HOW THE STEREO GROOVE WORKS—A DETAILED ANALYSIS
SHOULD RECORDINGS DIFFER FROM LIVE PERFORMANCES
SECRETS OF SUCCESSFUL HOME ORCHESTRAL CONDUCTING
For $299.95 this receiver offers all these Fisher features: Tune-O-Matic pushbutton memory tuning, Stereo Beacon automatic stereo/mono switching, Baxandall tone controls, Fisher AM circuitry, FM sensitivity of 2.0 microvolts (IHF), and it delivers 100 clean watts into 8 ohms—enough power to drive any speakers at normal listening levels.

For an extra $50 this receiver has all the features of the 250-T, plus an extra fifty watts of power. That extra power will come in handy if you're going to drive very low efficiency speaker systems at very high levels.

This is the most powerful, most versatile receiver we've ever made. 190 watts music power (IHF) into 8 ohms. Dual-gate MOSFET RF and mixer stages in the FM-tuner section. (Usable sensitivity 1.7 microvolts, IHF.) A 4-pole crystal FM filter provides an unusually high degree of selectivity. And there is a total of four ways to tune the 500-TX. In addition to standard flywheel tuning and Tune-O-Matic, there's also AutoScan. Touch one of two buttons and the next FM station up or down the dial is automatically tuned in. Hold down either button and every FM station up or down the dial comes in, one by one. Remote control AutoScan is also possible with an optional accessory.

You want power? We've got power. More clean power for your money than anybody else, as a matter of fact. Fisher receivers deliver their rated output into 8 ohms, the impedance of practically all today's speaker systems.

(Receivers rated at 4 ohms actually deliver less than their rated power into 8 ohm speaker systems.)

But power isn't everything. These Fisher receivers have a host of other features.

All three, for example, include special AM circuitry. So AM broadcasts will sound almost as good as FM-mono. The FM-stereo section of a Fisher will pull in stations other, comparably priced receivers can't. (Fisher receivers are extra-selective as well as sensitive.) Count stations. Prove it to yourself.

All these Fisher receivers include the convenience of Tune-O-Matic pushbutton memory tuning. So in addition to being able to tune across the dial in the regular way, you can preset several of your favorite FM stations, then tune to them electronically at the touch of a button.

They all have Baxandall tone controls. So you can regulate the upper highs and the lower lows without touching the mid-range. Of course, they all use the very latest electronics, including FET's and IC's. And all have facilities for connecting and controlling two pairs of speaker systems.

(These Fisher receivers are quite powerful. Remember?)
What price power?
100 watts into 8 ohms

50 watts into 8 ohms

90 watts into 8 ohms
Customers and Salesmen: Were you there when we proved the need for unvariable speed?

We must have used the most boring record ever played at a hi-fi show...and one of the most instructive. No music on it—only a constant, 1,000 cycle note...held to within 1/10 of one percent accuracy!

It wasn't even meant to be listened to, but to be measured. And the people who visited Garrard's exhibits at the New York and San Francisco shows came not to listen, but to watch, as the record was played back on a Garrard SL 95, with a precision digital counter monitoring its output frequency.

Each day, throughout the 10 days of the shows, dealers and visitors watched the SL 95 playing the same record, hour after hour, for up to 10 hours a day. And, every 10 seconds, the line voltage to the turntable was varied deliberately with a Variac transformer, from a low of 65 to a high of 135 volts, and then back.

Meanwhile, a sophisticated digital readout counter—same type as used in space technology—faithfully monitored the actual frequency at which the prerecorded, 1,000 cycle note was being reproduced. For the turntable to meet the critical standards of the National Association of Broadcasters (NAB), the output frequency would have to be held within plus or minus tolerance of 3/10 of one percent under normal operating conditions. In other words, the digital counter would have to display a readout of between 997 and 1,003 cycles.

Conditions were, of course, anything but normal: extreme voltage variations; long hours of play; high room and motor temperature; much rougher circumstances than in any home. Nevertheless, the Garrard SL 95 held its speed constant, and the digital counter displayed a readout of between 999 and 1,001 cycles...three times better than the rigorous NAB standard!

To keep the speed—and the record pitch this accurate—required the Garrard Synchro-Lab Motor. Within fractions of a second after it is turned on, it locks in to the precise speed of the record being played, and it stays locked in until turned off—because this motor operates in strict synchronization with the rigidly controlled 60-cycle frequency of the electric power line—reliable and accurate as an electric clock. However, unlike conventional "synchronous" motors, the Synchro-Lab Motor is powerful enough to bring the turntable up to its proper speed in an instant, as only "induction" motors (with far less accurate speed control) could do previously. This is because Garrard's exclusive Synchro-Lab design combines both synchronous and induction windings on a single rotor.

Incidentally, there are significant benefits from the Synchro-Lab Motor in addition to perfectly constant speed. The old-fashioned heavy turntable has now been eliminated, because its flywheel effect is no longer needed for speed accuracy. This, in turn, cuts rumble and preserves the life of the important center bearing. And, you will find no variable speed control on the Garrard SL 95, simply because no such control (even with a strobe disc and special viewing lamp) allows the turntable to be set to correct speed—and kept there—with the unflagging accuracy built into the Garrard Motor.

By the way, you may have wondered how that dull, 1,000 cycle record fared, with over 100 hours of playing time during the two shows. It fared quite well—it's still playable—after a wear test equivalent to years of play for the average record. That says nothing, of course, about the SL 95's motor, but it does say quite a bit for the tracking capabilities of its gyroscopically gimbaled, magnificently engineered tonearm system.

There are seven Garrard models from $37.50 to $129.50, less base and cartridge. Five of them incorporate the Synchro-Lab Motor.

THE MUSIC

KING ARTHUR IN ATLANTA
A report on the opening of a new American arts center. William Livingstone

THE BASIC REPERTOIRE
Tchaikovsky's Romeo and Juliet. Martin Bookspan

A LAYMAN'S GUIDE TO THE ART OF CONDUCTING
Pointers for the secret living-room maestro. Arthur Matthews

WHATEVER BECAME OF DOROTHY MAYNOR
The American soprano now heads the School of the Arts in New York's Harlem. William Seward

THE SOUND OF (RECORDED) MUSIC
Records are creating an aesthetic all their own. Eric Salzman

THE EQUIPMENT

NEW PRODUCTS
A roundup of the latest high-fidelity equipment. HI-FI QUESTIONS AND ANSWERS
Advice about readers' technical problems. Audio Basics

TECHNICAL TALK

THE STEREO DISC
How and why a single record groove produces stereo sound. Larry Klein

INSTALLATION OF THE MONTH
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THE AMERICAN MUSICAL AUDIENCE

SINCE we live in a world in which each individual's share of the available space is rapidly shrinking, periodic readjustment of housekeeping arrangements has become mandatory for us all. For me, this means thinning out my bookcases and files from time to time, discarding books, pamphlets, and clippings whose usefulness to my intellectual well-being is no longer apparent. The process is enormously time-consuming, however, since what you throw out has to be at least examined, perhaps skimmed, or even re-read in its entirety—you can't judge a book by its cover, and Operation Ashcan occasionally turns up a few things that are still useful. I ran across an old Commonplace Book the other night, one of those private commentaries of unfamilial quotations that are incomprehensible to anyone but its compiler, and was startled to come upon a paragraph (abstracted from a 1947 lecture by anthropologist Ruth Benedict) that suddenly read to me like a prophecy:

...we do not have [in America] an aristocracy of intellectuals, as countries in Europe do, who award a palm of merit which is accepted as an accolade. We are an egalitarian people, and everyone is allowed to claim the right to judge anything, even a new artist's most individual work. Egalitarian societies cannot foster high achievements in art, in the United States, must be those which give experience and taste in some art to great numbers of people. Mass appreciation of an art is not as difficult to imagine as many people think; in the United States today everybody who has a radio hears music—and his taste may well continue to improve; everybody goes to the movies—and he may well become a connoisseur of real excellence. When the artist is the articulate voice of a people who value the excellence he has to give, America will have achieved that exciting kind of art which is possible only in a democracy like ours.

Although she did mention the influence of radio, Miss Benedict could not have known, in 1947, that the mushroom growth of the recording industry would supply, in the short space of twenty years, just those conditions that would foster high achievement in the art of music: the creation of an experienced mass audience whose number, in both absolute and percentile terms, is unparalleled in the world's history. As Eric Salzman makes clear in his article The Sound of (Recorded) Music in this issue, this audience has already had an enormous influence on musical performance both "live" and recorded; it affects not only what we hear, but how it is performed; it has revolutionized the teaching of music; it has raised the standards of criticism and of appreciation as well. It has not only created but sustained the careers of both performers and composers—how often do we hear the music of Charles Ives in the concert hall? Aristocratic elitists (we have them too) may well continue to improve; everybody goes to the movies—and he may well become a connoisseur of real excellence. When the artist is the articulate voice of a people who value the excellence he has to give, America will have achieved that exciting kind of art which is possible only in a democracy like ours.
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TYPICAL CITADEL RECORD CLUB SUPER-BARGAINS

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When you're number one in tape recorders you don't make the number-two tape.

It costs a few pennies more. But Sony professional-quality recording tape makes a world of difference in how much better your recorder sounds—and keeps on sounding. That's because Sony tape is permanently lubricated by an exclusive Lubri-Cushion process. Plus, its extra-heavy Oxi-Coating won't shed or sliver. Sony tape is available in all sizes of reels and cassettes. And remember, Sony professional-quality recording tape is made by the world's most respected manufacturer of recording equipment.

Apostasy

- This is to inform my acquaintances and all those who have been listening to the speeches I am given to making at the drugstore during coffee hour every morning that, having seen the error of my ways thanks to Robert L. Reid's statistical analysis of composers ("The World's Greatest Composer," October), I hereby take back all the good things I ever said about Beethoven, Bach, and Mozart. For the record, so to speak, I have had the twenty-old albums of beethoven's music in my own collection for years; they're not bad, once you learn to plug up the spindle holes, and I have instructed my wife that our year-old daughter is not to be taught the word "Mozart," and that all references to Bach in our household shall cease forthwith. But there is a slight problem connected with the latter. Hans, our dachshund, has somehow developed a bark that to the untrained ear sounds just like "Bach, Bach, Bach." It takes extraordinary patience, I suppose, to teach a grown dog to bark "Ponchielli, Ponchielli," but I am determined.

- For his article "The World's Greatest Composer," Robert L. Reid rates a big one hundred on the laugh meter.

Bill Pottle
Walnut Creek, Cal.

- My heartiest congratulations to you and to Robert L. Reid for the magnificently profound application of modern systems analysis techniques to the resolution of an age-old question of musical art. One can look forward with confidence to forthcoming applications of similar meaning and validity in areas other than national defense.

W. E. Daeschner
Chantilly, Va.

This Is My Beloved

- It's a little late in the day for Jedge Flanagan to cry for a law against filching songs from the classics (in his October review of Borodin's Quartet No. 2); that were better done before they had Chopin chasing rainbows and Rachmaninoff languishing empty-handed near a voodoo moon. Grieg and his trolls wait to hound Messrs. Wright and Forrest through Hades for Fiddle and His Fiddle, but the Kismet lyrics, combining the racy and the amatory in a manner hardly excelled by Cole Porter, are quite another matter. I have the original-cast album and unashamedly enjoy it. Borodin, in a letter dated September 19, 1875, delighted in "bold and cleverly handled theatrical scenes" and "wild oriental ballets"—only himself spent more time sunk in exotic reverie. "A Musical Arabian Night" would have galled them. There wouldn't be six recorded versions of Kismet if it were just "some nonsense about somebody being somebody's beloved."

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DAVID WILSON
Carmel, Calif.

The Editor replies: "Since I have unbur-dered myself on this subject previously (my editorial column in the February 1966 issue), I cannot help but raise to Jedge Flanagan's de-fense. Mr. Wilson may of course continue to enjoy Kismet to his heart's content; on my scale of values, however, This Is My Beloved is positively cryogenic compared to the ten-der warmth of the quartet original. The words make all the difference, and Cole Por-ter (compare Kate) couldn't have written them better. This Is My Beloved is arch po-sitizing, and as second-hand as the music: the original is Walter Beeton's book of poems This Is My Beloved, a collection once thought to be quite racy by the boys down at the gas station. As for such gems as 'bangles, bangles, and boobs,' alliteration is a refuge just this side of the rhyming dictionary. We have suffered a number of years of this kind of stuff, though the periodical's editor me-remembers Everybody's Making Money but Tchaikovsky? I prefer to think that so liking Kismet Mr. Wilson is responding to the mus-ic despite the lyrics; if they were all that good, they wouldn't lend themselves so readily to parody ("Take my hand, I'm a shiksa in Palestine"). A much older song said it best: 'You are my song of love, mortally immortal.' Words out the wine."

Coupurin

- Wilfrid Mellers' astonishing statement in his piece on François Couperin (November) that "twenty years ago, when I was working on my book on Couperin, he was accepted as an amiable miniaturist, a creator of little past-trots for harpsichord!" is simply nonsense. Couperin may have been so regarded by an American public for whom the French Bar-

(Continued on page 12)
Shown above and described below are just a few examples of the most unique and formidable line of stereo equipment in the world today. From powerful stereo systems, to all-in-one compacts, to breathtaking individual components, there is a model designed for everyone from the most ardent stereo enthusiast to the casual listener.

Model 5303—Powerful Spectrum Speaker System—Non-Directional Sound Total sound diffusion—a full 360 degrees. Four free edge woofers and four horn-type tweeters in hermetically sealed metal enclosures to handle up to 80 watts in input. Frequency response range from 20 to 20,000 Hz. May be pedestal-mounted or suspended from the ceiling. Diameter: 13 ½” 26.4 lbs.

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Model 1684—Solid State 4-Track Stereo Tape Deck—Built-in pre-amplifier for superb reproduction at 7½ and 3½ ips. 7-inch reels. Automatic stop device, professional VU meters, 3-digit tape counter, DIN and pin jack connectors. Accessories include full and empty 7-inch reels, DIN cord, splicing tape, dust cover and two reel clamps. Oil-finished wood cabinet. 12 transistors 15 ½” H, 13 ¾” W, 6 ¼” D 22 lbs.

Model 6102—Deluxe Automatic 4-Speed Stereo Turntable and 8-Track Stereo Player—Large 11-inch platter for wow and flutter characteristics less than 0.3%. Tubular tonearm with moving magnetic cartridge and diamond stylus. 8-Track Stereo player features a 6 transistor preamplifier and wow and flutter characteristics of less than 0.3%. Fine furniture finished wood with molded acrylic dust cover. 9 ½” H, 17 ¼” W, 13 ¾” D 23.4 lbs.

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Manufactured by Victor Company of Japan, Ltd.
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Ormandy conducts the premiere recording of this recently completed symphony; Lili Chookasian, Richard Lewis are soloists in "Das Lied"

2911-2912, Bernstein Conducts Great Romantic Symphonies
Franck's Symphony in D Minor; Dvorak's "New World" Symphony; Mendelssohn's "Italian" Symphony; Schubert's "Unfinished" Symphony

5853-5854, I Can Hear It Now
Here is Edward R. Murrow's unique "audible history" of 1919 to 1949. The actual sounds and voices enable you to relive the great events of these momentous years

6780-6781, Bernstein Conducts For Young People
Peter and the Wolf; Night on Bald Mountain; Carnival of the Animals; The Sorcerer's Apprentice; Till Eulenspiegel's Merry Pranks; 3 more

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Records sent on credit. Upon enrollment, we'll open a charge account in your name . . . you pay for your records only after you have received them—played them—and are enjoying them. They will be mailed and billed to you at the regular Club price of $5.98 (Popular, $4.98), plus a mailing and handling charge.

Generous bonus plan. As soon as you complete your enrollment agreement, you will automatically become eligible for the Club's bonus plan— which entitles you to one record free for every four records you buy! There are no "savings certificates" to accumulate, no delays, no limitations—every time you buy a record, you get another one free.

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TERRE HAUTE, INDIANA 47808

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Three of the finest conductors of our time—Bernstein, Stokowski, Ormandy—in masterful performances of these truly revolutionary works

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Powerful performances by Leonard Bernstein and the New York Philharmonic—from the stirring and romantic First to the mysterious Seventh!
Listen!

How many watts do you really need for good high fidelity!

Everything electrical has a watt (power) rating. This goes for hi-fi components, too, whether stereo or mono. How many or how much you need depends to a large extent on your listening area and its acoustical conditions.

A room with thick carpeting, heavy drapes and overstuffed furniture absorbs a great deal of sound. For adequate listening levels, a room will require more amplifier power (watts) to the loudspeakers than would a room with hard surfaces, little drapery and modern furniture. The same is true of big, open rooms vs. small, compact rooms.

At maximum volume (watts) some amplifiers may tend to develop distortion. Loudspeakers will simply reproduce any distortion along with the high fidelity music. So, if your components are used in a big or "overstuffed" room, make certain the amplifier has sufficient wattage.

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nuque idiom was entirely unconventional, but never was he dismissed as a miniaturist by musician, critic, and historian—Mr. Mellers is merely one of a long line of knowledgeable writers. In the eighteenth century, Sir John Hawkins called Couperin "a very fine composer for the harpsichord," and to Charles Burney he was "an excellent composer for keyboard instruments." In the nineteenth century, Brahms was so much attracted to these "little pastorals" that he collaborated with Chrysander on a complete edition of them, in which he remarks that Couperin is "the first great composer for the harpsichord known in the history of music.

If credit for a more general recognition of Couperin's greatness belongs to any one person, it is probably Wanda Landowska. In Music of the Past (Knopf, 1924), she said, "What charming artlessness in these pieces of Couperin's!" wrote his modern admirers. Now, there is just as much artlessness in Couperin's pieces as in Voltaire's contes. Indeed, in the eighteenth century, Couperin was considered a profound composer." Ravel, Debussy, and other modern French composers recognized Couperin as considerably more than the author of "little pastorals," and Richard Strauss was so impressed by them that he arranged some of them for orchestra. Surely no one regarded as a mere creator of little pastorals could cause such a stir of admiration among the great of music.

Mr. Purcell's citations of musicians and writers of the past who have properly judged Couperin's worth are all drawn from a time well before the period Mr. Mellers had in mind—"twenty years ago, when I was working on my book on Couperin." And it is interesting to note that the misapprehension persists to this day: only a few weeks ago, in a review of a New York concert of Couperin's works, a critic called him a "miniaturist.

Looking at Landowska

Mr. Wickliffe G. Beckham's appreciation (November) of the German woodcut at the top of your "Letters to the Editor" column prompts me to express my appreciation of Alexis Weisemberg's "affectionate caricature" of Wanda Landowska in the October issue. Framed just a few days after the issue arrived, the drawing now hangs above my stereo set, delighting me and eliciting questions and comments from friends who see and admire it.

F. C. Lindaman
Brooklyn, N.Y.

Record Groove Wear

J. G. Woodward's article on record groove wear (October) was most interesting. However, there appear to be greater problems in record making and playback than groove wear. In the same issue of your magazine, I read critics who note declining sound quality in recently produced recordings. Let me say that I have also noticed this phenomenon. Many stereo discs in my collection that were issued from four to seven years ago sound, decidedly superior to many on the same label issued within the last two years. Being the owner of top-quality equipment, I conclude that the fault lies with the recordings and not with my audio system. I have further concluded that this fault is chiefly due to the tendency of record producers to cut their records at increasingly higher levels. Even the best-designed cartridges, whether or not equipped with elliptical stylus, simply cannot cope with such a groove component, the result being high-frequency distortion or break-up, particularly on inner grooves. I might add that this is also undoubtedly a factor in accelerated record wear. The more velocity required at the stylus tip, the more force it applies against the groove wall.

I would suggest that until this matter of groove over modulation has been dealt with, groove wear, even to owners of medium-quality components, will be of little comparative importance.

BRUCE G. TAYLOR
Kensington, Conn.

Schwann Subscriptions

In your October issue, in the article entitled "According to Schwann," John Corly writes, "the Schwann catalog cannot be subscribed to." This is an error. We at the Book Clearing House handle subscriptions to the Schwann catalog, and are currently supplying this service to individuals and institutions all over the world.

F. L. JOSEPH
Book Clearing House, Inc. 423 Boylston Street Boston, Mass. 02116

Mr. Corly should have said that the catalog cannot be subscribed to directly from the Schwann people. But individuals can subscribe through such firms as the Book Clearing House, H. Roser Smith in Philadelphia, and certain independent record clubs such as Citadel Record Club and Record Club of Canada.

Gottschalk

Please accept my congratulations on an outstanding September issue: the Gottschalk article was superb.

Can Mr. Offergeld tell me where Gottschalk sheet music is available?

ORRIN BLATTNER
Los Gatos, Cal.

Mr. Offergeld replies: "A small collection of piano pieces edited by Gottschalk authority Jeanne Behrend was published about a decade ago by Theodore Presser (111 W. 57th Street, New York, N.Y.). Although the volume is no longer generally available, it may be possible to obtain one by writing directly to the publisher."

Alley Man Out

I agree wholeheartedly with John Milder's evaluation of the set "Golden Memories of the Whole Crew of 'Allen's Alley'". Unfortunately, this is not quite true. Ajax Cassidy (Peter Donald) is missing.

REV. ROBERT B. MERTEN
Coudersport, Pa.

Mr. Milder, naturally, 'dropping from every pore, regrettably acknowledges his error.

More on Monocide

Just a note to comment on your new name: this change is timely, considering the dying out of "hi-fi" (monaural) records, and your audacity is commendable.

(Continued on page 14)
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CIRCLE NO. 3 ON READER SERVICE CARD

POWER PLAY.

But, having been in and around the record trade for a number of years, I feel that we in the business are to blame for the tragic blunder of the disappearance of mono. The customer was constantly reminded of stereo and never fully acquainted with the fact that mono records sound fine on stereo equipment. Still, thanks to some enterprising record companies—Columbia, for one—the original sound of early treasures will not be tampered with in the name of stereo.

HARRY D. SMITH
Atlanta, Ga.

Miaskovsky

In your October issue, David Hall says the only previous recording—Ormandy's—of the Miaskovsky Symphony No. 21 has been unavailable for more than fifteen years. I know it was available as late as 1955, when it was included in Irving Kolodin's book on orchestral music (published by Knopf). This may seem unimportant, but I feared Mr. Hall might discourage Miaskovsky buffs. I have managed to pick up two used copies of this disc in the past three years.

Too, Mr. Hall's listing of Miaskovsky works previously available in the U.S. leaves out at least two important recordings, the Lyric Concertino (Urania) and the String Quartet No. 13 (Westminster).

I envy Mr. Hall his eight Miaskovsky symphony recordings. I have only Nos. 16, 17, 19 (for band), 21, and 27, and can't find any references to recordings of the others. I'd love to know who issued the other three.

LESLIE GERBER
Staten Island, N.Y.

Mr. Hall replies: "The three symphonies in question are Nos. 3, 6, and 15. No. 3 by the USSR State Orchestra under Yergeny Stepanov (mono only) and the second by the Moscow Philharmonic under Kiril Kondrashin (stereo). I bought both at the Four Continents Bookshop in New York City. The recording of the Symphony No. 6 I found in Finland in 1963: it is a mono-only performance by the USSR State Orchestra led by Kondrashin, and was never released here. Mr. Gerber is quite right about the recordings of the Lyric Concertino and the Quartet No. 13. I was only attempting to hit the high spots of the rather scant history of Miaskovsky on records in this country. In any case, these recordings are no longer available."

Cantrell Contra and Pro

In his review of Marlene VerPlanck's album (November), Rex Reed expressed the conviction that Lana Cantrell is making a conscious attempt to be individualistic—too individualistic, he implies. Perhaps the criticism is valid, but I simply assumed that if one listened to Miss Cantrell singing in her sleep (a charming thought), she would sound exactly like Lana Cantrell awake. Now your knives-and-daggers-and-unexpected Valentines reviewer has destroyed my faith in the nice things of the world. I can no longer look forward to an old age in which the woody sounds of Cantrell can keep me young. And I will always doubt the sounds my tin-plated ear drums pick up, for critic Reed describes them otherwise.

But I do appreciate reading Rex Reed's reviews as much as I enjoy listening to the rec-

(Continued on page 18)

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Schütz on Discs

- I saw Kipnis, for whom I have high regard, ranks the new Helmuth Rilling Schütz Symphoniae sacrae as "outstanding" (October). This is true only if the run-of-the-mill attempts at Schütz (or, for that matter, Bach) enables his to stand out. The best conductor for both these giants is Wilhelm Ehmann. Lacking Ehmann's Toscanini-like iron control, Rilling is guilty of Italianizing Schütz's "Italianate" works. A comparison of Ehmann's and Rilling's work on the Symphoniae reveals that in the first instance Schütz emerges a profound genius, and in the second an operatic minor Perugelot.

RONALD PATAKI
No. Bergen, N. J.

More on Norma

- I feel I must comment on some remarks in Mr. Lowell Satre's letter (October) concerning recordings of Norma. After reading Mr. Satre's letter I immediately listened once more to my copy of Maria Callas' Norma. If Callas was in bad voice when she recorded it, I missed the fact completely; as usual, her Norma left me completely satisfied and just a little breathless.

I felt that I might have been missing something, so I borrowed a friend's copy of Sutherland's Norma. The dramatic impact of "Dormono entrambi," the thrilling confrontation of "La mia man alia in te," the dream-like state of "Tinoltra, o giorinetta," and many other of the glories of this beautiful opera—they just weren't there.

Not only is Sutherland no match for Callas, but her supporting cast is nowhere near the caliber of Corelli, Ludwig, and Zaccaria, and if Richard Scurry ever becomes half the conductor Tullio Serafin was I'll be very much surprised.

THEODORE L. OTIS
Norfolk, Va.

Mea Culpa

- At what ungodly hour of the night did Paul Kresh run off his review of "Ten Golden Years: 36 Great Motion Picture Themes and Original Soundtracks" (September)? Apparently he was half asleep, because he made two mistakes of the kind I would never expect from so perceptive a critic as Mr. Kresh. First, I couldn't believe my eyes when I read about "Ai Caiola" from Elmer Bernstein's score for The Magnificent Seven. The arrangement performed by Ken Lauber is only slightly inferior to mine. Reed's pronouncements are right a startling number of times; his taste is only slightly inferior to mine.

JAMES R. EICHELSTEIN
Cleveland, Ohio

Mr. Kresh replies: "Mea culpa! Ai Caiola! As to the 'grayish' arrangement of the music from Lilies of the Field, I must confess to emerging from the experience of listening to thirty-six motion-picture themes in one sitting in a rather addled condition. But I congratulate Mr. DeWald on his efforts!"

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- **James B. Lansing** has introduced the Model SA660, a solid-state integrated amplifier with 60 watts continuous-power output per channel. The amplifier has less than 0.2 per cent intermodulation and harmonic distortion at full output at any frequency from 20 to 20,000 Hz. The signal-to-noise ratio is 72 dB at the low-level inputs, 85 dB at the high-level inputs. The controls include volume, balance, dual concentric bass and treble, and a four-position input selector. Five toggle switches control power, stereo or mono mode, tape monitoring, loudness compensation, and a special test circuit to achieve electrical stereo balance. Overall dimensions of the unit are 5½ x 16¾ x 13⅛ inches. Price: $135.

Circle 148 on reader service card

- **Allied Radio** is offering a ninety-six-page paperback book called *Integrated Circuits: Fundamentals and Projects.* The book covers the development of integrated circuits, their general features, types, and applications. Several simple construction projects are detailed, including a preamplifier and a ½-watt audio amplifier. The book is available from Allied Radio Corporation, 100 N. Western Avenue, Chicago, Ill. 60680. Price: 75¢.

Circle 149 on reader service card

- **Jensen** has introduced two new bookshelf-size speaker systems. The Model TF-15 "Mini-Mite" is a two-way system with a frequency response of 35 to 16,000 Hz. An 8-inch woofer and a 3-inch cone tweeter are used, and the system has a power-handling capacity of 15 watts. The enclosure, which has a two-tone grille, measures 10 x 15½ x 6¼ inches. Price: $14.40. The Model TF-25 (shown) uses a 10-inch air-suspension woofer and a horn tweeter, and has a frequency response of 25 to 19,000 Hz. Power-handling capacity is 25 watts. Overall dimensions of the enclosure are 8½ x 14 x 22½ inches. Price: $89.50 each, $166.50 for a pair.

Circle 150 on reader service card

- **Harman-Kardon** has augmented its line of compact stereo music systems with the Model SC1510. The system comprises a 50-watt (IHF music power) amplifier, a four-speed Garrard record changer with a Grado cartridge, and two HK-10 speaker systems. The amplifier specifications include a frequency response of 18 to 30,000 Hz ±1.5 dB and intermodulation distortion of 0.25 per cent, both at 1-watt output. Harmonic distortion is less than 1 per cent. Each HK-10 speaker system employs a single extended-range 6-inch air-suspension driver installed in an oiled walnut enclosure that measures 7½ x 9 x 14 inches. Controls include an input selector, volume, balance, bass, and treble. Four rocker switches control contour (loudness compensation) on/off, power on/off, and two separate pairs of stereo speakers. The system shuts off automatically at the end of the last record. There is a front-panel stereo headphone jack and input and output jacks for a tape recorder. Control-center dimensions are 13¼ x 8 x 17¼ inches. Price: $199.50.

The same system is also available as the SC1810 (shown), with a stereo FM tuner. The FM-tuner specifications include a sensitivity of 2.9 microvolts IHF, image rejection of better than 40 dB, and stereo separation of 30 dB. A center-of-channel tuning meter and stereo-broadcast indicator are provided. Price: $279.50. An optional dust cover of smoke-grey plastic is available for both units for $19.95.

Circle 151 on reader service card

- **Switchcraft's** Model 308TR is a solid-state, a.c.-powered four-channel mixer with a frequency response of 20 to 20,000 Hz ±0.2 dB. The mixer accepts four mono or two stereo input signals from any combination of program sources, including high- and low-impedance microphones, electric musical instruments, preamplifiers, and magnetic phono cartridges. The phono inputs are RIAA equalized.

The specifications include a signal-to-noise ratio of 60 dB, harmonic distortion of less than 1 per cent, and a maximum output signal of 4 volts. The controls include a gain control for each input, a master gain control, and switches for phono equalization, power on/off, and mono or stereo operation. Overall dimensions are 3½ x 12 x 7½ inches. Price: $96.

Circle 151 on reader service card

(Continued on page 24)
and quality is what we build into every Sansui component. Our latest AM/FM Stereo Receiver, the Sansui 800 brings an entirely new performance standard to the medium power range. The Sansui 800 features 70 Watts of Music Power (IHF), 20-40,000 Hz power bandwidth, IM distortion of less than 0.8% frequency response of 15-50,000 Hz, channel separation of better than 35 db. The Sansui 800 has a newly developed noise canceler, shoot-proof speaker terminals plus extra long tuning dials to complement its years ahead styling. One look and one listen to the new Sansui 800 will convince you why we and your dealer believe that the 300 is one of the truly great receiver values at $259.95.

AM/FM Stereo Receivers: Sansui 5000 • 180 watts • $449.95  ■ Sansui 2000 • 100 watts • $299.95  ■ Sansui 800 • 70 watts • $259.95  ■ Sansui 500 • 46 watts • $199.95. Integrated Stereo Amp—Preamp: Sansui AU-77 • 70 watts • $279.95.
NEW PRODUCTS

A RUNDOWP OF THE LATEST HIGH-FIDELITY EQUIPMENT

- Lafayette's Criterion 25 is a two-way speaker system with a frequency response of 55 to 19,500 Hz. The system comprises an 8-inch acoustic-suspension woofer and a 21/2-inch cone tweeter, with a crossover frequency of 8,000 Hz. The speaker has a power-handling capacity of 25 watts and an input impedance of 8 ohms. The enclosure is finished in oiled walnut and measures 12 x 10 x 7 inches. Price: $19.95 for one, $38.50 for a pair.

