately becomes one of tedium and almost unrelieved boredom. What a waste of three harpsichords, which you can hardly hear through the din! Personally, I find the New York subway offers as much sonic anarchy, and at least there you are getting from one place to another.

Ben Johnston's Second String Quartet seems to have the stature of late Beethoven after the Cage-Hiller; it may not, of course, but within its highly organized framework it has some very interesting ideas, notably the use of just tuning and microtonal intervals. This is a piece worth hearing and

on the cassette format, in terms of sound and ease of use. For one thing, I miss not having program notes. The overall sound quality is sufficient for medium-price home playback equipment. On more critical rigs, the hiss level and sense of restricted high-end frequency response become more apparent (boosting the highs simply makes for more hiss). My review cassette was also afflicted with a few spots of unsteady motion on side one. Side two was fine so far as this went, but there were noticeable "drop-outs" at the beginning.

The actual insertion, removal, and functioning of the cassette in my Norelco deck was simplicity itself. Nevertheless I reserve judgment on cassettes as a medium for high-quality listening until I have heard many more and until there is real improvement in sound quality. D. H.

TCHAIKOVSKY: *String Quartet No. 1, in D Major, Op. 11.* **BORODIN:** *String Quartet No. 2, in D Major.* Drolc Quartet. DEUTSCHE GRAMMOPHON ® L 9425 (7½) \$7.95.

Performance: Juicily lyrical
Recording: Warm-hued
Stereo Quality: Good
Playing Time: 60'25"

My compliments to the DGG a-&-r man who had the wit to pair in a single package the two most popular string quartets in the Russian repertoire. The Andante cantabile from the Tchaikovsky and the *Notturmo* from the Borodin have, of course, been fearfully vulgarized and maltreated in popular arrangement, and it is good to hear them beautifully performed and recorded in their proper form.

This is a first for both quartets in four-track tape format, though there is ample disc competition for the Borodin, in particular the lighter-textured treatment offered by the Borodin String Quartet of the USSR in London's Stereo Treasury series. Whether one prefers a lighter-style reading to the German-Romantic one by the Drolc ensemble is a matter of individual taste. The recorded sound is warm, full, and altogether satisfying. D. H.

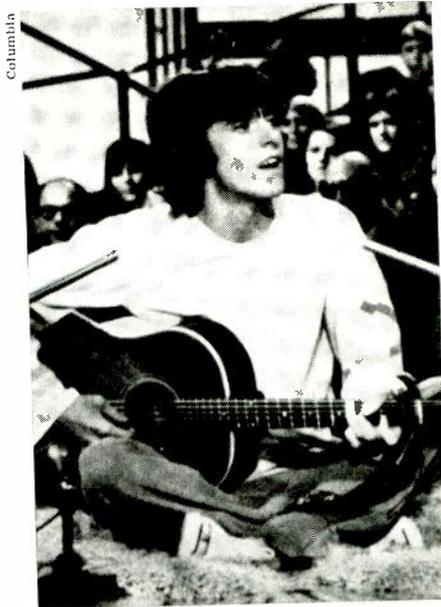
ENTERTAINMENT

DONOVAN: *Donovan in Concert.* Donovan (vocals); instrumental accompaniment. *Isle of Islay; Young Girl Blues; There Is a Mountain; Poor Love; Celeste: The Fat Angel; Guinevere;* and seven others. EPIC © N16 10132 \$6.95, ® EN 655 (7½) \$6.98, ④ N14 10132 \$5.98, ⑥ N18 10132 \$6.98.

Performance: A likeable love-in
Recording: Adequate for on-location
Stereo Quality: Good
Playing Time: 54'66"

Donovan is an agreeable young fellow with a twinkle in his Welsh voice and a tendency to sing the praises of girls named Saffron and Celeste and Guinevere (King Arthur's). When he makes an appearance, the stage, I am told, is covered with flowers, and his listeners shudder with rapture even before he opens his mouth. This recording was made with what sounds like a huge audience on hand, and each number on the program is so familiar to the fans that they sigh with delight even before the first note is out.

Donovan's life view is a fairly sunny one: "Fly Trans-Love Airways" is the advice in one song, another is called *Preachin' Love*. *Mellow Yellow* is unrestrainedly cheerful about the aforementioned Saffron, and *Poor Love*—mis-labeled on my copy as *Poor Cow*—is all about a girl with "sunshine eyes." But he can move his devotees to tears with songs like *Widow with Shawl*, a ballad about an eighteenth-century sailor's wife who waits vainly on the shore for her man, and can get them all worked up against the caulous ways of the Establishment in *Rules and Regulations*. Since this program was recorded under field conditions at some mammoth shrine like the Hollywood Bowl (with Donovan's father on hand to introduce him, and a group called the Flower Quartet to back him), it's a little unfair to say much about



DONOVAN
A sunny celebration of life

the technical quality of the cassette. I don't think, however, that this will much alter the joy "Donovan in Concert" will bring to the lad's admirers—or the irritation with which it will be greeted by anti-Donovanites, who, one hears, regard his efforts as pseudo-folk and toothache-sweet. Where do I stand? Well, I guess I rather like Donovan. P. K.

