ARE DISCS, TAPES, AND FM AS GOOD AS THEY COULD BE?

FRENCH MUSIC: THERE'S MUCH MORE TO IT THAN *LA MER*
The Power Supply. The S7900A/S8900A uses an extremely well regulated power supply. The heart of it is a massive power transformer employing very high purity iron core material and heavy gauge copper wire for increased operating efficiency and improved voltage regulation. Two large 7000 mfd electrolytic capacitors insure the maximum in clean, well-regulated, low frequency audio output.

Epoxy Printed Circuit Boards. Superior to conventional phenolic boards, these boards have improved moisture-resistance, higher "Q", less internal losses.

Poly-Carbonate Capacitors. Fourteen of these new devices are used throughout the circuit. A "pure" capacitor, the poly-carbonate capacitor is superior to conventional mylar or paper capacitors—has less internal losses (higher "Q"), much less capacity variation due to temperature fluctuations, capacity tolerance of 5% instead of the usual 10 to 20%.

Exclusive Impedance-Sensing Overload Protection Circuit. [Patent applied for] New "ISOP" circuit senses the exact impedence condition of speaker load as well as voltage to it, offers double protection to output devices and speakers.
Construction and Layout.

Construction of the S9000A and S7900A can best be described as rugged. The thick steel chassis is strengthened by two side brackets to prevent warping or bending in shipment. Layout of the chassis is designed so that both sides of each printed circuit board are accessible for servicing.

Sherwood-Produced FM Coils. We manufacture our own coils. These coils—heart of any tuner section—are part of the secret of Sherwood's consistently superior FM performance.

Darlington Fully Complementary Monolithic Output Transistors. These components actually house two devices—the driver transistor as well as the output transistor—ensuring optimum match, a simplified circuit design and better reliability. It's expensive, but the result is better power bandwidth and improved high frequency performance.
The beauty is more than skin deep.

In this era of ingenious cosmetic design, it's easy to be fooled by a pretty face. And misleading specifications.

Which is why we've decided to turn ourselves inside-out to show you we're something more.

Take the Sherwood S-8900A (FM) and S-7900A (AM/FM) as a case in point.

The measurements compete favorably against the top selling brands in the $400 to $500 price range.

The power output (IHF) is 280 watts total. RMS (both channels driven): 60 watts X 2 @ 8 ohms. 20-20,000 Hz. @ 0.3 T.H.D.

The FM sensitivity (IHF) is 1.7 uv (-30 dB noise and dist.).

The capture ratio: 1.9 dB.

The alternate-channel selectivity: 65 dB.

But the specifications don't tell the whole story.

The key to Sherwood success is the quality of the components. The simplicity of design. And the uncompromising demand for performance.

This is the real beauty of Sherwood receivers.

To quote a review in High Fidelity Magazine (July 1973, issue):

"How does it perform? Excellent. Sensitivity figures are superb; and though raw sensitivity numbers have little meaning in themselves, they are matched by excellent quieting curves.

"Distortion is very low, as are noise factors. The consistent excellence of these figures is a joy to behold—and the sound is a joy to hear even with signals that would provide only borderline reception with most good receivers.

"The word for the S-8900A is 'silky.' The feel of the controls and the performance—on FM in particular—all contribute to this impression. But there is a subtler elegance to the design: that of achieving significant purpose by simple means.

"In these days of almost baroque elaboration, often to very little purpose, this is a welcome approach indeed."

Or to quote Stereo Review's evaluation (February, 1973):

"The performance of the Sherwood S-8900A left nothing to be desired. Both its FM and audio sections delivered what we would consider 'state of the art' performance for a receiver."

"The 60-watt power rating of the S-8900A was quite conservative: in our tests, signal-waveform clipping occurred at 75 watts per channel, with both channels driven into 8-ohm loads."

"At 60 watts per channel, and at 30 and 6 watts as well, the distortion stayed within the 0.06 to 0.07 percent range over the full 20- to 20,000-Hz band."

This kind of quality standard is what you should expect from any Sherwood receiver.

The S-7100A has become perhaps the most popular stereo receiver in the $200-$250 price range.

The S-7200 moved Audio Magazine to say, "This is one powerful set."

But perhaps most significant is the fact that a leading independent consumer testing magazine gave all three receivers (the S-7100A, S-7200 and S-8900A) BEST BUY ratings in their price categories.

If you'd like complete copies of the independent reviews on these receivers, write Sherwood Electronic Laboratories, 4300 North California Avenue, Chicago, Illinois 60618.

Or check us out at your local high-fidelity dealer.
Now BIC VENTURI™ puts to rest some of the fables, fairytales, folklore, hearsay and humbug about speakers.

**Fable**

Extended bass with low distortion requires a big cabinet.

Some conventional designs are relatively efficient, but are large. Others are small, capable of good bass response, but extremely inefficient. The principle of the BIC VENTURI systems (pat. pend.) transforms air motion velocity within the enclosure to realize amplified magnitudes of bass energy at the BIC VENTURI coupled duct as much as 140 times that normally derived from a woofer (Fig. A). And the filtering action achieves phenomenally pure signal (Scope photos B & C). Result: pure extended bass from a small enclosure.

**Fairytale**

It's okay for midrange speakers to cross over to a tweeter at any frequency.

Midrange speakers cover from about 800 Hz to 6000 Hz. However, the ear is most sensitive to midrange frequencies. Distortion created in this range from crossover network action reduces articulation and musical definition. BIC VENTURI BICONEX horn (pat.pend) was designed to match the high efficiency of the bass section and operate smoothly all the way up to 15,000 Hz, without interruption. A newly designed super tweeter extends response to 23,000 Hz, preserving the original sonic balance and musical timbre of the instruments originating in the lower frequencies.

**Folklore**

Wide dispersion only in one plane is sufficient.

Conventional horns suffer from musical coloration and are limited to wide-angle dispersion in one plane. Since speakers can be positioned horizontally or vertically, you can miss those frequencies so necessary for musical accuracy. Metallic coloration is eliminated in the BICONEX horn by making it of a special inert substance. The combination of conical and exponential horn flares with a square diffraction mouth results in measurably wider dispersion, equally in all planes.

**Hearsay**

A speaker can't achieve high efficiency with high power handling in a small cabinet.

It can't, if its design is governed by such limiting factors as a soft-suspension, limited cone excursion capability, trapped air masses, etc. Freed from these limitations by the unique venturi action, BIC VENTURI speakers use rugged drivers capable of great excursion and equipped with voice coil assemblies that handle high power without "bottoming" or danger of destruction. The combination of increased efficiency and high power handling expands the useful dynamic range of your music system. Loud musical passages are reproduced faithfully, without strain; quieter moments, effortlessly.

**Humbug**

You can't retain balanced tonal response at all listening levels.

We hear far less of the bass and treble ranges at moderate to low listening levels than at very loud levels. Amplifier "loudness" or "contour" switches are fixed rate devices which in practice are defeated by the differences in speaker efficiency. The solution: Dynamic Tonal Compensation™ This circuit (patents pending) adjusts speaker response as its sound pressure output changes with amplifier volume control settings. You hear aurally "flat" musical reproduction at background, average, or ear-shattering discotique levels — automatically.

---

**A system for every requirement**

FORMULA 2. The most sensitive, highest power handling speaker system of its size (193/4 x 12 x 11 3/4). Heavy duty 8" woofer, BICONEX mid range, super tweeter. Use with amplifiers rated from 15 watts to as much as 75 watts RMS per channel. Response: 30 Hz to 23,000 Hz. Dispersion: 120° x 120° $98 each.


FORMULA 6. Reaches very limits of bass and treble perception (20 to 23,000 Hz). Six elements: 12" woofer complemented by 5" cone for upper bass/lower midrange; pair of BICONEX horns and pair of super tweeter angularly positioned to increase high frequency dispersion (160° x 160°). Size: 26 1/2 x 15 1/4 x 14 3/4. $239 each.


Audition today's most advanced speakers at your BIC VENTURI dealer.
THE MUSIC

CONTEMPORARY MUSIC IN FRANCE
A report on the "second degree" at the "Paris Autumn" Festival
ERIC SALZMAN

THE BASIC REPERTOIRE
Schubert's Symphony No. 2
MARTIN BOOKSPAN

WAYLON JENNINGS
One answer to the question "What's happening to country?"
ALLAN PARACHINI

ROCK'S HALL OF OBSCURITY REVISITED
New acquisitions for the Gallery of Beautiful Losers
J MARKS

ONE HUNDRED YEARS OF NEGLECTED FRENCH MUSIC
There are still many gaping holes in the specialist's library
RICHARD FREED

RAYMOND LEPPARD
A scholar-performer who hears—and understands—his critics
ROBERT S. CLARK

RECORD OF THE YEAR AWARDS-1973
Stereo Review's critics and editors select the industry's top artistic achievements

THE WHO'S "QUADROPHENIA"
Another "rock opera" that may be two sides too long
LESTER BANGS

CHOOSING SIDES
The Private World of Glenn Gould
IRVING KOLODIN

THE COMPLETE RACHMANINOFF
Fifteen discs, five albums—every note he ever recorded
ERIC SALZMAN

THE EQUIPMENT

NEW PRODUCTS
A roundup of the latest in high-fidelity equipment

AUDIO QUESTIONS AND ANSWERS
Advice on readers' technical problems
LARRY KLEIN

AUDIO BASICS
Glossary of Technical Terms—7
RALPH HODGES

TECHNICAL TALK
Is Phase Shift Audible?; Hirsch-Houck Laboratory reports on the Hitachi SR-5200 receiver, Grado FTR +1 CD-4 phono cartridge, Bib Model 45 Changer

PERFECTING SOUND REPRODUCTION
Are discs, tapes, and FM broadcasts as good as they might be?
CRAIG STARK

TAPE HORIZONS
Bridging the Gap
CRAIG STARK

THE REGULARS

EDITORIALLY SPEAKING
WILLIAM ANDERSON

LETTERS TO THE EDITOR
JAMES GOODFRIEND

GOING ON RECORD

THE SIMELS REPORT
STEVE SIMELS

ADVERTISERS' INDEX

COVER: "La Mer," by Ada Calabrese (see page 72 for details)
Provisions for external CD-4 demodulator.

Built-in SQ decoder.

Unique new lumped-selectivity IF circuitry and ultra-sophisticated phase-locked-loop multiplex decoder on FM.

Studio-type fader control for volume.

2/4-channel conversion with front-panel switch, for full use of every available watt in either stereo or 4-channel.

Studio-type "Joystick" master balance control, with professional pan pots, for 360° localization and balance flexibility.

Two tape recording and monitoring facilities.
If you want the best 4-channel sound, you've got to pay for it, right?
And, conversely, if your budget is limited, you've got to accept something less than the very best. So goes the conventional wisdom of the audio world.

In these fast-moving times, however, conventional wisdom may be out of date by the time it becomes conventional. The new Fisher 304B is a case in point.

From the ear's point of view (if we may mix our metaphors) there isn't really anything better than the 304B. A few other 4-channel receivers are more powerful and somewhat more versatile, but they don't produce purer sound; nor does the 304B lack any important features that the others have. In a somewhat less luxurious form than the latter, the 304B is "state-of-the-art."

That's why its remarkably low drain on the pocket, $399.95* is such a triumph.

Do you realize that a good tube receiver, for stereo only, cost about as much ten years ago?