Circle 152 on reader service card

- Allied has introduced the Model TR-1080 automatic-reverse stereo tape recorder. The solid-state recorder comes with two detachable speakers that fold in front of the transport to form a protective cover. The machine has three speeds (71/2, 33/4, and 17/8 ips). Specifications at 71/2 ips include a frequency response of 40 to 19,000 Hz and flutter and wow of less than 0.15 per cent. The machine can record or play back in both directions and can be set for continuous replay or automatic stop at any predetermined point. The reverse is activated by metal foil applied to the tape. The controls include pause, bass, treble, left- and right-channel playback level and record level, stereo or mono recording mode, and speakers on/off. A hinged door on the front panel conceals the record interlocks and microphone input jacks. The transport mechanism is controlled by two large rocker switches and is solenoid operated. There are two record-level meters and a front-panel headphone jack. Dimensions of the recorder when closed are 227/8 x 143/4 x 77/8 inches. Price: $169.95.

Circle 153 on reader service card

- Audio Devices is offering free a twenty-four-page booklet entitled How to Select a Recording Tape. The booklet includes a catalog of the Audiotape line of recording tapes with descriptions of their performance characteristics and special uses. Also covered are tips on the use and care of tape and explanations of its manufacture and working principles. A chart of recording time for different tape lengths and speeds and a short tape-recording glossary are included.

Circle 154 on reader service card

- Craig's Model 2402 quarter-track stereo tape recorder has three speeds (71/2, 33/4, and 17/8 ips) and can record and play back in both directions. Foil applied to the tape activates the reversing mechanism. The specifications include a frequency response of 30 to 18,000 Hz at 71/2 ips and 30 to 9,000 Hz at 33/4 ips. Flutter and wow are less than 0.15 per cent at 71/2 ips and 0.25 per cent at 33/4 ips. Signal-to-noise ratio is better than 40 dB and adjacent-channel crosstalk is better than —60 dB. The built-in solid-state stereo amplifier has 8 watts per channel "total peak power" output. The two detachable speaker systems use high-compliance 4-inch drivers. The transport has piano-key controls for all modes of operation and a sliding lever to change speeds. Other controls include pause, mono or stereo mode, and right- and left-channel volume and tone. There are input jacks on the side panel for two high-impedance microphones and two line outputs. Dual record-level meters, a pushbutton-reset counter, stereo headphone jack, and two operating-direction indicator lights are on the front panel. Overall dimensions, including the speaker systems, are 19 1/2 x 15 x 12 1/2 inches. Suggested list price, including two microphones: $349.95.

Circle 155 on reader service card

- Michigan Magnetics is offering free a twenty-page catalog of its line of tape-recorder heads. The catalog contains mechanical and electrical specifications and typical response curves for all the heads currently being manufactured by the company. Heads designed for cassette recorders, full-, half-, quarter-, and eight-track use are described. The catalog can be obtained by requesting Consumer Audio Catalog #680 from Michigan Magnetics, Dept. SR, Vermontville, Michigan 49096.

Circle 156 on reader service card

- Heathkit has introduced a compact stereo music system in kit form. Called the Model AD-27, the system comprises an AR-14 stereo FM receiver, a four-speed automatic turntable, and a walnut enclosure with a sliding tambour door. No speaker systems are included. The specifications of the receiver section of the AD-27 include an output of 30 watts music power, 20 watts continuous power, a frequency response of 12 to 60,000 Hz ±1 dB at 1 watt output, and harmonic and intermodulation distortion of less than 1 per cent at full output.

The FM-tuner section has a sensitivity of 5 microvolts IHF, a capture ratio of 4 dB, and less than 1 per cent distortion. The controls include a three-position input-selector switch, bass, treble, volume, balance, tuning, and a multiplex phase adjustment. Three rocker switches control power on/off, speakers on/off, and mono or stereo mode.

The turntable, a BSR 500, has an adjustable anti-skating control, a calibrated stylus-force adjustment, and a cueing control. A Shure cartridge with diamond stylus is mounted on the tone arm. Overall dimensions of the unit are 22 7/8 x 14 1/2 x 7 3/4 inches. Price: $169.95.

Circle 157 on reader service card
If you already own a Miracord, congratulations.

You've just won top rating from a leading independent testing laboratory.

The verdict is out. The renowned Elac/Miracords swept the ratings among automatic turntables. The deluxe Miracord 50H was rated Number 1; the 620 was the recommended changer for those who want a top quality at a moderate price.

The Model 50H and 620 share these outstanding Miracord features:
- push-button operation for easiest manual and automatic play (78, 45, 33\(\frac{1}{2}\) and 16\(\frac{2}{3}\) rpm)
- dynamically balanced arm tracks cartridges as low as \(\frac{1}{2}\) gram
- precise cueing
- effective anti-skate
- uniform speed and silent, smooth operation.

The Miracord 50H also features:
- hysteresis synchronous motor
- exclusive stylus overhang adjustment to assure optimum tracking;
- heavy one-piece cast turntable for smooth, steady motion.

Your selection of an automatic turntable is now simplified. For the finest regardless of price ($149.50), the Miracord 50H. For an equally fine turntable at a modest price, Miracord 620 ($89.50) or the outstanding Miracord 630 at $119.50. Benjamin Electronic Sound Corp., Farmingdale, N.Y. 11735. In Canada: White Electronics, Cooksville, Ont.

CIRCLE NO. 9 ON READER SERVICE CARD
Honeywell Pentax takes the guesswork out of fine photography.

**Honeywell takes the guesswork out of fine photography.**

You enjoy owning fine things—matched, premium quality high fidelity components, for example. When you buy something, price is secondary to value. In your own way, you live a pretty interesting life, and because you do, we think you'll be interested in our camera.

It's the Honeywell Pentax Spotmatic, an uncommonly good 35mm single-lens reflex. So good, it's the world's best-selling single-lens reflex.

The Spotmatic is compact, lightweight, and a joy to handle. It features uncannily precise through-the-lens full-format exposure control, superb optics, brilliant human engineering, and magnificent workmanship. The result is a camera that produces professional-quality pictures, yet it's remarkably easy to use.

With a great Super-Takumar 1/1.4 lens, the Spotmatic costs about $290, depending upon accessories. See it soon at your Honeywell Pentax dealer's, or mail the coupon for complete literature.

**Honeywell takes the guesswork out of fine photography.**

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**TV-Audio Connections**

**Q.** I'd like to feed the audio signal from my television set to my stereo system. I propose to tap into the TV audio circuit so the amplifier of my stereo system could be used instead of the one in the TV set. But I have yet to find a dealer who is willing to do this for me, and here are the reasons they give for not doing it: there would be a shock hazard from the television set if such a connection were made; damage could occur to my stereo receiver; and there would be an excessive amount of hum and other distortion in the sound. Any help you could give me in regard to this problem would be most welcome.

**A.** I don't see how your stereo system could be damaged, but the other two problems are real. If an incorrect connection were made to a television set that is not transformer-powereed and is plugged in so that its chassis is connected to the "hot" side of the a.c. line, your entire high-fidelity system would become highly "hot." And there's a 50-50 chance that this would happen. Touching any metal part on any component in the system would then be somewhat the equivalent of sticking your finger into an electric socket. A skilled technician could make such a hook-up for you and test its safety, but since it is literally a life-and-death matter, I don't know that I would care to trust the setup to anyone unless I was completely sure of his technical competence.

The point about hum and distortion cannot be taken lightly. The amount of hum filtering in a TV set is usually just sufficient to provide hum-free performance from a bass-shy 4-inch speaker. Of course, extra power-supply filtering could be added to the television set, but this again might be an expensive and problematic task.

All things considered, it seems to me that the best way to solve your problem would be to buy a device such as the Stratford TV audio adaptor Model 480. The Stratford, which costs about $30 and is listed in a number of mail-order catalogs, picks up the audio at the sound-detector tube by means of a capacitive-pickup clamp around the tube. There is no direct electrical connection and hence no shock hazard. In addition, since the signal is picked up before the television audio-amplification stages, all the output-tube distortions are avoided. The Stratford unit plugs into an amplifier's aux input, and automatically feeds the audio of the tuned-in TV program to the amplifier.

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**More on Test-Report Policy**

**Q.** The reader who desires a technically complete, unbiased, and objective evaluation of an audio component cannot find it in your magazine. You tiptoed around the issue rather gingerly in your April Q & A column, but nevertheless admitted that a product suspected of poor quality control or of excessive price won't be tested. You then touch the heart of the issue when you state that you do not want to hassle with the advertisers. The reader and enthusiast, therefore, receives secondary consideration. I suspect that the manufacturer provides you with the equipment to be tested at no cost. If this be the case, what is to prevent the manufacturer from carefully selecting and supplying, the best sample of his product, thus obviating the consumer the knowledge that his product suffers from quality-control variations?

**A.** First of all, let me establish the context of Stereo Review's presentation of test reports. We are limited by space considerations to three test reports per month. Ideally, it would be nice to test every new product as it appears, but I know of no organization non-profit or commercial, that has the technical or the financial resources to undertake such an enormous task. Since it is impossible to test them all, we can render the best possible service by bringing to the attention of the readers those products that appear, in the light of our considerable experience, to be outstanding. (Continued on page 30)
This is a photograph taken immediately after our final test of the prototype of the AR-5. The speaker system was measured while buried in a flat, open field, facing upward, its front baffle flush with the ground. This technique provides more accurate information than incoor tests, especially at low frequencies, where the precision of such measurements is adversely affected by the limited size of an anechoic chamber.

Our standard of accuracy when measuring the AR-5 prototype was the sound of live music, that is, absolute accuracy of reproduction. At AR, the best response curve for a speaker system, like that for a microphone or amplifier, is the one which most closely matches the input.

The specifications which AR advertises are obtained from production units, not prototypes. All AR-5 systems must match the performance of the prototype within close tolerances. To see that this is true, every AR-5 is tested numerous times in ways which permit it to be compared to the prototype. Only in this way can we be certain of what we have made, and consumers certain of what they are being offered.

AR speaker systems have uniformly received favorable reviews in publications which carry test reports. But even more accurate and comprehensive tests than most of these magazines perform are made on the AR production line, of every AR speaker system which will go into a listener's home.

The AR-5 is priced from $156 to $175, depending on cabinet finish.

ACOUSTIC RESEARCH, INC., 24 Thorndike Street, Cambridge, Mass. 02141
Overseas Inquiries: Write to AR International at above address
CIRCLE NO. 1 ON READER SERVICE CARD
A sound example in point: Pioneer's SE-30 Stereo Headphones—perhaps the audiophile's ultimate buy in responsive, distortionless headphone sound.

SE-30 test figures* prove it, with a response curve variation of only 13 dB from 50 Hz to 13 kHz with reference to an average sound pressure level of 70 dB! At 66.5 dB, the response curve "normalized" at ± 6.5 dB. Distortion was extremely low; at 400 Hz, the left and right phones showed under 0.3% measured separately; at 1 kHz, distortion measured only 0.5% and 0.6%, respectively!

As do all quality Pioneer products, Pioneer headphones set the standards in their respective categories. All are provided with permanent storage case.

PIONEER Presents:
SUPERB LOWS and BRILLIANT HIGHS
IN TOTAL PRIVACY!

The most merit in their price ranges.
When I stated that I did not want to hassle with the advertisers, the comment was made in a somewhat different context from the one in which you choose to see it. As a matter of fact, I am constantly hassling with both advertisers (and non-advertisers) over one aspect or another of our product-testing program, and I suspect that STEREO REVIEW would not be doing a good job if that were not so.

In the matter of quality control, it is a simple and inescapable fact that all products have "quality-control variations," even including the gigantic ones our Space Agency blasts off from Cape Kennedy from time to time. I know of no absolutely positive way of ensuring that the samples we get for test are truly representative of the average run of a manufacturer's production. Even buying products off a retailer's shelf would not guarantee that we would get a statistically valid sampling of a manufacturer's product—it could be better or worse than the average. Purchasing possibly half a dozen units and putting each of them through their paces might provide a clue to the manufacturer's factory-inspection quality control and adherence to his specifications, but even then we still would have no way of knowing how well the product would stand up under normal home use. Something like the frequency-of-repair records on automobiles compiled by Consumers Union might be helpful, but the state of the art in stereo is advancing so fast that it is risky to attempt to prejudge new products only on the basis of the past history of their manufacturer. And, interestingly, although the equipment we test is supplied by the manufacturer, our findings as to the overall worth of a unit have almost invariably agreed with Consumers Union's evaluation of off-the-dealer's-shelf units whenever we have tested the same products.

Since the view from out there is, understandably, different from that in here, I expect to continue to receive blunt challenges about our testing program from readers who are unaware of the technical and statistical difficulties involved. Human nature being what it is, I am sure that a number of readers would prefer a kind of "Audio Confidential" approach, a monthly opportunity to see somebody—anybody—"get it." Sorry, but we can't oblige; we don't have the time, the space, or the inclination. There are just too many good products to talk about.

*CBS Lab Tests As Reported In High Fidelity Magazine — May, 1968.
Write Pioneer for reprint and other literature.
CIRCLE NO. 42 ON READER SERVICE CARD

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!
PIONEER offers distortion-free stereo reception in 4 brilliant stages:

Treat yourself to virtually distortion-free AM/FM stereo reception by choosing any one of these ultra-sensitive receivers by Pioneer.

TOP BUY!
The SX-3001
Output: 40 watts (IHIF) at 4 ohms
frequency response: 20-20,000 Hz
inputs: magnetic and ceramic
inputs: tape head and tape
monitor: sensitivity 3 uV (IHIF)
channel separation better than
SNR at 1 kHz: 102 dB
(Walnut cabinet optional)

EXTRAORDINARY!
The SX-7001
Output: 60 watts at 6 ohms
frequency response: 25-50,000 Hz
channel separation: 35 dB at 1 kHz
FM sensitivity at 0.1%:
signal-to-noise ratio: ±1 dB
superiority: 17 dB (IHIF)
(Walnut cabinet optional)

SUPER VALUE!
The SX-1000TD
Output: 130 watts at 8 ohms
120 watts at 4 ohms
frequency response: 25-80,000 Hz
inputs: magnetic and 1 ceramic
inputs: tape head, tape recorder,
headphones etc.; sensitivity 1.7
Uv (IHIF); channel separation:
better than 35 dB at 1 kHz
(Walnut cabinet optional)

THE ULTIMATE!
The EX-15001
Output: 170 watts (IHIF)
harmonic distortion: less than 0.1%
1.000 Hz 50 watts 8 ohm load
power band width: 15-20,000 Hz
sensitivity: 1.7 uV (IHIF)
signal-to-noise ratio: 85 dB (IHIF)
channel separation: 37 dB at
1.000 Hz; full controls; $320.00
(Walnut finish cabinets included)

Pioneer makes believers out of skeptics. Visit your High Fidelity dealer for a demonstration of the complete Pioneer line. Listen and believe!

PIONEER ELECTRONICS U.S.A. CORP., 43 Smith St., Farmingdale, L.I., New York 11735

JANUARY 1969

CIRCLE NO. 64 ON READER SERVICE CARD
By HANS H. FANTEL

AUDIO BASICS

SPEAKER-LEVEL CONTROLS

Located at the back of the enclosure, speaker-level controls are out of sight and usually out of mind. The purpose of speaker-level controls is to let the listener compensate to some degree for any special acoustic conditions in his listening room, reducing treble if the room itself enhances highs, or boosting treble if the room itself smoothers them.

To a slight extent, the controls at the rear of the speaker overlap the function of the tone controls on the amplifier. The main difference is that the speaker controls, once set, are left alone as long as the amplifier’s tone controls can be used to adjust for differences in records or broadcast characteristics. From a design viewpoint, the difference is that speaker controls affect entire segments of the audible spectrum, but amplifier tone controls usually provide a sloping response from a particular point in the frequency range. The speaker controls, in effect, raise or lower an entire section of the sound spectrum as a unit, in plateau or terrace fashion.

The most common type of speaker control adjusts the high-frequency output of the tweeter relative to the low-frequency output of the woofer. On some speakers this is accomplished by means of a knob that throttles down the tweeter when turned to the extreme left, permits maximum tweeter output at the extreme right, and has a "normal" position near the middle. Another type of control employs toggle switches with three positions correspondingly marked for emphasis, suppression, or "normal." In three-way speaker systems, which have a separate mid-range unit in addition to a woofer and tweeter, there is sometimes a second control that is designed to affect the mid-frequency-range output independent of the tweeter output.

To find the optimum setting of these controls for your particular room, set the tone controls on your amplifier in their "flat," zero, or off positions and switch off the loudness compensation, if any. Sit in your usual listening chair while someone else handles the controls at the rear of the speaker cabinets. If your speakers have separate mid-range controls, adjust those first with the tweeter controls set at the manufacturer’s suggested "normal." You can adjust the sound by ear on a full-range musical recording (a piano concerto, for instance). Try to achieve the most natural possible sound. A more exact alternative would be to use a test record such as the Stereo Review Model 211 or SR12.

Next turn the tweeter controls all the way down. Play a variety of music with clearly defined highs, such as harpsichord or full orchestral passages with brass and percussion. Ask a friend to turn up the tweeter controls gradually while you listen. Have him stop at the point where just a shimmer is added to the tone, where the brass has brilliance without sounding harsh, and where harpsichord and percussion gain their distinctive crispness and bite. Avoid the temptation to over-dramatize these factors. Excessively bright sound may seem exciting at first, but after a while it becomes grating to the ear. Remember that there is no single objectively correct setting for each of the controls. The controls are set to achieve the best possible overall tonal balance from your speaker, given its specific location in a specific room.

High fidelity. We’ve just gone past it. We’ve united two of the most widely acclaimed stereo components — the Sony TA-1120 amplifier and the Sony 5000FW tuner, 5000+1120=Model 6120, the new Sony FM stereo/FM receiver. This completely solid-state component will raise enjoyment of music in the home to new heights.

About the tuner used in the Sony 6120, High Fidelity Magazine said: "It logged a cool 61 stations … the highest number yet achieved." Sony’s exclusive solid-state i.f. filters, are responsible for razor-sharp selectivity, superb stereo separation and the elimination of multi-path-caused distortion. And these filters never need to be realigned. Not so with ordinary resonant circuits which must be realigned for optimum performance from time to time.

A clue to the amplifier’s performance: harmonic distortion less than 0.1% at any frequency in the audio range at full rated power output (60 watts per channel into 8 ohms). Power to spare. Distortion-free performance at all listening levels.

Controls? Abundant and easy to use. Lever switches select the most used sources, to bypass the tone controls, for instant comparison between original and recorded program material; stepped tone controls, etc.

The Sony 6120 is a $699.50 bargain. In terms of performance. And considering that the two components that comprise it would cost about $900. Go bargain hunting for highest fidelity. Sony Corporation of America, 47-47 Van Dam Street. Long Island City, New York. 11101.  *(Suggested list)
The First
KLH
Tape Recorder

In a recent demonstration, the $600 KLH home tape recorder was com-
pared to a professional machine that sells for some $3,500.

Both recorded from the same wide-range, noise-free source; in fact all
conditions of comparison were equal, with one exception: The KLH recorder
operated at 3\(\frac{3}{4}\) ips, quarter track, the professional at 15 ips, half track.

When the recordings were played back, listeners said the only difference
they heard was $2,900.

The trouble with home tape recorders, the one
that matters more than any mere detail of
performance, is this:

Thirty-two minutes of uninterrupted recording
time—the amount you get with a standard 7-inch
reel of standard 1\(\frac{1}{2}\) mil tape at their standard
speed of 7\(\frac{1}{2}\) ips—just isn't long enough for many
recordings of music.

One of these “standards” has got to go.

To date, people have got around them in three
expensive and not very satisfactory ways: 1) They
buy thinner-based, more expensive “long-play”
tape and then wonder whether to use it for what
they are about to record. 2) They buy a machine
that takes 10-inch reels, pay a whopping price for
big tapes, and put up with cumbersome handling
and storage. 3) They buy automatic reversing, put
up with compromised performance in one or both
directions of tape travel, and wonder where to fit
the interruption in.

Any of these so-called solutions makes record-
ing more expensive and more of a chore than it
ought to be. Consequently many a machine is
gathering dust.

The NEW STANDARD

The KLH tape recorder is the first to make 3\(\frac{3}{4}\)
ips the speed for critical musical recording.

With a standard reel of standard tape, it pro-
vides 64 minutes of uninterrupted music. Furthermore, its performance leapfrogs the old 7\(\frac{1}{2}\) ips
standard\(^1\) and compares directly with 15 ips tape.

(See headline.)

It has been possible for some time to get excel-
 lent frequency and dynamic range at 3\(\frac{3}{4}\) ips. The
hooker has been background noise, and a lot of it.
So much, in fact, that most manufacturers gave
up and settled for cutting the high frequencies to
get rid of it.

We never considered giving up, and we never
considered a standard speed higher than 3\(\frac{3}{4}\) ips.
We just waited, quite a few years, for a way to
get rid of that noise:

The Dolby
Audio Noise Reduction System.

How It Works:

Every tape recorder adds some noise of its own
to the signals it records. The lower its speed and
the narrower its tape track for a given frequency
and dynamic range, the more noise it adds. You
only hear this noise when the music is quiet
enough to let you, however.

So: The point at which you would normally

\(^1\) Suggested price, walnut base extra. Slightly higher in the West.

\(^2\) It provides 7\(\frac{1}{2}\) ips primarily for compatibility with older tapes and for more editing room on the tape when needed.
begin to hear noise is the point at which the Dolby system goes to work.

By means of a very elegant threshold-sensing device, it selects only the very quiet signals (the ones noise audibly competes with) and boosts them by as much as 10 db before they reach the recording head. When the recorded tape is played back, the signals go through an identical Dolby circuit, turned around. The result is that the system reduces exactly the same signals it boosted, and by exactly the same amount.

Now, while cutting these signals back down to size, the Dolby circuit can't help but cut down any noise that has been added by the recorder.

If that noise is normally, say, 50 db below the loudest signal the recorder can record without distortion, it is now 60 db below.

The Dolby system has many applications. Its use in professional recording studios has already produced what critics call a major breakthrough in recorded sound.

What we saw in it, however, was a way through the dilemma of recording at 33 1/3 ips.

We have been able to design for optimum frequency and dynamic range at that speed, and then use the system to get rid of the noise that used to be considered inevitable.

So much for the basics. Now for some of those details of performance we put off earlier.
THE CONTROLS

The controls are laid out in the order you will probably want to do things in when making a tape, beginning with the input functions and power switch on the left.

There are quite a few controls, because there are quite a few things you can do with the machine. But we think you will find them easier and more logical to use than the controls on any other tape deck.

RECORDING

1) Threading is simple: You drop the tape in and wrap it around the take-up reel.
2) There are individual microphone and auxiliary inputs on each channel. You can mix fully, balance various sources, and precisely set the relative levels of both stereo channels. After balancing channels with the individual level controls, you then set and control recording level for both channels with one master control. This is the system used in professional machines, and is by far the most convenient and flexible.
3) You set the recording level with the help of a unique single VU meter that reads both stereo channels and indicates the louder of the two at any given moment. The primary job, after all, is to find the maximum permissible level setting for a recording. Using our one meter is far easier and more precise than trying to follow two indicators of any kind. (It also helps you avoid the mistaken assumption that the musical content on two stereo channels should be registering equally on two meters.)

The meter can also be switched to read either channel individually for initial stereo balancing or for monaural recording. It is a precisely calibrated and damped meter, by the way, not a toy.
4) To guard against accidental erasure, and to permit and encourage remote-controlled and timer-activated recording, the deck is put into the recording mode by a two-step "Ready-Record" sequence like that on recent studio machines.
5) Separate recording and playback heads permit source-tape monitoring, and a headphone output is provided for today's standard low-impedance headphones.

For cases when you can't listen during recording, the VU meter can be switched to read playback output. (The only disadvantage we know of in our single meter is: It won't tell you if one channel has dropped out unless you switch back and forth. But then if that happens there's not much you can do about it, on any tape recorder.)

PLAYBACK

1) You set the machine's output level control once (and probably for all) to produce the desired volume with your own amplifier. From then on you just hit the Play button.
2) When you are playing a tape that wasn't recorded with the Dolby system, you can switch the system out.
3) When you like, the machine will automatically rewind and shut off at the end of a recording. You just attach a foil strip (we provide it) to the end of the tape, and flick the Automatic Rewind switch on before you hit Play.

When you don't like, you don't flick that switch on.

THE TAPE TRANSPORT

The deck has three motors, and it provides satisfyingly fast rewind and fast-forward. All tape-transport controls are solenoid-operated, with built-in safeguards against breaking, stretching, or spilling any kind or thickness of tape.

The machine simply will not break, stretch or spill tape. If you want to do any of these things you will have to do it by hand.

Here are some basic (and invisible) attributes:
1) The capstan is closer to the playback head than that of any machine we know of. That, to us, is a basic requirement for lowest wow and flutter, since it provides the least room for a tape to wobble between head and drive surface.

This simple bit of design does more than all the flutter filters we know of. And it helps revive some tapes that have crinkled in storage to the point where they won't play on other machines without very audible wow. 2) Fast-forward and Rewind may be pressed alternately without pressing Stop in-between. As fast as you please. The tape will simply rock back and forth.
3) Accidentally pressing the Play button does no harm. If the machine is in Fast-forward or Rewind, nothing will happen. If Stop has just been pressed, there is a 1/2 second delay before the Play button will operate.
4) If the tape breaks or the power goes off when the machine is running in any mode, both reels will stop automatically, fast enough to prevent spilling. The machine combines electrical and mechanical braking.
5) The transport shuts off automatically after any mode of operation.

EDITING

The head cover is easily removable and is flat on top so that a splicing block can be attached permanently. The Search control, to the left of the head cover, brings the tape as near as you like to the playback head, for listening during fast-forward or rewind. The Pause control, to the right, allows rocking the reels for close editing.

OTHER

1) The "line" inputs and outputs are duplicated on the top and bottom of the deck to allow either quick recording connections or invisible long-term connections.
2) A two-position switch on the bottom plate optimizes frequency response for general-purpose or premium low-noise tapes.
3) Bias is adjustable with the VU meter for different tape brands.
4) The Dolby system can be checked and recalibrated with the VU meter in less than five minutes.

THE END

It must be abundantly clear from these pages, and from its price, that we haven't stinted on our first tape recorder.

We won't say "Price was no object in the development of the KLH* Model Forty."

We will say that price was a bit less of an object in this case than it usually is with us.

Mostly, we wanted to make the machine do everything any serious user would want it to do, and do it right.
**TECHNICAL TALK**

By JULIAN D. HIRSCH

**AMPLIFIER TEST LOADS:** Over the years, knowledgeable audiophiles have been troubled by the fact that amplifiers are tested with load resistors—not speakers—connected to the speaker-output terminals. While there are good reasons for using resistive loads during testing, how can one be sure that a given amplifier won't act one way with resistors at its output and another way when driving a speaker? We know that the electrical impedance of a loudspeaker system varies with frequency because it is the combined result of several electrical and mechanical factors. (A speaker's impedance is mostly resistive at only a few discrete frequencies and elsewhere has large inductive and capacitive components.) The question arises, therefore, whether the complex electrical load presented by a speaker affects the amplifier's negative-feedback circuits, frequency response, and other characteristics.

Before the advent of transistors, practically all amplifiers used output transformers to match the high output impedance (perhaps 6,000 ohms) of the vacuum tubes to the low impedance of the speaker. In all good amplifiers the main feedback loop included the output transformer. Always a critical part in the amplifier design, the output transformer was a major source of non-linear phase shift and frequency-response variation. Although negative feedback could compensate for some of these deficiencies, there was an ever-present risk of amplifier instability (manifested by motorboating or ultrasonic oscillation) if the load was highly reactive and caused the negative feedback to become positive at very low or very high frequencies.

For many years we tested all amplifiers for stability by driving them with square waves and observing the output waveform while connecting a wide range of capacitances across an 8-ohm resistive load. In many (perhaps most) cases a pronounced ringing could be seen on the square wave at certain critical values of capacitance. Often the oscillation continued even without a drive signal.

Usually the capacitance required to produce ringing or oscillation was far larger than would be encountered in a normal installation. However, electrostatic loudspeakers and crossover networks may present strongly capacitive loads at certain frequencies. At the very least, then, this test permitted us to determine the amplifier's suitability for driving electrostatic speakers or other complex loads.

One might have expected solid-state amplifiers to be free of the limitations imposed by the output transformer. Unfortunately, early power transistors suffered from frequency-response and phase-shift problems more severe than those that troubled good output transformers. This in turn gave rise to the same susceptibility to oscillation with capacitive loads found in vacuum-tube amplifiers.

Semiconductor performance has improved fantastically in the past few years, and modern amplifiers have output transistors whose useful characteristics extend into the megahertz region. In the audio spectrum they are near-perfect devices, from the standpoint of low phase shift and flat frequency response. This permits very large amounts of negative feedback to be used without risking instability. One result of this is the fact that a number of medium-price solid-state amplifiers now have lower distortion levels than most of the more expensive vacuum-tube amplifiers that preceded them.

Recently we decided to check some amplifiers with both loudspeaker and reactive loads to see if there was any significant change in measured performance. We used several ordinary integrated solid-state receivers in the $200 to $300 price class. With 8-ohm resistive loads, they had excellent 1,000-Hz square-wave response, with no sign of ringing and only a slight rounding of the leading edge. Capacitors up to 0.1 microfarad added across the resistor load had absolutely no effect. Even a 3-microfarad shunting capacitor had virtually no effect on the waveform.

It was evident that these amplifiers were far more resistant to the effects of capacitive loads than almost any vacuum-tube amplifier we had encountered. It must be noted that a lack of degradation of frequency response under capacitive loading (which is what the square-wave test shows) does not guarantee that the amplifier can actually drive a large capacitive load, which becomes practically a short circuit at very high frequencies. The current required to drive such a load may exceed the capabilities of the output transistors, since frequency response and power response are not the same thing. At any rate, using a 1,000-Hz square-wave signal, we could find no evidence that any of these amplifiers were even aware of the presence of the largest
capacitors attached across the load at any power level.

How about the effect of speaker loads? Obviously we could not make full-power distortion measurements of the amplifiers driving speaker loads—neither the ears, the family and neighbors, nor the speakers would survive much of that sort of treatment. However, we did check amplifier square-wave response, frequency response, and distortion up to a few watts output with speaker loads, and again found no difference in amplifier performance between speaker and resistive loads.

Since most good amplifiers have a very low output im-

pedance, wide variations in speaker or test-load impedance do not significantly affect their output signal voltage. This would lead one to suspect that a speaker, or any other load whose impedance varies with frequency, would have little effect on any amplifier characteristic below the power level at which the signal peaks are clipped. Our admittedly brief observations confirm this. And after an evening of such testing, our ringing ears give us added cause to be thankful that an 8-ohm resistor makes an effective and valid substitute for a very loud loudspeaker during amplifier testing.

~ EQUIPMENT TEST REPORTS ~

By Hirsch-Houck Laboratories

PIONEER SX-1500T
AM/STEREO FM RECEIVER

• If anyone doubts that moderately priced integrated stereo receivers are capable of really top-quality performance, let him examine, as we have, the specifications—and the actual performance—of the Pioneer SX-1500T. This import outperforms, both in its audio and FM aspects, most of the components we have tested in recent years. Die-hard advocates of vacuum-tube design should ponder the fact that no FM tuner of pre-solid-state days matched the overall performance of the SX-1500T, and only the costliest vacuum-tube amplifiers approached its high power output with such low audio distortion.

