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DRUMMOND MCINNIS

ADVERTISERS' INDEX; PRODUCT INDEX
I had solemnly promised myself some weeks ago that I would refrain from commenting on the Dionysian revels that erupted in the world’s barnyards late this summer. However, getting the subject off my chest and onto paper will perhaps protect my blood pressure from being assaulted by any more of those aftermathematics (“300,000 people and not one fist-fight.” “thousands of empty milk cartons”) the Pollyanna sub-sisters of the mass media have so relentlessly insisted we be impressed by. These thunderingly irrelevant clichés and other non sequiturs of equally revolting sentimentality have so unbalanced the minds of even the most level-headed commentators that they can comment on the peaceful somnolence of the crowds in one sentence and report on the pot-smoke fog index in the next without seeing any possible connection. A few fist-fights would, it seems to me, have been very much in order for any sane human community—a good poke in the nose, say, for those purveyors of “bad acid” (I thought we had already agreed that none of it was “good”) and those profiteering water brothers charging what the traffic would bear for common pump juice. And it strikes me as quite simply perverse to hand out gold stars for tender solicitude to the “bad-trip” Samaritans (“they know how to take care of their own”) who nursed all those music lovers and other walking wounded felled by LSD, “speed,” or worse.

And then there was the music . . . ah, yes, the music. Moldy-foor-forty that I am, I find it little short of remarkable that even placid, passivated sheep could long hold still for all that high-priced talent playing music that contains so little for the mind to lay hold of. Coming back from the country not long ago I encountered a gaggle of young girls on the train platform. After a pleasant weekend of sun and surf, they were horsing around as young people will, and finally fell to singing. They tried rock first, but when they failed to find any melody there (not that they could carry one), and the beat wouldn’t hold up without 120-decibel assistance, or perhaps from embarrassment over the lyrics, which were either inane repetition of a single word or phrase or phony “poetry” about butterflies melting on moonbeams, they turned to the “standards”—“Down on the Railroad,” “I’ve Been Workin’ on the Railroad,” and such. Perfectly good melodies, of course, but they couldn’t handle them either. They finally got around to the clinker: “We were rough and ready guys/oh, how we could har . . . mon . . . iz.” and I wanted to cry. They knew enough to engineer a ragged rallentando on “harmonize,” but for all their yearning sense that something was supposed to happen there, it didn’t. All those little voices raised in loud dissonance suddenly trailed off into despairing silence. I would love to be proved wrong, but I have lately seen no evidence whatsoever that our young people are getting any real music anywhere—enough temporary aberrations and not, as some would persuade us, a glimpse of the future. I sincerely hope that these rock festivals and all that goes with them are only temporary aberrations and not, as some would persuade us, a glimpse of the future.

Young people are perfectly correct, of course; they are being exploited and manipulated—even in this, the music they are pleasing to call their own. The perpetrators of the Bethel Festival, who sensibly (though at the last minute) abandoned their plans to sell expensive tickets, will doubtless recoup their losses through sale of film rights to that ill-planned happening (the ultimate cynicism, and cheaper than hiring the Yugoslavian army); poster, bead, and sandal merchants posterizing on the Dionysian revels that erupted in the world’s barnyards late this summer.

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"The Sense of Hearing"
- The fold-out reproduction of Jan Bruegel’s painting "The Sense of Hearing" in your September issue dazzles everyone I show it to. Such adornments enhance your pages immeasurably. This fold-out is better than the center spread of Playboy by far! It is just another of the pleasures we subscribers look forward to each month.

FREDERICK L. SHEPPARD
Tallahassee, Fla.

- Congratulations on your first full-color nude fold-out!

E. QUADE WINTER
Pendleton, Ore.

Filmusic
- I enjoyed Paul Kresh's article on "Filmusic" (September), but must take issue with several statements.

The so-called Hollywood "rule" that movie music should not call attention to itself is a myth. Since the 1930's, when Max Steiner's scores made people aware of filmusic, composers have emphasized the drama in movies with music, a process that entails the music's being distinctive enough to make an impression on the hearer. Also in error was Mr. Kresh's characterization of Steiner and others as composers of "beaves and swells of sonic overkill." Movie music could be sparse and biting when the situation warranted. Steiner composed, as did most good composers of the era, to fit the dramatic needs of the filmed situation, and it was not always "great oceanic passages." But Mr. Kresh's most serious error is in his statement that filmusic must never exist itself—i.e., Miklós Rózsa should never be judged superior to Handel. I say, "Why not?" What is there in the forms set down for "concert" or "serious" music that makes anything written therein inherently superior to filmusic?

MARK KOLDSYS
Dearborn, Mich.

- Paul Kresh's article on film music has much the same tone as all articles on film music that appear in purportedly serious music magazines—snide and condescending. Re Korngold: Mr. Kresh might consult his Encyclopaedia Britannica for more data on this composer. As to Korngold's being called in to "touch up" Mendelssohn's music for the film version of A Midsummer Night's Dream, Mr. Kresh has no real cause to cavil. Max Reinhardt produced the film at Warner's in 1935, and since he had worked closely with Korngold on several theatrical projects in Vienna, he insisted on bringing the composer with him to Hollywood to supervise and conduct the score. There was no bastardizing of the music and nooul-and-landish arrangements; it was, in fact, a beautifully tasteful treatment of Mendelssohn, as Mr. Kresh may discover if he ever sees the film.

E. QUADE WINTER
Pendleton, Ore.

- The score for Old Acquaintance, by the way, was not written by Max Steiner, but by the late Franz Waxman. And When Dimitri Tiomkin, in picking up an Oscar, said, "I want to thank my collaborators—Tchaikovsky, Rimsky-Korsakov, Johann Strauss," he wasn't admitting the use of their music, he was actually blowing a raspberry at people like Paul Kresh.

TONY THOMAS
Woodland Hills, Calif.

- Mr. Kresh replies: "Why is it that inevitably some correspondent moves up to describe any article with the slightest twinkle in its eye as 'snide'? In a world where it is conceivable that Miklós Rózsa may be 'judged superior' to Handel, and Mendelssohn's needs to be improved by 'tasteful treatment' mightn't a toucher or two be in order? Or has movie music become a sacred non- spoofable institution like motherhood and the Generation of Vipers and Mr. Portry came along?"

More Methuselahs
- Henry Pleasants' "Musical Methuselahs" (August) is a remarkable piece of research and, as usual, of witty and graceful writing.

But in speaking of long-lived singers, how could he forget Roland Hayes, now 82, still teaching regularly and singing occasionally? This extraordinary artist and great man, who made his debut in 1916 at the age of 29, was still making splendid recordings in his mid-sixties for Vanguard, gave annual recitals in Boston, and toured nationally in his seventies. In 1965, at the age of 76, he gave a recital in Cleveland that moved a capacity audience to tears with its utter perfection of vocal execution and intense artistic and personal communication. Hayes' tenor voice, never a large instrument, (Continued on page 8)
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Welcome To My World, Little Bit Of Wine, Drink Me. 50.


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NOVEMBER 1969
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Ideally, every record should be played by a stylus tracking at the same angle as the stylus used to cut the master record (15° from vertical).

With a single-play turntable, that's no problem as the tonearm always tracks at the same angle. But with an automatic turntable, the angle of the tonearm and stylus vary with the height of the stack.

As a compromise, even the best automatic arms have been designed to track at 15° only at the middle of the stack and tilt downward on single records.

The 1219 eliminates this compromise. In the multiple-play mode, the tonearm tracks at 15° at the middle of the stack. Just like any other automatic tonearm.

But in single play, the tonearm is lowered by the Mode Selector to track precisely at the same 15°. Unlike any other automatic tonearm.

Balanced and pivoted like a precision gyroscope.

Precision gyroscopes must stay balanced and pivot freely in all directions. So should tonearms. That's why the 1219 tonearm is suspended like a gyroscope: centered within a true, four-point gimbal.

The tonearm pivots vertically from an inner concentric ring. Which, in turn, pivots horizontally from a fixed outer ring. No matter which way the arm pivots, it remains in perfect dynamic balance.

And it pivots freely, on four identical bearings whose friction is so low we had to design and build our own instruments to measure it. Friction is a mere 0.015 gram horizontally, only 0.007 gram vertically. Or less.

Anti-skating: different scales for different styli.

Elliptical styli create more skating force than conical styli do.

It's a very slight difference. But measurable in a tonearm with the 1219's low bearing friction.

That's why the 1219's anti-skating system has a separately calibrated scale for each stylus type. The engineering problem was complex, but the solution isn't. You simply dial anti-skating to the same number you set for stylus force.

Synchronous speed constancy, plus pitch control.

The 1219's motor has a continuous-pole element that brings the twelve inch, seven pound platter up to full speed in less than half a revolution.

It also has a synchronous element that locks the speed into the line frequency and keeps it there, no matter how line voltage may vary.

Most turntable manufacturers would be glad to offer fast starts and dead-accurate speed and let it go at that.

But if there are times when you might not want "accurate" speeds. You might want to match record pitch to a live instrument. Or alter the timing of a record to match that of a home movie. Or play on old, off-pitch record.

With the 1219's pitch control, you have a choice. Because all three speeds can be varied up to 6%, a semitone in pitch. (Sometimes a machine as perfect as the 1219 must adjust to the rest of the world.)

More precision than you need?

There are still more refinements in the 1219. For example: it has the longest of all automatic tonearms, to achieve the lowest tracking error of all automatics: less than one and a half degrees. Its cue control is damped in both directions, so the tonearm moves with equal delicacy whether you're raising or lowering it.

You may well think the 1219 does indeed have more precision than you need. But records and cartridges are being improved all the time. So a turntable can never have too much precision, or too many refinements if it is to stay ahead of them.

The refinements in the 1219 are, however, costly to produce. At $159.50, they may be unnecessary for some music lovers. So Dual offers two less expensive models, at $79.50 and $119.50. With fewer features, but no less precision or reliability.

Our literature will help you decide which Dual you really need.

The Muter Company
Chicago, Illinois 60638
5655 West 73rd Street,
Jensen Manufacturing Division
Jensen's new catalog, write:

The complete report and advance in speaker technology expect from the company which Jensen's statements and claims."

Fatigue. We can only agree with Jensen TF-25 has a balanced, walnut finish. $89.50.

Most ir Ornate sound in a medium-uncolored sound which can be laboratories puts it this way: "The Hirsch-Houck independent test loudspeaker system. Dura-syn size of a breadbox, Only about the Enticer
the button—your Jensen dealer—today.

"Stellar Composers and Mundane Astrologers," in your July issue. The astrological delineations of composers by your astrologer—writer were most interesting and very well executed.

On Julian Hirsch (August), and I am inspired to tell you of my appreciation for the Hirsch-Houck laboratory reports. When I got the hi-fi bug, I was completely confused and baffled by the advertising industry. So I turned to your magazine. The straightforward, conservative approach of the Hirsch-Houck tests really comes through. I am forever grateful for the technical information I received from him and for all the articles in your magazine that enabled me to purchase my system knowing that I had gotten what I really wanted and not just a name.

The Chicago Sound
It seems to me that David Hall's review of Khachaturian's Symphony No. 3 and Rimsky-Korsakov's Russian Easter Overture (RCA LSC 3067) in the August issue highlights what I perceive to be a continuing and deplorable direction taken by some recording companies. Listening to this recording, I am all too well aware of the "muffled brass" and "clumsy strings" that I have come to associate with "professional" recordings.

Czech Again
George Szell is not a "native Czech," as George Jellinek terms him in a September tape review of Dvořák's "New World." Szell was born in Prague and received his basic musical training in Vienna.

Heavy
I wish to take this opportunity to commend both William Anderson's personal handling of the subject of astrology and the magnificent article by Robert Offergild.

The Muter Company
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5655 West 73rd Street,
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**For the complete report and Jensen's new catalog, write: Jensen Manufacturing Division The Muter Company 5655 West 73rd Street, Chicago, Illinois 60638

See the man with the button—your Jensen dealer—today.

CIRCLE NO. 34 ON READER SERVICE CARD

STEREO REVIEW
If you can find an AM/FM stereo receiver with these specifications and features for $199.95 —

The Nocturne 330

- **Power Output:** 90 watts, ± 1 db.
- **Frequency Response:** 70 watts, IHF, @ 4 ohms.
- **Hum and Noise:** ± 1 1/2 db 7-50KHZ @ 1 watt
- **Square Wave Rise Time:** 90 db.
- **Stability:** 3.5 microseconds.
- **Usable FM Sensitivity:** Absolutely stable with all types of speakers
- **Total Harmonic Distortion:** Better than 2.7 Microvolts, IHF
- **Spurious Response Rejection:** 0.5%
- **Image Rejection:** 75 db.
- **Better than 45 db**

**Illuminated call outs indicate function that is operating.**

**Tape Monitor Switch for instant comparison of recorded material and original program.**

**Headphone receptacle permits personal listening.**

**Extended frequency response beyond the normal hearing range gives extra realism to the sounds you can hear. Nocturne sound is cleaner, more transparent, more sharply defined.**

**D'Arsonval movement tuning meter shows when you have tuned to strongest and clearest signal on AM and FM.**

**Stereo in two rooms, separately or at once. Simple front panel switching eliminates the complexity and expense of external switching devices.**

**Separate power ON/OFF switch permits you to turn receiver on and off without upsetting other controls.**

**Contour for low-volume listening. Contour can be switched in or out, at your discretion.**

**Harman Kardon**

A subsidiary of Jeris Corporation

**buy it!**

CIRCLE NO. 29 ON READER SERVICE CARD

NOVEMBER 1969
What's a Marantz?

Any audio engineer or stereo hobbyist will tell you. Marantz builds the world's finest high-fidelity components. And has for fifteen years.

This message, therefore, is not to engineers but to professional musicians, serious music-lovers, and beginning stereo hobbyists. We'd like to introduce you to Marantz.

Never Heard Of Marantz?

Until this year, the least-expensive Marantz stereo component you could buy cost $300.00. And our FM tuner alone cost $750.00! To own a Marantz, you either had to be moderately wealthy or willing to put beans on the table for awhile. But it was worth it. And a lot of experts thought so, too, because the word soon got around, and the products sold themselves.

What The Competition Said

The chief design engineer of a major competitor once said that no one even tries to compete with Marantz' redundant-design philosophy. Redundant designs are used in spacecraft and all advanced technology where it's vital to have foolproof reliability and performance.

Gyro-Touch Tuning

Even tuning a Marantz FM unit is a unique experience. Other manufacturers connect the tuning knob to the electronic device which actually tunes in the station by mechanical means of gears or pulleys. That's not good enough for Marantz—nor should it be for you. We couple the tuning wheel directly—for the smoothest, most precise tuning possible. The tuning wheel never sticks, binds, or drags. We call this patented pleasure "Gyro-Touch tuning."

In order to give you full benefit from this kind of precision tuning, the more-expensive Marantz units utilize a unique built-in oscilloscope.

Features, Not Gimmicks

The unique features of a Marantz component are there for only one purpose: to make possible the highest level of listening enjoyment.

That's why we put an oscilloscope in our best components. An oscilloscope is kind of a TV tube. But instead of the Wednesday Night Movie, it shows you a green wavy line. An electronic picture of the incoming FM radio signal, telling you exactly how to rotate your antenna for minimum multipath distortion (ghost signals) and maximum signal strength (clarity) even from the weakest stations.

The "scope" also shows correct stereo phasing: that is, if the broadcasting transmitter or your other equipment is out of phase. And it lets you set up optimum stereo performance and reception to create a solid "wall" of sound.

Butterworth Filters

You've probably never heard of Butterworth filters because no one else uses them besides Marantz. And the U.S. Military. Other manufacturers feel they can get by without them. And they can. Because their standards don't have to measure up to Marantz' Butterworth filters let you hear music more clearly, with less distortion, and, unlike their conventional I.F. coil or filter counterparts, they never need realignment. They help pull in distant FM stations and separate those right next to each other on the dial. Although Butterworths cost more, Marantz designed not one but four of them into their Model 18 receiver.

Built To Last

Marantz stereo components aren't built in the ordinary way. For example, instead of just soldering connections together with a soldering iron, Marantz uses a unique, highly sophisticated wave-guide soldering machine—the type demanded by the military. The result: perfect.
Touch Tuning!

ailproof connections every time.

Even our printed circuit boards are a special type—glass epoxy—built to rigid military specifications, ensuring ruggedness and dependability.

Marantz Power Ratings Are True

When someone tells you he has a “100-watt amplifier,” ask him how the power is rated. Chances are his 100 watts will shrink to about 75 or 50 or perhaps even as few as 25. The reason is that—except for Marantz—most manufacturers of stereo amplifiers measure power by an inflated “peak,” or “IHF music dynamic” power.

Only Marantz states its power as “RMS continuous power.” Because this is the only method of measurement that is a true, absolute, scientific indication of how much undistorted power your amplifier can put out continuously over the entire audible frequency range.

For example, if Marantz were to use the unscientific conventional method, its Model Sixteen 80-RMS-80 amplifier could be rated as high as 320 watts per channel!

Moreover, you can depend on Marantz to perform. For example, the Marantz 80-RMS-80 amplifier can be run all day at its full power rating without distortion (except for neighbors pounding on your wall). That’s power. And that’s Marantz.

Marantz Speaks Louder Than Words

In a way, it’s a shame we have to get even semitechnical to explain in words what is best described in the medium of sound. For, after all, Marantz is for the listener. No matter what your choice in music, you want to hear it as close to the way it was performed.

In spite of what the ads say, you can’t really “bring the concert hall into your home.” For one thing, your listening room is too small. Its acoustics are different. And a true concert-hall sound level (in decibels) at home would deafen you.

What Marantz does, however, is create components that most closely recreate the sounds exactly as they were played by the musical performers. Components that consistently represent “where it’s at” in stereo design. No one gives you as much—in any price range—as Marantz.

Every Marantz Is Built The Same Way

Every Marantz component, regardless of price, is built with the same painstaking craftsmanship and quality materials. That’s why Marantz guarantees every instrument for three full years, parts and labor.

Now In All Price Ranges

Today, there is a demand for Marantz quality in other than very-high price ranges. A demand made by music-lovers who want the very best but must consider their budgets. Though you can easily invest more than $2000.00 in Marantz components, we now have units starting as low as $199. True, these lower-priced models don’t have all of the same features, but the quality of every Marantz is exactly the same, Marantz quality.

And quality is what Marantz is all about.

Hear For Yourself

So now that you know what makes a Marantz a Marantz, hear for yourself. Then let your ears make up your mind.
speakers. This is not the Chicago Symphony. While RCA doesn't tell us, the jacket photograph shows an orchestra, and a forest of microphones, settled in what I suspect is Medinah Temple in Chicago.

As Mr. Hall will remember from his days as recording director for Mercury, Orchestra Hall in Chicago does have a pipe organ. He will further recall that Orchestra Hall has highly desirable acoustic qualities, which are also an integral part of the distinctive sound of the Chicago orchestra.

It is interesting to note that the Nielsen disc which Mr. Hall used for comparison is one of the orchestra's recent recordings done in Orchestra Hall rather than Medinah Temple. It is further interesting to note that it was done following the renovation of the orchestra's residence. As it seems to be a pretty good likeness of earlier work done there, complaints about changed acoustics would not seem to justify adjournment to the Big Top. GORDON L. SCHWARTZ
Miami, Fla.

Prognosticator
Jeff Greulich friend is an astounding prognosticator. In 1963 he wrote an article for Stereo Review (then HiFi/Stereo-Review), entitled "D is for Deleted." Of the twenty-five records which he listed as being desirable and in danger of deletion, ten have actually been dropped. This would give him a five-year cumulative "batting average" of 400.

I, for one, would appreciate another article from Mr. Greulich advising record collectors of more terminal cases he has diagnosed.

WALTER COSAND
Westerville, Ohio

Sousa Marches
For those interested in Sousa, the following marches are now available on two discs for $6.60 (no postage required in USA or Canada) from American School Band Directors Association, c/o Mr. Henry A. Mayer,

The set is called "The Sounds of John Philip Sousa, Volume 2." On the two discs are reminiscences, notes on rehearsal techniques, and so forth by the late Dr. Frank Simon; the marches are played by the U.S. Army Band (Pershing's Own), conducted by Samuel Loboda. The album is available in stereo (I am not sure about monaural). All the marches are played in full, and according to Dr. Simon's recollections of the Sousa style.

FRANK McGUIRE
Aylmer, Ontario, Quebec

Karajan's Bruckner Ninth
Eric Salzman's incredible review (June) of the Deutsche Grammophon tape of the Bruckner Ninth conducted by Herbert von Karajan came not only as a shock but as an absolute puzzlement. I have always respected Mr. Salzman's reviews; in my opinion he is one of the most intelligent and honest critics writing today. Perhaps he had an off day reviewing this one.

I have come to love the Bruckner Ninth over the years, and thought I had heard all there was to hear of it, but when I encountered Karajan's performance with the Berlin Philharmonic I was astounded and absolutely overwhelmed at its beauty and otherworldliness. All other performances pale in comparison with this magical one. I will certainly agree with Mr. Salzman that technically the tape is on the odd side, definitely not one of DG's better efforts. But what of the performance? Mr. Salzman says almost nothing about it, but concentrates on the tape's sonic reproduction and oboe tone. Perhaps Mr. Salzman needs a few months away from his tape heads.

ROBERT MAMMARELLA
Pottstown, Pa.

Mr. Salzman replies: "In reviewing a tape, one tends to concentrate on the quality of the transfer. I generally admire the Berlin Philharmonic, but I have never liked the sound of their oboes, and find them particularly disturbing in a work like the Bruckner Ninth, in which they play such an important role. So I was quite thoroughly put off from the start, and never could begin to get the magic that Mr. Mammarella finds so overwhelming. Perhaps this is a case in which listeners, having been forewarned, might want to hear for themselves whether or not they can overlook the deficiencies and get caught up in the performance anyway. But the disc, please, not the tape."

STEREO REVIEW
Higher trackability in the "backbone" region of music

The grand structure of orchestral music relies heavily upon tympani, tuba, contrabass, bassoon, bass drum, and other low register instruments to form the solid foundation upon which the harmonies and melodic line are built. Unfortunately it is exceedingly difficult to track these passages when they are cut at high velocities. Even the Shure V-15 Type II, the world's highest trackability cartridge, required raising the tracking force when playing recordings containing this type of program material. We took this as a challenge and have prevailed. The top line of the graph at right shows the increased bass and mid-range trackability of the IMPROVED V-15 Type II. Practically speaking, it means you can reduce 1 1/4 gram tracking force to 1 gram, or 1 gram force to 3/4 gram for records with high velocity bass register material. No increase in price ($67.50 net), but you will significantly extend record and stylus tip life.

NOTE: You can attain this superior bass and mid-range trackability with your present V-15 Type II by using the IMPROVED VN15E stylus at $27.50. Look for the word Shure in red letters on the stylus grip.

V-15 TYPE II (IMPROVED)
SUPER TRACKABILITY PHONO CARTRIDGE

© 1969, Shure Brothers Inc., 222 Hartrey Ave., Evanston, Illinois 60204
CIRCLE NO. 63 ON READER SERVICE CARD
NEW PRODUCTS
A ROUNDPUP OF THE LATEST HIGH-FIDELITY EQUIPMENT

- **Sylvania** has entered the tape-machine field with the CT110W, a portable cassette recorder/player that operates on four "C" cells or house current. Recording levels are set by an automatic circuit. Frequency response is 100 to 9,000 Hz ±3 dB. The unit contains a 4-inch oval speaker and is supplied with a microphone and an earphone that switches off the speaker when inserted into the output jack. Five push-keys control the record/playback functions, and there is a sixth for cassette-eject. The CT110W is finished with walnut-grain sides and measures 2⅛ x 5⅛ x 10 inches. A leatherette carrying case is included. List price: $69.95.  

- **Telex** has announced the introduction of the Viking Model 811-R stereo eight-track tape cartridge recorder and player. The specifications include a frequency response of 40 to 13,000 Hz, flutter and wow of 0.3 per cent, and a signal-to-noise ratio of 50 dB. Track switching is automatic, with a pushbutton provided for manual switching. In the record mode, the unit can be set to switch off either at the end of the entire tape or at the end of the pair of tracks being recorded. In playback, the unit can be set to play all four programs and then stop, or to repeat the entire cartridge. The controls include recording-level for left and right channels, record interlock, and a switch to set the recording-level meter to read either of the two channels. The recorder comes with walnut side panels and measures 15 x 11 x 4½ inches. Price: $189.95.  

- **Epicure Products** has introduced the Model 201 "Quartet" speaker system using two 8-inch woofers and a pair of 1-inch wide-dispersion cone tweeters. The speakers are installed in a sealed cabinet, one pair angled upward, the other pair facing out into the listening room. The unit is designed to stand upright, but can be operated on its side. The rated frequency response of the Model 201 is from below 40 Hz to 18,000 Hz. The crossover frequency is 1,800 Hz, power-handling capacity is 100 watts continuous, and the nominal impedance is 12 ohms. The oiled-walnut cabinet has a removable grille cloth and measures 28½ x 18½ x 11⅜ inches. Price: $199.  

- **Harman-Kardon** has expanded its line of stereo receivers with the Nocturne Eight Twenty, a stereo FM receiver that uses crystal filters and integrated circuits in its i.f. section. The IHF sensitivity of the tuner is 1.8 microvolts, and harmonic distortion is less than 0.5 per cent. Image rejection is better than 85 dB; spurious-response rejection is 90 dB, and stereo separation is 32 dB. The amplifier section is rated at 80 watts music power into 8-ohm loads (110 watts music power into 4-ohm loads). Frequency response is 5 to 60,000 Hz ±1 dB at one watt, and both intermodulation and harmonic distortion are 0.5 per cent or below. The signal-to-noise ratio is 90 dB.  

Among the controls on the Eight Twenty are bass, treble, balance, and volume with loudness contour switchable by a piano-type key. Additional piano switches provide tone-control defeat, tape monitoring, high-cut filter, and FM interstation muting. The input switch selects FM, stereo FM, phono, cassette, or auxiliary; illuminated call-outs indicate its position. A four-position rotary speaker switch has positions for main or remote speakers, main plus remote speakers, or off (when the front-panel headphone jack is in use). The tuning meter is of the center-tune type, and there is a stereo indicator light. Price of the receiver: $299.95. A walnut cabinet is $25 additional.  

- **Concord** is marketing the Mark III, a three-speed (7½, 3¼, and 1½ ips), three-head stereo tape recorder with provisions for sound-on-sound, sound-with-sound, and the addition of variable amounts of echo by signals fed back from the playback head. The recorder also has a switchable "range-expand" circuit that eliminates tape hiss during silent moments by interrupting the output of the playback preamplifiers when there is no signal on the tape being played.  

The frequency response of the Mark III is rated at 20 to 27,000 Hz at 7½ ips, 20 to 17,000 Hz at 3¼ ips, and 20 to 9,000 Hz at 1½ ips. The signal-to-noise ratio is 52 dB. The separate record and playback preamplifiers use integrated circuits. The transport is driven by a single hysteresis-synchronous motor with a speed accuracy of 0.5 per cent over wide variations of line voltage. Wow and flutter are under 0.09 per cent at 7½ ips and under 0.12 per cent at 3¼ ips. There is a tape-cleaning post under the flip-up head cover.  

Controls on the Mark III include a five-position switch for all transport functions, separate level controls and recording-level meters for each channel, tape-monitor switches for each channel, and a push-on/push-off power (Continued on page 26)
Versatility that’s surpassed only by performance

A new criterion of excellence in sound has arrived. The Pioneer SX-1500TD AM/FM multiplex stereo receiver was meticulously designed for the audio perfectionist. Its advanced design circuitry, incorporating an FET front end and IC's IF strip, offers an array of features for the ultimate in stereo performance. Music power is at a zenith of 180 watts, rated in compliance with the standards of the Institute of High Fidelity. Extremely versatile, it provides six sets of inputs. The pre and main amplifiers may be used independently. An exclusive highlight is the unique facility for Dynamic Microphone Mixing which provides simultaneous recording with broadcast music...voice over music announcements...5-position speaker selection for announcements over speakers in several locations. You can connect up to three different speaker systems. Complementing its magnificent sound reproduction is the subdued elegance of the hand rubbed, oiled walnut cabinet faced with brushed silver and jet. Hear the true sound of quality at your Pioneer dealer. Only $399.95, including microphone.
We believe in bass.

Fisher introduces four new bookshelf speakers, each with the largest, most sophisticated woofer in its class.

Good bass is like good health. If you have it, everything else will work out somehow. If you don’t have it, everything else is irrelevant.

Because bass is literally the foundation of music. It gives the music structural support and body. If you can’t hear the bass line, you’re missing half the music. And if a speaker has inadequate bass, it’s an inadequate speaker, no matter how good the mid-range or treble happens to be.

In designing bookshelf speakers, especially, the bass reproducer is considerably more than half the battle. Big, powerful woofers need elbow room, whereas the mid-range and tweeter units operate the same way in a compact enclosure as in the largest cabinet.

That’s why, even though we’re very proud of the advanced mid-range and treble drivers in our new line of bookshelf systems, we’re even prouder of the woofers. They’re just a bit bigger and better than you had the right to expect even in such sophisticated speakers.

The XP-9C is by far the most compact system ever to incorporate a 15-inch woofer. The XP-7B and XP-66B have 12-inch woofers, instead of the 10-inchers you’d normally find in their class. And the size and price of the XP-60B would seem to call for an 8-inch woofer, but we give you a 10-inch unit instead. All for the love of bass. (Believe us, it took some engineering.)

What’s more, the cones, surrounds, spiders and voice coils of these new woofers reflect the most up-to-date concepts on the subject. In fact, the special construction of the surrounds is the main reason why the bookshelf-size enclosures can provide good loading down to the lowest bass frequencies. (We feel that sooner or later everybody else will be making woofers our way. But Fisher likes to do things sooner rather than later.)

In case you’re interested in improving your stereo system with a pair of these new speakers, here’s a useful suggestion:

Choose your turntable or record changer carefully. Our woofers respond impartially to the musical bass or turntable rumble. (For more information, plus a free copy of the Fisher Handbook 1969 edition, an authoritative 72-page reference guide to hi-fi and stereo, use coupon on magazine’s front cover flap.)

The Fisher®
FISHER RADIO CORPORATION, INC., 11-35 41ST ROAD, LONG ISLAND CITY, N.Y. 11101. OVERSEAS AND CANADIAN RESIDENTS PLEASE WRITE TO FISHER INTERNATIONAL, INC., LONG ISLAND CITY, N.Y. 11101.

CIRCLE NO. 26 ON READER SERVICE CARD
The new Fisher XP-9C four-way bookshelf speaker with five drivers, $199.95.
The XP-9C is the only speaker system to incorporate a 15-inch woofer in an enclosure measuring only 27½” x 16¼” x 13” deep. Plus two 5” mid-range speakers and two 1½” dome-type tweeters (one for the lower treble, one for the highest frequencies). Crossovers at 500, 1200 and 5000 Hz. Frequency response from 28 to 22,000 Hz.

The new Fisher XP-7B four-way bookshelf speaker with five drivers, $149.95. * In addition to its massive woofer with butyl rubber surround, the XP-7B has a 5¾” lower mid-range and a 5¾” upper mid-range driver, plus two 3” tweeters. Crossovers at 350, 800 and 3500 Hz. Frequency response from 30 to 20,000 Hz. Cabinet size 24½” x 14” x 11½” deep. *Also available with wood-grain instead of cloth grille, $10 extra. (Model K instead of B.) PRICES SLIGHTLY HIGHER IN THE PAN WEST.

The new Fisher XP-663 three-way bookshelf speaker with three drivers, $99.95. The 12-inch woofer of the XP-66B crosses over to a 5” mid-range driver at 500 Hz, which in turn crosses over to a 3” tweeter at 1000 Hz. The result is outstandingly smooth response from 32 to 20,000 Hz. Cabinet size 24¼” x 13¼” x 11½” deep.

The new Fisher XP-60B two-way bookshelf speaker with two drivers, $79.95. The XP-60B has a crossover point of 1000 Hz between the high-efficiency 10-inch woofer and the wide-dispersion 3” tweeter. Frequency response from 35 to 20,000 Hz, outstanding for a modestly priced speaker. Cabinet size 23” x 13” x 10” deep.

*Also available with wood-grain instead of cloth grille, $10 extra. (Model K instead of B.) PRICES SLIGHTLY HIGHER IN THE PAN WEST.
switch. The microphone inputs are for high-impedance microphones. There is a front-panel headphone jack. The dimensions of the Mark III are 18½ x 13 x 6 inches. In a teak cabinet it is priced under $260. Concord’s Mark II, similar but with less high-frequency response, costs under $230. The Mark IV, a similarly designed four-head machine that reverses automatically when eight to ten seconds of blank tape have been played. Price: under $330.

Kenwood is manufacturing the KRS-44 receiver system, consisting of an AM/stereo FM receiver with a pair of matched loudspeakers. The amplifier section of the receiver is rated at 40 watts total music power (IHF) into 8 ohms (48 watts into 4 ohms). The continuous-power output is 26 watts with both channels driving 8-ohm loads. Harmonic and IM distortion are both less than 0.8 per cent at rated power output. Power bandwidth (IHF) is 25 to 30,000 Hz. At the phono inputs the signal-to-noise ratio is 55 dB. The controls include treble, bass, balance, and volume. Pushbuttons select phono, AM, FM, or auxiliary inputs, as well as main or remote speakers. Pushbuttons also control turntable operation, loudness compensation, mode, and power. All cabinetry is oiled walnut. The turntable/receiver unit measures 9½ x 18½ x 17 inches; the speakers are 20½ x 11½ x 10 inches. Price: $449.95. Dust cover, 45-rpm spindle, and a cassette recorder that fits in a drawer in the base are optional.

Wildwood is marketing the Model 1045, a stereo compact system with a four-speed automatic turntable, AM/stereo FM receiver, and two speakers. The turntable, a Miracord Model 50B, comes equipped with an Elac STS-344 stereo magnetic cartridge with diamond stylus. The speakers (EMI Model 62) are two-way systems, each with a 10-inch oval woofer and a 3½-inch cone tweeter controlled by a three-position high-frequency level switch.

The tuner section of the Model 1045 has an FM sensitivity of 1.6 microvolts (for 20 dB quieting) and a signal-to-noise ratio of 65 dB. Spurious-response rejection is 85 dB. The amplifier has a combined output of 60 watts music power (IHF). Power bandwidth is 25 to 30,000 Hz. The controls include treble, bass, balance, and volume. All cabinetry is made of Baltic birch plywood and is finished in walnut or teak. The system measures 26 x 16 x 8 inches. Price: $299.95.
Inside Scott's new 382C AM/FM stereo receiver is a specially-developed digital computer circuit called “Perfectune,” that takes the fiddling, guesswork, and wasted time out of tuning...gives you perfect sound, instantly, every time.

How does it work? The Perfectune integrated circuit scans the other tuner circuits and decides exactly when you have tuned for both lowest distortion and best reception. It then flicks on the Perfectune light.

Perfectune gives a far more exact reading than a meter, which may read at its highest point when the signal is masked by interference. The Scott 382C still has a meter...but it's a signal strength meter you use only to position your antenna for optimum signal...then you let Perfectune take over for perfect sound!

Perfectune is only one of the advanced Scott features that make the 382C your best AM/FM stereo receiver buy. The photos below show some of the other Scott exclusives incorporated in this superb unit.

Specifications:
Power (± 1 dB) 110 Watts. 1% power specifications @ 0.8% distortion, both channels driven. Dynamic power @ 4 Ohms, 45 Watts per channel. Continuous power @ 4 Ohms, 33 Watts/channel. @ 8 Ohms 25 Watts/channel. Selectivity, 40 dB; Frequency response, ± 1 dB, 15-30,000 Hz; 1% power bandwidth, 15-25,000 Hz. Cross modulation rejection, 80 dB; Usable sensitivity, 1.9 µV; Stereo separation, 30 dB. Capture ratio, 2.5 dB. Prices and specifications subject to change without notice. Walnut-finish case optional.

Choose either the 382C AM/FM stereo receiver at $299.95 or its FM stereo counterpart the 342C at $269.95.

For detailed specifications, write: Dept. 245-11
H. H. Scott, Inc. 111 Powdermill Road, Maynard, Mass. 01754
Export: Scott International, Maynard, Mass. 01754

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"Without question, the Rabco arm does what it is supposed to do, and does it nicely. ...minimized record and stylus wear, superb reproduction."

Audio Magazine

"Extremely well engineered...unprecedented low tracking force, no skating effects, minimum groove wear, and minimum stylus wear. ...ruggedly constructed: after months of continuous use the SL-8 remains as responsive and foolproof as when first installed."

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Division of Power

Q. I have an 80-watt amplifier, and I would like to connect two speakers to it so that 40 watts will be available for each. One speaker is rated at 4 ohms, and the other is 8 ohms. What would be the correct hookup?

MAXWELL SIGMUND

A. I suspect that you are really not concerned with getting an equal division of power into the speakers, but rather in getting equal volume out of them—which is not necessarily the same thing. For example, let’s assume that your 4-ohm speaker is relatively inefficient, and the 8-ohm speaker is relatively efficient. If we connect them both (in parallel, that is) to the 4-ohm tap on the amplifier, there will be an unequal division of current, the 4-ohm speaker having twice the current flow through it and therefore getting double the power of the 8-ohm speaker. Doubling the power into the speaker, however, does not mean doubling the volume out of it. And whether the unequal power division is going to compensate for the probable unequal efficiencies of the speakers is, of course, impossible for me to say.

The best advice I can offer therefore is to try a parallel connection and see if it does the job. Be aware, however, that some transistor amplifiers will react badly to a speaker load that totals less than 4 ohms. Check the instruction sheet for your amplifier if you have any doubts on this point.

Four-Track to Two

Q. I recently bought a four-track stereo tape deck and hooked it up to my system. Among the things I recorded (at 3 3/4 ips with the machine set up for normal stereo recording) were some really old mono jazz discs broadcast on an FM station. I wanted to record them as a gift for a musician friend in the Midwest. After filling two tracks on the tape, I reversed it and recorded on the other two tracks. Now I recently received a letter of thanks, but my friend said that the tape seems to play partially backwards. Can you suggest what I did wrong in the recording and what, if anything, I can do about rectifying it. I did play the tape before sending it off, and I thought it was okay.

ROBERT MOUN
Syosset, N.Y.

A. A four-track (or quarter-track) stereo tape recorder records in one direction on tracks 1 and 3 and in the other direction on tracks 2 and 4. Tracks 1 and 4 are both at the opposite outer edges of the tape. When your friend played the four-track tape on what, as it seems, was a mono machine, the heads picked up mostly track 1 and part of track 2—which have different material going in opposite directions. When he turned the tape over to play the other side he then picked up track 4 and part of track 3, which again was going in the wrong direction.

In the future, if you wish to exchange tapes with anyone with a half-track mono machine, simply record track 1 only in one direction and track 4 in the other. Make sure to use fresh tape or tape that has been erased with a bulk eraser. Otherwise, any four-track material previously recorded will come through when played on a half-track machine.

Your friend can salvage his tape for two-track play easily enough by asking someone with a four-track stereo machine to erase tracks 2 and 3. This can be done simply by setting up the four-track machine to record only on track 2, turning the record-level controls to zero, and running the tape through at 7 1/2 ips. When the tape has run through, the

(Continued on page 31)
Pioneer has a magnificent obsession...with quality

Case in point, Pioneer speaker systems. Our engineers combine the latest knowledge of audio state of the art with the highest quality materials and components to produce the ultimate in loudspeaker performance. Pioneer's exhaustive program of quality control is constantly maintained since we produce every single component from cone paper and crossover networks to the latticework grilles on our own production lines. Each step along the way is typical of Pioneer's dedication to quality craftsmanship.