How did we do it? With the latest IC chips, for one thing. They do save space and money. And with the kind of production techniques and plant facilities that simply didn't exist a few years ago.

But that's our business. Your concern is the performance of the 304B. The specifications below will give you an idea. They're factual and conservative, easily verifiable by anyone with measuring equipment. And audible to anyone with an ear.

Fisher Radio, Dept. SR-2, 11-40 45th Road, Long Island City, N.Y. 11101.

---

**SPECIFICATIONS**

**Amplifier and Audio Section:**

1. Total Continuous Sine-Wave Power (RMS) (20 Hz - 20,000 Hz)
   - 4 ohms
     - 76 W
     - (38/38 W)
   - 8 ohms
     - 76 W
     - (38/38 W)

2. Total Continuous Sine-Wave Power (RMS) (at 1 kHz)
   - 4 ohms
     - 100 W
     - 112 W
   - 8 ohms
     - 96 W
     - 80 W

3. Total IHF Music Power (at 1 kHz)
   - 4 ohms
     - 134 W
     - 156 W
   - 8 ohms
     - 120 W
     - 100 W

Total Harmonic Distortion (THD)
- at rated power, 4 ohms
  - 0.5%
- THD at rated power - 3 db
  - 0.15%
- IM dist. (60 and 7,000 Hz, 4:1)
  - at rated power, 4 ohms
    - 0.8%
  - IM dist. at rated power - 3 db
    - 0.3%
- FM Tuner Section
  - Usable Sensitivity (IHF Standard)
    - 1.8 s
  - Harmonic Distortion
    - (at 300 Hz, 100% modulation)
      - Mono
        - 0.2%
      - Stereo
        - 0.3%
  - Signal-to-Noise Ratio
    - (at 100% mod. & 1 mv input)
      - 70 db
  - Selectivity (IHF method)
    - (alternate channel)
      - 60 db
  - Max. Antenna Input Level
    - (for 0.5% THD)
      - 3 volts

* Fair trade price where applicable. Price slightly higher in the Far West and Southwest.

$399.95*

---

THE POCKET.

**THE FISHER Studio - Standard**
UNDERSTANDING MUSIC

Creation's infinite wisdom saw fit to favor mankind with an equally infinite number of talents, and one of the strangest of them was dropped on a friend of mine. He not only had perfect pitch, but could identify by name, at the drop of a stylus, any piece of music he had ever heard before—no time limit, and once was enough. Though unexploited, the gift made him a natural for Clifton Fadiman's old Information Please radio show, TV's later $64,000 Question farce, or any college music department's "Music Appreciation" exam. Perhaps, in the infinite "survival-value" scheme of things, this wild talent was not totally wasted, even though it was paired with an almost complete indifference to music—there was no "appreciation." Charity compels me to say as much for "music appreciation" courses themselves; they may, in the end, be doing some good that is not apparent to me even though all their graduates seem to burst through the doors when school's out militantly unappreciative and determined never to subject themselves to the torture of Beethoven again.

My own experience has led me to conclude that music appreciation courses are, in the educationist jargon of the moment, "counterproductive"; rather than teaching people to love music, they teach them to despise it. But pedagogues must love challenges, for they quite often find themselves trying to teach subjects that cannot be taught to students who are incapable of learning them. Principal among such subjects, I believe, is "appreciation" of the arts, whether it be of painting, sculpture, poetry, music, or dancing. Though educators would not (I hope) encourage the clumsy to seek a career in ballet, the color-blind to paint, the tone-deaf to compose, or the inarticulate to enter politics, the egalitarian imperative does apparently impel them, against all evidence, to keep right on plugging indiscriminately whenever it comes to the lookers and the listeners.

All the evidence I have ever seen (or heard) argues to me that there is a hierarchy of talent in the arts, starting with the creators, down through the performers, and ending with the appreciators (since there are hierarchies within hierarchies, critics—good critics, that is—will be found at the head of the appreciators). The operative word, as indicated, is "talent": we cannot create a Beethoven or a Schnabel by mere pedagogy, and we cannot create someone to appreciate them either. Which is not to say that a particular talent—composing, performing, listening—cannot be both discovered and developed; merely that it cannot be made to grow where it is not. This, I think, is what "music appreciation" courses try to do: the whole freshman class is covered and developed; merely that it cannot be made to grow where it is not. This, I think, is what "music appreciation" courses try to do; the whole freshman class is compelled (is Miss. Appr. ever elective?) to memorize a definition of sonata form, the first measure of Beethoven's Fifth Symphony (together with key signature), and the "surprise" in Haydn's 94th (in G, of course) to prove, at course's end, that they have learned to "appreciate." Was ever anything more fiendishly anti-musical devised by the mind of man?

We are gathered here in a rather special classroom: we meet once a month, there are (so far) upwards of 375,000 "students," and the course is entirely elective. More significant, however, is the fact that, though the subject is music, we are not here to "appreciate." That we already do, in our various ways, for Music has already discovered our listening talents, is already filling us with her unique pleasures. For some, those pleasures, unexamined, are already there, and they are here merely to discover where and how they can lay hands on more. The impatient minds among us, however, are looking a little beyond that for some insight into how Music's pleasures are created, how her effects are accomplished. It therefore gives me a great deal of pleasure to inform them that Stereo Review's own Guide to Understanding Music, produced for us by David Randolph, Music Director of the Masterwork Music and Art Foundation, is now available. It has been several years in the preparation, and we think it does a difficult job splendidly. Read all about it on page 122.
from chirp to roar...

...get it all with the broader dynamic range of TDK's EXTRA DYNAMIC (ED) cassettes. Dynamic range* is only one reason for ED's superior total performance. EXTRA DYNAMIC cassettes also have the highest MOL (maximum output level), plus greater sensitivity, higher signal-to-noise ratio, and other superior characteristics that combine to give TDK cassettes the best-balanced total performance capability of any cassette on the market today. The result is you capture all the highs, all the lows, all the complex characteristics of "real-life" sound that give the original performance its richness, fullness and warmth.

In addition to top-of-the-line ED, TDK's Dynamic-series also includes SUPER DYNAMIC (SD), the tape that turned the cassette into a true high-fidelity medium, plus the entirely new, moderately-priced DYNAMIC (D) hi-fi cassettes. They all offer superior total performance on any cassette recorder, without need for special bias.

For a totally new and different experience in sound reproduction ... for sound you feel as well as hear ... discover the dynamic new world of TDK.

*The Importance of Dynamic Range.
Dynamic range, represented graphically in the chart above, is the difference between a tape's sensitivity and its noise characteristics, over its full frequency response range. The broader a tape's dynamic range, the greater is its ability to record and reproduce wide variations in signal strengths at different frequencies. In other words, a tape with broad dynamic range can record very loud sounds without distortion, and very soft, delicate sounds without audible hiss, over the full frequency response range. Tests prove that TDK's ED cassettes have a much broader dynamic range than competitive so-called "hi-fi" cassettes.

For more detailed information on dynamic range and other superior total performance characteristics of TDK cassettes, visit your TDK dealer and ask him for your free copy of "TDK's new line of cassettes" brochure ... or write directly to TDK.

CIRCLE NO. 57 ON READER SERVICE CARD
LETTERS TO THE EDITOR

Harping
- I enjoyed the article on the mighty harp (December), but I would like to make one minor correction. If a blues tune is in the key of G, the harp will be in the key of C, which is a fourth higher, not a fifth as stated. Forgive my harping on a small point.
  
  JAMES YOUNG
  Seattle, Wash.

Mr. Coppage replies: Mr. Young is correct, as I understand it—C is a fourth higher than G. My manuscript didn’t mention either a fourth or a fifth, but what I did write was apparently so confusing that it caused some editor to jump into the next octave in his counting (going on up, G is a fifth higher than C). Let’s just be thankful that cross-harp technique doesn’t separate harp key and song key -some of our editors would have by a seventh—some of our editors would have to use both hands to count up to that.

- Your article "Lo, the Mighty Harp" (December) was of the usual high quality, but not flawless. All proper respect was given to the masters we’ve lost, but the article neglected one of the few remaining individuals who gives his efforts to the purity of music as they did: Mick Jagger. Listen to that harp in Stop Breakin’ Down (“Exile on Main Street”). Between that number and the early-Stones-style Sweet Black Angel, I have yet to hear better harp anywhere by anyone. Jagger is a present-day harp virtuoso, the ultimate in smooth harp playing. He has started a style that will probably die with him. Listen while you can.

  BRIAN PATTERSON
  Bristol, N.H.

- Thanks to Noel Coppage for the beautiful review of the Little Sonny albums (December). I would agree to letting Cotton take the harp title, but if anybody who has collected instrumental classical music for years, and “The Basic Repertoire” and reviews found in STEREO REVIEW have been very positive guides. Thanks to your recent opera article, I now feel safe in launching out into this unexplored area of listening. Are there any plans for a similar article covering chamber music?

  R. D. LANE
  Willcox, Arizona

It is in the works.

Ms. Lieberman & Co.
- Speaking for myself and five friends here at UCLA, I must say that your magazine has lost a great deal of credibility for all of us after reading Mr. Coppage’s reviews of Lori Lieberman (December). We think she is great, as are her writers, Gimbel and Fox. Their lyrics, and Mr. Lieberman’s renditions of them, have been the subject of our classes in Rock Poetry. It seems that Mr. Coppage was handed two albums the night before and told to review them by sunrise. He seems to have a personal grudge against the writers—so much venom and hatred was expressed in his review of their work.

  ROGER WOOD
  Los Angeles, Cal.

Pity poor Poetry.

- Noel Coppage’s December review of Lori Lieberman’s Capitol albums is a real paradox, combining perceptive and accurate statements with imane value judgments. His comments about Lori Lieberman’s voice, intonation, and “beautifully formed tones” are quite appropriate. There seems to be little doubt in the mind of anyone who has heard her sing in person or on record that she is an extremely capable singer with a great future.

The comments about the songs themselves, however (“the Gimbel-Fox product”) are completely without foundation or musical basis. Messrs. Gimbel and Fox command the respect and admiration of the musical community, and have arrived at mature musical statement. Songs like Eleazar or I Go Along demonstrate this. Whatever Mr. Coppage’s personal feelings are regarding Killing Me Softly, it is certainly not “contrived” and “grotesque.” Its many vocal and instrumental arrangements over the past year, it has held up quite well and is a substantial musical composition.

To attribute “hack attitudes” to such a songwriting team is grotesque indeed! Mr. Fox is one of the finest and most serious composers on the musical scene today. Mr. Gimbel’s lyrics are just as fine and well thought out. I would like to know what credentials Mr. Coppage has to make such sweeping statements. My own musical background is extensive, and 90 per cent of my record listening is strictly classical. If Lori Lieberman’s albums have found a place on my shelves along with Schubert, Brahms, Mahler, etc., they must have more substance than the “machine-made” qualities Mr. Coppage bestows them. The total effect of Mr. Coppage’s review is to cast doubt on his insight and integrity rather than reflect any light on the two albums he has reviewed.

  ARNOLD CHANIN, M.A., M.D.
  Lawndale, Cal.

The Editor replies: Strictly speaking, a “hack” is someone who writes for pay, including poets, critics, novelists, and journalists of all stripes and excluding only those lucky gen-

(Continued on page 12)
NEXT TIME YOU CALL EPI, YOU'LL GET 3 ANSWERS.