The Pioneer SX-1500T is an AM/stereo FM receiver. The FM front end uses a field-effect transistor (FET) r.f. amplifier stage, as do most of the better modern tuners, and the benefits are evident in the unit's high IHF sensitivity (1.7 microvolts specified, 1.6 microvolts measured) and freedom from cross modulation. Frequency drift of the transistor local oscillator is negligible, but switchable AFC is provided for those who wish to use it. The FM i.f. amplifier consists of four integrated-circuit (IC) stages followed by a ratio detector. Although no interstation-noise muting threshold adjustment is provided (other than a switch to turn it on or off), it worked fine, having exceptional freedom from transient thumps or noise bursts.

The excellent limiting characteristic of the IC i.f. section is evident in the FM-sensitivity curve, which shows that distortion and noise have fallen to within 3 dB of their ultimate value of -47 dB at a 2.5-microvolt input. This means that a signal as low as 2.5 microvolts will be received essentially free of noise or distortion (in mono), which can be said of very few tuners or receivers we have tested.

The frequency response on stereo FM was +0.1 dB from 30 to 10,000 Hz, falling to -6 dB at 15,000 Hz. Stereo separation was better than 20 dB from 30 to 7,500 Hz, better than 30 dB over most of the mid-range, and dropped to 14 dB at 10,000 Hz. Stereo switching is automatic, a light on the dial face indicating stereo reception. The AM tuner, which normally operates from the built-in ferrite antenna, has an r.f. amplifier, two i.f. stages, and a diode detector. Its sensitivity and quality were adequate for AM broadcast reception in the New York metropolitan area.

In testing the audio amplifier we encountered the recurrent problem of reconciling different power-rating systems. The manufacturer's music-power-output rating is 170 watts (into 4 ohms) or 140 watts (into 8 ohms). The r.m.s. power output per channel is rated at 60 watts (4 ohms) and 55 watts (8 ohms), with less than 0.5 per cent distortion at rated power at 1,000 Hz. It soon became evident that, like those of most current receivers, these power ratings were not based on both channels being driven. We finally settled on a rating of 40 watts per channel (both channels driven) as providing a realistic power-vs-distortion rating. Though a slightly higher figure could have been chosen, this would have penalized the low-frequency distortion of the amplifier. In any case, a power output of 40 watts per channel was more than adequate for any speaker systems with which the SX-1500T might be used.

At 40 watts per channel (both channels driven into 8 ohms) the distortion was under 0.15 per cent from 80 to 20,000 Hz, rising to 1 per cent at 47 Hz. At half power (20 watts) the distortion was below 0.1 per cent from 30 to 9,000 Hz, increasing to 0.15 per cent at 20 Hz and 20,000 Hz. At one-tenth power (4 watts), distortion was below

(Continued on page 40)
First of a new breed —from Sherwood

This is what high performance is all about. A bold and beautiful new FM Stereo Receiver bred to leave the others behind. 160 crisp, clean watts—power in reserve. Up-front, ultra-now circuitry featuring Field-Effect Transistors and microcircuitry. Front-panel, push-button command of main, remote, or mono extension speakers and loudness contour. Sherwood high-fidelity—where the action is—long on reliability with a three-year warranty.

Mode: S-8800a $399.50

Sherwood Electronic Laboratories, Inc. 4300 North California Avenue, Chicago, Illinois 60618 Write Dept. 1R

JANUARY 1969
0.1 per cent up to 5,000 Hz, increasing to 0.25 per cent at 20,000 Hz. At 1,000 Hz, at power levels below 10 watts, the distortion was at the 0.05 per cent residual-distortion level of our test instruments. Distortion increased gradually to 0.11 per cent at 40 watts and to 3 per cent at 50 watts. The IM distortion was under 0.2 per cent up to 25 watts, increasing smoothly to 0.82 per cent at 45 watts. In practical terms, this means that the Pioneer SX-1500T is essentially distortion-free under any listening conditions in the home, and can easily drive any speaker system we know of, including the power-hungry low-efficiency types.

The audio frequency response was flat within 1 dB from 35 to 20,000 Hz, and was down about 2 dB at 20 Hz. The tone controls were satisfactory, but the low-cut and high-cut filters had too gradual a slope (6 dB per octave) to be really useful. The switchable loudness compensation boosted both low and high frequencies. RIAA phono equalization was accurate within ±1.3 dB from 30 to 15,000 Hz, and the NAB tape-head equalization was within ±0.5 dB from 100 to 15,000 Hz, falling to -2 dB at 50 Hz.

The Pioneer SX-1500T has a full complement of operating controls and inputs, including tape-monitoring facilities, provision for two magnetic phono cartridges, two pairs of speakers controlled from the front panel, and a DIN type connector for making a single cable connection to tape recorders that may be similarly equipped. The SX-1500T has a line-voltage selector in the rear for operating from 110, 117, 130, 220, or 240 volts. The output transistors are electronically protected against damage from either shorts or overloads.

It is evident that little was omitted from the design features of this receiver, and that it does its job with outstanding success. We found it to be a very attractively styled unit, complete with walnut side panels, and it sounded as good as it tested and looked. We have observed, over the years, that some of the high-fidelity components we test are very easy to live with, and invite regular use, while others are packed up as soon as we have finished with them. We continued listening to the Pioneer SX-1500T long after our tests were completed, which should leave no doubt of our reaction to it. At $360, the Pioneer SX-1500T is a fine value for the money, and not easily out-performed at any price.

For more information, circle 157 on reader service card

For many audio fans, spending $100 out of their total audio budget on a record changer is out of the question. Caught in a cost squeeze, many people have chosen to sacrifice quality in the record player, putting up with the wow, rumble, and other indignities that low-priced changers sometimes impose on records and listeners.

When we heard of a Dual changer selling for less than $75, yet embodying most of the features of their more expensive models, we were both curious and skeptical. What had been sacrificed in the price-cutting process? Having now tested and used the new Dual 1212, we can affirm that little, if anything, has been done that could affect the user's enjoyment of his records, and the end result is an unqualified success.

The Dual 1212 is a three-speed changer, with interchangeable automatic- and manual-play spindles. Up to six records can be stacked for automatic play (versus ten records for the 1019). Like the other Dual players, the 1212 has a cuing lever with silicon damping for a gentle lowering of the cartridge to the record. The balanced arm has a direct-reading stylus-force adjustment that proved to be accurate within 0.15 gram at all settings. The arm is a very light aluminum beam with a "T" cross section for rigidity.

Like the top-price 1019, the 1212 has a vernier speed adjustment of nominally ±3 per cent about the selected speed. Its high-torque motor does not change speed significantly over a wide range of line voltages. A unique feature of the 1212 is the automatic linking of the anti-skating force adjustment with the tracking-force adjustment. It really works, as we verified by observing that the cartridge output waveform on high-velocity records was clipped sym.
Reminiscent of the Graeco-Roman art forms, Mediterranean combines straight, simple lines in such a way as to become highly decorative. Its burnished gold grille cloth is accented by inserts of genuine wrought iron.

The surfaces are true distressed Mediterranean oak in a warm finish.

And Mediterranean allows the decorator to express his individuality in a unique way by replacing the oaken top panel with marble, slate or leather.

The music? Mediterranean is designed to house either the Model B-300, the finest two-way loudspeaker system, or the acclaimed Model B-302A, a complete three way system. Both are Bozak which means there is no more natural reproduction of music.
metrical on both channels. The arm friction, though slightly greater than that of the 1019 or 1009, is low enough to allow operation at a 1-gram tracking force, which is as low as we would recommend operating any cartridge we have used.

The Dual 1212 has a 3½-pound laminated platter, as compared to the 4- and 7½-pound solid-cast platters of the 1009 and 1019. The finish of the 1212 is relatively spartan, basically flat black with silver accents. Light metal stampings are used for trim covers, but the basic structure is solid and rigid.

The plug-in cartridge-holder is released simply by pushing back the finger lift. Slots in the holder enable the cartridge to be positioned for optimum overhang and minimum tracking error, with the aid of a plastic jig supplied with the changer. A wedge may be installed under the cartridge to set it at a 15-degree vertical tracking angle when playing single records, if this is to be the usual mode of operation.

Obviously, practically all the advanced features of the 1009 and 1010 have been incorporated into the 1212. What about its performance? We measured the rumble as -39 dB in the lateral plane and -35 dB including vertical components. These are far better than the rumble figures obtained on other comparably priced record changers, and are very close to those of the top-rated 1019. Flutter was 0.02% per cent, and wow was 0.07 per cent (0.09 per cent at 78 rpm). The arm tracking error was less than 0.67 degree per inch of radius. These figures show the Dual 1212 to be compatible with the finest amplifiers and speakers, as well as the most compliant cartridges available today (some of which cost as much as the entire 1212, incidentally).

The Dual 1212 was easy to use, free of idiosyncrasies, smooth in its record handling, and very quiet, both acoustically and in its rumble output. The Dual 1212, priced at $74.50 (base and cartridge extra), is a truly fine value, and should bring the best in record-playing capability to modest-priced music systems. For more information, circle 158 on reader service card.

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**REVOX A77 TAPE RECORDER**

It is a pleasure to report that the widely acclaimed, but no longer available, Revox G-36 Mk III tape recorder has actually been surpassed in performance by Revox's new Model A77. The A77 has fully solid-state electronics, a bias-oscillator frequency of 120 kHz (as opposed to 70 kHz for the G-36), and a new electronic motor-speed control. The A77 model we tested is a three-motor, four-track, two-speed recorder; however, it is substantially lighter and smaller than its predecessor.

Most of the basic features of the earlier model have been retained. These include the capacity to handle 10½-inch reels (which have 1/4-inch center holes instead of the large NAB hubs), pushbutton-activated solenoid controls, built-in monitoring power amplifiers rated at 8 watts per channel continuous output, and a photo-electric shutoff to handle tape breakage or runout.

The Revox A77 has its operating controls grouped into separate recording and playback areas. On the playback side are two rotary switches with concentric knobs. One switch establishes the playback mode—stereo, either channel through both outputs, or both channels combined for mono. Playback level is controlled by the concentric knob. The other switch connects either the signal input or the output of the playback amplifiers to the output jacks in the rear. Two playback-equalization characteristics are provided; NAB or IEC (for European tape recordings). The recording equalization is to the NAB standards. The knob concentric with this switch is a playback channel-balance control.

On the right side of the recorder panel are two VU meters with real VU-meter characteristics. Adjacent to each is a red button of the push-on, push-off type. Depressing either channel's button alone records both inputs on that channel. If both buttons are depressed, a stereo recording is made. These supplement a record-interlock button, providing a double safety against accidental tape erasure. Recording levels may be set up before the tape is put into motion.

When the recorder is in operation in the recording mode, the selected channel's VU meter (or meters) is illuminated.

Under each meter is a recording input-selector switch, with a concentric recording-level control. There are inputs for high- and low-impedance microphones (with front-panel jacks in parallel with rear phono connectors), radio (via a rear DIN connector), and auxiliary inputs with connectors in the rear. In addition, each switch has a position for recording the output of that channel combined with any additional source onto the other channel.

The transport mechanism is operated by a row of five pushbuttons, activating solenoids to control fast speeds, stop, play, and recording. A connector in the rear permits the use of an accessory remote-control unit for these functions. The tape speeds (7½ and 3½ ips) are selected by a switch that also controls a.c. power to the recorder. Each speed setting has two switch positions that set the tape tension to optimum values for 10½-inch or smaller reels.

The servo-controlled drive system of the Revox A77 is unique and effective. The tape-drive capstan is powered by an eddy-current motor that delivers a high torque, free of friction, though little torque variation. The motor has a built-in tone generator that produces an a.c. signal whose frequency is proportional to motor speed. This signal is amplified, limited, and applied to a discriminator, whose d.c. output is proportional to speed. This is further amplified and used to correct the motor speed. The change between 7½ and 3½ ips is accomplished electronically by shifting the resonant frequency of the discriminator circuit. The chief advantages of this technique are independence from power-line voltage and frequency variations, as well as reduced flutter. Flutter of the A77 motor is inherently so low that the capstan can

(Continued on page 46)
If you understand why this model train derailed . . .

you'll understand the importance of high trackability in your phono cartridge

Breathes there a man who's never seen a model engine attempt to negotiate a too-sharp bend, too fast? The train derailed. This is kid stuff when compared to the wildly undulating grooves that the phono cartridge stylus encounters in many modern recordings . . . especially if the recording is cut at a sufficiently high velocity to deliver precise and definitive intonation, full dynamic range, and optimum signal-to-noise ratio. Ordinary "good" quality cartridge styli invariably lose contact with these demanding high-velocity grooves . . . in effect, the stylus "derails". Increasing tracking weight to force the stylus to stay in the grooves will ruin the record. Only the Super Trackability Shure V-15 Type II SuperTrack® cartridge will consistently and effectively track all the grooves in today's records at record-saving, less-than-one-gram force . . . even the cymbals, drums, orchestral bells, maracas and other difficult-to-track instruments. It will make all of your records, old and new, sound better. Independent experts who've tested the SuperTrack agree.

SHURE

V-15 TYPE II
SUPER TRACKABILITY PHONO CARTRIDGE

At $67.50, your best investment in upgrading your entire music system.

Send for a list of Difficult-to-Track records, and detailed Trackability story: Shure Brothers, Inc., 222 Hartrey Ave., Evanston, Illinois 60204
Two of today's speaker systems have

Well, hardly. It's a matter of relativity. Whether you want a compact with all the attributes for great listening. Or a big impressive unit that gives you serious listening with the grace of a master-crafted piece of furniture. You have the choice. Just as when you buy a car. Will it be a Cougar or a Rolls Royce.

The Speaker Systems shown here are made to appeal to different tastes, fit different situations, serve different attitudes, fill different music rooms. The choice is yours. But perhaps we can offer you a little help.

Take the ADC 404. It's “top-rated” by the leading independent consumer study. An ideal bookshelf system. One that accommodates itself practically anywhere.

On the other side, the ADC 18A. It’s not a bookshelf operator. It's a floor sitter. Made that way. Big. Imposing. Majestic.

With the ADC 404 you can make your own little ivory tower music room. It’s designed for just that. The smallest room is lifted into musical suspension. Everything is expanded... including your listening pleasure.

With the ADC 18A, you have true sound that will fill any size room. It gives you just what you would ideally expect from a great speaker. No loss... whatever the area. A beautiful combination of extremely smooth response, low distortion. It's a master of accurate musical reproduction.

Back to the ADC 404. You have the adaptability of its use as an auxiliary quality system for bedroom, den, patio. With the ADC 18A you want to give it its rightful place since it’s a master and top of the class.

Now down to the specifics.
ADC 404 combines a high flux mylar dome tweeter with a high compliance 6” linear travel piston cone to provide firm extended bass performance.

The ADC 404 compact that baffles the experts. $56
most outstanding nothing in common.

out of all proportion to its compact size. The versatility is limitless. And it will match the capabilities of the newest in amplifiers.

ADC 18A is something else again. Its massive 15" woofer presents the extreme bass in perfect proportion.

A high linearity 5 1/4" driver carries the upper bass and midrange, while the treble is handled brilliantly by two of ADC's exclusive high flux mylar dome tweeters, angled to give optimum dispersion.

No coloration, unwanted resonances, boom, hangover, distortion or any of the sound annoyances that result in listener fatigue.

In addition, the ADC 18A provides a rear mid-range and treble control. Allowing you to adjust the sound to fit your individual room acoustics.

You may want to go with the power packed compact model that charms with easy accommodation. Or you may choose the graceful floor speaker that is the ultimate in musical entertainment. With either one you have the common quality and uncommon sound of ADC. That's the payoff. Some of you will want both, for the same reasons that some of you own a compact car and another as well.

See and listen to the ADC story at any of our authorized dealers. While you're there ask them for a copy of our free 'Play it Safe' brochure. Or write to Audio Dynamics Corporation: Pickett District Road, New Milford, Connecticut 06776.
be driven directly from the motor shaft instead of through a separate belt-driven flywheel. According to the manufacturer, line voltage fluctuations of ±20 per cent cause a speed change of only ±0.05 per cent, and a change in the a.c.-line frequency of 50 to 60 Hz causes a speed change of less than 0.05 per cent. Thus, the Revox A77 is a truly universal machine, capable of operating from 110 volts to 240 volts, 50 to 60 Hz, by adjustment of a switch in the rear of the recorder.

When the full-width head cover is swung down, two more pushbuttons are revealed. One cuts off the signal to external speakers, and the other switches off the power to the reel motors. This is for convenience in editing. When the reel motors are turned off, and the recorder placed in a fast-speed mode, the reels may be turned by hand with the tape in contact with the playback head. At the desired point, the tape may be lifted from the heads and placed in the tape splicing guide which is molded into the fixed portion of the head cover. The only problem with this arrangement is the possibility that one may spill tape by forgetting to turn on the reel motors before placing the machine back into normal operation.

Although the tape loading path appears to be a straight line, it is definitely not a "drop-in" procedure, and takes a bit of fussing. In threading the tape, care is needed to guide it above a metal projection next to the tape lifter. The machine will not operate if the tape is improperly loaded.

We stated that the A77 surpassed the older G-36 in performance. This is best illustrated by its phenomenally flat record/playback frequency response, measured with Scotch 203 tape, for which the machine's bias was adjusted. At 7½ ips, the response was within +0.5, -2.0 dB from 20 to 20,000 Hz. This has never been equalled by any other recorder we have tested. Perhaps even more impressive is the response at 3⅛ ips, which was +2.5, -5.5 dB from 20 to 20,000 Hz. The NAB playback response, with the Ampex 3132-04 test tape, was +1.5, -0.5 dB from 50 to 15,000 Hz.

The signal-to-noise ratio was very good, 51 dB at 7½ ips and 48.5 dB at 3⅛ ips, referred to a 0-VU recording level. Noting that the distortion at 0 VU was a mere 0.65 per cent, we increased the recording level until the distortion reached approximately 3 per cent, which occurred at +10 VU for the higher tape speed and +9 VU for the lower speed. At these levels, the signal-to-noise ratio was 59 dB at 7½ ips and 54.5 dB at 3⅛ ips, figures that closely approach true professional performance.

The transport worked smoothly and with complete silence. Except for the turning of the reels, one could not tell the machine was operating from a distance greater than about 12 inches. Wow was 0.01 per cent (actually the residual inherent in our instruments) and flutter was 0.09 per cent at 3⅛ ips and 0.07 per cent at 7½ ips. In fast speeds, 1,800 feet of tape was handled in about 90 seconds, and the machine could be brought to a stop in about 2 seconds.

The Revox A77 is housed in a teak cabinet with a fold-away carrying handle. It is one of the handsomest, as well as best-performing, tape recorders we have seen. We have never seen a recorder that could match the performance of the Revox A77 in all respects, and very few that even come close. It sounds as good as it tests, which speaks for itself.

The Revox A77 is offered in a variety of configurations. It is available with either half- or quarter-track heads, in either the teak cabinet or a portable carrying case. The price of the deck in a wood base is $499; the deck with built-in power amplifiers is $569. The portable unit, with built-in amplifiers and speakers, is $599.

For more information, circle 159 on reader service card.
Ask anyone who really knows about hi-fi to recommend an automatic turntable.

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

As you might expect, there are good reasons why the experts agree Dual is so good.

It performs quietly and smoothly. With less rumble, wow and flutter than whatever equipment they previously owned. With one record or ten.

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

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

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

And there are, of course, many other facts about Dual that the experts appreciate. (Like the ultra-gentle cueing control and variable pitch control, for example.)

As for the people who own other brands of turntables, let's just say that they're not the audio engineers, hi-fi editors, record reviewers and hi-fi salesmen. Most likely, they are all nice people. But would you trust any of them to recommend a turntable? (For the complete Dual story, ask an expert to show you his Dual, or write for our booklet containing over a dozen complete reviews).

United Audio Products, Inc.,
535 Madison Avenue,
New York, N.Y. 10022.)

Dual 1212 $74.50
Dual 1015F $9.50
Dual 1019 $109.50
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GOING ON RECORD
OBJECTIVE MUSIC CRITICISM

CRITICS of music critics, I have found, have one of two postures: first, that all music and musical performance can be rated on an objective scale from best to worst, and that all critics, therefore, should be able to give precise and identical ratings to a given musical event; or, second, that the whole matter of musical criticism is completely subjective and a critic's opinion is worth no more than anyone else's. There is a third position: that the particular critic may not be doing his job (and this can range from not familiarizing himself with the music to not showing up at the concert). The third position can be tenable; the first two merely show a misunderstanding of what music and music criticism are all about.

Criticism is in part objective and in part subjective, with a rather broad area in which the two may overlap. A critic who is not very familiar with a given piece of music may have a subjective reaction to a performance of it—he doesn't think the music is supposed to go that way. Another critic, more familiar with the score, may have at his fingertips the factual evidence that makes him know that the music isn't supposed to go that way. Critics are no more equal in skill and knowledge than performers are, and like performers, they may not be equally adept in all areas of music—there are times when a critic's purely subjective reaction will be substituted for what ought to have been an opinion based on fact. At a certain point, of course, factual knowledge no longer provides a basis for criticism and subjectivity must be invoked. I would like to say more on that subject at another time; the purpose of this column is merely to show that there are certain objective standards in music criticism, that while the craft may not involve a mathematical preciseness of measurement, it is not all a matter of irascible temper or bad digestion either.

The objective part of music criticism is largely involved with determining consistency. In one of its more primitive aspects this is a measurement of the performer's ability just to play or sing the notes. Whether he plays them with 

_or not may be a matter of personal opinion, but a wrong note, a missed figuration, a slurred passage, a dropped syllable, a rhythmical inaccuracy, a ragged attack are all objective, verifiable things. It takes a certain musical ability and experience to hear them, but not all that much. A critic who says that Judy Garland is flat on her high note is not indulging himself in subjective opinion; he is stating a fact which can be checked for accuracy by anyone else who wishes to listen to the record.

A step beyond the bare notes are all the other things to be found in a musical score: dynamic markings, tempo indications, accentuations, phrasings, bowings, ritards, and accelerandos. All scores, of course, are not equally precise in such playing directions. As a general rule, in classical music, the earlier a piece of music is, the less lavish it will be in playing directions, and the less specific those directions will be. But though Stravinsky may say that a given quarter note is fifty-five to the minute, and Beethoven may say only Adagio, there are upper and lower limits to Adagio, and anything clearly outside those limits is mistaken in terms of the composer's wishes. Of course, when one goes back to a still earlier time, scores may lack even tempo indications, and this brings us to a third ground for objective criticism: historical style.

Many things may be known about a piece of music that are not in the score. We know, for example, that many Renaissance vocal works were performed with instrumental accompaniment, though there is no indication of that in the score. We know that Baroque overtures in the French style were meant to be played with certain characteristic and dramatic alterations in the written rhythms, although no contemporary score carries an explanation of this. Exactly how much weight a critic assigns to the performer's recognition of these matters (or, for that matter, to his fidelity to the score itself) may be a subjective decision, but that the performer shows such recognition or that he does not is a case of pure black and white. The reporting of it is the most objective kind of criticism.

A step beyond all the preceding, in the direction of technique, is the question of just how well technically the performer plays or sings. This requires a lot of experience on the reviewer's part, for it is one thing to know that a violinist has blurred a fast passage and another to know that only the greatest technicians of the instrument have ever played that passage without blurring it. And so there can be relatively objective criticism on this matter: that one can report comparatively on the ease or difficulty the performer has with the music.

A final point (for these purposes) concerns interpretation or the lack of it, and this involves once again the matter of consistency. Now, interpretation is something that one is supposed to be able to comment on only subjectively. (You didn't like it? Well, that's only your opinion!) But there is an objective side to it as well, though it takes a good amount of experience for a critic to speak of it intelligently.

In the way that poems are made out of words rather than ideas, interpretations of music are made out of tempos, dynamics, accentuations, phrasings, rubatos, and the like. Few musicians ever play a piece exactly the way it is written (though many like to think they do), and there is really very little music that is so specific in its directions to the performer that it can be played exactly as written. The composer leaves spaces for creative involvement, and the performer, sometimes unwittingly, fills them in. Whether an interpretation seems fitting or powerful or unidiomatic or weak may be a matter of opinion. But whether it is consistent within itself or not is something that can be pinned down by a perceptive critic, and it is something still within the area of objectivity.

There are performers who get credit for interpretation when all they are doing is playing notes. The finger comes down more heavily on one note, so an accentuation is produced; the music gets difficult, so the tempo is slowed; the passage goes into the high register, so a crescendo is inadvertently produced. These are matters of accident, but you will find listeners who praise them as fine points of interpretation. The distinguishing point is consistency: consistency with the score and consistency of one part of the interpretation with the other. How the interpretation is subjective (based, one hopes, on the experience and knowledge acquired over a long period of critical listening), but whether the interpretation is there or it isn't, whether it is thought out and consistent within itself or not can be determined objectively—if one has the skill.
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CIRCLE NO. 44 ON READER SERVICE CARD
For as long as I can remember, American opera fans, myself included, have taken an almost perverse pleasure in complaining that though Germany had some eighty opera houses, there were fewer than half a dozen regular companies in the United States. Such caviling is no longer to the point. Ex-companies in the United States. Such had some eighty opera houses, in complaining that though Germany have taken an almost perverse pleasure that of German cities made our carping provincial opera companies similar names. Has this vision of a network of them will house regular opera companies similar to that of German cities made our carping opera fans happy? It has not. Far too many of them dismiss the new centers as “housing projects for the arts” where one will do well to hear a tenth-rate performance of La Bohème.

Having represented Stereo Review at the inaugural performance of the Atlanta Municipal Theater in the newly completed Atlanta Memorial Arts Center, I am pleased to report that the future of the performing arts (including opera) is very bright in the boondocks—that is, if you can consider Atlanta, a city of a million inhabitants, the fastest-growing city in the nation, and the capital of the largest state (geographically speaking) east of the Mississippi, as the “boondocks.” The Atlanta Municipal Theater (AMT) is composed of the Atlanta Ballet, the Atlanta Opera, and the Atlanta Repertory Theater, under the artistic direction of Robert Barnett, Blanche Thebom, and Michael Howard, respectively. Rather than draw straws to decide which of the constituent companies would give the opening-night performance in the new theater, the artistic directors sought a work in which all three could participate equally. With La Bohème thus ruled out, they settled on Henry Purcell’s King Arthur (1691) and gave that work its American première on October 29, some two hundred seventy-seven years after its first English performance.

I won’t labor the question of whether King Arthur is best described as a play with music, a masque, or a semi-opera; in any case, it is a festive work for singers, actors, and dancers that was entirely appropriate for such an important occasion. John Dryden’s libretto is about King Arthur in his youth, before the days of the Round Table and his marriage to Guinevere. It deals with the struggle of the Britons led by Arthur against the Saxons led by Oswald, and the love of both kings for the beautiful blind Emmeline. Each king’s forces include a wizard and an assortment of nymphs and spirits who complicate matters with ingenious magic and spells. It ends happily—with Arthur triumphant in love and war, with Britannia caroling away above the waves, and with the prophecy that Britons and Saxons will be one people and peace will reign.

King Arthur is a difficult work to mount, requiring more stage machinery and special effects than The Magic Flute. Quick changes of scenery were so frequent that I lost track of the number of sets and drops. There is an enchanted forest with a waterfall where winter is created before your eyes and then turned into spring at the wave of a wand. People and things pop up in unexpected places and then disappear via trapdoors. One of the singers, the spirit Philidel, spends most of her time flying about on wires and singing all the while. It is a spectacular and expensive court entertainment. Reported to have cost $250,000, the Atlanta production would do credit to any house in the world.

Purcell’s score for King Arthur is infrequently performed and recorded, but you can hear most of it in a good performance (without the spoken parts) on L’Oiseau Lyre 60008/9, and some of the instrumental sections are played by the Bath Festival Orchestra conducted by Yehudi Menuhin on Angel S 3633. It is very pleasant music, and in the Atlanta performance it was well conducted by Jonathan Sternberg, the music director of AMT.

Of the Atlanta Opera, Blanche Thebom has said, “This is a regional company that will present opera as total theater. We are not going to import stars who will come for one rehearsal before a performance, but from our own regular singers we are going to make stars.” The work of the Atlanta Opera singers in King Arthur suggests that (Continued on page 32)
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We could probably get a lot more people to spend $200 or so for a pair of Fisher speaker systems if we didn't make the low-cost speakers you see here. These systems sell for as little as $89 a matched pair. The sound of each is unmistakably full and natural. Unmistakably Fisher.

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this prediction is plausible. I was impressed by sopranos Jan Saxon, Karin Kimble, and Patricia Buchanan of the resident company and by Janette Moody, a guest for this production, who sang the flying Philidel. Also a guest, the (sometimes) comic countertenor John Ferrante (probably best known to record collectors for his part in "An Evening with P.D.Q. Bach," Vanguard 79195) sang the role of the Duke for whom the masque is staged. The soloists and chorus projected the words with unusual clarity in that most difficult of languages for American singers, English.

The phenomenal Baroque revival in concerts and on records in recent years has made performers and audiences familiar with the musical style of that period. But for dancers and actors who present a work of the 1690's for an audience of the 1660's, problems of style loom large. Most so-called authentic re-creations of battles of the Baroque era are tedious. For King Arthur the choreographer, Joyce Trisler, found a more modern style that was still compatible with Purcell's music, and the members of the Atlanta Ballet performed her dance sequences in a clean, crisp manner that added to the beauty of the total production. The actors were on the whole less successful, lacking the flourish and elegance that such a pageant requires, and I would quarrel with director Michael Howard's decision to emphasize comedy at every opportunity.

but despite these reservations, the performance was effective and got the Atlanta Municipal Theater off to a successful start.

Prominent well-wishers at the gala opening included Francis Robinson and Dame Alicia Markova of the Metropolitan Opera, Norman Singer of the New York City Center, Marian Anderson, Roger Stevens, Chairman of the National Endowment for the Arts, Mrs. Martin Luther King, actresses Celeste Holm, June Havoc, and Patricia Neal, and many others. The unique opportunity to see a performance of King Arthur brought first-string music, dance, and drama critics to Atlanta from all over the United States and several foreign countries. The press gave AMT high marks for taste and imagination in choosing this rarely performed work.

What makes me so optimistic about the future of the arts in Atlanta is not just this example of good taste, but the solid achievements of administration that lie behind it. The Center is a memorial to 122 art patrons from Atlanta who died in a plane crash outside Paris in 1962. The following year an organization was chartered to build and administer a cultural center in their memory. By the time it opened this fall, just five years later, all the component branches were functioning and ready to move in, bringing all the visual and performing arts under one roof.

The $13-million building includes two major auditoriums: Alliance Theater, where the three companies of AMT alternate in repertory, and Symphony Hall, the home of the Atlanta Symphony, conducted by Robert Shaw. Occupying three floors of the opposite wing is the High Museum of Art, one of the finest in the Southeast. Besides the museum's entrance stands a bronze casting of Rodin's The Shade, a gift of the French government, with the legend "Dedicated to all who truly believe the arts are a continuing effort of the human spirit to find meaning in existence. Orly, France, June 3, 1962." The administrators of the Center seem determined to make the arts affect the lives of residents of Atlanta and the Southeast. The Center exists not just for the enjoyment of the arts, but for education of both audiences and artists. AMT owns the Atlanta School of Ballet, and on the premises of the Center is the Atlanta School of Art, an accredited four-year, degree-granting institution. In addition to the Atlanta Children's Theater (a professional company), there are more programs for bringing children into the Center and taking the activities of the Center into schools than I can list. In an effort to stimulate the talent of the region, performers from the Southeast will be used wherever that is artistically justifiable, and the High Museum has a small gallery where paintings by Southeastern artists selected by the staff of the museum are on sale at reasonable prices.