The same follows through in cabinet making. Our skilled designers and handcrafters make the enclosures as acoustically perfect as possible, to match the advanced design of the speakers. This means hand selecting the finest walnut, seasoning it properly to remove humidity, trimming it precisely by computer control, assembling it under climate controlled conditions and facilities, laminating and molding the latticework grille. The staining process alone requires 10 steps and utilizes an exclusive oil created by Pioneer. Quality comes with painstaking experience. And Pioneer has over 30 years of it. The end result: speaker systems acoustically designed and constructed to provide the pinnacle of sound reproduction and the gracious elegance of contemporary design. That's why they're called the Outperformers.

Hear them today at your Pioneer dealer.
Better whiskey makes a better party.
Seagram's 7 Crown, the better party maker.
reels should be reversed and the tape run through in the other direction with the same channel set to record.

Microphone Sensitivity

Q I have a good cassette tape recorder, and I would like to replace its microphone with a more sensitive unit, since I would like to pick up sounds from a greater distance. The microphone that comes with the unit produces too much noise for me to do that now. What are your suggestions in this regard?

RONALD BRAUN
Oakland, Calif.

A From the description of your problem, it appears that a "more sensitive" microphone won't help. First of all, let's look at the significance of microphone sensitivity. Simply stated, it means that a given sound pressure at the microphone diaphragm will produce a certain audio output voltage. A microphone with greater sensitivity will produce a greater output voltage. However, your problem is not that the output voltage for your microphone isn't adequate, but rather that there's too much "noise" mixed in with the desired audio signal. What you refer to as noise is either extraneous sound coming into the microphone along with the desired signal, or more likely background reverberation caused by room reflections. These can be reduced or eliminated by recording in a nonreflective environment, such as a well-padded living room, a sound studio, or outdoors; by getting the microphone as close to the sound source as possible; or by using a highly directional microphone.

Taping Improvement

Q I would like to know why, when making tape recordings of discs or taping music from my FM tuner, the copies sound better than the record or the original FM program.

CLIFFORD HUSSLY, SR.
Detroit, Michigan

A You don't say how they "sound better," but I strongly suspect that your tapes have a different frequency balance than the original discs or FM programs, and you find the new balance preferable. The recording and/or playback equalization of your recorder may be adding or subtracting several decibels somewhere in the frequency range (probably at the high or low end) which you improves the sound. I suspect that with a little jiggling of the tone controls on your amplifier you can also make your records and tuner "sound better." Obviously, the tape recording process cannot remove any distortion that may be in your records and FM, so it must be a matter of frequency-response differences.

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The easy-to-use KODAK INSTAMATIC 814 Camera lets you shoot sharper, clearer pictures your very first time out. And for two reasons. One, it has the superb new super-sharp 4-element f/2.8 KODAK EKTAR Lens. Two, it does practically everything for you automatically.

Just drop in the film cartridge. Automatically, the "814" adjusts for the speed of the film. Adjusts for the level of the light, too, with its sensitive Cds exposure control...tells you if the batteries are okay...warns you when to use flash. For easy shooting, both film and flashcube advance automatically. And the lens-coupled rangefinder helps you get a sharp shot every shot.

See this sharper shooter, less than $145, at your Kodak dealer's. Remember—no experience necessary! Price subject to change without notice.

Kodak INSTAMATIC 814 Camera.
although this can be helpful when one's home is midway between two stations operating at the same frequency (in such a case a good capture ratio—and a good directional antenna—can make the difference between clear reception and a garbled mess), but, more important, to reduce multipath interference.

Very often a signal broadcast from the transmitter reaches the receiving antenna by several different paths. Only one path is direct; the others are reflections from buildings and natural objects. All the reflected paths are longer than the direct path; hence, the signals take a little longer to arrive at the receiver. If the signal reaching the tuner's antenna consists of the same broadcast signal arriving at slightly different times, the audio output from the receiver can be a severely distorted, raspy version of the transmitted program. In the case of stereo, channel separation can be obliterated, in addition to other distortions that might occur.

The most important aid in curing multipath distortion is a good directional antenna. If it is rotated so that the direct signal is the strongest, with the reflected signals arriving from other directions attenuated by the antenna's directionality, the receiver has a better chance of doing its job. Even if the direct signal is stronger by only 2 dB, a tuner with a capture ratio of 2 dB or better will reject all the others and give good reception.

If you are wondering how to tell whether your antenna is aimed correctly, there are several possible techniques. Some tuners have internal or external oscilloscopes or other indicators that clearly show the presence of multipath distortion. Lacking this facility, you can adjust your antenna for the strongest signal reading on the receiver's meter. In most cases, this will be the direct signal. If it is not, and the distortion persists, rotate the antenna for lowest audible distortion.

Multipath distortion is responsible for much of the poor sound that has been variously blamed on program sources, faulty transmitters, and defective receivers. If you have a chronic distortion problem on a number of stations, and are using a reasonably good FM tuner, invest in a good antenna. Indoors, even the hand-rotatable rabbit-ear type may pay off in better sound.

**EQUIPMENT TEST REPORTS**

By Hirsch-Houck Laboratories

For our frequency-response measurements, we averaged the outputs of eight microphones placed in various locations in the listening room to obtain a single composite frequency-response curve. Tone-burst and low-frequency harmonic distortion measurements were made with a single microphone. The measured overall frequency response of the Empire 7000 was quite uniform from about 50 to 15,000 Hz. Above about 5,000 Hz, with the tweeter control set at "normal," there was a "shelf" in the response that resulted in an average high-frequency output about 5 dB lower than the average level at lower frequencies. The tweeter-level switch in its boost and cut positions produced about a 3-dB increase or a 5- to 7-dB decrease in output (from the "normal" position) above 6,000 Hz. However, the high-frequency response was exceptionally flat and smooth—within ±0.5 dB from 3,000 to 15,000 Hz. Two broad peaks of 5- to 6-dB amplitude were observed at about 75 Hz and 500 Hz. We believe them to be a property of the speaker rather than of the room, since we listened to the speaker in other rooms and noticed effects which seemed to confirm them. Of course, all speakers show some such irregularities in response, and their frequencies and magnitudes have much to do with the differences in sound quality between speakers. The Model 7000 has what Empire terms a "Dynamic Reflex Stop System" that enables the user to adjust the bass response below about 100 Hz. According to Empire, each "stop" or plug removed from the cabinet boosts the bass response 1 dB. The system arrived at our lab with all four stops removed, and that is the way we tested it. It could be that the 75-Hz peak we measured would have been somewhat reduced by the installation of the stops—but in any case it is not a crucial matter.

At 3,500 Hz there was a sharp notch or dip of about 10 dB in the response. This showed up in all our tests, and was undoubtedly due to some crossover-frequency cancella-

(Continued on page 38)
Sherwood, who for almost two decades has been known the world over as pioneers and innovators in sound components, now offers you its top-rated receivers at lower-than-ever prices. Every element of construction, precise engineering, and pacesetting design are the same. Quality control is incomparable; nothing is changed but the value.

**Sherwood ingenuity produces top industry quality at incomparable prices**

125-WATT FM
MODEL 8600a
$249.50

1.8 µV FM sensitivity • Microcircuit IF and Synchro-phase limiters
• 2 FET's • Main & remote speaker switches • Mono output • Variable FM interchannel hush • FM distortion—one of the industry's lowest.

(Photos shown are in optional walnut cabinets)

125-WATT AM-FM
MODEL 7600a
$299.50

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CIRCLE NO. 62 ON READER SERVICE CARD
MC INTOSH MC-3500 POWER AMPLIFIER

- We try (not always successfully) to avoid superlatives in our equipment reports. They have a way of backfiring—something better is sure to come along sooner or later and make us "eat our words." Today's best may (possibly) be tomorrow's run-of-the-mill. However, when it comes to the McIntosh MC-3500 power amplifier, nothing less than superlatives will do—and it is unlikely to find itself as one-of-a-kind in the near future. The MC-3500 is a basic mono power amplifier. It is the largest, heaviest, most powerful, and most expensive amplifier sold for home use. Its performance is of such a high caliber that we would have been unable to measure it before we acquired our Radford ultra-low distortion oscillator and distortion analyzer.

The McIntosh MC-3500 is a vacuum-tube amplifier—one of the last of that vanished breed in the high-fidelity market. Transistors that can deliver 350 watts, while they have been made, are not yet economically practical for home audio equipment. Yes, we said 350 watts—the nominal and very conservative power rating of this huge amplifier.

The McIntosh MC-3500 weighs 125 pounds and measures 19 inches wide by 101/2 inches high by 17 inches deep. Behind its imposing satin-finish panel (which is drilled for rack mounting) is a seven-stage amplifier—push-pull throughout, except for the cathode-follower input stage—that culminates in eight husky output tubes of a type (6LQ6) normally used for deflection amplifier service in TV receivers. A unity-coupled pentafilar (five-winding) output transformer, exclusive with McIntosh, couples the output tubes to load impedances from 1 to 61 ohms. For the technically minded, the five windings of the output transformer connect to the cathode, plate, grid, and screen circuits of the output tubes, plus a negative-feedback winding supplying 32 dB of overall feedback and an additional 6 dB in two local loops.

A large meter on the front panel serves several functions. In eight of the twelve positions of its selector switch, it reads the cathode current of the output tubes for setting their grid biases. Two positions are for monitoring the output power in decibels, relative to the rated 350-watt output. One of them is 10 dB more sensitive than the other, so that normal power levels down to a fraction of a watt may be read. Another position reads the output voltage—up to 150 volts—for laboratory applications, where the MC-3500 can be used (in conjunction with an oscillator) as an ultra-low-distortion, variable-frequency a.c. generator. There is a gain control on the panel—a necessity, since only 1.1 volts will drive the amplifier to 350 watts! A massive combination switch/circuit breaker turns the amplifier off and on. Parallel inputs with phono and lab-type BNC connectors are provided on both front and rear panels. The binding-post outputs on the front are also duplicated by screw terminals in the rear, where there is also a switch that rolls off the response at 6 dB per octave below 5 Hz.

The specifications of the MC-3500 are impressive. The output is 350 watts from 20 to 20,000 Hz, with less than 1.15 per cent harmonic or IM distortion. Frequency response is within +0.5, -3 dB from 1 to 70,000 Hz at 1 watt. Hum and noise are 95 dB below 350 watts.

We had to parallel all our oil-cooled load resistors to handle the power of the MC-3500. At rated power and at half power, the distortion was less than 0.08 per cent (Continued on page 41)

For more information, circle 157 on reader service card
the recording director and engineers must remain similarly even in studio recordings, the careful phones which are the originating pick-up device. Sounds and reflections, as seen by the microphone, are already interpreted the conglomeration of actual source, be it the listener in a concert hall. The loudspeaker engineers on how live sound reaches the audience, must also keep in mind the differences in operating conditions of a room in the typical home, as compared with the environment of the concert hall. There are, nonetheless, several significant considerations which must be taken into account, if any design of loudspeaker system may be said to have reproduced the original sound with reasonable fidelity.

Briefly, it must be recognized that the acoustics of a large concert hall, with its great expanse, high ceilings and generally hard surfaces are in sharp contrast to the shape, dimensions and furnishings of a typical room in a home. To emulate in the home the sound propagation characteristics of the concert hall too closely can, in fact, compound those characteristics into a disfigurement of the original sound. The program source, be it a disc, tape or broadcast, has already interpreted the conglomeration of actual sounds and reflections, as seen by the microphones which are the originating pick-up device. Similarly, even in studio recordings, the careful separation and balancing of sounds achieved by the recording director and engineers must remain unviolated by the playback reproducing system.

Consider, too, that the propagative qualities of different musical instruments are quite dissimilar, so that where an entire orchestra is concerned, the direct vs. indirect distribution of sound is not only a function of the concert hall’s acoustics but also, and very prominently, a function of the individual instruments and their respective positions on stage. In studio recording, where close pick-up techniques and soundproofed rooms are frequently employed, the distribution pattern of the various musical instruments again takes on a tonal quality that can be quite different from that of an open concert hall.

Clearly then, whether the source of the live program is the concert hall stage or the recording studio, the sole purpose of the loudspeaker system is to bring to the listener the sound as originally experienced.

Therefore, a speaker system which uses a predetermined ratio of direct to indirect sound distribution, and applies reflected sound that cannot be adjusted, is obviously adding an aural effect that is not in the original program... and that effect will vary uncontrollably with room acoustics and furnishings. Similarly, a speaker system which attempts to simulate the effect of wide-angle propagation of sound (usually through use of an inverted reflecting cone or by an array of speakers in a circle or several quadrants of a cabinet) merely creates a splashing or scattering effect that is also fixed, and equally affected by room acoustics. The basic thought that needs to be borne in mind is that the listener to any live performance is almost never surrounded by the program source, unless perhaps he is one of the musicians! The totality of the sound comes from a particular direction, and depending upon the nature of the sound (voice vs. small combo vs. full symphony orchestra, etc.) it is either a confined point in space or over a broad dimension. True “stereo”, therefore, is the listener’s ability to distinguish the direction of the total sound and the individual components of the sound. If this requirement of “stereo” is compromised, then all that really results is a room full of sounds unbalanced and unrelated to the acoustical and musical composition of the original. If one wishes merely for that, it can easily be accomplished using mono programs on speaker systems of the fixed reflector and “omni” inverted cone types.

What is VARIFLEX?

Ordinary reflective and “omni” speaker systems have one thing in common: Sound dispersal is promiscuous and therefore subject to acoustical phase distortions caused by the shape and furnishings of the room. Splattered sound, whether radiating against a wall or through use of a conical reflector in the speaker enclosure, is uncontrolled sound. Hence, in the case of some types of systems, “optimum” spacing is recommended from a wall or above the floor. In other instances, sound is projected over a wide area, equally, from both speakers of a stereo pair.

But, in this case it should be obvious that the levels at which sounds of different frequencies arrive from both channels to a given point in the room are unequal and therefore unbalanced. In both instances, room conditions play further havoc because the distribution pattern of sound is fixed and therefore unable to accommodate the multitude of differences which exist between rooms and the general listening areas.

The Wharfedale VARIFLEX employs a variable device which bends sound waves in a definite and controllable manner so as to form the particular sound distribution pattern required by room conditions and/or the listening and decor needs of the user. It is capable of directing sound waves both in the vertical or horizontal planes, or any combination of these angles.

**VARIFLEX** | The Need for Controlled Sound

There are differing schools of thought among acoustics engineers on how live sound reaches the listener in a concert hall. The loudspeaker engineer must also keep in mind the differences in operating conditions of a room in the typical home, as compared with the environment of the concert hall. There are, nonetheless, several significant considerations which must be taken into account, if any design of loudspeaker system may be said to have reproduced the original sound with reasonable fidelity.

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VARIFLEX What It Does

Low frequency sound waves (bass and low mids) spread energy throughout a room with a minimum of attenuation and do not exhibit noticeable restriction of dispersion. It is often stated, therefore, that retention of the stereo characteristics for such frequencies is not really important. It would be better to qualify that viewpoint by saying that the perception of directionality of the bass and low mid frequencies are not "as critical" as for the rest of the spectrum. However, the retention of a sense of direction does preserve the fidelity and the "balance" which existed in the original program.

Speaker systems which house the bass speaker in a manner which produces a 360° dispersion, for example, facing downward to radiate against the floor, appreciably dilute whatever directionality might have been retained. In the model W80 VARIFLEX, the bass speaker faces upward and into a mixing chamber... a carefully oriented arrangement of complementary mid and treble speakers to blend the sounds of the ensemble... just as these same sounds blend within the orchestra.

The W80 can be used in multiples, for still greater power handling capacity and superior acoustical coverage of particularly large areas, as in a small auditorium, music appreciation assembly hall, catering establishments, etc. Two W80s are placed side by side, connected to one stereo channel. Another pair is connected to the other stereo channel. The variplanular discs are set unequally, with each W80 being set to cover respective areas as needed.

The W80 Components A Four-Way System

Only the finest, professional grade components are used. The woofer is a heavy duty 12½" unit with massive 9½ lbs. magnet assembly. The long-throw cone uses a very low resonance, high compliance rubber suspension for rich, deep bass. The bass chamber incorporates Wharfedale's exclusive sand-filled construction for elimination of cabinet coloration. The midrange employs a 5" curved cone in a separate chamber acoustically isolated from the bass housing. Two different treble speakers are utilized, one for the sub-treble range; the other for extreme highs. Both have low mass aluminum voice coils and pressure dome diaphragms. Phase compensating diffusers provide for smoothest, linear response over the entire operating range... right out to inaudibility.

All the speakers are arranged in a carefully calculated configuration, to eliminate a common fault with multiple speakers: acoustic coloration. The separate bass, mid, and treble chambers incorporate Wharfedale's exclusive "VARIFLEX" devices which are intended to provide uncompromised, perfectly balanced bass and mid-treble... right out to inaudibility.

The ultimate in applying Wharfedale's W80 VARIFLEX speakers. Two W80s can be employed as a "single" console to provide uncompromised, perfectly balanced broad angle stereo... using only 56" of wall space. The two speakers are placed on their sides on an optional set of legs (model B68), with the "bottoms" of the cabinet facing each other at the center. The remaining sound is the added advantage of close control of the extreme low frequencies, yielding a bass response of exceptional depth and clarity.

Speakers Spaced Normally Apart

With two W80 speaker systems spaced 6 to 8 feet apart, the variplanular discs can be set as shown. The discs are tilted back towards the wall, by an amount determined by the distance from the wall that is most convenient to the user. Instructions provided with the system describe how to set the disc. In this application, the exceptionally wide angle dispersion of the system is used in a normal fashion, while at the same time deflecting some of the sound to the wall, for still greater reflection and dramatic "openness" of sound.

Speakers Spaced Far Apart

With two W80 speaker systems spaced far apart... even as much as 15 feet or more... the variplanular discs are set as shown. The discs in this case have been tilted back for deflection to the wall, and at an appropriate angle toward the center for reflection of the sound to what otherwise would remain a void between the two speakers. This achieves the desired effect in a very smooth sound pattern along the entire distance. Heretofore, it has been necessary to introduce a second channel, with a third speaker located between the usual two, to overcome this problem.

Speakers Spaced Very Closely

With two W80 speaker systems spaced very closely together... under six feet apart... the variplanular discs are set as shown. In this case, the discs are tilted back for deflection to the wall, and at angles away from the center for reflection of sound to areas that otherwise would not be reached by sound in proper balance.

Listening Areas Off-Center From Speakers

Since sound from a VARIFLEX speaker can be projected in any direction, it becomes obvious that a pair of W80 can be set up to cope with a situation where the general listening area is sufficiently off axis from the location of the speakers to cause a serious compromise of the stereo illusion. In such instances, the variplanular discs are set unequally, with each W80 being set to cover respective areas as needed.

Expanding the W80

The W80 can be used in multiples, for still greater power handling capacity and superior acoustical coverage of particularly large areas, as in a small auditorium, music appreciation assembly hall, catering establishments, etc. Two W80s are placed side by side, connected to one stereo channel. Another pair is connected to the other stereo channel. The variplanular discs are tilted back for deflection to the wall, and at appropriate angles away from the center for reflection of sound to areas that otherwise would not be reached by sound in proper balance.

This exceptional versatility is achieved by means of a 10" hard-surfaced disc, with universal mounting, which enables it to be placed in any combination of vertical-to-horizontal angular positions. It is, in effect, a variplanular reflector. The disc is situated with respect to the speakers, so that both reflection and deflection can be achieved, sending the sound waves into the room in any desired direction. The dispersion characteristics of the individual mid and treble speakers are carefully tailored to employ only that portion of the variplanular disc required, so that an amount of sound is permitted to "escape" from the "mixing" chamber to complete the sound distribution pattern in directions other than that being directed by the disc.

What, in total occurs, is that sound is projected by the disc into that part of a room where it is needed but would otherwise be lacking in level and/or frequency response, while the remaining normal distribution of sound from the speakers covers the rest of the room.
from 20 to 20,000 Hz, and under 0.03 per cent over most of that range. At one-tenth power (a respectable 35 watts) the distortion was under 0.02 per cent from 70 to 20,000 Hz.

When the unit was operated at 1,000 Hz into an 8-ohm load, the harmonic distortion was between 0.01 and 0.02 per cent from 1 to 100 watts, rising to 0.03 per cent at 450 watts and 0.08 per cent at 500 watts. The IM test merely indicated the residual distortion of our test instruments—less than 0.07 per cent from 1 watt to 350 watts. The frequency response was ±0.1 dB from 20 to 20,000 Hz at 10 watts, and was down 3 dB at 70,000 Hz. Only 0.16 volt was needed for 10 watts output (our standard reference power level), and hum and noise were 73 dB below 10 watts, which is completely inaudible under most any conceivable condition.

The amplifier was cool in operation, and quiet, even with its built-in cooling fan. Our loads, however, heated their oil baths to a new high! The MC-3500 clipped cleanly when overdriven, and showed no tendency to blow tubes or fuses.

All of this naturally raises the question of why anyone would want an amplifier capable of delivering 500 watts in his home music system. We are not really sure, but properly fused, very rugged low-efficiency speakers such as the AR-3a and Bose 901 could be used safely—and would perform beautifully—with the MC-3500. To our knowledge it has been used to demonstrate the Bose 901, presumably with the desired effect. But under no circumstances would we advise using this amplifier without a proper fused, very rugged low-efficiency speakers such as the AR-3a and Bose 901 could be used safely—and properly fused, very rugged low-efficiency speakers such as the AR-3a and Bose 901 could be used safely—and would perform beautifully—

The McIntosh MC-3500 is clearly the ultimate in high performance, tape-speeds, and installation formats. We tested the model 724 A/P, a three-head, four-track stereo machine with speeds of 1 3/4, 3 1/2, and 7 1/2 ips. The 724 A/P has a pair of 4½- by 7-inch monitor speakers and 10-watt amplifiers built into a portable case. It also has many unconventional design features, and a careful study of the comprehensive 73-page hard-cover operating manual is necessary before attempting to use the recorder—or even trying to open it up. Everything is fitted flush, with no handles, hinges, or obvious levers appearing on the outside of the case. By swinging up a hinged cover on the top of the case (revealing a row of input and output jacks, line connector, and fuses), one can pull up a concealed handle and lift the machine. This task is not to be undertaken lightly, for the Ferrograph weighs 50 pounds. The cover can be freed and withdrawn from the hooks that retain it by pushing on two plastic knobs.

The deck at first glance, seems conventional enough, but much is hidden from view. The take-up reel supplied is clamped firmly in place on the hub by means of a small lever that protrudes from the hub. The lever must also be pulled to release the reel from the hub. For good measure, a pair of screw-on reel locks are supplied. All in all, there seems to be little chance of the reels coming off accidentally. Incidentally, the machine will take 8½-inch reels.

To thread the tape, a hinged head cover is swung aside and a lever is pushed to clear the pressure pads from the heads. The tape path appears to be a straight line, but nevertheless the process of threading takes a bit of fussing. A couple of what appear to be fixed guides on the deck are not identified on the manual, and it is not clear on which side of one of them the tape should go. We tried both sides, with no apparent difference.

Along the bottom of the deck are an equalization switch (HIGH, MEDIUM, LOW), concentric level controls for microphone and line inputs for one channel, two meters, another pair of recording-level controls for the other channel, and concentric playback-level controls for the two channels. Between the meters is a RECORD STROBE switch for recording.

For more information, circle 158 on reader service card

FERROGRAPH 724 A/P TAPE RECORDER

- We last used a Ferrograph recorder many years ago in pre-stereo times, and we remember it as a very rugged, heavy ('robust' is the adjective used by its British maker) machine that performed excellently. With this in mind, we looked forward to testing the new Ferrograph Series 7 stereo recorder imported by Elpa Marketing.

The Series 7 is available with a variety of head configurations, tape speeds, and installation formats. We tested the model 724 A/P, a three-head, four-track stereo machine with speeds of 1 3/4, 3 1/2, and 7 1/2 ips. The 724 A/P has a pair of 4½- by 7-inch monitor speakers and 10-watt amplifiers built into a portable case. It also has many unconventional design features, and a careful study of the comprehensive 73-page hard-cover operating manual is necessary before attempting to use the recorder—or even trying to open it up. Everything is fitted flush, with no handles, hinges, or obvious levers appearing on the outside of the case. By swinging up a hinged cover on the top of the case (revealing a row of input and output jacks, line connector, and fuses), one can pull up a concealed handle and lift the machine. This task is not to be undertaken lightly, for the Ferrograph weighs 50 pounds. The cover can be freed and withdrawn from the hooks that retain it by pushing on two plastic knobs.

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(Continued on page 41)

NOVEMBER 1969
widedialed wonder...
and linear too

the Sansui 4000

Here is an exciting new AM/FM Stereo Receiver with outstanding specifications and features...160 watts (IHF) of music power...1.8u V (IHF) FM sensitivity...wide dial linear tuning...two tuning meters...outputs for 3 sets of stereo speaker systems...FET FM front end...integrated circuits...just to name a few.

See it, hear it and you'll know why we say that at $379.95, the Sansui 4000 is the greatest value in its power and price range.
ALL NEW FM PACK with FET, noiseless silicon transistors in the 2nd RF mixer and oscillator stages for the highest sensitivity and selectivity. Newly designed integrated circuits in the four IF amplifiers give the Sansui 4000 outstanding stability and IF rejection.
on either channel alone or both in stereo. The microphone becomes accustomed to going through the reset cycle after ---
Sony has placed its name on an under $200 FM stereo/FM-AM receiver — the Sony STR-6040. We broke the $200 price barrier without putting the slightest dent in quality. We did it by eliminating the unessentials, designing an amplifier with less than a super power rating and by drawing upon advanced radar and microwave technology in the tuner design.

The amplifier delivers 30 watts RMS continuous power into 8 ohms, both channels operating — more than enough to drive even relatively inefficient "bookshelf"-size speaker systems to room-filling volume, without distortion.

The tuner employs a completely passive front end. There is no amplification of the incoming signal frequency. This eliminates two common problems: internally generated background hiss and overloading of weak stations by strong ones (spurious-response rejection is 100 dB down).

The Sony 6040 comes through with flying colors in all areas essential to superior receiver performance. Sensitivity, stereo separation, capture ratio and noise suppression characteristics are excellent. Solid-state i f filters are used. With their help alternate channel selectivity reaches a full 70 dB. What's more, they never require realignment.

While we streamlined the 6040, we did provide a number of important operating conveniences: switches for easy selection between the most common program sources, radio or records and for instant comparison between original and recorded program material; automatic stereo/mono circuitry; a headphone jack and an auxiliary input on the front panel; and precise tuning meter.

The Sony name, Sony quality and an un-Sony-like under-$200 price tag. That's the Sony 6040, and that's beautiful music.

Sony Corporation of America, 47-47 Van Dam St., Long Island City, N.Y.11101.  SONY®
I will be extraordinarily happy when cigarette advertising is permanently banned from radio and television broadcasts. I know I will be particularly overjoyed when I no longer have to hear those commercials spelling out the joys of Winstons—commercials among whose major aims seems to be to get the maximum amount of grammatically dismembered English into a supposedly simple declarative sentence. I no longer smoke cigarettes, and when I did, as I remember, Winstons were far from my choice. But it is not because of the tobacco that I will be so happy to see them vanish from the airwaves. It is because of that damnable and ubiquitous tune. I resent it. I really do. I curse quietly to myself each time I walk down the street, or relax in an arm chair, and that slick, calculated arrangement pops unwanted into my mind. I tune every time someone else unconsciously begins to hum that melody within range of my hearing. I mentally kick a brick every time it gets in the way of a musical theme I’m trying to recall.

Okay, Winstons, you’ve done it. Through sheer repetition (‘Saturation’ advertising. I believe it’s called—and rarely has a word been used with such telling accuracy), you’ve implanted that dumb song in my mind so that you’re getting residual exposure in me sixty times a day without even paying royalties. But I want you to know that by doing so you have not created in me a desire to smoke Winstons, nor a desire to resume smoking cigarettes of any sort. What you have done is simply to make me mad.

I hate singing commercials. I admire the professional polish with which they’re put together: I may even admire their ingenuity—if they have any—or their humor—if they have any. But what I hate is the saturation. Melodies have a way of sticking in my mind, and I don’t want to remember the music that I want to remember, not what someone else wants to engrave in my brain for whatever reason. So far as I’m concerned, this is pollution of my natural resources. If any music is going to pop involuntarily into my mind, I want it to be Schubert, not Schlitz commercials.

Such musical pollution has a way of producing strong, unlooked-for reactions. The other day I sat in a delicatessen running down their list of beers in the hope of finding one whose jingle I couldn’t remember. The taste no longer meant anything to me; all I wanted was something cold and wet and free of musical associations. I thought of Schlitz (‘...one beautiful beer...’). Rheingold (‘...my beer is...the dry beer...’). Schaeffer (‘...the one beer to have when...’). Ballantine (‘...heyyys, get your...’), even Ballantine ale (‘...who is the ale man...’). Hopeless, all of them. I finally found a brew I couldn’t put a tune to. They were out of it. I drank water.

If that example proves anything it proves that one prospective purchaser of a product is reacting in precisely the opposite way he is supposed to react—at least according to what I think advertising is all about. It seems to me that the original purpose of advertising a product was to get people to buy it. One way of accomplishing that end was to prove to people that the product was better than its competition. But if you couldn’t do that, you asked them to buy it out of gratitude for the gift of a program you had just given them. The commercial told them to whom to be grateful. And, at the least, you wanted to create a favorable image in the public’s eyes, so that if there didn’t seem to be any other reason to buy your product, they might buy it because they needed something and they liked your company.

But I maintain that musical commercials have had quite the opposite effect—or are having it now in the long run. You follow Mozart with a singing toothpaste commercial and see if you don’t get aural dyspepsia. The cheapening of a fine music station (WQXR) by such shenanigans is not likely to increase the product’s appeal to regular listeners of that station. It is much more likely to affect them in the way it affects me. It provokes the violent reaction to go out of my way (something I dislike doing) not to buy the product responsible for the outrage. I have nothing against Ultra-Brite toothpaste itself; but I’d brush my teeth with salt and water before I’d buy another tube of it.

This whole musical commercial game is really a lot of phoney baloney. It is a classic case of the means having supplanted the end. Like the art some artists create exclusively for other artists, the music some composers write strictly for other composers, the hip layouts (where you can’t read the type) some graphics designers invent to impress other graphic designers, these advertisements are written strictly for the delectation of other advertising writers. I wonder whether the sponsors will catch on.

Right now, I’m sure, there is some fat and overpaid producer of commercials, or an account executive, grinning pussycat-like into his beer at his four-hundredths delighted hearing of some musical monstrosity with which he has flooded the airwaves. Right now, I’m sure, there is some (probably equally overpaid) vice-president of a company that makes tires, or tonic, or toothpaste, wearily suffering the interruption of a program he likes for the gift of his advertising genius. Right now, I’m sure, there is some fat, overpaid president of a company that makes tires, or tonic, or toothpaste, wearily suffering the interruption of a program he likes for the gift of his advertising genius. Right now, I’m sure, there is some fat, overpaid president of a company that sells, primarily, itself. And if it is to sell something in addition to itself, it can only be something that people already want—like liberty, peace, and love. Because some advertising genius of four years ago discovered that he could make people confuse his product with something they really wanted (‘It isn’t hair oil we’re selling, Harry, it’s popularity’), and he could sell that in a song, doesn’t mean that it still holds. The repetition kills. And when the repetition is of something already (unwillingly) memorized, it deranges the mind, or makes one want to kick in the screen of the TV set. Or it produces the kind of mental numbness that no longer really hears anything—commercials, screams, prayers, anything.

It’s a tough world. For a lot of people it’s a really rotten one. And perverting music to sell product isn’t helping it one bit. And that is why I will be happy when cigarette advertising is banned from broadcasting. Why don’t they put all that money toward cancer research anyway?
You're in good company when you're with the Smooth Canadian.

Go to a fine place with fine people, and invariably fine whisky is ordered. Seagram's V.O. is the name. Smoothness and lightness are its calling cards. Join the company. You'll enjoy it.
The only record playback system engineered for stereo cartridges that can track as low as 0.1 gram.
NEW TROUBADOR MODEL 598

A turntable system designed exclusively for the new low-tracking-force cartridges that won't wear out your records, this unbelievable record playback device exceeds every National Association of Broadcasters specification for professional playback equipment.

1. This extraordinary Troubador system features the Empire 990—world's most perfect playback arm. Built to last with rugged precision foolproof adjustments. Arm friction measures a minute 1 milligram. A tone arm that applies no more drag than a feather held lightly against a record groove.

2. Arm fully stereo balanced—front as well as rear of pivots.

3. Sealed instrument ball-bearings races for horizontal as well as vertical motion.

4. Stylus force dial with calibrated clock mainspring—more accurate than any commercially available pressure gauge.

5. Lowest fundamental resonance of any arm, an inaudible 6 Hz, makes it impossible to induce acoustic feedback in the system even when you turn up the gain and bass.

6. Empire’s exclusive Dyna-Lift automatically lifts the arm off the record at the end of the music.

7. Micrometer calibrated anti-skating adjustment can be set exactly to match any operating force for conical or elliptical styli. Eliminates uneven recoil or stylus wear.

8. Instant cartridge demount and interchange.

9. In-line stylus-to-pivot axis. No warp, wow or coset error distortion.

10. 5-wire circuit eliminates ground loops.

11. World’s finest turntable motor, hysteresis synchronous type, self-cooling, high torque with inside-out rotor, reaches 1500 speed in less than 1/3 of a revolution and locks in on A.C. line frequency, maintains speed accuracy with zero error. Built-in strobe disc and pitch control.

12. Flexible belt drive precision ground to ± .0001 in. tolerance.

13. 12-inch turntable platter and 4-inch-thick balanced drive flywheel—most massive ever used in a home system.

14. Micronoled oilite bearings and lapped chrome steel shafts machined as individually matched pairs—no production tolerances.

15. Lowest rumble of any turntable tested—90 dB (RRL). Wow and flutter an almost unmeasurable 0.01%.

16. Customized record mat holds records flat or outer rim. The playing grooves never touch the mat at any size record.

17. Empire’s exclusive pneumatic suspension combines pistons and stretched springs. You can dance, jump or rock without bouncing the stylus off the record. Tracks the world’s finest cartridges as low as .1 gram.

18. Dead center cueing control—tone arm floats down or lifts up from a record surface bathed in light. Pick out the exact selection you want—even in a darkened room.

TECHNICAL SPECIFICATIONS

Empire 598 turntable

- 3 speeds—33 1/3, 45, 78 rpm
- Push-button power control
- Built-in 45 rpm spindle
- Overall dimensions (with base and dust cover): 17 1/2” W x 15 1/4” D x 8” H

Dimensions (without base and dust cover): Width 16”, Depth 13 1/2”, Height above mounting surface: 3 1/4”

Swiss ground gold finish

Troubadour 598 playback system—$99.95

EMPIRE

FOR A FREE FULL-COLOR CATALOG WRITE: EMPIRE SCIENTIFIC CORP., 1055 STUART AVE., GARDEN CITY, NEW YORK 11530.

CIRCLE NO. 21 ON READER SERVICE CARD
FAT speakers are out...

Only MAGITRAN’s POLY-PLANAR super-thin Hi-Fi speakers fit in where no others can. Hang mount, or stand . . . indoors or out. Install in walls, ceilings, doors, furniture . . . anywhere you want to put them. MAGITRAN’s idea is to put the great sound where you want it to be—your home, your car, your factory, your office, your boat . . . your choice! There is a MAGITRAN POLY-PLANAR space-saving super-thin Hi-Fi speaker system for any thin place (2” or less)—indoors or out!

THE MAGITRAN COMPANY • DIVISION OF ERA ACOUSTICS CORP. • 311 E. PARK ST. • DEPT. 201 • MOONACIE, N.J. 07074
CIRCLE NO. 43 ON READER SERVICE CARD

THE CONTINUITY OF MUSIC

Reviewed by William Kimmel

M ANY are concerned and much has been written about the dilemma of contemporary music, about the gap that exists between the contemporary composer and his public. Quantities of music by brilliantly endowed composers are being ignored by all but the rather exclusive society of the composers themselves, while the vast majority of the music-loving world is finding its satisfaction in the great repertoire of music from the past so readily available on disc. The largest listening audience in the history of music, in search of that special kind of nourishment that music has always provided, finds itself either abandoned by those whose traditional function has been to fill the granaries, or unable to find intellectual or emotional satisfaction in what they produce.

It was from reflections such as these that Irving Kolodin, veteran music critic of the New York Sun and Saturday Review, was prompted to undertake his recent study, The Continuity of Music: A History of Influence. Perhaps, Mr. Kolodin reflects, a new look at the development of music during the past two hundred years will clarify, if not solve, the dilemma. “Is there some intrinsic, definable respect in which the music generally called ‘contemporary’ differs from that which makes up the broad repertory of Western concert music and opera? Would the isolation of it explain if not resolve the disaffection, among many who consider themselves possessed of an open ear as well as an open mind, toward music that gratifies neither the ear nor the mind?” His answer is anticipated in the title of the book: continuity. A steady decline and sometimes total absence in contemporary music of the enduring continuity that pervaded the whole time before is perhaps a clue to the lack of appeal of the new music.

By “continuity” Mr. Kolodin means that infinitely subtle and complex network of influences by composer on composer which has generated an increasingly rich and viable musical language whose accents we recognize and understand and whose “meanings,” however original, new, or strange, we yet can grasp and respond to. It is a process whereby the atypical procedure or gesture of one composer becomes the point of departure for new developments and explorations by another. In Mr. Kolodin’s words:

“I am not referring to the facile, superficial resemblances that might be described as model and imitation, or even to those specific instances in which a later composer has openly confessed admiration for the works of a predecessor . . .

I refer to something deeper, more fundamental: the ways in which turns of thought or flashes of ideas thrown out by one composer may grow the flower and bear the fruit in which the seed of a wholly new strain is contained: a blend of Schubert and Chopin, or Mussorgsky-Tchaikovsky-Delius emerging as Stravinsky.


(Continued on page 56)
Benjamin proudly announces the world's second best automatic turntable.

Small wonder that the Miracord 50H is the world's most coveted automatic turntable. The top, top authorities have awarded it top rating. And who doesn't want the very best?

The Miracord 750 is virtually identical to the 50H except that it employs a dynamically-balanced, 4-pole induction motor instead of a Papst hysteresis synchronous motor. It also costs $20 less—$139.50.

The new 750 still offers all of these wonderful Miracord features: the exclusive Miracord push-buttons; the slotted lead screw for precise stylus overhang adjustment; pistor-damped cueing; effective anti-skate; the 6 pound cast aluminum turntable; and a dynamically-balanced arm that tracks to 1/2 gram.

Enjoy the world's second best automatic turntable and save $20 over the cost of the world's best. The Miracord 750 is only $139.50 at your high-fidelity dealer.


ELAC/MIRACORD 750 another quality product from BENJAMIN.
A MODEL 155—Great to use for tap copying or just playback. $99.50.

B MODEL 360-D—A complete array of automatic features including automatic reverse. Under $249.50.

C MODEL TC-8—Lets you make your own 6-track stereo cartridges for car or home use. $129.50.

D MODEL 770—A portable stereo deck recorder with better than studio specs. $750.00.

E MODEL 355—Provides professional three-head design at a low price. Under $229.50.

F MODEL 780—The most sophisticated and computerized automatic stereo tape deck you can buy. $695.00.

G MODEL 255—A deluxe model with quality features at a popular price. Under $179.50.

H MODEL 650—A superior-quality, three-head, three-motor stereo deck offering many unique innovations. $399.95.
No matter how elaborate your home stereo sound system is, it's incomplete without a tape deck. And Sony brings you the most complete line of stereo tape decks in the world. Decks that fit all pocketbooks, that suit particular systems, that meet specific needs. And every Sony deck—regardless of price—is the finest money can buy.

Each instrument is flawlessly crafted, with rigorous testing at every step of construction. Then each instrument undergoes several complete series of quality-control tests—performed by skilled technicians at one of the most modern and sophisticated tape-recorder test facilities in the world. So you may be sure that the Sony Superscope product you purchase will give you years of trouble-free service.

The Sony Superscope deck that's exactly right for you is at your dealer's now.