"Good Morning! EPI Loudspeakers Inc."
Remember EPI, the loudspeaker company that made those eight great speakers, from $55 to $1000, and delivered a remarkably linear sound? And the EPI that created the incredible MicroTower speaker?

Well, now EPI is three, and we're one of the three.

We're EPI Loudspeakers Inc., and we produce and market a line of three speakers:
- The EPI 60 at $59.95.
- The EPI 90 at $79.95. (This is the same speaker that was rated the most accurate speaker in its category by the leading independent consumer testing magazine. And at that time, the speaker sold for $94!)
- And the EPI 110 at $109.95.

But what can you expect from this new EPI?
The same great linear sound you've come to expect from EPI. At lower prices. And more new products to come.

Stay tuned.

THE LINEAR SOUND OF EPI

"Good Morning! Epicure Corporation."
We're the new division that produces just the company's top line. The products that go to the real audiophiles.

Remember the EPI 150? It's now the Epicure 150 and sells for $139.

And going up the Epicure speaker line from there: our Model 201 at $199, our 202 at $219, 602 at $249, 400 (our "Mini Tower") at $389, and our famous "Tower," the model 1000, at $1000.

But the whole Epicure line is not just speakers.
Introducing the Epicure electronics line:
- The Epicure Model One Power Operating Amplifier at $649 (a truly incredible piece of equipment).
- The Epicure Model Two Audio Function Center at $1200. (This is a pre-amp that's so unusual we don't even call it a pre-amp.)

And coming: the Epicure Model Three Tuner. All this from us: Epicure.

A STEP CLOSER TO REALITY EPICURE

"Good Morning! MicroTower Products Inc."
You may not know us, but we'll bet you know our products (or one of them, at least).

This division produces and markets the MicroTower: the amazing speaker that produces a big, deep bass sound on only 4 to 5 watts RMS per channel and costs $60.

(You may recall that this apparent magic is worked without the use of woofers — which explains the low cost. Instead, the MicroTower operates on the age-old "organ pipe" principle.)

Now the MicroTower has been expanded into a line of MicroTower speakers:
- The MicroTower 1 (the original) at $60.
- The MicroTower 2 at $120.
- And the MicroTower 3 at $199.

And if you think we're going to stick only to speakers, you're wrong. Watch for news about receivers from MicroTower Products Inc.

(If Epicure Corporation can do it, why not us?)

Epicure Products Inc., Newburyport, Mass. 01950

CIRCLE NO. 20 ON READER SERVICE CARD

FEBRUARY 1974
tlemen artists (they must surely be few) who can afford to write for their trunks. There is a great demand for such writing, because learned people love books and would write if they could. The books are sold, but only if they are written. The music first, what Mr. Coppage calls an "intrigating melody" is just that, it is not a great melody on the level of, say, Bach's Air for the G String, Amazing Grace, Mozart's "Elviria Madigan" theme, Smoke Gets in Your Eyes, or Villa-Lobos' Bachianas No. 5. It is not a accurately a tunes, almost to the point of irritation, destined to become, in time, a musical caricature. And it has a fatal flaw: the tucked-on "folkish" cadence at the end is, in context, pretentious and anachronistic, self-consciously "arty" and tarty. But it is better to demonstrate melodic quality, the superiority or the inferiority of one melody over another, the question being almost wholly a matter of subjective judgment and individual taste.

However, in the case of the lyrics. First, the unexpected juxtaposition of the words "killing" and "softer" is simply a gimmick, a cheap trick designed to impress the unsophisticated ear with its "poetry." The proof is in the parody the line begins for: "Smashing bestselling, "shshushing eagerly," "murdering-beguiling," but you can roll your own. Further, the figurative use of the word "killing" is a dated piece of slang, already on its way out even the most limited vocabulary. Moreover, already a quaint-sounding as "twenty-three skidoo." It is also cunningly, unfortunately, a rather Hollywoodish image: a blondined, gum-popping, truck-stop waitress giving it back to some fresh trailer-jockey: "You've just killed me!"

But the next to come, for the lyric's most serious flaw is revealed when it faces the music. Because of the way it repeatedly lies on the tune, it is simply impossible to sing line "killing me softly with his song" without emphasizing the word "his," and that emphasis plays total havoc with the meaning. The interpretive possibilities are many, but try just one: the emphasis suggests contradiction, but if it is not his song, whose is it? Hers? Ours? Mine? None of the above, of course, but sense has already destroyed. Words and music can go together artfully in this case only if the tune is altered to remove the emphasis or if the emphasis does not distort meaning (windsong, say, or birdsong or even love song) would also, of course, dictate considerable lyric rewrite.

Enter, then, the "hack attitudes." There are two possibilities: either Gimbel or Mr. Coppage did not recognize this wince-producing flaw at all, or they did recognize it and let it stand as "good enough". Let the latter case. Words and music can be got together artfully in this case only if the tune is altered to remove the emphasis or if the emphasis does not distort meaning (windsong, say, or birdsong or even love song) would also, of course, dictate considerable lyric rewrite.

With all the letters you have been receiving with advice to "classical rookies" on which records to buy, the facile no one has written what is the least expensive solution: buy a decent portable or table FM radio, tune in a classical music station, and listen to it and no other station. You may hear a lot of music you like, plus a lot you won't. Should the station you choose to hear, you can enjoy a second listening to the music of your choice. This will give you ideas for future record purchases.

**William M. Fetcher**
San Diego, Cal.

I have been following your "Classics for Rookies" exchange with fascination, recalling the joyous discoveries of my own odyssey out of boredom with AM rock as a teenager, starting with Sibelius' "Finlandia" and building to my 200-plus album collection, which extends from Perotin to Penderecki and from Ali Akbar Khan to Joplin (Scott and Janis). I have two suggestions to offer the neophyte, to help him find the vast musical riches that give me so much joy.

First, while you probably should start with the Classic and Romantic favorites, don't deny yourself the wonders of both older and newer music; don't fall victim to the 1750-1910 tunnel vision that affects too many classical listeners. Don't conflate your geographical taste, either: explore American, Indonesian, Japanese, and other non-European schools of composition and performance.

My second suggestion is a general one. Don't be so caught up in the rugged-indivi
dualist I-know-what-I-like syndrome that you think it's somehow reprehensible to listen, and listen hard, to a piece just because someone tells you it's good. In the case of a recognized masterpiece, the chances are that if it doesn't impress you at first, the fault is yours rather than its. I have forced myself to listen to pieces that either failed to impress me (Beethoven's Eroica!) or that I utterly hated (Maxwell-Davies' Revelation and Fall) at first, only to connect with their beauty and value by dint of long effort at raising my level of comprehension closer to theirs. My latest revelation is Bach's Mass in B Minor, which I had long feared but now love. Just remember that it's a huge musical universe; don't cheat yourself out of any part of it.

**Edwin Brownfield**
Carlisle, Pa.

James Lyons (1925-1973)

The tragically premature death, at forty- seven, of James Lyons, editor and publisher of *The American Record Guide*, represents a grievous loss to the American musical scene in terms of both creative writing and creative listening.

Following a rigorous apprenticeship in newspaper music criticism, Jim took over *The American Record Guide*, the oldest (established 1935) independent record-review publication in the U.S., from its retiring editor and publisher, John Reed. (Only *The New Records*, the house organ of the H. Roy.)
A tuner and an amplifier should be mated somewhat more carefully than a husband and wife.

Marry a tuner with an amplifier, and you have not only a receiver, but a union that's truly indissoluble. It had better be a good one.

For to join a fantastic tuner with a lesser amplifier, or a sensational amplifier with a tuner that's merely great, is to invite unhappiness. But match two equals, and they can make beautiful music together -- as they must, to live in happy harmony with you.

That's why the Sony STR-7065 receiver is a perfect mating. Its tuner has the sensitivity to reach out for signals from even the most distant fringe locations, yet has discrimination enough (70dB IIHF selectivity, 1dB capture ratio) to pluck one signal clearly from a crowded band.

And the 7065's direct-coupled amplifier brings to this union the strength of 60 + 60 RMS watts (from 20Hz to 20kHz at 8 ohms with less than 0.2% distortion). Versatile controls offer a choice of three speaker pairs, mic mixing and dual tape monitors. Switchable preamp-out/amplifier-in connections permit independent use of each section and addition of accessories.

Such a happy union should sparkle visibly as well as musically. And the 7065 does, with lights that tell which of its many functions are in use and dual tuning meters.

The Sony 7065, at $529.50* is our top-of-the-line receiver. For those who feel a union can survive with fewer luxuries (no indicator lights, signal strength meter or mic mixing control), we offer the Sony STR-7055. It has 35 + 35W RMS, 20Hz to 20kHz at 8 ohms with 0.2% THD. At $429.50* it's an equally well-mated receiver. Sony Corporation of America, 9 West 57th Street, New York, N.Y. 10019.

*Suggested retail price is in U.S. dollars.
introducing the Dokorder MK-50 with DOLBY-B
the stereo cassette deck with a new sense of direction

DOKORDER moves in new directions with this outstanding state-of-the-art cassette deck. A Tape Scan Indicator shows the direction the tape is moving and, in conjunction with the 3-digit tape counter and Cue and Review Switches, makes it exceptionally easy to locate desired selections instantly.

The super-hard Molybdenum (MBD) PLAY/RECORD head delivers outstanding fidelity and increased frequency response (30–80 kHz). The Dolby-B noise reduction system achieves exceptional signal-to-noise characteristics (better than 60 dB). It's the finest cassette deck you could choose for reel-to-reel quality and professional performance. Suggested retail price $249.00.

For complete information, visit your nearest Dokorder Dealer, or write...

Dokorder Inc. 11264 Playa Court, Culver City, Calif. 90230

or Smith Co. in Philadelphia, antedates ARG, having been started in 1933.

Not content just with keeping up the high standards of the ARG, Jim involved himself in a host of other activities that contributed to the welfare of the music and recording fields, not the least being his work with the National Academy of Recording Arts and Sciences' Grammy Awards and its educational projects. In all these activities, the work that came out under his byline was never less than first-class, and more often than not it was genuinely distinguished. I remember with special pleasure the remarkable liner notes he turned out for the Mercury album of the complete Tschaikovsky orchestral suites with Dorati and the London Symphony; his program notes for the Boston Symphony won a 1968 ASCAP-Deems Taylor Award.

Even so, Jim's record of professional achievement over his all-too-short life span does not begin to match the vast appetite for living, for working, and for the exchange of ideas that was the essence of the man himself. Being in his presence under any and all conditions was infallibly stimulating and occasionally (and rightly) jolting. He will be fondly remembered and sadly missed.

DAVID HALL, Head
Rodgers & Hammerstein Archives
New York, N.Y.

・ During my first week in New York, when I came to work for Saturday Review in 1962, James Lyons, whom I had never met, telephoned and invited me to lunch at the Russian Tea Room—just to make me welcome and let me know I had a friend in the city. The gesture was unique in my experience, but not in his. Jim was, in the best sense, a big brother to dozens—perhaps hundreds—of writers, musicians, and record people; he was a veritable clearinghouse for information on job openings and candidates to fill them, and always eager (and almost always incredibly able) to provide help in situations both related and unrelated to professional activity—all the while laboring a hundred hours a week or so to maintain the continuity and standards of the American Record Guide and setting examples for his colleagues in the resourcefulness of his annotative work.