A native of Atlanta, impressed by the changes that have taken place there in my thirty-year absence, I am extremely enthusiastic about the work of the Atlanta Memorial Arts Center and rather proud that Atlanta has set such a good example for other cities whose arts centers are still under construction. As an opera fan who has also done a good bit of complaining about the small number of American companies, I checked the repertoire of the Atlanta Opera with great interest. Sophisticated opera-goers in New York, Chicago, and San Francisco may not be impressed to learn that King Arthur will be followed by Tristan and Isolde and Salome, but it is significant that both will be Atlanta premieres. And what about those people who really want to hear La Bohème? Well, that's in the repertoire, too. (Mattiwilda Dobbs, an Atlanta girl, will be coming home to sing Musetta.) And it's not going to be a pale reflection of the Met's Bohème, the City Center Bohème, or the Spoleto Festival Bohème. It will be sung in a new English translation commissioned by this company, and the time will be moved up to Paris in the Twenties. I'm not sure I'm going to like that, but I'm planning to go back and see it anyway.
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THE RECEIVER. It receives and receives and receives and receives and receives and receives.
February 12, 1968

Mr. Hermon H. Scott, President
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Dear Mr. Scott:

We have had some interesting experiences with Scott receivers that I thought might interest you. KSJR-FM is a 150,000 watt stereo station broadcasting from St. John's University. Seventy-five miles to the south we operate a second station, KSJN-FM, which broadcasts throughout Minneapolis and St. Paul. This is a satellite station and as such it receives its programming "off-the-air" from KSJR-FM.

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This past week we conducted a survey of our listeners in Minneapolis and St. Paul and I will list some of their comments:

"The quality of your signal is superb and so are your musical programs"; "The biggest problem at the beginning of your operation was the poor quality signal. With the solution of the technical problems, you have undoubtedly the best radio station going"; "The quality of sound emanating from your station is especially good"; "The sound here in Minneapolis is especially good".

I think comments such as the above are particularly interesting in view of the fact that all of Minneapolis and St. Paul are served by the signal from one Scott receiver.

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Director of Broadcasting

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IN 1868, when he was in his late twenties, Peter Ilyich Tchaikovsky was smitten with the one woman who ever aroused in him emotions of genuine and passionate love. She was a French singer named Marguerite Josephine Désirée Artôt, and she was the reigning queen of the Moscow stage at the time. A contemporary writer named Laroche described her performances in these terms:

"It is not too much to say that in the whole world of music, in the entire range of lyrical emotion, there was not a single idea, or a single form, of which this admirable artist could not give a poetical interpretation. The timbre of her voice was more like the oboe than the flute, and was penetrated by such indescribable beauty, warmth and passion that everyone who heard it was fascinated and carried away."

Tchaikovsky and the soprano apparently became unofficially engaged, though the composer harbored many reservations concerning the wisdom of a possible marriage. The matter was resolved rather peremptorily by the lady herself: she left for Warsaw with her troupe and there married the leading baritone of the company, without a word of warning to her "fiancé." Toward the end of 1869, she was back in Moscow singing at the opera. That Tchaikovsky still felt deeply about her is attested to by his friend Kashkin, who accompanied him to one of Artôt's performances. Kashkin wrote, "When the singer came on, he held his opera glasses to his eyes and never lowered them during the entire performance; but he must have seen very little, for tear after tear rolled down his cheeks."

It was at this period in his life that Tchaikovsky was first attracted to the great tragic love story of Romeo and Juliet. The idea of an orchestral setting based on the Shakespeare play was suggested by Mily Alexeyevich Balakirev, the opinionated older mentor of the group of young St. Petersburg musicians toward whom Tchaikovsky was drawn. The Romeo and Juliet Fantasy-Overture represents the first full flowering of Tchaikovsky's musical art, and it was the one work of his earlier years that he was willing to acknowledge without reservation in his maturity. The formal outline and much of the melodic character of the music are just as Balakirev suggested they should be—he even selected the episodes in the story that are dealt with in the music. The score itself, how-
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(Typical head used by other manufacturers)

Take a look at the drawing of the ordinary tape head above. It has a pole gap distance of about 1/30th the width of a human hair. To begin with, But, as the head begins to wear down, the pole gap begins to widen. And the frequency response begins to deteriorate. So the unit can’t possibly sound the same in December as it did in May. And in a relatively short time the head has to be replaced. We call this kind of typical head “tapered shallow-gap head.” (Under ordinary circumstances it wears out in 500 to 1000 hours.)

AMPEX DEEP-GAP HEAD
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But Ampex deep-gap heads don’t have that problem. Because they consist of two parallel poles brought together to the precisely proper distance by a unique process. This manufacturing technique is exclusive with Ampex. It’s much more time consuming, and requires painstaking microscopic precision. But, it’s worth it. Because, even as Ampex heads begin to wear down, the gap distance continues to remain constant. And so does your frequency response!

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And in addition, because Ampex does not use pressure pads, Ampex deep-gap heads wear much more slowly. Don’t be surprised if they last well over twelve years, even if you use your player/recorder two hours a night, every night. (That’s about 10,000 hours, as compared to about 500-1000 for other tape heads.)

So, if you’re confused by all kinds of claims for frequency response, remember that frequency response usually drops after use. Except with Ampex player/recorders. There’s no mystery. (1) Ampex heads last much longer. (2) Even when they do wear, the gap never varies and neither does the frequency response. Which is why you’ll be ahead with Ampex. Way ahead.
For more than ten years now, the stereo phonograph record has been a happy fact of life. Those who remember its very beginning also remember that the first stereo discs had limited separation, narrow frequency range, poor dynamics, and a relatively high level of distortion. Compared with those rather clumsy early efforts, today's best stereo discs are triumphs of technology and, as a result, marvels of fidelity. We have come a long way in a very short time, so it is understandable that later arrivals on the scene often have certain basic questions to ask about stereo recordings that "old-timers" (of which I am one) simply take for granted. Even an advanced audiophile can sometimes be stopped dead in his tracks by some eager novice who asks, "Well, exactly how do they get two channels in a single record groove?"

The question is both simple and natural, but the answer somewhat complicated. First, a little background, technical and historical. The music (or whatever other sound is recorded) is of course represented physically in the form of undulations or ripples in the plastic walls of the record groove. Ideally, these undulations are a perfect physical analog of the acoustical signal originally picked up by the recording microphones. To see how this is accomplished, let us take a monophonic recording of the note A above middle C as played by a clarinet. The acoustic wave produced by the instrument consists of a variation in air pressure that is repeated 440 times per second. This air-pressure variation is transformed by the microphone into an electrical signal that varies in strength (i.e., amplitude) exactly in step with the original 440-Hz sound wave. The microphone's electrical output signal is amplified and fed into a disc-cutter head. (In actual practice, there are a great many electronic stages between the microphone and the disc cutter, but they do not affect the principles under discussion.) The cutter...
head can be considered as an electromagnet that controls the side-to-side (remember, we are talking about mono) movements of a sharp-edged cutting stylus. This electromagnet, driven by the amplified version of the original signal coming from the microphone, causes the cutting stylus to engrave a laterally cut (that is, side-to-side) physical version of the electrical signal into the soft acetate of a blank recording disc.

The acetate disc is then duplicated, through an involved manufacturing process, in vinyl. And on the vinyl disc, the same groove undulations, traveling on a turntable under a playback stylus and moving the stylus side to side 440 times a second, produce a 440-Hz electrical signal at the output terminals of the phonograph cartridge. The phono cartridge has thus transformed the side-to-side swings of the groove (which are the physical embodiment of the musical sound) back into a duplicate of the electrical signal originally generated by the microphone in the studio or concert hall.

Simple enough, and so things remained until the sudden discovery that it was both technically and commercially possible to produce single-groove stereo discs. One suggested approach was to employ a combination of the lateral (side-to-side) modulation used on mono discs with a vertical (up-and-down) modulation—one movement would represent the right-channel signal, the other the left (see Figure 1A). Presto: stereo. However, it was found to be difficult, if not impossible, to obtain identical recording and playback characteristics in both channels with the lateral-vertical method. The Westrex Company then developed the cutter head that made practical the technique now in universal use—the 45/45-degree modulation system.

In the Westrex system, the 90-degree relationship of the left and right channels was maintained, but the axes were rotated 45 degrees to the position shown in Figure 1B. The 45/45-degree system not only provides a viable stereo signal, but is also potentially "compatible"—which is to say that though a mono cartridge puts out a signal only when its stylus moves from side-to-side, it will respond, as you will see later, to both the right and left channels of a Westrex-type stereo disc. (Other problems, however, having to do mostly with signal phasing and phono-cartridge tracking, prevent this compatibility from being fully realized unless certain precautions are taken during the recording process.)

When only the right stereo channel is active (i.e., modulated, or carrying a signal) as in Figure 2, the stylus travels up to the left (A) and down to the right (B) on the outer wall of the groove. Examination of this groove reveals that both the right sidewall and the groove center depart from the unmodulated (no-signal) position. Also, the overall groove width varies despite the fact that the left sidewall does not depart from its unmodulated position. When only the left channel is active, essentially the same thing happens to the left sidewall, the groove width, and the groove center, as shown in Figure

Figure 1. Method (A) is an "obvious," but technically difficult, system for producing single-groove stereo: one channel represented by vertical modulation, the other by horizontal. Method (B) is the technique in use today: the stereo information is still at 90 degrees, but it is tilted to a 45-degree angle.

Figure 2. Right-channel modulation: and Figure 3. Left-channel modulation. The unmodulated, no-signal position of the groove walls and groove center is indicated by the dotted lines. When either the right or left channel alone is modulated, the stylus moves up (A) and down (B) diagonally either to the left or right. The unmodulated-groove wall is not displaced in position, although its total length changes. In no case does the groove wall angle deviate from 45 degrees.

Figure 2: (A) No modulation, all channels silent. (B) Right-channel modulation only. Figure 3: (A) No modulation, all channels silent. (B) Left-channel modulation only.
3. Here the stylus travels up to the right and down to the left.

Although each channel is impressed on its related sidewall, it is the varying groove width that causes the stylus to move up and down, and it is the wandering groove center that causes the stylus to move laterally. This is always true, even when both channels are active at the same time, and even when one sidewall has a different number of modulation ripples than the other sidewall.

There are two signal-generating elements inside a stereo cartridge. The somewhat ambiguous word “elements” is used here because of the very large variety of signal-generating systems found in modern stereo cartridges. Briefly, these include moving-magnet (as in Figure 4), moving-coil, induced-magnet, piezo-electric, strain-gage, and several other esoteric types. For the purposes of our explanation, the specific internal design of the cartridge is not important. It is sufficient to say that the stylus is magnetically or mechanically coupled to the generating elements in such a way that a record-groove movement driving the stylus in a given direction produces two separate electrical output signals at the right- and left-channel terminals of the cartridge. These signals, insofar as the cartridge is perfect (none is), are an accurate electrical analog of the physical groove-wall modulations.

To recapitulate quickly, up-and-down coupled with side-to-side stylus motion causes both generating elements to produce an output. Stylus motion that is purely diagonal (when only one channel is active) produces an output from only one element — left, or right, as the case may be.

In the cutting of the master disc, the groove is engraved by the cutting stylus in response to the audio material contained in both channels simultaneously: the width and the displacement of the groove from its centered “no-signal” position represent the “vector” resul-
tant of the forces brought to bear on the cutting stylus by both left- and right-channel signals. As was stated previously, signals from the right channel cause the stylus to move diagonally one way, signals from the left channel cause the stylus to move diagonally the other way. If the signals in the two channels are mostly out of phase, the playback stylus will be driven in a vertical direction, and if the signals are of equal strength, the resultant stylus movement will be straight up and down. The effect of this (with equal signals) is a groove that is alternately shallower and narrower, then deeper and wider, than the unmodulated groove, but one which remains centered on the reference line. If one signal is stronger than the other, then there is also a shift of the groove center toward the side with the stronger signal.

Lateral stylus motion results when both stereo signals simultaneously "push" the cutting stylus horizontally to the right or to the left. Figures 5A and 5B show a cutting stylus reacting to both an upward and a downward force to the left. When both forces are equal, the upward and downward components cancel, leaving only a horizontal movement of the cutting stylus to the left (Figure 5C). In this circumstance, the groove width remains essentially constant. If the signals in both channels are not of equal strength, the width of the groove will also vary. Summing up, it can be said that the out-of-phase signal components (or the differences between the two stereo channels) cause the stylus to shift vertically, and an in-phase signal causes the stylus to shift horizontally. A pair of stereo signals completely out of phase (a hypothetical case) would be recorded as a vertical "hill-and-dale" groove modulation, the variations in the depth of the groove reflecting the strength of the signals, and the number of vertical undulations in a given length of groove reflecting their frequency.

A pair of stereo signals completely in phase are recorded as a side-to-side groove swing, the amplitude of the swing reflecting the signal strengths, and the number of lateral undulations per groove length reflecting the frequency of the signals. This description of an in-phase stereo signal is the same as for a completely monophonic signal, which is not accidental. It is just this that makes compatibility possible: a disc so recorded produces good stereo if played with a stereo cartridge, and, perhaps, good mono if played with a mono cartridge.

Finally, let us take a look at the groove as it appears on a stereo disc. One of the most difficult to understand aspects of the stereo record is how the stylus can follow a groove that has one sidewall going one way, and the other sidewall going another. The groove shown in Figure 6A has undulating sidewalls, Mae West fashion, yet will not cause the stylus to move laterally. Because of the alternately contracting and expanding groove width, and the 45-degree angle of the walls, the stylus will move up and down, but not side-to-side. In the in-phase stereo groove shown in Figure 6B, however, it can be seen that the reference center of the groove is itself undulating from side to side—and so will any stylus riding in this groove. Note also that the constant groove width (neither contracting nor expanding) will keep the stylus at a constant vertical level. This is again the same condition that exists in an ideal mono disc.

If one were to take all the undulations shown in Figure 6 and combine them into a single groove (as shown in Figure 7), one would have a typical stereo-disc groove. The greater number of undulations on the inner sidewall indicates that the left channel contains higher-frequency signals than the right channel. A stylus tracing a mono record groove moves back and forth laterally at frequencies of perhaps 20 to 20,000 Hz per second. A stylus tracing a stereo groove moves too—and it also simultaneously moves up and down, diagonally in two directions, and several other directions as well. Don't feel bad if you find all this movement hard to follow. So does the stylus.
I DON'T know how you feel after a hard day of whatever it is you work at, but I'm usually ready for a trip of some kind, a journey away from the dull cares of the moment and into another, more satisfying, reality. If you were to pass by my house of an evening, you would very likely see a hint of some kind of feverish activity behind drawn blinds, a shadowy figure performing what might be a primitive rite. That would be me, engaged in my secret vice, taking my healthful sojourn in a quite different world without recourse to smoking, eating, injecting, imbibing, or inhaling anything other than the heady fumes of borrowed power.

You see, I am a conductor. Not your ordinary, garden-variety Philharmonic-podium conductor, but a do-it-
yourself, privacy-of-home stereo conductor. We have all, at one time or another, in or out of the concert hall, tapped out a measure or two of Beethoven, or brought in the string section with an involuntary spasmodic tic in the left hand, but I actually stand in front of my stereo speakers, baton in hand, and conduct whatever suits my musical-emotional needs of the moment. And for that you really have to close the blinds. Reacting kinesthetically to music has its roots, I am sure, in the deepest instincts of dancing, prancing primeval man. But modern man—my neighbors and fellow professors in particular—take a dim view of such atavisms. They would rather pay a psychiatrist instead. But for getting the psyche back in tune with nature, I would rather be my own doctor, and for that I recommend my conducting method as a champion therapy.

The equipment is the simplest imaginable: your stereo set and a baton. You may prefer, like Stokowski, to use only your beautiful hands, but for full enjoyment you really ought to use a baton. Choosing one is not quite as simple as going into a music shop and saying, "I want a baton, please." First, they might just haul out the kind that goes with miniskirt and high boots. Second, you will find that there is a bewildering variety of real batons: wood, metal, plastic, fiber glass; lengths all the way from 8 to 18 inches; handgrips that are ball, serrated, or cone. You might even be lucky enough to be shown one with a light in the end of it, such as the one Raymond Paige used to use at Radio City Music Hall.

No, if you are going to be numbered among the cognoscenti, you’ll have to be more knowing, and having gone the route before, perhaps I can provide some directions. Never buy a baton with a light in the end; a light moving against the blinds will certainly alert the neighbors, and in all probability the police as well. I confess that, in younger and poorer days, I made do with a pencil, but dropped it after finding that moments of supreme musical ecstasy sometimes impelled me to mark up the walls and furniture. I used wooden batons for a while too, but they proved to be too fragile: I am tall, modern ceilings are low, and a virtuoso upsweep would often be interrupted in mid-career . . . rrrupp . . . half a baton. I tried metal, too. Fine—until I cued in the trumpet in Rossini’s “Lone Ranger” Overture. (Have you seen what a tornado does to a TV aerial?) But I finally found my ideal baton. It is a fiber-glass model, 18 inches long, with a cone grip. I’ve had it for five years now, and its natural spring is perfect for my whiplash approach to conducting. The 18 inches are important: the shorter ones just aren’t as efficacious, and it isn’t a real vice unless you go all the way.

As for the handgrips, you can allow for individuality and idiosyncrasy as you will. One grip looks as if it had a 1-inch ball stuck on the end as an afterthought. The number of progressively larger cylinders of metal, was little better. The inside of my hand looked like a washboard after I successfully saw Berj Zamkochian through Saint-Saëns’ Organ Symphony. I finally settled on a cork grip, a truncated cone with a rounded end. I find it very comfortable, and it leaves no telltale marks in case someone should stage a raid to find out what I have been up to. It also stays in the hand—I can whip through the Tempo con variazioni of Nielsen’s Sixth without fear—which is important. With a real orchestra, a flying baton might impale an oboist—the union can supply another. But at home—there goes your speaker’s air suspension.

So much for the equipment; now for technique. I take my cue from Toscanini, Mehta, and others: I conduct from memory. A score is not merely another—and unnecessary—piece of equipment, for it requires a baton-proof music stand, a light, and perhaps even blackout shades. A score is useful for one important piece of information, however. If you’ve ever glanced at one, you’ve probably noticed (in addition to the twenty staves or more of music for the various instruments) such notations as these on the page:

2/2 3/4 4/4 6/8

We in the profession call them time signatures. I’ll take you through these basic four, leaving it to you to discover Brubeck’s 5/4 and Stravinsky’s 67/8 later. And we should take a look at the note values too:

whole half quarter eighth sixteenth

The number before the / in the time signature indicates the number of beats per measure; for example, 2/ means
two beats per measure. The number after the / indicates the value of the note that gets the beat; for example, \( \frac{3}{4} \) means that a half note gets one beat. Here are some examples:

\[
\begin{array}{c}
2/2 \\
\begin{array}{cccc}
1 & 2 & 1 & 2 \\
\end{array}
\end{array}
\]

\[
\begin{array}{c}
3/4 \\
\begin{array}{cccc}
1 & 2 & 3 & 1 & 2 & 3 \\
\end{array}
\end{array}
\]

\[
\begin{array}{c}
4/4 \\
\begin{array}{cccc}
1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 \\
\end{array}
\end{array}
\]

\[
\begin{array}{c}
6/8 \\
\begin{array}{cccccccc}
1 & 2 & 3 & 4 & 5 & 6 & 1 & 2 & 3 & 4 & 5 & 6 \\
\end{array}
\end{array}
\]

And that's quite enough technical material for you to launch your career on. Knowing this much and having the courage to let the inner you, with your inborn rhythmic sense, come through, you will find it very simple to conduct. Pick up your baton and grasp it firmly (remember those speakers) in the left or the right hand, whichever is most comfortable. (Conducting texts insist on the right hand, but left-handed conducting has greater therapeutic value for left-handed people.) The big end should be in the hollow of your palm, about halfway between the "V" of the thumb and index finger. Bend the third finger over to hold it in the hollow, and extend the thumb straight up one side. Then bend the index finger around the baton to hold it in position. Let it relax and fall into a comfortable position until you get the feel of it.

Hans Swarowsky believes that conducting is "the art of little movement." But then he doesn't use conducting as therapy. Ignore all counsel that might restrain your natural ebullience, but do use technique and variety of movement according to the demands of the music. There are three basic pivot points to swing the baton from: wrist, elbow, and shoulder. Use a wrist action for largos and andantes, the elbow for moderatos, and save the full shoulder and trunk swing for accelerando con brio. I often emphasize a point by jumping off the floor a foot or so, but if you have neighbors below, you may have to forgo this release for the lease's sake.

Well, let's try a 2/4 piece. Unless you have a rigadoon handy, I suggest Weinberger's Polka and Fugue from Schwanda. And if there are still any mono folks out there, you'll have to tool up: you've got to hear the instruments of the orchestra in proper perspective in order for this to work properly. Start with the back end of the baton at chest height, then move it to head height. Move down, then up again in a sort of crescent-moon pattern something like this

To help you build good motor response, say "down-up, down-up" as you go along. It is a lot more fun than your first pianistic attempts at Schumann's Happy Farmer, isn't it?

For 3/4 time, select a waltz album. One of Willi Boskovsky's Vienna Philharmonic programs of Johann Strauss waltzes (on Vanguard or London) should do the trick. He has a little Viennese "catch" in his rhythm that may take you some time to master, but it's worth the extra effort, therapy-wise. Conducting books usually diagram 3/4 time this way:

It helps to say "Down, right, up; down, right up." I personally conduct "down, left, up" because I'm left-handed. This works out even better for me in the next beat, which is 4/4. For this I recommend any of the march albums of Frederick Fennell or Richard Franko Goldman. Marches are often conducted in two (which we have already mastered). But to conduct one in four, make an upside-down "T" in the air:

I started learning this one with "down, loop left, over right, up." That shortens to "down, left, right, up" as...
you gain confidence. If you find yourself confused by the usually rather brisk march tempos at first, try the last movement of Tchaikovsky's "Pathétique" (Adagio Lamentoso) instead.

You'll find 6/8 measures all over in Bach and in the Baroque composers. As should be obvious by now, an eighth note gets one beat here, so put on Bach's Cantata No. 19, "Es erhub sich ein Streit," first movement, and try this (the music starts on the second beat, so watch out):

\[ 3 \]

In words, this comes out "down, ding, ding; up, ding, ding." Try a slight knee dip on "down" and "up"—it helps the synaptic connections. If you find this kind of variation too vigorous owing to advancing age or conditions of health, just conduct it in two: "down (1,2,3), up (1,2,3)."

There is also, happily, an all-purpose beat for times of stress or doubt. I call it the "tired figure eight." I once saw Toscanini use it, so it must be all right. Make a figure eight on its side; you can use the same figure for 2/2, 3/4, 4/4, 6/8 and almost anything else. It looks like this:

\[ 2 \]
\[ 2 \]
\[ 2 \]

And that is the end of basic training; you can now go on to develop your personal style. Describe ellipses, circles, parabolas, write dirty words, but by all means let go. And what about that other hand that's been just hanging there? What do you do with it? Cue in members of the orchestra (the percussionist is always reading the newspaper and will appreciate your help); shush the second violins from time to time (they always play too loudly anyhow); encourage the cellist to give her all in the solo. Be original. Be different. Let your whole body express what you feel in the music, and your cares will slip away. And though I've used classical music for my examples (a full orchestra is quite a challenge), don't limit yourself. A group of our latter-day longhairs with electronic instruments may be more your bag.

The final thing to develop is your Conducting Attitude. There are really only two styles, both of them extremes: the Reiner and the Walter. Fritz Reiner was so hard on the players in his orchestra that they were reduced to writing interesting statements about him on the washroom walls. Nothing wrong with this, since your washroom is safe. If you can get rid of your frustrations by being tough with your stereo, try the Reiner approach. The Bruno Walter method is more my style, however.

"Now, Mr. Bloom, could we have that again, please. Two before B, if you don't mind."

"No, no, no, gentlemen, it must sing!"

For further tips on the Walter approach you can hear the man himself (on Columbia DSL 224) working up Mozart's Linz symphony. I know of no similar record by Reiner; it is just possible that it couldn't be sent through the mails.

You can also perfect your technique, as I did, by observation. As a teenager in Schenectady, New York, I watched George Szell conduct Sibelius. I made a few foot taps and a "small movement" gesture or two, but I wasn't really with it yet. Later, in Bronxville, I had many opportunities to study under the great Arturo. At his concerts I often helped out by conducting with one index finger cupped surreptitiously in my hand. And I went out one night at the Berkshire Festival, actually waving my hands along with Leonard Bernstein as he conducted somebody's fifth symphony. Unfortunately, my concert neighbors took it badly, and I was forced underground, behind the shades.

But I know there are many who share my vice. One, a certain Dr. H. Angus Bowes, went much further than I have even dreamed: he hired an orchestra and recorded a disc, "A Musical Addict Overcomes His Aggressions," Everest 3188. Perhaps we should organize to promote and protect our interests. We could demand that either record jacket or label contain time signatures, for example. Or pressure the Schwann Catalog to add a section called "Records for Conducting." Music Minus One certainly ought to bring out Beethoven's Ninth sans conductor. And why aren't the baton people making batons in colors to suit our moods? There is a lot to be done, so if you want to help, write me. Don't fret about incrimination: my Bemidji postman is one of us.

Arthur G. Matthews, Assistant Professor of Speech and Drama at Bemidji State College, Bemidji, Minnesota, has done work in the application of stereo tape techniques in audio/visual training.
Whatever became of
DOROTHY MAYNOR
SHE IS VERY MUCH ALIVE AND DIRECTING WITH PHENOMENAL
SUCCESS HER SCHOOL OF THE ARTS IN NEW YORK'S HARLEM

By William Seward

DOROTHY MAYNOR's School of the Arts, at St. Nicholas Avenue and West 141st Street in New York's Harlem, is a long way from the elegant old house at No. 88 Rue Jouffray in Paris, the house in which the legendary virtuoso and teacher Mathilde Marchesi (1821-1913) lived and reigned over the musical life of half of nineteenth-century Europe. But for me, seeing Dorothy Maynor at work inevitably brings Marchesi to mind. In many respects, Marchesi and Maynor are diametrically unlike one another: the former was arbitrary and temperamental, the latter is simple, sincere, and serene. But they have in common a remarkable charm and an ability to fuse disparate elements through the force of their personalities and perhaps through their concepts of work and achievement as well.

As I recall, during the twenty-five years in which the name Dorothy Maynor was known in concert halls throughout this country, it meant a singer who was singularly free of publicity-seeking and self-advertising. She first came to public attention in the late Thirties as a discovery of Serge Koussevitzky's. Born in Norfolk, Virginia, and raised in the parsonage of a Methodist Church there—her father was pastor—she naturally gained her first musical experience as a choir singer. At thirteen she entered Hampton Institute, to specialize in Home Economics, but within a year she became one of the soloists with the Institute's famous singing group, and soon found herself on the stage of Carnegie Hall. A Euro-
It had been the instrument of his choice as a solo performer, and the playing of it was almost a sacred rite for him. He was not pleased that the double-bass auditions had to be interrupted midway through for an unknown soprano. Miss Maynor has never been easily shaken, and uppermost in her mind that day was the conviction that this was a crucial moment not only for her, but for all those friends whose years of aid and encouragement had helped put her on that platform. As she sang with what Koussevitzky later described as “exquisite detail, rigorous discipline, and charm of personality,” she overcame all resistance. The following day she sang for the entire orchestra, “as a lesson,” Koussevitzky said, “in what music should be—pure joy!” Almost overnight she sprang to the attention of the musical world. She appeared as soloist with the foremost conductors of her day—George Szell, Eugene Ormandy, and Leopold Stokowski were as enthusiastic about her remarkable gifts as Koussevitzky had been. Once Bruno Walter asked her to sing Pamina’s great lament “Ach! ich fuhl’s” with him in concert; he later recalled that at the rehearsal he could hardly hold back tears. After the orchestra had left the hall that afternoon, Walter invited the young soprano to the artists’ green room, where, seating himself at the piano, with the observation, Miss Maynor remembers, that “the art of song consists in making each element—voice and piano—an interrelated but independent aspect of a single poetic impulse,” he and she proceeded to demonstrate the point until day had turned well into night.

As early as her years at the Westminster school, Miss Maynor had known she would someday be a teacher. During the concert tours that took her from one end of the country to the other, she always found time to hear young singers who came to her for advice and counsel. Many of them possessed an excellent vocal endowment, but lacked the secure technical foundation necessary to build a professional musical career. Miss Maynor knew that “the art of song consists in making each element—voice and piano—an interrelated but independent aspect of a single poetic impulse,” and she proceeded to demonstrate the point until day had turned well into night.

As early as her years at the Westminster school, Miss Maynor had known she would someday be a teacher. During the concert tours that took her from one end of the country to the other, she always found time to hear young singers who came to her for advice and counsel. Many of them possessed an excellent vocal endowment, but lacked the secure technical foundation necessary to build a professional musical career. Miss Maynor knew the problems faced by these aspiring musicians, and she resolved to do something about them after her retirement as a performer. So it was that in 1963 she established the School of the Arts in Harlem.

Never one inclined to talk about the problems of “her people” from the safe distance made possible by success, Miss Maynor has for the past quarter-century lived in Harlem with her husband, the Reverend Shelby Rooks, pastor of St. James Presbyterian Church in that community. Miss Maynor looks at her school as a sort of rescue operation—the liberation of a few hundred boys and girls trapped in circumstances that might well destroy them if they are not helped. “What I dream of is changing the image held by the children,” she says. “We have made them believe that everything beautiful is outside this community. I want them to make beauty in this community! You know,” she continues, “the music lover was really the first astronaut: through music we can raise ourselves above the cares of this world. Music provides the wings upon which we soar! It exerts a lasting effect upon our lives, and we become better human beings because of it.”

When Mrs. Rooks (as she prefers to be known by the children) opened the school, she was the lone teacher for twenty students. Soon Mrs. Artur Rodzinski and Mrs. Serge Koussevitzky came to her aid. Later Mrs. Vladimir Horowitz took an active interest, and such outstanding musical figures as Walter Toscanini, Marian Anderson, Agnes de Mille, Erica Morini, Rosina Lhevinne, Leontyne Price, Rose Bampton, and Leonard Bernstein have lent their support. Today there are over four hundred pupils who pay fifty cents a lesson to study piano, stringed instruments, dance (under Arthur Mitchell of the New York City Ballet), voice, harmony, solfeggio, and so forth, and many, many more wait to get in when there is room for them. The staff has about twenty-five teachers, drawn from the best music schools in the East—Juilliard, Eastman, and Curtis among them. Through the years the faculty has numbered people of African, Asiatic, European, and North American origin. In the nave of the church, under the great Gothic-style arches, Dorothy Maynor herself gives many of the vocal lessons—and that incomparable silver voice rises again as an example for aspiring singers.

But in spite of its success, the school does not have a home of its own. It is housed in the St. James Church community center, which before 1963 had been used for recreational purposes. The congregation of St. James Church made the school welcome, and it has continued to be a grateful rent-free occupant.

The School of the Arts has brought Miss Maynor many rewards. There is the five-year-old boy who came a couple of years ago to study piano, and now plays Bach and Mozart; there are the children of about the same age playing skillfully on their scaled-down Suzuki violins; and there are the grand occasions when a celebrated artist such as Rosalyn Tureck finds time to make the trip to the St. James community center to play for the children, most of whom had never heard a concert before they came to the school.

Along with all this, Miss Maynor has learned a great deal more about the complex nature of her community. “Some of my discoveries have been terrifying, others have been grandly reassuring—but what impresses me most is the good will of all those I have come in contact with. I am especially thankful for all who, in their desire to become friends of the school, have become friends of mine.”