How to recognize a stacked deck.
Mr. Kolodin traces in detail the working out of this process along two major diverging lines of influence—that from Beethoven’s preoccupation with key, theme, and motive and their development into dynamically potent architectural forms, and that from Chopin’s devotion to the elaboration and coloration of melody through the subtle play of chromatic harmony and sonority. A third line of influence sprang from certain procedures of Berlioz—orchestration, dramatic recall and theme transformation. Intricate patterns of attraction and repulsion, selection and rejection, amalgamation and transmutation emerge as the author, through copious musical examples, pursues melodic, harmonic, rhythmic, or textural ideas from their first appearance to their subsequent fulfillment.

A series of axioms serves to govern Mr. Kolodin’s conception of progressive continuity. For example, according to Axiom II, “the propagation of the atypical is an act of continuity, advancing a dormant tendency toward latent fulfillment,” while Axiom III defines the duplication of typical traits as a mere act of imitation, “adding nothing to a mode of expression fully realized by a predecessor.” For example, the atypical restatement of the principal theme with the solo piano after the cadenza in Mozart’s Piano Concerto No. 24, K. 491 (a performance of which in 1799 evoked an enthusiastic response from Beethoven) was immediately taken over by the latter in his own third piano concerto in 1800 and then developed into an essential dramatic feature of the form in all of his subsequent solo concertos. By the time of the generation of Brahms, the final soaring, ecstatic solo affirmation of the principal theme (the D-major cadenza of the first movement of the 1878 piano concerto) had become an expected and awaited, almost indispensable, feature of the solo concerto’s first movement.

Another axiom, “The obvious source is not always the true source,” and its counterpart, “Two well known manifestations of a similar impulse may be related not to each other but to a common source,” are invoked in conjunction with Schubertian elements in Chopin’s style. Mr. Kolodin demonstrates that these elements were probably not the result of Chopin’s knowledge of Schubert’s music, for which there is no certain evidence, but of the known acquaintance of both composers with the music of Hummel. Some lines of influence are immediate and direct, such as the mutual impact of Liszt and Wagner upon each other, while others are remote or devious, such as the roundabout influence of Berlioz on Debussy via the Russians.

The story becomes progressively more dramatic as Mr. Kolodin unfolds the problems facing the generation of Mahler, Strauss, and Schoenberg, whose task was to bore through the mountain of Wagnerism and proceed beyond it on new avenues of development which should be at the same time continuations of the common and recognizably musical language of the past. While Strauss failed to achieve a breakthrough, Mahler, Debussy, and Stravinsky succeeded, each in a different manner. Schoenberg, however, in an “evasion of responsibility” (and this is Mr. Kolodin’s unqualified conviction), led music down a dead-end road into its present cul-de-sac. Abandoning the initial guidance of his creative musical intuition and yielding to the compulsion of a purely intellectual bent toward schematization and systematization, he conceived and developed his method—that of composing with twelve tones which are related only to each other. While this has provided a new procedural technique and logic of the relations of one tone to another, it has at the same time canceled out and eliminated from the musical fabric those very tonal values which make possible our musical experience—that is, aural recognition, mental recollection, and emotional response. Although the result may make (logical) sense, Mr. Kolodin insists that it does not make music, and he has assembled a large body of evidence to support his contention that the emancipation of dissonance, the abolition of a tonal framework, and the neutralization of intervalllic qualities absolutely preclude the possibility of creating an aural “musical” experience.

Though the tone of the book is obviously polemical, its substance is essentially historical and descriptive, and its value as an illuminating study of a segment of musical history does not depend upon its conclusions. Mr. Kolodin has given us a highly readable, provocative, and undoubtedly controversial book. Addressed to “the average well-versed music lover,” it will certainly also be read with interest by the professional music historian and critic. One may take issue with his central thesis or with his conclusions, and one may occasionally suspect that he is involved simply in a highly sophisticated game of tune detecting. Nevertheless, the clear lines of influence and development that emerge, the excellent profiles of the individual composers’ styles together with a definition of centers of gravity in their development, and, not least of all, the systematic examination and demonstration of the nature of continuity itself, are important contributions to an understanding of what we hear in the music of the nineteenth century.

Prof. William Kimmel teaches the history of music at Hunter College, New York City.
WHAT MAKES A GOOD SPEAKER?

1. Smooth, wide frequency response.
2. Precise transient response.
3. Uncolored, neutral sound.
4. Wide high-frequency dispersion.
5. Value.

We designed the A-25 loudspeaker with these attributes in mind. How well did we succeed?

HERE'S WHAT THE EXPERTS SAY:

1. "... the overall response curve (of the Dynaco A-25) was as flat and smooth as can be when measured in a 'live' environment."

2. "... nothing we have tested had a better overall transient response."

3. "... we were impressed with the new speakers' honest, uncolored sound."
   High Fidelity, July, 1969.
   "In our listening tests, the Dynaco (A-25) had a remarkably neutral quality."

4. "The highs were crisp, extended, and well dispersed."
   "An 11 kHz tone could be heard clearly at least 90 degrees off axis. . . ."
   High Fidelity, July, 1969.

5. "Not the least of the A-25's attractions is its low price of $79.95. We have compared the A-25 with a number of speaker systems costing two and three times as much, and we must say it stands up exceptionally well in the comparisons."

Send for literature or pick some up at your dealer where you can also hear the A-25.
We’re aztec — with a ‘z.’ Similar in name, perhaps, but quite unlike any other high fidelity manufacturer. For the past five years, we’ve been building good speaker systems. But you’ve probably never heard of us because we have not advertised much. Instead, we’ve put our profits back into design and research, working very hard to cross the line that separates good speaker systems from great speaker systems. We’ve crossed that line, and you’ll hear much more about aztec in the months ahead. If you’re planning your sound system now, please send for our new 16-page catalog and the name of your nearest aztec dealer. When you visit that dealer and hear an A-B comparison between aztec and some of the most respected names in the industry, a lot of what you’ve read and heard about speakers is going to seem a little funny to you. And that’s no joke.
J. S. Bach's

SUITES FOR ORCHESTRA

Next to the Brandenburg Concertos, the four Suites for Orchestra (or "Ouvertures," as the composer called them) are probably J. S. Bach's most important purely orchestral music. But, unlike the Brandenburgs, whose history is fairly well established, the origin of the Suites remains a subject for speculation. Long thought to have been written for Prince Leopold of Anhalt-Cöthen, at whose court Bach led an orchestra of eighteen skilled musicians, the Suites, according to the most recent research, are now believed to have been written at different times. Though the possibility that the First was composed for Prince Leopold has not been entirely dismissed, it seems more likely now that it, together with the Third and Fourth Suites, was written for the Collegium Musicum in Leipzig, an organization of amateurs and professionals which Bach directed from 1729 on. The Second Suite, which may be the last in order of composition, is distinguished by its virtuosic flute solo, and Professor Martin Bernstein of New York University has advanced the most plausible theory about its composition—that Bach wrote it for the resident flutist of the Court of Dresden, Pierre Gabriel Buffardin, in the hope of calling the Elector's attention to himself and gaining better employment there.

Like the Brandenburg Concertos, each of the four Suites is scored for a different instrumental combination. The First, in C Major, employs strings, two oboes, and bassoon; the Second, in B Minor, is for solo flute and strings. The Third and Fourth, both in D Major, are for larger forces: to the basic complement of strings and timpani in the Third are added two oboes and three trumpets, and the Fourth is scored for strings and timpani with three oboes, three trumpets, and bassoon. In all of them, of course, the instrumental textures are built upon a solid continuo or figured-bass foundation.

In calling the works "Ouvertures," Bach drew attention to the importance of the opening movements and to their French character. Albert Schweitzer wrote of them, the introductions are monumental movements, all constructed on the plan of the French overture. They begin with a stately section; to this succeeds a long and brilliant allegro; at the end the slow section returns. When Mendelssohn, in 1830, played to the old Goethe, on the piano, the overture of the first of the two suites in D Major, the poet thought he saw a number of well-dressed people walking in stately fashion down a great staircase. In 1838 Mendelssohn succeeded in getting the 'Ouvertures' performed by the orchestra at the Gewandhaus, Leipzig. It was the first performance of any of these splendid works since Bach's death.

In turning, after each of the opening movements, to a series of dance sections, Bach was following the path that had first been trodden in Germany by his older contemporaries Georg Muffat and J.K.F. Fischer. Again, to quote
The stylish and imaginative performances of the Bach Suites under the baton of Nikolaus Harnoncourt (Telefunken) lead the field of available recordings by a wide margin. Also on a high level of accomplishment is Yehudi Menuhin's set (Capitol), recently deleted but likely still to be found in some record shops.

Schweitzer: "In the dance melodies of these suites, a fragment of a vanished world of grace and eloquence has been preserved for us. They are the ideal musical picture of the rococo period . . . ."

The French Ouvertures of Lully, on which Bach modeled the structure of his Ouvertures, were divided into three sections—slow, fast, slow. The opening section of the First Suite's Ouverture is a Grave, in 4/4 time. It leads immediately into the fugal Vivace, whose vigorous principal theme is stated by the oboes and first violins; this in turn leads back to the opening Grave. Then follow the several dance movements: a brisk Continuo (3/2); two Gavottes (2/2), the second of which is scored for oboes over a simple string accompaniment that hints at a fanfare; a Polonaise, an old Venetian dance (6/4), with oboes and first violins in unison on a running figure in the low strings; two Menuets (3/4), the first for the full instrumental forces, the second for strings alone; two Bourrées (2/2), the first for full orchestra, the second for woodwinds only; and, finally, two concluding Passépieds (3/4), variants on an old sixteenth-century dance of Brittany fishermen.

The Ouverture in the Second Suite follows the traditional fast, slow, fast French pattern. As expected, there are several beguiling episodes for the solo flute. The second movement is one of Bach's rare uses of the Rondò format, the opening material returning after each new episode. It is followed by a Sarabande, with the solo flute and cellos imitating each other. Then come two Bourrées, with a prominent flute solo in the second. A Polonaise and variation, or Double, follows; in the Double, the principal theme of the original Polonaise (assigned there to the flute and violins) is given, two octaves lower, to the cellos, while the flute plays fancy runs and trills above it. The next movement is a graceful Menuet, and the Suite comes to an end with a brief but playful Badinerie, in 2/4 time, with the solo flutist called upon to deliver virtuoso breath control and fleet articulation.

The opening section of the Third Suite's Ouverture is again slow, in 4/4 time, with an ensuing fugal Vite in 4/4 made up of several episodes; this leads, in turn, back to the slow material of the opening section. The next movement is Bach's celebrated "Air," in 4/4 time. It is scored for strings only, and until the revival of Baroque scholarship and interest during the last two decades, was known primarily through August Wilhelmj's transcription for solo violin into the key of C Major, with the music played entirely on the G string. The Air is followed by two Gavottes for the full orchestra: the timpani does not play in the second, and the first Gavotte is repeated after the second one. The two concluding movements are a ceremonial Bourrée (2/2) and a Gigue (6/8) full of pomp and splendor.

Again, the first section of the Ouverture in the Fourth Suite is slow, in 4/4 time, and leads to a fugal Allegro, 9/8, with two episodes—one for woodwinds, the other for strings. There is the usual return to the slow opening. There follow two Bourrées, in the second of which the oboes and bassoon are to the fore, with an accompaniment in the unison strings. Next is a Gavotte for the full orchestra, a vigorous movement to which the succeeding Menuett offers a sharp contrast; the Trio of the Menuett is for strings only. The concluding movement is a sprightly Rondò, a quick movement in 4/4.

There are nearly a dozen complete recorded performances of the four Bach Suites listed in the current Schwann catalog, but rarely in the more than ten years I have been doing this Basic Repertoire series have I felt that one performance so outstripped all its competition. Quite simply, the Telefunken recording (S 9509/10) of the four Bach Suites by the Vienna Concentus Musicus conducted by Nikolaus Harnoncourt is a model of imaginative and stylistic rightness. And in this case, enlightened musicology, including the use of authentic instruments of Bach's period, is not an end in itself but contributes mightily to the musical and emotive success of the set. The Menuhin-Bath Festival Orchestra performances (Capitol SGBR/GBR 7252) — recently deleted but still available in record shops—are also on a high level of accomplishment, but the Harnoncourt set is really unique. This extends even to the clarity of the recorded sound.

On tape, apparently only the Karl Münchinger-Stuttg art Chamber Orchestra performances are available (London K 80088). This single reel contains solid, workmanlike accounts of the music, and is well-recorded, but is nowhere near the level of inspired re-creation that characterize the Harnoncourt discs.
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performance from various types of tape

- Controlled tape path eliminates need
for scrape flutter filter • Exclusive electro-
dynamic braking • Patented automatic
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ing/playback amplifiers • Monitor
Switch to hear incoming program direct-
ly or from tape • Three speeds—71/2,
3 3/4, 1 7/8 IPS • Solid state • Separate
Record Level controls • Balance control
equalizes sound from two speakers •
Illuminated professionally calibrated
dual-movement VU meters • Audio Cen-
ter controls utilize professional type
patch board for special audio effects •
Capable of Reverberation, Sound-On-
Sound, Sound-With-Sound, Enhanced
Mono and Input Mixing • Exclusive Plexiglas
head cover for ease of tape
editing • Instant pause control • Four
digit tape counter • Two high perform-
ance low impedance wide range micro-
phones • Rugged portable case.

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FREQUENCY RANGE: 15-20,000 Hz = 2
db at 71/2 IPS. 35-14,000 Hz = 2 db at 3 3/4
IPS. 35-10,000 Hz = 3 db at 1 7/8 IPS (special
low speed equalization) WOW AND FLUT-
TER: 0.12°; RMS at 7 1/2 IPS, less than
0.05° wow, 0.20°, RMS at 3 3/4 IPS, 0.30°
RMS at 1 7/8 IPS. SIGNAL-TO-NOISE
RATIO: 54 db.

6250 AMPLIFIER

POWER OUTPUT: 36 Watts RMS continu-
ous +1°C, harmonic distortion with 8 OHM
Loads, both channels driven: 22 watts per
channel, one channel driven, 62 Watts dynam-
ic (IHF) power +1°C harmonic distortion
with 8 OHM Loads. POWER BAND-
WIDTH: 18 Hz to 22,000 Hz ref. rated out-
put. FREQUENCY RESPONSE: 20 Hz to
20,000 Hz ± 1 db. REF.: 12 db. Referred output,
through mic., tuner and auxiliary inputs:
BASS CONTROL RANGE: ± 12 db. TREBLE CONTROL RANGE: ± 12
-1 db = 0.0003. INPUT SENSITIV-
ITY: 1.0 mV at 0.0003. INPUT MIXING:
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THE RECEIVER

A CANDID EXAMINATION OF THE PAST, PRESENT, AND FUTURE OF THE MOST POPULAR AUDIO COMPONENT, PLUS SOME HELPFUL HINTS FOR THE PROSPECTIVE PURCHASER

By JULIAN HIRSCH

MORE than two years ago in these pages (May, 1967), I surveyed the field of stereo receivers, compared the features of units in different price ranges, and tried to predict future trends in receiver design. It is now the "future," and a fresh look at the receiver scene tells me that I have been only partially successful as a seer. Undaunted, I shall make another attempt, perhaps with greater success.

To appreciate what a stereo receiver is and why it is the most popular form of stereo component, it is helpful to review briefly the history of high fidelity over the past four decades. In the Thirties, before FM broadcasting, high-quality music reproduction in the home was a pleasure pursued by only a small group of dedicated, technically oriented enthusiasts. With their program sources limited to AM broadcasts and 78-rpm records played by crystal cartridges whose tracking force was measured in ounces, those early audiophiles must be admired for their perseverance.

After the hiatus of the war years, low-cost magnetic
cartridges and more refined loudspeakers—in conjunction with FM broadcasting and LP recordings—brought about a major advance in sound quality. However, mass-produced radio phonographs—even very expensive ones—still left much to be desired sonically. To fill this void, a few small manufacturers of high-quality amplifiers, tuners, speakers, and other components appeared, and component high fidelity was born. In general, each basic component was made by a different manufacturer, and innumerable combinations were possible, each with its own adherents and critics.

This situation satisfied hard-core hobbyists, but the average layman found the subject too technical and the assembly of a system too confusing. Part of the problem was solved when preassembled speaker systems began to replace the helter-skelter (and frequently poorly matched) combinations of drivers, crossovers, and enclosures so beloved by early audiophiles. A typical high-fidelity installation of the early Fifties consisted of a tuner, an amplifier (sometimes as separate power supply, power amplifier, and preamplifier), a speaker system, and a record player—and the whole works was often too unsightly to be tolerated in the living room of the average home.

The next logical step was to combine the electronic components into a single unit. The receiver—a refined and modernized version of the familiar "radio" (but without a speaker) of the Thirties and Forties—was born. To retain its appeal to the audio hobbyist, who demanded considerable flexibility in control functions and choice of inputs, the high-fidelity receiver offered most of the design features of separate tuners and amplifiers. It was packaged in a format that allowed it to be displayed on a shelf or installed in a suitable enclosure. The elimination of much inter-unit wiring and cables, plus assured electrical compatibility between the components of the system, enhanced the appeal of receivers to nontechnical users.

Early receivers incorporated certain design compromises that limited their acceptance by critical audio hobbyists. The large number of vacuum tubes in a confined space created a severe heat-dissipation problem. The most common solution was to limit the amplifier power, usually to 20 watts or less. In an effort to keep size and weight to a minimum, output and power transformers tended to be rather skimpy, which restricted the low-frequency power capabilities of the amplifier.

With the advent of stereo, these problems were compounded. Even with less than 20 watts per channel, a stereo receiver was undesirably bulky, hot, and heavy. It is certain that stereo receivers could not have achieved their present wide acceptance without the development of the transistor. Transistors eliminated practically all the limitations of vacuum-tube stereo receivers. Internally generated heat was negligible, even with rather powerful amplifiers. Bulky, heavy, and expensive output transformers were eliminated, and low-frequency power output was determined largely by power-supply design—mostly an economic rather than a physical limitation. Tuners could use as many stages as were necessary to achieve a desired level of performance, and without adding heat.

But early transistor receivers had more than their share of problems. In high-power applications particularly, transistors were embarrassingly prone to sudden failure. The tuner sections were not particularly sensitive, and many suffered from serious cross-modulation and spurious-response problems. The audio purist still viewed receivers with justified suspicion.

**TECHNOLOGICAL progress, especially in semiconductor (transistor) techniques, has gradually changed this situation. Now, in every way, modern stereo receivers meet the most exacting high-fidelity performance requirements. They are extremely sensitive—in fact, several receivers have tuners that come close to the performance of the finest separate tuners. The FET, or field-effect transistor, has virtually eliminated the problem of cross-modulation, and in this respect most current receivers are fully comparable to the best vacuum-tube units of several years ago.

The emergence of moderately priced integrated circuits (IC's) has resulted in limiting and capture-ratio characteristics that can only be described as fantastic compared with any previous standards. Frequency drift and hum, which plagued many vacuum-tube tuners, have disappeared to the extent that we no longer bother to test for them (both are well below the residual drift and hum of good laboratory signal generators).

In the audio amplifier section of the receiver, equally spectacular improvements have been made. The use of silicon transistors eliminates the effects of temperature on performance. Special circuits protect output transistors against damage, and it is actually difficult to harm a late-model receiver by careless installation or abuse. The wide bandwidth of today's transistors has made it possible to develop substantial power outputs with low distortion—up to 50 watts or more per channel—over the full audio range. And in low-level preamplifier stages, low-noise transistors have reduced hiss and hum to inaudible levels, even in moderately priced receivers. All this has been accomplished with no increase in prices; in fact, you can buy more receiver for your dollar today than ever before. This is no small achievement amidst a general inflation of prices for practically everything.

In my 1967 receiver review, I made a few predictions that have not become reality. I had hoped for better AM tuners, which at least approached the capabilities of that medium. So far, I have not seen any general im-
provement in that area. AM, where it is offered, is usually of minimal quality. A few receivers have tolerable AM sound; as for most of them, the less said the better.

I predicted more high-power receivers, since many of the best speaker systems thrive on power levels of 50 to 100 watts. Quite the reverse has happened. A large number of today's receivers have power outputs under 25 watts per channel, with some in the range of 10 watts or less. Apparently the need to expand into a more diffused, lower-price market has led manufacturers to concentrate on less expensive low-power receivers. This is certainly necessary, but it frequently restricts the owner of low-efficiency speakers to using separate amplifier and tuner components.

One other significant development (just beginning to appear at the time of my last survey) is the crystal filter. The frequency bandpass characteristics of conventional i.f. transformers are far from ideal, and periodic alignment is necessary for optimum performance. A well-designed crystal filter can provide relatively flat response over a band of 200 kHz or more, with extremely steep "skirts" that reject adjacent-channel interference in a manner not possible with i.f. transformers. Furthermore, the uniform phase characteristics of a crystal filter result in much improved stereo channel separation over the full audio range. Since these filters never require adjustment, they complement the long life of transistors and IC's to make possible a receiver that should require almost no service or maintenance over a period of many years. At present, only a few deluxe receivers offer crystal filters, but more are coming. Some lower-price models use ceramic filters which, like crystals, do not need periodic realignment and also have, to some extent, improved selectivity characteristics. They are not as good as crystals, but are much cheaper, and are still an improvement over the conventional i.f. transformers.

Today one can choose from a larger group of receivers than ever before. Their prices range from less than $100 to well over $500. It is often very difficult, merely from reading the specifications, to determine what differences there are between the various models, even where there is a considerable price differential. For example, in a group of twenty-five receivers selling for between $300 and $400, the average advertised power is 40 watts per channel, and the average tuner sensitivity is 1.9 microvolts. Going up to the $400-and-over price class, I found eight receivers whose average power and sensitivity were also 40 watts and 1.9 microvolts. To confuse the situation still further, there are seventeen receivers selling for between $200 and $300 with average power and sensitivity ratings of 34 watts per channel and 2.3 microvolts. This would appear to represent a negligible difference in performance of receivers spanning a price range of more than two to one. Can one assume, then, that the higher-price models offer no commensurate improvement in performance?

Not quite. Because of the several power-rating systems in common use, comparing power specifications is a tricky business. A low-price receiver: rated by the disreputable "IHF ± 1 dB" system may seem to have the same power capability as a deluxe model rated for continuous output. This illusion is compounded when the less powerful one is rated for 4-ohm loads and the other for 8-ohm loads. And since the manufacturer's rated distortion level at rated power may vary from 0.2 per cent to over 1 per cent, power outputs cannot be easily compared even when the same rating system is employed.

Similarly, tuner sensitivity tells only part of the story. A few manufacturers (or importers) still do not use the IHF usable sensitivity rating, and the old system of "2 microvolts for 20-dB quieting" can make a rather inferior product seem to be much better than it really is. Also, the input required for full limiting is rarely specified, and stereo separation is often listed as "30 dB typical," which ignores the fact that some tuners have good separation only over a narrow band of frequencies, while others maintain useful separation over the full audible frequency range.

If you have been following our equipment reports on receivers, you will realize that, in general, the more expensive units have tuners that are better overall—not merely in the area of sensitivity. And, in addition, the higher-price receivers have substantially more audio power output with lower distortion over a wider frequency range than the lower-price models. However, the maximum performance per dollar is to be found in the group of receivers costing between $250 and $350. A few at slightly lower prices are still of excellent quality, but when you get down to $200 or so you should expect to find rather low power (10 to 20 watts per channel) and fewer conveniences, such as interstation noise muting on FM, filters, and multiple speaker output switching. At the highest prices, even though the
specifications may not seem too much better, you will find a better power bandwidth, better tuner selectivity and capture ratio, and greater control flexibility. Yet these differences are often not strikingly audible. It appears that the law of diminishing returns sets in rapidly above $400. However, the better your speakers and record-playing equipment, and the more critical your listening tastes, the more benefit you can expect to derive from a high-price receiver. With associated equipment of only average quality, a receiver costing more than about $350 will usually bring you little more than pride of ownership.

On the other hand, do not expect receivers selling for less than $200 (there are quite a few in this category) to compete in quality with the others. Enough compromises have been made in their design to make an audible difference, even though they can be quite pleasant to listen to if you don’t expect too much—and too loud. In any case, the performance of a receiver will at least match and often surpass that of separate amplifiers and tuners of the same or slightly higher total price. From the user’s standpoint, the advantages of separate components are the generally greater assortment of inputs and control features, and the increased overall operating, trade-in, and servicing flexibility.

I will close with another hopeful prediction based on what I see as the trends in receiver design during the next year or two. Crystal and ceramic i.f. filters will

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**UNDERSTANDING RECEIVER TERMINOLOGY**

By Drummond McInnis

A s an aid to understanding manufacturers’ literature, the terms most frequently encountered in dealing with stereo receivers are defined below.

- **Power Output**: Among the various ways of measuring the wattage of an amplifier, the most rigorous (and the one used in all Hirsch-Houck Laboratory test reports) is **continuous power**—sometimes also called **sinewave power** or **rms power**. This tells the amount of audio output the amplifier can produce continuously. However, unless some distortion level is specified at which the power is attained, and unless the frequency range over which the power is available is stated (**power bandwidth**), even these figures are not comparable. A number of manufacturers feel that allowance should be made for the fact that amplifiers are able to exceed their continuous-power rating for brief bursts of loud sound—such as drumbeats, cymbal crashes, and the like. To express the amplifier’s power reserve for such musical contingencies, the **music-power** (**or dynamic power**) rating was devised. For any given amplifier, the music-power rating will therefore be a higher figure than the continuous-power rating. To add to the confusion, some advertisements list a spurious third power measurement, called **peak power**, which is usually twice the continuous power—and sometimes twice the music power. And some manufacturers specify power with a seriously misleading ±1 dB qualification. (To convert a plus-or-minus 1 decibel rating to music or dynamic power, deduct 20 per cent. This complicated and confusing matter was examined in depth in the June, 1969 issue.)

When stating the power capabilities of a stereo receiver, it is more or less customary to add together the output of the two channels. A receiver that delivers 25 watts per channel is thus rated as a 50-watt receiver. Some transistor receivers may be rated using 4-ohm loads, and if your speakers are 8- or 16-ohm models, the real power available from the amplifier may actually be halved. Be cautious when a power rating is given only as, for example, “30 watts IHF.” The IHF amplifier standard defines the measurement technique for both continuous and music (or dynamic) power. However, when “IHF” is used alone after a unit’s rating, the manufacturer usually means music power. Your best source of guidance as to how much amplifier power you will need to drive your speakers properly is the manufacturer of your loudspeakers.

- **Frequency Response**: All statements of frequency range should be followed by a plus-or-minus (±) decibel figure. To state that the frequency response is 20 to 20,000 Hz is meaningless, since nothing is said about the all-important uniformity of response. But if the statement reads “20 to 20,000 Hz ±1 dB,” you know that at no point in the frequency range does the response deviate any more than one decibel from a uniformly “flat” characteristic. The frequency response of an amplifier is almost always at its widest at low power, but today’s receivers, even at full power, will easily cover the audible range.

- **Distortion**: As with frequency response, make sure that you know at what power level the specified distortion measurements are taken. Normally, distortion figures are given for full rated output. However, particularly for transistor amplifiers, it is also useful to know distortion measurements at low listening levels—say, 1 to 5 watts. Generally, two types of distortion are specified: intermodulation (IM) and harmonic (HD). With the newest equipment, the figures for both of these are usually at about the same level.

- **Controls**: The arrangement and variety of controls differ between receivers with similar technical specifications. Whether you prefer the versatility of many controls or the simplicity of few controls is a matter of personal taste. Make sure, however, that all the controls and functions necessary for your intended use are provided. For instance, if your system is to include a reel-to-reel tape recorder and an 8-track player (so you
become commonplace, even in relatively low-price receivers. The use of discrete components (as opposed to IC’s) will be minimized. With electronic devices now available, it is possible to make a stereo receiver with five or six IC’s, plus a couple of FET’s in the front end and a few power transistors in the output stages. Power-amplifier IC’s are in the offing, but will probably not be economical for the next year or so. However, in the end, competitive pressures will probably dictate a complete switch to integrated circuits.

What will this mean to you, the consumer? For one thing, the present high level of performance will become available at lower prices. As a corollary, the more expensive receivers will offer really powerful amplifiers. (I’m going to stick my neck out on that one again!). Although receivers may not become much smaller, since dials and knobs do require a certain minimum panel space, some size reduction should be possible. The depth, for example, could be reduced to 9 inches, so that a top-grade, high-power receiver could be placed on an ordinary bookshelf.

I doubt that significant improvements in performance of the better receivers will be forthcoming, but you can be certain of getting more value for your dollar, both in the budget-price units and in the most deluxe receivers. It seems to me that this is a worthwhile by-product of the technological revolution now going on—a by-product not to be dismissed lightly.

can play your car tapes at home), you will want to be sure that there are enough switched input jacks. Or, if you plan to place loudspeakers at widely separated locations, a powered center-channel output may be essential. And if you have, or intend to have, extension speakers in other rooms, an amplifier with front-panel speaker-switching provisions is handy. Don’t pay extra for features you may not require, but do plan ahead to allow for future expansion of your system. Remember, a receiver should be thought of as a long-term investment.

- **IHF FM Tuner Sensitivity**: The IHF sensitivity rating is a standard means of specifying a tuner’s ability to pick up weak or distant stations. Technically, it is the amount of input signal a tuner requires to achieve an audio output with a signal-to-noise ratio of 50 dB. Tuner hum and audio distortion are included in “noise.” The lower the figure in microvolts, the greater the tuner’s sensitivity. With non-IHF ratings, such as “20-dB quieting,” the sensitivity figure given may have to be doubled to convert it to the IHF equivalent. Sensitivity, incidentally, has long been the most overstressed FM specification. Minor differences in sensitivity specifications (of one microvolt or less) will make little or no practical performance difference and should be disregarded. A good outdoor antenna will do far more to improve reception than a sensitivity figure better by 2 or 3 microvolts.

- **Selectivity**: Selectivity is a measure of the tuner section’s ability to separate stations that are close together on the dial. The FCC tries to allocate station frequencies so that stations covering the same geographical area will be on alternate—not adjacent—channels. A figure of 50 dB or more for adjacent-channel rejection is good, and anything below 50 dB is considered poor.

- **Capture Ratio**: The tuner’s ability to sort out two stations at the same frequency, and to suppress the weaker station, is called its capture ratio. The lower the numerical figure, the better the tuner’s capture ratio.

- **Stereo Separation**: This is a measure of the degree of isolation, in decibels, between left- and right-channel signals—there should be a minimum amount of interaction or leakage between the two channels.

- **AM Reception**: Is your area served by an AM “good-music” station? If so, it may pay to spend a little more for a receiver with a good AM tuner section. Ordinary AM sections are little better than table radios in their sound quality. If possible, listen before making a choice.

- **Loudness Compensation**: A loudness-compensation volume control will boost low frequencies (and sometimes high frequencies as well) relative to middle frequencies at low listening levels. This is an attempt to compensate for the human ear’s recognized loss of sensitivity to these frequencies at low volume levels. The control supplies the compensation automatically as its setting is lowered. But any receiver that has loudness compensation should also have provision for switching it off when it is not needed.

- **Filters**: Filter circuits reduce the level of low or high frequencies without affecting the middle frequencies. Low-cut filters are intended to reduce turntable rumble, while high-cut filters reduce tape and record hiss. Many such filters do not cut off the undesired frequencies sharply enough to avoid loss of musical content.

- **Tape Monitoring**: This feature channels the selected program (via output jacks) to an external tape recorder, and connects the playback amplifiers of the recorder (via input jacks) to the amplifiers of the receiver. With a recorder having three heads and separate recording and playback amplifiers, one can listen to a recording directly from the tape as it is being made. The tape-monitor switch permits you to make an immediate comparison between the original and the taped signal.

- **Muting**: This is a provision for eliminating the noise usually heard between FM stations. These circuits vary in their effectiveness and freedom from bursts of noise and “thumps” as one tunes through stations.

- **FET**: The field-effect transistor is a semiconductor device that combines many of the best properties of tubes and transistors, and is superior to both in many respects.

- **IC**: Integrated circuits are combinations of many transistors, diodes, resistors, and capacitors formed on a single minute chip less than one-tenth of an inch square. Apart from their small size, which is relatively unimportant in high-fidelity receivers, they offer improved performance and, ultimately, lower cost.
THE (RE)DISCOVERY OF MAGDA OLIVERO

AN OBJECT LESSON: NO MATTER HOW GREAT THE SINGER, INTERNATIONAL FAME TODAY RESTS ON A REPUTATION BUILT UP THROUGH THE MEDIUM OF RECORDINGS

BY ROBERT M. CONNOLLY

I t has been said that, in this age of the jet airplane and the long-playing record, it is no longer possible for a first-rate musical talent to remain unknown for long outside his native country, that the days when a Lily Pons or a Kirsten Flagstad could burst unheralded upon the American musical public are long past. Well, it can still happen occasionally, and doubtless the most spectacular current example is the Italian soprano Magda Olivero, who has been a star on her country's operatic stages for thirty-six years but who is, nonetheless, known to only a few connoisseurs in the rest of the world.

Magda Olivero is quite simply the most musicianly and exciting Italian soprano before the public today. Extravagant as this claim may seem to non-Italian opera lovers, it has been expressed again and again by the most respected Italian music critics and vocal experts. In a recent issue of the Italian music magazine Discoteca, critic Rodolfo Celletti discusses the outstanding disc versions of Violetta's two first-act arias in Traviata. Olivero's recording, he writes, "represents the most fascinating performance of this scena and aria ever committed to the phonograph," and he goes on for seven paragraphs to support his statement. Her performance is unique and ideal, he writes, because she possesses "the florid technique of Pacini, Pareto, Galli-Curci, or Finzi-Magrini," and at the same time "the strength and passion of dramatic sopranos, such as Caracciolo and Dalla Rizza." He defines her historical position by calling her "the last of the great Italian singing actresses."

Magda Olivero was born in Saluzzo, near Turin, of well-to-do parents, on March 25, 1913 (or 1916, depending on which Italian encyclopedia you consult). As a teenager she studied piano, harmony, and counterpoint at the conservatory in Turin. At the age of eighteen she began to study voice, and in 1933 she made her debut at the Teatro Vittorio in Turin as Lauretta in Gianni Schicchi. She continued her studies under the venerable Tullio Serafin (who trained her, surprisingly, as a soprano leggero) and appeared in Lucia, La Sonnambula, Rigoletto, Mignon, and L'elisir d'amore. But she was not temperamentally at home in this repertoire, and by 1937 she had moved on to L'incoronazione di Poppea, Il ballo delle in-
grate, and Il combattimento di Tancredi e Clorinda of Monteverdi, both Manons, Butterfly, and Sofía in Il cavaliere della rosa. She then progressed to heavier roles—Mefistofele—and finally to the verismo of Alfano’s Risurrezione and Francesco Cilea’s Adriana Lecouvreur, which is her most celebrated role. In 1941 she married and, at the request of her husband, retired from the operatic stage, still in her twenties. She took leave of her public with a performance of Adriana in May of that year, shortly before her wedding. For the next ten years, her singing in public was limited to occasional Red Cross concerts in hospitals. When the theaters reopened after World War II, she received offers from their directors, one of the most insistent of whom was her old friend Tullio Serafin, then artistic director of La Scala, but she remained in retirement.

In the spring of 1950, she received a letter from Cilea in which he expressed his desire to hear her once again in his Adriana. “An artist has specific obligations toward the public and to his own art,” he wrote. “The theaters are being reconstructed, but the people must be educated to a love of what is beautiful, and the voices are scarce. Each of us has a duty which cannot be ignored.” She reflected upon his words, but hesitated to commit herself. A short time later she received a phone call from the proprietor of the musical publishing house Sanzogno, saying that Cilea had written him of his disappointment at her not having answered him. “I am old and sick, and could go from one day to another; why does Magda Olivero deny me this one last joy? You ask her. Ask her to let me hear Adriana just once more, sung by her...” After that how could she refuse? She wrote him that she would return to the operatic stage, “saimle ancella” [the humble maidservant] of his music. And so on February 3, 1951, Magda Olivero returned to the lyric stage as Adriana at the Teatro Grande in Brescia. The performance was a total triumph. Cilea, however, could not share in the triumph; he had died two months previously. “I do not feel,” she says, “that I have been unworthy of the Maestro’s faith in me. I owe my return to opera to him, and I have dedicated it to him. I have sung Adriana in the principal theaters of the world, and with the satisfaction each time of seeing its success renewed and its vitality attested to.”

She proved to be, if anything, a finer singer than ever, her voice richer and fuller (now more lirico-spinto than lyric) and with a new maturity to her acting. Engagements began to flow in. In the summer of 1952, Olivero and Ferruccio Tagliavini were signed as the alternate cast for Mefistofele at the arena in Verona. Their success was spectacular, and the ovation they were awarded far surpassed that of the opening night. Considering that the first-night cast included Maria Callas and Giuseppe di Stefano at their peak, this was no small compliment. She sang with increasing frequency—Bobènne at the Stoll Theater in London, Fedora at the Teatro Bellini in Catania, Sfor Angelita at the Teatro San Carlos in Lisbon, Tchaikovsky’s Mazeppa at the Maggio Musicale in Florence in 1954. And in every theater she invariably received an ovation equal to or greater than that given to Callas and Tebaldi, the two superstars of the day. And yet she was not a superstar, as they were. Why?

First of all, her ten-year absence. A war had taken place in the meantime, and for the Italians a century had passed. Anything that reminded them of that period was unpleasant. Callas, who represented the postwar era, had single-handedly made obsolete virtually the entire roster of La Scala’s pre-war divas: Lollobrigida and Loren did the same thing for the ladies of the silver screen at Cinecittà. Olivero, then, was to the average Italian a half-forgotten name from the unpleasant past. Furthermore, she was wealthy, had no manager, and sang only where and what she pleased.

In addition, everyone knows that records make international reputations. Olivero was under contract to Cetra from 1938 until very recently, but they made no recordings with her after the last days of 78’s (in Italy’s case, around 1953). Cetra is an offshoot of the state-controlled RAI, the Italian broadcasting corporation, and is subject to the awesome machinations of Italian bureaucracy. Its commercial and artistic policies have been a source of wonder for years. Olivero’s Cetra recordings include her Liu in the complete Turandot with Gina Cigna and Francesco Merli, recorded in 1938 and currently available here on Everest. There is some traffic in noncommercial tapes of Olivero performances. American collectors of underground tapes prize her complete Tosca, teledast by RAI-TV, plus radio performances of Butterfly, Adriana, La Favorita, The West, Werther, and Iris. But underground tapes do not make superstars.

Still, Olivero had some triumphs. In December of 1959, the San Carlo in Naples was to open its season with an opulent new production of Adriana with Tebaldi, Corelli, Simionato, and Bastianini. On the day of the performance, Tebaldi came down with that affliction common to Italian singers—abbattimento di voce. The management, desperate, put in a call to Olivero, reliable Magda, who had been scheduled to take over the final two performances after Tebaldi had left. At that moment she was in a hospital in Turin, recovering from the removal of her gall bladder. But she got out of bed, was fitted into a kind of steel corset, and flew down to Naples, with a warning not to sing too loud or her stitches would burst.

It was a shock to the formally dressed audience to see, upon arriving, the name of Naples’ favorite soprano covered over on the posters by hastily printed strips bearing the name of Magda Olivero. Tebaldi had had to cancel appearances in Naples a year before because of illness, and this was to be her compensatory gift to the city. The front rows of the upper balcony were already filled with
Tebaldi's adoring fans, equipped with bunches of white carnations to throw after the final curtain, plus the usual twenty-foot silk banners which they unfurled over the railing at intermissions, bearing such inscriptions as "Renata, tu sei il cuore di Napoli!" (Renata, you are the heart of Naples) and "Renata, Napoli ti adora!" (Renata, Naples adores you).