For years both newcomers and veterans in the musical community gathered at Jim's place every Friday night to eat, drink, and make valuable contacts (some of them professional, some of them personal). These soirees were taken for granted as something like a 'public service' by many who participated in them, but, like the ARG itself, they received no outside subsidy; they were cut down when Jim's health began to fail. Neither his home nor his heart was ever closed to anyone, though, and he continued to function in his clearinghouse role till the day he died.

While Jim never imposed a feeling of obligation with his benefactions, there is hardly anyone in our field under the age of fifty who is not somehow in his debt—some of us for jobs, some for introductions to productive collaborators, some for technical or professional guidance, and some for just the exceptionally genuine interest and encouragement that kept us going when all the bridges seemed to be down. For many of us, what made Jim so special was his demonstration of how compatible a driving professional commitment and an uncommon warmth of heart can be.

RICHARD FREED
Rockville, Md.
To fulfill the requirements of the most critical listening and auditioning... Stanton is the professional standard.

If critical listening is to be unbiased, it must begin with a stereo cartridge whose frequency response characteristics are as flat as possible. One that introduces no extraneous coloration as it reproduces recorded material. For anyone who listens "professionally," the 681EE offers the highest audio quality obtainable at the present 'State of the Art.'

Many record critics do their auditioning with Stanton 681EE. Recording engineers have long used the Stanton 681A to check recording channel calibration. The 681EE provides that logical continuation of the Stanton Calibration Concept. High compliance and low tracking force assure minimum record wear. Its low-mass, moving magnetic system produces virtually straightline frequency response across the entire audio spectrum. Its built-in longhair brush keeps the stylus dust-free, and protects record grooves, thus reducing noise and wear. Each 681EE is individually calibrated, and the results of these calibration tests are included with each cartridge.

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

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

CIRCLE NO. 54 ON READER SERVICE CARD

FEBRUARY 1974
Pioneer SE-405 Stereo Headphones

- A new addition to Pioneer's growing line of stereo headphones is the Model SE-405, which features full-size acoustically isolating earcups and integral volume controls for each channel. Cushions for the earcups and the extendable (with detented action) headband are foam-filled plastic; the cups and headband are linked by pivoted yokes. An 8-ohm dynamic element with a 1 1/4-inch polyester-film diaphragm is used in each earcup.

Bostedt "Superbend" Speaker Systems

- INTERCONTINENTAL ENTERPRISES COMPANY is importing the Swedish-made Bostedt "Superbend" speaker system, a two-way design of markedly distinctive appearance, utilizing an enclosure molded of high-impact plastic. The two drivers—a 5-inch mid-range/woofer (approximately the same diameter as the stovepipe-shaped enclosure) and a 1 1/2-inch tweeter—radiate horizontally from behind an anodized wire-mesh grille. According to the manufacturer, the balance of high frequencies to low frequencies can be altered by aiming the speaker toward or away from the listening area. Frequency response is 65 to 14,000 Hz.

Teac Model 360S Stereo Cassette Deck

- The Model 360S, the latest cassette deck from Teac, has a transport mechanism with performance comparable to that of Teac's de luxe Model 450 as well as some of the operating features of the more expensive machine. Dolby B-Type noise-reduction circuitry is incorporated, with all calibration controls accessible to the user. Bias and equalization are switchable for CrO₂ “high-performance,” and standard tapes. In the CrO₂ position the playback equalization is also altered to the values recently proposed for that tape type. Two large recording-level meters are supplemented by a peak indicator—a light-emitting diode that warns against overload on short-term transients. Slider-type recording- and playback-level controls are used. There is a switchable multiplex filter to remove the 19-kHz pilot signal from stereo FM broadcasts, and a memory-rewind feature that automatically stops the tape at ±3 dB, with a 12-dB-per-octave crossover network dividing the frequency band between the two drivers at 1,800 Hz. Nominal impedance is 8 ohms, and minimum recommended amplifier power is 15 watts per channel. Power-handling capability is 35 watts per channel continuous. The Superbend is available in glossy colors of white, black, and red—all with a black grille. The overall dimensions are 12 x 7 1/4 x 6 1/4 inches. Price: $125.

Soundcraftsmen PE2217 Stereo Preamp-Equalizer

- Designed for use as a highly flexible integrated control center for a two-channel stereo system. While volume and balance are conventional knob adjustments, all the frequency-related functions of a typical preamplifier—bass and treble adjustment, filters, loudness compensation—are handled in the PE2217 by the equalizers. The equalizers have ten slider-type controls for each channel spanning a range of ±12 dB, acting at the center frequencies of the ten octaves of the audio-frequency band. Gain-control sliders adjust the output levels of the equalizers; LED (light-emitting diode) indicators permit the equalizers to be set for unity gain to facilitate A-B comparisons with the unequalized signals and to prevent overload of subsequent stages.

The remaining PE2217 controls are all pushbuttons. They activate the LED indicators, select reversed stereo, left or right channel to both outputs, or mono, and operate tape-monitoring functions for two stereo tape decks, permitting dubbing from either end to the other. The inputs for two magnetic-phono sources, tuner, and auxiliary are pushbuttons selected. The equalizers can be switched to affect only the "to tape" signals, the preamplifier output signals, or both. There are tape-dubbing jacks and two stereo headphone jacks on the front panel, and two sets of outputs and six accessories convenience outlets on the rear. (Continued on page 18)
Any 8 Cartridges for only 99c
Worth from $55.84 up to $79.84 at regular Music Service prices!

You merely agree to buy as few as 8 more hits at regular Music Service prices in the next two years from hundreds to be offered.

More Hits To Choose!
- Three Dog Night: Golden Rockin' Samba 22271
- Elvis: Blue Hawaii 24064
- Neil Diamond: Gold 04118
- John Denver: Hey Jude 24067
- Steppenwolf: Born To Be Wild 12533
- Sonny & Cher: Liver 01337
- Best of Charley Pride Vol. 1 12639
- Elvis: Greatest Hits 03316
-6th Dimension: Greatest Hits On Earth 02143
- John Denver: Rocky Mountain High 13868
- Johnny Cash: Original Golden Hits, Vol. 2 03782
- Herb Alpert & The Tijuana Brass: Solid Brass 20721
- Best of Jim Reeves 02037
- Carl King: Tapestry 13296
- Tom Jones: Close Up 13257
- Cat Stevens: Catch Mail at Four 10383
- Henry Manzanillo: The Manzanillo Generation 12713
- E. Hampdens: In Time 10149
- Nelson: Screw Of Schmilsson 13429
- Snuff: Simple Things 20098
- Best Of F. M. Wagner, Vol. 1 04070
- Mantovani's Golden Hits 03360
- Tony Bennett: How Do You Know 03340
- Porter Wagoner: The Farmer 14014
- Best Of The Searchers 03397
- The Pioneers: 13430
- Moody Blues: Days Of Future Passed 20084
- Donna Fargo: My Second Album 14248
- P. Wagoner & D. Parton: Love And What's Left 24029

Enjoy Top Hits at Top Savings!
Start Saving Now! Take any 8 tapes for 99c with trial membership. Indicate your choices on coupon; mail it today.

Colorful Magazine! Free Choice! Every four weeks illustrated MEDLEY brings news of over 350 selections and features a "Selection of the Month" in your favorite music category. And, four times a year, you will have 17 purchase opportunities in the next two years, after which you may cancel membership agreement at any time.

Automatic Shipments! To get the regular "Selection of the Month" or the special sale "Bonus Selection," do nothing; it will be sent automatically. If you want other selections, or none, advise us on the card always provided and returned by the date specified. You always have at least 10 days to decide. But, if you ever have less than 10 days to make your decision, you may return your automatic selection at our expense for full credit.

Cancel whenever you wish after completing your membership agreement by notifying us in writing. If you remain a member, choose 1 selection FREE for every 2 you buy at regular Music Service prices! (Small shipping-service charge added to each shipment.)

Free 10-Day Trial! If not satisfied you may return your 8 hits at the end of 10 days and owe nothing. Mail coupon today!
NEW PRODUCTS

Sanyo RD 4350 Dolby Stereo Cassette Deck

- The top model in Sanyo's growing line of Dolbyized stereo cassette decks is the Model RD 4350, equipped with a 1 3/4-inch cone-type mid-range, and a 1-inch dome tweeter. The Model 102 ($109.50) is a two-way system employing the woofer and the tweeter from the Model 103; the Model 100 ($79.50) has an 8-inch woofer and a 1 1/4-inch cone tweeter. All the systems have a nominal impedance of 8 ohms and level controls to adjust high-frequency output to suit the room acoustics. (The Models 100 and 102 have three-position switches; the Model 103 has a five-position switch, with the central three positions affecting only high frequencies and the extreme settings altering both mid- and high-frequency levels.) Frequency responses are 35 to 18,000 Hz (40 to 18,000 Hz for the Model 100) ±5 dB. The Model 103 has crossover frequencies of 500 and 3,500 Hz; the two less expensive systems are crossed over in the region of 2,500 Hz. Power-handling capabilities range from 75 watts (Model 100) to 150 watts (Model 103). The systems are said to be somewhat more efficient than the usual air-suspension designs, with 1-watt white-noise inputs producing sound levels of 83 to 86 dB at a three-foot distance. The mid- and high-frequency drivers of the Models 103 and 102 are fused as a safeguard against amplifier overdrive.

- The grille cloths of the Avid speaker systems can be removed from the front of the enclosures — and from the frames on which they are stretched — for washing or replacement with a fabric of the owner's choice. Avid offers pre-cut replacement grille cloths in eight optional colors ($3.95 per pair). The enclosures, clad in walnut-grain vinyl, measure about 25 x 15 x 9 1/2 inches for the Models 103 and 102, and 129/4 x 21 x 8 1/2 inches for the Model 100. Low wooden bases for floor placement are included in the price of the Model 103; they are optional for the Model 102 at $3.95 each. Prices are slightly higher in the West.

Circle 121 on reader service card

Telephonecs TEL-111 Electret Stereo Headphones

- Making its first entry into the consumer audio market, Telephonics has introduced a line of stereo and four-channel headphones featuring the Model TEL-111, a stereo headset that employs the electret-condenser principle. Electret transducers closely resemble conventional electrostatic designs, except that the membranous diaphragm is permanently polarized with an electrical charge, eliminating the need for an external power supply to develop the required bias voltage. In each earpiece the Model TEL-111 has a 2 1/4-inch, push-pull diaphragm that has been clamped to form two radiating surfaces — a small circular one for the higher frequencies and a larger crescent-shaped area for lows. The phones are driven from the speaker terminals of an amplifier or receiver through step-up transformers installed in an external control box to which the headphones and the speakers are connected. A switch selects either source.

The TEL-111 has ring-shaped foam-filled cushions designed to isolate the wearer from external sound. The headband is padded, and attaches to the earpieces through sliding length adjustments for custom fit to the individual wearer. The frequency range of the phones is said to be 18 to 24,000 Hz, and total harmonic distortion does not exceed 0.2 per cent for a sound-pressure level of 115 dB. An input of 2.4 volts at the transformer drives the phones to a level of 104 dB ±3 dB at 1,000 Hz. The headset weighs 17 ounces exclusive of cable and control box. Price: $87.50.