William Seward, director of Operatic Archives in New York City, is an authority on singing and singers. His interview with soprano Montserrat Caballé appeared in our January 1966 issue.
THE ideal audio installation is simultaneously attractive, practical, and adaptable. J. R. Swinderman, of Lighthouse Point, Florida, designed his own equipment cabinet and was eminently successful in all three areas. The cabinet is 8 feet wide by 7 feet high, providing enough space for all his equipment with plenty of room left over for storing tapes, records, and accessories. Like many audiophiles, Mr. Swinderman plans to update his equipment periodically as new components become available, so all the bookshelves are adjustable, and the panels on which the components are mounted are easily removable for modifications.

Mr. Swinderman writes that his "personal choice for reproducing music is a tape machine," so it is not surprising to see two tape decks: a Sony Model 660 automatic-reverse deck, and a Crown International SS 822-P4. The record-playing equipment is all Empire, consisting of a 398 turntable and tone arm with an 888PE cartridge.

Mounted in the panel above the turntable are (from top to bottom) a McIntosh M1-3 Maximum Performance Indicator oscilloscope, an MR-67 stereo FM tuner, and a C-22 stereo preamplifier. The power amplifier, which can be seen sitting on top of the cabinet, is a 150-watt McIntosh MC 275. The speaker systems, not visible in the photo, are a pair of Bozak Concert Grand 310A's.

Since his job as a pilot for National Airlines brings him home "at all hours of the day and night," Mr. Swinderman has added one essential accessory to his hi-fi system—a pair of Serenata headphones made by Telex. His taste in music is broad, but his favorite is the classical organ repertoire, and he is working on completing his collection of Virgil Fox recordings.

—W. W.
THE SOUND OF (RECORDED) MUSIC

Recordings are not "live" concerts, and the tradition-minded must learn to accept the fact that the standards, practices, and requirements of the newer medium are creating a new, different, and appropriate aesthetic of their own

by ERIC SALZMAN

"Are records really musical?" The debate continues to rage, and that is, in itself, a healthy thing. But in one sense the question is academic. For most people, most of the time, records are music and music is recordings. In the United States today, and increasingly elsewhere, the vast majority of musical experiences are transmitted through the medium of recordings. One answer, then, to the question of whether records are really musical is: they darn well better be!

Not that this is the end of the discussion. On the contrary, it is only the beginning. But any arguments about the meaning and role of recordings in musical culture must begin from this point. The debate is a little like that about whether films are "theatrical." Films are not theater, although they draw upon, are related to, and have descended from the older medium. Similarly, recordings are not concerts, although they draw upon and are partly descended from traditional "live" music-making. A recording of Beethoven is a bit like a film of Shakespeare—an old text intended for one medium but now translated into a new form. The new media—recordings, film, television, even photography—are at the same time diffusers of older culture and creators of new. The record does not substitute for live music any more than the film substitutes for the live theater or the photograph for the painting. The new media have their own characteristics and character, their own limitations, and their own possibilities.

It is worthwhile to take a moment to examine the dominant position that recordings in fact hold in our musical life today. Admittedly, live music—particularly in the classical field—still retains a lot of its old prestige. Carnegie Hall, Philharmonic Hall, the Met—these are still the goals of most of our performers, and they exemplify the big institutions that still dominate established musical life. But, in great part, this prestige is an inheritance from the past rather than a realistic appraisal of the current situation. A well-publicized and attended performance in a concert hall may reach some two thousand listeners. It could be called a success in those terms. But a record that sells only two thousand copies is hardly a success—even though such "unsuccessful" discs will be played many times over, and, through radio broadcast and library and school use, may eventually reach tens of
thousands of people from Walla Walla to Key West.

An entire generation has been brought up on LP records and the largely recorded content of FM broadcasting; a good many younger people scarcely know music in any other form. There must be thousands in this country who have never attended a professional concert and yet have a wider range of musical experience and musical "culture" than all but the tiniest elite of fifty years ago. The recorded repertoire embraces, in theory at least, and increasingly in actuality, the entire musical expression of the human race as it has been handed down to us. Recordings have opened up vast areas of previously little-known music: medieval, Renaissance, Baroque, Indian classic, ethnic, electronic—not to mention the works of such composers as Mahler and Ives.

Recordings have provided the basis for an unparalleled revolution in music education. At a moment's notice, today, I can have available to me music that, as a student ten years ago, I was never able to hear in any form. Schools—even high schools and grammar schools—use disc and tape playback equipment as the mainstay of their music programs. Music is taught, heard, and understood everywhere through recordings. This has opened up a whole new field of teaching music to the non-musician. Badly taught (as it often is), this can be a curse rather than a blessing; well taught (and it sometimes is), it can be a valuable experience comparable to studying comparative literature or the history of art.

Records have also become a routine part of the more professional study of music. For example, students of orchestration today have the advantage of being able to bring the aural example of the music before them at will. Solo performance and ensemble music is studied with the understanding that, except for the very newest new music, everyone knows how the piece goes; the saving of time and effort, particularly in the early stages of learning a new work, is enormous. Records have provided easy access to the aural image of music (and, incidentally, taken the center of interest away from the printed page). By setting up sound ideals for young performers, recordings have helped raise general standards, amateur and professional, to a remarkably high level. The quality as well as the quantity of musical performance of all kinds in this country is, without a doubt, higher than it is, or ever was, anywhere else, anytime.

Once and for all, let's dispose of the myth of that Golden Age when people sat around the piano and made great music together. Amateur music-making in Europe, in the old days, was restricted to a tiny portion of the population. It was not, from the evidence, always of a very high quality, and the level of taste was sometimes pretty awful. Musicians, amateur and professional, labored hard for relatively limited results. By contrast, this country today is chock full of amateur orchestras, chamber ensembles, choruses, bands, jazz combos, pi-

anists, singers, clarinetists, violinists, oboists, and what not who can play and sing rings around all but the best professionals anywhere. It may be hard for some of us to believe, but Europeans and others come here and are simply overwhelmed; often they come back to study just how we did it. I remember a concert given not long ago by a high school choir for an audience of eminent musicologists from all over the world. The music was the Webern Cantatas, considered totally unsingable by anyone only a few years ago; yet these kids pulled it off with skill and aplomb. Most of the visitors were absolutely convinced that some sort of trick was being played on them by a specially assembled group of child prodigies. Nothing of the sort; these were just reasonably bright, well-trained U.S. high school students.

If the tremendous growth of music-making in this country—a kind of super-musical "do-it-yourself"—is by no means an unmitigated blessing, it nevertheless forms a notable and substantial part of the broad increase in musical knowledge, skill, sophistication, and (yes) taste which can, in turn, be correlated with the growth, availability, and diffusion of inexpensive, high-quality recordings. The effect of all this on "professional" musical life is a complex one, but that the effect has been enormous is unquestionable. The known musical repertoire, for example, has been enormously amplified by recordings, and concert programing now follows along as best it can. Higher standards and wider knowledge are transmitted largely through the subtle and infinitely repeatable medium of recordings. Records have stimulated intellectual interest in music, and it is a fact that most of the really interesting and high-quality writing about music for the general reader in the United States today is to be found not (as in Europe) in the general newspapers and magazines, but in publications like the one you are holding in your hands—that is to say, in periodicals devoted entirely or in part to recording.

By and large, the new audience for recordings is not the concert-going audience; rather, the new medium has created new customers for live music—provided the desires of those potential customers are understood and met. A few of the younger artists and concert managers have begun to comprehend the potent role that recordings can play in building a new audience and have made conscious attempts to get these music lovers into the concert hall. There are many recent cases of performers and performing groups that got started through recordings; a notable example is the New York Pro Musica.

The fact is that the traditional New York City debut recital means little today (it may not even be reviewed) unless the artist comes preceded by a reputation; nine times out of ten—no, ninety-nine times out of one hundred—this means a reputation established or at least disseminated through recordings. Many performers today
actually give concerts primarily to bolster or maintain their prestige as recording artists—which, of course, in turn helps to generate a demand for their services as concert artists!

But if all the foregoing is true (and it is), and the changes have been, in the main, for the better (and they have), then why do we have arguments about the musicality of records at all? Because recordings now actually influence live performance. They do so in dozens of ways, some obvious, some subtle. Discs have certainly promoted higher technical standards; performers must now compete with their own spliced-to-perfection recordings. Many artists consciously or unconsciously try to sound like their own recordings. Indeed, recordings have played an important role in determining the dominant style of live performance today: technically perfect, rhythmically inflexible, crystalline in detail, meticulous in workmanship, controlled, brilliant. There are many other historic and cultural reasons for the dominance of this style among performers, but certainly recordings are an important factor. The style is in part a response to the conditions of recording: the microphone is merciless; so is the modern playback system. Mistakes and mannerisms often become unbearable in repetition, and the ease and precision of tape editing make it inevitable that performers, record producers, companies, critics, connoisseurs, and just ordinary listeners will prefer idealized, unmannered, composite performances to fallible, quirky ones.

Now, I am the last person in the world to play Dr. Pangloss (or Marshall McLuhan) and argue that because that’s the way it is, it must be good. The situation has—and here is the crux of the “records aren’t musical” argument—produced unmusical performances in recorded form, and has also had an undesirable influence on live performance, particularly on younger performers who strive desperately to sound as much as possible like the reigning recordings. But I do not believe that there is much to be gained by wringing one’s hands and bemoaning the evil influence. If one recognizes that the requirements of the two media—recording and “live” concert performance—are different, the issue begins to resolve itself in a very different way.

Perhaps recordings should be like documents—note-perfect, relatively unmannered, and consistent. It would then be up to performers to discover (or re-discover) the conditions of live-performance communication relevant to that medium. Instead of imitating the product of the recording situation, the live performer should take more chances; he should reach out for expressive flexibility and freedom with the knowledge that this performance is not infinitely repeatable, is not to be frozen on tape, but is a thing of the moment. The recording artist, on the other hand, will move toward a more idealized conception; he must imagine that some perfect and ideal realization of a piece of music is possible and he should strive for it. The performer before an audience is in an entirely different situation. He is playing in a particular hall with particular acoustics. Perhaps—if he is a pianist or a guest conductor—he is working with an unfamiliar instrument not of his own choosing. The time, the place, even the weather are unique. He

Available on records—and (perhaps) nowhere else! Representative of the diversity of sounds on LP are recordings of the music of...
may have a responsive audience or a dead one; even his own physical and mental state may vary. He should, and —if he is a real artist—he will inevitably react to the realities and the uniqueness of the situation. Out of the varied elements he can mold a performance that is the best possible response to the situation and the materials at hand.

There are limits to this, of course. Unless the performer is improvising, he is projecting a given score, a given work of art. But, more and more, we are becoming aware that within the larger framework built of a thorough knowledge of the score, the style, and the musical requirements of the work, such performer responses to the music and the situation are not only permissible but desirable. The arguments about records are often based on the tacit assumption that there is some absolute standard of what constitutes “musicality”; that there is, for example, only one authentic, immutable standard toward which we are all striving. Once the idea is accepted that live performances may—depending on the time, the place, and the performer—differ not only from one another, but, in a perfectly valid way, differ from recorded readings, the whole argument vanishes to be replaced by a very different sort of discussion. What do we want from a recorded performance? What are the values in live performances that records cannot achieve, and how should they be brought out?

An understanding and intelligent examination of these problems can lead to sensible and relevant solutions. For example, a performance of a Baroque work—written, of course, for live performance—might be ornamented freely, but in style, by a performer sensitive to the ideals of the music and its era. In live performance, the performer ought perhaps, to take chances and give us a real feeling of improvised ornament, as it might have been realized in its own day. A recorded version should, sensibly, be more carefully prepared and written out in advance; greater care might actually, under studio conditions, produce a greater impression, rather than a lesser one, of flexibility, ease, and style. The situations are different; the approaches should also be different.

There are no pat solutions required, only an understanding of the real conditions of musical communication today. Paul Badura-Skoda is not an impressive pianist in concert. But he has accomplished more for musical culture as a fine recording artist of great skill and taste, and his playing has meant more to a whole generation of record listeners, than that of many a virtuoso recitalist: who has mistakenly tried to push himself on the public as another Liszt through the shopworn medium of the old virtuoso recital in four languages. There is nothing inherently more virtuous or artistic about hiring Carnegie Hall to play Chopin than recording an Elliott Carter sonata: quite the contrary, perhaps.

Certainly there are artists who are more stimulated by the presence of an audience than a microphone, and who achieve more unity and sweep in the live performance situation. But there are others who are at their best in the recording medium, those who, like that remarkable product of the recording age, Glenn Gould, prefer to strive for their ideals in the studio. There is no earthly


dcomposer Giovanni Viotti, the playing of jazzman Jelly Roll Morton, keyboard virtuoso Moriz Rosenthal, and the lads of the samisen.
reason why this should not be a perfectly valid situation for artistic expression; one form need not exclude the other. Live music, properly managed, has its own joys and its own meanings; the same is true of recordings.

A number of other interesting questions arise. For example, what is the place of recorded concert performances? Mainly historical documentation, in my opinion. I am aware of the argument that the best live performances offer a unity and an overall conception that cut-and-splice tape jobs do not; certainly, as I've already suggested, many performers are at their best before an audience, and for these performers "live" recording is a necessity. Nevertheless, it has been my experience that it is the studio recording that holds up the best in listening pleasure over a period of time. The best recorded performances have overall shape too, and the performer is, in fact, far less likely to discard a thoughtful insight for a grand effect. The latter, so exciting in the concert hall, has a way of wearing thin on repeated hearings, and the crackling excitement of the live event is not always so apparent to the detached listener at home.

At the opposite pole from the concert recording is the new case of electronic music. It is presented occasionally in concert form; there is something to be said, after all, for the pairing of multi-channel professional equipment and the big space of a hall. But, of course, recordings are the logical and natural medium for a new music which was, in fact, born out of recording technology. The underground success of several electronic-music discs, and the existence of new works written specially for recordings (such as Morton Subotnick's Silver Apples of the Moon, commissioned by Nonesuch Records) are signs of this. And electronic music (even pure electronic music) has already invaded the pop field.

There will be more of this: music performed, written, and realized for and through the recorded medium. It has long been true in the pop field where electronics have come to dominate the sound of rock—rock is a music that, even when performed live, is meant to sound recorded! The Beatles, like Glenn Gould, do not perform live anymore; indeed, the "Sgt. Pepper" extravaganza is so thoroughly a product of recording technology that much of it could not be duplicated live. It exemplifies an area of natural expression for the recorded medium.

Nevertheless, in spite of these exciting new developments in music, the bulk of the recorded repertoire will continue to originate in studio recordings of pre-existing material—music of every conceivable size, shape, style, and type. For much of this—perhaps as much as half (or maybe more) of the Schwann Catalog—arguments about whether the recorded version is more or less "musical" than a concert performance of the same music are irrelevant since the recorded performance is likely to be the only one encountered in a lifetime of listening. Even in the most familiar repertoire, the recorded form is now the dominant one. This is true not only for people who live far from professional concert life but, in fact, for all but a few musicians and concert-goers. As a former practicing newspaper critic with some 1,500 concerts under my belt, I doubt that there are more than a handful of works that I have heard more times live than canned!

Recordings have changed the entire nature of musical life, experience, and communication—and hardly anyone seems yet to have noticed. They have created an entirely new audience for music. They have spurred—not damaged—the growth of amateur music in this country, and have helped to push professional standards to a new peak of accomplishment. They have made the notion of perfection commonplace and, hopefully, permitted us to see our way to something beyond technical perfection. They have de-institutionalized music, or, at least, shifted the center of gravity away from the old, established institutions. They have enabled us to come back to live performance with a new and fresh understanding of what it can mean. They have widened the repertoire of music to include the whole range of man's musical expression. They are music's "museum without walls." They have made other musical cultures a part of our own, or, rather, have helped to create a larger, more diffused, more inclusive human culture—McLuhan's "global village." They have made old and ancient music contemporary and helped to make contemporary music a familiar part of our lives. Through their technical possibilities and the incredible range of experience they offer to us as an everyday shared event, they are exerting a profound and radical effect on the course of new music, both pop and avant-garde classical. They have helped to create an entirely new "underground" musical culture that is, in many respects, far wider and richer than the old aristocratic one, a culture that has tremendous potential for the future.

There are dangers, of course. The dangers of over-facility, of musical glut and numbness, are very real. It all comes too easy now—too much and all at once. But these are dangers that we must deal with by recognizing them and facing up to them, not by standing off and decrying the whole situation. Recording is a fact of contemporary musical life, and records should, in the end, be regarded not merely as a means of reproduction for ideals transmitted from another time, another place, but as a distinct, vital, contemporary medium with its own meanings, its own perils, its own joys and triumphs, and its own continuing extraordinary potential.

Eric Sulzman, STEREO REVIEW Contributing Editor, was recently made Music Director of New York's station WBAI, and Prentice Hall has just published his 20th Century Music: An Introduction.
BENJAMIN BRITTEN'S MOVING AND DRAMATIC BILLY BUDD

The composer conducts an effective performance of his setting of the Melville story

LONDON's superb new recording of Benjamin Britten's opera *Billy Budd* has offered me, at least, the first chance to re-hear the work since I saw and heard it in Paris in 1952. By curious coincidence, I had taken the libretto for another famous Melville work, *Bartleby, the Scrivener*, to Europe with me that summer with the notion of writing a one-act opera of my own. Since everyone who knew of my plan thought the idea a mad one—the all-male cast (!), the essentially philosophical (!) study of good and evil—and since Britten's *Billy Budd*, although a far more ambitious project, would nonetheless pose almost identical problems, I heard it with more than usual interest. Even though the opera was judged by many to be a failure for the exact two reasons just mentioned, I thought otherwise, and took courage from it to proceed with my own more modest project.

What with the fame of Melville's haunting novella, a highly commended verse adaptation of it for the Broadway stage fifteen or so years ago, and, even more recently, Peter Ustinov's filming of it, anything more than a short synopsis of the Melville story is unnecessary here. *Billy Budd*—the beautiful, the good sailor beloved by all—has but one apparent flaw: an inclination, particularly under stress, to stammer. The action of the opera takes place aboard a ship at sea. John Claggart, as black a villain as ever there was, precipitates a clash in which Billy, unable to articulate his innocence because of his speech defect, resorts to physical assault and inadvertently commits murder. It is Captain Vere—a just man—who must obey the articles of war and condemn him to death by hanging from the yardarm, aware though he is of Billy's innate innocence and the degree of Claggart's provocation.

I suppose I should make it clear at this point that the standard objection to a full-length opera using only male voices is not rooted in any peculiar prejudice, but is based on the assumption that the absence of contrasting female voices makes musical monotony inescapable. As for Melville's all-but-existential examination of good and evil, there is another assumption—that an essentially philosophical theme is undramatic and unsuited to the opera stage. Were Vere's philosophical dilemma so overpowering that Melville's story contained no "action," nothing "theatrical," nothing genuinely tragic and moving, the point might be well taken. But that is not the case.

I would be the last to deny that, in *Billy Budd*, Britten has composed an opera unlikely to achieve great popularity. Every listener will have to judge for himself about the absence of female voices, but the point seems to me as foolishly academic and conventional as the notion that all movies must have happy endings. In any case, a composer who can write for the human voice with Britten's skill and fluency, and who works in ranges as extreme as those heard here, has met the challenge to my satisfaction.

Most significantly, the opera is genuinely dramatic and moving—particularly from the moment of Billy's stammering assault, through the startlingly effective...
PLFER PEARS: catches every nuance
and difficult trial scene, through the extremely poignant interpolation of the ballad ending Melville's book Billy in the Darbies, to the final hanging and Vere's agonized, self-doubting epilogue.

Although the score is somewhat shy on set pieces and arias, much of it will remind you of Britten's first haunting evocation of the sea in Peter Grimes. In any case, Billy Budd has been given an impeccable recorded performance under Britten's direction. Peter Pears catches every nuance of Edward Fairfax Vere's dilemma: his humanity and his love of Billy's goodness countered by his devotion to justice and the law. Simply as in-depth vocal characterization, Pears has done nothing on records to match it. It is no easy task for any baritone to sing the role of Billy Budd: making the character sound simple and good rather than simple-minded and even dense is far more difficult than Peter Glossop's smoothly sensitive work here would allow us to realize. And Michael Langdon sings the role of Claggart with the sort of spell-binding, malevolent charm that rescues it from melodrama. The whole cast, for that matter, is quite beyond reproach, and the choral passages are beautifully, richly sung.

Since I could scarcely imagine better recorded sound or a more effective and dramatic use of stereo, I hope that—special though it may be—this release will be given serious attention by every adventurous opera enthusiast.

William Flanagan

BRITTEN: Billy Budd. Peter Glossop (baritone), Billy Budd; Peter Pears (tenor), Edward Fairfax Vere; Michael Langdon (bass), John Creggatt; John Shirley-Quirk (baritone), Mr. Flint; others. London Symphony Orchestra, Benjamin Britten cond. LONDON © OSA 1390 three discs $17.37.

MOZART'S REQUIEM AS A NEW EXPERIENCE

Karl Richter's performance emphasizes the Baroque element in a late-classical work

TELEFUNKEN's new release of the Mozart Requiem is such an astonishingly beautiful performance that I have no hesitation whatsoever in recommending it as one of the best recordings of the month even though, from an "objective" point of view, I do have a few "buts." Karl Richter performs the Requiem as if it had been written half a century earlier than it actually was—in short, not as the late-Classical (or proto-Romantic) work we usually hear, but as a High Baroque composition! The extraordinary thing is that it really works. The conductor makes us hear and feel those qualities in Mozart that connect his work with that of his predecessors. This reading is by no means imposed from the outside: there is more unity in the music of the eighteenth century than we sometimes realize.

Karl Richter: true to his own vision

STEREO REVIEW
Throughout the performance here there is a dynamism that has to do with pulse and line, but no dry pseudo-musicology: "Baroque" is as much a question of tensions and energies as it is of textbook "style." If anything, I find that there is almost too much tension, energy, and pulse—it never lets up. There are, without doubt, those moments in the work that need breathing space, a relaxation of the tempo, a *ritenuto*, a *Luftpause*. Those who prefer their Mozart gemütlich had better stay away. For myself, let me say that, come the day when I conduct my own performance of Mozart's *Requiem*, it will be nowhere near as relentless as this one. But I do hope that at that time I am lucky enough to get soloists and an orchestra as good as these—and that they will sing and play for me with even half as much tonal beauty and musical sensibility as they do here. And the bassinet horns—oh, those bassinet horns! The sheer beauty of the sound in this recording—the ensemble, the vocal and instrumental lines and tints—makes you want to cry. The best part of it is that not a bit of clarity is sacrificed; the lines and colors stand out in exquisite relief—it can be done!

If Richter's tempos are fast and unyielding, then I find that it is I who must yield. He is true to his own vision, and in the process he does not really betray Mozart at all. Unless you are a believer in unique solutions only, you may find this performance—as I did—not the only, but a possible, convincing, and very beautiful experience of the Mozart *Requiem*.

Eric Salzman

**MOZART: Requiem (K. 626).** Maria Stader (soprano); Hertha Tüppner (alto); John van Kesteren (tenor); Karl-Christian Kohn (bass); Munich Bach Choir and Orchestra, Karl Richter cond. TELEFUNKEN ® SLT 43059 -EX $5.95.

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**WOODY ALLEN'S WELTANSCHAUUNG, VOL. 3**

Capitol offers the further comic adventures of the captain of the awkward squad

Woody Allen's first two recordings were so spectacularly hilarious that it seemed scarcely possible he could keep up the pace with a third. But let his fans (and I hope they are legion) be reassured: their hero has not let them down. As the comedian himself puts it in his own inimitable liner notes to Capitol's "Third Woody Allen Album": "This is my third record album and along with the first two [it] forms a coherent philosophical system or world view which best can be summed up by saying life has meaning and the universe is a pretty good place except for some parts of Cleveland."

Woody Allen (comedian). CAPITOL ® ST 2986 $4.79.
THE NEW YORK ROCK & ROLL ENSEMBLE:
YA GOTTA HAVE A GIMMICK

Honest and unpretentious musical competence well within the range of human hearing

There is something irresistible to me about any recording that offers a band of J. S. Bach's Trio Sonata No. 1 in C Major and then, without pause, slams into a hard-rock wailer entitled She's Gone—as happens on Atco's new release of the New York Rock & Roll Ensemble. It is, however, not only the solid musical foundation of this group's members (three of its five performers are Juilliard-trained) that enables them to perform (and well) such eclectic feats, but the real honesty of the work, that makes this album so much fun to listen to. For once I had the feeling that what I was listening to was actually being done by the performers involved rather than by Coco Computer and her Magic Tape Effect Machine. There are no Armageddons of electronic shrieks, whistles, and hoots—just imaginative uses of instruments and voices and sounds.

Lest the thought of the Bach selection put you off and/or summon up visions of an "intellectual" group "having a little fun with rock," let me assure you that there is infinitely less pretension here than is evidenced regularly by some of the meagerly qualified teen rock groups. The honesty of the Rock & Roll Ensemble also extends to the lyrics of many of the songs they sing. Nothing here of the congealed versifying about Daliesque landscapes; instead there is the straightforward story of Poor Pauline, a morning-noon-night tripper who eventually freaks out altogether. Or there is Monkey, a good-humored little spoof which poses the question "Can your monkey do the bird?" And how about "?", which is just that, runs for thirty seconds, and is, I am sure, an organ—but being played how and with what?

The most ambitious effort here is a four-part suite called The Seasons. Like many ambitions, it struck me as being a bit unsuccessful in execution, but it's fun to listen to anyway. The album has been beautifully produced by Shadow Morton and John Linde, and I see no reason in the world why everyone shouldn't have a ball listening to it. For me, it goes a long way toward proving that real intelligence in music is like real intelligence in anything else: do the thing you do best, to the best of your ability—and find an angle.

Peter Reilly

THE NEW YORK ROCK & ROLL ENSEMBLE. New York Rock & Roll Ensemble (vocals and instrumentals). Intro; Sounds of Time; Began to Burn; Monkey; Trio Sonata No. 1 in C Major; She's Gone; Poor Pauline; "?"; Mr. Tree; You Know Just What It's Like; Studeo Atlantis; Pick up in the Morning; The Seasons. ATCO ® SD 33210 $4.79.
The great hall of the Hammond Museum. This room is the location of the organ played by Richard Elsasser on Nonesuch H-71200 ("Yankee Organ Music") and H-71210 (Organ Symphony No. 5 by Charles-Marie Widor).

AR3a speaker systems were designed for home music reproduction. Nonesuch Records uses them as monitors at recording sessions.

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

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

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JANUARY 1969
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CIRCLE NO. 43 ON READER SERVICE CARD

- Performance: Poetic
- Recording: Plushy
- Stereo Quality: Circa 1954

At a participant on the scene, I can vouch for the fact that the major recording companies were experimenting with stereo master taping as far back as 1953. Hence, the resurrection of this 1954 Ansermet recording for the first time in stereo. Ironically, it gives us the only currently available version of Mili Balakirev's 1882 evocation of Caucasian oriental legend, Tschan, as well as the most presentable stereo version of Anatol Liadov's Kikimora—Last of that composer's three lovely tone poems on old Russian folk tales.

If the Balakirev music seems a bit repetituous, even under Ansermet's knowing direction, the Liadov Baba-Yaga and Kikimora emerge in splendidly evocative fashion. The Swiss master does beautifully with the lyrical numbers of the Russian folk song sequence, but his dance pieces are a bit stodgy, except for the last, which sounds rushed. I find Andre Previn's pacing on the RCA disc more just.

The recorded sound here has a rich but small-hall ambience; the stereo effect is modest in scope and depth, but still discernible as such. At the $2.19 price, this disc represents good value, especially for musically adventurous listeners.

BARTOK: Concerto No. 3, for Piano and Orchestra (see SERLY)

BEETHOVEN: Symphony No. 9, in D Minor, Op. 125 ("Choral"); Leonore Overture No. 3, Op. 72; Egmont Overture, Op. 84; Leonore Overture No. 3. Irmand Seefried (soprano); Maureen Forrester (contralto); Ernst Haefliger (tenor); Dietrich Fischer-Dieskau (baritone); St. Hedwig's Cathedral Choir; Berlin Philharmonic Orchestra, Ferenc Fricsay cond. HELIODOR ® HS 20177-2 two discs $4.98.

- Performance: Forceful
- Recording: Good 1958 vintage
- Stereo Quality: All right

Pierre Boulez

Revolutionary conducting of Berg works

... their respective careers, complicate the problem of choosing a first-rate recorded version at a budget price. Despite its being a prima facie best buy at $2.39, I am inclined to eliminate the 1967 Cluytens recording immediately as a brave but not really successful attempt to present a spacious reading minus the tempo fluctuations of a Furtwängler. The 1951 live performance from Bayreuth by Furtwängler remains uniquely exciting, eccentricities and all, but Cluytens' performance, for me, is uniformly bland, and it is not helped by the diffuse ambience of the overall recorded sound.

Ferenc Fricsay's 1958 recording (originally issued here on Decca in 1959) offers a highly dramatic reading with well-focused (if occasionally tubby) sound. There will be those who object, as I do, to Fricsay's tendency to underline every dramatic turning point or contrast between the lyrical and the dramatic either by tempo fluctuation or dynamic stress. This works better in such compact pieces as the Egmont and Leonore No. 3 overtures than in the vast time-spans of the Ninth Symphony, where one's attention is the broad line of a given movement is simply hindered by such tricks. A high point of the Fricsay recording is the young Fischer-Dieskau's very moving rendition of the recitative in the final movement. Both conductors, by the way, perform the scherzo minus first-section repeats.

What is the 'best Beethoven Ninth for the buck?' The choice seems to me to lie between the taut single-disc version done by Schmidt-Isserstedt for London ($5.79) or Fricsay's more freewheeling treatment here on Heliodor.
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in too many performances, its texture is opaque, its rhythmic organization slack and undefined.

But Boulez (no one will be surprised to learn) has given us a performance of the piece that is lean, mobile, and transparent, its continuity unerringly paced and gauged. And his performance of the early Three Pieces for Orchestra is scarcely less revelatory. The work contains much of the convulsive, neurotic expressive manner of the scores for the operas; unsurprisingly, the pieces are intensely, even feverishly overworked, dramatic—and beautiful. But again, without loss of these more assaulting qualities, Boulez seizes control of the musical material itself and values it at us in a performance of uncanly in-depth musical perception. Nothing gets lost, flubbed, or smeared over; one merely wonders with a certain bemusement if Berg ever intended this music to be heard inside out, as it were.

If we might imagine the composer of Wozzeck and Lulu on the basis of the orchestral pieces, Berg's Altenburg Lieder are virtually a study for much of what goes on in these works both vocally and instrumentally—particularly in Wozzeck. Even though the work pre-dates the Three Pieces, the use of the orchestra is more richly colored, more precise in its pursuit of a dramatic textual point. Halina Lukomska sings the score not only effortlessly but with an unusual sense of the fragmented Expressionistic mood of the music; the stylistic rapport between singer and conductor is uncommonly obvious.

The recorded sound, the stereo treatment, the performances, the choice of material are uniformly brilliant. Particularly if music of this sort has never gotten to you, I suggest you give Boulez a try. You might be surprised by the experience.