The disappointed audience took their seats, the curtain rose, the opera began, and the time came for Adriana's entrance. Olivero, as the great French tragedienne, dressed in a kind of Les Indes Galantes harem costume, made her entrance. The odds were against her. She had not rehearsed, she was hardly feeling her best, and she was replacing a much-loved artist. And there were those stitches to worry about. The fact that the opera's big aria comes almost immediately, without any warm-up, didn't help matters. On the other hand, this was her role, she had sung it countless times, and it was an electric occasion. She launched into the aria "Io son l'amile al/cella," and at the final note brought into play one of her favorite devices. She began the note pianissimo, almost inaudibly, then spun it out slowly, colored by a fast, Muzio-like vibrato, increasing the volume gradually until it reached an almost unbearable intensity, and held it for what seemed an eternity. The audience, mercifully, waited until she had finished (they don't always) and then exploded as only a Neapolitan audience can. It was several minutes before the performance could continue.

At La Scala in Milan, Magda Olivero takes a curtain call after a performance as Adriana Lecouvreur, her most celebrated role.

It was one of those rare moments of great excitement an operagoer is lucky to encounter a few times in his life. The Tebaldi lovers in the balcony hurled down the white carnations in their frenzy. It was a thrilling evening, with four great singers all in top form, each inciting the other to greater heights.

Glorious as her performance had been, even her staunchest admirers assumed that this would be one of the final triumphs of her career, for, after all, Olivero was now forty-six, and few sopranos—especially Italian sopranos—lasted much beyond that. Instead, her schedule became busier than ever. In 1964 she opened the season at the Teatro Municipal in Rio de Janeiro in Mefistofele with Siepi, followed by fanciulla and Adriana. The voice was still there, the musicianship and stage presence more commanding than ever. The reviews were ecstatic.

Almost unique in that she is an Italian soprano of great taste, refinement, and intelligence, Magda Olivero manages to sing the verismo repertoire and make it, paradoxically, both exquisitely musical and wildly dramatic. Besides being a superb vocal technician, she is also a supreme actress, which is what verismo calls for. Though there are other sopranos who may sing individual arias with more beauty of tone, Olivero is more concerned with the work as a whole and with creating a vivid characterization. As with Callas, it is in the little bits of business between the arias that her superiority becomes apparent. Her singing is often disturbing, not soothing or pretty, and her performances are almost unbearably exciting.

Her voice, like that of all great singers, has a unique timbre that is instantly recognizable. It is not at all the luscious instrument of a Rosa Ponselle or a Tebaldi, whose very opulence thrills—which is not to say that it is a second-rate instrument. It is simply a voice of a most singular character, perhaps not to everyone's taste. It has a dry, even at times a hooty, quality. It is perhaps like a rare vintage wine, slightly musty, but of precious bouquet, which can send the connoisseur into ecstasies.

Olivero's repertoire is vast, comprising most of the standard Italian soprano roles (although, for some reason, of the works of Verdi she has sung only Traviata), neglected verismo works such as Alfano's Sakuntala and Catalani's Lorelei, and such modern works as Ibert's L'Aiglon and Malipiero's Mondi celesti e infernali, as well as French and Italian art songs.

If she is so great, you may ask, why hasn't she sung in the major theaters? Well, she has sung in a good many of them. She sang Tosca at the Vienna Staatsoper in 1965, and sang the first French performance of Adriana at the Paris Opera. She is adored in Naples, Florence, Rome, Palermo, Rio, and Amsterdam, and sings often in these cities. But she has sung in only four productions at La Scala, and she has never appeared at Covent Garden in London or at the Metropolitan in New York. I recently asked one of the Met's leading tenors, an artist who has sung often with Olivero in Italy, why the Met had never engaged her. "The Met," he said tentatively, "is not..."
interested in singers who do not have many years of career before them." In other words, they’re not interested in older singers—at least not new older singers.

But the Met is no longer the only opera house of note in the United States, and American audiences in other cities have already heard Magda Olivero. In 1967, the Dallas Civic Opera was planning to revive Cherubini’s Medea in the production originally created for Maria Callas. The directors, possibly spurred on by John Ardoin, music critic of the Dallas Morning News and a long-time Olivero fan, approached Olivero about doing it. She had never sung the role, it was excruciatingly difficult, it was a far cry from her usual repertoire, and she would be competing with the memories of Callas’ triumphs in that role besides. She refused. But after they had pleaded with her for four months, she gave in. And on the night of November 4, 1967, Magda Olivero made her American debut at the State Fair Music Hall in Dallas as Medea.

No effort had been spared to insure the success of the evening. Young Dallas socialites working with the Civic Opera committee to drum up interest went around the city wearing buttons which proclaimed “Magda turns you on!” Every element of the production was first-rate: the producer was Alexis Minotis, the conductor Nicola Rescigno, and the other singers were La Scala stalwarts Bruno Prevedi, Nicola Zaccaria, Biancmaria Casoni, and Grazella Scutti. The production was a triumph. Of Olivero’s performance John Ardoin wrote, in part:

... All this Olivero accomplished through the power of her awesome intelligence and that crazy, strange and oh so wonderful voice of hers. It is like no other voice. It can flutter with a poignancy which stops your breath, wrap a phrase in a caress, flash with heated brilliance or chill with an icy thrust. ... We must also take into account the deeply sympathetic figure she creates visually. How expressive are those hands of hers as though they too could sing. And her face was a register for the myriad emotions she thought and felt as Medea. It all added up to one of the superb singing actresses to be seen today at work. Cherish her. Her breed is rare.

In May, 1968, the same production was presented at the Music Hall in Kansas City. This time Olivero’s performance was superior to her Dallas Medea. The Kansas City Star reported that in the third act:

... Olivero’s aria, “Del fero dool che il cor mi frange,” and her final “E che ti sospo Medea” were chilling in their impact. She was amazing in that she pulled off the high tessitura of the part and the abrupt changes without her voice hardening at the bottom or shredding at the top. A singing actress she was, certainly, but she was a singer first and foremost; it was a highly musical performance.

Olivero returned tranquilly to Italy to do Fedora in Foggia; there were also a Medea and several operatic concerts in Amsterdam. However, the seeds had been sown. A number of American music lovers, record-company executives, and critics had heard one of her Medea performances, and the Olivero legend in America began to grow. There were all kinds of rumors: Dallas wanted her to learn Desdemona; the Met wanted her to learn Desdemona; the New York City Opera was interested in her. Then things started to happen. London Records was set to record Fedora with Mario del Monaco and Tito Gobbi, but Tebaldi was unavailable. A London executive, Terry McEwen, who had heard the Dallas Medea and been greatly impressed, invited Olivero to do the role, and she agreed. Her first complete opera on discs since 1938 and her debut on the London label, it was recorded in Europe earlier this year and is scheduled for release this month. At the same sessions, she recorded highlights from Zandonai’s Francesca da Rimini with Del Monaco, and there are rumors of a solo recital in the near future.

This season Olivero returns to the United States, this time in two verismo works, Fedora and Adriana Lecouvreur, the opera most closely identified with her. She accepted the invitation to sing Adriana on October 18 in Hartford, Connecticut, her East Coast debut, and she will open the season in Dallas in Fedora. If anyone can redeem the reputations of these verismo operas, Olivero can. Both were based on plays written for Sarah Bernhardt; no one has ever claimed they were deathless dramas, but they were spectacular roles for a great actress. Similarly, the operas may not be numbered among the greatest masterpieces, but they are grateful vehicles for a first-rank prima donna. It has been a number of years since Maria Callas and Joan Sutherland sparked the bel canto revival. Is America now ready for a verismo revival? By the time you read this, Magda Olivero may already have turned it on...

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ONE of the best measures of a successful component-stereo installation is the degree to which it has made provision for removal and reinstallation of its separate parts, for servicing, and for ease of hook-up. Richard J. Iozzo, Mount Vernon, New York, fulfilled these requirements by building his stereo panel three feet out from the room wall, thus achieving closet storage space and component access in one.

Mr. Iozzo writes that he drew inspiration from installations featured in Stereo Review, adapting them to his own notions of styling and functionality. Most of the system's control units are located on the panel at the right, with two elapsed-time meters and two VU meters flush-mounted at the top. A row of pilot lights for the various components and meters is located directly above a switching panel that controls the VU and timing meters, a concealed cooling fan, and an antenna shared by the tuner and television set. Another switch on the panel permits the entire system to be switched on or off by the turntable.

The stereo FM tuner (a Fisher KM-60) and the amplifier (Scott LK-60) were both built from kits. Directly below the amplifier is a panel with an antenna-rotator control and a switch for the cabinet light. The panel also has on/off and level controls for two of the system's four main speakers, and two meters to monitor them. At bottom are speaker-selector switches for each channel, and a clock timer that controls relays for automatic on/off switching.

Most of the program sources are installed in a recessed panel. They include an Ampex Model 850 tape deck, a Sony 350 tape deck, an Ampex Micro 50 cassette deck, and a Garrard Lab 80 automatic turntable with a Shure V-15 Type II cartridge. The headphones are Koss Pro-4A's. Mr. Iozzo's main speakers, mounted on another wall, are a pair of Fisher XP-5 systems supplemented by two Fisher WS-1's for center fill. There are remote speakers in both den and kitchen. Mr. Iozzo, a planning administrator with the Farrand Optical Company, dates his interest in high fidelity from his mid-teens. The present installation, which he both designed and built, reflects another of his spare-time activities—woodworking. —R.H.
"My wife would love you for that," Richard Strauss exclaimed as I held open the door of the Golf Club for him.

"Why do you say that, Meister?" I asked.

"Because you wiped your feet on the doormat. You see, at our home in Garmisch, I spend much time outside, and whenever I come into the house, this is what I hear: 'Richard, wish deine Füße ab!' And you stopped and wiped your feet. Yes, I'm sure she would love you for that."

It was September 1935 and I was attending the Permanent Council for the International Cooperation of Composers, then being held at Vichy, to which there were delegates from nineteen nations, and of which high-sounding organization Herr Doktor Strauss was president.

Naturally, I had with me one of my autograph albums (I was often identified as "the album with the American boy") and, previous to the arrival of the composer of Salome (he conducted it at the Casino Opera during the Festival), I had all the attending composers give me an inscription, keeping the first page for Strauss. "Yes, I will write in your album," he said, "but not on this page (indicating the one I had kept specially for him) but on this one." With which, he turned the book over and put his signature on the very last page! Which was okay with me, for what did it matter where the great man wrote?

Some months later, I was showing the album to some Paris friends, among them Albert Roussel, himself one of the Vichy signatories, "Mais, cher Schwerke," he queried, "Strauss, où est-il?" I showed him and explained how Strauss came to be on the last page. "Quel charmant compliment," was Roussel's comment, "l'auteur de Salome a écrit son nom sur nos derrières!" (What a charming compliment! The author of Salome has written his name on our backsides!)

Performers of Saint-Saëns' music were also addicted to writing to him for advice as to how to play or sing this or that composition. To one such, a pianist friend of mine who, having programmed the Étude en forme de Valse for some of his concerts, sent a letter to its author asking "how he wanted the opus played," Saint-Saëns cuttingly replied, "Dear sir: Play it exactly as it is written." To another, a conductor who was zealous of doing things in the right way, and who had asked Saint-Saëns the exact tempo of a work which he wanted to present at a forthcoming concert, Saint-Saëns answered, "Cher ami: I have..."
received your note and in reply wish to say that the exact tempo of the work you mention is 1-2, 1-2." I heard him a number of times say (and I can easily guess what was at the bottom of it), "Il n’est plus à la mode pour les soi-disant musiciens d’apprendre leurs notes, bélat." (It is, alas, no longer fashionable for so-called musicians to learn the notes.)

The fact that Saint-Saëns now and then enjoyed amusing himself at others' expense finds illustration in the following incident taken from a paper sent me by my old friend and teacher Moriz Rosenthal. Writing about his meetings with the famous composer, Rosenthal tells how he went over to Monte Carlo from Nice to hear Saint-Saëns play his piano-symphonic poem *Africa* and the Beethoven E-flat Concerto. "I met him at lunch at the Café de Paris," Rosenthal relates, "and found him sparring with an army of newspaper reporters, who seemed to impress him like anopheles mosquitoes. Just as he reached his dessert, a new interviewer from *Le Matin*, Paris, joined the party and began to bear down on the composer in relentless fashion. "Say to your readers," he told the unfortunate reporter, "that when Camille Saint-Saëns was young, elegant, and gay, he played the piano extremely badly. With the years, this quality has developed to the maximum limit, and today he is one of the worst pianists before the public!" The interviewers sat dumbfounded, petrified, scandalized, and I still congratulate myself for having saved the situation by giving way to boisterous laughter, which, of course, was what Saint-Saëns really wanted, and which immediately spread its contagion to the entire table."

At a fashionable dinner in Paris, one of the diners asked Vincent d'Indy what he thought of Saint-Saëns' music. "I do not like it at all," D'Indy was bold enough to venture. "It lacks depth and it has neither style nor feeling." Not long thereafter, Saint-Saëns was a guest at the same table, and the same interrogator asked him what he thought of D'Indy's music. Saint-Saëns opened wide his eyes and solemnly said, "D'Indy is the Johann Sebastian Bach of France!" Everybody gasped. "You know, Maitre," the hostess put in, "D'Indy does not speak so highly of your music as you do of his." "Don't you know, chère Madame," Saint-Saëns returned, "that composers always say the opposite of what they mean?"

Saint-Saëns also had a very warm side. For example, when he lived in the rue Monsieur-le-Prince, he daily frequented the Luxembourg Gardens nearby, his favorite spot being where the children played—he loved their noise and laughter. One day there was a Punch-and-Judy show, but the "artist" scheduled to play the part of the Devil was late in arriving. The young audience, disturbed over the delay, showed signs of increasing impatience, despite the manager's admonition that they "sit quietly for only a few minutes more." All at once, one of the children spied a Mephistophelian face. "Look, there is the Devil!" he cried at the top of his shrill voice, pointing to Saint-Saëns. "Monsieur, will you be the Devil?"

"Avec plaisir, mon petit ami," Saint-Saëns agreed (and I make no attempt to spell the French language the way Saint-Saëns pronounced it—"avec plaisir!") and he did so and with so much animation and good nature that his "public" laughed and screamed as never before, after the performance rewarding him with all the brioches, candy, and oranges they had. The incident made Saint-Saëns so popular with his roguish admirers that, whenever after they saw him walking in the Luxembourg or along the street, they would stop him, shake his hand, and inquire, "Monsieur le Diable, comment allez-vous?" "Nothing ever pleased me more," Saint-Saëns confided. "It is a wonderful thing to win the affectionate regard of children."

Then came the day when the great Master went to his final glory. The French government honored him—or was it the government honoring itself?—with a national funeral: military escort, ministers of state, diplomats, Army generals, and so on. Undoubtedly, Saint-Saëns would have been pleased with the show and pageantry of it all, but I wonder what he would have said had he overtaken the author first met composer Richard Strauss in Vichy, France. The year was 1935—which is to say about three centuries ago.
Though Ravel abhorred giving autographs, this photo bears a 1927 dedication ("cordial souvenirs") from him to the author.

heard (as I did) the remarks of the two market-women from Les Halles, who pushed into the scene and crowded in next to me in the sidelines.

"Saint-Saëns," one of them wheezed, crossing herself at the same time she took a pinch of snuff, "I wonder who that can be?"

"Comment, tu ne sais pas?" her companion disdainfully returned, her husky voice bespeaking much snuff and cognac, "Voyons, ma chère. I think it must be that 'pleasing old boy' who used to work in the gramophone shop down there on the Boulevards!"

Maurice Ravel, like his illustrious colleague Saint-Saëns, was also touchy about giving autographs. "Nonsense, utter nonsense," he would fume, "et la chose la plus emmerdante du monde—almost as disgusting as amateur music). If he liked or esteemed you, all right; if he didn’t, better not ask him. Which is what a young American who was calling on me apparently was aware of when he asked, "In view of your friendship with Ravel, will you be my ambassador and ask him to let me have an autograph?"

"That is just what I would not do," I answered, "and, much as I appreciate the compliment, I’m afraid I cannot have the honor of being your ‘ambassador.’ Ravel would turn me down flat and never see me again. But, and if you will promise not to tell, I can give you Ravel’s personal address, where you can write him telling him what you want. You never know; at least you can try."

The lad lost no time in writing to the French master and Ravel lost no time in sending back the following reply: "Dear sir," it said (in French, of course), "In response to your note, please allow me to inform you that I never give my autograph." The letter was typewritten— but the signature was in pen and ink. You never can tell!

It happened that a certain concert, which I attended with Ravel one evening, was the kind that dragged and dragged. Would it never end? Ravel’s annoyance visibly increased. "What a laborious concert," he groaned. "It surely is," I agreed, "but you know, Maitre, the Bible tells us that in all labor there is profit." "So it does," he said frowning, "but does the Bible make allowance for the overhead in boredom? I don’t think it does!" With which he stomped out of the hall.

At another concert, and while we were waiting in our loge for it to begin, Ravel indicated an attractive femme du monde who was sitting in the center of the room, and asked, "Do you see that woman?" I assured him I did see her and naturally asked why he had pointed her out. "For no reason at all," he said with a twinkle, "unless it be to apprize you of the fact that she is the most deluded woman in Paris."

"I am curious to know on what you base your remark," I said, to which he rejoined, "Do you see that locket sparkling so brightly on her bosom?" I nodded yes. "Eh, bien," he went on, making quite an effort not to laugh, "in that locket she keeps a strand of her lover’s hair." Perplexed, if failed to see how that made her ‘the most deluded woman in Paris.’ "It is like this," Ravel chuckled, "her ami is one of the well-known composers of Paris, and she does not know that for fully twenty years now, he has worn a wig!"

Not a few French composers were kind enough to invite me to their homes of a Sunday morning: Gabriel Fauré and Paul Dukas, to name but two. Fauré was apt to be en pantoufles, but Dukas was always the last word in meticulous grooming. Each had a truly gallic sense of humor and both had the courage to be truly human.

Fauré was fond of reminiscing, and one time he interrupted his comments on the music we were examining to tell me about a Paris Conservatoire professor (Fauré was director of the Conservatoire at the time) who was “not too popular with his students.” “Which is putting it mildly,” he recalled. “They played many a trick on him, and one day went so far as to mail him a postal card on which they had written a very debatable message which included the term ‘old—’”

Consumed with indignation, the professor made straight for Fauré’s office. He could hardly talk, but finally managed to bluster, "Don’t you think, Monsieur le Directeur, that ‘old—’ is just a bit too strong?" To which Fauré, in a soothing tone of voice, replied, "Oui, mon cher, ‘old’ is a bit strong.”

A story that frequently cropped up in Parisian musical circles had to do with Richard Strauss and Paul Dukas.

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It was reported that, on a certain occasion, Strauss said to Dukas, "I like the orchestration of your *Apprenti Sorcier* very much. No doubt you found the idea of using the woodwinds to support the violins in their upper register in my *Till Eulenspiegel*?" Dukas replied with complete silence. "Had the temerity to remind him of the incident and ask, "Maitre, why did you not protest? Is it not true that *L'Apprenti* was composed in 1892 and that *Till* did not appear until 1895?" He shrugged his shoulders and said, "Why complicate life?"

I spent many an hour at the bedside of Theodore Dubois, composer of the often-performed *Seven Last Words*. I cannot say how many years Dubois was bedridden, but I always found him in cheerful mood and full of happy anecdotes. One story that he never tired of telling—I suspect because it was on himself—was about how he and his wife attended one of the first Bayreuth festivals. Wagner's art, above all *Tristan and Isolde*, made an overpowering impression on him. While Dubois, trembling with emotion and stirred to the most profound depths of his musical being, drank in every note of the music, Madame Dubois became more and more nervous, more and more jittery over what she regarded as *musique sessuelle* and "a most immoral story." On the way to their lodgings after the performance, Madame Dubois suddenly stopped, seized Theodore by the arm and implored, "Theodore, you must promise me one thing. Promise that you will never write music like that!" "*Ma chère,*," he assured her, "be under no misapprehension. I faithfully promise you that I will never write music like that." "And Monsieur Irving," he added, with a sigh, "I can truthfully assert that I kept my word."

Like practically all composers, Dubois was not overly fond of critics—chances are they sometimes were not gentle with him. Madame thought them horrible. Theodore had a whole collection of tales at the boards of the *Paris Opéra*. Having himself composed a two-act ballet, *La Korrigane*, which was produced at the *Paris Opéra* in 1880, Widor had what he justifiably believed was his period of greatest glory. "The really good men he had known in the course of his long life. "Not many, you may be sure," as if counting them on his fingers, "but, ah! César Franck—there was a truly 'good' man! Sans doute, all the laurels should go to him. He was the purest man I have ever known—also the most innocent, and in his innocence, so naïve it was touching. No wonder everybody loved him." In substantiation of this, Widor told me about Franck's ballet, how gleefully the composer had brought him the news that he had composed it and how he hoped to bring the work to the boards of the *Opéra*. Having himself composed a two-act ballet, *La Korrigane*, which was produced at the *Opéra* in 1880, Widor had what he justifiably believed was first-hand information on the subject: he knew what was being produced at the *Palais Garnier* (as the *Opéra* was then popularly known) entitled. He did not want to be brusque about it, so he approached the matter gently with, "I am sure the music is beautiful—how could it be otherwise, since it is by César Franck—but I wonder if it will be danceable? You know, *cher ami*, the girls of the *Opéra* ballet are not very highly evolved musically, and . . . " Franck did not wait for the end of the sentence, but interjected, "Oh, don't worry about that. It is danceable all right. I know, because last night before we went to bed, my wife and I danced it before a mirror in our night shirts!"

Vincent d'Indy, head of the Schola Cantorum in Paris, was conducting an examination in music history, and was trying ever so hard to lead a young girl into answering the following question: "In what epoch did the composer of *La Vestale* live?" She repeatedly insisted that she did not know, and every time D'Indy drew a blank, the effect was to redouble his kindheartedness in her behalf. He did not want her to fail the quiz, so, assuming an attitude of half-banter, he pleaded, "*Voyons, voyons*, Mademoiselle, tranchez-vous. Let me help you, and I am sure we will find what we are looking for. I remember, oh, I remember it so well, that when I was a little boy, I once saw the widow of the composer of *La Vestale* in the street. Think of it, Mademoiselle, *I saw the composer's widow!* Tell me, Mademoiselle, what epoch could that be?" "The Middle Ages!" she exclaimed with sudden joy and conviction. "Naturally," Maitre D'Indy concluded, "she passed the examination."

The organist and composer Charles Marie Widor was the epitome of kindness, always ready to extend a helping hand, and, with it all, the possessor of an irrepressible and genteel sense of humor. I do not know how it came about, but during one of our get-togethers in his scrupulously spotless quarters at the *Institut*, he fell to talking about the really good men he had known in the course of his long life. "Not many, you may be sure," as if counting them on his fingers, "but, ah! César Franck—there was a truly 'good' man! Sans doute, all the laurels should go to him. He was the purest man I have ever known—also the most innocent, and in his innocence, so naïve it was touching. No wonder everybody loved him." In substantiation of this, Widor told me about Franck's ballet, how gleefully the composer had brought him the news that he had composed it and how he hoped to bring the work to the boards of the *Opéra*. Having himself composed a two-act ballet, *La Korrigane*, which was produced at the *Opéra* in 1880, Widor had what he justifiably believed was first-hand information on the subject: he knew what was being produced at the *Palais Garnier* (as the *Opéra* was then popularly known) entitled. He did not want to be brusque about it, so he approached the matter gently with, "I am sure the music is beautiful—how could it be otherwise, since it is by César Franck—but I wonder if it will be danceable? You know, *cher ami*, the girls of the *Opéra* ballet are not very highly evolved musically, and . . . " Franck did not wait for the end of the sentence, but interjected, "Oh, don't worry about that. It is danceable all right. I know, because last night before we went to bed, my wife and I danced it before a mirror in our night shirts!"

Irving Schweikle, for some years a figure on the international music scene, has written extensively in books, magazines, and in newspapers about music and the many musicians he has known.
Those members of the over-thirty crowd who can remember collecting 78-rpm discs may recall the 78 era—and the early days of microgroove—as a time when it was far simpler to tell what a record label stood for than it is today. Back then it was assumed, usually safely enough, that each company produced its own recordings and had exchange arrangements with one or two foreign companies, which in many cases bore a similar name or displayed the same trade-mark. Things are different now. There are companies, including some of the most active ones, that produce no recordings of their own, but lease material from several foreign producers on a one-way basis. Moreover, it may no longer be taken for granted that an American company and an English or a German one with the same name have anything to do with each other.

For more than a decade now, RCA, with its Little Nipper and “His Master’s Voice” slogan, has had no relationship with Britain’s HMV (“His Master’s Voice”) or the other European companies sporting the same identifying picture with the slogan reading “La Voix de son Maître,” “Die Stimme seines Herrn,” or “La Voce del padrone.” It is even a bit longer since American Columbia had links with English or German Columbia (although, curiously enough, recordings by the Cleveland Orchestra for U.S. Columbia and its subsidiary Epic have been marketed abroad by English Columbia for the last few years), and longer still since American Decca has been related to its English namesake.

Aside from the shifts in relationships between U.S. and foreign companies over the years, the character of individual domestic labels has in some cases altered radically. The alphabetized résumé offered here represents an effort toward sorting out the present status of the labels generally available in this country now, in terms of background, repertoire, technical quality, and other related factors, as well as their current relationship with other companies, both foreign and domestic.

Some eighty labels are discussed, and before starting down the list, it might be advisable to explain just why these labels are included and others are not. First of all, the list is confined to those labels on which classical music is featured, omitting those which issue only pops, only spoken-word, only folk music, jazz, and others. Second, although we are dealing only with domestic labels, several “imports” are included. In all such cases,
the respective imports are pressed for the U.S. market and imported by U.S. branch offices or agents of the respective manufacturers for distribution on the same scale and in the same manner as domestically pressed discs. In other words, such imports as Deutsche Grammophon, London, and Telefunken (all listed in the regular Schwann Catalog) qualify for our list, but those labels offered only through import specialists and in such limited distribution as to be reserved to the Schwann Supplementary Catalog (Pathé, Harmonia Mundi, Qualiton, Odeon, and others) do not. The latter group will be saved for another discussion. (It might be noted here, however, that more and more of these "real imports" are offering material that is finding its way into the catalogs of various domestic budget labels—Harmonia Mundi on Victrola, Muza on Orpheus, Odeon on Seraphim, etc.)

The Schwann catalog itself, which has been invaluable to the industry, the retailer, and the public for exactly twenty years now, is not quite the final arbiter in determining which labels are discussed here. There are, after all, some domestically pressed labels that are listed only in the Supplementary Catalog because of limited distribution (for example, Haydn Society, Cambridge, SPA), and the Musical Heritage Society, which has become a significant factor on the domestic scene, is not in Schwann at all because it is a mail-order operation. The recently launched Janus label, which will be acting as American distributor for England's Pye Records, is not listed since first releases had not appeared at time of writing, and distribution plans have not as yet been announced.

In general, all labels produced or distributed by the same organization are discussed under that organization's name: Angel, Melodiya/Angel, Capitol, and Seraphim, for example, are all under Capitol. There are a few exceptions to that method in this list: Deutsche Grammophon, Archive, and Heliodor are filed under Deutsche Grammophon instead of Polydor, the name of the new U.S. distributing organization, simply because DGG is a well-known name here and Polydor is not; Westminster and Command are both parts of ABC/Paramount now, but, because the Westminster name has so long a history of its own and Command also retains its autonomy within the parent organization, these two labels are listed separately. ABC Paramount itself does not release any classical records. (A similar reason accounts for listing Nonesuch rather than its parent company Elektra.) Everest and Pickwick are also listed separately because Everest, recently purchased by Pickwick, continues as an autonomous West Coast operation.

Though this listing does not concern itself with pre-recorded tape, it may be noted that all the major companies and many of the smaller ones do offer their recordings on tape. Tapes are available in the four-track, reel-to-reel format at 7 1/2 and 3 3/4 ips, four- and eight-track cartridges, and cassettes, some produced by the respective disc manufacturers themselves, others by such firms as Ampex, GRT, and ITCC, which produce tapes on license from several companies. Not everything released on discs is also available on tape, but a greater and greater proportion of new recording is being made so available, some of it simultaneously with the disc release.

Finally, for the benefit of record collectors who may be moved, either by enthusiasm, irritation, or simple curiosity, to write to record companies, an address is given for each label or group of labels listed here, followed in each case, if possible, by the name of the individual to whom such correspondence is to be directed.

Das Alte Werk (a Telefunken series)—See McGraw-Hill
Angel—See Capitol
Archive—See Deutsche Grammophon
Argo—See McGraw-Hill
Artia—See Connoisseur Record Corporation
Audio Fidelity—One of the first generally marketed stereo labels. Audio Fidelity was created by the late Sidney Frey in the mid-Fifties to showcase some spectaculars, mostly Dixieland jazz and "exotic" pops. In 1959 Frey added the "First Component" series, classical standards recorded by a band-picked London orchestra under Alfred Wallenstein, Arthur Winograd, and Emmanuel Vardi. The series ran about a dozen discs, all splendidly recorded, excellently pressed, and elaborately packaged. In the mid-Sixties Frey sold the company. New management added material from various European sources to its catalog, including first-rate Viavaldi from Angelicus and substantial Brahms and Schumann by little-known Viennese players; pressings and packaging became less impressive, and price was reduced from $5.95 to $2.98, 221 West 57th Street, New York, N.Y. 10019; Mr. Herman Gimbel.
Auditorium—Rare and obscure piano concertos, recorded in Italy by Felicia Blumenthal with Czech and Italian orchestras under Alberto Zedki and Jiri Wolkhans, Initial series of seven discs, in limited distribution at $4.50, includes Beethoven's piano version of his Violin Concerto, other works of Beethoven, Arensky, Vieuxtemps, Albéniz, Piazzolla, Hoffmeister, Clementi, Koechlin. Sound quality variable, annotation disappointing, though pressings (CBS, London) and performances are good. Second series, in preparation now, recorded in Austria with Theodor Gaschlbauer carrying most of the conducting burden, much better technically, 507 Fifth Avenue, New York, N.Y. 10017; Mr. Jerome S. Maggid.
Bach Guild—See Vanguard
Barók—This one-man company, is owned and operated by the recording engineer Peter Barók, son of the composer. Inactive for several years, it has once again begun to issue records. The works of Béla Barók play a large part in the catalog's repertoire, exceedingly well performed by such artists as William Primrose, Tibor Serly, Leonard Hambro, and Tibor Kozma. There is Beethoven and other chamber music by the New Music String Quartet, and the latest releases are of Hungarian cimbalom music. Packaging and notes are superior; recorded quality is some of the best ever done, but all records are mono-only thus far. List price is $1.81, 290 West 57th Street, New York, N.Y. 10019; Mr. Peter Barók.
Bruno—Material from the U.S.S.R., Poland, and East Germany is offered in rather standard sound (as if copied from discs instead of taken from tapes). Labeling and annotation are frustrating too, but both Bruno and its associate label Coliseum offer
some titles not available elsewhere, at $4.98 and $5.98. P.O. Box 365, Wilton, Connecticut; Mr. Bruno Ronty.

Candide—See Vox

Cambridge—Small catalog of high excellence, repertoire ranging from Schütz and Bach to Ives and Bartók, in performances by such artists as Hugué Cosmoil, Harold Farberman, Ralph Votapek. Fine sound, superior annotation. Few new releases in recent years, but records are still in circulation and listed in Schumann Supplementary Catalog, and, inexplicably, one (Montevi's Coronation of Pulpac) in the regular catalog. $4.98/$5.98 (mono/stereo). 475 Washington St., Wellesley, Mass.; Mr. Charles P. Fischer.

Capitol—The American arm of Britain's Electrical and Musical Industries Ltd. (EMI), which describes itself with some justification as "the greatest recording organisation in the world." Capitol issues serious music on the Angel ($5.98), Capitol ($1.98), and Seraphim ($2.49) labels, with the special Melodiya series on Angel and Seraphim for release of new material from the USSR. Capitol, before its absorption by EMI, made its own recordings in this country with Vladimir Golschmann and the St. Louis Symphony Orchestra, William Steinberg and the Pittsburgh Symphony, the Hollywood Quartet, Nathan Milstein, and others. Little of the original Capitol material remains; some has been transferred to Angel and Seraphim, some has gone to Pickwick (p.r.), and some has simply vanished. Few new releases of "serious" music appear on Capitol now; those that do are generally lighter fare from the EMI catalog or reissues of earlier releases in a "heart of" or "great moments from" context. Angel, the prestige label, is used for release of most of the Beethoven concertos with Gilels, and other EMI and some Beethoven by Daniel Barenboim. Sound is excellent, pressings good, packaging elaborate; $5.98. Company is part of ABC/Pontamout, but maintains independent direction. Future classical releases seem unlikely.

Columbia—One of the two biggest American companies, originator of the modern long-playing disc, now issuing (or having recently issued) serious music on three $5.98 labels—CBS, Columbia, Epic—and two $2.49 labels, Crossroads and Odyssey. At the moment, Epic and Crossroads appear to be inactive as classical labels. After severing its connections with English Columbia in 1953, American Columbia affiliated with Philips, but that relationship was relatively short-lived, and, by the end of the Fifties, Columbia had set up its own operations as CBS Records in England, continental Europe, and elsewhere. Leonard Bernstein and the New York Philharmonic, George Szell and the Cleveland Orchestra, and Eugene Ormandy and the Philadelphia Orchestra figure prominently in the Columbia catalog, although the Philadelphians have recently returned to RCA after their twenty-five years with Columbia. Vladimir Horowitz, Robert Casadesus, Zino Francescatti, Glenn Gould, Rudolf Serkin, Isaac Stern, Pablo Casals, Igor Stravinsky, the Budapest and Juilliard Quartets, and the late Bruno Walter are among other Columbia stars, and Pierre Boulez has been added to the list. Also noteworthy: an incomparable series of "original-cast" musicals and the Legacy series, which consists almost entirely of electronic and avant-garde music), recordings from various foreign sources, and some of the Haydn, Vivaldi, etc. from the late Max Goberman's Library of Recorded Masterpieces. Quality on all labels is high, as befits a major producer. 51 West 52nd Street, New York, N.Y. 10019; Mr. John McClure.

Command—The classical catalog of this "super-budget" series consists almost entirely of standard repertoire performed by William Steinberg and the Pittsburgh Symphony Orchestra, with a handful of French items by Pierre Dervaux and the Colonne Orchestra.
from Columbia's American music series, but there are also recent recordings of such things as the complete piano music of Ives (Alan Mandell), the Gisnerath Piano Concerto and Sonata (Hilde Somer), and Douglas Moore's Canty Nation (New York City Opera). The ABS material shows its age, but there are some otherwise unavailable titles (Pisani's Second Symphony, a Victor Herbert Cello Concerto, Jerome Moross' Frankly and Juhaup), and some fine performances by Bernard Greenhouse, Beveridge Webster, Walter Hendi, and others. Pressings are adequate, annotation often skimpy, 1955 Broadway, New York, N.Y. 10021; Mr Horace Gould.

Deutsche Grammophon Gesellschaft - There are other major German companies, notably Electrola and Telefunken, but DGG, dating back to 1902, is the German giant now, with a newly created U.S. distributing branch. Before the war, Polydor was the German clearing house label; today it has become a pop label, with the prestigious Deutsche Grammophon replacing it in the classical area. DGG first appeared here in the form of 78-rpm imports about twenty years ago; its material was released on U.S. Decca LPs during the Fifties, with the Archive Production series later handled separately as a Decca import. MGM took over from Decca in 1962, importing German pressings of the regular DGG label as well as the Archive series, the latter still under the original catalog numbers devised for the U.S. market by Decca. Now both DGG and Archive are imported under their original German catalog numbers. In 1966, while still linked with MGM, DGG introduced its Heliodora label, already known in Europe as a low-price line made up almost entirely of reissues from the full-price series, "historical" as well as recent. Reissues of some of the MGM contemporary music items were included, too, and may be maintained on Heliodora now. Aside from the Archive releases, which span a period from the Middle Ages through the eighteenth century, DGG's repertoire has tended to be conservative, focusing on Classical and Romantic "standards." During the last few years, however, DGG has introduced a good deal of contemporary material--not only Henze and Shostakovich, but avant-garde works of Stockhausen, Penderecki, and Matsumoto. Artists include Herbert von Karajan, Karl Böhm (who is completing a Mozart symphony cycle with the Berlin Philarmoniker), Wilhelm Kempf, Dietrich Fischer-Dieskau, Rafael Kubelik (who's extraordinary Mahler cycle with his Hungarian Radio Orchestra has somehow not gotten the recognition it deserves), Pierre Fournier, Géza Anda, Horrak Krsin, Wolfgang Schindler, the Dolly Quintet, Christian Ferras, Christoph Eschenbach. Among musicians of the past who can be heard on DGG and Heliodora are Wilhelm Furtwängler, Ferenc Fricsay, Heinrich Schlusnus, and Fritz Wunderlich. August Wenzinger and Karl Richter are among the prime movers in the Archive series. DGG produces all its own recordings, occasionally co-produces with Hungarian, Czechoslovak, East German companies. Recording is generally superb, if less brilliantly than what may be served up elsewhere. The German pressings on DGG and Archive, at $5.98, are outstanding, and the domestically pressed Heliodora ($2.98) maintain a more than respectable standard. Documentation in the Archive series is in the highest class, and that on Heliodora often supersedes what is found on DGG, where the custom of multilingual liner notes tends to restrict the quantity of information offered. 1700 Broadway, New York, N.Y. 10019; Mr. Lloyd Gelassen.

Dover—A division of a book-publishing house, this label began life five or six years ago as an outlet for monophonic repressings by other companies, primarily Vox. Since then,
originals. Concert-Disc, the label created by the Fine Arts Quartet and used by the men of the FAQ to record themselves, the New York Woodwind Quintet, and selected chamber-music associates, was absorbed by Everest for a few years, with deterioration in the quality of pressings and annotation. Recently, the FAQ's splendid Beethoven quartet cycle was reissued complete on nine discs, with an inconvenient layout. Other labels absorbed by Everest are Stradivari, Baroque, Period, Counterpoint/Esoteric, Renaissance, and Scala. There is also an Archive of Piano Music, using material from Amptico rolls cut by legendary virtuosos of the past, and related folk and blues series, as well as an opera series which makes use of old Cetra LPs and 78s in addition to recent material from Ricordi, Ariola, and other European catalogs. Record opera formerly on Mercury, including Rossini's Cambiale di Matrimoni, Pasifilo's Rambicci di Spisigia under Renato Fasano, and the Callas Medea, are on Everest now, as is an exciting Berlin Philharmonic recording under Lovro von Marzic. Wilhelm Furtwängler's wartime Beethoven Ninth is available in "stereo" on Everest, as are old Fritz Kreisler and Souda's Band items which apparently derive from the Victor catalog. The only recording of Shostakovich's controversial Thirteenth Symphony (Rudi Yan), conducted by Kondrashin, is on Everest, and so is the same conductor's recording of the Shostakovich Eighth. Sound is passable, and these rarities may be regarded as real bargains, since actual selling price is generally lower than published $2.98/$3.98/$4.98.

Recent records indicate that we may expect cut-out London material to appear on this label. Original Belock-era Everests include Boult's Shostakovich Sixth, Rudolf Schwarz's Mahler Fifth, other orchestral discs conducted by Stokowski, Grosses, Copland, Krips, Scherbrock, Chávez, Villa-Lobos, Everest, etc., has recently been purchased by Pickwick, but will continue to operate as an independent division. The Everest Record Group, 10920 Station, New York, 11746; Mr. C. F. Gale - distribution (Schwarz, Supplementary Catalog, some numbers at $5.98, at some at $5.98, P.O. Box 321, East Hartford, Connecticut 06108; Richard Godievski.

Heliodor—See Deutsche Grammophon

Kapp—More active in pops than classics, Kapp made a dent in the latter market in the early Sixties with its Baroque trumpet collections featuring Roger Voisin, a Debussy piano series with Daniel Eriot, and some string orchestras, works conducted by Emmanuel Vardi, produced by E. Alan Silver and later Paul Myers before they moved on to Connessor Society and Columbia, respectively. Although the catalog has not expanded in the last half-dozen years, the Voisin material, at least, is still available ($4.98). 156 East 57th Street, New York, New York 10022; Mr. Jack Wiederman.