MARVIN GAYE: *M. P. G.* Marvin Gaye (vocals); unidentified accompaniment. *Too Busy Thinking About My Baby; This Magic Moment; That's the Way Love Is; The End of the Road; Memories; Try My True Love;* and six others. TAMLA ® X 292 (3¾) \$5.95.

Performance: Monotonous
Recording: Excellent
Stereo Quality: Good
Playing Time: 37'24"

Put on "M. P. G.," close your eyes and—suddenly it's 1957. Your thoughts range through the domino theory, Fats Domino, and Sputnik, then play on the profundities implicit in such phrases as "See you later, alligator. . . ." Most Motown music (Tamla is a Motown label) affects me this way, but the undistinguished Motown music does especially, and that's the kind of music Marvin Gaye makes here. This disc seems to last for hours. Each song has the same beat as the

last, and Gaye manages to make each seem to have the same melody as the last. Just one, *Only a Lonely Man Would Know*, breaks out of the rut, and even it is at best a mediocre song. The others sound like the products of a bored computer. Marvin Gaye's voice, though, does have a certain promising zing to it, a little like that of the late Sam Cooke—who, for all his ability, spent his career in a similar kind of musical rut. But then he was performing in 1957. Noel Coppage

LIGHTHOUSE: *Lighthouse.* Lighthouse (vocals and instrumentals); various accompaniments, Paul Hoffert arr. *Whatever Forever; Eight Miles High; Marsha, Marsha; Mountain Man; Follow the Stars; Never Say Goodbye;* and four others. RCA ® TP3 1023 (3¾) \$6.95.

Performance: Very good, but . . .
Recording: Superb
Stereo Quality: Very good
Playing Time: 43'14"

Caution: this recording may be hazardous to your mental health, particularly if you happen to be going through an identity crisis. Lighthouse is so big and complicated that I don't know *what* it is. The group produces some extremely interesting sounds—let's make that clear right away—by intending, apparently, to take rock beyond the simplified jazz thing that Blood, Sweat and Tears got into, and it uses an overwhelming assortment of instruments to that end. At the same time, Lighthouse seems bent on carrying on now and then like Led Zeppelin, the Jefferson Airplane, and other heavy rock groups that use big, distorted guitar chords. And to complicate things even more, the vocalists keep sounding like other groups—sometimes like the Airplane, occasionally something like the Who, and now and then a little like—so help me—the Mamas and the Papas. Versatility is one thing, but we seem to have here a case of wandering identity.

Lighthouse has set a difficult task for itself and, in my opinion, hasn't quite brought it off. In some ways this is one of the better recordings I have heard in recent months, but overall it lacks something. Noel Coppage

HERBIE MANN: *Moody Mann.* Herbie Mann (flute and bass clarinet); Jack Nimitz (bass clarinet, baritone sax); Urbie Green (trombone); Joe Puma (guitar); Oscar Pettiford (bass); Charlie Smith (drums). *Let Me Tell You; When the Sun Comes Out; Professor; Lazy Bones;* and four others. RIVERSIDE ® X 3029 (3¾) \$5.95, ④ A 3029 \$5.98, ⑥ M 83029 \$6.95, ⑦ X 53029 \$5.95.

Performance: Reissued mid-Fifties jazz
Recording: Good
Stereo: Electronically added
Playing Time: 39'42"

Caveat emptor: these sides are over twelve years old (as the *very* fine print on the back of the box informs us) and come from a period that was hardly Mann's most scintillating. Fortunately, he was accompanied by some good players, particularly the late (and, as they say, great) bassist Oscar Pettiford, and the material is excellent. Those recent Mann fans who don't recall that he once played other woodwinds (including an extraordinarily average tenor sax) will find a taste of interest in his bass clarinet on *Lazy Bones*. Not much else, though. Don H.



By CRAIG STARK

TAPE HORIZONS

THE SIGNAL VERSUS THE NOISE

"Is it correct to assume that the higher the signal-to-noise ratio, the lower will be the tape hiss on playback and on record-playback?" That was the question recently asked by a reader seeking advice on how to determine which of the recorders he was considering had the least electronic noise. Checking the Hirsch-Houck Laboratory reports, he found one deck that was singled out for its low audible hiss. But the H-H measurement method showed its signal-to-noise ratio (abbreviated S/N) as 50 decibels (dB), whereas the manufacturer claimed 55. "Five dB is quite a difference, isn't it?" the reader asked. Yes, it is; but using the very same test data given in the report, the manufacturer in question could have made a solid case for rating his machine at 60 dB instead!