IPF

Boccherini: Cello Concerto in B-flat (see Kabalevsky)

Britten: Billy Budd (see Best of the Month, page 79)

Cherubini: Medea, Gwyneth Jones (soprano), Medea; Bruno Prevedi (tenor), Jason; Pilat Lorentzen (soprano), Glauce; Justino Diaz (bass), Creon; Fiorenza Corsi (mezzo-soprano), Neris; Giovanni Farnari (bass), captain of the guard; Giovanni Tavolacci (soprano) and Dora Carat (soprano), Handmaidens, Orchestra of L'Accademia di Santa Cecilia, Rome, Lamberto Gardelli cond. London © OSA 1589 three discs $17.57

Performance: Good, with reservations
Recording: Good
Stereo Quality: Good

Cherubini's Medea (or more properly Medee, for it was originally written to a French text) stands midway historically between the modernized opera seria of Gluck and the emerging Romantic opera of Meyerbeer. In many ways it is a remarkably advanced work in musical-dramatic terms, considering that in its time (1797) Fidelio and Der Freischütz, the spectacular heralds of operatic Romanticism, had yet to be written. There ought to be a fond niche in every opera scholar's heart for Cherubini, for he was an influential figure, apart from being a meticulous craftsman. What he lacked was (Continued on page 90)
A Second Chance for Bach

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...and emotionally taxing interpretation of the title role. In a number of them—Op. 10, Nos. 8 and 12, and Op. 25, Nos. 1, 11, and 12—he provides interpretations that, I think, could scarcely be excelled. J. K.


Performance: Very good
Stereo Quality: Good

I wasn't particularly prepared to like this last gasp of Romantic symphonicism—Wagnerian style, Brahmsian gesture and form, English eclecticism—but it has, without a doubt, a certain spaciousness, grandeur, and upward reach that puts it right up there with the big post-Romantic symphonies (not in a category with Mahler certainly, but superior perhaps to most of Sibelius). Are the fugitive quotes and references to Brahms and Wagner intentional? They are just hidden, displaying not only an infinity of expressive nuances, but also a sovereign control of mood and theatrical pacing. Gwyneth Jones falls short of this high standard in every way. She starts with a substantial handicap: her Italian pronunciation is tentative, and therefore she is unable to find, time and time again, the right emphasis or the proper weight for her pronouncements. Her voice is powerful and impressive, but her interpretation must be compared, to her detriment, with one that stands as a textbook on dramatic singing.

Yet the new set has much to commend it. Gianelli's conducting is quite exciting: he keeps the music moving with good momentum, and he secures excellent playing in the two orchestral preludes. The fresh-voiced Jason of Bruno Prevedi and the steady Neris of Fiorenza Cossotto are clearly superior to their recorded counterparts. This cannot be said about Pilar Lorengar vocally, but she sounds more intense and involved than Renata Scotto in the Everest set. Justino Diaz is somewhat disappointing—rather light in timing for the more difficult pieces, with an attendant loss of musical detail. G. J.
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Of course, there's a lot more happening under that scenic VU down there. Features that could fill this page. But wouldn't you rather give a listen than get a lesson?

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Berganza, Krenn, Popp — Kertész
OSA-1387

April
Mahler: SYMPHONY NO. 9
The London Symphony Orchestra — Georg Solti
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Glossop, Pears, Langdon, Shirley-Quirk — Britten
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November
Verdi: REQUIEM
Solti — Sutherland, Horne, Pavarotti,
Talvela — The Vienna Philharmonic Orchestra
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CIRCLE NO. 33 ON READER SERVICE CARD

Stereo Review’s Awards for the BEST RECORDINGS OF 1968

• Are we, musically speaking, in the AFRO-AMERICAN EPOCH?
  By Henry Pleasant

• How CU Tests Speakers

• Is Audiophilia Curable?

Next Month in Stereo Review

Four Songs From the Japanese, Op. 9a
SCHÜRMANN: Choroeubí (Song Cycle from the Japanese).
Marni Nixon (soprano), John McCabe (piano).
Nonesuch 31 H 71209 $2.50.

Performance: Attractive
Stereo Quality: Good

Marni Nixon is the soprano lady who is
equally at home in West Side Story, My Fair Lady, and The King and I (she earned fame as
dubbed in singing lead in the movie versions and she has also done them “live”), and in Boulez, Stravinsky, and Wethein (she
was the leading soprano in the pioneering Craft “complete works” of Wethein). This is an attractive record, made in England by
Pye, but rather oddly put together. Gerard Schürmann is a Dutch composer who has lived
most of his life in England; his songs are slow (mostly), politely modern, and ex-
presive in a good-natured manner. Alexander Goehr is the son of conductor Walter
and one of the best young composers in (Continued on page 95).

RECORDING OF SPECIAL MERIT
IVES: Songs. The Greatest Man; At the River; Ann Street; A Christmas Carol: From
“The Swingmeister,” West London, Walloquey, Evening; Charlie Rutlage; The Side Show:
The Cage; A Farewell to Love, General Willy Booth Enters into Heaven. GOEHR.

Next Month in Stereo Review

Stereo Review’s Awards for the BEST RECORDINGS OF 1968

• Are we, musically speaking, in the AFRO-AMERICAN EPOCH?
  By Henry Pleasant

• How CU Tests Speakers

• Is Audiophilia Curable?

Four Songs From the Japanese, Op. 9a
SCHÜRMANN: Choroeubí (Song Cycle from the Japanese).
Marni Nixon (soprano), John McCabe (piano).
Nonesuch 31 H 71209 $2.50.

Performance: Attractive
Stereo Quality: Good
England today. Whereas Schürmann is loquacious, Gorch captures the conciseness of Eastern art in Western terms with a kind of intense, condensed Schoenberg-Webern-organized, expressive chromaticism.

The big feature of this album is, of course, the Ives side. Ives was a major vocal composer—indeed, in 1922 he published 114 songs, and there are a good many others that were not in that volume or that were written later. Ives songs are quite popular in recitals nowadays, and I was going to remark that Miss Nixon's selection was rather conventional—it is this same dozen or so that one generally hears—when I noticed to my horror that very little of this music—she is playing Miss Elizabeth Doulittle when the music is closer in spirit to Cockney 'Liza (or some American equivalent)!' Only in the cowboy song Charlie Rainey does she abandon her cultivated diction and really dig in. Great! It is the high point of the album.

The big general Booth Enters Into Heaven is almost as exciting; Miss Nixon works up a tremendous excitement, and really dig in. Great! It is the high point of the album.


Performance: Flashy Kabalevsky/tacky Boccherini

Recording: Perhaps a bit much

Stereo Quality: Fine

I readily admit that I approach any work by Dmitri Kabalevsky (new of old) with a certain dread, and this one was no exception. I must also admit that I was pleasantly surprised by the Second Cello Concerto (1964). The work is very probably no masterpiece and, for that matter, is in reality only slightly more sophisticated texturally and structurally than most of the Russian's more familiar music. But for all of that, it has oddly surprising moments when it isn't jogging along in the glibly official Soviet manner. It's opening—cello pizzicato against a mumbling background of basses—is strange and evocative. The entire first movement seems to be reaching for something a bit more personal, a bit more unexpected, and the results show a more imaginative composer than I, at least, have been accustomed to.

But the whole selection was rather conventional; the movement tries gamely for some of the character of the first movement, it utterly drowns in the roar of its own heavy, Slavic sentimentality. Taken in sum, it's difficult work to either recommend or warn about.
MOOG MOOSIC

By Eric Salzman

WELL, here it is, finally, the record we've all been waiting for—the party record of the year, the put-on of 1969. Imagine (if you can) a giant player-piano roll hooked up to a gargantuan electronic music-box spewing out Niagara's tidal waves of Baroque sixteenth notes. Imagine (if you can) a herd of broken-down electronic harpsichords spawned out of a mist-mating between a Hammond organ and a hastily-gundy. Imagine all this (if you can), and you will have some idea of the hilarity of Columbia's latest contribution to American musical culture, an irresistible piece of camp called "Switched-On Bach," brought to us through the courtesy of Trans-Electric Music Productions, Inc.

It is all done with a Moog electronic music synthesizer—rather like an IBM computer somehow cranking out electronic Raphael's. Half the fun comes from the sheer disbelief that anyone could ever have thought up anything so far out. Would you believe a Disney animated version of The Brothers Karamazov? Most of the record is a delicious parody of "marchine gun" Baroque—rat-a-tat-tat, without phrase, without pulse, without shape, without anything but notes, notes, notes. In one or two pieces a little rubato is judiciously applied—in just the wrong way and in just the wrong places—with most amusing results.

But the triumph here in this box full of Bach is undoubtedly the Third Brandenburg Concerto with its yummy electronic-Stokowski orchestration, its superbly comic use of vibrato, and its side-splitting electronic kiddie-kartoon kadenza interpolated between the two outer movements. Go-for-Baroque, motor Baroque, Stokowski-Baroque, pseudo-electronic hokum, total confusion of the medium and the message—it is not often that one finds a record that so devastatingly satirizes so much all at once.

Music aside, the most extracurricular brilliance and power of the recorded sound will take your equipment out for a joy that should bring it just this side of thrombosis. This is direct recording—no mike, no room acoustics, just test-tune-pure sound that will expose your set's deficiencies if it has any. Boop-a-dooop: this one is really outta sight!

BACH: Contata No. 29, Sinfonia; Air on a G String (sic); Two-Part Inventions in F; B-flat, and D Minor; Jesu, Joy of Man's Desiring; Preludes and Fugues Nos. 7, in E-flat, and 2, in C Minor; Chorale Prelude, "Wachet Aft!"; Brandenburg Concerto No. 3, in G. Realized and performed by Walter Carlos, with the assistance of Benjamin Folkman (Moog synthesizer). COLUMBIA ® MS 7184 $5.79.
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MARTINU: Sextet for Strings; Piano Quintet. Prague Quartet. Arтия © ALPS 776 $5.98.

Performance: Elegant
Recording: Good
Stereo Quality: Fine

I was recently asked to write a number of essays on American and other contemporary composers for an upcoming reference book on modern music. Three, or perhaps four, of the composers with whom I must deal are scandalously prolific. One of the requirements of the format for the assignment is an overall evaluation of the composer's work, with reference to "important" examples from his catalog. Suddenly I realized that, in large part, this requirement had me stuck for an answer. I know each composer and his music well, but the sheer bulk of each man's output makes knowing it in any thoroughgoing way a matter of months (or more) of study.

I digress because it struck me that this is the fate of most highly productive composers (I am aware of the exceptions) unless, like Mozart or Schubert, they die young. Reger, Milhaud, Hindemith, and, to some degree, Martinu come to mind. The trouble seems to be not only that productivity of this sort precludes intimate familiarity with the composer's oeuvre (who among us knows what unknown gem has been lost in the shuffle?), but that one can rarely find the work that makes a composer internationally famous overnight.

I can think of no single work by Martinu whose sound or conception really defines the man's style. Still, he wrote lots of music, and lots of it is viable and lovely; the two works recorded here are no exception. Predictably, both are lyrical, post-romantic and conservative—very safe sometimes on the academic. But much of the music retains an elusive freshness about it, a winning modesty, and, although it never was "in" and certainly isn't now, it has recently seemed to be enjoying the kind of revival (the composer died in 1958) that suggests it might be holding its own.

The works recorded here are relatively complex, ambitious chamber pieces. The Piano Quintet (1944), in its essentially traditional way, is a complicated work of breadth and no small lyric sweep. Its rhythms are attractively animated, and it is written with typical grace for its instruments. For the most part, it gives pleasure.

Sextet for Strings (1932) has some of the quintessential characteristics mentioned above, but it is less ambiguously scaled, less intricate figuratively. Nonetheless, it has a rewardingly sensitive slow movement, and it's a fitting companion piece for the Piano Quintet.

The performance strikes me as eloquent. The sonics are bright—approaching shrill. Recorded sound and stereo are both superb.

I. F.

MENNIN: Symphony No. 7, in One Movement (see Martinu)

(Continued on page 102)
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MOZART: Exsultate, jubilate (K.165); Et incarnatus est (from Mass in C Minor, K.427); Il re Pastore: L'amor, sarò costante. Idomeneo: Se il padre, Padre, germani, addio. Erna Spoorenberg (soprano). 

Even if the demands of these Mozart arias were only adequately met, the sheer heavenliness of the music here would still assure enjoyment. But the Dutch soprano is more than adequate: she sings with a limpid tone, nice phrasing, good intonation, and an accomplished technique. The voice quality is a little breathy, but attractive. If Miss Spoorenberg is not quite the equal of Erna Berger, Maria Stader, and Teresa Stich-Bandelli (who have established the standard for effortless virtuosity in this repertoire) she belongs in the same category of sterling Mozartians. The Idomeneo excerpts could do with more drama; otherwise the direction is fine, and so is the recorded sound. — G. J.

RECORDING OF SPECIAL MERIT

MOZART: Le nozze di Figaro, Herrmann Prey (baritone), Figaro; Edith Mathis (soprano), Susanna; Peter Lagger (bass), Bartolo; Patricia Johnson (mezzo-soprano), Marcellina; Tatiana Troyanos (mezzo-soprano), Cherubino; Dietrich Fischer-Dieskau (baritone), Count Almaviva; Gundula Janowitz (soprano), Countess; Erwin Wohlfahrt (tenor), Don Basilio; Klaus Hülle (bass), Antonio; Maria Feissen (tenor), Don Curzio; Barbara Vogel (soprano), Barbarina. Chorus and Orchestra of the Deutsche Oper, Berlin, Karl Böhm cond. 

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LAZAROFF: STRUCTURES SONORES
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MOZART: SONATA IN A MINOR (k. 310)
FANTASIA IN C MINOR (k. 396)
RONDON IN A MINOR (k. 511)
VARIATIONS IN D (k. 573)
Alfred Brendel, piano VCS 10043

PROKOFIEV: SONATA NO. 9 IN C (Op. 103)
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(Continued on page 104)
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CIRCLE NO. 48 ON READER SERVICE CARD

JANUARY 1969

103
This is an absolutely complete Figaro. It includes the seldom heard (and seldom missed) arias of Marcellina and Basilio in Act IV. The sound is rich and well-balanced, with extremely well-organized stereo but, as is sometimes the case with DGG productions, the level is low and there are some dynamic inconsistencies. Of the five stereo versions in the present catalog, I rate this one fourth after RCA (with its well-balanced and clear London) and second, outstanding conducting by Kleiber and a good cast except for a weak Count and Angel (with the best Figaro and good singing and conducting). G. J.

**RECORDING OF SPECIAL MERIT**

**MOZART: Quartet, in D Major, for Flute and Strings (K. 285); Quartet, in F Major, for Oboe and Strings (K. 370); Quintet, in E-Flat, for Horn and Strings (K. 407). Frans Vester (flute), Ad Mater (oboe), Hermann Baumann (horn), Strauss Quartet. TELEFUNKEN 5 SLT 43909 5$9.99.**

**Performance: Musicianly and sensitive**

**Recording: Excellent**

**Stereo Quality: Fine**

Taken in sum, this recording of Mozart chamber music very much hits the spot with me. As I have written previously in these columns, a good deal of the music Mozart tossed off for extra cash—a good many of the occasional pieces, as well—are, for me, boring exhibitions of the composer’s unserious control over his materials and his cultivated, flawless style. But, in the case of at least two of the three works on this program (all over their existence to special commissions by performers), I hear movements that are of surpassing beauty.

The Flute Quartet (1777), for all its "disguising-an-simplicity" of surface, is a wonderfully lucid, impeccably realized piece with an enchantingly lovely slow movement that, even with its brevity, is as sensitive and fanciful as can be. The Oboe Quartet (1781) is perhaps even more magical about its idiomatic grace, and, if it contains no moment equal to the Adagio of the flute piece, it hasn't a dull moment.

I suppose, in terms of length and overall gesture, the Horn Quartet (1782) is the most ambitious work of the three but I (perverse, perhaps) like it the least. Neither of the others precisely smoothes the virtuosic possibilities of its featured wind instrument, but neither gets carried away with virtuoso display at the expense of content in quite the way the Horn Quintet does. Still, Baumann's execution of the born part is so dazzlingly precise and brilliant as sound that its virtues may of themselves almost minimize the music. Vester's flute playing is extremely sensitive and lyrical, by the way, and Mater's mastery of the oboe is, judging by this record, unsurpassed. The sound and stereo are above reproach.

**MOZART: Requiem (see Best of the Month, page 80).**


**Performance: Very Russian**

**Recording: Rich**

**Stereo Quality: 3D**

The Stone Flower is a late work by Prokofiev which reached the stage only after the composer's death. When this recording arrived, I went scurrying around for earlier recordings and some hard facts. Neither were very easy to come by. When Prokofiev, who was out of favor in those Stalinist years, could not get the work staged, he arranged great portions of the music into three or four orchestral suites. Some of this music has been recorded before, but, if I am not mistaken, the current recording seems to constitute a new selection rather than any of the composer's own suites. Frankly, all this apparently heavyweight musicology seemed absurd as soon as I got the record onto a turntable. Here is Prokofiev desperately trying to recapture earlier ballet success with all the old nationalist plays—Russian legend, phony folklore, and a kind of musical politics of joy—in the attempt to be gay, charming, popular, optimistic, and all the rest. The recording is equally first-rate.

**PURCELL: Dido and Aeneas. Mary Thomas (soprano), Dido; Honor Sheppard (soprano), Belinda; Maurice Bevan (bass), Aeneas; Helen Watts (contralto), Sorceress; Robert Tear (tenor), Spirit and Sailor; Honor Sheppard and Ellen Dales (sopranos), Two Witches. Oriana Concert Choir and Orchestra, Alfred Deller cond. VANGUARD EVERSIMP 5 SRV 279 5$2.59.**

**Performance: Good**

**Recording: Excellent**

**Stereo Quality: Very good**

Reissuing this performance, previously available as Bach Guild BGS 70664, on a low-price label seems sensible. The disc offers solid virtues: the engineering is on a par with the industry's best, the musical preparation is exemplary, and theochoral and orchestral performances are excellent. Although the cast offers no voices of star caliber, there is nothing whatever wrong with the singing. Mary Thomas is a sensitive and moving Dido, Helen Watts is an absolutely first-rate Sorceress, and the Aeneas of Maurice Bevan need not defer to any other on records. My reservations are twofold and somewhat contradictory: first, the overall approach could do with a little more dramatic involvement, and second, the two Witches should have avoided their kind of misguided Humperdinckian witchery. Although the luxury of their respective line mates, the Orestes, Lyre and Angel versions more desirable, this is the only budget-price stereo Dido and Aeneas and it is an excellent value.

**RECORDING OF SPECIAL MERIT**

**RACHMANNINOFF: Piano Concerto No. 3, in D Minor, Op. 30. Alexis Weissenberg (piano); Chicag Symphony Orchestra, Georges Pretre cond. RCA 5 LSC 3040 5$5.79.**

**Performance: Fiercely brilliant**

**Recording: Likewise**

**Stereo Quality: Very good**

(Continued on page 106)

STEREO REVIEW
What's behind the BOSE 901 DIRECT/REFLECTING™ Speaker System?

If you have heard the BOSE 901 speaker system, or if you have read the reviews, you already know that the 901 is the longest step forward in speaker design in perhaps two decades. Since the superiority of the 901, covered by patents issued and pending, derives from an interrelated group of advances, each depending on the others for its full potential, we hope you will be interested in a fuller explanation than is possible in a single issue. This discussion is one of a series on the theoretical and technological basis of the performance of the BOSE 901.

In this issue, we'd like to tell you what our research revealed about the roles of direct and reflected sound in the reproduction of music. The direct sound is what you would hear if the walls and roof of the concert hall were removed. If you have ever listened to an orchestra outside, without a reflecting shell, you know that it is very soft and dull compared to what you experience in the hall. The difference is the reflected sound.

The reflected sound comes to your ears from the walls of the concert hall in almost equal quantities from all directions whereas the direct sound comes to you from the direction of the instruments. The direct sound is responsible for your sense of localization while the reflected sound contributes to the fullness, presence and warmth of the concert hall performance. As the research indicates, “this spatial property of the sound incident upon a listener is a parameter ranking in importance with the frequency spectrum of the incident energy for the subjective appreciation of music.”

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The 901 has eight speakers on the back panels and one on the front. This accomplishes two objectives. First, it provides the desired ratio of about 89% reflected sound to 11% direct sound. Secondly, by proper choice of the angles of the rear panels (see fig.) the 901 projects the image of a musical performance spread across a stage that is located about two feet behind the speaker. This image is established to the extent that it is possible to hear the full stereo spread from a wide range of listening positions including directly in front of one speaker — a feat that is not possible with conventional speakers.

This concept of direct and reflected sound would result in an improved speaker by itself but it would fall far short of providing the realism offered by the 901. There are three other essential advances that must be used in combination with the direct and reflected sound to obtain the full benefits offered by the 901. These will be the subjects of other issues.

In the meantime, ask your franchised BOSE dealer for an A-B comparison of the 901 with the best conventional speakers he carries, regardless of size or price. You can hear the difference now.

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From ‘ON THE DESIGN, MEASUREMENT AND EVALUATION OF LOUDSPEAKERS’, Dr. A. G. Bose, a paper presented at the 1968 convention of the Audio Engineering Society. Copies of the complete paper are available from the Bose Corp. for fifty cents.

THE BOSE CORP.
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January 1969
Rachmaninoff's instrumental works, having worked out and most fully realized of all The Third Piano Concerto is the most subtly communicative of all the obvious appeal of the earlier and more popular C Minor Concerto. It is a soft spot in my heart for the composer whose work I (perhaps perversely) don't think you'll deny they have been given powerful performances on this new release from Melodiya/ Angel. Both Orsstrakh and Kondrashin brave a sweeping, epic approach—again that Shostakovich's big symphonic gestures are not sound and fury signifying nothing. My guess is that they have come as close as is possible to making this believable in a composer whose work I (perhaps perversely) value more in its chamber music manifestations than in its extended symphonic attempts at grandiosity and scope.

The Sixth Symphony, with the Fifth and Seventh, forms a sort of stylistic triumvirate; it is one of those works composed (1939) during an era when Shostakovich was the international rage. By now, of course, we've not only heard it, we've had it. But if one can forget that we have it for a minute, its effect as pure musical attitude may as well come musical limbo. Heaven knows, he has every right to lay claim to his own creativity. But to suggest that Bartók was a deterrent to his fame, rather than the very basis for its recognition, is a little fatuous. And, should he wish to make such a point, he hardly strengthens it by associating his name with Bartók in a coupling such as this. And it may be just a bit too puerile to give himself top billing (or accept it) both in print and order of side. As for Serly's Concerto, riff though it may be with Modus Lascivius (whatever that may be), not only does it sound like rather characterless pasturing a la Bartók, it simply can't come close to Bartók. There are no really compelling musical statements; one is rather more struck by its lack of modus vivendi than by its Modus Lascivius.

Both pieces are ably enough performed, although the Schumann catalog listing versions of the Bartók work that I far prefer both as musical performance and in terms of quality of recorded sound. I suppose that in assigning the piano part to Bartók's wife, the performance can lay claim to a certain authenticity, but I generally take a dim view of such assumptions.


Performance: Powerful Recording: Excellent Stereo Quality: Excellent

Whatever you may or may not think of either or both of these Big Works by Shostakovich, I don't think you'll deny they have been given powerful performances on this new release from Melodiya/ Angel. Both Orsstrakh and Kondrashin brave a sweeping, epic approach—and I can accept this as it is. For my purposes, I dare us to assert once again that Shostakovich's big symphonic gestures are not sound and fury signifying nothing. My guess is that they have come as close as is possible to making this believable in a composer whose work I (perhaps perversely) value more in its chamber music manifestations than in its extended symphonic attempts at grandiosity and scope.

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If the Sixth reaches the heights of neither the Fifth nor the Seventh, it comes close enough to make its relatively tight construction and clearly focused statement welcome without a sense of loss.

The Second Violin Concerto (1967) acts like "real" music, sounds like "real" music, and is most emphatically performed as such on this record. But, after giving it a second and even a third chance straight-through, I hear nothing but a hollow echo of the man's best work; I find prefer the glib but yet as-satisfying neo-Moussorgsky posture of some of his more recent big vocal-orchestral numbers than the sort of "composing-just-because-I-know-how-to" apathy projected by the Violin Concerto.

What I have written about the splendor of the performances in the first paragraph requires no further amplification. I will only add that the sonics are of matching quality.

W. F.

STENHAMMAR: Serenade in F Major, Op. 31; Stockholm Philharmonic Orchestra, Rafael Kubelik cond. HELIODOR ® S 25088 $2.99.

Performance: Excellent
Recording: Good
Stereo Quality: Good

Wilhelm Stenhammar (1871-1927) was known during his lifetime as an outstanding chamber-music pianist and conductor (of the Göteborg Philharmonic Society). He was a lifelong and intimate friend of both Sibelius and Carl Nielsen, and in Sweden he is justly regarded as the country's outstanding composer of the late Romantic period. Representation of his music in the American catalog has been long overdue (a not wholly satisfactory reading of the often impressive G Minor Symphony has been listed for the past few years in Schwann's supplementary import catalog on Swedish RCA Victor). Therefore, this fine recorded performance of the lovely F Major Serenade under Rafael Kubelik's direction is most welcome.

Hearing the music, one senses immediately the roots of such popular scores as the Pastoral Suite and String Serenade by Lars-Erik Larsson and Dag Wirén of a later generation. There are echoes of late Sibelius (or is it the other way around?), in Stenhammar's exquisite string and woodwind scoring. If one can speak of any Swedish atmosphere in the music of Stenhammar's serenade, it lies not in nationalist melodic overtones, but rather in the sheer elegance and lightness of line, texture, and rhythm. This is a most enjoyable work, a fine companion piece to have in one's record library, and is most emphatically performed as such on this record. But, after giving it a second and even a third chance straight-through, I hear nothing but a hollow echo of the man's best work; I find prefer the glib but yet as-satisfying neo-Moussorgsky posture of some of his more recent big vocal-orchestral numbers than the sort of "composing-just-because-I-know-how-to" apathy projected by the Violin Concerto.

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CIRCLE NO. 21 ON READER SERVICE CARD

107
Rosenkavalier

There's a good deal of the social history of the twentieth century in back of this one. A Russian recording by a Russian orchestra of this ultra-Russian masterpiece is by no means as obvious as it might appear to the uninstructed. Stravinsky, the very prototype of the expatriate, and his revolutionary Sacre, written on the very eve of war and revolution, have been accepted in their native land only very recently. But if Sacre is still a way-out score for these Russian musicians, they don't show it. There are a few problems. The performance is sometimes heavy and dogged, and the piece sometimes sounds as if it were being played in the steppes of central Asia, with a stereo spread from the Urals to Vladivostok. Nevertheless, many things are limned with surprising clarity and a kind of big, bold, Very Russian energy; the final (and rhythmically difficult) Danse Sacre is particularly impressive. Oddly enough, it is often the less difficult pieces which threaten to fly apart or which emerge oddly balanced. Even so, it's an experience to hear this most Russian work played by musicians of Mother Russia. E. S.

Tchaikovsky: Eugene Onegin (highlights), Evelyn Lear (soprano), Tatiana: Fritz Wunderlich (tenor), Lensky; Dietrich Fischer-Dieskau (baritone), Onegin; Martti Talvela (bass), Gremien; Brigitte Fassbaender (mezzo-soprano), Olga; Hans Marsch (bass), Zareckai. Choir and Orchestra of the Munich State Opera, Otto Gerdes cond. Heliodor © HS 25084 $2.49.

Performance: Vital
Recording: Excellent
Stereo Quality: Excellent

This is the most generous representation of Eugene Onegin available in stereo, and a fine stereo it is, with luminous sound, ample breadth, and absolutely clear definition. The performance, too, is praiseworthy; the opera has had such a long history on German stages that a first-rate group of singing actors, such as those employed here, can manage to sound convincing, the German language notwithstanding.

Fritz Wunderlich is the standout in the cast, with his manly yet melting and absolutely beautiful rendition of the tenor arias. His Lensky is a character filled with inescapable poignancy: in the tragic, senseless death of the poet we can also mourn the tragic, senseless death of an artist cut down in the fullness of his powers. Evelyn Lear is a womanly, impassioned, very attractive Tatiana.

In Gremien's stately aria, Martti Talvela gives a demonstration of what is meant by a basso cantante: a voice of rocklike solidity poured out in a liquid flow. In the title role, Fischer-Dieskau again disappoints, as so often in opera, with his constant over-dramatization and vehement, at times toneless, delivery. Gerdes rushes the early scenes, but his work is generally impressive, and the orchestral execution is tops. A desirable disc and an excellent buy. G. J.

RECORDING OF SPECIAL MERIT

R. Strauss: Zigeunfrh; Schön sind, doch kalt; Die Zeitlose; Die Versinnegung; Der Stern; Seitdem deut Auge; Die Nacht; Wie sollten wir gebraus sie halten; Schlagende Herzen; Morgen!; Waldesgeist; Ich trage meine Minne; Du meines Herzens Kronelein; Winterwehe; Altersseelen; Rube, meine Seele. Felicia Weathers (soprano); Geza Fischer (piano). London © OS 26075 $5.79.

Performance: Very good
Recording: Very good
Stereo Quality: Natural

At least six of these sixteen songs are quite unfamiliar, so the program is worthy on that count alone. There are, however, other merits: Miss Weathers is a very fine recitalist with surprising linguistic command (surprising because so little is known of her work as a lied singer) and a willingness to eschew big vocal effects in the interest of a sustained mood and textual continuity. Her voice is ample and wide-ranging, and she can cope with Strauss's considerable demands without undue strain, though her tone tends to lose its attractive roundness in the uppermost reaches. In all, this is a very praise-worthy recital for singer and accompanist alike. G. J.

Stravinsky: The Rite of Spring. USSR Symphony Orchestra, Yevgeny Svetlanov cond. Melodyya/angel © SR 40063 $5.79.

Performance: Very Russian
Recording: Big sound
Stereo Quality: Wide as Mother Russia

There's a good deal of the social history of the twentieth century in back of this one. A Russian recording by a Russian orchestra of this ultra-Russian masterpiece is by no means as obvious as it might appear to the uninstructed. Stravinsky, the very prototype of the expatriate, and his revolutionary Sacre, written on the very eve of war and revolution, have been accepted in their native land only very recently. But if Sacre is still a way-out score for these Russian musicians, they don't show it. There are a few problems. The performance is sometimes heavy and dogged, and the piece sometimes sounds as if it were being played in the steppes of central Asia, with a stereo spread from the Urals to Vladivostok. Nevertheless, many things are limned with surprising clarity and a kind of big, bold, Very Russian energy; the final (and rhythmically difficult) Danse Sacre is particularly impressive. Oddly enough, it is often the less difficult parts which threaten to fly apart or which emerge oddly balanced. Even so, it's an experience to hear this most Russian work played by musicians of Mother Russia. E. S.

These are very attractive and individual works. I must say that modern symphonies with pseudo-sonatas, song-forms, and scherzos turn me off. These forms grew out of entirely different kinds of styles and harmonic vocabularies, and in modern works they always strike me as imposed and textbookish. It is much harder to invent your forms or make them grow out of your own ideas and vocabulary; that is, after all, what Haydn and Mozart and Beethoven did, and any true homage to their tradition would do the same. Stravinsky, the arch neoclassicist, almost never makes this mistake; his forms, no matter how "artificial" or "contrived," are never merely reflexive recapitulations. If Tippett overcomes these (in my view largely unnecessary) problems, it is probably because of the inventiveness of his orchestration and because of an almost unerring sense of rhythm and phrase time that nearly bridges the gap between the ideas and the formal solutions. Anyway, from detail to detail this music is very effective, and often of an intensity that is genuinely moving.

The Witching Babe—an a cappella piece with a text by Edith Sitwell—and the Sonata for Four Horns, originally written for the Dennis Brain ensemble, are attractive if minor pieces, much enhanced by these brilliant performances. The recording is one of the best productions of Angel's British Council series—excellent performances, very well recorded. E. S.