Circle 120 on reader service card

Avid Series 100 Speaker Systems

- The first consumer products from the Avid Corporation are three speaker systems of the air-suspension type, featuring simple, attractive styling and user-replaceable grille cloths. At the top of the line is the Model 103 ($139.50; shown), incorporating a 10-inch woofer, 4 1/2-inch cone-type mid-range, and a 1 1/2-watt white-noise inputs producing sound levels of 83 to 86 dB at a three-foot distance. The mid- and high-frequency drivers of the Models 103 and 102 are fused as a safeguard against amplifier overdrive.

The grille cloths of the Avid speaker systems can be removed from the front of the enclosures — and from the frames on which they are stretched — for washing or replacement with a fabric of the owner's choice. Avid offers pre-cut replacement grille cloths in eight optional colors ($3.95 per pair). The enclosures, clad in walnut-grain vinyl, measure about 25 x 15 x 9 1/2 inches for the Models 103 and 102, and 129/4 x 21 x 8 1/2 inches for the Model 100. Low wooden bases for floor placement are included in the price of the Model 103; they are optional for the Model 102 at $3.95 each. Prices are slightly higher in the West.

Circle 121 on reader service card

THE LATEST IN HIGH-FIDELITY EQUIPMENT

Circle 118 on reader service card

Circle 119 on reader service card

panel. The rated output of the PE2217 is approximately 5 volts for load impedances ranging from 600 to 2,000 ohms, with harmonic and intermodulation distortions of less than 0.02 per cent. Signal-to-noise ratios are 80 dB for the phono inputs, 95 dB for high-level inputs. Frequency response with the sliders centered is 10 to 100,000 Hz —0.25 dB. The preamplifier measures 20 x 7 1/4 x 11 3/4 inches. Price: $499.50, which includes a walnut-grain cabinet or optional hardware for rack mounting of the unit.

Sanyo RD 4350 Dolby Stereo Cassette Deck

- The top model in Sanyo's growing line of Dolbyized stereo cassette decks is the Model RD 4350, equipped with a 2 1/4-inch cone-type mid-range, and a 1-inch dome tweeter. The Model 102 ($109.50) is a two-way system employing the woofer and the tweeter from the Model 103; the Model 100 ($79.50) has an 8-inch woofer and a 1 1/4-inch cone tweeter. All the systems have a nominal impedance of 8 ohms and level controls to adjust high-frequency output to suit the room acoustics. (The Models 100 and 102 have three-position switches; the Model 103 has a five-position switch, with the central three positions affecting only high frequencies and the extreme settings altering both mid- and high-frequency levels.) Frequency responses are 35 to 18,000 Hz (40 to 18,000 Hz for the Model 100) ±5 dB. The Model 103 has crossover frequencies of 500 and 3,500 Hz; the two less expensive systems are crossed over in the region of 2,500 Hz. Power-handling capabilities range from 75 watts (Model 100) to 150 watts (Model 103). The systems are said to be somewhat more efficient than the usual air-suspension designs, with 1-watt white-noise inputs producing sound levels of 83 to 86 dB at a three-foot distance. The mid- and high-frequency drivers of the Models 103 and 102 are fused as a safeguard against amplifier overdrive.

The grille cloths of the Avid speaker systems can be removed from the front of the enclosures — and from the frames on which they are stretched — for washing or replacement with a fabric of the owner's choice. Avid offers pre-cut replacement grille cloths in eight optional colors ($3.95 per pair). The enclosures, clad in walnut-grain vinyl, measure about 25 x 15 x 9 1/2 inches for the Models 103 and 102, and 129/4 x 21 x 8 1/2 inches for the Model 100. Low wooden bases for floor placement are included in the price of the Model 103; they are optional for the Model 102 at $3.95 each. Prices are slightly higher in the West.

Circle 121 on reader service card
Accuracy—the new A-35 is your next step towards sonic perfection. This slightly larger brother of the A-25 refines that speaker's acknowledged performance. The high end benefits from slightly extended range and subtly smoother dispersion characteristics. More definition, and smoother blending of the two drivers is observed in the midrange, for added "presence". The low end is even more articulate, more crispy defined. The deep bass is there all right—minus any trace of "boom". Dynaco's exclusive two-chamber cabinet provides ideal aperiodic dual-spectrum damping; variable volume action for mid-bass control, plus the advantages of a sealed enclosure for the bottom octave. 5-step tweeter control and concealed wall mounts are included.

$120.00 in walnut

---

dynaco A-35 loudspeakers

Dynaco INC.
Division Tyco
3060 Jefferson ST., Philadelphia, PA. 19121
Also available in Canada from DYNACO OF CANADA, LTD.

---

DYNACO, INC.
3060 Jefferson Street, Phila., Pa. 19121

Gentlemen:
Please send your new full color Dynaco catalog of speakers and components.

Name
Address
City State Zip
The Drop of Protection

Discwasher is the finest, most economical method of protection you can use on your records. Apply just a few drops to the surface of your record through our Discwasher pad. That gives you protection against all the things you have seen and maybe heard. Like fingerprints and room dust. Or like residues left from your other soap-based "record cleaner". Discwasher, the superior record cleaner, is now available at Audio Dealers nationwide for $12.95.

discwasher INC.
609 UNIVERSITY, COLLEGE NO. 1 (2321)

Arp and Moog Reproduction

Q. Over the years, and most recently in the August 1973 issue, you have taken a firm stand for accurate reproduction in loudspeakers. In general, I agree with your arguments, but how does the question of "accuracy" relate to the reproduction of sound that had no original live reality, such as the product of an Arp, Moog, or other synthesizer? Or, for that matter, the sound from the loudspeaker driven by an amplifier being fed by an electric guitar?

ARNOLD FOX
BRONX, N.Y.

A. Your question reads like a latter-day electric version of the old philosophy paradox about the sound—or lack of it—made by a tree falling in the forest when there was no one to hear it. The "sound" of a music synthesizer is that which comes out of the speaker attached to it. Different speakers are going to produce sounds with somewhat different qualities. Therefore, it seems to me that since a recording is made from the electrical output of the synthesizer, bypassing the speaker (or headset) used by the composer to listen to the instrument, it is up to the composer of the piece to specify the speaker or headphones to be used if he wants the listener to hear exactly what he, the composer, had in mind. (This is somewhat analogous to a situation in which a composer such as John Cage states that his composition sounds the way he wants it to when in performance it is played on a piano mechanically "prepared" in a certain way.) Of course, the listener has the option of playing the subsequent record through any kind of reproducing system he wants—or even, for that matter, at the wrong speed.

The speakers that are part of electrical musical instruments are another matter altogether. The sonic characteristics of the speaker and the amplifier that drives it must be considered as much an intrinsic part of the musical instrument as is the wooden body of a Stradivarius. The difference is, of course, that any electric guitar can be hooked up to a wide variety of different amp/speaker combinations and produce a wide range of results. Some combinations will produce sound judged preferable to that produced by some other combinations—and most rock musicians have their favorites. At the recording session, the musician usually wants to hear captured on the tape the same sonic quality he hears live from his guitar amp/speaker combination, not simply that of the guitar plugged into the mixing board. It is for this reason that in a recording session microphones are always used to pick up the acoustic output of the music instrument's speaker. Sometimes, to achieve a special effect, the guitar may be plugged directly into the mixer for one track and be picked up via amp/speaker and microphone for another track—and the two tracks mixed in the desired ratio.

Perhaps the question can be clarified if one thinks of a music-instrument speaker as a sound producer and a hi-fi speaker as a sound reproducer.

Dolby's 10 dB

Q. I have noticed that there are several audiophile noise-reduction systems available that claim a better signal-to-noise ratio improvement than Dolby's 10 dB. Is the 10-dB improvement an inherent limitation of the Dolby circuit, or are there some other reasons for choosing that specific figure?

MARTIN ROSEN
PALO ALTO, CAL.

A. According to Dr. Dolby, the choice of 10 dB was made not because his B-type is inherently incapable of more, but mostly because 10 dB was felt to be the best compromise figure. As your ears will attest, the 10-dB reduction of high-frequency tape noise provided by the Dolby circuits does provide a significant audible improvement. However, if greater noise reduction treatment were attempted—say 15 or 20 dB—the "treated" tape might well be
unlistenably shrill (because of excessive high-frequency boost of low-level signals) when played back through non-Dolby equipment. On inexpensive cassette players the 10 dB of boost usually seems to improve the tonal balance slightly—mostly because prerecorded cassettes don’t have a superabundance of highs in the first place, and cheap cassette playback equipment tends to lack the high-frequency response to reproduce fully all highs on the tape.

Product Modification

Q. I have had a lot of trouble with my amplifier—it has been in the repair shop three or four times over a two-year period. I recently saw some manufacturer’s service notes for my unit and it seems that practically from the day it was designed it has been undergoing changes and modifications. How is it that a well-respected company such as the one that produced my amplifier wasn’t able to get the design right the first time?

A. Although it is true that design modifications may be made to enhance reliability, it is not valid to automatically assume—as you do—that there is a necessary correlation between your amplifier’s breakdown and the circuit modifications. Changes from an original design come about for numerous other reasons besides an attempt to rectify some flaw in the original design. For example, the substitution of an improved semiconductor or IC will usually require other changes in associated resistors and/or capacitors in order for it to work properly. Or a specific part may no longer be available, or the suppliers of a particular part may turn out to be unreliable in their ability to deliver or to maintain their original quality control. Or the design engineer may have a sudden inspiration or source for a new semiconductor that enables him to enhance the reliability or performance of a circuit.

I’ve said this before, but it seems to be worth repeating. Any company that puts out a product that tends to break down in the customer’s home is sooner or later going to find itself in bad trouble. The reason is not that any individual customer has any special clout, but rather that the hi-fi dealer who sold the product to the customer does. No dealer in his right mind would continue to buy the products of a manufacturer when he knows that those products are going to make the dealer’s customers unhappy. So, aside from the ethics and morality of the situation, manufacturers are by and large forced by the mechanics of the marketplace to stand behind their products, since the dealer who is between them and the customer can make or break them.

Albert Segal
Detroit, Mich.

Although it is true that design modifications may be made to enhance reliability, it is not valid to automatically assume—as you do—that there is a necessary correlation between your amplifier’s breakdown and the circuit modifications. Changes from an original design come about for numerous other reasons besides an attempt to rectify some flaw in the original design. For example, the substitution of an improved semiconductor or IC will usually require other changes in associated resistors and/or capacitors in order for it to work properly. Or a specific part may no longer be available, or the suppliers of a particular part may turn out to be unreliable in their ability to deliver or to maintain their original quality control. Or the design engineer may have a sudden inspiration or source for a new semiconductor that enables him to enhance the reliability or performance of a circuit.

I’ve said this before, but it seems to be worth repeating. Any company that puts out a product that tends to break down in the customer’s home is sooner or later going to find itself in bad trouble. The reason is not that any individual customer has any special clout, but rather that the hi-fi dealer who sold the product to the customer does. No dealer in his right mind would continue to buy the products of a manufacturer when he knows that those products are going to make the dealer’s customers unhappy. So, aside from the ethics and morality of the situation, manufacturers are by and large forced by the mechanics of the marketplace to stand behind their products, since the dealer who is between them and the customer can make or break them.

ALBERT SEGAL
Detroit, Mich.