The procedure followed in making S/N measurements is beguilingly simple. A pure tone (usually 400 to 1,000 Hz in frequency) is recorded at "maximum permissible recording level," and the output it produces on playback is measured in decibels and defined as "signal." The tape is then rewound and recorded again, but with no input signal, so that the previous tone is erased. The erased section is played back and whatever output is present is measured in decibels as "noise." The decibel difference between the signal and the noise is the S/N ratio.

At this point confusion begins, however, for just what should count as the "maximum permissible recording level?" A tape recorded to its absolute maximum output (*i.e.*, saturation) is so distorted as to be unlistenable, but clearly the larger the reference signal, the higher the S/N ratio will be. Since audiophiles must rely on the "0" reading of the recorder's VU meter, this is the reference used by H-H Labs in its tests. But manufacturers can set this reading to correspond to any distortion level they choose. The majority of today's high-quality machines seem to use a record level that produces 3 per cent harmonic distortion as their S/N reference point, however. This is frequently called "peak-recording level," because peak-reading indicators such as oscilloscopes, "magic-eye" tubes, and some meters use it as the maximum or 0-dB reference level. VU meters should read "0" at a level 6 to 8 dB lower than this in order to compensate for the slower action of the needle. Using the figure of 3 per cent distortion, S/N ratings based on other recording levels (if specified) can be approximately converted for comparison. For recorders using 5 per cent distortion as a reference figure, you must subtract about 3 dB. On the other hand, 3 dB should be added to specifications based on the 1953 NAB standard of 2 per cent distortion. To a rating referred to 1 per cent distortion, "standard operating level," or "Ampex reference level," add 6 to 8 dB. (I'm aware that some of my figures contradict those of other authors, but they are all derived from recently performed tests.)

Finally, there is the problem of what counts as noise. Conventional meters register all audible frequencies equally, but this is not the way our ears hear the low-level 60, 120, and 180-Hz components of noise. For this reason, some instruments use a weighted scale that emphasizes hiss and minimizes the hum frequencies that the ear's insensitivity is likely to make inaudible. Thus, to convert a "weighted" to an "unweighted" S/N specification it would probably be accurate to subtract about 7 or 8 dB.

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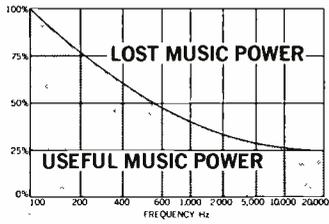
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As an additional reader service, we list below, by classifications, the products advertised in this issue. If there is a specific product you are shopping for, look for its listing and turn to the pages indicated for the advertisements of manufacturers supplying that equipment.

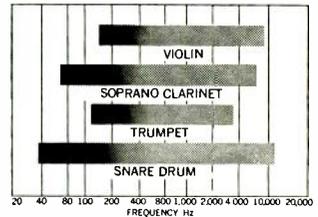
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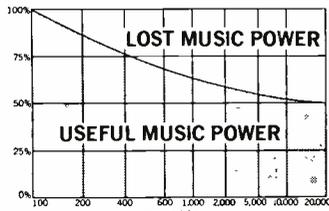
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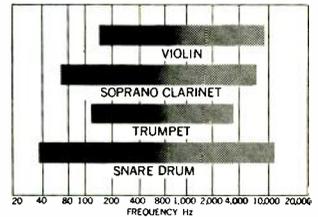
CARTRIDGE "C"
at 25% Music Power



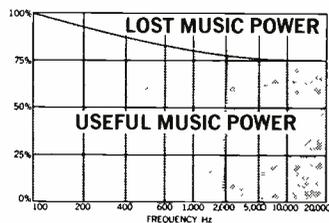
... a serious loss of definition occurs: because cartridge "C" has completely lost 75% of the Music Power at the higher frequencies.



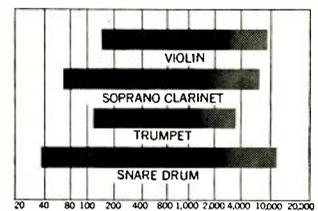
CARTRIDGE "B"
at 50% Music Power



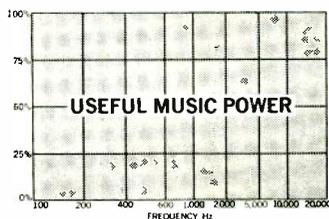
... in this case you lose definition of tone and instruments: because cartridge "B" loses as much as 50% at higher frequencies.



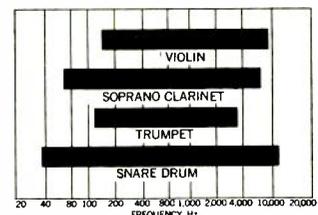
CARTRIDGE "A"
at 75% Music Power



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



XV-15
at 100% Music Power



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CIRCLE NO. 41 ON READER SERVICE CARD

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