Limeight—See Mercury

London—English Decca, another industry giant, after an initial postwar year or two of distribution here under its own name, came to a parting of the ways with its American namesake and adopted the name London for its records released in the U.S.A. After the startling success of its 78-rpm "first" discs, London, the first major company outside the major company outside this country to produce LPs, became one of the pacesetters on microgroove. One of its spectaculars on 78 was a Piattegoff with the London Philharmonic which served also to introduce Ernest Ansermet to a broad American public. A second Ansermet Petrouchka, with his own Orchestre de la Suisse Romande, was one of the first LP showpieces, and a third helped to launch the era of the stereo disc. The late Swiss conductor's huge discography is one of the glories of the London catalog; another is its outstanding opereatic section, ranging from the Mozart masterpieces under Kleiber, Krips, and Böhm, to the Puccini and Verdi standards, to a complete Ring under Solti, to the operas of Benjamin Britten conducted by the composer, and a comprehensive Gilbert-and-Sullivan segment with the D'Oyly Carte Company, Tchekh, Sutherland, and Nilsson are the prime vocal "properties." Clemens Krauss' definitive recordings of the Strauss (both J. and R.) and Erich Kleiber's Beethoven, transferred to the $2.49 Richmond label a decade ago, have become casualties at last of the mono deletion policy, but this really distinguished catalog boasts superb stereo recordings (at $5.98) by Istvan Kertész, Ernst Schmidl-Istervelt, Vladimir Ashkenazy, Clifford Curzon, the Vienna Octet, Willi Boskovsky, Zubin Mehata, Julius Katchen, Sir Adrian Boult, Peter Maga, Karl Münchinger, Wilhelm Backhaus, and others in addition to the artists already named. Although the Richmond label has disappeared except for its opera sets (such as the recent resue of Die Frau ohne Schatten, under Böhm, for less than $10), London introduced another $2.49 line two years ago, the Stereo Treasury Series, featuring attractive reissues of recent recordings by its first-rate artists (some, such as Britten's Prince of the Pagodas, offered in stereo for the first time), and a few items which had not appeared earlier on the full-price label. There is also a Phase Four series, produced by American members of the pop division but resembling "classics" in London (with the "sonic spectacular" treatment) under Stokowski, Dorati, the late Charles Munch, and others; also at $5.98. All London products, with few and infrequent exceptions, are pressed in Britain, packaged in the U.S.A. One of the supreme leaders in every qualitative sense. 539 West 25th Street, New York, N.Y. 10001; Mr. M. N. Frank. (English Decca's affiliated labels—Argo, L'Oiseau-Lyre, et al.—are distributed in this country by McGraw-Hill and are listed below under that name.)

Louisville—While various orchestras and organizations have put out their own records on a "vanity press" basis, the Louisville Orchestra has done something different. In 1948 the orchestra and its conductor, then Robert Whitney, began commissioning new works by composers of various nationalities, and in 1954 Mr. Whitney and the orchestra began recording them, issuing the discs on a mailorder subscription plan. The Louisville "First Edition Records" are also available in a few shops (they are listed in the regular Schwann at $7.95/$8.45, monophonic), and one of the most significant labels has taken on the catalog of Columbia Records. Composers represented include Mennin, Riegger, Ibert, Antheil, Garnetser, Kodály, Pisont, Homegger, Elliott Carter, Henry Cowell, Briten, Gail Kubik, Ross Lee Finney, Bernard Rogers, William Schuman, and about a hundred others. After running up about that number of discs under Mr. Whitney, the Louisville Orchestra is continuing its program of recording under its new conductor, Jorge Messi. Good sound, clean pressings, annotation often by composers. The Louisville Orchestra, 819 Fourth Street, Louisville, Ky. 40203; Mr. James Hicks.

Lyrichord—This one-man operation has built up a sizable and interesting catalog. There are some reissues from Vox, Haydn...
Society, and other sources, but also a good deal of original material, including the Wihlharl, Chorale and today's Pro Arte Quartet in works of Samuel Adler and Herbert Fromm. Offerings (at $1.98/$5.98, mono/stereo) include periods from Gregorian chant to the present, with Buddhist temple services and other material from the Orient. Pressings are clean, sound quality varies according to age and source of the material. Lyricdahl also owns and distributes the Etana label, which features LP reissues of historical vocal material ($5.95). 141 Perry Street, New York, N.Y. 10014; Mr. Peter Fritsch.

Mace—Seeper Records' serious music division derives most of its material from European sources principally Electrola. There are fine recordings of Bach's harpsichord music by Helmut Walcha, of Bach's sons' chamber music by various Berlin instrumentalists, and of Haydn rarities by Helmut Müller-Brühl; sound and pressings are excellent (less good in the case of works from Israel). Belting and annotation leave a good deal to be desired—the Holberg Suite is nowhere mentioned on the jacket of the Grieg collection of which it is a part, and on the label it is identified only as "Suite for String Orchestra"; both the jacket and the label of the disc on which Stegied Borzies plays both the Beethoven Romances insist he plays only No. 2, and misspell his name into the bargain—but not enough to detract from the musical value offered at $2.50.

McGraw-Hill—The famous publishing company now distributes the import labels affiliated with London (English Decca); Argo, L'Oiseau-Lyre, Société Française du Son, and Telefunken, including the Das Arte records series. Argo, in addition to a substantial treasury of spoken-word items (including the complete works of Shakespeare), features the Choir of King's College, Cambridge, in sacred music from the Renaissance to the present, and the Academy of St. Martin-in-the-Fields under Neville Marriner in eighteenth- to twentieth-century music; Simon Preston plays organ music of Liszt and Messiah, the John Allliss Choir sings Bruckner Masses of Vienna. Aside from the Das Arte series and historical series, Telefunken has issued such items as the complete Konzertmeisterschnitte of Jean-François du Son so far offers only a few discs of French Baroque music, but l'Oiseau-Lyre's catalog is a large one, including still a few mono items (Thurston Dart and others) as well as excellent stereo pressings of the Melos Ensemble in twentieth-century chamber music, Artur Balsam in all the Mozart piano music, and Colin Davis conducting Stravinsky, Berlin (Béatrice et Bénédicté, L'Enfance du Christ), and more Mozart. Very high quality on all counts, at $5.95, all labels. McGraw-Hill Book Company, Record Department, 530 Union Square, New York, N.Y. 10036; Mr. Martin S. Pincus.

Melodia—See Capitol.

Mercury—This organization now issues serious music on three $5.98 labels—Mercury, Philips, and Limelight—and two budget labels, Mercury/Wing ($1.89) and Philips World Series ($2.98), with most of the new material on them produced by Philips, the big Netherlands-based company. Antal Dorati, with Mercury since his Minneapolis days, does most of his recording for that label now with the London Symphony Orchestra. Janos Starker, Byron Janis, Henny Sacry, and Hilde Somer are on Mercury, and the catalog still includes many recordings by the Deutche Symphoniker under Paul Paray, the Eastman-Rochester Orchestra under Howard Hanson, and the Eastman Wind Ensemble under Frederick Fennell. Dorati has done all the Tchaikovsky symphonies with the LSO for Mercury, and Igor Markevitch has done them (plus Marriner) with the same orchestra on Philips, whose line-up includes Colin Davis (notable Berio: Romeo et Juliette, Handel Messiah). Arthur Grumiaux, Claudio Arrau, Maurice Gendron, the Quartetto Italiano, and Bernuard Haitink and the Concertgebouw Orchestra of Amsterdam; some of Pierre Monteux's last recordings are on Philips. The Limelight series is reserved for electronic and avant-garde material from Philips, Mercury/Wing serves as a format for reissues of older Mercury recordings, and World Series offers reissues from both the Mercury and Philips lists, together with some previously unreleased items. The Beaux-Arts Trio is on World Series (Beethoven, Brahms, Mendelssohn, etc.), as are Witold Rowicki's Dowdik and artificial stereo versions of material formerly on Epic and Mercury. Sound quality is generally excellent on the full-price labels, though some pressings lately have been gritty and labeling is now and then erratic. (Philips classical reissues will be imported from England from now on, which should mean a significant improvement in the quality of pressings.) 110 West 57th Street, New York, N.Y. 10019; Miss M. Scott Mampe.

MGM—Anything remaining of this label's adventurous contemporary repertoire is on Heliodor now; see Deutsche Grammophon.

Monitor—Catalog is built mainly on pre-stereo Society recordings, pressed very well indeed (Tchaikovsky's Souvenir de Florence is a good example), but also includes some original productions in stereo. All classical items at $2.50. 156 Fifth Ave., New York, N.Y. 10010; Mr. Michael Stillman.

Music Guild—See Westminster.

Musical Heritage Society—In five years this mail-order company has built up a significant catalog of more than five hundred discs on its two labels, Musical Heritage Society ($2.98) and Orpheus ($2.89). The records are generally available in local music stores (usually in Manhattan), but the bulk of MHS's substantial sales continues to be through mail order. MHS produces some of its own recordings, both in New York and Vienna (Nadja Reisenberg and Artur Balsam in Mozart piano duets, Eugene List and others in Mozart concertos, a provocative assessment of "Gothic and Renaissance Dances" from Vienna), but gets most of its material from such European producers as Erato, Supraphon, Angelica, and Polonia's Muza. Originally an all-Baroque label, MHS now offers a good deal of pre-Baroque, Romantic, and twentieth-century material, including hundreds of titles not available elsewhere. Jean-Pierre Rampal and the late Karl Ristenpart are prominent in this catalog, and Marie Claire Alain's Bach organ series is especially noteworthy, as is the stunning Montevedi's L'Enfance du Christ, and more Mozart. The Orpheus label is reserved for special projects and complete cycles, such as the twenty-five-disc complete Chopin from Muza, which involves more than a dozen Polish pianists and various colleagues in everyone Chopin wrote—chamber music, all of it. Paul Kletzki and the Czech Philharmonic do the nine Beethoven symphonies, Friedrich Gulda plays all the Beethoven sonatas, Artur Balsam plays all the Haydn keyboard works, Joerg Demus all of Debussy's, Angela Eppstein conducts Peri's Eunidice, and there are several discs of "Musica Antiqua Polonica." All MHS pressings (by Columbia) are of superior quality, annotation is above average, and even the free catalog is a handsome production. 1991 Broadway, New York, N.Y. 10023; Dr. Michael Naido.

Nonesuch—Created six years ago as a division of the folk-oriented Elektra Corporation, Nonesuch was (if not the) major factor in the low-price revolution. The combination of fresh repertoire, strikingly colorful cover art, and unusually complete documentation of sources attracted a large public and inspired widespread imitation. Among the more than two hundred Nonesuch discs one finds a bit of everything, from the Renaissance to electronic music, including ex—
amples of the latter commissioned by Nonesuch itself especially for recording. The cata-
gogue is made up of material obtained in its current vocal roster includes Leonora
Price, Anna Moffo, Plácido Domingo, Carlo
Bergonzi, Sherrill Milnes. RCA pressings
are among the best produced in this forum—
from America as Harmonia Mundi, Deller,
SPA did a good deal of pioneering in
the Guarneri Quartet is building up the
label's chamber-music catalog. The sizable
operatic segment includes, in addition to the
standard Verdi, Puccini, Mozart, and Wagner,
the Gluck Oisèe with Shirley Verrett, Donizetti's Lucia di
Borgia with蒙recret Caballé, and the New York City Opera pro-
duction of Handel's Giulio Cesare
with Benjamin Britten, Tullio Serafin, and Arturo Toscanini.

The printed catalog itself is a musicological
sample. Well-engineered for subscribers, the
most items are recent enough to be genuine
stereo; for example, Steinberg's pairing of
the Guo d'Or and Lore for Three Oranges
suites, Beecham's collection of Mendelssohn, Berlioz, and Rossini overtures). Pick-
wick now owns the Everest group, which
will operate as an independent division.
Pickwick International, Inc., Long Island
City, N.Y. 11101; Mr. C. Leslie.

RCA—Simply to designate RCA 'one of the
giants' would give no idea of the present
scope or enormous background of this com-
pany, formerly known as RCA Victor and
before that simply as Victor. The famous
Little Nipper' painting and 'His Master's
Voice' slogan have adorned this company's
products for more than a half-century, but
there is no longer any relationship between
RCA and the foreign companies using the
same trade-mark. Today RCA itself produces
virtually all the recordings issued on its

$598 Red Seal label. The $298 Victor
series offers dozens of both recent and his-
torical material from the company's own
catalog and new recordings from such Euro-
pean sources as Harmoia Muni, Delfer,
Eulenburg, and World Record Club. Césaró
and Kréisler were best-selling Victor artists
in the past, and there were also Raffmanhi,
Beethoven, Cross, Flagstaff, Melchior,
Trahul, Bjerloer, McCormick, Schumann-
Heink, Elman, Marian Anderson, and Alex-
ander Kipnis. Arthur Rubinstein has been on
this label since he began to record; so have
Arthur Fiedler and the Boston Pops, and so
has Heifetz (with a short interruption for
a wartime fying with Decca). Horowitz left
RCA for Columbia a few years ago, but
Ormandy and the Philadelphia Orchestra
have returned after twenty-five years
with Columbia. Toscanini retired before stereo
recording became standard procedure, but
his legacy is being preserved on Victrola.
404 Broadway, Saratoga Springs, New York (a "spa"); Un-
listed in the Schu'ann Supplementary
Catalog at 55.95. 404 Broadway, Saratoga
Springs, New York; Mr. Roger Hall.

richmond—See London
Scala—See Everest
Seraphin—See Angel
Serenus—Records are produced by General
Music Publishing Company, offering music
published by that firm, including works of
Harrison, Meyer Kupferman, Nicholas
Placido, Václav Nejedlý, and Vittorio Rieti. Performances must be regarded as au-
thoritative, engineering and pressings are
good. Unusual material, higher-than-average
price ($6.98 for stereo). 411 East 75th
Street, New York, N.Y. 10021; Mr. Paul
Kapp, Société Française du Son—See McGraw-

Hill
Society for Forgotten Music—Few releases
on this label, organized by the late composer
Dorothy L. Sargent about a decade ago to res-
urrect neglected chamber music by such com-
posers as Mendelssohn, Gluck, and Chaus-
bau. MSO lists at $1.98, stereo $5.95
(Schwann Supplementary Catalog). R181
19th Century, Los Angeles, California; Mr.
Leslie Koenig.

Society for the Preservation of the Ameri-
can Musical Heritage—Founded and direct-
ed by Karl Krueger and headed by Henry
Reichhold. The aim of the society's re-
cordings is exactly as stated in its name. The
great majority of the repertoire much of it
conducted by Mr. Krueger with the Royal
Philharmonic Orchestra of London, the re-
minder performed by quite good soloists
and chamber groups, is absolutely unavaila-
ble in any other form Included are such items as Grieg's "Tone Pictures", flute music
by Sidney Lanier, John Knowles Paine's Sym-
phony No. 2 and The Tempest, Victor
Herbert's Hero and Leander, and Horatio
Parker's Northern Ballad. Performances are
fine, notes and packaging likewise. Records
were formerly available only by subscription,
but now they can be purchased individually by
non-members at $6.00 each. P.O. Box 1311,
Grand Central Station, New York, N.Y.
10017; Mr. Karl Krueger.

Somerset—Such standards as Scheherazade,
Galilei Passione, and 1812 are conducted by
Wilhelm Ritter, H. Montiel, and others of
similar renown on the few "classical" discs
produced on the Somerset (mono) and
Stereo-Fidelity (stereo) labels at $1.89.
There is, however, one outstanding disc of
Bach organ works, 222 West Orange Avenue
Burbank, California 91502; Mr. Al
Sherman.

SPA—The acronym represents the Society
of Performing Artists, headquartered in
Saratoga Springs, New York (a "spa"). Un-
der the leadership of the late F. Charles
Adler, SPA did a good deal of pioneering in
the early Fifties: first recordings of the Mahl-
er Third and Sixth, Liszt's Dante Symphony,
works of Artur Schnabel, etc. Well-engi-
neered for their day, some of the mono discs
are still listed in the Schwann Supplementary
Catalog at $5.95. 404 Broadway, Saratoga
Springs, New York 12866.

Stereo-Fidelity—See Somerset
Stradivari—See Everest
Telefunken—See McGraw-Hill
Time—Small catalog of avant-garde music
by Stockhausen, Kugel, Nono, Bejo, Maderna,
Cage, Messiaen, and others. Fine pressings
(by RCA), sturdy gatefold jackets, annota-
tion generally by composers themselves. 2
West 45th Street, New York, N.Y. 10016;
Mr. O. Woods.

Turnabout—See Vox
Ultraphone—The existence of this small
company is the result of the enthusiasm and
dedication of one man to the cause of
Russian opera. All releases are from Russian
tapes, with the latest discs in legitimate stereo. Gen-
eral quality is as good as possible consider-
ing the original tapes, which is to say some-
what variable. Repertoire includes many
works not available elsewhere, such as Pro-

N O V E M B E R  1 9 6 9

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71 West 23rd Street, New York, N.Y. 10011; Mr. Seymour Solomon.

Victor, Victrola—See RCA

Vox—Issuing recordings from French Poly- dor and other French sources was this company's main activity when it began operat-
ing about twenty-five years ago. With the in-
trusion of microgroove, Vox was one of the first companies to adopt the new format and soon became one of the most active on the U.S. scene, setting up its own production undertakings in Europe. It has always been a one-man operation, and most of his competi-
tors acknowledge George Mendelssohn as "one of the most remarkable talent-finders in the business." Vox's early years saw atten-
tion focused on such artists as Klemperer, Horenstein, Novacek, Reinhold Barchet, Fried-
rich Wührer; it was Vox that introduced Alfred Brendel, Zubin Mehta, Ingrid Hauer,
and Waldo Perlemuter to U.S. listeners, and also introduced what Irving Kolodin termed "the Age of Complete," with its de-
luxe albums of Vivaldi, Corelli, and Locatelli concetti grossi by the dozen. That led to
another innovation, "Vox Boxes," a series of three-disc sets still going strong at $9.95 per box (the regular Vox line lists at $4.98 per disc). The "Boxes" include ste-
tereo versions of the piano music of Brahms and Mozart played by Walter Klien, Bart-
tók and Prokofiev played by György Sandor, Debussy by Peter Frankl, Ravel by Perle-
muter, and Satie by Frank Glazer, as well as the quartets of Bartók, Beethoven, Brahms,
Schumann, Schoenberg, Dvořák, and Haydn. In 1965, release of Vox single LPs came to a
temporary halt, and the $2.98 Turnabout line was introduced. The covers were obviously
patterned after Nonesuch's, but the very first Turnabout release included a disc of elec-
tronic music—what first to be issued on a budget label. There are more than two hun-
dred Turnabouts now, covering as wide a range as any label, with an especially inter-
esting segment of Nielsen and other Danish music under Peter Mazg, and Karl Anger's definitive version of the Janáček Sinfonietta, formerly on Parliament. Latest addition to the Vox family is Candida, a
$3.98 line offering unusually interesting rep-
ertoire, most of it unavailable elsewhere—
Stockhausen, Messiaen, Milhaud (all with
a definite New York slant), Busoni concertos, a brilliant debut recital by the Eastman Brass Quintet, gutsy Ramoné conducted by Richard Kapp, etc. In the past, tape-to-disc transfers robbed some Vox rec-
ordinations of their fullness. but some of them
have been satisfyingly remastered and most of those of the last three or four years have been superior. Pressings are clean and an-
notation often shows high standards, 211
East 23rd Street, New York, N.Y. 10017; Mr. George H. de Mendelssohn-Bartholdy.

Westminster—When Westminster began as an independent company in 1950, retrospective
suggestions were solicited from the public. Quite an impact was made at the outset with the impresive combination of imaginative repertoire, above-average sound, and such exciting "new" talents as Hermann Scher-
chen, Paul Badura-Skoda, Jorge Demus, and the Vienna Konzerthaus Quartet. Curiously,
although Scherchen's reputation was built
largely on his activities on behalf of contem-
porary music, his Westminster discograph-
y was weighted heavily with Bach (Brand-
enburgs, Suites, St. John and St. Matthew Passions, many cantatas, series of symphonies and other works) and Beethoven (all the symphonies, piano concertos, overtures, Christus am Oelber, and a really musical version of Wellington's "Festive.") Other Westminster stars in the past have been Egino Pieti, Antonio Jau-
gnan, Erica Morini, Artur Rodzinski. Some of the most memorable items have disapp-
teated (for example, Scherchen's complete Egmont, Boult's 1954 Planetes), but many have been preserved in the special collectors' series. Daniel Barenboim, introduced by Westminster, is on Angel now, but his Bee-
thoven and Mozart discs for Westminster are still current. Among today's artists are Beverly Sills, the Allegri String Quartet, Barry Morell, Robert Gerle, Fou Ts'ong. When James Grayson, one of the label's original founders, was retired by ABC/Paramount in 1961 he brought with him the Music Guild label, which he had created as a de luxe subscription series; it became West-
minster's budget line, offering, at $2.98, classical and contemporary repertoire from various European producers. (Grayson himself, having reached retirement age, now contributes to Westminster as an independent producer.) Westminster passed through se-
veral hands and allowed its catalog to be
inflated before finding its present berth as part of ABC/PARAMOUNT, where a restruct-
uration process is in the works now, cleaning out the catalog and re-emphasizing unusual repertoire. During recent years label copy for the $5.98 line had become erratic, and pressings themselves frequently less than satis-
factory; these factors, too, are being correct-
ed. 1330 Avenue of the Americas, New York, N.Y. 10019; Mr. John Natoli.

Wing—See Mercury

World Series (Philips)—See Mercury

Richard Freed, a critic with an encyclo-
pedic knowledge of records, is Assistant to the Director, Eastman School of Music.
When Montserrat Caballé made her historic New York debut with the American Opera Society in Donizetti's *Lucia di Lammermoor* in 1965, some critics described her voice as a dramatic soprano, others as a *mezzo-soprano*. Four years later at the time of her first solo recital in New York, Mme. Caballé said: "My voice is that of a lyric soprano, with facility for coloratura and with a few dramatic touches, but not too many of those. It is true that I sing some roles that might be thought more appropriate for a dramatic soprano—roles that require a bit more volume—but I love them and I simply can't give them up."

Interviewed in the hotel suite she shared with her husband, the Spanish tenor Fermin Martí, the great diva neither looked nor acted like a prima donna. She wore a simple tweed suit and very little makeup. She listened attentively and spoke quietly in the clearly articulated Spanish of northern Spain, occasionally breaking into a charming smile or a melodious laugh. Continuing to discuss her repertoire, she said: "I choose new roles usually for their musical interest. Sometimes it is just a question of personal response to a character in an opera, but mostly it is a matter of musical interest."

In her first interview with this magazine (January 1966), Mme. Caballé singled out Salome as her favorite role, and she commented further on that statement now: "I love Strauss, and I have sung a number of his operas. If, as you say, people who know my work only in Italian roles find my preference for *Salome* strange, it is only because they..."
are unacquainted with my background. I sang in opera houses in Germany for some time before my first appearance here, and in Germany I even won a prize specifically for my singing of Strauss. I have sung Salome many times in Europe and my recording of it will soon be issued by RCA." (See review in this issue.)

"I have sung a number of roles in seldom-performed bel canto operas—Bellini's Il Pirata and La Straniera, Donizetti's Lucrezia Borgia, Roberto Devereux, and others—but the credit for exhuming these forgotten operas is not mine. They were revived by other singers before me, such as Maria Callas and especially Leyla Gencer, who devoted herself particularly to seeking them out. Their work has helped me in that when I needed complete scores for these operas, they were already available."

Asked why so many Spanish singers have excelled in the bel canto repertoire, she paused thoughtfully and said, "Perhaps it is because the Spanish school of singing emphasizes the human element in the singing of fioriture. Spanish teachers constantly remind their students that ornaments or embellishments must never be allowed to sound mechanical but must be made expressive, and in my opinion that is the principal difference between the Spanish and Italian schools of singing. I don't mean to imply that just because I am a Spanish singer I think I sing florid passages very well; it's very difficult to sing embellishments with the proper vocal support and still make them express human emotion. But I think Maria Callas sang that way—constantly striving for a human quality in the ornaments characteristic of bel canto operas. In one of his books Malibran's father, the great teacher Manuel Garcia, cautioned singers on this point. He said, 'The voice you sing with must always be a human voice, not the voice of a bird.' That tradition has remained with us in Spain as a legacy from Garcia."

On the question of the explosive attack with which she sometimes begins a note, the much-debated coup de glotte, she said: "Yes, you can hear the coup de glotte on some of my records. It is an expressive device that a singer uses to convey the human quality we were just speaking of. She went to the piano, struck a note, and then sang it with coup de glotte and without to demonstrate the different emotional color this attack imparts to a note. 'It can be easily abused through too frequent use, and then it becomes ugly. It's not difficult to produce, though of course it must be learned like any other vocal technique. The important thing is to use it correctly and with taste, which requires much study. What determines its appropriateness on a given note is the word. If one has to sing a word with a harsh or brutal meaning, the coup de glotte helps the singer convey that meaning."

"A man once told me that he admired my voice and my technique but thought it was a pity that I had this strangely defective attack. I couldn't explain the whole history of singing to him, but I suggested that he read one of Garcia's books in which the use of the coup de glotte is well documented. It was basic to the technique of the castrati, for example, and it is stylistically authentic in operas of a certain period. If it would be absurd to employ it in the operas of Puccini, I think it is equally absurd not to use it in the bel canto operas where its use is traditional."

Mme. Caballé declined to single out any of her records which she thought displayed her work especially well. "It's impossible," she said, laughing and shaking her head emphatically. "I find it difficult to listen to my records because I can't avoid listening very critically, and I hear things I want to improve. If you must recommend something to your readers, pick an album in which the repertoire is of unusual interest—the 'Rossini Rarities' or 'Verdi Rarities' or, if it is for a person who has little experience with opera, perhaps La Traviata because of its melodies."

The possible choice will be considerably widened in the next few years, for Mme. Caballé has a strenuous recording schedule. "I have agreed to do several aria recitals, including one of Donizetti's operas, and I am scheduled for an album of bel canto duets with Shirley Verrett. I will be singing Norma for the first time on stage in Europe next season, and then I am to record that. I am also scheduled to record Traratore, Don Carlo, The Marriage of Figaro, and La Bohème. What else? Some arias by Bellini, Donizetti, and Puccini, a second album of Verdi rarities, Bachanais Brasileiras No. 5, the Vocalise of Rachmaninoff, and three complete zarzuelas."

These recordings will appear on legitimate labels and be sold in stores. But it is fairly safe to prophesy that a number of other Caballé recordings on tape and disc will be circulated sub rosa, pirated recordings of her live performances. Someone in the audience will tape the performance, and soon copies of the tape will be given, lent, rented, or sold to large numbers of avid Caballé fans greedy for every note she sings. When she sings Rossini's La Donna del Lago and Spontini's Agnese de Hohenstaufen on the Italian radio next year, tapes of the performances will arrive in New York within days of the broadcasts, and these performances will probably be issued on discs with "private" or "pirate" labels. The pirates' adoration of her seems not to concern Mme. Caballé at all.

"Many people come back to speak with me after a performance, and I have noticed that more and more of them carry briefcases or small suitcases, and I sometimes get the impression that everyone in the audience is recording the performance. I don't think it indicates a special interest in me, but simply that there is a great deal of enthusiasm for tape recording these days. You find this not only in the United States, but all over Europe. I think most people who make these recordings do it for money, but merely to have an agreeable souvenir of the occasion. They want to recapture the excitement of the live performance, and I must say these unofficial recordings do that for me. I have listened to some of them with considerable interest, thinking 'Ah, I had a little difficulty with that passage,' or 'This one came out very well for me.' I know that some of these tapes are transferred to discs and sold. I've bought some of them myself, and I found the prices rather high. But it can't be a very big business. I mean they can't make much money at it. Of course, they don't have the expenses a company has when it records an opera; they merely take a machine to the performance and don't pay the singers and orchestra. But still, how many copies of such a record could they sell? Two or three hundred?"

Mme. Caballé may be too modest to accept the crown of Queen of the Record Pirates, but an official of RCA says that although there is no way to be certain, his company estimates that the person or persons who pirated Mme. Caballé's New York performance of Lucrezia Borgia sold 30,000 copies of it in a two-disc set at prices ranging from $15 to $25 per set. The same official declined to reveal how many copies of Mme. Caballé's three-disc recording of the same opera on RCA had been sold, but he admitted that sales have been very good.

—William Livingstone
STEREO REVIEW'S SELECTION OF RECORDINGS OF SPECIAL MERIT

BEST OF THE MONTH

CLASSICAL

MONTSERRAT CABALLE'S DEFINITIVE SALOME

Her new RCA recording of Strauss' masterpiece is musically and dramatically convincing.

Richard Strauss' Salome is one of my favorite operas, but I have never seen a performance of it that I found completely satisfactory. Inherent difficulties in the libretto and in the score present almost insuperable obstacles to a convincing stage presentation. Few sopranos who can cope with the final scene have voices of a quality that suggests a sixteen-year-old girl, and fewer still have figures suitable for the Dance of the Seven Veils. Some of them distort the story by exploding onto the stage as sex-starved hysteric's from the outset. Then too, Jokanaan is a rather ungrateful role, and in the opera house it is often inadequately cast. Salome may have been innocent, but I cannot believe that the daughter of the voluptuary Herodias could have so poor an eye for the male form that she would fall in love at first sight with a paunchy, middle-aged house baritone made up to look like the wrath of God in a tangle wig and a tattered animal skin.

Perhaps, then, recording is the best medium for Salome. There are two good versions in the catalog: the very musical performance on Richmond with Christel Goltz, conducted by Clemens Krauss, and the extremely dramatic London set with Birgit Nilsson, conducted by Georg Solti. There is much to admire in both, but RCA's new release with Montserrat Caballé, conducted by Erich Leinsdorf, surpasses them in my view on every count. An expert group of singing actors under the hand of a seasoned Strauss conductor have produced a beautifully proportioned realization of this difficult opera, which succeeds here both musically and dramatically and for once makes Salome totally convincing.

Strauss warned sopranos that Salome was a chaste virgin and an Oriental princess and should be played with restraint, or her defeat would excite disgust instead of sympathy. He apparently liked lyric voices in the role; he persuaded Maria Cebotari to learn it, and even tried to talk Elisabeth Schumann into attempting it. I think Strauss would have loved Montserrat Caballé as Salome. I do. Her voice, extremely beautiful in itself, has the power to ride over the orchestra where necessary, yet she can refine it to the size and weight of a slender moonbeam, and her variety of vocal color matches the richness of imagery in the text. The impact of her thrilling final scene, the best I have ever heard, is heightened by the subtlety with which she performs every scene preceding it. At the beginning she really sounds sixteen, and she builds her characterization carefully, making some telling dramatic or psychological point in almost every line, but never at the expense of the music. Her Salome is a great operatic interpretation, and I now understand why Mme. Caballé says this is her favorite role.

Strauss wrote that Herod 'should endeavor, Oriental parasite though he is, to preserve his dignity and composure before his Roman guests... notwithstanding all momentary erotic misdemeanor.' With a voice exactly the right color for the role, Richard Lewis brings out the neu-
La familia Martí: Montserrat, Aurelio, and Bernabé

rotic side of Herod, but also shows his smug attempts at dignity. Regina Resnik is properly wicked and shrewish as Herodias, and James King is a splendid Narraboth. Not the blusterer we usually get as Jokanaan, Sherrill Milnes manages to convey religious conviction, which is not easy in this music, and his powerful baritone still has a youthful bloom which suggests that Jokanaan, who was only about thirty, might have awakened passion in a young girl.

The sensitive casting and imaginative characterization extend even to the smallest roles, such as the two Nazarenes and the two soldiers, who are particularly good. All the singers project the words well, and although there is not a German in the cast, they all pronounce the language at least acceptably.

The London Symphony plays well for Leinsdorf, who brings out the power and excitement of the score without driving the music too hard. A few passages may seem over-deliberate, but one needs a calm moment from time to time in this work, which can become excessively noisy. The sound is good, if a bit emphatic in the bass, and the balance between voices and orchestra is pleasing—the singers are rarely drowned out. Without gimmickry, stereo is used to provide breadth, depth, and a sense of action.

I've had a long, frustrating love affair with this sensual opera; hearing this performance, in which almost everything exceeds expectations, is satisfying in a way that is all but physical. Best of the month? It is best of the year for me.

William Livingstone

R. STRAUSS: Salome. Montserrat Caballé (soprano), Salome; Sherrill Milnes (baritone), Jokanaan; Richard Lewis (tenor), Herod; Regina Resnik (mezzo-soprano), Herodias; James King (tenor), Narraboth; Julia Hamari (mezzo-soprano), Page of Herodias; Kenneth MacDonald (tenor), First Jew; Robert Bowman (tenor), Second Jew; David Lennox (tenor), Third Jew; John Brecknock (ten-

SCHUMANN AND WOLF:
A POETIC LIEDER RECITAL

Christa Ludwig and Walter Berry bring their usual high artistry to an imaginative program

IN an industry increasingly dominated by sales-oriented attitudes and programming predictability, a record release showing considerable thought and imaginative enterprise must be doubly admired. Such an achievement is Deutsche Grammophon's new Schumann-Wolf collection sung by the gifted Christa Ludwig-Walter Berry team.

In the case of the Schumann Liederkreis included here, there are fine recordings in the catalog by Régine Crespin, Gérard Souzay, and, particularly, Dietrich Fischer-Dieskau. All are commendable, and yet none can perfectly fulfill the poet's purposes, for some of the songs call for a female interpreter, others for a male one. There is no such difficulty with the present Liederkreis, for Mr. and Mrs. Berry take the songs which respectively belong to them, thus serving the poet as well as the composer (to say nothing of the listener) to the best of their remarkable abilities. And, to crown the enterprise, the Berrys bring together on the same record for the first time in my memory the four "Mignon" songs and the three "Harper" songs from the Hugo Wolf cycle inspired by Goethe's Wilhelm Meister.

Both artists are in excellent form, although in this instance I must give the palm to Walter Berry, an artist

The wonderful Berrys: Christa and Walter
who has shown steady growth not only as an interpreter but—and this is more unusual—as a vocalist as well during the past few years. He brings to the Wolf songs a full measure of the Harper’s bitterness and resignation: this is a man who has suffered, who has seen it all, and this is an artist who can grasp the character’s dejection and morbid philosophy. And he does it not by over-dramatization, but through subtle colorations, accentuations, and careful weighing of the poetic content.

Christa Ludwig is, of course, very good in both Schumann and Wolf, but in her case unusual achievements are by now taken for granted. In a few instances, the tessitura is high for her, and tonal refinement is thereby compromised. But the compensations are ample: the passionate involvement in the “Mignon” songs, particularly in the powerful Kennst du das Land?, and the effectively dramatized Waldgespräch in the Schumann cycle. In Mondsücht, which lighter-voiced sopranos often utilize to demonstrate ethereal pianissimos, Miss Ludwig wisely exploits the velvety, luscious quality of her middle range. The effect is different, but no less magical.

With their imaginative fantasy and soaring lyricism, the Schumann songs simply must charm everyone, but the Wolf songs from Wilhelm Meister are not of the kind, perhaps, that make an unforgettable impact at first hearing, particularly on listeners who cherish the immediately accessible musical treatments of the same texts by Schubert, Tchaikovsky, or Thomas. Only repeated listening will disclose their absolute rightness, psychological insight, and respect for the poet’s intentions.

The varied and sometimes imposing pianistic challenges are impressively met by Erik Werba, the pair’s frequent and dependable collaborator. DGG’s sound, however, is somewhat distant and lacking in immediacy—perfectly listenable, but not distinguished, which the performers certainly are.

George Jellinek

HUGO WOLF: Lieder der Mignon: Heiss mich nicht reden; Nur wer die Sehnsucht kennt; So lasst mich scheinen; Kennst du das Land?; Gesänge aus Wilhelm Meister (Harfenspieler Lieder): Wer sich der Einsamkeit ergibt; An die Türen wil. ich schließen; Wer nie sein Brot SCHUMANN: Liederkreis (Op. 39). Christa Ludwig (mezzo-soprano); Walter Berry (baritone); Erik Werba (piano). DEUTSCHE GRAMMOPHON 139386 $5.98.

\[ \text{ENTERTAINMENT} \]

JULIE DRISCOLL, BRIAN AUGER, AND THE TRINITY

A “new-generation” group brings it all together on a two-disc synthesis for A
teo

A new generation of pop musicians seems finally to have arrived. Blood, Sweat & Tears was, for many over-thirty listeners, the first of the young groups to make a synthesis of rock/pop/jazz blues that was appealing enough and, I suspect, familiar—perhaps even bland—enough to gain the attention and favor of that much-maligned generation.

More help is on the way. And I think we’re going to find the usual labels useless in speaking of such groups as Blood, Sweat & Tears and the remarkable new group of musicians called Julie Driscoll, Brian Auger, and the Trinity. Quite simply, they can do it all. To sort them out, Auger is an organist, a superb jazz player, and a performer with the kind of ego presence that is absolutely essential in these days of nonpassive audiences. The Trinity is Auger with bassist Dave Ambrose and drummer Clive.
Thacker—less publicized members of the group, but both sterling instrumentalists. And Julie Driscoll. Ah yes, Julie Driscoll. Called “Jools” by enthusiastic English audiences, Miss Driscoll has been, and no doubt could continue to be, a super fashion model; she moves like a reborn Isadora and sings with the powerful, wailing intensity of a jazz instrumentalist.

Previous releases have only hinted at the power of this group. Atco’s new “Streetnoise” makes it all clear. Auger and Miss Driscoll are obviously foils for each other, and I suspect that he provides her with a musical stimulation and energy source that has been a major factor in her artistic growth. This collection covers all their skills: the roaring rhythm of Miles Davis’ All Blues, the Doors’ gutsy Light My Fire, sensitive pieces like the provocative Czechoslovakia and Miss Driscoll’s fascinating A Word About Color, Nina Simone’s gospel-tinged Take Me to the Water, and, from the musical Hair, I Got Life.

It’s a rare day, indeed, when I can comfortably recommend a two-disc popular music release. This is a brilliant collection.

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MAX MORATH BRINGS BACK THE "GOOD OLD DAYS"

His one-man show is an affectionate spoof of turn-of-the-century musical delights

It occurred to me while listening to RCA’s marvelous new recording of Max Morath and his one-man show that if it were to bring back the Gibson Girls, the Katz-enjammer Kids, and the cactus needle, we would all, perhaps, be the richer for it. The turn of the century, after all, was precisely the time of the “good old days” we’ve always been told about. Hearing ragtime without even so much as the hiss of an old Victrola needle—and in stereo, yet—is at first a disconcerting experience, but Mr. Morath is persuasive enough to make you believe he has really set back the clock.

He kids his material, but he never patronizes it or gets in its way. “Not all the bad music is being written today,” he comments, and then launches into a bravura reading of Don’t Go in the Lion’s Cage Tonight so heart-rending that it caused a lion in the apartment next to mine to break into tears. Max plays his own piano, too, and when he settles down to the Maple Leaf Rag or Tiger Rag (which Jelly Roll Morton based, he tells us, on the theme of an old French quadrille), you don’t have to know the two-step for your feet to start tapping.

Other parts of the show call upon the performer to serve as his own end-man, a task to which he is eminently equal as he rushes from left speaker to right answering his own conundrums, exuding exuberant puns, and dispensing penny wisdom in such songs as Let It Alone. Through the magic of advanced electronics, Max also sings along with himself in a couple of duets. Then there’s How Do You Do It, Mabel? (“on twenty dollars a week”), which comes as close to ribaldry as the pre-World War I smart set apparently cared to go in public; a completely authentic, all-out Alexander’s Ragtime Band; and a workout on the banjo called Easy Winners. Onstage, Max Morath has only his banjo and that barrel-house piano. Here a whole orchestra comes on to back him at just the right moments. What else can I tell you? If you want to hear early masterpieces by the Founding Fathers of the real American music when they were still doing the founding, Max is your man. Turn on “At the Turn of the Century” and turn on!
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BARTÓK: Piano Concertos: No. 2 (1926); No. 3 (1911), Philippe Entremont (piano); New York Philharmonic, Leonard Bernstein cond. COLUMBIA MS 71-15 $5.98.