Wagner: The Flying Dutchman. Theo Adam (bass), the Dutchman; Martti Talvela (bass), Daland; Anja Silja (soprano), Senta; Ernst Kozub (tenor), Erik; Annelies Burmeister (mezzo-soprano), Mary; Gerhard Unger (tenor), Steuermann; BBC Chorus and New Philharmonia Orchestra, Otto Klemperer cond. Angel © SCL 3730 three discs $17.37.
However contemptuously Richard Wagner dismissed Meyerbeer and virtually all Italian opera, *The Flying Dutchman* is saturated with both influences. This early opera, in fact, gains in performance when these influences are accentuated—as is proved, I think, by RCA's recording (LSC 6156), the most successful so far of this uneven yet undeniably effective work. The merit of conductor Antal Dorati's approach in the RCA set can be summed up thus: he keeps the music moving, Dorati used the unconventional uninterrupted version of the opera; Otto Klemperer employs the conventional three-act version, and his reading, even allowing for the difference in edition, is about ten minutes longer. This tells part of the story. It must be granted that Klemperer's weightier, broader pacing often yields remarkable results and seems eminently right, but there are also times when the music comes close to standing still (Senta's Ballad), and in certain of these, passages of less than prime Wagnerian inspiration, constant momentum seems essential. The duet between Daland and the Dutchman at the conclusion of Act I illustrates this: Dorati moves the music effectively; Klemperer inadvertently reveals it for the awkward and leaden thing it is.

And yet one could easily live with Klemperer's overall view: it is authoritative, it captures the fury and passion of the score, and it renders the orchestral pages with strength, imposing dark sonorities, and a strong rhythmic impetus. Unfortunately, Klemperer does not have the singers in this performance to match his distinguished contribution. I am perfectly willing to assume that the dramatic gifts of Anja Silja, Theo Adam, and Ernst Kozub justify their considerable reputations. All three have performed leading roles at Bayreuth and other European centers, and Miss Silja developed into an international star under Wieland Wagner's intensive coaching and supervision. On this recording, however, they reveal serious limitations. Miss Silja's imperfect vocal technique cannot cope with high-lying passages (from F upwards) without disturbing thinness, strain, or a persistent quaver. Theo Adam is a forceful Dutchman, with a voice that has the proper color and weight for that difficult role, but it tends to spread around the tonal center, and lacks sensuous appeal. There are no serious deficiencies in the work of Ernst Kozub, but neither is there any real distinction. The only outstanding performer in the cast is Martti Talvela, a solid, sonorous bass with steady tones, a wide range, and broad enough musical shoulders to carry the mantle of such Wagnerian predecessors as Ivar Andsnesen, Alexander Kipnis, and Gottlob Frick. In their minor roles Gerhard Unger and Annelies Burmeister are quite good.

There are occasional puzzles in the voice-orchestra balance (Daland is far off in his first scene), but the overall sound is impressive, with real excitement being conveyed in the overture and in massed passages. And there's an ill-considered side break that interrupts Senta's Ballad at an awkward point—but this is a minor matter compared to the set's other disappointments.

G. J.

**COLLECTIONS**

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**MONTSESRAT CABALLE AND BERNABE MARTI:** Zarzuela Love Duets, Guri-

**di:** *El Carerio, Vives/Perrin: La Generala, Souullo-Verti: La Leyenda del Beso, Moreno Tornes: Laura Fernandez, Bretón: La Dolores, Caballero: El Dío de la Africana, Montserrat Caballé (soprano) and Bernabé Martí (tenor); symphony orchestra, Eugenio Marco cond. RCA 5 LSC 3039 $5.79.

**Performance:** Top-notch  
**Recording:** Good  
**Stereo Quality:** Good

The rich domain of Spanish zarzuellas yields much enchanting music, but few are the scores in which the level of musical inspiration is consistently high. Selecting love duets from six zarzuellas for the present recital was a happy idea, but even so, the music is highly derivative—pleasant, but in a harmless, unchallenging way. The most appealing of the six duets here is the scene from Bretón's *La Dolores*; even allowing for the Italian influences, this is strong and effective theatrical music. Stimulating, too, is the excerpt from *El Dío de la Africana*, the most emphatically Hispanic in the group, and full of textual allusions to the Meyerbeer work (which should have been clarified in the annotations). The remainder of the program offers music that is pleasantly and fluently written, but largely without true individuality.

The disc, however, will appeal to lovers of good singing, because it offers performances of exceptional skill by Mr. and Mrs. Bernabé Martí. Both are masters of the style, which means that they need not offer proof of ethnic identification, and consequently can concentrate on good singing. The so-

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CIRCLE NO. 50 ON READER SERVICE CARD
Marco makes good use of the limited orchestral resources available, using his agreeable voice artistically. The album, titled "Favorite French Showpieces," turned out to be a disappointment.

It's a little disconcerting to open a box of chocolates and find it full of firecrackers. That's what this recording, innocuously entitled "Favorite French Showpieces," turned out to be. I expected a box of stale chocolates. It is nothing of the kind. There is, for an opener, the Berlioz arrangement of La Marseillaise. I had never heard it before, and I had no idea the old boy had practically made a grand opera out of the French national anthem. This is vintage Berlioz, believe me. The piece is a fire-the-well with an expanded symphony orchestra and several choruses. Jacquot puts the Orchestre de Paris through its paces in a staggeringly fine representation of the music's extreme bravura. After the seven-minute tour de force of La Marseillaise, I braced myself for the usual let-down. Nothing of the kind! This young conductor took France's attention when the late Charles Munch chose him as his assistant; we shall hear more of Jacques Jacquot. Here he has created a number of ornaments from the vocal score that must be heard to be believed. True, he exaggerates orchestral effects at times. Some of the liberties he takes with the Dukas are positively insolent, and his Escaillière wears a rather hectic flush, but even these excesses are more gratifying than the weariness with which too many men approach this doge. Evidence, nonetheless, of afternoons of a Faun exhibits a capacity for restraint and refinement when the score calls for it. This full-blooded, sensuous song for orchestra has never sounded lovelier. A spine-tingling program.

Paul Kresh

HANS HOTTER: Great German Songs, Albany Two, Brahms: Wie wir zusammen; Sophie Ode; Trotzdem; Wie Melodien ziehen es; Sonntag; Verrat; Stunde der O, which I can use as a reference; we shall hear more of Jacques Jacquot. Here he has created a number of ornaments from the vocal score that must be heard to be believed. True, he exaggerates orchestral effects at times. Some of the liberties he takes with the Dukas are positively insolent, and his Escaillière wears a rather hectic flush, but even these excesses are more gratifying than the weariness with which too many men approach this doge. Evidence, nonetheless, of afternoons of a Faun exhibits a capacity for restraint and refinement when the score calls for it. This full-blooded, sensuous song for orchestra has never sounded lovelier. A spine-tingling program.

Paul Kresh

RICHARD ELLASSER: The Soldier's Song, Bienen: Hans Hotter (bass-baritone); Gerald Moore (piano). 


Performance: Compelling Recording: Good

This is a reissue, but apparently not of an American disc, for I do not remember encountering this particular Hotter program before. It is a first-rate collection: all Loewe songs are welcome, considering the general scarcity of this underestimated composer's representation on records; the Wolf items are among his best; and the Brahms songs recorded here, drawn from the composer's middle and late years, are particularly suited to the singer's style.

The recording probably dates from the middle Fifties, and shows Hotter's voice in fine estate, with his subtle and eloquent command of the texts, the richness and warmth of the middle and lower register, and the delicate manipulation of mezza voce. Many of the songs—five of Loewe's and Brahms' Vertra, for example—lay stress on dramatization, and Hotter has few peers in this kind of music. But in the intimate moods his art is no less striking, and when he runs the gamut from tender contemplation to passionate despair within a few measures of the same song (L'erohenheit), his mastery shines brightest. There are a few spread tones and a few tightly produced phrases in the high register that remind us that Hotter was never a perfect vocalist in the technical sense but not enough to cast a shadow on otherwise exceptional performances. Gerald Moore lends his own superb art to the proceedings and, in one instance at least (Fürnehelich), manages subtly to steal the show.

G. J.

MONTSERRAT CABALLÉ AND BERNARDI MARTÍ

Vocal skill that gilds zarzuela in

Of these four Baroque cantatas from France, only André Campra's Les Poèmes seems to have been recorded previously, and that on a set of '78s by Souzay himself. Philippe Courbois is almost totally unknown, and even reference books say only that he had a volume of cantatas published in 1710 and that he wrote a few other scattered vocal works. Ives: Adeste Fideles in an Organ Prelude; Variations on "America". Paine: Variations on "Austria." Chadwick: Themes, Variations, and Etude. Richard Ellasser (organ). Nonesuch H 71200 S5.80. Performance: Good enough Recording: Overly diffuse Stereo Quality: Will do

Album title to the contrary, this is a curious hodgepodge of a program. Only the brief but extraordinarily evocative and moving Ives Adeste Fideles piece—anticipating, as it does, elements in his later The Unsatisfied Question—achieves in this first recording something beyond curiosity status. James Hewitt, British-born resident of the American East Coast and a contemporary of Beethoven, is represented by a pair of characteristically frivolous and sometimes amusing entertainment pieces. I still find the Battle of the Vessels more interesting than either, especially in the band arrangement recorded by Richard Franko Goldman for Capitol. John Knowles Paine (1819-1906) and George Whitefield Chadwick (1854-1931), whose Symphonie Sketches should be revisted by Mercury in the two-pianist format. But they are represented by works wholly indistinguishable from any run-of-the-mill German product of the late nineteenth century.

Richard Ellasser's performances on the super-electric organ at the John Hays Hammond Museum, Gloucester, Mass. (there are even bells in Hewitt's Adeste Fideles) are represented by works wholly indistinguishable from any run-of-the-mill German product of the late nineteenth century. Richard Ellasser's performances on the super-electric organ at the John Hays Hammond Museum, Gloucester, Mass. (there are even bells in Hewitt's Adeste Fideles) are represented by works wholly indistinguishable from any run-of-the-mill German product of the late nineteenth century. Richard Ellasser's performances on the super-electric organ at the John Hays Hammond Museum, Gloucester, Mass. (there are even bells in Hewitt's Adeste Fideles) are represented by works wholly indistinguishable from any run-of-the-mill German product of the late nineteenth century. Richard Ellasser's performances on the super-electric organ at the John Hays Hammond Museum, Gloucester, Mass. 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CIRCLE NO. 67 ON READER SERVICE CARD

ANUARY 1969

111
Seventh 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, swinging Technical Editor

LARRY KLEIN

By LARRY SPORN

There are currently over two thousand audio components available to the stereo buyer, and more than five hundred new or modified units reach the market each year. It is Stereo Review's job to bring together, sift, and evaluate the flood of technical information all this equipment entails in order to inform its readers of new developments, to select representative and significant units for testing, and to clarify theoretical issues for both the newcomer and the old-time audiophile.

The responsibility for directing all this activity at Stereo Review falls on Technical Editor Larry Klein, a member of the Institute of Electrical and Electronics Engineers and of the Audio Engineering Society. His duties include supervising the efforts of the technical department and outside contributors, maintaining contact with manufacturers, selecting and editing manuscripts, writing a monthly question-and-answer column, and being final arbiter on all matters of technical content in the magazine.

As might be expected, Larry's desk is busy, his telephone busier. All this may make him sound rather like the very model of a grey-flannelled, electro-technical corporation type. But here the image goes slightly out of focus, for Larry is also mustachioed, mod-attired, and something of a swinger. He is equipment advisor for an electronic rock band known as the Group Image; he collects oriental art; he is knowledgeable in the fields of general semantics, psychology, philosophy, and the new politics; and he has regularly been caught at rock dances wearing a flashing, electroluminescent love medallion he whipped up using a pocket power source and a transistor or two.

Larry was born and bred in New York City. Involvement in electronics began as an early-teen hobby which developed so rapidly that he was able to get part-time jobs in radio repair shops while still going to high school. By the time he entered the army, he was sufficiently advanced that he could skip the course given by the Signal Corps Radio School and qualify immediately for work in electronics at the Doppler Tracking Laboratory of the White Sands Proving Grounds. His service stint over, Larry found that the New Mexico desert was no match for the delights, comforts, and challenges of Greenwich Village, so he returned to New York.

For about six years, while attending night school (studying the social, not the physical, sciences), he worked for various electronics companies as a laboratory technician, test-instrument troubleshooter, equipment designer, and as a technical correspondent. (Julian Hirsch's correspondence file still holds a twelve-year-old letter signed by Larry containing instructions on how to adjust an oscilloscope made by one of Larry's several employers during this period.) His last job during the night-school period was as a free-lance hi-fi repairman, which grew out of his rapidly developing interest in the field in the early Fifties.

Though they had no secret handshake or password, audiophiles in the Fifties did make up a rather exclusive society. In New York, one of their meeting places was an audio salon, the Electronic Workshop, which still exists in Greenwich Village. Larry was first an amateur consultant and later a paid troubleshooter for an exclusive group of "premature" audiophiles which included, among others, technical writers Hans Pantel and John Mirk.

Larry's talent for translating technical jargon into layman's language led, through an odd series of circumstances, to a job as technical editor of Popular Electronics, a Ziff-Davis publication for electronics hobbyists. During his two years at PE, he wrote a popular series of articles on electronic test instruments that was subsequently published in book form by John F. Rider, Inc.

Following another couple of years as technical editor for Electronics Illustrated, another publication in the electronics field, Larry returned to Ziff-Davis to serve as technical editor of Stereo Review, where he has held forth for six years. Through these years of being more or less in the public eye, he has built a solid reputation for technical accuracy and know-how among both manufacturers and the reading public. An admitted perfectionist, he does not claim omniscience: "I average about one bad technical goof a year. There are literally thousands of engineers among Stereo Review's readers, and when I go wrong they are very happy to let me know about it. My secret for avoiding technical errors—and for keeping other people's errors from slipping by me—is knowing at what point I start not to know. Beyond that point, I ask those who do know. For me, the worst thing an editor or writer can do is to try to fake it, to pose as an expert in areas where his experience is either limited or is lacking altogether. I simply refuse to present myself as an audio encyclopedia—I know enough not to pretend to know everything."

"As far as the magazine is concerned, I work to keep the technical material free of wide-eyed wonder, vaporous debate, and hymns in praise of the latest audio fad, folly, or foolishness. In many cases I have ignored or put down 'revolutionary' developments simply because they weren't."

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DAVID AXELROD: Song of Innocence. Orchestra, Don Randi cond. Uility; Holy Thursday; The Smile; A Dream; Song of Innocence; Merlin's Prophecy; The Mental Traveller. Capitol 5 ST 2982 $4.79.

Performance: Pretentious
Recording: Excellent
Stereo Quality: Tricked-up

"Now like a mighty wind they raise to Heaven the voice of song. Or like harmonious thunders the seats of Heaven among." So wrote William Blake in his Songs of Innocence back in 1789, and the composer who would presume to take his inspiration from such a text surely has his work cut out for him. Unfortunately, Mr. Axelrod, though talented, is longer on presumption than he is on inspiration, and his suite of seven tone poems falls hopelessly short of the heights to which it aspires. The challenge is beyond him at this stage of his development. The proceedings open arrestingly with long sustained chords and the kind of clever special effects that promise excitement, but the goods are never delivered. Instead, all the tricks and devices of movie music are invoked to fill out a meager musical meal. The idiom is as old as the hills, and only the most uneducated will be taken in by the mountains of misterioso claptrap that surround these educated will be taken in by the mountains of showy orchestration and forced climaxes that is fair enough, but the recourse to showy orchestration and forced climaxes might not be a good idea. There must be some way to stop all this flower power. P. R.

TERRY BER: Through the Eyes of Terry Ber. Terry Ber (vocals), orchestra. A Lullaby to Wander By; Tonight Will Be Fine; But If You're Lonely; Brazos River; Colours; Lemon Tree; and six others. World Pacific 5 WPS 21876 $5.79.

Performance: Affected
Recording: Okay
Stereo Quality: Good

Miss Ber has written her own liner notes, and under the heading of "The Gemini Gypsy Speaks of Life, Music, Herself" she goes on to say "You could say I lead the life of a [sic] itinerant folk singer, who spends whatever money may befall her on one way tickets to places she's never been. I arrive with three dresses, a pair of dungarees, a swim suit and my littlest guitar—and that's it... no money at all. I spend the first hour after landing trying to get to know the town, and what places hire entertainment. It usually takes the next three hours to find the singing job. From then on things just happen."

Oh, yeah? Take it from a Taurus Stay-at-Home that it doesn't happen on this record. It is one of the most swelteringly precious, pretentious, and cloyingly 'sensitive' albums I have ever heard. Recordings like this drive me to the point where I sometimes wonder whether or not The Silent Spring points of his unique performing style. Stanford's Come Rain or Come Shine, Till Then, Nature Boy, and I Wanna Be Around are performed with a studio orchestra and chorus; they are effectively balanced by hard-driving Harlem jump band pieces like Out of Sight, Good Rockin' Tonight, and I Got You, which are the meat and potatoes of the Brown style. On Porgie, Brown introduces the song with a brief commentary in which he changes the gender to make Porgie a female; interestingly, the change works, making the song more convincingly up-to-date.

Those who have not heard Brown before may be startled by his enormous range, from piercing falsetto to rich baritone. But once past the unfamiliality, hearing Brown can be an enlivening experience, indeed. Listen to the close of Rain or Shine, for example, and you will be given a convincing insight into one of the sources of Janis Joplin's style. Similar examples of Brown's influence abound, but don't let them deter you from the simple enjoyment of one of popular music's most masterly performers.

BUFFALO SPRINGFIELD: Last Time Around. Buffalo Springfield (vocals and instruments); various other musicians. On the Way Home; It's So Hard to Wait; Pretty Girl Why; Four Days Gone; Carefree Country Dixie; Special Care; and six others. Atco 5 SD 34 256 $4.79.

Stereo Quality: Excellent
Recordings: Unspectacular but rewarding

Stereo Quality: Excellent
Recordings: Unspectacular but rewarding

Stereo Quality: Good
Recordings: Excellent
Stereo Quality: Excellent

Buffalo Springfield continues to wind its unassuming but highly skillful way through pop music. It is a group that rarely will turn you off and seems to find something interesting to do with every pop-music style known to man—from bossa nova to country blues. Things are livened up on this new release by excellent studio backings, provided by an uncredited but excellent arranger. Buffalo Springfield has come a long way from its original preoccupation with folk-styled melodies. It will never bore you.

James Brown has been a hero in the black community for so long that it's hard to believe he has only recently come to the attention of the larger white audience. True, he has been a high-priced and much-in-demand attraction on the slick night-club circuit, but that, too, represents a pretty specialized audience. A recent television special and occasional appearances on late-night TV talk shows have begun finally to widen Brown's reputation.

Smash, a Mercury associate company, has provided a mixed grill that ranges from standards to originals. For the new James Brown fan, the selection is good, covering the high points of his unique performing style. Standards like Come Rain or Come Shine, Till Then, Nature Boy, and I Wanna Be Around are performed with a studio orchestra and chorus; they are effectively balanced by hard-driving Harlem jump band pieces like Out of Sight, Good Rockin' Tonight, and I Got You, which are the meat and potatoes of the Brown style. On Porgie, Brown introduces the song with a brief commentary in which he changes the gender to make Porgie a female; interestingly, the change works, making the song more convincingly up-to-date. Those who have not heard Brown before may be startled by his enormous range, from piercing falsetto to rich baritone. But once past the unfamiliality, hearing Brown can be an enlivening experience, indeed. Listen to the close of Rain or Shine, for example, and you will be given a convincing insight into one of the sources of Janis Joplin's style. Similar examples of Brown's influence abound, but don't let them deter you from the simple enjoyment of one of popular music's most masterly performers.

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Stereo Quality: Good

James Brown has been a hero in the black community for so long that it's hard to believe he has only recently come to the attention of the larger white audience. True, he has been a high-priced and much-in-demand attraction on the slick night-club circuit, but that, too, represents a pretty specialized audience. A recent television special and occasional appearances on late-night TV talk shows have begun finally to widen Brown's reputation.
If the whimsies of A. A. Milne’s Winnie-the-Pooh caused Dorothy Parker to confess in a New Yorker review that “Tonstant Tender Tendrils,” I wonder what the poor lady would have made of these saccharine settings of ten of the verses from Milne’s When We’re Very Young (for which, in their original innocence on the page, I still happen to harbor a sentimental affection). Mr. Camerata’s settings, for coming choral and eleging orchestra, are safe and supportable when he sticks to madrigal style, as in “The Four Friends,” but when he chooses to be idly-contemporary in a kind of 1950’s old-English jazz for already oversweet lyrics like “Twinkles,” it goes to the stomach. Even poor James Morrison Morrison, who tried to stop his mother from making trips downtown without consulting him, is transformed into a bland little chap before Camerata gets through with him, and Leonard the Lion is totally declined. As for the illustrations, in the accompanying booklet of texts, they are typical Disney-esque full-color debasements of the original Shepard drawings, and should be helpful as a means of hastening the cultivation of a taste for mediocrity in the tiniest consumer.

P. K.

ARThUR “BIG BOY” CRUDUP: Look on Yonder’s Wall, Arthur Crudup (vocals and guitar); Ransom Knowling (bass); Edward El (guitar); Dave Meyers (guitar); Lawrence “Judge” Riley (drums). Look on Yonder’s Wall; Questionnaire Blues; That’s All Right; Katie May; Dust My Broom; and five others. Delmark ® DS 614 $4.79.

Performance: A great old master of the blues
Stereo Quality: Fair

Arthur “Big Boy” Crudup has been around for a long time. In the early Forties he was one of Bluebird’s major “race” artists; in the Fifties he was the originator of some of Elvis Presley’s early hits. He continues to be a strong performer. Although generally considered a “country” blues singer, Crudup isn’t nearly as rough around the edges as are a number of other performers to be heard in this game.

Unfortunately, Delmark has done some peculiar things to the recording. On several trio tracks, for example, the voice is placed well behind the instruments and may even be off-mike entirely. The best tracks, musically and technically, are those in which Crudup plays accompanied only by the superb blues bass of the late Ransom Knowling. Aside from the technical flaws—and they are quite serious—the disc is fine; Crudup’s performances are excellent. Perhaps Delmark will provide us with a better engineered collection from this still-provocative old master.

D. H.

RECORDING OF SPECIAL MERIT

BOBBIE GENTRY AND GLEN CAMPBELL, Bobbie Gentry and Glen Campbell (vocals); orchestra, Al de Lory cond. Little Green Apples; Gentle on My Mind; Heart to Heart Talk, My Elusive Dreams; and six others. Capitol ® ST 2928 $4.79.

Performance: Sweet and low
Recording: Excellent
Stereo Quality: Well balanced

Here is one of those happy instances in popular music in which the whole adds up to more than the sum of its parts. Taken separately, Bobbie Gentry and Glen Campbell are each gifted with an agreeable, easy charm and disciplined expertise. Together they are devastating. Even if they come across at times like a pair of professional hacks, scarcely able to hide their real sophistication behind the “country” sound expected of them when they sing these well-loved ballads about open and gentle people, they come so low baster to put that sound over than almost anybody else in the business. Whether they are offering an especially satisfactory duet of Gentle on My Mind, or celebrating the simple joys of marital love in Little Green Apples, or calling for a summit meeting between jealous lovers in Heart to Heart Talk, this happy team never hits a false note—or a strained one. An especially satisfying arrangement of the folk song Scarborough Fair brings to a sweet and honest close an unaffected program of hits that deserve their popularity.

P. K.

THE GODSIN BROTHERS: The Sounds of Goodbye, Vern and Rex Godsind (vocals); orchestra. Sounds of Goodbye; She’s Gone; Try and Catch the Wind; The Victim; The First Time; and six others. Capitol ® ST 2852 $4.79.

Performance: Routine
Recording: Good
Stereo Quality: Good

This is the first album by the Godsind Brothers, who apparently achieved fame of some sort with the title song, The Sounds of Goodbye, a lugubrious item that doesn’t sound much different to me from a few hundred other “she/he/it is gone” country-and-western songs. Things don’t really pick up with She’s Gone, which presents pretty much the same idea in a still more mournful turn.

(Continued on page 118)
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po. The Woman's Disgrace might have been brought about by taking too much to heart the brothers' advice in Love of the Common People, but then again, you can never tell about the average embattled country-and-western leading lady—they can innocently get themselves into more compromising positions than a researcher at Grove Press.

The sound of the Goodin Brothers is a cross between a roaring bray and a syncopated circus barker, neither of which is especially appealing to me.

P. R.

ARLENE HARDEN: What Can I Say?

Arlene Harden (vocals); orchestra. It's a Good Ole Boy; Wibb Pei in Hand; I Wanna Live; Fair Weather Love; Where; Whoa Con 1 Say; and five others. COLUMBIA © CS 9678 $1.79.

Performance: Okay
Recording: Good
Stereo Quality: Good

Arlene Harden, along with her sister Robbie and her brother Bobby, make up the Harden Trio. In this solo outing, she sounds good enough, but some of the songs like D-I-V-O-R-C-E Dreams of the Everyday Housewife would probably sink an Ella Fitzgerald. The only song familiar to me here is Sombody Stupid, which Miss Harden sings in tandem with her producer Frank Jones. All I can say is that I guess it seemed like a good idea at the time.

P. R.

JANIS IAN: The Secret Life of J. Eddy Finch

Janis Ian (vocals); various musicians. Everybody Knows; Mistaken Identity; Friends Again; 42nd St. Psycho Blues; She's Made of Porcelain; Sweet Misty; and five others. VERVE/FORECAST 0 FTS 3048 $4.79.

Performance: Good; but too long
Recording: Very good
Stereo Quality: Very good

I can think of few pop performers—of any age—who have achieved the degree of sophistication attained by little Janis Ian. The high quality of her work is sustained on this generally good new release. Miss Ian performs confidently, the songs are good, and the accompaniment (for some reason not completely identified—no information, for example, about the fine keyboard player) is excellent. Bassist Carol Hunter, co-arranger with Miss Ian, is given prominent room to display her whiz-bang counterlines.

Of the pieces, I was especially impressed by Mistaken Identity, a fine jazz-influenced tune that has been effectively arranged and performed by Miss Ian in unusually swinging fashion. But the most provocative item is a personal statement from Miss Ian called When I Was a Child. Curiously, it seems to parallel, in less gimmicky fashion, a polar testament by Frank Sinatra called The Anthony of My Years—even to the extent of having a similar harmonic progression.

One reservation: I don't know if I could take all of this recording too often, if only because Miss Ian's tone quality and performance style are still immature enough to become wearing over an extended period of listening. At her best, there is little to fault, and one does not have to make the usual reservations for her immaturity, but Miss Ian is not yet a well-rounded enough artist to sustain the creation and performance of original material for the full span of a twelve-inch disc.

Aside from that somewhat carping objection, this is a recording that deserves your attention. Hear it.

D. H.

MAURICE LARCANGE: The French Touch

Maurice Larcanage (accordion); Roland Shaw Orchestra. Marieke; What Now My Love; It Must Be Him; Michele; I Wish You Were; and seven others. LONDON © SP 44110 $5.79.

Performance: Drowsy
Recording: All too faithful
Stereo Quality: Excellent

Monsieur Larcanage, his accordion, and the ever-so-English orchestra that accompanies him turn out the kind of innocuous, slightly depressing music you are likely to get when you press the button on the gadget that pipes entertainment into your room in remodeled Midwestern hotel rooms. Whether the composer be Jacques Brel, Gilbert Becaud, or Paul McCartney, on Monsieur Larcanage's accordion love always turns out to be a rather languid business—the sort of thing Rock Hudson would put on a phonograph when he was expecting Doris Day. If Miss Day is on her way up to your place, of course, don't let me stop you.

P. K.

LILY & MARIA: Lily and Maria

Lily and Maria (vocals and guitars); orchestra. Garry Sherman arr. and cond. Subway Thoughts; There'll Be No Clowns Tonight; Aftermath; Aftermath After One; Melt Me; Morning Glory Morning; and three others. COLUMBIA © CS 9707 $4.79.

Performance: Good
Recording: Excellent
Stereo Quality: Excellent

This is an unremarkable effort by two young ladies whose talents are almost buried by complex arrangements, pretentious songs, and overproduction. Both Lily and Maria have pleasant voices, fashionably pure and hurt-sounding, but what is going on around them here is the sort of commerical "sensitivity" as evidenced by such maudlin silly putty as Subway Thoughts and There'll Be No Clowns Tonight, that makes stars out of such people as Siobhan McKenna and Kahill Gibran—and makes a sneering yahoo out of me. The production, engineering, and orchestral forces employed here would do credit to a 2001: A Space Odyssey, starring the Gish sisters.

P. R.

ROD McKUEN: Lonesome Cities

Rod McKuen (vocals and recitations); orchestra. Arthur Greenhale cond. The Art of Catching Trains; Cowboys; Boat Ride; Morning; Church Windows; Manhattan Beach; and nine others. WARNER BROS. © 1758 $4.79.

Performance: Steamy
Recording: Good
Stereo Quality: Good

Rod McKuen, the spectacular success of whose books and recordings may be the envy of less prosaical versifiers forced to seek shelter in university English departments and foundation grants, is just a pain in the neck to me. His husky, murmurous voice, in which he confesses to the microphones the details of his love affairs in various cities around the globe, produces in me the feeling of stumbling into somebody else's unairbed bedroom on a morning after. Following some Saroy

(Continued on page 120)
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aneweqe practiced on childhood memories of
eight trains and cowboys, Mr. McKuen
ises us on his sleazy world tour, a series
boastful reminiscences of his around the
world conquests, jolly and more em-
trating than the last. Whether he is in
San Francisco, Venice, Cannes, or Paris,
or poised before a bowl of anemones "wil-
ing on the mantelpiece" in a London
artment, Mr. McKuen stands in the center
of every picture postcard, blocking the
. He is not quite so objectionable
being into the microphone about watching
trains or the loneliness of cities as he is
reading his recol-
ctions into your ear, but there are only
two songs on this disc, and they're not
worth the tedium of the rest of the journey.
The world-wary music that serves as back-
ground to the reading only emphasizes the
tacky nature of the poetical material. On the
ack cover of this intimate travelog, the
author and vocalist is shown looking appropri-
ately hung-over in a photograph taken by,
of all people, Frank Sinatra.

BILL MEDLEY: Bill Medley 100%.
Medley (vocals); orchestra and chorus.
Baker arr.; Michael Patterson cond. Brown
Eyed Woman; Let the Good Times Roll;
Impossible Dream; That's Life; Show Me;
Goin' Out of My Head; and six others.
MGM © SE 4584.$4.79.

Performance: Derivative
Recording: Fair
Stereo Quality: Good

The title is misleading. Bill Medley is really
70 per cent Ray Charles, 20 per cent Tony
Bennett, and 10 per cent Georgie Fame.
That's not a bad combination, but why listen
to imitations when you can get the real
thing? Medley is even backed by a singing
group that sounds exactly like the Ray-Lettes.
Side one is pure Charles, and the only inter-
est it serves is as a fantasy preview of how
the Great Man might sing The Impossible
Dream. On side two the ears are treated to
two Charles imitations (That's Life), plus
Tony Bennett (What Can I Turn To?), and a
pint of FAME (on Show Me). Medley is
finally his own man on I Can't Make It
Alone, but by this time he has already proved
that.

R. R.

NEW YORK ROCK & ROLL ENSEMBLE
(See Best of the Month, page 82)

NIVES: Nives. Nives (vocals); orchestra.
Ask for Your Past; Sailor; Hava Nagila; By
the Wind; Thank You; You Used to Say;
and six others.

MGM © SE 4584.$4.79.