A. Although it is true that design modifications may be made to enhance reliability, it is not valid to automatically assume—as you do—that there is a necessary correlation between your amplifier’s breakdown and the circuit modifications. Changes from an original design come about for numerous other reasons besides an attempt to rectify some flaw in the original design. For example, the substitution of an improved semiconductor or IC will usually require other changes in associated resistors and/or capacitors in order for it to work properly. Or a specific part may no longer be available, or the suppliers of a particular part may turn out to be unreliable in their ability to deliver or to maintain their original quality control. Or the design engineer may have a sudden inspiration or source for a new semiconductor that enables him to enhance the reliability or performance of a circuit.

I’ve said this before, but it seems to be worth repeating. Any company that puts out a product that tends to break down in the customer’s home is sooner or later going to find itself in bad trouble. The reason is not that any individual customer has any special clout, but rather that the hi-fi dealer who sold the product to the customer does. No dealer in his right mind would continue to buy the products of a manufacturer when he knows that those products are going to make the dealer’s customers unhappy. So, aside from the ethics and morality of the situation, manufacturers are by and large forced by the mechanics of the marketplace to stand behind their products, since the dealer who is between them and the customer can make or break them.

ALBERT SEGAL
Detroit, Mich.

A. Although it is true that design modifications may be made to enhance reliability, it is not valid to automatically assume—as you do—that there is a necessary correlation between your amplifier’s breakdown and the circuit modifications. Changes from an original design come about for numerous other reasons besides an attempt to rectify some flaw in the original design. For example, the substitution of an improved semiconductor or IC will usually require other changes in associated resistors and/or capacitors in order for it to work properly. Or a specific part may no longer be available, or the suppliers of a particular part may turn out to be unreliable in their ability to deliver or to maintain their original quality control. Or the design engineer may have a sudden inspiration or source for a new semiconductor that enables him to enhance the reliability or performance of a circuit.

I’ve said this before, but it seems to be worth repeating. Any company that puts out a product that tends to break down in the customer’s home is sooner or later going to find itself in bad trouble. The reason is not that any individual customer has any special clout, but rather that the hi-fi dealer who sold the product to the customer does. No dealer in his right mind would continue to buy the products of a manufacturer when he knows that those products are going to make the dealer’s customers unhappy. So, aside from the ethics and morality of the situation, manufacturers are by and large forced by the mechanics of the marketplace to stand behind their products, since the dealer who is between them and the customer can make or break them.

ALBERT SEGAL
Detroit, Mich.

A. Although it is true that design modifications may be made to enhance reliability, it is not valid to automatically assume—as you do—that there is a necessary correlation between your amplifier’s breakdown and the circuit modifications. Changes from an original design come about for numerous other reasons besides an attempt to rectify some flaw in the original design. For example, the substitution of an improved semiconductor or IC will usually require other changes in associated resistors and/or capacitors in order for it to work properly. Or a specific part may no longer be available, or the suppliers of a particular part may turn out to be unreliable in their ability to deliver or to maintain their original quality control. Or the design engineer may have a sudden inspiration or source for a new semiconductor that enables him to enhance the reliability or performance of a circuit.

I’ve said this before, but it seems to be worth repeating. Any company that puts out a product that tends to break down in the customer’s home is sooner or later going to find itself in bad trouble. The reason is not that any individual customer has any special clout, but rather that the hi-fi dealer who sold the product to the customer does. No dealer in his right mind would continue to buy the products of a manufacturer when he knows that those products are going to make the dealer’s customers unhappy. So, aside from the ethics and morality of the situation, manufacturers are by and large forced by the mechanics of the marketplace to stand behind their products, since the dealer who is between them and the customer can make or break them.

ALBERT SEGAL
Detroit, Mich.

A. Although it is true that design modifications may be made to enhance reliability, it is not valid to automatically assume—as you do—that there is a necessary correlation between your amplifier’s breakdown and the circuit modifications. Changes from an original design come about for numerous other reasons besides an attempt to rectify some flaw in the original design. For example, the substitution of an improved semiconductor or IC will usually require other changes in associated resistors and/or capacitors in order for it to work properly. Or a specific part may no longer be available, or the suppliers of a particular part may turn out to be unreliable in their ability to deliver or to maintain their original quality control. Or the design engineer may have a sudden inspiration or source for a new semiconductor that enables him to enhance the reliability or performance of a circuit.

I’ve said this before, but it seems to be worth repeating. Any company that puts out a product that tends to break down in the customer’s home is sooner or later going to find itself in bad trouble. The reason is not that any individual customer has any special clout, but rather that the hi-fi dealer who sold the product to the customer does. No dealer in his right mind would continue to buy the products of a manufacturer when he knows that those products are going to make the dealer’s customers unhappy. So, aside from the ethics and morality of the situation, manufacturers are by and large forced by the mechanics of the marketplace to stand behind their products, since the dealer who is between them and the customer can make or break them.

ALBERT SEGAL
Detroit, Mich.

A. Although it is true that design modifications may be made to enhance reliability, it is not valid to automatically assume—as you do—that there is a necessary correlation between your amplifier’s breakdown and the circuit modifications. Changes from an original design come about for numerous other reasons besides an attempt to rectify some flaw in the original design. For example, the substitution of an improved semiconductor or IC will usually require other changes in associated resistors and/or capacitors in order for it to work properly. Or a specific part may no longer be available, or the suppliers of a particular part may turn out to be unreliable in their ability to deliver or to maintain their original quality control. Or the design engineer may have a sudden inspiration or source for a new semiconductor that enables him to enhance the reliability or performance of a circuit.

I’ve said this before, but it seems to be worth repeating. Any company that puts out a product that tends to break down in the customer’s home is sooner or later going to find itself in bad trouble. The reason is not that any individual customer has any special clout, but rather that the hi-fi dealer who sold the product to the customer does. No dealer in his right mind would continue to buy the products of a manufacturer when he knows that those products are going to make the dealer’s customers unhappy. So, aside from the ethics and morality of the situation, manufacturers are by and large forced by the mechanics of the marketplace to stand behind their products, since the dealer who is between them and the customer can make or break them.
GLOSSARY OF TECHNICAL TERMS - 7

- **Compliance** is the opposite of "stiffness." A soft spring is compliant, a hard spring is stiff. At one time compliance was considered the most important specification for phono cartridges (usually appearing in the form "25 x 10^-6" centimeters per dyne, for example) since it wasn't obvious that a very compliant phono stylus would yield more readily to the forces exerted on it by the undulating record groove. Nowadays, "minimum recommended tracking force," which takes into account several other performance factors as well as compliance, is generally considered a more meaningful figure of merit.) Compliance is not really one of those "the-more-the-better" design parameters; rather, an optimum value should be chosen (by the manufacturer) to complement the effective mass of the tone arm and the cartridge is likely to be used with. Otherwise, the compliance of the stylus and the mass of the tone arm could interact to produce a resonance that would cause difficulty with record warps or affect frequency response. (See Julian Hirsch's article on compatibility in last month's issue.)

"Compliance" may also appear in speaker advertisements: for example, "high-compliance woofer." In this context, compliance indicates that the speaker cone is capable of large back-and-forth motions (excursions). However, compliance statements about speakers are not necessarily a number of other factors at least as important to audible performance.

- **Crosstalk** is the opposite of "separation." Both terms are used to indicate the amount of (undesirable) signal leakage between stereo channels. A crosstalk specification of -50 dB indicates that leakage signals are 50 dB below the level of the desired signal in the channel measured. A separation specification of 50 dB says the same thing: the desired signal is 50 dB stronger than the leakage signals. A crosstalk specification of -20 dB is usually adequate for good stereo.

- **Crossover networks**, integral parts of most multi-speaker systems, are electrical circuits that divide the drive signal from the amplifier into two or more frequency sections. In a two-way system the high frequencies are routed to the treble speaker (tweeter) and the low frequencies to the bass speaker (woofer). In three-way speaker systems, containing a mid-range driver as well, the crossover network divides the audio frequencies into three sections.

The frequencies at which crossover networks act are called the crossover points, and the sharpness with which they separate the frequencies are called the crossover slopes. There is no one "correct" set of crossover frequencies or slopes. They are selected by the designer of the speaker system, who takes into account, among other factors, the optimum frequency ranges, the efficiencies, and the power-handling capabilities of the specific drivers he has chosen. Most networks are passive devices consisting of capacitors and coils installed within the speaker enclosure. However, some manufacturers offer separate electronic crossovers that do their frequency dividing ahead of the power amplifiers. Electronic crossovers require separate power amplifiers for each frequency division they produce (as a rule, this means at least two amplifiers for a multi-speaker system). Most provide a switch-selected choice of several crossover points.

- **Cueing** refers to the act of "zeroing in" on a desired section of a record or tape—setting the phono stylus in just the right groove (or the tape head in contact with just the right point on the tape) to bring in the first notes of the wanted selection as soon as play begins. Originally a term coined by radio-station engineers, who had to respond to the "cue" of the director to start the program for air play, cueing in audio usage now designates the lever or pushbutton control on a turntable that raises the tone arm for positioning over any part of a record.
A DEMONSTRATION OF QUADRIPHONIC SOUND

Put your left index finger gently in your left ear. You're listening to monaural sound. You cannot distinguish the direction of any individual sound source. They're all mixed together. This is the kind of sound an ordinary radio gives you.

Now cup both your hands behind your ears, palms facing forward. You're listening to stereo. You can distinguish the direction of any individual sound source in front of you. This is the way you listen to your stereo system. It's like a spectator at a concert.

Now take your hands away from your ears. Sounds are coming at you from all around you. You are able to distinguish the direction of any individual sound source. You're listening to the equivalent of quadriphonic sound. This is the way you hear in real life. Quadriphonic is natural sound.

If you decide to go with a quadriphonic sound system in your home, this Harman/Kardon 900+ multichannel receiver is as far as you can go. It's the world's most advanced four-channel receiver. It has every kind of four-channel circuitry built in. Apart from 4 speakers and a turntable, there is nothing to add. No accessories to buy.

Owning the 900+ doesn't mean you have to discard your stereo albums. It will actually play them better than ever with a unique "Enhanced Stereo" feature.

But most importantly, the 900+ carries Harman/Kardon's traditional wideband circuitry. It reproduces not only the frequencies you can hear but also those you cannot. This is terribly important. Because the frequencies you cannot hear have a marked effect on those you can.

This wideband philosophy gives Harman/Kardon receivers their stunning realism.

For an even better demonstration of quadriphonic sound, listen to the Harman/Kardon 900+ at your nearest franchised dealer.
Introducing a small miracle

Miracles, even small ones, are hard to believe. We know.

When we first introduced our small 404 speaker some years ago, believers were hard to find. Today, our credibility is really being challenged. The new XT-6 is so good that even the people who know ADC’s “small box, big sound” achievements find it incredible.

But it’s true. This book-sized bantam outperforms anything its size. And rivals enclosures many times its size and price.

How do we do it? With a unique combination of cone structure, magnet force and coil configuration, for one thing; they interact to let a small woofer pump out a staggering amount of bass. Handle as much power as any standard-sized room requires. And keep distortion at a minimum.

Granted, the XT-6 has its limitations. It won’t shake timbers. And it won’t project massive sound into huge rooms. But in typical apartments, the ADC XT-6 at under $60, gives you more sound per dollar than any other bookshelf speaker on the market.

The specifications will confirm the technical capabilities of the XT-6. But we suggest you go to your dealer and listen... Even if you don’t believe in miracles, the XT-6 will give you something to think about.