Performance: Exciting
Recording: Not ideal
Stereo Quality: Lots

Entremont is a very vigorous, out-going, and out-reaching young pianist and he, Bernstein, and the N. Y. Phil make a redoubtable team for these two Bartók concertos. On the minus side, I would say that these are not enormously subtle performances (not that the concertos are enormously subtle pieces, but they have their deeper and finer points—and not all, as is sometimes said, in No. 2). In any case, if there were subtilities you would hardly notice them through Columbia’s very unsubtle recorded sound, which lacks that magic and important something called presence. As suggested above, there’s plenty of stereo (left, center, and right all over the place) and there’s plenty of ambiance. But the sound does not leap out of the speakers at you, and that’s just exactly what these rip-roaring concertos should do. E. S.

RECORDINGS OF SPECIAL MERIT

BARTÓK: Twenty-Seven Choruses. Female Chorus of the High School of Music, Győr; Miklós Szabó cond. HUNGAROTON LP 1299 $5.79.

Performance: Flawless
Recording: Lucid
Stereo Quality: Fine

BARTÓK: Ten Easy Pieces; Three Hungarian Folk Songs from the Csik District; Fourteen Bagatelles, Op. 6, Kornél Zempléni (piano). HUNGAROTON LP 1299 $5.79.

Performance: Knowing
Recording: Good
Stereo Quality: Good

Since each of these albums is described on its jacket cover as part of a complete Bartók edition, and since these two releases—neither of which deals with anything that could remotely be described as of major significance in the composer’s catalog—are the only two I have heard, I am left with little in the way of indication of what value the series is likely to have when the important, challenging works are dealt with. In essence, what we have here are two twelve-inch discs consisting almost exclusively of musical vignettes of a comparatively lightweight nature.

To be sure, among all of the great moderns, Bartók had a knack—or perhaps I will be phrasing it more felicitously if I substitute ‘affinity’—for the direct, epigrammatic miniaturist statement that combines perfectionism, a carefully disguised sophistication of technique, and an almost childlike sweetness and directness of expression. These are talents rare enough among twentieth-century composers of any temperament or stylistic persuasion; for a composer whose major works are celebrated not only for their uncompromising, fearless confrontation with the more complex musical techniques of this century, but for an unyielding seriousness of expressive content, what might be regarded in another composer as an affront to ambition in Bartók’s case.

The performances on both these records have not only solid but, in some aspects, uncommon virtues. The short, easy piano pieces, for example, are far from easy for an adult to find the right expressive tone for. One tendency—springing from a recognition of their concealed sophistication of technique and expressive content—is to make too much of them; the other—springing from an opposite reaction to the same values—is to patronize them, to treat them, as it were, like children when everyone knows that, in life as well as in art, one of the most unpalatable of errors is to treat a child like a child. By playing them with apparent lack of guile and artlessness, pianist Zempléni has hit on nearly an only quite convincing way with which every one of the nearly thirty short pieces he has undertaken.

Much of the same quality pervades the performances of the twenty-seven two- and three-part a cappella choral pieces in the other release. I’ve never heard this music before, and although each one is almost teasingly brief, the overall collection is a delightful personal musical discovery. The performances, if I am to judge by what my ears, unassisted by scores, tell me, are remarkably precise; what is of at least as much, if not more, importance is the impression that they are sung and conducted with love and complete understanding.

The recorded sound is perhaps not quite as bright and resonant as what we tend to expect from today, but it is nonetheless sharply illuminating as to detail and perfectly satisfactory.

W. E.


Performance: Unearthly
Recording: Excellent
Stereo Quality: An engineer’s field day

Luciano Berio (b. 1925) is an Italian-born “experimental” composer now living in the United States and a member of the faculty of New York City’s Juilliard School. His Sinfonia, now impressively recorded by Columbia, was given its world premiere by the New York Philharmonic late in 1968 and, judging by the review quotes in the annotative insert, created quite a stir among even the more conservative critics of the daily press.

Berio, as befits his Italian origin, has a fine, old-fashioned sense of theatrical nuance and expression, and I use the term “old-fashioned” with complete awareness of the apparent clash it makes with the word “experimental.” The piece, s “experimental” in that it is randomly free-associative and wide-ranging in its musical techniques (one of the more liberalized of these is the “technique” of quoting genres from composers of another day). Add to that a quirkish treatment of texts—fragmenting words and phrases in English, French, or whatever to divest them of easily perceived sense—while, somewhat contradic-
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(Continued on page 102)
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**The Seasons** on disc. Take your pick. 

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**RECORDING OF SPECIAL MERIT**


**DEUTSCHE GRAMMOPHON** 139044 $5.98, @ 9041 $7.95, © 923098 $6.95.

**Performance:** Transcendentally lyrical

**Recording:** A-1

Stereo Quality: Likewise

The Dvóřák Cello Concerto has not lacked for distinguished recorded performances, beginning with the celebrated Casals-Szell-Czech Philharmonic collaboration of the mid-Thirties and including, most recently, the Gendron-Haitink Philips recording, Russia's Mstislav Rostropovich has previously recorded this music twice in Russia and once in Prague, always to powerful musical effect, but with less than adequate recorded sound. The artificial stereo is no sonic improvement, but you do get a full libretto and Leo Rieinens' informative notes.

G. J.

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**D. II.**

**FRANCAIS:** Sérénade (see RAVEL: *Toukbeau de Camperin*)

**RECORDING OF SPECIAL MERIT**

**HAYDN:** The Seasons, Heather Harper (soprano); Ryland Davies (tenor); John Shirley-Quirk (bass); BBC Chorus and Symphony Orchestra, Glin Davis cond. Phillips PHS 3-911 three discs $179.4

**Performance:** Spirited

**Recording:** Good

Stereo Quality: First-rate

A choice between this English-language recording of Haydn's great "nature" oratorio and Karl Bohm's DGG recording in the original German is no easy one. If one adopts the purist point of view, Bohm comes out ahead for his use of the original text. But, on the other hand, Davis employs a forte-piano of the type used in Haydn's own time as against Bohm's harpsichord in the recitatives. Davis is more spontaneous in his treatment and achieves a more telling final climax in the thrilling *Autumn* hunting chorus; but Bohm knows a good deal more about the Austrian peasant *Ländler* than Davis, as demonstrated by the broadcast finale of the *Autumn* section. If Davis' treatment depicts the raging winter storms giving way to spring, seems a bit stodgy, there is Bohm to turn to for a really thrilling account of this bit. And so it goes.

Perhaps the most telling point of difference between the DGG and Philips versions is the recorded sound: DGG has a decided edge in matters of textural definition, overall presence, and stereo localization. The first and last sides of my Phillips review copy were marred, furthermore, by bad intermittently blisters clearly visible to the naked eye and uncomfortably audible on my loudspeakers.

I would give Davis' solo team of Heather Harper, Ryland Davies, and John Shirley-Quirk a slightly higher ranking than those on the DGG album, chiefly because of their more nuanced communication of the text. Marina Telbala's Lucas sounds more Jehovish than bucolic peasant some of the time, and Heather Harper's Jane seems a more warmly feminine creature than Gundula Janowska, most particularly in the cavalier tale which forms the central episode of *IPhineas*.

In short, minor defects notwithstanding, we now have two splendid versions of *The Seasons* on disc. Take your pick.

**D. II.**

**IBERT:** Capriccio; Suite symphonique (see RAVEL: *Toukbeau de Camperin*)

**LEES:** Concerto for String Quartet and Orchestra (see SESSIONS)

**RECORDING OF SPECIAL MERIT**

**PURCELL:** 12 Trio Sonatas, Z. 790/801 (1685). Carl Pini and John Tunnell (violins); Anthony Pini (cello); Harioki Laszer (harpsichord). MUSICAL HERITAGE SOCIETY MHS 942/43 two discs $3.00 (available by mail from The Musical Heritage Society, Inc., 1991 Broadway, New York, New York 10023).

**Performance:** Excellent

**Recording:** Very good

Stereo Quality: Fine

Of Purcell's three main groups of chamber works, the 1683 trio sonatas, written when the composer was twenty-four, were preceded by the string fantasias and followed by another set of trio sonatas printed posthumously. Purcell was extremely eclectic in his trio sonatas, combining Italian and French influences, but the results are highly individualized; no other composer of the period sounds like this. The melodic inspiration here is really fantastic—the typical Purcellian chromatic touches are intensely stirring. I would not advise one to listen to these four sides in succession, but taken one sonata at a time, or even three (a side's worth), this is a wonderfully satisfying experience. There have been recordings of this music before: a few isolated sonatas in the now-deleted Menuhin anthology and the complete set by Dart and the Jacobean Ensemble. The latter, which used organ continuo, was an exceptionally stylish rendition, but sonically it shows its age badly. These new performances are equally stylish in all their aspects.
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Performance: Flashy
Recording: Superior
Stereo Quality: Excellent

I would like to begin, if I may, with some "assumptions": Ravel was a perfectionist, a highly cultivated stylist, and a composer of more than ordinarily distinctive personality. His music (for his era) affords more than ordinary difficulty in technical execution, and although its uncanny clarity of detail and overall design might (even as in Mozart) lead the innocent to perceive it so, it is not in the least simplistic in construction. All this, it seems to me, should leave ample room for a wide range of Ravel performance style—far from that sends the culists squirming out of the concert hall screaming "privilege!" to the sort that smartly endorses a "definitive performance."

But in listening to these all-Ravel releases by two orchestras and conductors of vastly differing temperament, taste, and overall view of Ravel's ultra-sophisticated style, I was struck by the realization that there are precious few quality composers whose work more inevitably "comes off" regardless of performance. Conductor X's reading of Boléro might not blow your mind, but, all the same, the piece is quite helplessly boxed, one of the most subtly, tersely (and, if you will, familiar) works in the repertoire will, at the very least, always give pleasure. Therefore, working out an original approach to Ravel performance can be a waste of time. The music is just there. Play what's written, and you're home free; give it the "something extra" only the inspired performer has, and you'll curl the audience's hair.

Charles Munch once conducted a concert performance of La Valse that I found so outlandishly shapeless, vulgar, and evidently obvious to the chillingly sinister sub-surface that I've never quite forgiven him. But his work on this new Angel release, while not the Ravel of my dreams, is surprisingly effective despite its opposition to what is currently St. Myr's motto for Ravel's orchestral music. Conductors usually make the most of the brilliant orchestration—La Valse, Bernstein once described it as Ravel's "orchestral magic"—but Munch underplays it. In the Daphnis and Chloé, flashiness gives way to a suggestive, sensual, slow-motion languor; in actuality, though the music may be "playing," it's as though the music were suddenly Ditto. Suffice it to say, the performance can he a waste of time. The music is just there. Play what's written, and you're home free: give it the "little something extra" only the inspired performer has, and you'll curl the audience's hair.

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If you have heard the BOSE 901 Direct/Reflecting™ speaker system, or if you have read the unprecedented series of rave 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 patent rights 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 technical basis of the performance of the BOSE 901.

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Figure 1 shows the measured directional radiation of one of the better conventional speakers at 50Hz and 15KHz. The fact that the two solid curves coincide on the speaker axis indicates that the speaker has the same response on-axis at the two frequencies. However, the much smaller radiation pattern at 15KHz (both horizontally and vertically) shows that the total power radiated in all directions at 15KHz is only a fraction of the power radiated at 50Hz. This is why you notice that the high frequencies drop off as you move off axis with a conventional speaker. If this speaker were to be equalized to radiate flat power, the on-axis response at high frequencies would be so intense (indicated by the dotted line) that you could not sit in front of the speaker. This problem is fundamental in conventional speakers. (We leave it as an interesting exercise for the technically inclined reader to show that even a cylindrically shaped speaker cannot employ flat power radiation without excessive high frequency radiation toward the listening area.)

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*See ‘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.

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(Continued on page 1108)
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And because of its built-in dust cover and dustomatic brush, the Rolling Stones will gather no moss.

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chestation of them a final step in the actual composition of the work. It is quite as if he realized after the fact that, in its piano form, he didn't really "have" his piece yet. By the process of cutting and orchestrating the suite, he finally nailed it down to his customary perfection.

Jacques Ibert was anything but one of France's great gifts to the art of music, but his work, for all its lack of personality or sense of commitment, isn't hard to take when he plays it straight. Prior to hearing this release, however, I had forgotten what a mess there is when Ibert dons the baggy pants, plasters on the clown makeup, and tries to be funny. The results are so awful that, out of an all-but-personal embarrassment, I have to suppress the lunatic impulse to wipe egg off the disc. Humor in music—particularly the sort of parody attempted in the *Suite symphonique*—is a dangerous business. When the composer fails, there is no duller thud. But, if the composer is having his fun by making bad jokes about the styles of others—and Ibert has his whacks at several—then failure is tantamount to making an absolute ass of oneself.

I've never heard anyone but Jean Francais's teacher, Nadia Boulanger, go to pieces over his music, but it seems—on records at least—to be equipped with a surprisingly effective survival mechanism. *Scaramouche* among all his excessively fragile and rather precious works, is about the prettiest of the lot; it was good hearing it again.

The Chamber Symphony of Philadelphia plays expertly and prettily. Conductor Brusinlow does so well by Ravel that, if I can forget as quickly as possible that he makes a bad situation worse by broadening Ibert's jokes, I should be able to go further and give him for having recorded the Ibert suite to begin with. I should be able to go further and forget as quickly as possible that he makes a bad situation worse by broadening Ibert's "jokes."

REINECKE: *Flute Sonata*, in F Minor (see SCHUBERT)


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The sound is fine, and since my reputation as a reviewer doesn’t exactly rest with an empathy for the music of Arnold Schoenberg, I could be all wet. But somehow, I suspect I’m not.

**RECORDING OF SPECIAL MERIT**

**SCHUBERT:** Introduction and Variations on a Theme from “Trockne Blumen,” in E Minor (D. 802). 
**REINECKE:** Flute Sonata, in E Minor, Op. 167 (“Undine”). 
Jean-Pierre Rampal (flute); Robert Veyron-Lacroix (piano). MUSICAL HERITAGE SOCIETY, for better, clearer, more natural sound

ETY MHS 956 $2.50 (plus 50¢ handling charge, from The Musical Heritage Society, 201 Broadway, New York, N.Y. 10023).

Performance: Sterling
Recording: A-1
Stereo Quality: Good

This varied collection of flute music from the high Romantic period makes for most pleasurable listening. The Schubert Variations, based on the eighteenth song of the Schubert Mayerlieder cycle, are for me among the composer’s finest essays in that form, the somber introduction being a particular high spot. The pleasingly lyrical Schumann Romances were scored originally for oboe or violin, but there is no reason why they cannot be played on the flute, as here, even if the result is a bit more bland. The prolific German composer Carl Reinecke (1824-1910) is already represented in the Schwann Catalog by a flute concerto, Op. 283, and a harp concerto, Op. 182. The “Undine” Flute Sonata on this disc sounds appropriately aquatic in its opening pages, but contains its most convincingly lyrical Schumannesque utterance in the lovely Andante tranquillo.

The ever-dependable team of Jean-Pierre Rampal and Robert Veyron-Lacroix are in a splendid form throughout, and have the benefit of flawless recorded sound. A special word of praise is due M. Veyron-Lacroix for his scintillating traversal of the formidable piano part in the Reinecke work. D. H.

**RECORDING OF SPECIAL MERIT**

**SCHULLER:** Five Bagatelles for Orchestra. 
**DALLAPICCOLA:** Piccola Musica Nattorna. 
**BALADA:** Guernica. 
**SESSIONS:** Notturna. 
**LEES:** Concerto for String Quartet and Orchestra (1964). 
Louisville Symphony Orchestra, Jorge Meister cond. LOUISVILLE FIRST EDITION 1S 068 $8.45.

Performance: Good
Recording: Good
Stereo Quality: Okay

These are three highly expressive, intense pieces, all of them worthy of attention. Gunther Schuller’s Bagatelles might be described as simplified (to play and to listen to) versions of advanced techniques, they are extremely telling. The Dallapiccola is an attractively colored piece. It has a kind of introspective twelve-tone lyricism (inspired by the Spanish poet Antonio Machado) comparable to the Italian “hermetic” poetry of Quasimodo or Figueresi. Leonardo Balada, a name previously unknown to me, is a Spaniard who was educated in New York and now lives here. His Guernica, inspired by the famous Picasso painting of the Spanish Civil War bombing, is a forceful and somewhat melodramatic work of considerable direct power with highly effective orchestration. All of this is well played by the Louisville Orchestra under Jorge Meister, and the recording is decent. E.S.

**SCHUMANN:** Liederkreis, Op. 39 (see Best of the Month, page 90); Three Romances, Op. 94 (see SCHUBERT)

**SESSIONS:** Symphony No. 3 (1957). 
**LEES:** Concerto for String Quartet and Orchestra (1964), Royal Philharmonic Orchestra; John Romayne and Geoffrey Grey (violins); Frederick Riddle (viola); Norman Jones (cello); Igor Buketoff cond. RCA LSC 3093 $9.98.

Performance: Vigorous and lucid
Recording: Fine
Stereo Quality: Excellent

I’m not much of a man for numerology, but it does appear that American composers have had particularly good luck with their third symphonies. William Schuman’s Third is probably the most startlingly talented work of his precocious youth; Roy Harris’ Third remains, by common consent, his finest work, the one among them all to hold a firm place in the standard repertoire; and Aaron Copland’s Third, although it has only recently gained the critical recognition it merited when it was first heard in 1946, is a panoramic retrospective of impressive fertility that sums up an entire era of American Nationalism. There are other, impressive Thirds by Americans, but these are some most immediately to mind.

(Continued on page 114)
"...a truly great performance of the glorious opera, superbly performed. London had done it again. had scaled even greater heights of achievement than ever before, but to say this is no way to disparage the "Golden Ring" in favour of the "Silver Rose"

...I do not know what views Strauss, who died in 1549, held about the recording techniques of his time, but I feel sure that if he had been able to hear the magnificent playing of the Vienna Philharmonic Orchestra under Sir, the marvellous clarity of detail, reproduced now as never before, he would have expressed his delight...

"Crespin's interpretation stands out from all others I have ever heard...The possessors of this recording will get special joy in discovering all the lovely details, the light and shade, in this superb rendering of the part.

"The recording shows throughout a well-nigh perfect balance between voices and orchestra which puts it ahead of any other to date.

"Solti's direction seems to me faultless. He is always most considerate to the singers, one may say he breathes and sings with them, his amazing rhythmic vitality flows into every bar, his tempos are exactly right, he catches the spirit of the wide range of emotions, the comedy, the drama—in regard to the Marschallin—and in all this his great orchestra give him of their glorious best. One could write pages about the lovely, finely, profoundly expressive details of their playing.

"I am not a Pope, but can at least send a symbolic Golden Rose to the cast, conductor, orchestra, producer, sound engineers and all others associated with this project, perfumed with profound gratitude for a marvellous realisation of an opera I most dearly love."

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A new series from Seraphim
Reviewed by JAMES GOODFRIEND

To every thing there is a season," runs the moving Biblical verse, "a time to be born, and a time to die; a time to plant, and a time to pluck up that which is planted." This is a time to buy. Not merely because there are incredible musical riches to be had for not much more than the asking, but because Seraphim has done in its new "Great Recordings of the Century" series exactly what many of us were hoping they would do. Now is the time to show the manufacturer that consideration for the record buyer can pay off.

All collectors must be aware by now that the famous Angel "Great Recordings" series has been discontinued. It was a magnificent group of records, beautifully packaged and annotated, but the discs were expensive ($5.98) considering that the originals were vintage 78's with which the company (presumably) had long ago recouped its investment. Now, the new Seraphim series restores some of the discs from the older Angel group, and adds to them a number of recordings never previously released in the United States on LP. The discs are neatly packaged with excellent notes, released in their natural mono sound, well transferred and pressed (with some very effective cleaning up of the original sonic flaws), and made to sell for $2.49 a record. This is a time to buy. Now, or forever hold your peace.

It is virtually impossible to point out highlights in a release that is itself series of highlights from the history of recorded music. Some discs are better than others, and some are more needed, in terms of composer and artist repertoire, than others. But all are worthy of consideration. My God, are they?

The Feuermann disc is an absolute necessity for any chamber-music collector; there simply is no recorded performance of the Schubert "Arpeggione" Sonata to compare with his, nor will you hear more vital and musical cello playing anywhere. The Cortot recording of Chopin Waltzes is equally vital—even if you already have Lipatti's. Cortot's is considerably more idiomatic, but incredible musical imagination and taste are there from the opening of the first waltz. Considering the price (Lipatti's recording has been reissued on Odyssey), it is a threadbare collection indeed that cannot afford both.

Landowska's recording of the Haydn and Mozart concertos is more historically interesting than truly needed at this point. Still, there are things in it individual enough to fascinate even those who already have fine modern performances of the two works. The Boultanger record, though, is a paradox. Theoretically, these performances should be expendable and easy to replace with more authentically styled, better recorded, and equally well sung versions. But somehow it just doesn't work out that way. Boultanger had something very special going in this set, and the performances seem musically right even when we know that they are historically wrong. A friend of mine once called the performances "the most moving one of my experience, and I have been hunting for his Schumann ever since I learned about it too late to buy the original issue. The Strauss performances are unique and not really competitive: one needs them even with modern recordings of the works.

Of the potpourris—and while I appreciate the marketing idea behind them, I hope Seraphim will find a more logically organized way to reissue additional recordings like these—I find the concert album to contain three great performances (Fischer's Mozart, Schubert's Beethoven, and Kreisler's Mendelssohn) and three interesting ones (the Ravel-conducted Ravel with Marguerite Long being far the most interesting); the chamber music album to be almost entirely on a high musical level, with a somewhat unexpected high-point in the Faure, and a perhaps more expected one in the Brahms Trio with Aubrey Brain; and the piano album to offer an almost bewildering variety of musical approaches, but a number of performances (Fischer's Chromatic Fantasy and Fugue, Schubert's Scherz, Gieseking's Mozart, et al. the very least) that I would not want to be without.

In short, there are no losers here, and very few to finish out of the money in any competition. I am generally not one to advocate wholesale buying, but for under $55 list price one can own a collection that not very long ago would have turned any music lover red with excitement and green with envy. If you can afford it, this is the time.

BACH: Cello Sonata in A. Op. 60115 $2.49.
SCHUBERT: "Arpeggione" Sonata in A minor. WEBER: Concertino; F.: Audace. Emmanuel Feuermann; Dan Nardone (in the Beethoven) and Gerald Moore. SERAPHIM #60117 $2.19.
CHOPIN: Fourteen Waltzes. Alfred Cortot. SERAPHIM #60127 $2.19.
MONTEVERDI: Madrigals: Lasciatemi morire; Zefiro torna; Ardo; Lamento della ninfa; and five others. Vocal and instrumental ensemble, including Huggins, Stravinsky and Paul Darrow. Nadia Boulanger cond. SERAPHIM #60125 $2.19.
MOZART: Piano Concerto No. 26, in D (K. 537, "Coronation"). I. HAYDN: Harpsichord Concerto in D. Wanda Landowska (piano and harpsichord); Orchestra, Walter Goehr and Eugenie Bignot cond. SERAPHIM #60116 $2.19.
MOZART: Sonata No. 16 in B-flat (K. 570); Rondo in A Minor (K. 511). SCHUBERT: Two Impromptus. WEBER: Invention to the Dance. A. G. Barbirolli cond. SERAPHIM #60115 $2.49.
NIELSEN: Den milde dag; Irmelin rose; Sommersang; I alien; Saa bitted var mit bjerte; and nine other songs. Aksel Schiotz; various accompaniments. SERAPHIM © 60 112 $2.19.

SCHUBERT: Die Winterreise (complete); Schwanengesang (complete); Der Wanderer: Wanderers Nachtlied. BRAHMS: Wenn ich mit Menschen. WOLF: Prouella; Hans Hotter, Gerald Moore. SERAPHIM © IC 6051 three discs $7.17.


SERAPHIM g 60112 $2.19.


GREAT VOICES OF THE CENTURY. Arias and songs performed by Beniamino Gigli, Elisabeth Schumann, John McCormack, Lotte Lehmann, Fessior Chaliapin, Nellie Melba, Claudia Muzio, Tito Schipa, Maggie Teyte, Enrico Caruso, and Fräulein Leider and Lauritz Melchior. SERAPHIM © 60 113 $2.19.

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LONDON RECORDS

CIRCLE NO. 42 ON READER SERVICE CARD
I have previously expressed in these columns a certain ambivalence toward the music of Roger Sessions, and, in offering the opinion that Sessions has come up with a Third Symphony that is a high point of his creative achievement, I hope that I do not appear to be retracting the overall ambivalence I retain. However, I know of no Sessions more urgent, more tightly packaged, more free of the characteristics I have heretofore been critical of. The piece, for one thing, remains, there is, furthermore, not a spare note, a spare bar to make one impatient with the mildly academic bent the composer too frequently indulges in. The long, immaculately boxed lines so typical of Sessions—as well as the persistent contrapuntal animation—are ineptly present but here, one does not feel that they are a kind of ascetic self-indulgence, largely. I suspect, because the symphony is so unambiguously and so much to the point. Even the sense of abstract musical “theater” I find lacking in much of Sessions, if not dynamically present here, is at least not totally absent. Finally, Sessions' somewhat heavy and Germanic treatment of the orchestra, though in no way reformed or mitigated, takes on so appropriately a sound that, for this work at least, I wouldn't wish it any other way. Selecting a work to introduce the unaudited to the music of one of our more neglected master composers is by no means easy. But, while this symphony hasn't the immediate lyrical accessibility of the recently recorded Violin Concerto, I suspect that its impact would be substantially more direct, more head-on. One way or the other, it's a pleasure—and a real one—to have it on records in a performance so brisk and engagingly tough.

I am well aware of the fact that a composer-critic leaves himself open to the charge of sour grapes if he questions the basis for the substantial success and recognition of his own colleagues. But, though Benjamin Lees (b. 1924) is hardly the first to say, one like Lukas Foss so understandable, he has had an intimate degree of impressive promotion and public performance—quite out of proportion to what I regard to be the value of his work. To be sure, he gets better. The pieces he brought to public attention some years back struck me as competent, but stylistically crude, all but totally lacking in personality or any other distinction. He was then, as he is now, something of a peripheral adjunct to the "in" composition fraternity. Lees great miscalculation, it seems to me, is an inclination to take himself too seriously. By 1964, when the Concerto was composed, he'd finally caught up—very late in the day—with a hybrid resurrection of Stravinsky's neo-classicism. And, in this same work, we are asked (by implication, at least) to be impressed by a hopefully "outre", but essentially rather unstartling, instrumental combination of string quartet and orchestra. In an era during which both John Cage and Milton Habbitt—each in his own way—were turning amok, and composers of all generations were elbowing their separate ways into the avant-garde, a neo-baroque fantasy for an instrumental combination such as this must have seemed merely quaint.

Not that it's had, mind you. But Stravinsky's neo-classicism was, even then, too recent, too irrevocably "out" for any composer to hope for fair evaluation of a piece so rooted in it. Still, keeping this in mind, Lees' Concerto is craftsmanlike, the obvious result of experience and care, and thoroughly pleasant. It's just my hunch that Lees' talent and intellect are somewhat less than suited to the professional stance of a composer who writes with some "direction" in mind. Since he seems unable to compose in any up-to-the-minute "sophisticated" sense, I think he would produce more believable and attractive works if he worked toward cultivating a personal eclecticism, uncommitted and, if such should be the result, honestly modest.

Like the Sessions symphony (I find the coupling a disservice to both works), the Concerto has been performed and recorded with vigor, enthusiasm, and a maximum of professionalism.

STRAVINSKY: Salome (see Best of the Month, page 89)

STRAVINSKY: The Rite of Spring; Serenades I, II and III (see Stereo Review, page 80)

Recordings: Fine
Stereo Quality: Excellent

I'll not bore you with a sermon, but if there is any masterpiece in the standard repertoire of contemporary music that needs a recorded four-hand piano version less than Stravinsky's The Rite of Spring, I cannot conceive of what the work is. First, the Rite, in

(Carded on page 116)
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CIRCLE NO. 82 ON READER SERVICE CARD
WILLIAM FLANAGAN (1923-1969)
AN APPRECIATION
By LESTER TRIMBLE

William Flanagan, an immensely gifted composer and a music critic known to readers of this magazine for his courageous and sometimes controversial critical opinions, died alone in his New York apartment during the last week of August at the age of forty-six. The United States has lost in him a composer who, notwithstanding the high quality of the music he had already produced, was undeniably on the brink of some of his finest work. In recent years Flanagan's lyric style had been deepening and growing both more intense and more dramatically compelling. This was particularly noticeable in such works as the song cycle for baritone and orchestra, The Wooden Peometrics, and Another August, for soprano and orchestra. (The Wooden Peometrics was recorded by Herbert Beattie on a Desto recording devoted to the composer's songs, and Another August, performed by the Australian soprano June Barton and the Royal Philharmonic conducted by Newell Jenkins, is just about to be released by Composers Recordings, Inc.)

There is a strength in these works, as there was strength in Flanagan himself. This fact made even his earliest music surprisingly potent, despite surface evidences of the influence of older composers, such as Copland and Milhaud. He felt, I am sure, that it was his mission to discover within himself a personal voice, and to develop that voice to its ultimate. He had succeeded. The personal voice had been found, and it was growing in every dimension. It is particularly tragic that his life should have been cut off at such a moment. I have a special reason for feeling the tragedy of Flanagan's early death. For we were of the same generation, both born in the Midwest, and Flanagan's first musically important summers at Tanglewood, where he studied with Aaron Copland, were my first summers there as well. Our paths criss-crossed over and over throughout the years. In Paris, when I was studying there, our lives touched. Again, in New York, when we were both writing music criticism for the Herald Tribune, we would meet in the Trib offices, or at a midtown bar after deadline time, or sometimes at Virgil Thomson's parties or at our own. I was not one of his closest friends, for our personal worlds were, in many respects, different. But I was one of the few unconservative composer-critics who felt that they could understand the nature of the battle Flanagan was fighting in his creative and professional life, and who felt that there was a strength beneath the surface of his music which many composers, especially those who were afraid of "avant-garde" or "savage" was anathema, were unwilling even to look for, let alone acknowledge. My own music was extremely different from his. But we shared a common ground in some of the primary conceptions on which our generation functioned, and in some of the peculiarly obstinate problems against which we have had to struggle. It was once said, and truthfully, by a composer only five or six years older than Flanagan, that those American composers whose careers were under way before World War II had a tremendous professional advantage over those whose careers began immediately after that war. When the war was over, those slightly older composers had careers to pick up again. Flanagan, however, and all us composers of his age group, had to start from scratch, in a highly competitive professional situation. No matter how fortunate one might have been in being recognized by men in such high positions as those held by Aaron Copland or Virgil Thomson—and Flanagan did not want for recognition from them, and even friendship—he was still fighting an essentially lonely and uphill battle.

For this is above all a youth-oriented culture, with a greater interest in flashy early "potential" than in any gradual process of development and maturation. We are forever looking for a new Mozart, and if a composer has not "made it" in some spectacular way by the time he is thirty or thirty-five, our killer instinct toward age goes into action. Flanagan knew this, and he felt his best to hurry.

When Flanagan spent his second successive summer in Tanglewood in 1948, he was then already twenty-five years old. To me, that still seems quite young. But we must not forget that a pre-war group of composers was already well established as "competitors" in a narrow field, and that succeeding generations were soon to march forth in great numbers from our graduate schools, with technical know-how, and access to foundation prizes, publication, and all the other advantages of the average age of only twenty-two or twenty-three. In the liner notes which Flanagan himself wrote for the Desto release of "Songs and Cycles," which is devoted entirely to his vocal music, he spoke of his own early musical history, and of his technical equipment when he was young:

"The Dugout, my earliest published song, was actually my first completed song. It was composed in 1946—three years after I had begun to learn musical notation and to grasp the bare concept of imposing control over my random improvisations; certainly, well before I could have known how to write a song in any conscious sense. In retrospect, I guess the reason two others were soon added to form a tiny, novice collection was no more out of any compelling, the bare concept of imposing control over my random improvisations; certainly, well before I could have known how to write a song in any conscious sense. In retrospect, I guess the reason two others were soon added to form a tiny, novice collection was no more out of any compelling, the bare concept of imposing control over my random improvisations; certainly, well before I could have known how to write a song in any conscious sense. 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TELEMANN: Polish and Hanakian Music: Concerto in G Major; Concerto alla Polonaise, in G Major; Concerto Polonaise, in B-flat Major. Eduard Melkus (violin); Capella Academica Venna, Kurt Redel cond. Sonata Polonaise No. 1 in A Major; Sonata Polonaise No. 2, in A Minor; Partie Polonaise, in B-flat Major. Eduard Melkus and Spirios Rantos (violins); Eduard Melkus (piano), Katherine Hart, and C. Barres (violas); Sebastian Ludwig (cello); Gerald Soumec (violinist). Wolfgaun Albrechtma (harpsichord). DUETSCHE GRAMMOPHON ARCHIVE SAVP 198467 $5.98.

Recording: Infectious
Recording: Excellent
Stereo Quality: Very fine

One of the salient features of Telemann's style is the frequent evidence of Polish influences. They stem from the composer's visit to Poland in the early days of his career and his subsequent fascination with that nation's characteristic rhythms, unexpected harmonic shifts, folk melodies, and occasional "barbaric" effects. One can hear these devices in almost any Telemann collection, but this is the first time that a disc has been devoted exclusively (well, almost) to this important aspect of the composer's work. (The "Hanakian" music referred to in the record's title is another source upon which Telemann drew: the dances of Czech immigrants from the district of Hana in Moravian Bohemia. This source plays only a small part in the album's contents: for example, in the last part of the album there is a characteristic bagpipe drone.) Two-thirds of the collection is orchestral and the remainder is made up of small ensemble pieces; nearly all of this music is quite delightful. I found myself chuckling at many of Telemann's effects-for example, the chattering oboes and the garrulous pizzicato strings of the opening G Major Concerto. Some of the instrumental writing is extraordinarily difficult, but the performances, who use original instruments, do remarkably well with it. Above all, they invest the scores with tremendous lyricism, a quality which I found quite infectious. A special word must be said about Eduard Melkus, the solo violinist who is largely responsible for this program; he is one of the few players today who can make such music as this come to life on an old fiddle (short neck, low bridge, Baroque bow, etc.), and it is his expertise that makes this collection a particular delight. The recorded sound is fine. I. K.

VAUGHAN WILLIAMS: Mass in G Minor; Five Mystical Songs; Motet: O Clap Your Hands. John Shirley-Quirk (bass); King's College Choir, Cambridge; English Chamber Orchestra, David Willcocks cond. ANGEL 5 36590 $5.98.

Performance: A little monotonous
Recording: Excellent
Stereo Quality: Fine

Although I have long had a warm respect and affection for the music of Ralph Vaughan

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Williams, it is by no means an indiscriminate one. For example, I am not partial to a good deal of his religious music. Not, I assure you, because it is religious, but because it too often tempted the composer to slide into the use of modality with a kind of poker-faced solemnity that is ultimately boring. Although the G Minor Mass is thought by many to be a classic of modern church music, I find myself growing impatient with its reserve, its overall sameness, and its apparently calculated determination to let nothing happen that is in the least unexpected or surprising.

Five Mystical Songs (1911) is, in its totally, at least a more colorful, lively work, but it runs a curious stylistic gamut from piece to piece. Composed to poems by George Herbert, it might be summed up as follows:

Venetian Serenade (No. 1) is a little on the gushy, romantic side in view of its text:

1. G, I, M.

2. (No. 2) is a quasi-Oriental song that oddly resembles Puccini; 

3. (No. 3), particularly in its muted second half, is probably the most movingly beautiful stretch of music on the entire record; 

4. (No. 4) breaks unabashedly and without any dear into 

5. (No. 5) is one of those typically English, hallelujah-spirited finales. John Shirley-Quirk, who has done such excellent work elsewhere on recordings, sings his solo passages with skill but with an apparent neutral attitude toward much of the music. It is surely Vaughan Williams’ fault that the title and text of his motet remind me of a combination of George Gershwin’s song and an American Negro spiritual. I expect that because the text makes this impression on me, the rather official-English postures of the music (it’s none too distinguished, in any case) sounds inappropriate as a result.

Only in this closing motet do I sense any real vitality and enthusiasm in the performance. As a matter of fact, it is quite possible that virtually all the music might make a better impression were it performed a little less solemnly. IV.


For its third complete La Traviata, London Records set out to combine the excitement of “live recording” with the controlled efficiency of the studio product. The recording was made during the “run” of Lorin Maazel’s Berlin production in which the three principal singers participated. Supporting singers were added from Italy, but Maazel’s own well-rehearsed chorus and orchestra provided the framework. One can only applaud the soundness of the undertaking, but of course the end result varies according to one’s evaluation of M. Maazel and his cast.

(Continued on next page)
There are many things to admire in Maazel's way with the opera, which reveals fresh thoughts, clear control, and firmness of purpose. The Preludes are beautifully played, and the orchestral tone is rich and refined throughout, with strong rhythmic definition and an excellent ear for instrumental details in constant evidence. The drama is prop-elled with a tragic intensity, but the conductor is not afraid to let the singers expand in certain key situations: he phrases with them, without surrendering total control. Maazel's dynamic gradations reveal much care and sensitivity to the composer's markings, a few exaggerated fortissimos to the contrary notwithstanding.

Unfortunately, there are times when his direction becomes overly vehement. Maazel's way with the opera, which reveals his sensitive phrasing (and that of Miss Lorengar) is admirably supported by Maazel. His Di Provenza also displays a nice legato line and a freedom from those heavy inflections that sometimes disfigure his operatic singing. In "Di speranza intera," when his tones must convey legitimate anger, is he unable to maintain full control and to keep his tones fully centered. This is an uncommonly interesting Germont pore, if not one of truly Verdian sound.

The supporting singers are all good—the Flora and the Grenvil are even better than that. The discipline and expressiveness of the Berlin chorus make up for their occasionally less-than-perfect pronunciation. London's engineering is exceptionally rich and illuminating, particularly in matters of orchestral detail—though here Maazel's discriminative ear must share the credit. Despite all my reservations, this is one of the better Trattas in the catalog. It also offers more music than one customarily gets in theatrical performance, though not an absolutely uncut score.

G. J.

BEN WEBER: Concerto for Piano and Orchestra, Op. 52. William Masselos (piano); Royal Philharmonic Orchestra, Gerhard Samuel cond. WUORINEN: Piano Concerto. Charles Wuorinen (piano); Royal Philharmonic Orchestra, James Dixon cond. COMPOSERS RECORDINGS INC. CRI 239 $5.95.

Performance: Pianist excellent, orchestra generally good Recording: Heavy but clear Stereo Quality: Not marked

The Berlioz Piano Concerto is one of those richly romantic twelve-tone works that are the last examples of the great tradition. The work has a long and extremely beautiful show movement and a rather jaunty and highly effective finale. But to get to them you have to get through (or, as I suppose, ignore) a thoroughly heavy-handed opener. I know of few other cases of such striking discrepancy in a single work. Masselos, who commissioned it, gives a first-rate performance. The Royal Philharmonic and Gerhard Samuel, responding perhaps to the permissive conductor, does credit neither to Señor Aragall nor to his permissive conductor.

The elder Germont is one of Fischer-Dieskau's successful Verdi portraits. He is at his best in the long scene with Violetta, where his sensitive phrasing (and that of Miss Lorengar) is admirably supported by Maazel. His Di Provenza also displays a nice legato line and a freedom from those heavy inflections that sometimes disfigure his operatic singing. Only in "Di speranza intera," when his tones must convey legitimate anger, is he unable to maintain full control and to keep his tones fully centered. This is an uncommonly interesting Germont pore, if not one of truly Verdian sound.

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quality of the music, are less than effective in the opening movement but excellent later on.