Performance: Good
Recording: Good
Stereo Quality: Very good

Nives, who, like Jeeves, is apparently identi-
fiable by one name only, is an Italian girl who
comes on like Juliette Greco but quickly
turns me off with her "socially significant"
repertoire. I'll bet you never knew that Doo\nso fatti i fatti is your old friend Where
Have All the Flowers Gone?, which seems
to have been sung by every entertainer in
the Western world, with the possible exception
of Julie Gab. And how about a novelty like
Hava Nagila (for the umpteenth time)?
Nives' voice is not bad, and her real involve-
ment with what she is singing is quite appa-
rent, but since it is all in Italian, a language
that defeats me even on a menu, and since
such songs as Presidente are obviously trying
to make some point through their lyrics, I felt
a bit left out. It's a depressing thought, how-
ever, that all those luscious young Italian
girls might now be wearing loose-fitting tur-
tuques and long straight hair like Nives in the
cover photo. Where are the "lollo" of yesteryear?

P. R.

NOTES FROM THE UNDERGROUND:
Notes from the Underground.
Notes from the Underground (vocals and instrumen-
tals). Follow Me Down; I Wish I Was a Punk;
Marliners; Down in the Basement;
What Am I Doing Here?; Why Did You
Put Me On?; and four others.

Vanguard ©
VSD 6502.$4.79.

Performance: Too derivative
Recording: Very good
Stereo Quality: Very good

Vanguard producer Sam Charters' guiding
hand appears to have developed a second-
string Country Joe and the Fish in Notes
from the Underground. In fact, the voice of
lead singer Mike Bloom Field has a ccnic
similarity to that of Country Joe.
The obvious question is whether the whole re-
cording project was pointed intentionally in
the direction of imitation, and if so, why?
The group is surely good enough to
stand on its own. Their lyrics are inventive, their
playing is competent (and sometimes excel-
 lent), and their vocal harmonies are in tune,
if not very complex. Much of the material
has a pleasant up-dated raggtime quality that
might be hokey if it were not so well en-
hanced by the jazz-influenced playing of the
group's members. (One piece—Herbie Han-
cock's Cantaloupe Island—is virtually
an eerie similarity to that of Country Joe.
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an eerie similarity to that of Country Joe.
The obvious question is whether the whole re-
cording project was pointed intentionally in
the direction of imitation, and if so, why?
Whatever the cause behind the lack of per-
sinality in this debut recording, Notes from
the Underground is a promising group.
Let us hope their second recording will re-
volve something more in the way of original
qualities. And please, Sam, tune the piano
next time!

ST. JOHN GREEN: St. John Green.
St. John Green (Ed Biscol, Vic Sabino, Bill
Kirkland, Mike Baxter, and Shel Scott,
vocals and instrumentalis). 7th Generation
Maltration; Canyon Woman; Godlove of
Death; Spirit of Now; Love of Hate; Dead
and the Sea; and six others.
FLICK DISC ©
FLS 4501.$4.79.

Performance: Not so grand canyon
Recording: Good
Stereo Quality: Good

St. John Green is known as a "canyon"
group. That is, they live and work in To-
panga Canyon in Southern California. From
what I hear on this disc they could be living in
Palm Beach and it wouldn't make much differ-
ence in their performances, which are uni-
formly bad and pretentious. Suppessly they are the most "mystical" of
the canyon groups "both in the religious and
philosophical sense. Each of their songs is
intensely dramatic, intensely concerned with
life and its mysteries." One mystery that St.
John Green might ponder is how they expect
such songs as Presidente are obviously trying
to make some point through their lyrics, I felt
a bit left out. It's a depressing thought, how-
ever, that all those luscious young Italian
girls might now be wearing loose-fitting tur-
tuques and long straight hair like Nives in the
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P. R.
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PARHTORIUS: Tropschore: La Boufme (complete) DG Archive: A musical gem played by a raft of renaissance instruments including recorders, viols, lutes, harpsichord, small kettle drums, chimes, bells, and triangle.

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**Cassette becomes hi-fi**

During their current sojourn in Lotus Land (Southern California), Chad and Jeremy, that once amiable and oft-named English team, seem to have been going in for some deep thinking. I mean, *Pooh! A Study for Guitar and Large Bird* isn't exactly your average song title, is it? The song itself is good enough as heard here in an instrumental performance, although the guitar often sounds more like a banjo, and the large bird wouldn't seem to be represented by one of those recording-studio effects that are getting more and more popular. As to what the meaning of The Emancipation of Mr. X is, your guess is as good as mine. It's about an average man (songs like this tend to come in variations of "little," "common," "average," or "everyman denominations) who chucks his dull office job and zips off to the park, where, stripped to the buff, he is found gazing at a flower and proclaiming himself God when the ambulance arrives. The refrain is "He's such a nice man, he's such a nice man."

Chad and Jeremy are still excellent performers, and this record is beautifully produced and recorded, but somehow I have the feeling that all that sunshine out there has finally gotten to them.

**JAKE THACKRAY: The Last Will and Testament of Jake Thackray (vocals); orchestra. Lab-Di-Dah; Country Bar; The Cactus; Scallywag; The Black Swan; Jumble Sale; The Statues; and four others. PHILIPS® PHS 60275 $4.79.**

Performance: Professional but jumbled
Recording: Good
Stereo Quality: Good

Supposedly combining the "sophistication of Noel Coward and the satire of Tom Lehrer with a touch of Charles Trenet's insouciance thrown in for good measure," singer-composer Jake Thackray is heard here in a uniformly uninspired collection of his own songs. *Jumble Sale*, a recounting of love found at a village jumble sale, is meant to be satiric and wryly amusing about provincial English life, but it sounds just mean and angry. *Lab-Di-Dah* is an eerily exact imitation of Trenet's singing and composing style with overtones of Cowardiana in lyric writing and delivery. It too is generally depressing. The time is well past, I think, when anyone wants an English life, but it sounds just mean and angry.

**DINO VALENTE: Dino Valente. Dino Valente (vocals); various accompanying groups. Time; Something New; My Friend; Listen to Me: Me and My Uncle, and five others. EPIC® BN 26335 $4.79.**

Performance: Good songs, bad singing
Recording: Very good
Stereo Quality: Very good

Valente is a gifted songwriter but an intolerably tedious performer. His intonation is wildly variable, and he sings with a raw, colorless tone quality that becomes abrasively wearing. Were his songs not as good as they are, there would be little reason to recommend this record. Fortunately, they are—in pieces like *My Friend* and *Something New* he has created material which, sung by more appealing voices, might well become pop-music standards.

**WEST: West. West (Ron Cornelius, Michael Stewart, Joe Davis, Lloyd Perata, Bob Clarke, and Jon Sagen, vocals); orchestra. Step by Step; Dalphine; Summer Flower; Donald Duck; For Strong Winds; and six others. EPIC® BN 26380 $4.79.**

Performance: Mild
Recording: Good
Stereo Quality: Excellent

West is a pleasant enough new group which sometimes sounds a little like the Kingston Trio, sometimes like the New Christy Minstrels, and sometimes, for that matter, like almost any of the groups that were popular in the early Sixties. It is all very gentle and very pretty, with a strong folk flavor, and it all gets a bit dull after a while. With the new resurgence of hard rock, it may be that we are in for a revival of this kind of music, too. I think it will take a group with a little more pizzazz than this one to spark any such revival, however.

**STEREO REVIEW**
COLLECTIONS

AN ANTHOLOGY OF BRITISH BLUES. John Mayall and the Bluesbreakers, Eric Clapton, Savoy Brown Blues Band, T. S. McPhee, Jo-Ann Kelly, and Stone's Masonry (vocals and instruments). I'm Your Witch doctor; Snake Drive; Ain't Gonna Cry No More; I Tired; Tribute to Elmore; I Feel So Good; and six others. IMMEDIATE ® Z12 52 006 54.79.

Performance: White English blues
Recording: Fair to good
Stereo Quality: Electronically rechanneled

I'm fascinated by the ambivalence of the English attitude toward American blues and jazz. On the one hand, English critics are purists, sometimes so much so as to point to the point of absurdity, about jazz in general, and contemporary jazz in particular—convinced that white players just can't cut the mustard. With blues (and, to some extent, New-Orleans-style music as well) it's another story. We are offered here a whole group of white English performers whose goal in life seems to be the creation of letter-perfect reproductions of the work of black American blues singers. Well, if it really makes any difference to anyone, I'll be the first to agree that collections like this (which includes selections by a number of fairly well-known English blues performers) sure sound authentic. But the old question prevails: why not try the originals?

The blues, after all, is a form of expression created in a cultural milieu so restricted that whites can experience it only in the abstract. Obviously, a type of musical expression generated by such a milieu can be employed by white performers only in an imitative and superficial manner. Jazz, on the other hand, has become a highly sophisticated, international musical language, defined in many ways by a black aesthetic, but hardly limited by it. Too bad the English apparently don't see the difference.

D. H.

FESTIVAL IN BRAZIL—Selections from the Second International Pop Song Festival, Rio de Janeiro, and the Third Festival of Brazilian Pop Music, São Paulo. Edu Lobo, Caetano Veloso, Nara Leão, Marilia Medalha, Luis Carlos Parana, Elis Regina, Gilberto Gil, Guto Omete Guaranha, MPB-4 Quartet, Mercia (vocals). Various orchestras. Ponteio; Alegria, Alegria; Maria Carnaval e Cinzas; Gabriela; and seven others. PHILIPS ® PHS 600273 $4.79.

Performance: Big-scale but bland
Recording: Good
Stereo Quality: Elaborate

Last summer, during a visit to Rio de Janeiro, I found myself rather unaccountably ensconced one evening in a vast theater at Copacabana Beach, surrounded by a seething mass of teenagers who had come to admire and listen to their hero, the composer-singer Chico Buarque, in a program of samba music which, for all I know, is still going on. I left for air after the first intermission. I never expected to hear any of those songs again, but on this record there are more than a dozen in a similar idiom, and I ask myself now, as I did in that stifling theater in Rio, what it can be that makes this music appeal so much to young Brazilians. Compared with the bold sound of the stuff that sends us nosteamericanicos at the moment, this is bland fare indeed. Even when a composer like Antonio...
Carlos Marques Pinto in *Festa no Terceiro* seeks to invoke the black magic of voodoo celebration, it comes across as a pretty tame outing. The rhythms of the *bomba*, the *frevo*, and the *maracatu*, a dance from Northeastern Brazil, have an immediate Latin appeal and are infectious in their sensuality. And when Brazilian composers sing yearningly of girls with names like Carolina and Maria and Gabriela and Margarita, the results are frequently persuasive. On the other hand, the arrangements by and large are so similar that even the tropical seasoning of their instrumentation adds up to eventual monotony. In this particular program of prize-winners, the arrangers also seem to have been unable to resist the temptation to make a big carnival production number out of almost everything. Still, if your hang-up is popular Brazilian music, delivered with fervor by some of the best-loved voices in that land, this is the disc for it.

**P. K.**

**RADIO YESTERYEAR PRESENTS "THEMES" LIKE OLD TIMES.** Themes from ninety-old-time radio shows, including *Fibber McGee and Molly*, *Amos 'n' Andy*, *Easy Aces*, *The Aldrich Family*, and others. *NOSTALGIA INC.* NR 1001 $5.95.

**Performance:** Worth its weight in box-ops

**Recording:** Like an old Philco

Nostalgia with a vengeance is the stock in trade of a new company in New Rochelle called Nostalgia Records, pledged to the production not only of recordings but of books, posters, printed memorabilia, and all sorts of other artifacts to turn on the roseate glow. This first record, in the tuhhv sound and Maria and Gabriela and Margarita, the yearningly of girls with names like Carolina from Northeastern Brazil, have an immediate Latin appeal and are infectious in their sensuality. And when Brazilian composers sing yearningly of girls with names like Carolina and Maria and Gabriela and Margarita, the results are frequently persuasive. On the other hand, the arrangements by and large are so similar that even the tropical seasoning of their instrumentation adds up to eventual monotony. In this particular program of prize-winners, the arrangers also seem to have been unable to resist the temptation to make a big carnival production number out of almost everything. Still, if your hang-up is popular Brazilian music, delivered with fervor by some of the best-loved voices in that land, this is the disc for it.

**P. K.**

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**STEREO REVIEW**
SPOKEN WORD

WOODY ALLEN: The Third Woody Allen Album (see Best of the Month, page 81)

RECORDING OF SPECIAL MERIT


CMS © 520 $4.98.

Performance: Unexpected
Recording: Unexceptional

There is, of course, no reason why writers should not be good readers of what they have written, but then again there is no particular reason why they should be. Yet, these two writers both read unexpectedly well. Mr. Roth, who holds a very well characterized conversation with himself in his story, in particular reveals an acting talent of no mean dimension.

Mr. Malamud's The Mourners is a sad and typical tale of an old man being thrown out of his tenement room. The author's voice, like his stories, combines an almost matter-of-fact dryness with an understated compassion.

Mr. Roth offers an excerpt from Letting Go, in which the hero, Paul Herz, is visited by Mr. Levy and Mr. Korngold. The deft and light humor here is charming, and more than most prose readings both this and the Malamud may well be the comparatively rare kind that one can play quite frequently with pleasure.

C. B.


Performance: Mad, mod, and mirthful
Recording: Excellent
Stereo Quality: Zany

I don't know what you do with yourself on Monday evenings, and I certainly don't wish to pry, but at our house the hour from eight to nine is consecrated to television's "Rowan and Martin's Laugh-In." Only a pretty serious emergency would tear me away from the screen when that goofy show is on. I couldn't swear to it, but one night I'm almost sure I saw the face of Richard M. Nixon. "Sock it to me?" I believe he asked. In fact, when the judge does sock one of his defendants over the head with a rubber bladder, I positively slobber with merriment. The blackouts, the living two-line cartoons, the mad cocktail parties, the old jokes—I love every mad, mod minute of them. Then there's Henry Gibson the broadminded parson, Goldie Hawn the professional blonde bird-brain, Gladys the...
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Monster Girl, Arte Johnson the Nazi, who finds so much that goes on "ver-ry inter-rest-ing," and JoAnne Worley staggering around as though incured unhinged—up to the delicious moments when they all pop in and out of windows over the final credits. I even like Rowan and Martin themselves, impeccably casual in the midst of the whirlwind.

"Laugh-in" doesn't care where it gets its jokes. Its sight gags grew old on the burlesque stage. As Dan Rowan has put it, "There are no new jokes, there are no new pieces of business... What is new is the style, for the want of a better name. The pace is the most important thing." For on the Rowan and Martin show, jokes Joe Miller himself might have discarded as too old gag by so fast you don't have a chance to resent them. Before they found themselves in the "Laugh-in" Rowan and Martin made a number of comedy records I wouldn't care to hear again. Now I watch them worshipfully, fearing that they won't be able to keep it up week after wonderful week. I never dared even to hope that there would be a recording of "Laugh-in," but now there is. It seems to be dubbed from the soundtrack of one of the earlier shows—if not the very first. Deprived of all the easy scenery, sight gags, and Hellzapoppin' action, "Laugh-in" is a relatively tame affair. Still, this echo of the show whirls by without ever dragging. As a souvenir of the funniest program on TV today, it's well worth acquiring.

P. K.

JEAN-PAUL SARTRE: No Exit. Donald Pleasence, Anna Massey, Glenda Jackson (performers); Howard Sackler, director. CANDLETON @ TRS 327 two discs $12.90.

Performance: Exciting
Recording: Excellent
Stereo Quality: Good

As a philosopher, Jean-Paul Sartre had an undeniable influence upon postwar thought. Indeed, as a philosopher he has also had an undeniable influence on postwar drama; without him Samuel Beckett would never have waited for Godot. But as a dramatist Sartre has been a bit less successful—his plays have dated.

This Clo, called variously in English either No Exit or Vicious Circle, was probably the first of Sartre's plays to win general acceptance. It is Sartre's idea of hell's being other people. Three diabolically ill-assorted characters meet in a hotel room, to stay there for eternity. The moods of the play shift between hatred, unfulfilled love, and hopeless self-disgust.

In its time—about twenty years ago—the play appeared to possess remarkable human insights. But the years, at least so far as I am concerned, have dealt harshly with it, and what originally appeared dramatic now seems merely glib.

Oddly enough, this recording (which, like so many of Candleton's best play recordings, has been directed by Howard Sackler) is almost Sartre's worst advocate, because it is difficult to imagine the play's being better acted. Donald Pleasence, with his sometimes smoothly, sometimes raspily, ambiguous voice, is superb as Cadeau, and he is beautifully matched by Anna Massey's suggestion of tarnished innocence as Estelle and the simpering mawkishness of Glenda Jackson as Inez. But even with three such brilliant performances this journey into hell still seems to possess more heat than light.

C. B.

Paul Butterfield Blues Band

Hard swinging for jazz/blues

There are few groups anywhere, playing rock or jazz or whatever, that swing any harder than the Paul Butterfield Blues Band. As a performer, Butterfield has become one of the few white musician-singers capable of doing a convincing job with the blues. In part, this stems from his great familiarity with, and understanding of, Chicago blues. But there is also his ability to use the blues as a truly personal form of expression. With Butterfield one is rarely aware of an intentional mimicking of black music; rather, one feels that he is a performer expressing personal feelings in a style that he finds both comfortable and usable.

Butterfield has surrounded himself with excellent musicians. The addition of horns has given his group a wider musical potential and has obviously stimulated his own work. Interestingly, elements of jazz improvisation are always present, and pieces like Last Hope's Gone come very close to being outright jazz works (the opening chorus, in fact, could easily have been performed by an early Ornette Coleman group).

About the only real disappointment is the spoken blues by guitarist Elvin Bishop (he is no longer with the group) on Drink Again, a piece too self-conscious to come off...
properly. And even that less than satisfactory cut has some stunning rhythm work behind Bishop's vocal. All in all, then, this is an outstanding new release.

DON BYAS: Le Grand Don Byas, Don Byas (tenor saxophone); Marshall Solal, Christian Chevalier and Maurice Vander (piano); Pierre Michelot (bass); Georges Daly and Fats Sadi (vibes); Richie Frost, Benny Benett, Pierre Lamarchand, and Roger Parboschi (drums); Lucy Ritter; I Love You, My Blue Heaven; Lover Man; Fine and Dandy; and six others. MASTER JAZZ RECORDING @ MFR 103 (P.O. Box 579, Lenox Hill Station, N.Y.C. 10021) $5.00.

Performance: Excellent Recording: Okay

Don Byas has been an expatriate from the United States since 1946. This collection of recordings was made in Paris between 1952 and 1955, and reveals Byas to have been an extraordinarily good performer, fully the equal of such greats as Coleman Hawkins and Lester Young. Remember My Forgotten Man pleased me more than anything else here, but in everything Byas plays one is aware of an important talent at work. This album is probably a must for saxophone fanatics, but also will probably be of considerable interest to even casual jazz buffs. The sound is a trifle muffled but not enough so to interfere with enjoyment.

P. R.

EDDIE HARRIS: Plug Me In. Eddie Harris (tenor sax); various musicians. Live Right Now; It's Crazy; Ballad (for M. Love); Lovely Is Today; and two others. ATLANTIC SD 1506 $5.79.

Performance: Not up to par Recording: Very good

Stereo Quality: Very good

Eddie Harris and Charles Lloyd are what might be described as contemporary jazz popularizers. Their music represents a relatively new chapter for jazz, since it has been the rule in the past that black musicians developed artistic ideas and principles which were exploited and popularized by white players. But it would be inaccurate to speak of Harris and Lloyd, both black men, as only popularizers. In their best moments they can play as well as most of their less commercially oriented contemporaries. Their success in the pop world seems due to calculated intention rather than, as in the case of so many white popularizers in the past, an inability to function in any other way.

Harris' best-known recording was a loose, swinging version of the Theme from "Exodus," and each of his subsequent discs has included at least one track in obligatory "Exodus" style. Here it is Winter Meeting. Unfortunately, Harris' solos rarely get loose. Most of the tracks are dominated by pedal-point rhythmic accompaniments and incessant riffs from the accompanying horns; virtually everything closes in a slow fade. Worse, there are only about thirteen and a half minutes of music on each side.

One interesting point: Harris plays with an electronic pre-amplification unit called the Maestro (manufactured by Gibson) attached to his tenor saxophone. It produces starting double octaves and unusual timbral effects. Although he has not yet fully exploited its potential, Harris demonstrates that it has fascinating possibilities.

D. H.

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From the standpoint of good Baroque style, which involves ornamentation and phrasing, these performances leave something to be desired. The orchestral sound, moreover, is too thick. But passing over these defects, and taking the performances simply as Bach treated in a more or less Romantic manner, they are very fine indeed. The solo fiddling is exquisite, both for tone and technique, and the playing of both soloists and ensemble has great rhythmic verve. The harpsichord continues may be a little too far in the background, but the overall sound quality is most satisfactory.

As James Goodfriend indicated in his December 1966 review of the Robert Shaw and Colin Davis (Philips) Messiah performances in disc format, these renditions bear no aesthetic relation to those recorded performances based, to a lesser or greater extent, on the grandiose Victorian-Romantic performance style. On the other hand, Mr. Goodfriend observed, those who-like Shaw, and Davis, and subsequently Charles Mackerras (Angel)—essay authentically styled performances lay themselves open to the especially rigorous type of criticism which insists (as Mr. Goodfriend did) on consistency of practice in matters of ornamentation, rhythm, and instrumentation, plus an essentially vital end result in terms of performer-listener communication. On both levels—with certain specific reservations—Shaw came out slightly ahead of Davis in that review. However, Mr. Goodfriend's May 1966 commentary on the Mackerras-Angel recording leads one to hope that this too, will turn up in four-track tape format in due course, for he had few significant reservations about that set in terms of either proper Baroque performance practice or the vitality and effectiveness of the result.

As to my own reaction to the four-track 3¾ ips issue of the Shaw performace, I think it essentially a taut and fierce treatment of Messiah, most especially apparent in the “Hallelujah Chorus.” The soloists are generally above the average performance of Messiah, most especially apparent in the “Hallelujah Chorus.” The soloists are generally above the average performance of Messiah, most especially apparent in the “Hallelujah Chorus.”

Performance: Taut
Recording: Clean
Stereo Quality: Good
Speed and Playing Time: 3½ ips; 147⁄366

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Performance: Taut
Recording: Clean
Stereo Quality: Good
Speed and Playing Time: 3½ ips; 147⁄366
Entertainment

Bob Dylan: Bob Dylan's Greatest Hits
Bob Dylan, vocals; instrumental ensemble. Riding Down the Hill; You Ain't Gonna Move Me; Ain't Talking 'Bout Love; Means to an End; My Back Pages; Talkin' 'Bout a Hard Time; Face It, I'm Sorry; Blowin' in the Wind; The Times They Are A-Changin'.

Nancy Wilson: Tender Loving Care
Nancy Wilson, vocals; orchestra, Billy May, arr. and cond. Your Name Is Lore; Too Late Now; Close Your Eyes; As You Desire Me; Lore, Lore; It Ain't Me Babe; Like a Rolling Stone; Mr. Tambourine Man; Subterranean Homesick Blues; I Want You; Positively 4th Street; Just Like a Woman. Columbia PQ 1019 $7.95.

DNA: Tender Loving Care
DNA, vocals; orchestra. Your Name Is Lore; Too Late Now; Close Your Eyes; As You Desire Me. Columbia PQ 1019 $7.95.

Nancy Wilson: Tender Loving Care
Nancy Wilson, vocals; orchestra, Billy May, arr. and cond. Your Name Is Lore; Too Late Now; Close Your Eyes; As You Desire Me; Lore, Lore; It Ain't Me Babe; Like a Rolling Stone; Mr. Tambourine Man; Subterranean Homesick Blues; I Want You; Positively 4th Street; Just Like a Woman. Columbia PQ 1019 $7.95.

Performance: Artfully folkly
Recording: Excellent
Stereo Quality: Superb
Speed and Playing Time: 7½ ips; 40½"

Here comes Mr. Dylan, in his halo of hair, with his slightly starred look, the Pied Piper of the demonstration generation, singing his subterranean songs of love, vagabondage, and advice to the older folks to gang-way for youth and stop taking up the whole sidewalk. Whether you like him or not seems almost irrelevant by this time. Since he cut his first record in 1962, Dylan has become a national institution, like Bell Telephone. His songs are almost inseparable now from the impact they have had on their listeners, and I have love occasionally sounds as if Miss Wilson is reading a calling card. Too Late Now is also a little distant. Her work on a rock De- sire Me is quite good, however, as is the wry Love-Wise. The best thing here is a rolllicking Gee Baby, Ain't I Good to You, a rock number which she performs with great humor and gusto. As a matter of fact, before Miss Wilson becomes too self-consciously cute, I think she might consider doing a rock album just for the hell of it. Go ahead, stick it to 'em, Nancy! P. R.

Theater Music

Recording of Special Merit

Hair (Galt MacDermot-Gerome Ragni and James Rado). Original Broadway-cast recording, Steve Curley, Ronald Dyson, Sally Eaton, Laura Galloway, Stephen Garrett, Walter Harris, Paul Jabara, Diana Keaton, Lynn Kellog, Jonathan Kramer, Shelley Plimpton, James Rado, Gerome Ragni, Lamont Washington, others (vocals); orchestra, Galt MacDermot cond. RCA TO-1012 $8.95.

Performance: With it all the way
Recording: Superb
Stereo Quality: Elaborate
Speed and Playing Time: 3½ ips; 54½"

Last April I complained in these pages that I found the original-cast recording of the off-Broadway production of Hair more a cop-out than a freak-out, more deafening than exciting, and that while I didn't turn it off it certainly did as much for me. Shortly afterwards the "American tribal love-rock musical" threw out most of its book, reshuffled and rearranged its score, packed big and bigger, and moved uptown to Broadway. After critics who had panned Hair when it opened at the New York Shakespeare Festival Public Theater gave it rave notices, I decided to visit the "musical be-in" in its new abode. The switch that had failed to work before now hit me up instantly.

This is not a show for the prudish or the puritan. On the one hand, the language is strong, and its subject matter is calculated to shock the square. On the other, even the famous nude scene is posed and pure as a Fourth-of-July tableau. Whereas the old Hair was self-consciously cute and deliberately adolescent, and attempted parody of the rock-and-roll style—it never seemed to make up its mind whether to throw in its lot with The Fantasticks or the Jefferson Airplane—the new one is wide-awake, bursting with energy, and authentically contemporary. No wonder RCA decided to take the unusual step of preparing a second "original-cast" recording of the same show! Comparisons between the identical numbers in the old and new are instantly revealing. When Shelley Plimpton as Crissy emerges from her fall-out shelter to sing about the delights of pollution in Air, what sounded precious the first time round comes off as truly satirical. It's hard to believe it's the same girl singing here. The pseudo-Bernstein approach to the old first-act wind-up, Where Do I Go?, has been abandoned in favor of a really knockout rouser of a finale in Be-In. Walking in Space really makes it up there this time, and the musical climax in the Supreme in White Boys and the hummable ballad Aquarius are also brighter and brisker than they were. The whole show seems to have gotten a musical blood transfusion. P. K.
TAKE a moment and think about all those tape recordings you’ve made. Are they sitting there on your shelf in unmatched, unattractive, slowly disintegrating boxes? If that’s the case—and odds are it is—not only do you have an unsightly mess on your shelves, but your tapes are not getting the protection they need. If you have a large collection of home-recorded tapes, it is also likely that you have a hard time locating a specific tape or keeping your collection in any kind or order. Fortunately, there are ways of solving all of these problems, and in the process of neatening your tape collection, you can unleash some of your creative talent.

You can start by picking up a label maker. I’m sure you’ve seen these pistol-shaped machines, and you can find some label makers that are made of plastic and cost only four or five dollars. There are more expensive ones that are sturdier and more durable, but the plastic ones are usually good enough.

Labeling-tape comes in a wide range of colors, so you have some choice as to what your tape-box binding will look like. The obvious use for all the colors is to code each kind of recorded material with a different color. You could use red labels for your opera tapes, blue for symphonic works, orange for show music, gold for jazz, and so forth.

Some of the label makers have as an accessory an embossing wheel that prints the words so that they read from top to bottom instead of left to right. Tape boxes labeled this way can be read without bending your neck, but you get fewer letters to the inch. I use the standard left-to-right method myself. I might also mention that an embossing wheel that prints in Braille is available from at least one company, and this accessory makes possible labeling a tape library for the blind.

Another point is that the embossing tape is either ¼ or ½ of an inch wide, and since most tape boxes are at least ½ inch wide, you will have a white strip (or whatever color the tape box is) alongside the label. If you prefer the whole binding edge to be of uniform color, try using felt-tip markers of the same color as the tape. You might prefer a contrasting color for a two-tone effect. There is also a clear labeling tape which makes it possible to put white-lettered titles over any color you choose.

Even better than felt-tip markers are fabric-based adhesive tapes. These are available in several brands and in a wide choice of widths and colors. The 2-inch width is not only convenient, but by overlapping the front and back of the box by about ¾ inch, it will reinforce the rather flimsy paper hinge that holds most tape boxes together.

Another method, which will give a coat of shiny, hard-finish color to bindings, is to use a spray can of acrylic enamel. Of course, remove the tape from the boxes before starting. And mask any areas that you do not want to be painted. I hold five or six tape boxes together with a large rubber band and stand them, binding side up, on several sheets of newspaper. Several light layers of paint are better than one heavy one, so use a light touch. Heavy spraying at one time tends to make the paint run. When the paint has dried (about five or ten minutes), a label will adhere, and the results will look very professional.
STereo Review Classified

Commercial Rate: For firms or individuals offering commercial products or services, 90¢ per word (including name and address). Minimum order $9.00. Payment must accompany copy except when ads are placed by accredited advertising agencies. Frequency discount: 5% for 6 months, 10% for 12 months paid in advance.

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General Information: First word in all ads in bold caps at no extra charge. Additional words may be set in bold caps at 10¢ per extra word. All copy subject to publisher’s approval. Closing date: 1st of the 2nd preceding month (for example, March issue closes January 1st). Send order and remittance to: Hal Cymes, Stereo Review, One Park Avenue, New York, New York 10016.

Equipment

Write for quotation on any Hi-Fi components. Sound Reproduction Inc., 436 Central Avenue, East Brunswick, N.J. 08816. 201-673-0600.

Hi-Fi Components, Tape Recorders, at guaran-
teed “We Will Not Be Undersold” prices. 15-day money-back guarantee. Two year warranty. No Catalog. Quality - Dependability - Service = Satisfaction. A. & D., Decca, S.M.E., Revox, Garrard, Snooperscopes, Radios, Parts, Picture Catalog (48 States)-TRIMOR Company, P.O. Box 2262, Palm Village Station, Hia-

stamps. Unusual values. Free cata-

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wer London, N.Y. 10024.

Low, Low quotes: all components and record-
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Government Surplus Receivers, Transmitters, Snooperscopes, Radios, Parts, Picture Catalog (48 States)-TRIMOR Company, P.O. Box 2262, Palm Village Station, Hia-

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Electronic Bargains — Diodes, Transistors, Tubes, Courses, Free Catalog—Immediate Shipment. Cornell, 4215-M University, San Diego, Calif. 92105


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CONTACT—German, Swedish girls seek
pernials and hobby partners. Details and photos.
$1.00. CONTACT ARRANGEMENT, 8 Munchen 1,
Box 234, W. Germany.

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WPE—HAM—CB QSL'S samples 25c. Dick,
WBYYX, Gladwin, Mich. 48624.

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SCIENCE Bargains—Request Free Giant Catalog
"CJ"—148 pages—Astronomical Telescopes, Mi-
croscopes, Lenses, Binoculars, Kits, Parts. War
surplus bargains. Edmund Scientific Co., Bar-
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ree, $11.75, 16mm $14.95. International H.

WORLD'S Largest Camera Buying Guide—800
illustrations—$50—deductible with order—Olden
Cameras, 1265 Broadway, New York, N.Y. 10001.

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tic mental power! Free offer expires soon. Write:
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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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