ADC XT-6 SPEAKERS
-the insider’s choice.

XT-6 SPECIFICATIONS

| NOMINAL IMPEDANCE: | 6 ohms |
| RESPONSE: | 45Hz to 20 KHz ±3dB in average listening room. |
| HIGH FREQUENCY DRIVER: | 2" viscous impregnated cone tweeter with 1.5" Dia. effective radiating surface. |
| LOW FREQUENCY DRIVER: | 6" with high compliance, soft suspension and viscous coated cone. |
| CROSSOVER FREQUENCY: | 2000Hz Nominal. |
| HIGH FREQUENCY LEVEL CONTROL: | When in “treble down” condition tweeter level is pivoted from the crossover point to approximately 3dB down at 10kHz. |
| ENCLOSURE: | Walnut finish air-tight cabinet 121/4"H x 73/4"W x 83/4"D. Filled with sound absorbent material. |
| POWER REQUIREMENTS: | 10 watts RMS (power output per channel). |
| PRICE: | $58.00 |
IS PHASE SHIFT AUDIBLE? Can audio phase shift be heard? Many people are convinced that phase distortion is not only audible, but may be largely responsible for the less-than-perfect sound reproduction of some of our most highly regarded loudspeakers (or amplifiers, phono cartridges, tape recorders, etc.). Others, with equal fervor, deny this.

Phase-shift distortion (also known as nonlinear phase response or time-delay distortion) occurs when the different frequencies embodied in a complex audio signal reach the listener’s ears at different times. It is a property of most loudspeaker systems, to a greater or lesser degree. Phase-shift distortion can be produced electrically in the crossover network, mechanically by the physical construction of the drivers, and acoustically by the spacing of the drivers. (Phase-shift distortion does not occur significantly in electronic components such as amplifiers.) The shape of a complex waveform can be drastically changed by a shift in the relative phases of its different frequencies, even if the relative strengths and amounts of the various frequencies are not altered. For example, a square wave can become a sharp spike.

The results of an extensive series of investigations in the research laboratories of the well-known Danish manufacturer Bang & Olufsen were presented in a paper delivered last year before the Audio Engineering Society in Rotterdam. The paper’s authors, Erik R. Madsen and Villy Hansen, were in charge of a research program that was designed to determine the threshold of phase-shift detection of human hearing and to obtain quantitative results if possible. Their findings are not only significant, but in some cases quite surprising.

Madsen and Hansen first conducted listening tests with a loudspeaker whose phase shift was such that it produced a roughly triangular-wave acoustic output from a square-wave electrical input. Using an ingenious corrective method to obtain a true square-wave output from the speaker, they alternated the two signals and found that trained listeners heard a distinct difference in timbre, even though a spectrum analysis (which is insensitive to phase) showed the two signals to be identical in respect to their frequency content.

Next, they produced a transient signal with continuously variable phase shift and constant total energy—specifically, a single-cycle sine-wave burst with an adjustable zero-reference line. The output of a high-quality electrostatic loudspeaker driven by this signal was judged to be heard. The averaged family of curves from these tests has a shape somewhat reminiscent of the familiar Fletcher-Munson equal-loudness contours. In this test, the ear was most sensitive to phase shifts at about 800 Hz, with decreasing sensitivity at lower and higher frequencies. The sensitivity to phase changes, at any frequency, increased with the SPL... It is interesting to note the magnitude of the effect. A mid-range phase shift of less than 5 degrees could be detected at an SPL of about 80 dB, while at a 61-dB SPL the shift had to reach 15 degrees before it was audible.

The tests were then repeated in a normally “live” room, using a wide-range electrostatic loudspeaker. The general shape of the resulting curves was similar to those obtained with headphones, but the region of maximum sensitivity was fairly uniform from about 200 to 1,000 Hz. The magnitudes of the minimum detectable phase shifts were about the same, but they occurred at much lower sound-pressure levels. For example, a 5-degree shift could be heard at an SPL between 65 and 70 dB, and a 22-degree shift was detected at an SPL of only 50 dB (a much lower level than would be used in listening to music at home). Summarizing the findings of Madsen and Hansen, it appears that:

1. Phase-shift distortion can be heard.
2. Sensitivity to phase-shift distortion is greater in a reverberant (or normal) environment than in an anechoic (acoustical test-chamber) environment.

(Continued overleaf)
3. Sensitivity to phase-shift distortion increases with SPL, and is generally detected earlier at frequencies to which the ear is highly sensitive.

4. A speaker with poor transfer characteristics (nonlinearities and inadequate transient response) is more revealing of phase variations than a speaker of better quality.

5. Absolute phase is a significant factor in the realistic reproduction of transient waveforms.

Obviously, much more remains to be done in this field, especially in establishing a correlation between phase and impulse measurements and subjective listening tests. For one thing, Madsen used a rather simple, artificial test signal which had advantages in analysis but certainly was not representative of the usual program content of music or speech.

In this country, the importance of eliminating time-delay (or phase-shift) distortion has been stressed by only a few speaker designers. Intuitively, it would appear that a speaker capable of generating an acoustic transient waveform whose shape accurately reflects that of the electrical driving signal should be a superior transducer. In our experience, few speakers can approach this ideal, and we have not yet established any firm correlation between this sort of transient-response capability and the overall subjective quality of the speaker's sound.

At the conclusion of their paper, the Danish researchers indicate that their investigation "... shows seemingly more correlation between phase and impulse measurements and subjective quality of loudspeakers than many other kinds of objective measurements." If so, I look forward to the development of such measurements into a useful laboratory tool for speaker evaluation in the future. But my own view at this time—subject to change—is that although low time-delay (or phase) distortion is certainly a desirable quality of a loudspeaker, it is not in itself sufficient to define an accurate reproducer. Those speakers we have tested that proved to have superior transient properties have been very good by any standards, but there have been many others lacking this capability that nevertheless managed to sound just about as good, if not better. It seems likely to me that in most cases, the other usual aberrations of loudspeakers, such as nonlinear distortion, modulation distortion, erratic polar characteristics, overall energy output versus frequency, and certainly many others, tend to swamp out the potentially audible effects of time-delay distortion. When the other distortions are reduced significantly, I do not doubt that the speakers with the best phase characteristics will then be able to demonstrate a clear superiority in audible performance.

Hi! I'm Hitachi SR-5200 Receiver

The Hitachi SR-5200 is a compact, low-priced stereo receiver with considerable control and operating flexibility. The dial scale, which occupies the upper half of the front panel, has illuminated words identifying the program mode and source selected (STEREO, PHONO, AUX, FM, AM). Two tuning meters with zero-center and relative-signal-strength indications, a pushbutton power switch, and a large tuning knob. The lower half of the panel, finished in satin gold, has four knobs—BASS and TREBLE TONE, BALANCE, and VOLUME. Pulling out the balance knob switches the receiver to mono on all inputs, and pulling out the volume-control knob activates the loudness-compensation circuit.

Two pushbuttons independently connect the two sets of speaker outputs. Other pushbuttons control tape monitoring for two tape decks (it is possible to dub from TAPE 1 to TAPE 2), turn on the FM interstation noise-muting circuit, and select the desired program source. There is also a stereo headphone jack on the panel.

In the rear of the SR-5200 are the input and output connectors (TAPE 1 uses standard phono jacks; TAPE 2 has a high-impedance DIN connector). A switch near the phono-input jacks changes the gain of the phono-preamplifier stages to accommodate high- and low-output phono cartridges. If the speakers connected to the remote-output terminals are placed in the back of the room, a SPEAKER MATRIX switch in the rear of the receiver connects them to an internal matrix (essentially the familiar "Dynaquad" circuit) for simulated four-channel reproduction from two-channel sources. There are also antenna terminals for AM and FM antennas (the AM ferrite-rod antenna is inside the cabinet and is not adjustable in its orientation), an a. c. line fuse, and a single unswitched a. c. convenience outlet. The Hitachi SR-5200 is supplied in a walnut wooden cabinet measuring 17 3/4 inches wide, 15 1/4 inches deep, and 5 3/8 inches high; it weighs just under 20 pounds. Price: $269.95.

Laboratory Measurements. Our measurements indicate that the rated power output of the Hitachi SR-5200 (20 watts per channel) is based on only one channel's being driven, as is the case with many moderate-price receivers. With both channels driven by a 1,000-Hz test signal, the outputs clipped at 18 watts per channel into 8 ohms, 21.7 watts into 4 ohms, and 12 watts into 16-ohm test loads. The 1,000-Hz total harmonic distortion (THD) with 8-ohm loads remained almost constant at a low 0.1 per cent from 0.1 watt to slightly over 15 watts, increasing sharply to 0.65 per cent at 17 watts. The intermodulation distortion was about 0.35 per cent over the same power range, and did not increase significantly even at the extremely low output power of 1 milliwatt.

As one might infer from its physical weight, the Hitachi SR-5200 has a relatively small power transformer. This is suited to normal music-reproduction requirements, but, under test, the receiver is not able to provide full sustained output power at the lower audio frequencies. At a 10-watt power level (which we (Continued on page 28)
ALL THE WAY TO 50,000 HZ

PLAYS ANY 4 CHANNEL SYSTEM PERFECTLY.
PLAYS STEREO EVEN BETTER THAN BEFORE.

Empire's new wide response 4000D series cartridge features our exclusive '""4 DIMENSIONAL" diamond stylus tip.

This phenomenal new cartridge will track (stay in the groove) any record below 1 gram and trace (follow the wiggles) all the way to 50,000 Hz. Our exclusive nude '""4 DIMENSIONAL" diamond tip has a .1 mil radius of engagement yet the very low force required for tracking prevents any discernible record wear.

Discrete 4 channel requires two full 20,000 Hz frequency spectrums. With a 50,000 Hz response you have plenty of extra sound to spare.

Even ordinary stereo is enhanced...true music reproduction depends upon wide frequency response. For example, a perfect square wave requires a harmonic span of 10 times the fundamental frequencies recorded. Obviously, to identify each instrument or sound nuance in a recording you must reproduce frequencies well beyond the range of normal hearing. Listening to a cartridge with a response to 50,000 Hz is a truly unique experience. Close your eyes and you'll swear the sound is live. Open your eyes and you'll never be satisfied with anything else.

For your free "Empire Guide to Sound Design" write: EMPIRE SCIENTIFIC CORP., Garden City, N.Y. 11530.

Mfd. U.S.A.