Charles Wuorinen’s Concerto is in a much more abstract and contemporary serialization, however, and happily organized and very intense. Oddly enough, Wuorinen, who wrote some mighty pianistic displays in his youthful days, employs a much drier and tougher style of keyboard writing here; there are no luxuries, no concessions. The proper temper for this kind of experience is rigorous...in all the senses of that word. People who conceptualize difficult and abstract ideas, like people who hike in the wilderness, will tell you that such experiences are bracing, pure, and spiritually refreshing. Okay, if you can dig it; that is about the case here. But, be warned, it’s a long, long twenty minutes. The performance is good within limits, limits that are accurately defined by the large number of obvious spikes. The sound of the record struck me as heavy, although clear.

E. S.

WOLF: Mignon Songs; Harfenpieler Songs (See Best of the Month, page 90)

WUORINEN: Piano Concerto (see BEN WEBER)

THE WORLD’S FIRST FAULTLESS HEADPHONES.

Audiophiles have always been aware that, theoretically, headphones are the ideal way to listen to reproduced music, particularly stereo.

We said theoretically. Because, in actual use, headphones have thus far been hampered by a number of practical disadvantages.

Fisher engineers have never believed that these disadvantages are insurmountable. But it took them until now to solve all the problems to their satisfaction.

The result is a pair of headphones called the Fisher HP-100 which can truly be considered a commercially available model with all plusses and no minuses. Listening to them, or rather with them, is a new and different experience. The theoretical potential of headphones has finally been realized.

The comfort factor.

One of the main objections to conventional headphones is that they are extremely light but are also certain much too heavy and confining. The Fisher HP-100 solves this problem completely. The phones are supplied with a fully adjustable headband that can be set at the proper height, breadth and tension. After wearing them for half an hour, the listener wants to go back to loudspeakers.

Excessive weight and unpleasant clamping of the head are not only the lesser reason, although most headphones are certainly much heftier and clamping.

More important is the uncanny isolation of the listener from the audible world around him, as though his head were encapsulated. This, of course, is due to the more or less airtight “cup” that fits over the entire ear, to provide close coupling of the acoustical activity of the phone to the ear drum.

The real advantage of conventional headphones is that they do not wear in tone as the majority in the earlier disc, but the performances maintain the same high standard. Binkley again is most imaginative in his scoring, making a great deal of the Arabic influences, as before, but also taking care to present in English some of the regional songs from outside influences rather than what he did before. The whole is a marvelous effort, beautifully and sensitively performed and superbly recorded. Texts and translations are provided.

I. K.


Performance: Varies; but never lacks interest.

These two reissues offer a neat documentation of Ezio Pinza’s recording career. The basso began recording for the Victor Company almost immediately following his Metropolitan debut (November 1, 1926), and the Victrola disc includes his very first recordings: the arias from La Boheme and I Vespri Siciliani, and the Tosst song. He remained with Victor for some fifteen years, until the rejuvenation of Columbia Records in the early Forties enticed him into the opposing camp, together with such other emi- (Continued on page 126)
"I have heard the future and it works."
—William Anderson, STEREO REVIEW

VANGUARD

is proud to announce

a revolutionary new four channel system

of stereophonic recording.

"The result is not only a more faithful reproduction of the music, but a startlingly close approach to the entire sonic environment of the concert hall."
—NEWSWEEK

"... The sound "feel" was impressive, clearly superior to the very good "ordinary" stereo. The four-channel "stunts" were good, too — multiple brass choirs in the Berlioz Requiem, at last spaced out at the four points of the compass as intended... All good, all very significant."
—Edward Tatnall Canby, AUDIO

"This is a recording technique in which stereophony achieves literal, instead of simulated, three-dimensionality... All this was duly and truly, astonishing... reproducing the ambient sound and reverberation characteristics of the building with amazing realism... "Surround Stereo" is really something."
—Bernard Jacobson, CHICAGO DAILY NEWS

"I have heard the future and it works ... The sonic impression is, I might add, spectacular in its realism: the "hall sound" is palpably there... and for an old concert-goer like this one, the experience is gratifying."
—William Anderson, STEREO REVIEW

This technique consists of the simultaneous four track playback of four independently recorded signals through four separate amplifier and speaker systems in the home. The playback speakers are placed as follows: two in front of the listener to the left and right as in normal stereo, and two at the left and right in the rear of the listening environment. In the case of classical music, the front two speakers reproduce the normal stereo arc from left to right as in the conventional system. The rear speakers reproduce the ambient sound and reverberation characteristics of the hall in which the music was recorded.

The technique in principle is accomplished by recording the front two channels as is conventional in normal stereo. Simultaneously, two additional channels are recorded by means of strategically placed microphones directed toward the rear and sides of the auditorium. These two channels are then reproduced by the rear loud speakers.

The advantages of this system are manifold:
1. For the first time, the actual acoustic properties of the specific auditorium are able to be reproduced. Thus, one can hear clearly, for example, the difference between the acoustical characteristic of Carnegie Hall as opposed to the Mormon Tabernacle.
2. Individual lines of the most complex orchestration are reproducible with clarity, detail and immediacy not before possible.
3. The listener is literally involved or surrounded by music as he would be sitting in the center of a great auditorium.
4. The typical beaming of high frequencies characteristic of loud speakers is virtually eliminated; thus providing a much more agreeable and natural sound.
5. Additionally, the listener may move about the room freely without disturbing or detracting from the stereo effect.

The sonic improvement of Vanguard's SURROUND STEREO over conventional stereo is more striking than the comparison between stereo and its older mono counterpart.

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SURROUND STEREO Sampler containing excerpts from above also available
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For additional information about SURROUND STEREO, write:
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CIRCLE NO. 84 ON READER SERVICE CARD
The New Mediterranean speaker system by Frazier finished in dark oak looks as luxurious as its name. Designed for the discriminating who appreciate visual as well as auditory esthetics. The smoothness extends to the full range of SOUND... from the organ flutes to the silky overtones of the violin — with perfection in percussion sounds from tympani to the tinkling of bells. SEE and HEAR the Mediterranean for yourself — the quality reproduction of this system will thrill you more than anything you have ever heard. Available in contemporary styling as Mark VI. See your Frazier dealer —

**FRAZIER**

**SOUNDS GREAT!**

Ask Your nearby FRAZIER dealer for FREE copy of this colorful new full line brochure.

The meeting of three congenial musical minds — Pinza, Walter, and Mozart. Though clearly past his prime and taxed by the top notes, Pinza could, at this stage, still communicate the vivid stage presence of a lifetime that enriched his portrayals, while the orchestra sparkled with geniality under Walter's sure-handed direction.

Technically, the Odyssey is fairly good for its age. The Victrola varies: some selections compare unfavorably with the 78-rpm originals in their distant, muffled sound. G. F.

**RECORDING OF SPECIAL MERIT**

Nicanor Zabaleta: The Harp. C.P.E. Bach: Solo Sonata for Harp (Wq 139)


Performance: Masterly

Recording: Beautiful

Stereo Quality: Exceptional

To be perfectly candid about it, I have a problem about solo harp recitals — no matter how masterly the harpist, as indeed Mr. Zabaleta is. My problem is that the instrument — probably because of its exploitation by composers of French Impressionist persuasion — has such a singular connotative sound that in a program such as this I am (should my attention flag) very likely to fail to distinguish composers so separated by time and style as C.P.E. Bach and Prokofiev. And I've yet to decide whether composers defect, as it were, to the all-but-obligatory idiomatic traditions of the instrument at the sacrifice of their stylistic identities; whether no contemporary composer, at least, has faced the challenge of rethinking the possibilities of the instrument; or whether the problem is built-in and insoluble.

Nonetheless, with the possible exception of other harpists, I've yet to hear of anyone's describing the wonders of even the finest solo harp recital with the sort of crazed enthusiasm that the best soloists on almost any other instrument suitable for solo recital can provoke. In the concert hall or even on a record as elegant as this one, at the end of a harp recital I feel rather as if I had taken a relaxing, musical bubble bath; ascertaining musical content requires formidable concentration because no other instrument so lures me to listen to the sound it is making rather than the notes it is playing.

This phenomenon may, of course, be a personal problem I’m projecting onto others. One way or the other, I haven’t the slightest reservation regarding the present program material (wide-ranging and uniformly first-class), playing (impeccable), recorded sound (luxurious). You’ll especially enjoy the Bach piece, the Salzedo, and, surprisingly enough, the lovely Sonata by Hindemith. But, if you’re like me, watch out and pay attention—otherwise, you mightn’t get the pieces attached to the names of their respective composers. W. F.
ROBERTS 650XD
with exclusive Cross Field Head

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We really sharpened our pencil when we designed this one! Features you'd expect to pay $700 for! Like automatic reverse, 3-speed hysteresis synchronous capstan motor (without belt shifting), two 6-pole Eddy current reel motors, automatic shut-off, sound-on-sound, 30 to 23,000 Hz frequency response, ultra-modern slide-pot controls, and attractive twin VU meters! Plus ROBERTS' exclusive Cross Field Head, which records an extra octave in the high frequency spectrum and delivers consistent high-quality sound reproduction even at slow speed! Then there's the 4-digit counter with push-button reset and the elegant walnut case and cover to complete the luxury touches! And the price? An incredible $399.95!

Which makes the ROBERTS 650XD the lowest priced state-of-the-art stereo recorder on the market!

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Los Angeles, California 90016

CIRCLE NO. 60 ON READER SERVICE CARD

November 1969
Seventeenth in a series of short biographical sketches of our regular staff and contributing editors, the "men behind the magazine"—who they are and how they got that way. In this issue, Contributing Editor

PETER REILLY

By DRUMMOND MC INNIS

"When I get letters from people who are upset about one or another review I have written, their general tone can usually be translated as 'Who is this Peter Reilly?' or 'Who does this Peter Reilly think he is?' The first question is easy enough to answer," said Reilly recently, "but the second takes some explaining.

He was born in Morristown, New Jersey, and attended a variety of schools throughout the state. "I don't think I am a very educable person, I had to repeat Algebra 1 three times. Finally, they gave up and moved me on to geometry, which they promised would be easier. Where they got that idea is something I'm still wondering about. I never much cared for school and the dogmatic approach of so many of my teachers. And I guess it showed..." he remembers.

"I remember I was often seated as far away from the windows as they could get me because whatever was going on outside always seemed infinitely more interesting than what was going on in class."

After his final academic disaster, Reilly, who had been active in school theatricals, decided he would become an actor. "Actually, I think I had made the decision many years before when I was just a young child. I went to see Walt Disney's Pinocchio. In it there was a particularly scruffy John Barrymore-ish fox who lured Pinocchio to a life on the stage with a song that ran 'Hi diddle dee dee/An actor's life for me/You wear your hair in a pompadour/You ride about in a coach and four...'.

"I must have sung that song to myself for at least ten childhood years until it became permanently imbedded in my brain."

"Well, after several years of unsuccessful knocking around in the theater and a few bit parts in films, I decided to go legit. I got a job as a press agent for a major record company. That gave me an interesting five years, and I learned a great deal about records and recording. Since I had a chance to work with both classical and pop artists, I was able to hear and study a vast range of musical styles. I also came to realize the importance of good production in the making of a record. No matter how fine or talented an artist is, he cannot survive a sloppy or mismanaged recording session.

"After I left the recording business, I was invited to try out as a writer for STEREO REVIEW. My stuff seemed acceptable, so I was hired. It must have taken a good deal of courage on the part of the editors, since my spelling doesn't seem to be part of any known language, and my punctuation can only be described as eccentric. Shortly after I joined the magazine, I became associate producer of a feature film being made in India, a film that eventually ran a fast thirteen days here in New York. At present I am rather uneasily freelancing. So I guess that is who Peter Reilly is."

"But who does Peter Reilly think he is—at least as a pop reviewer? "I grew up spending nearly every cent of my allowance on records. I remember taking a summer job for the express purpose of being able to buy a big Magnavox radio phonograph. The joy that I got from that machine and the records I played on it created some of the happiest hours of my life. In those days there were still small record shops where the clerk knew you, played the latest records for you, and helped you struggle with your decisions on spending your few dollars. There were always long discussions on the relative merits of a given record. The first days of LPs were exciting, and I remember marveling at Ormandy's performance of the Rosenkavalier suite played without interruption.

"So, having grown up with records in a time when they were considered a relative luxury item, I think I respect them. Today they seem almost as disposable as Kleenex—and, in some cases, about as interesting. Records, particularly pop records aimed at young people, still seem to me to be rather high-priced, but then perhaps I'm just not tuned in to the affluent society. When I review a record, I think it is my responsibility to consider whether or not the recording is of sufficient interest and quality for a person to own it for the price. There is so much mediocre material around that really deserves only one listening.

"I find rock music an interesting and exciting field. Unfortunately, it is being inappropriately over-intellectualized by some writers. But I don't consider myself an intellectual, so perhaps I'm not getting the point of what they are carrying on about. I'd hate to see rock go the way of jazz, however, whose death rattle began to sound when the 'serious' critics took over.

"When I review a record, I try to put myself in the place of the average buyer with a limited amount of time and money and advise him as best I can about the expenditure of both in the case of a given recording. I guess you might say, then, that 'Who Peter Reilly thinks he is' (or tries to be) is one of his readers."
A Royal Wedding of Outperformers

Noblesse oblige. Royalty has its responsibilities, and this regal pair combines to produce the ultimate in stereo sound reproduction. Enough to say they are the finest units in the Pioneer collection of quality components.

SA-903 PFE/MAIN AMPLIFIER — Its IHF music power rating of 230 watts (at 4 ohms) is just part of its magnificence. The solid state preamplifier is designed to give exceptionally low noise level...better frequency response...decreased distortion...improved tone quality. Unlike other units at this price, it offers stepped tone controls for the finest precision adjustments. The pre and main amplifiers can be used independently. Maximum flexibility with inputs for 2 phono, tape monitor, microphone; outputs for two sets of speakers. $259.95.

TX-900 AM-FM TUNER — All solid state. Excellent selectivity and sensitivity from three FET's arc two RF amplifier stages in the front end plus two crystal filters and four IC's in the IF section. Interchannel noise is completely muted. A variable muting switch accommodates weak signals while suppressing noise at any level. Tuning is precise. A bright spot indicator as well as twin meters for maximum signal strength...minimum distortion...optimum fidelity and channel separation...best signal to noise ratio. $239.95.

The design-syled cabinets for both units are faced with brushed silver/gold tone highlights, with end pieces in luxurious Brazilian rosewood. Hear the majestic sound of royalty at your local Pioneer dealer.

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CIRCLE NO. 55 ON READER SERVICE CARD
The world's fastest
bookshelf speaker.

That's not a joke. The new Rectilinear X is at least four times faster off the line than its closest competition. And you're not reading a drag-racing magazine.

But let's begin at the beginning.

A few months ago, we announced the Rectilinear X (that's a ten, not an ox) as the world's first high-fidelity loudspeaker. We explained that it was the first speaker system to pass a signal more or less unaltered, in the same sense as a minimally acceptable amplifier. (We didn't say, as a few people seemed to interpret us, that our new $199 bookshelf speaker made all costlier systems obsolete. There will probably always be a need for larger, more expensive speakers for reasons of power, efficiency, versatility, special acoustical problems, etc. But not accuracy.)

What we want to point out in this ad is the specific reason for the superior accuracy of the Rectilinear X as a listening device.

Not the frequency response, although it happens to be beautifully flat and smooth. Nor the absence of harmonic distortion, although the 10-inch woofer with its one-inch linear travel won't distort a 50 Hz signal at 10 watts any more than a medium-priced stereo receiver. Not even the transient response, although the exceptionally low-mass tweeter follows steep wavefronts with great alacrity.

No. The truth is that all of today's top speakers have reasonably smooth frequency response, low harmonic distortion and good transient response. And it would be utterly impossible to predict their individual sound quality or their relative ranking from these data alone.

However, as we have discovered, there is a measurable quantity that corresponds very closely to audible differences in speaker performance: Time delay distortion.

In our introductory advertising, we referred to this much-neglected criterion by the more specialized mathematical term of envelope delay distortion, a concept with many ramifications in network theory. A sophisticated explanation would require a very involved discussion of loudspeaker phase response as distinct from amplitude response, but the basic idea is quite simple.

Sound waves travel through air at the rate of approximately 1135 feet per second (at room temperature). Therefore, if you work out the 11½ feet from a speaker, you'd expect a signal to reach your ear one one-hundredth of a second (10 milliseconds) after the amplifier feeds it to the speaker terminals.

Not so. It will reach your ear more slowly.

It seems that speakers don't speak the instant they receive a command from the amplifier. Between the entry of the electrical signal and the exit of sound, there's a time delay. Not just a slowdown of the rate at which pressure amplitude builds up (i.e., transient response), but an actual moment of silence, Dead silence.

What's more, the length of this moment is frequency dependent. Generally speaking, lower frequencies are delayed longer than higher frequencies. Which means that the low and high frequency components of a signal that enter a speaker at the same instant don't arrive at your ear at the same instant. There's a smearing effect. This accounts, in part, for the gassy, canned sound of some popular speakers, which may sound like music although it bears no resemblance to live music.

Now, time delay distortion is least audible at low frequencies and becomes more and more obvious going up into the midrange. Woofers, with their massive moving parts and complex networks, are the worst offenders, so it becomes important to keep them out of the midrange. The only speaker system that goes all the way in this respect is the Rectilinear X.

Although the specially designed 10-inch woofer has remarkably little time delay to begin with, it's crossed over at 100 Hz to a 5-inch midrange driver with phenomenally low time delay distortion. Thus the entire midfrequency band has the benefit of minimum time delay. And you can hear it.

At 500 Hz, for example, the Rectilinear X has a time delay of less than 0.2 millisecond. By comparison, the top-of-the-line model of the most famous name in bookshelf speakers has a delay of approximately 0.8 millisecond at the same frequency, mainly because most of the output is still coming from the woofer. The Rectilinear X is literally faster off the start line.

Since no other speaker system cuts off the woofer at 100 Hz, and no moving-coil speaker is faster in the lower midrange than our 5-inch driver, the Rectilinear X is the world's speed king.

And at which point we can't resist borrowing a phrase from the underground. "Speed kills." Our competition.

(For further information, see your audio dealer or write directly to Rectilinear Research Corporation, 30 Main Street, Brooklyn, N. Y. 11201.)

Rectilinear X
PAUL ANKA: Sincerely, Paul Anka (vocals); orchestra. Crazy World, Satin Doll; Sincerely, The Nearest of You; My Way, Gentle on My Mind, and five others. RCA LSP 4203 $4.98; P 1484 $6.95.

Performance: As usual
Recording: "Live at the Copa"
Stereo Quality: Echoes from the kitchen

Paul Anka remains his usual charming, modest, witty self (believe that and you'll believe anything) in this recording made "live at the Copa," the elegant New York night club where the beautiful people meet to "eat Chinese," watch the show, and perhaps indulge in a little high-minded chat about Miss Susann's latest novel or last week's feature story in The National Enquirer. The "live" part doesn't begin until the second band, the first, Sincerely, having been cut at RCA's Hollywood studios.

The show itself starts with Watch What Happens, which Anka sweats over with such fervor that you can hear an egg roll drop—or maybe that was Michel Legrand trying to find his Mace gun. Next comes a medley introduced in debonair fashion by Anka: 'A great composure once said that the old songs nevuh die—unless Tiny Tim does 'em. (Laughter.) I hope that guy saves his money. I dunno what he gonna do when his looks go.' The medley consists of The Nearest of You and Can't Take My Eyes Off of You. More frenzied singing, more sweat. Next comes My Way, a song that Anka helped write and of which Sinatra has made a really fine recording. It is an extremely good song, and, as sung by Sinatra, is a moving composition, the arrangements are as tangy as Bette Davis walking across a room, just before she squeaks, "What a dump!" But what about tomorrow? Will Black Velvet be able to switch horses in midstream?

BLACK VELVET: Love City. Jesse Kirkland and Joe Greene (vocals and instruments); orchestra, James Carmichael arr. and cond. Love City; Just Come Back; Love Me Now; Look Ahead; Everything Is For You; I Shall Be Released; Walking Together; Come On Heart; Hey Jude; Echoes. OKEH OKS 14130 $4.98.

Performance: Great, for the minute
Recording: Okay, while the dance lasts
Stereo Quality: Fine

There's a time and place for everything, and lucky musicians are the ones who can be found in the right places, at the right times, making the perfect sounds. That's how I feel about Black Velvet. They are lucky that Black is Beautiful this year, and that velvet is enjoying its biggest season in the garment industry since the days when architect Stanford White hung a red velvet swing in his studio for Evelyn Nesbit.

The sound Black Velvet creates is also most propitious. It is very contemporary, with a perfect beat for losing yourself in the newest dance craze, which I think is called the Tighten Up. (Hold your pens, all you letter writers. By the time this sees print, it will probably have been eclipsed by the Lunar Loosen Up or the Moon-Muck Massacre.) Right now I happen to like the Tighten Up, or whatever it is called, because it reminds me of Bette Davis walking across a room, rather muddy musical arrangements.

Things don't change in Love Me Now, or Look Ahead, or in Everything Is For You, it's the same dance beat—and at last I'm getting tired. Two songs brighten the album, and it's a song with that great beat still has to worry about tomorrow. R.R.

SOLOMON BURKE: Proud Mary. Solomon Burke (vocals and instrumentals). RCA LSP $4.79, OKEH OKS 18120 $5.98.

Performance: Ladies' day special
Recording: Intimate
Stereo Quality: Cozy

Solomon Burke, a big, gritty voice and a funky beat

CHARLES AZNAVOUR: Aznavour! Charles Aznavour (vocals); instrumental accompaniment. Le Palais de nos chimeres; Je te donnerai; La Ville; Il y a peine; Je ne peux pas retourner chez moi; and five others. Monument SLP $4.79; A 18120 $5.98.

Performance: Great, for the minute
Recording: Okay, while the dance lasts
Stereo Quality: Cozy

Aznavour, a lover of female hearts in films and on records alike, sings about love in crossing French with the weary authority of a man who's gone through the whole business all too often: pacing up and down waiting for the woman in his life to get to a rendezvous; unable to go home because she loves him; remembering a certain springtime; drinking to forget the mistress who left him. These are his favorites, most of them are of his own composition, the arrangements are as tangy as Bette Davis walking across a room, and he gets the most out of every one of them with that unique, close-up delivery so likely to break hearts—and sales records for Monument. P. R.
Somebody finally designed a speaker that's compatible with the human ear.

Speakers are shaped like cones, right? The existing cone type speaker was invented by A. S. Sykes in 1919. Then it was refined by C. W. Rice and S. W. Kellogg. The enclosure and bass reflex enclosure happened between 1920 and 1930. The exponential horn was developed about 1919. By 1930, the fundamentals were perfected. And today, these fundamentals are still the same.

Recently, manufacturers have tried to reproduce sound which they believe is compatible to the human ear—thus, the advent of unreal booming bass and strident highs. And, a great many people like it this way because they think it's high fidelity (in a way it is), but it usually isn't NATURAL sound the way it was originally produced.

With full consideration of the human ear and with the desire to produce a speaker which faithfully reproduces sounds as they were originally created, Yamaha successfully developed the NATURAL SOUND SPEAKER. It's not based on the piston motion concept of conventional cone type speakers. It's based on the principles of acoustic musical instruments such as the piano, guitar or violin. The quality of sounds produced are directly correlated to the acoustical design of their soundboards. The sounds are called BENDING MOTIONS of sound, and they are natural sounds.

Following the concept of acoustical bending motions of sound, Yamaha developed the Natural Sound Speaker. Its concept is entirely different from that of a conical type speaker. It has a rigid diaphragm constructed of a specially formulated polystyrene. The entire edge of the speaker is firmly fixed on a frame. What about the unusual shape of our speaker? Well, a grand piano isn't exactly round. Like we said, the Natural Sound Speaker operates on the same concept as the sounding board of a grand piano, violin or guitar. They are shaped the way they are for a very good reason, and so is the Yamaha Natural Sound Speaker. Tests show that a symmetrical design (round, rectangular, square, triangular, etc.) gives rise to degeneration in the vibration mode at specific frequencies.

In summary: The tone quality of the Natural Sound Speaker is uniquely natural. The design of the speaker provides for a virtual omnidirectional effect (rather than having the sound blast with a tunnel effect—common with many conventional speaker systems) yet, a full and distinct stereophonic effect is retained.

The Yamaha Natural Sound Speaker brings more live and psychologically pleasing sounds to the human ear. Listening fatigue is reduced to a minimum, if not eliminated entirely.

The specifications:

**NS-15**
- Impedance: 8 ohms
- Power capacity: 30 watts
- Tone control: Continuously Variable
- Speaker: Natural Sound: 13 x 17" Cone: 2"
- Cabinet: Removable grille
- Straight-grain American Walnut
- Open pore, oil finish
- Dimensions: Height: 23 1/4" Width: 14 1/4" Depth: 7 1/2" Weight: 22 lb
- For more information write Audio Products Division

**NS-10**
- Impedance: 8 ohms
- Power capacity: 20 watts
- Tone control: Continuously Variable
- Speaker: Natural Sound: 11 x 15" Cone: 2"
- Cabinet: Removable grille
- Straight-grain American Walnut
- Open pore, oil finish
- Dimensions: Height: 26" Width: 14" Depth: 7" Weight: 15 lb

**White Room; Sunshower; and five others. ATCO SD 33291 $4.79, @ ACO 291 $6.95.**

Performance: Some of the best-loved works of rock, blues, jazz and soul. Recording: Very good

Stereo Quality: Very good

The Cream is gone now, but the memory lingers on. And I'll bet that the relative merits of the group's music will be debated for quite a while. For some, it was one of the best rock groups of all time; for others it was a pleasant but overrated and overpublicized unit. Here's one attempt by me to make up your own mind by a collection of some of the Cream's best material.

I find myself less intrigued by their highly touted improvisational playing than by their studio pieces—especially those associated with producer Felix Pappalardi. And I think, too, that one of the most important—and usually underrated—aspects of the group's success was the fine songs written by bassist Jack Bruce and a little-known but talented English poet named Pete Brown. Such tunes as Sunshine of Your Love, White Room, and I Feel Free are provocative examples.

**STEVE CROPPER, ALBERT KING, POP STAPLES: Jammed Together. Steve Cropper, Albert King, and Pop Staples (vocals and instruments). What'd I Say?; Twelo; Opus De Sol; Baby, What You Want Me to Do?; Big Bird; Homer's Theme; Trashed Dog; Don't Turn Your Heater Down; Water; Knock On Wood. STAX STS 2044 $7.95.**

Performance: Get along little geeter! Recording: Bob-bob-bobbin' along

Stereo Quality: Okay

This is dirty, dirty soul-rock which relies heavily on old-fashioned jazz-blues roots for its inspiration and on a hard rock beat for its hypnotic effect. Pop Staples, Al King, and Steve Cropper sing their exposition-like lyrics with a familiar hum that ends each cadence before a gutsy guitar solo.

The beat goes on. And on and on. When my head started bobbing in compulsive time to it, I finally fell asleep. When they stick to their instruments, it's good listening up to a point. Just where that point is will depend on your tolerance for repetitive guitar phrasing and a monotonous drum beat on tightly drawn skins. Over and over it beats and beats, until you realize that "Jammed Together" must be a title referring to all the selections within. They're all squeezed into one bag and tied together by that infernal drum. Skip the whole thing, and get out your old copy of Voodoo Suite.

**LINDA DEVINE: Sweet Linda Devine. Linda Devine (vocals); with various musicians. I'll Say It Again; Same Time Same Place; I Love My Dog; Big A-Duke; Young Girl Blues; and four others. COLUMBIA CS 9771 $4.79.**

Performance: Tasteful rock/blues

Recording: Very good

Stereo Quality: Very good

Linda Devine first arrived on records with a now-defunct group called the Loading Zone. Working now under the aegis of producer/musician Al Kooper, she has more room to stretch out, but doesn't quite seem to know what to do with the space. Miss Devine is a better with a good enough feeling for the
Pros carry the Beseler Topcon Auto 100 for emergencies and workhorse jobs. Then discover that the workhorse has thoroughbred qualities. It has the same superb meter-on-the-mirror as the luxury Beseler Topcon Super D. It has interchangeable lenses from 35mm to 200mm. It is either completely automatic or completely manual...as you please. You can't compare it with any other camera because there's no other camera like it. There isn't a photographic assignment that it can't handle with ease and precision. Try it. See how busy you'll keep this body. Only fine camera stores are authorized to carry Beseler Topcons...stores selected for their professional integrity and technical knowledge. The Beseler Topcon is priced under $160.

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It was probably some time around the beginning of the century that someone lost sight in public about a girl singer that she had a "sweet" voice, and let it go at that. Today it has to be "pure," or "crystalline," or "sincere." Bonnie Dobson's voice is all of these things too, but it's overriding characteristic is just a plain old-fashioned sweetness. I hadn't realized how much I had missed the sound of that kind of voice. Aside from Miss Dobson's sound, I also liked most of her performances and some of the songs that she has composed for herself as well. She sounds really delightful in two of her own compositions, Morning Dew and I Got Stung. In something like Nilsson's Everybody's Talking, which has a rather sophisticated feel about it, she sounds a bit out of her depth. But altogether this is a pleasant album by a singer of much charm.

P. R.

BY JULIE DRISCOLL, BRIAN AUGER & THE TRINITY: Streetnoise (see Best of the Month, page 91)

THE FROST: Frost Music. The Frost (vocals and instrumentals). Jennie Lee: The Family; A Long Way Down from Mobile; Take My Hand; Mystery Man; and five others. Vanguard VSD 6520 $4.79, ® 6520 (354) $3.95, ® 86520 $6.95, ® 56520 $5.95.

Performance: Tepid, with a few hot spots
Recording: Very good
Stereo Quality: Very good

The Frost, a new group, has had a moderately active "hit" in a tune called Mystery Man. Its success is doubtless caused by its similarity to middle-period Beatles music. At its best, the Frost is a convincing, if not terribly provocative band. But as with the first recordings by many young groups, once past the superficially attractive qualities, little substance remains. Pleasant though the Frost may occasionally be, it fails to reveal the instrumental skills and compositional imagination to compete successfully with the best of today's rock ensembles.

D. H.

THE GUESS WHO: The Guess Who (vocals and instrumentals). Shakin' All Over; Toyin' And Turnin'; Stop Tearing Me; Hey Ho; Her Girl; This Time Long Ago; Believe Me; and five others. MGM SE 4645 $4.98.

Performance: Good
Recording: Good
Stereo Quality: Good

There is nothing spectacular here, but the disc is good enough all the same. The performances are generally better than the material, which is straight commercial rock. RCA has done a bit as if it had been assembled for commercial reasons, but it does have a genuine vitality that lingers at times over the slickness of the songs. I particularly enjoyed Clock on a Wall and Toyin' and Turnin'. This is the kind of group of rock you can hear on the radio any time, so it might be better to pass up this album by. Perhaps you wouldn't have come up with material a little more inspired than what it offers here.

P. H.

BY RICHARD MORRIS

HARVARD LAMPION: The Surprising Sheep and Other Mind-Exhilarating, McIntyre's of the Harvard Lampoon; orchestra, Peter Larson arr. and cond. One Born Every Minute; My Catalpoodle Died; God; L. Sounder; Cape Horn; Welcome to the Club and seven others. Epic BN 26462 $4.98.

Performance: Average
Recording: Acceptable
Stereo Quality: Good

Purportedly an attempt to parody the worst of such people as Dylan, the Stooges, Richard Havens, Dionne Warwick, etc., this album might well be the bore of the year. It is an untriumphant in almost every respect, and its ungraduate humor is distastefully arch. It might have helped if the Lampoon had realized that to parody a thing it is necessary to be able to do the thing you are parodying. Only then can one emphasize what is ridiculous about the overblown, or banal. An example of fine parody in music is Barbra Streisand's performance of Second Hand Rose, in which she parodies not only Fanny Brice but a whole era of early pop singers. Listen to her parodying indignation in: "I'm the one the Barne who's the man I adore'. Had the naive tell me He's been married before."

If an one here had one-third the talent of any of the performers being parodied, then perhaps this one could at least be called a valid attempt to send up a group of performers with one here had one-third the talent of any perchers' friends but few others.

P. R.

MYRNA MARCH: The Night They Rais ed Myrna's. Myrna March (vocals); orchestra, Richard Rome arr. and cond. Strip Polk, I Can't Say No; Undecided; My Heart Longs to Daddy; Don't Touch; and six others. Rapp KS 5603 $4.39.

Performance: Ground out
Recording: Loud
Stereo Quality: Good

The funniest thing about this album is the cover. It shows Miss March wearing a dashing stage costume, and Miss March herself, in what is surely the tackiest costume since Milton Berle's old days in drag. The fuzz in the cover photo don't look as attractive as the performers' friends but few others. (Continued on page 156)
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**See "Some people say Ampex stereo recorders are expensive. They’re right." in leading audio magazines. September, 1969.
has been played. The reason why she doesn’t sound like a stripper is that she never seems to pause in the songs for any visual effects, she just sings straight through everything. I doubt if even bald-headed row would get much kick out of this one.  

P. R.

ARIF MARDIN: Glass Onion. Arif Mardin (arranger and piano); with various musicians. Glass Onion; Proud Mary; Sympathy for the Devil; Walk On By; Strange Brew; and six others. ATLANTIC SD 8222 $4.79.

Performance: Instrumental rock hits  
Stereo Quality: Very good

Recording: Very good

If one generalization can be made about today’s pop/rock music, it is that it is predominantly vocal. Very few instrumentalists have broken through the powerful hold of the lyric, the voice, and the declamatory idea. How can a saxophonist meaningfully reinterpret the full implications of Mick Jagger’s vocal on “Sympathy for the Devil?” And how can a section of violins compete with the rough-textured rhythms of Otis Redding’s “Sittin’ on the Dock of the Bay?”

The answer, of course, is not very well at all. And there’s the rub in Arif Mardin’s “Glass Onion.”

“Glass Onion” was the theme song of the movie of the same name, which was released in 1967. The song was written by Paul McCartney and John Lennon, and it was originally recorded by the Beatles. Arif Mardin’s version was released as a single in 1968 and became a hit, reaching #6 on the Billboard Hot 100 chart.

Arif Mardin was a prolific American record producer and songwriter who worked with many of the biggest names in music, including Aretha Franklin, King Curtis, and Otis Redding. He was known for his innovative approach to producing and arranging, and his work on “Glass Onion” is a prime example of his talent.

The song features a blend of rock, blues, and jazz elements, with Mardin’s signature lush orchestral arrangements. The instrumentation includes a prominent saxophone solo, which adds a touch of jazz influence to the track.

“Glass Onion” is a great example of how Arif Mardin brought new life to a classic song, and it’s a testament to his talent and creativity as a producer.

THE MOODY BLUES: On the Threshold of a Dream. The Moody Blues (vocals and instrumentals); Duke Diary; Send Me No Flowers; So Deep Within You; The Voyage; Lazy Days; and eight others. DERRAM DES 18025 $4.98, © X 77025 (34) $5.95, © X 77425 $5.95, © M 77825 $6.95, © X 77625 $5.95.

Performance: Good  
Stereo Quality: Excellent

Recording: Excellent

Hey, are you ready for this? A rock group that sounds sophisticated? Not commercial, not pop. That I mean they combine intelligence, power, and an eclectic style that sounds sophisticated? Not commercial, not pop. But the problems of translation—from rock to instrumental—have been simply too much. To compund the problem, Mardin frequently forgets himself and writes (especially for strings) as though he were providing vocal backgrounds rather than up-front instrumental ensembles. A good effort, but no brass ring.

D. H.

THE MOODY BLUES: On the Threshold of a Dream. The Moody Blues (vocals and instrumentals); Duke Diary; Send Me No Flowers; So Deep Within You; The Voyage; Lazy Days; and eight others. DERRAM DES 18025 $4.98, © X 77025 (34) $5.95, © X 77425 $5.95, © M 77825 $6.95, © X 77625 $5.95.

Performance: Good  
Stereo Quality: Excellent

Recording: Excellent

Hey, are you ready for this? A rock group that sounds sophisticated? Not commercial, not pop. That I mean they combine intelligence, power, and an eclectic style that sounds sophisticated? Not commercial, not pop. But the problems of translation—from rock to instrumental—have been simply too much. To compund the problem, Mardin frequently forgets himself and writes (especially for strings) as though he were providing vocal backgrounds rather than up-front instrumental ensembles. A good effort, but no brass ring.

D. H.

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Performance: Good  
Stereo Quality: Excellent

Recording: Excellent

Hey, are you ready for this? A rock group that sounds sophisticated? Not commercial, not pop. That I mean they combine intelligence, power, and an eclectic style that sounds sophisticated? Not commercial, not pop. But the problems of translation—from rock to instrumental—have been simply too much. To compund the problem, Mardin frequently forgets himself and writes (especially for strings) as though he were providing vocal backgrounds rather than up-front instrumental ensembles. A good effort, but no brass ring.

D. H.
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CIRCLE NO. 38 ON READER SERVICE CARD
Mythologies they sound like a rock band, except that they throw in an old jazz touch. Instead of getting the feeling that Mythologies was simply trying to tag all the bases in an attempt to please everyone, I rather thought that they were making a genuine attempt at a pop-music synthesis. Recommended for those who admire flux.

P. R.

NANETTE NATAL: Yesterday, Today, Tomorrow, Nanette Natal (vocals); orchestra, Leon Salern arr. and cond. Yesterday, Today, Tomorrow: Parachutez Leau; One Monday Morning: Elephants; Know You; Thinking It Over; Rain in My Garden; Teach Me in My Eyes; Latunier Thursday, and two others. VANGUARD VSD 6508 $1.79, @ 6508 (34/5) $5.95, 6507 $6.95, 6508 $5.93.


This young lady has written all twenty songs on her album, and I assume she plays her own guitar—unless the photo on the cover is a fake. I admire her talent as a composer and lyricist. She expresses gentle, loving thoughts that I hope will stir with her as she matures. She herself sings all the songs in the album, and that's where she needs maturity move. She must either wait and pray that her voice will fill out and lose its mouse-likeliness or possibly give up altogether the idea of singing for anyone outside of her immediate family and friends.

The songs are all presented in a display of superlative arranging ideas which all but cancel most of their sincerity in writing and wail and phrases are scarred in firing drum rolls.

Nanette Natal is a poet and should be protected from her own appetite for trying to succeed in too many ways. When she is left quietly to her own song with guitar accompaniment, as in Knowing You, she can be delightful.

R. R.

PIDGEON: Pidgeon. Pidgeon (vocals and instrumentals); nine accompaniments. Of the Time When I Was Young; Milk and Honey; Dark Bird; The Wind Blow Cold; Penny's Magic Bell; Irene; and five others. DECCA DL 75103 $4.79, 65103 $6.95, 55103 $5.95.


Pidgeon is a mildly talented group that has been saddled with oppressive overproduction. Rare moments of cool, folksy sound — as in the first track, Of the Time When I Was Young — are overbalanced by tedious orchestrations and dully repetitious songs. One wonders how Pidgeon would sound on its own, uncumbered by the top forty ambitions of an overaggressive production.

I might note, too, that the recording is packaged in what is surely one of the most pointlessly offensive jackets I have ever seen.

D. H.

LEO REISMAN: Leo Reisman Vol. 1. Fred Astaire, Harold Arlen, Smith Hall, Phil Dyce, Frances Maddix, Gertrude Niesen, Clifton Webb, and Lee Wiley (vocals); Leo Reisman and his orchestra. Time on My Hands; Night and Day; Stormy Weather; Rodgers; Someday I'll Find You; Hoopla; The Goldiggers' Song; and nine others. RCA @ LPV 565 $4.98.


This collection of 1929 to 1939 performances by Leo Reisman and his orchestra is interesting principally for its roster of vocalists. In this day, which is to say the Twenties and Thirties, Reisman was one of the best known bandleaders in the country. Starting as a pit conductor in the theater, he soon formed an orchestra which became a bridge between the theatrical and social worlds. In this latter sphere his successors were Meyer Davis, Eddie Duchin, and later Lain. Today, however, his orchestra sounds hopelessly dated and the arrangements mechanical.

The singers are a different matter. The best of them, if not surprisingly, is Fred Astaire, heard here in Night and Day, Hoopla, and The Goldiggers' Song (We're in the Money). He was then at the peak of his vocal powers, which, though never formidable, were enough to place him in the company of the great singers of our era. Clifton Webb is surprisingly good singing a song Irving Berlin would probably like to forget — Not for All the Rice in China. Also very good is a very young Lee Wiley singing Time on My Hands, and Gertrude Niesen sings just like Gertrude Niesen in a Cole Porter mistep titled Where Love Blecch. Frances Maddix is pretty awful trying to come to grips with the postman song, Someday I'll Find You, and Harold Arlen brings an inappropriate boudoiriere verse to a rendition of his own Stormy Weather. Can't We Be Friends? is sung by a gentleman named Smith Ballew, and he sounds about as musical as a Royal Mounted Policeman's horse. Astaire, Wiley, and Niesen apart, I found this to be one of the less interesting vintage releases.

P. R.

JOHNNY RIVERS: A Touch Of Gold. Johnny Rivers (vocals and guitar); orchestra, Sammy Rain; A Better Life; Girl; (vocals); Ode to John Lee; Look to Your Soul; Poor Side of Town; and six others. IMPERIAL LP 12127 $1.00, 12127 (34/5) $6.95, @ 12580 $6.95, 12580 $6.95.


Judging by the letters I got after reviewing Rivers' last album unfavourably, he seems to have a large and vocal band of supporters. Most of the protests implied that I didn't understand what he was trying to do. I think I agree with them. For instance, what he is up to is By the Time I Get to Phoenix, beyond singing it straight out in his nasal and not particularly musical voice in an overlush arrangement, escapes me. He is not a very dramatic singer, so the lyrics don't mean as much as they should; his pinched drawl sounds affected next to someone like Glen Campbell. He brings nothing to the song that is immediately identifiable as his own. On something like his own Going Back to Big Sur he sounds a little more individual—but then I had never heard the song before, so comparisons are impossible and all I can say is that it, too, left me unmoved and scarce. Perhaps the arrangements here are seen a trifle overwhelming in their busines, and at times I had the feeling they were covering The Target Paper Company.
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CIRCLE NO. 100 ON READER SERVICE CARD

NOVEMBER 1969
up some of the areas in which Rivers is not vocally strong. This album is strictly for his fans. That he possesses many there can be no doubt.

P. R.

SHEL SILVERSTEIN: Bay Named Sue. Shel Silverstein (vocals); orchestra, Al- 
moms; Dirty Of Me; Cloudy Sky; Time; Bay Named Sue; Bigtime; and five others.

RCA LSP 11-7 $4.98

Performance: Energetic

Recording: Good

Stereo Quality: Good

This is another non-album of non-songs by a non-singer, and from the evidence here, a non-comedian as well. Shel Silverstein, one of the leading lights of Playboys, shows his way through what he chooses to call hillbilly songs here. The "hit" of the album is the title song and it is a mess. Silverstein has always seemed a rather talented cartoonist to me, so why he bothers to compose and perform this kind of heavy-handed musical joke is a mystery. And there isn't even a nuke fold-out.

P. R.

RECORDING OF SPECIAL MERIT

BARBRA STREISAND: What About To-
day? Barbra Streisand (vocals); orchestra, Peter Matz, Don Costa, Michel Legrand arr. and cond. What About Today? (Vocals) Yo;
Punky's Dilemma: Until It's Time; For You to Go; That's a Fine Kind o' Freedom; Little Tin Soldier: With a Little Help from My Friends; All; The Morning After; Ask Yourself W't: Good Night. COLUMBIA CS 9816 $4.98, RIC 1166 (324) $7.98, 18 10 0658 $6.98.

Performance: Totalful as usual

Recording: Good

Stereo Quality: Good

More than a year in the planning, this album has been the victim of a publicity campaign that has been seen everywhere announcing the rock debut of La Streisand. Forget it. It is a very tasteful collection of current pop hits, some done to perfection, some disappointing. But nothing about this disc ever gets you closer to rock music than Lana Turner is likely to get to playing the life story of Bessie Smith. One irksome objection: since Miss Streisand goes to all the trouble of dedicating the album to the artists who compose and sing the songs of today, I don't see why she couldn't have named them—at least insist that their names be printed on the label in a type face big enough to be read without the aid of a telescopic lens. There is certain ample space on the album jacket—right between Barbra's bosom and the large photo credits for Richard Avedon (as if anyone cared about who snapped the photograph). It's this kind of pretension that makes record albums like this one annoying.

Whether the people involved in making money on the gimmickly idea of Streisand singing material by today's pop composers deliberately slighted the artists in question or not, the lady herself manages to treat most of the songs in the collection with respect and occasionally even reverence—especially in Simon and Garfunkel's Punky's Dilemma, and the poignant innocence of the Beatles' Distressingly Good Night song. I don't think I've ever heard Barbra sing so thoughtfully or with such richness. No tricks, no self-conscious Fanny Brice sleaziness here. And Buffy Sainte-Marie's Until It's Time for You to Go is presented tightly packaged in a grandiose Baroque-sitting arrangement by Michel Legrand spotlighting Streisand in a haunting vocal performance which, while hardly good enough to threaten Carmen McRae's long-distance lead on the same tune, nevertheless ranges from breathy to soaring. Jim Webb's Little Tin Soldier is infected with a turbulent passion that pushes and pumps Barbra over the top of the pop as a first-rate protest singer. Unfortunately, the album has its bruises, too: the Beatles' Will, a Little Help from My Friends, seems curious- ly style-less, marred as it is by all those asemi-cracker gags, and the New-York Jewish vocal inflections, Hon; I'll get the lady guffawing, screaming, and camp- ing it up in a Thursdays arrangement by Peter Matz that sounds like a bad TV commercial for nylon socks. If you remember how to do the Peabody, it's perfect. But what is it doing on an album representing a cross-section of the best music of the Sixties?

Still, the flaws are outweighed by the excellences. Barbra should be congratulated for attempting to interpret with poignancy and dignity some of what today's composers are trying to do and say.

R. R.

BETTYE SWANN: The Soul View Now! Bettye Swann (vocals); orchestra, Don't Touch Me, Cover Me, Words, Sweet Dreams, Tell It Like It Is, and five others.

CAPITOL ST 190 $4.98, SXT 190 $6.98.

Performance: More Aretha's than Swann's Way

Recording: Good

Stereo Quality: Good

Bettye Swann is a very good singer, and in something like Tell It Like It Is she can be very effective. But there is about her work an overall stiffness and a feeling that you are listening to an expert but essentially manufactured copy of Aretha Franklin. Though I don't think that Aretha invented "soul" as a mass commodity, she sure had a lot to do with its having become as popu-
lar as it is, and she has in addition a unique-
ly personal style. It is the facade of that style that I object to in Miss Swann's work. (Continued on page 142)
It takes nerve to ask $1,000 for an FM/AM receiver. Unless you have the stuff to back it up.

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CIRCLE NO. 67 ON READER SERVICE CARD

BIG MAMA THORNTON, LIGHTNING HOPKINS, LARRY WILLIAMS: Ball and Chain. Big Mama Thornton (vocals), Lightning Hopkins (guitar and vocals), Larry Williams (guitar and vocals). Ball and Chain. Wade in the Water; So Much Trouble; That's My Girl; I Know You Hear Me Calling; and five others. ARHoolie 1039 $1.99.

Performance: Solid, urban blues
Recording: Good
Stereo Quality: Good

If the only version of Ball and Chain you've heard is Janis Joplin's, this performance by Willie Mae Thornton and the context, they do a good job of turning your mind around. And after the first two choruses, the source of Miss Joplin's inspiration becomes very clear. (I don't, of course, mean to take anything away from Miss Joplin, because, as I noted a few months ago, she has what the bookers call "star quality," but she doesn't understand the blues the way Big Mama Thornton does.) It's worth mentioning that Miss Thornton is also responsible for the tune that made Elvis Presley a star, the—oh, I say it—memorable Heartbreak Hotel. Larry Williams is a new voice to me, and a fairly impressive one. At the age of thirty he has gotten the complex instrumental and vocal resources of the blues well in hand. Given proper exposure, he could provide potent competition for some of the more highly publicized young bluesmen.

From the time of his recording debut in 1946, Lightning Hopkins has been one of the most prolific blues players. His synthesis of the rough, guts Southern country blues style and the electrified amplified, heavy rhythms of urban black blues has been so imitated, duplicated, repeated, and re-repeated that it's hard to maintain an accurate perspective about the music in its more original form. Hopkins helps bring things into focus. The five pieces included here will hardly be listed among his all-time best performances, but they are good enough to warrant your attention. Those of you who have been brought to the blues in the last year or so by the wave of young white players would do well to hear the music in the pristine form provided by this fine collection from Arhoolie.

D. H.
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CIRCLE NO. 39 ON READER SERVICE CARD
believe it? Ugh! Even Sinatra can't get away with that.

Shani follows this surprisingly with I'm Old-Fashioned, which is some kind of gallling non-sequitur. She's not so much old-fashioned as she is cut out of style. I picked I'm Just Wild About Harry twice; first, because I thought I was hearing Tammy Grimes, and second, because a darling, really old-fashioned ex-sweetheart of mine used to sing it (all key) in a charming summer beach bar whenever she'd had one too many. She was a lovely, quiet girl who couldn't sing for beans, and gee, I miss her. R. R.

WENDY & BONNIE: Genesis. Wendy and Bonnie Flower (vocals); instrumental accompaniment. Let Yourself Go Another Time; The Party Window; Please Realize You; I'll Be See; You Keep Hangin'; Up on Al's Mind; and five others. SKEW SK 1006 D $5.79.

Performance: For their parents?
Recording: Very good
Stereo Quality: Very good

Wendy and Bonnie are, respectively, eighteen and fifteen years of age. They have sweet, well-blended voices, and they obviously have been influenced by the record's producer, arranger Gary McFarland. Their music is light, gentle, vaguely folksy, and tinged with the piquant major-seventh and minor-minor harmonies that are atypical of folk music but are specially favored by McFarland. I can't imagine, however, that something so atypical of folk music but are specially favored by McFarland. I can't imagine, however, that something so typical of folk music but are specially favored by McFarland. I can't imagine, however, that something so typical of folk music but are specially favored by McFarland. I can't imagine, however, that something so typical of folk music but are specially favored by McFarland. I can't imagine, however, that something so typical of folk music but are specially favored by McFarland. I can't imagine, however, that something so typical of folk music but are specially favored by McFarland. I can't imagine, however, that something so typical of folk music but are specially favored by McFarland. I can't imagine, however, that something so typical of folk music but are specially favored by McFarland. I can't imagine, however, that something so typical of folk music but are specially favored by McFarland. I can't imagine, however, that something so I can't imagine, however, that something so I can't imagine, however, that something so I can't imagine, however, that something so I can't imagine, however, that something so I can't imagine, however, that something so I can't imagine, however, that something so I can't imagine, however, that something so I can't imagine, however, that something so I can't imagine, however, that something so I can't imagine, however, that something so I can't imagine, however, that something so I can't imagine, however, that something so I can't imagine, however, that something so I can't imagine, however, that something so I can't imagine, however, that something so I can't imagine, however, that something so I can't imagine, however, that something so I can't imagine, however, that something so I can't imagine, however, that something so I can't imagine, however, that something so I can't imagine, however, that something so I can't imagine, however, that something so I can't imagine, however, that something so I can't imagine, however, that something so I can't imagine, however, that something so I can't imagine, however, that something so I can't imagine, however, that something so I can't imagine, however, that something so I can't imagine, however, that something so I can't imagine, however, that something so I can't imagine, however, that something so I can't imagine, however, that something so I can't imagine, however, that something so I can't imagine, however, that something so I can't imagine, however, that something so I can't imagine, however, that something so I can't imagine, however, that something so I can't imagine, however, that something so I can't imagine, however, that something so I can't imagine, however, that something so I can't imagine, however, that something so I can't imagine, however, that something so I can't imagine, however, that something so I can't imagine, however, that something so I can't imagine, however, that something so I can't imagine, however, that something so I can't imagine, however, that something so I can't imagine, however, that something so I can't imagine, however, that something so I can't imagine, however, that something so I can't imagine, however, that something so I can't imagine, however, that something so I can't imagine, however, that something so I can't imagine, however, that something so I can't imagine, however, that something so
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THE THIRD INTERNATIONAL JAZZ FESTIVAL

A report by HENRY PLEASANTS

Eero Koiristoinen, saxophonist with the prize-winning Finnish combo.

The principal business of the Third International Jazz Festival, held in the Casino in Montreux, Switzerland, at the end of June, was the competition of combos from fourteen European nations for the Grand Prix of Montreux and various other awards.

As a member of the press jury, I heard them all, and shall have more to say about them in due course. But none of them individually was as impressive, for me, as the Big Band du Festival, composed of selected representatives of most of the competing groups and heard in a forty-minute set at the final gala concert. The impression was overwhelming, not just because the band played so well on such short acquaintance, but because of the evidence it offered of the contemporary universality of the jazz idiom.

Here were roughly a score of young musicians from a dozen European nations, including Czechoslovakia, Hungary, and Yugoslavia, hitherto unknown to one another; meeting in Switzerland to prepare, in four rehearsals, sophisticated charts composed especially for the occasion by the American Ernie Wilkins and directed by the American Clark Terry with the assistance of the American Bob Share, Administrator of the Berklee School of Music in Boston.

Many in the band had little or no previous big-band experience. And yet, so widely shared and felt was the idiom itself that, with expert and cheerful guidance, they quickly grasped the style and the purpose of Wilkins' compositions and played them at the concert with a tightness of ensemble and a soloistic brilliance and fluency not far short of what one is accustomed to expect from the best American professional bands.

I followed the band's progress from the first rehearsal, and was able, therefore, to compare what I heard at the concert with what I had heard at the first reading-through. It was difficult to credit the evidence of one's own ears. What had been, at the outset, hesitant, shaky, fumbling, confused, and consistently out of tune was suddenly homogeneous, idiomatic, in tune, and exultant. And of the soloists, curiously, gave a better account of themselves than they had in their competition offerings playing with their own colleagues.

For the players themselves, as I was told by several of them (and as I could see from watching them at rehearsal), it was an enriching and inspiring experience. All of them, I am sure, will remember as one of the blessings of a lifetime this opportunity of working in the idiom they love with such masters as Wilkins and Terry.

There was, of course, much further evidence of the universality of the idiom, or at least of one of the idiom's principal phases. When I think back on the four evenings of competition, my mind's eye recalls an earnest young man playing a saxophone—or trumpet or trombone—as fast as it can be played, and higher, lower, and louder than it should be played. Not any one particular young man. There were scores of them. And with only superficial variations of format they were all working in the style known loosely as hard bop. Indeed, on the evidence offered here, it would seem that European jazz is about where jazz was in America in the decade 1955-1965. And this may be one of the reasons why so many of the American jazzmen who were here as non-competing stellar attractions are now living in Europe, notably Phil Woods, Dave Pike, Lucky Thompson, Benny Bailey, and Kenny Clarke.

Hard bop is a hard proposition for player and listener alike, and except as offered by the greatest masters on their best nights, it can be a bore. The unrelenting succession of up-tempo solos demands a high level of both virtuosity and inspiration. Phil Woods and his new European Rhythm Machine, and Les McCann and his Trio, with Bailey and Eddie Harris, demonstrated its virtues. Most of the competing groups, for all their dedication, talent, and hard work, showed only why jazz has lost the lay audience in America and why it will, I think, lose the lay audience in Europe, too.

One group, the Heavy Soul, Inc., from Holland, following in the New Jazz footsteps of Archie Shepp, Albert Ayler, and Pharoah Sanders, showed what lies beyond: a kind of frenetic free-funk of all that has been described by one astute critic as "a kind of non-genre, non-drumming funk, a Salvation Army band high on LSD.

The trouble with bop is that it deals in superlatives; and a superlative, as the Viennese critic Eduard Hanslick used to say so prophetically of Wagner, has no future. The New Jazz of the Heavy Soul variety proves it. There was further proof in the public response to an English blues group called Ten Years After. Although known previously only for a single record, they drew the Swiss youth by the hundreds. What they played was old-fashioned rhythm-and-blues, amplified about a thousand times and decked out with fashionable electronic gimmickry. The kids loved it.

Well, the first prize went to the Finns, a decision wildly at variance with the finding of the press jury—who voted their prize to the British, with special mention for the Danes—and of how glorious it is at its best.
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Roswell Rudd (trumpet); Beaver Harris (drums); Donald Garrett (bass); Lewis Worrell (bass). Three for a Quarter: One for a Dime. IMPULSE AS 9162 $5.79.

Performance: Hypnotic avant-garde jazz
Recording: Good
Stereo Quality: Good enough

Many observers of the pop music scene have emphasized a point of view not traditionally considered primary to the musical experience—specifically, the ambiance created by a particular kind of music, its effect rather than its intrinsic elements. In this context, much of the jazz that is familiar to us may seem “old-fashioned,” since it is concerned with the explorations of a traditional musical form, the theme and variations. Not so with the new jazz of the Sixties, however. It seems clear now that much of what was, in the early part of the decade, viewed as musical anarchy was actually an anticipation of the “hot” (in the McLaughlin sense) musical environment of the rock music of the latter part of the decade.

Archie Shepp was one of the significant figures in the mid-Sixties wave of avant-garde jazz, and he is one of the few who mined the lode of non-specific musical improvisation in a fashion that produced a resonant response from his audiences. This collection, despite the two titles, appears to be one lengthy piece, split in the middle, and recorded while Shepp’s group was performing at the Bath/And Club in San Francisco. A previous recording, made at the same engagement, has already been released.

Since, as I have suggested, this is a music that demands experience rather than explanation, verbal descriptions tend to be pointless. Suffice it to say that the first side consists mostly of a long Shepp improvisation, the second side mostly of a longer improvisation by trombonist Rudd. It is the kind of music that one must give oneself to, allowing the continuously unfolding layers of emotional energy to take their effect at their own pace.

Comparative superlatives are fairly meaningless, but in the context of music of this kind, this strikes me as one of Shepp’s more effective outings, and a provocative entry in his personal discography.

D.H.

McCOY TYNER: Time for Tyner. McCoy Tyner (piano); Bobby Hutcherson (vibes); Herbert Lewis (bass); Freddie Waits (drums). African Village; Little Almadina; May Street; I Didn’t Know What Time It Was; and two others. BLUE NOTE BST 84307 $5.79.

Performance: Pianist Tyner on his own
Recording: Very good
Stereo Quality: Very good

 McCoy Tyner
From chestnut's, creative impulses

McCoy Tyner was John Coltrane’s ever-present pianist during most of the great tenor saxophonist’s salad days. Excellent as it was in the context of Coltrane’s music, Tyner’s playing always left me with the suspicion that something was missing, that Coltrane’s enormous creativity circumscribed the area of Tyner’s expression. The recordings made on his own since Coltrane’s death seem to confirm the fact that Tyner does, indeed, possess the capacity and the interest to examine a range of music that might not have been appealing to Coltrane.

This latest release was recorded live at a Coltrane memorial concert at Shaw University in Raleigh, North Carolina, in the spring of 1969. Interestingly, it paints a two-sided portrait of Tyner. Half the program consists of the modal pieces, even with the addition of Bobbe Hutcherson’s sinuous vibes, are lacking something. The other half is devoted to three ballad standards. Without Coltrane’s enormous energy, the modal pieces, even with the addition of Bobbe Hutcherson’s sinuous vibes, are lacking something. The ballads are far better.

Tyner is one of the few contemporary pianists still capable of discovering creative impulses in such popular musical chestnuts. What we have, then, is about half of an attractive record. But even the modal pieces, deficient though they may be, are worth hearing.

D.H.
EWAN MACCOLL AND PEGGY SEEGER: The Angry Muse. Peggy Seeger and Ewan MacColl (vocals and accompaniments); Jack Warshaw (guitar & banjo); Denis Turner, Terry Yarnell, John Faulkner and Sandra Kerr (chorus). Argos ZDA 85 $5.95.


EWAN MACCOLL AND PEGGY SEEGER: The Wanton Muse. Ewan MacColl (vocals and accompaniments); Peggy Seeger (accompaniments). Denis Turner, Terry Yarnell, John Faulkner (chorus). Argos ZDA 85 $5.95.

Performance: Jaunty but overgenerous
Recording: Excellent
Stereo Quality: Distress

Ewan MacColl and Peggy Seeger, who sing folk songs and write their own when they aren't collecting them, are as wholesome a couple as you're likely to find in all of England, a pair of professional proletarians with an unshakable faith in the elemental folk tune and the virtues of the common man. Their programs reflect their simple outlook. Take "The Angry Muse," for example. The record contains no fewer than nineteen examples of "protest" songs from 1689 to 1968, complete with texts, scholarly background notes, and comments, and performed with gusto by Ewan and Peggy themselves accompanied by a chorus of four as well as (at various times) guitar, concertina, banjo and celeste. Here are songs to twit the smug and celeste. Here are songs to twit the smug and celebrate. Here are songs to twit the smug and celebrate.

"The Amorous Muse," the two singers offer amatory folksongs with a single-mindedness of subject matter that makes, in the long run, for total stupefaction, especially since the tunes are for the most part so indifferent, the double meanings so predictable, and the lack of variety in the singing style increasingly conspicuous as the record runs on. "The Wanton Muse" is actually more of the same. If your taste runs to energetic ballads of thirteen or more monotonously lusty stanzas with leering references to the "tools" of various tradesmen, however, don't let me spoil your good, dirty fun. P.K.
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Rhapsody No. 2

The brooding opening of Liszt's Hungarian Rhapsody No. 1 comes almost as a relief—a welcome break in the many familiar showpieces. The outdoor chorus of Dvorak's Scherzo Capriccioso brings the glittering sound spectacle to a rapturous and rollicking close.

Peter Schreier, the thirty-three-year-old Dresden-trained tenor who made his Metropolitan debut in 1967, is apparently being groomed as a replacement for the late Fritz Wunderlich. He is a pleasant voice, and he uses it intelligently. He has an admirable technique (note the manner in which he negotiates the runs and held notes of "Il mio tesoro"), but heard through a whole reel of arias, one after the other, his voice has a sameness of color throughout. Not everything is ideally conceived dramatically either; historically, Schreier is apt to be just a shade bland. The most impressive singing occurs on the second sequence with the arias from Cosi, Don Giovanni, and La Clemenza di Tito. The accompaniments are very sensitive, but the reproduction becomes very slightly constricted on nearly every loud note. No texts or translations are included.

I. K.

SMETANA: The Bartered Bride: Overture; Polka; Furtivant; Dvorak: Scherzo Capriccioso. Philadelphia Orchestra, Eugene Ormandy cond. RCA ® TR3 1004 $6.95, ® R8S 1123 $6.95.

Performance: Marathonian
Recording: Superb
Stereo Quality: Lifelike
Speed and Playing Time: 33/4 ips; 47'51"

There seems to be a kind of unofficial competition going on among the world's great orchestras to see which one can turn out the most spirted versions of the most familiar warhorses in the repertoire—and record them. Having transferred their business across the street, as it were, from Columbia to RCA, Mr. Ormandy's Philadelphians seem in a positive frenzy here to show what they can do with a group of showpieces. It's enough to make you almost wish for the sloppiness, under-rehearsed performances of similar items on fly-by-night labels that used to dominate the bargain business. At least you knew you weren't trying. Mr. Ormandy and his men are trying, and they whip up a shimmering Bartered Bride overture, let me tell you, charging into the music headlong and seemingly out to prove that they can bring in a positive frenzy here to show what they are capable of.
The one relatively familiar work on this tape is the Lux aeterna by the Hungarian pupil of Ligeti, who employs the widest gamut of effects, musical and non-musical, of any of the works here, and it exercises a curiously potent magic. Matka ("Mother") for mixed chorus and solo flute by the Czech composer Marek Karel (b. 1932) is both the most conventional and the least interesting work of the four here, though it is executed superbly and with a sense of their having fun while they perform. The final piece, the virtuoso exercises of the North German Radio Choir under Helmut Franz's direction. The recorded sound is altogether splendid. For those who think of advanced contemporary music as noise and tone color in meaningless form, the tape will be a most effective counter-argument.

D. H.

ENTERTAINMENT

COLWELL-WINFIELD BLUES BAND

Cold Wind Blues, Colwell-Winfield Blues Band (vocals and instrumentals). Cold Wind Blues; Gorinda; Whole Lotta Love; Going Down Slow; Free Will Fantasy; Mind to Give Up Living; Dead End Street. VERVE® X 8056 $5.95, © A 88056 $6.95, © X 5806 $5.95.

Performance: Good Recording: Good Stereo Quality: Good Speed and Playing Time: 3½ ips; 30′39″

The Colwell-Winfield Blues Band is a good group I think will probably get a lot better. There is a lot of musical imagination in their work, and there is also an energetic sense of their having fun while they perform. The best things here are the title song and the raunchy "Dead End Street." The band has not quite found its feet yet and the ragged edges show (in this case an often stammering approach to some of the gutter material). It is, however, a group worth watching and worth listening to.

P. R.

CHARLES MINGUS: My Favorite Quintet. Charles Mingus (bass); Charles McPherson (alto saxophone); Danny Richmond (drums); Jake Byard (piano); Leonard Hillyer (trumpet). "So Long Eric"; Medley; Cocktails for Two. FANTASY® C 1005 $7.95.

Performance: Fine modern jazz Recording: Good Stereo Quality: Good Speed and Playing Time: 7½ ips; 42′50″

Mingus's musical sensibility has been in something of an eclipse lately, and only recently has he returned to the public entertainment wars. This collection, made with one of his more traditionally based groups, was recorded by Mingus for his own company at a Town Hall concert. Only one original piece, a lengthy and powerful eulogy to Eric Dolphy, is included. It, alone, is well worth the price of admission, but Mingus's powers as a leader surviving early blues performers, Bukka White and Furry Lewis, both starring singers, will be familiar names to anyone with even a peripheral interest in the blues. They were at the top of their form for the enthusiastic Memphis audience. I am most impressed, however, by the work of the Reverend Robert Wilkins, who has translated the gutsy and highly sensual blues style he developed in the Twenties and Thirties into a passionate, gospel-based religious expression. In his early seventies, Rev. Wilkins has lost little of the blood and guts of his youth. Joe Callcott is less familiar to me, but he, too, performs with a clarity and emotional focus quite surprising for his age. Nathan Beurregard, even less well-known, is less impressive. In all, however, the collection is a superb representation of music that by any logical definition should be considered historic. That it is still vividly alive today is the best testimony I can imagine to the continuing importance of the blues in our technologized society.

Don H.

THE TAMS: A Portrait of the Tams. The Tams (vocals and instrumentals): Hey Jude: Greatest Love; Makin' Music; You Got the Power; Soul Brother; What Do You Do; and five others. ABC® X 673 $5.95, © A 673 $5.95, © M 8673 $6.95, © X 5673 $5.95.

Performance: Hardly the filet of soul Recording: Good Stereo Quality: Good Speed and Playing Time: 3½ ips; 29″

The Tams, heretofore best known as a rock group, made a try in the "soul" sweeps and end up as also-rans. None of the things they try here come off very well, and such songs as Soul Brother are about as close to real soul music as the Brill Building is to a Black Panther headquarters. A little bit of "soul" music, even the real and often excellent variety, tends to go quite a long way with me, so I came away from this tape as quickly as possible—which was pretty quick, I admit.

P. R.

FILM MUSIC

UPTIGHT (Booker T. Jones). Original soundtrack recording. Booker T. Jones and the M.G.'s. STAX® X 2006 $5.95, © 12006 $5.95.

Performance: Okay as film music Recording: Very good Stereo Quality: Very good Speed and Playing Time: 3½ ips; 36′07″

Uptight was based on the flawed premise that the Irish milieu of O'Flaherty's The Informer could be translated into the inner tensions of the black ghetto. The picture that resulted is better left forgotten, even through it at least had the redeeming quality of providing work for black performers.

Organist Booker T. Jones provided a minimal soundtrack music, based on minimal transformations of the blues, and more appealing in the context of the film than as an isolated entity. Two original songs, Blues in the Gutter and Johnny, I Love You, were included, along with the traditional Childless Don't Get Tears, the latter song not by a (total unfamiliar to me) young performer named Judy Clay. The balance, all instrumentals, might be useful as dance music or background ambiance for a party, but not much more than that.

Don H.
TAPE HORIZONS

EARLY SHOPPING

With the holidays approaching, it is time for the audiophile recordist to examine his gift list as well as his own needs before dealers’ stocks become depleted. Perhaps this is the year to trade in your recorder for one that will give you greater satisfaction. Striking advances, even in the middle and low price categories, have been made in the last few years, as is evident from the equipment reviews in this magazine. Or you may want to think about upgrading your microphones, especially if they are of the merely “adequate” kind that comes with medium-price recorders. Finally, I would suggest that it is time to consider seriously whether a mono cassette player (there are several very good ones for under $30) may not be a better long-term investment than the usual cheap phonograph as the medium whereby one’s children become introduced to such classics as Peter and the Wolf and A Young Person’s Guide to the Orchestra. Cassettes offer several advantages where children are involved: neither the playback equipment nor the tapes are subject to the damage by abuse that discs and record players receive at young hands, and cassettes and cassette players are admirably portable.

All of these items, of course, involve some expense, but there is a host of accessories in all price ranges that make practical under-$5 gifts for old and new tape enthusiasts. In particular, three of these extras are so important that no recordist should be without them. The first is a tape-head demagnetizer. This instrument is designed to remove the build-up of residual magnetism on heads and tape guides that ads annoying hiss (and may erase the very high frequencies) every time you play a tape. Demagnetizers are available in various styles: you should choose one that can be brought with ease into close proximity to the recorder heads. (If the demagnetizer has an exposed metal tip, this should be covered with plastic tape to prevent scratching the delicate head surface.) There are cleaning kits that include a bottle of commercial head cleaner (or isopropyl alcohol), together with a supply of Q-Tips. These will be needed by every recordist to remove the inevitable oxide accumulation from heads, guides, and the capstan roller. And some kind of splicing equipment is always welcome, even if your editing ambitions go no further than repairing broken tapes and adding leaders to the ends of the reels. For more elaborate editing projects, there are a number of simple aids available to make the job go faster. Color-coded splicing patches can be used to mark various sections on a reel of tape, permitting you to locate them readily by eye. When you are working with large amounts of tape, reels of different colors will serve a similar purpose. Finally, you can choose from a wide variety of reel containers to store the finished product, identifying each with an adhesive title label.

Aside from the bare essentials, here are a few more suggestions to which I will add next month. When dubbing an FM broadcast, nothing is more frustrating than to have the tape run out in the last two minutes. Serious music lovers will find invaluable the “Tape Tabulator for the Timing of Classical Repertoires,” available for 25¢ from Martel Electronics, Inc., 2339 South Cotner Ave., Los Angeles, Calif. 90064. Even the most inexpensive stopwatch will further assist the recordist in keeping track of the recording time left on a reel.

November 1969
STEREO REVIEW CLASSIFIED

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READER RATE: For individuals with a personal item to buy or sell. 65¢ per word (including name and address). No minimum! Payment must accompany order remittance to: Hal Cymes, STEREO REVIEW, One Park Avenue, New York, New York 10016.

GENERAL INFORMATION: First word in all ads set in bold caps at no extra charge. Additional words may be set in bold caps at 10¢ extra per word. All personal ads must be accompanied by a money order, check, or postal money order payable to STEREO REVIEW. Minimum: $5.00. 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., 460 Central Avenue, East Orange, N.J. 07018. 201-673-0600.


FREE! Send for money saving stereo catalog Z-110 and lowest quotations on your individual component, tape recorder, or system require-ments. Electronic Values, Inc., 200 West 20th St., N.Y., N.Y. 10011.


250. Meshna, Nahant, Mass. 01908.


FREE! Send for money saving stereo catalog (-1C) East 149th St., New York 10451.

THANK YOU for your patronage. We will ship you via air prepaid anywhere anywhere in the world on any stereo component. Write: Hal Cymes, STEREO REVIEW, One Park Avenue, New York, New York 10016.

$1.00 remittance to: Hal Cymes, STEREO REVIEW, One Park Avenue, New York, New York 10016.

For individuals with a personal item to buy or sell. 65¢ per word (including name and address). No minimum! Payment must accom-pany order remittance to: Hal Cymes, STEREO REVIEW, One Park Avenue, New York, New York 10016.

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PROTECT YOUR LPs: Heavy poly sleeves for jackets $5¢; poly lined paper sleeves 10¢; round bottom inner sleeves 35¢; white record jackets 25¢. Min order $5.00. Record Supplies, Hillburn, New York 10931.


CASH for your unwanted LPs, prerecorded tapes and cassettes. Rader, 81 Forsay Hay Road, Monsey, New York 10952.

FREE 40 PAGE CATALOG offers hundreds of recordings of rare Renaissance, Baroque and Classical music. Some records priced as low as $3.00 each. 45 rpm recordings in stereo only. MHS RECORDS, Box 932-HS, New York, New York 10303.

"Hard To Get" records—all speeds. Record Exchange, 847 Seventh Avenue, New York, N.Y. 10011.

OLDIES—45 RPM original hits. Over 4000 available. Catalog 25¢. C & S Record Sales, Box 197, Wampsville, N.Y. 13163.

POPULAR organs albums factory direct. Concert Recording, Lynnwood, Calif., 90262.

FREE CATALOGS Broadcasts. Sound Tracks of Thirties, ARG, 341 Cooper Station, New York City 10218.


CLAUDIA—piano prodigy. Hear to believe. 12" Vinyl. $3.98 postpaid. Young Artists, 65 Grand Ave., Brooklyn, N.Y. 11205.

Giant Catalog and SAVE! ZALYTRON, 469 Jericho Turnpike, Box 51, Winsted, Conn. 06098.

STEREO $3.98 POSTPAID. Young Artists, CLAUDIA—piano prodigy. Hear to believe. 12" Vinyl. $3.98 postpaid. Young Artists, 65 Grand Ave., Brooklyn, N.Y. 11205.

CLERK Radio Telephone License is the shortest, least trouble—shooting. Accredited NHSC, Free Booklet. Torrey, Box 318-N, Ypsilanti, Michigan 48197.


EARN MORE at home. Details $1.00. R. Grossman, Box 51, Winsted, Conn. 06098.

SITUATIONS WANTED


INSTRUCTION

LEARN Electronics Organ Servicing at home. All makes, including transistors. Experimental kit—troubleshooting. Accredited NHSC, Free Booklet. R.E.I.'s famous (5) week course for the right class Radio Television License is the shortest, most effective course in the nation. Over 98% of R.E.I. graduates pass F.C.C. exams for 1st class license. Total tuition $360.00. Job Placement free. Write for brochure Radio Engineering Incorporated Schools, 1336 Main Street, Sarasota, Florida 33577—or 3123 Gilham Road, Kansas City, Missouri 64109—or 809 Caroline Street, Fredericksburg, Virginia 22401—or 425 E. Colorado Street, Glendale, California 91205.

FREE Hypnosis, Self-Hypnosis, Sleep Learning Catalog! Drawer H400, Ruidoso, New Mexico 88345.

HYPNOTIC Sleep Learning recordings produce fabulous results. Details free. ASR Foundation, Box 702 Leg Henry Clay Station, Lexington, Ky. 40502.

RUBBER STAMPS

RUBBER ADDRESS STAMP $2.00. SIGNATURE $3.50. FREE CATALOG. JACKSON, BOX 443-G, FRANKLIN PARK, ILL. 60131.

HYPNOTISM

FREE Hypnotism, Self-Hypnosis, Sleep Learning Catalog! Drawer H400, Ruidoso, New Mexico 88345.

HYPNOTIC Sleep Learning recordings produce fabulous results. Details free. ASR Foundation, Box 702 Leg Henry Clay Station, Lexington, Ky. 40502.

MOVIE FILMS


SPORTS ACTION FILMS

BREAK ALL RECORDS WITH COLORFUL FILMS FOR CHRISTMAS. GIFT CATALOG. SPORTLITE FILMS, Dept. SR, 20 NORTH WACKER DRIVE, CHICAGO, ILLINOIS 60606.

EDUCATIONAL OPPORTUNITIES


GOVERNMENT PURCHASES

JEEPS Typically From $53.90 . . Trucks From $74.40 . . Boats, Typewriters, Airplanes, Multimeters, Oscilloscopes, Transceivers, Electronics Equipment. Wide variety, Condition. 100,000 Bid Bargains Direct From Government Nationwide. Complete Sales Directory and Surplus Catalog $1.00 (Deductible $1.00) Order. Surplus Service, Box 820-L, Holland, Michigan 49423.

WINE MAKERS: Free illustrated catalog of yeasts, equipment. Semplex, Box 12276, Minneapolis, Minn. 55412.
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Printed in the U.S.A. STEREO REVIEW
Words are inherently limited in stimulating the emotions aroused by music. This is especially so in describing how high fidelity components perform.

With cartridges, for example, we speak of flat frequency response, high compliance, low mass, stereo separation. Words like these enlighten the technically minded. But they do little or nothing for those who seek only the sheer pleasure of listening.

We kept both aspects in mind when developing the XV-15 series of cartridges. We made the technical measurements. And we listened. We listened especially for the ability of these cartridges to reproduce the entire range of every instrument. With no loss of power.

That's what it takes for a cartridge to recreate the most subtle nuances that distinguish one musical instrument from another. An oboe from an English horn. A trumpet from a cornet.

We call this achievement "100% music power."

When you play your records with an XV-15, you won't be concerned with even that simple phrase. Instead, you'll just feel and enjoy the renewed experience of what high fidelity is really all about.

PICKERING

THE NEW PICKERING XV-15/750E

PICKERING & CO.,PLAINVIEW, L.I., N.Y.

CIRCLE NO. 43 ON READER SERVICE CARD
If you are as serious about musical reproduction as we are, the following discussion may help you in choosing your next speaker system. And the actual response curves and tone burst tests may prove most revealing when compared with other speaker systems currently available.

Aries is an uncommon speaker system. Larger than the ubiquitous bookshelf speakers for a very sound reason: greater internal volume permits a worthwhile extension of bass with lower distortion and higher efficiency. Effective use of this volume comes from a 12" woofer with 9½ pound magnet structure, new sealed-foam half-roll surround, and rigid deep-cone geometry. It’s a combination that insures ¾" linear cone movement, precise transient response, and high power handling capacity without frequency doubling.

The mid-range was designed with equal care. A specially treated 6" cone speaker is mounted in its own sealed inner enclosure. Speaker resonance is well below the crossover point to insure peak-free response and clean transients in this sensitive part of the spectrum. Oscilloscope testing of every unit is routine so that laboratory standards are maintained in production.

The Aries 2½" cone/dome tweeter is particularly unique. For instance, to obtain ultimate response, damping compound is metered onto the cone within a tolerance of ±0.001 oz. And control of cone/dome materials insures a radiation area that varies predictably with frequency to insure uniform dispersion at all frequencies.

Even the crossover network is unusual. Four inductors (iron-core type for the woofer to avoid losses), three capacitors (with a Mylar type for the tweeter), and a 5-position rotary ceramic switch offer precise control with up to 10 db attenuation at 10 kHz.

But Aries is more than a distinguished music reproducer. It is also handsome furniture in its own right. Tasteful design and robust construction set Aries apart from the anonymous styles of the past. In every detail from the hidden 2" x 4" bracing to the authentic hardware and richly finished hardwood veneers, Aries can be an attractive addition to your home ... a delight to ear and eye.

See and hear the new Aries at your E-V dealer’s soon. Look ... touch ... and above all, listen. It can be an eye-opening experience. $275.00.

For name of nearest dealer, call TOLL-FREE: (800) 243-0355 ANY HOUR, ANY DAY. In Connecticut call collect: 853-3600

Electro-Voice, Inc., Dept. 1194F
616 Cecil Street, Buchanan, Michigan 49107

CIRCLE NO. 19 ON READER SERVICE CARD

A SUBSIDIARY OF GULTON INDUSTRIES, INC.