TECHNICAL SPECIFICATIONS/EMPIRE'S NEW 4000 D CARTRIDGES

<table>
<thead>
<tr>
<th>MODEL</th>
<th>LIST PRICE</th>
<th>FREQUENCY RESPONSE</th>
<th>OUTPUT VOLTAGE my per channel</th>
<th>CHANNEL SEPARATION (left to right)</th>
<th>CHANNEL SEPARATION (front to back)</th>
<th>TRACKING FORCE GRAMS</th>
<th>STYLUS TIP</th>
<th>STYLUS REPLACEMENT</th>
</tr>
</thead>
<tbody>
<tr>
<td>Professional 4000 D/III</td>
<td>$149.95</td>
<td>5-50,000 Hz</td>
<td>3.0</td>
<td>more than 35 dB</td>
<td>more than 25 dB</td>
<td>1/4 to 1-1/4</td>
<td>miniature nude diamond with .1 mil tracing radius &quot;&quot;4 DIMENSIONAL&quot;</td>
<td>S 4000 D/III White</td>
</tr>
<tr>
<td>Deluxe 4000 D/II</td>
<td>$124.95</td>
<td>5-45,000 Hz</td>
<td>3.0</td>
<td>more than 35 dB</td>
<td>more than 25 dB</td>
<td>3/4 to 1-1/2</td>
<td>miniature nude diamond with .1 mil tracing radius &quot;&quot;4 DIMENSIONAL&quot;</td>
<td>S 4000 D/II Yellow</td>
</tr>
<tr>
<td>Standard 4000 D/I</td>
<td>$84.95</td>
<td>10-40,000 Hz</td>
<td>3.0</td>
<td>more than 35 dB</td>
<td>more than 25 dB</td>
<td>3/4 to 2</td>
<td>miniature diamond with .1 mil tracing radius &quot;&quot;4 DIMENSIONAL&quot;</td>
<td>S 4000 D/I Black</td>
</tr>
</tbody>
</table>

© 1973 Empire Scientific Corp.
selected as a realistic "maximum" when rating the unit across the full audio-frequency band, the THD was between 0.09 and 0.2 per cent from 45 to 20,000 Hz, but rose rapidly at lower frequencies. At a 5-watt output, the THD level above 50 Hz was approximately the same as at 10 watts, but the measurements could then be extended down to 20 Hz, where the distortion still remained less than 0.3 per cent.

The AUX inputs required 0.21 volt for a 10-watt output, with a signal-to-noise ratio (S/N) of 81 dB. The phono sensitivity could be switched to either 3.8 (HI) or 1.9 millivolts (LO), with respective S/N measurements of 74 and 77 dB. All of these S/N figures represent superior performance. Phono overload occurred at 80 millivolts (HI) and 42 millivolts (LO). We do not envision any problems with phono overload in this receiver, but as always the HI (that is, lower-sensitivity or lower-gain) input setting should be used unless the phono volume is inadequate because of the use of a low-output phono cartridge. The AUX inputs could also be overloaded, but this requires an input of 4.6 volts, which is unlikely to occur in practice.

The tone controls provided a boost of 10 to 12 dB and 10 to 15 dB cut at the frequency extremes. The "flat" frequency-response setting had a slight roll-off at the lowest audio frequencies to -2 dB at 30 Hz and -5 dB at 20 Hz. This appears to be a wise precaution against the possibility of overloading the amplifiers at frequencies where their power-output capabilities are limited. Also, the rolloff serves incidentally as a very effective rumble filter with virtually no audible effect on music frequencies. The loudness compensation boosted both low and high frequencies. RIAA phono equalization was within +2, -1 dB of the 1,000-Hz reference level from 30 to 15,000 Hz.

The FM tuner of the Hitachi SR-5200 had mono performance that was surprisingly good for a receiver of its price. The HF sensitivity was 2.7 microvolts (µV), and 50 dB of quieting was obtained with only a 3.7-µV input. The FM distortion was between 0.1 and 0.2 per cent at all levels above 10 µV, which we would consider excellent performance for a far more expensive product. The ultimate quieting was a very good 73 dB. In stereo FM—the tuner switched from the mono mode at 11 µV—harmonic distortion was about 0.3 per cent above 100 µV. This figure is also far lower than we have measured on most FM tuners, and the S/N was a good 65 dB.

The other stereo FM characteristics of the SR-5200 were equally noteworthy. The frequency response was flat within ±0.5 dB from 30 to 15,000 Hz, yet the 19-kHz pilot-carrier leakage was down 60 dB from full modulation. The stereo separation was excellent, averaging about 47 dB (±2 dB) from 400 to 11,000 Hz, and exceeding 23 dB over the full 30- to 15,000-Hz range. The FM muting threshold was about 11 µV, and it produced moderate noise bursts when tuning across a signal.

The capture ratio of 0.8 dB also ranks with the best we have seen, and the AM rejection was a good 56 dB. Only in its selectivity characteristics did the SR-5200 reveal itself as a low-to-moderate price receiver. Alternate-channel selectivity was 38 dB on the high side and 43.5 dB on the low side of the desired channel; image rejection was 49 dB. The AM tuner had the expected limited high-frequency response, and it also had a low-frequency roll-off. The maximum output was at 2,000 Hz, and the output fell to -6 dB at 200 and 4,600 Hz.

Comment. Considered as a whole, the Hitachi SR-5200 is an honestly rated and flexible receiver at an attractive price. Compensating for the few cases in which our measurements fell slightly short of Hitachi's specifications (for the amplifiers), there were at least as many (for the tuner) where it far exceeded its published ratings, and actually outperformed the FM sections of some receivers costing twice as much. And those readers concerned about durability should note Hitachi's three-year guarantee on parts and labor.

The instruction manual, generally complete, does little more than mention the use of the built-in speaker matrix for simulated four-channel sound. Since there is no independent level control for the rear speakers, it is important that (Continued on page 32)
In this age of puff and pretense, how does one get across the fact that we have actually developed a loudspeaker not only theoretically but audibly superior to any other speaker made?

We could talk about the inventor and how it was invented. We could tell you that the ESS Heil air-motion transformer is not the product of a casual tinkerer but the product of authentic genius: the inevitable theoretical principles of physics were wed to four years research and development by physicist Oskar Heil, the inventor of the velocity modulation principle, which underlies all Klystron and traveling wave tubes, (principle patent, Germany, 1933), the field effect transistor-the FET- (German patent, 1934), and the high convergence electron gun used in most color TV tubes (patent, 1947). In other words, the Heil air-motion transformer is the latest, but by no means the last revolutionary invention by the remarkable Dr. Heil.

We might mention its utter uniqueness. The Heil air-motion transformer midrange-tweeter has no paper cone, no mylar dome, no wire voice coil, no elastic suspension, no "push-pull" motion, negligible mass and operating resonance. Instead, a simple, startling, accordion like diaphragm. The woofer, of course, is something else! And must be seen to be believed.

We could note its specifications. Distortion for example? As low as that found in modern electronics. Transients? Greater clarity and delineation than an electrostatic, with a rise time of 15 microseconds for that "instant acceleration" that distinguishes a Ferrari from a Volkswagen. Dispersion? A perfect bipolar radiation for the airiness and imaging that mark the live performance. Frequency response? Flat to 24 kHz for the "extra sensory presence" you can feel as well as hear.

Or we could talk about its simplicity and relative low cost? You can now buy an ESS Heil air-motion transformer system for as low as $239. And if you've got grander visions, you can listen to the awesome full range Heil air-motion transformer speaker system, the ESS amt 2. Price $600. Less than many other pretenders to perfection.

Durability? Built to last a lifetime. And guaranteed for life.

Sound? Why ask us when you can trust your own ears?

Elegant styling and remarkable engineering. The unbeatable combination.
A TEAC tape deck isn't a tape deck.

A TEAC reel-to-reel deck is a whole nuther thing. It is a creative tool. A partner in the creative process itself.

Every member of the TEAC reel-to-reel family is designed to expand your imagination and enhance your creativity. From our classic 2300S with its reliable 3-motor, 3-head transport system to our 4-channel 3340S with its 8-input jack and Simul-Sync® that lets you overdub, sweeten, echo, cross-echo and stack tracks—there's a TEAC in the family whose creative configuration best suits your particular creative bag.

Our 3300S, a semi-professional 15-7\(\frac{1}{2}\) ips, 10\(\frac{1}{2}\) inch-reel deck, comes in either 1/4-track or 2-track configuration and has “running splice” which enables you to record directly from playback.

Our 4300 with cue-out connection jack, two-position level meter and full reverse circuitry, our 5300 with center capstan drive, DC reel motors, dual-scale VU meters and plug-in electronic boards, our 5500 with dual-function Dolby® circuitry are examples of TEAC creative engineering in the service of creative use. And all TEAC reel-to-reel decks offer complete remote control capability.

Think of your TEAC as an extension of yourself. Then open your head and explore your personal world of sound.

You'll be surprised at the beauty that's there.
Or maybe you won't be.

It's you, it's you.

TEAC®
The leader. Always has been.

* Dolby is a trademark of Dolby Laboratories, Inc.
TEAC Corporation of America - Headquarters: Dept. A-25, 7715 Telegraph Road, Montebello, California 90640 - TEAC offices in principal cities in the United States, Canada, Europe, Mexico and Japan.

FEBRUARY 1974
CIRCLE NO. 58 ON READER SERVICE CARD
they be of approximately the same efficiency as the front speakers. We found the addition of rear speakers produced a pleasing effect, supplying a welcome sense of ambience with most stereo program material.

Obviously, in some difficult receiving situations (such as when there is very low signal strength, or problems with alternate-channel interference problems), the Hitachi SR-5200 might not be the best possible choice. And one should not expect any relatively low-powered receiver such as this to fill a large room with the sort of background performance, especially if low-efficiency speakers are used. However, we believe that the SR-5200 can fully satisfy the needs of the vast majority of listeners. Used with two (or four) speakers in the $60 to $100 price range, plus comparable record playing and/or tape equipment, it should acquit itself admirably and provide audibly first-rate performance in almost all domestic listening circumstances.

Circle 105 on reader service card

Grado FTR+1 CD-4 Phono Cartridge

- Laboratory Measurements. The output of the Grado FTR+1 was about 2.1 millivolts with a test-record velocity of 3.54 centimeters per second (cm/sec). It tracked the very high-level (30 cm/sec) 1,000-Hz test signals of the Fairchild 101 test record with only slight clipping of the signal peaks at 1 gram, and with no clipping at 1.5 grams tracking force. Very high-level 32-Hz test bands were tracked easily at 1 gram. The cartridge response to the 1,000-Hz square waves of the CBS STR 111 record showed two cycles of sound levels at about 15,000 Hz (15 kHz). For frequency-response tests, we used a new test record from JVC, the TRS-1005, which sweeps from 1 to 50 kHz. We measured an impressive ±3 dB up to 43 kHz, with response down only 5 dB at 50 kHz. The channel separation exceeded 25 dB up to 15 kHz, and was 12 to 20 dB in the range of 20 to 50 kHz.

These measurements were made with our standard cartridge load of 47,000 ohms paralleled by 250 picofarads (which would be far too much capacitance for any of the other CD-4 cartridges we have tested). Adding another 250 picofarads to the load had no measurable effect on the frequency response, even at 50 kHz.

The high-frequency tracking ability of the FTR+1 was measured with the Shure TTR-103 test record using its 10.8-kHz tone bursts. Tracking was very good even at a 1-gram stylus force and was even better with 2 grams. For the middle frequencies, we used the 400/4,000-Hz mixed signals of the RCA 12-5-39 intermodulation (IM) distortion test record. The IM distortion was a low 1 to 1.2 per cent up to about 12 cm/sec at either 1 or 2 grams, but increased rapidly at higher velocities with the lower force. At 2 grams, the IM was under 4 per cent (very good) at all velocities up to the 27.1-cm/sec limit of the record.

In a listening test with the Shure TTR-110 record, using a 1-gram force, there was slight mistracking of the recorded bells and drums at the highest level and of the sibilant test at the three upper levels. With the force increased to 1.5 grams, the cartridge tracked everything except the highest level of the vocal sibilants, and even that very demanding section could be tracked at 2 grams. Very few cartridges we have used can match that performance at any force, and all are much more expensive than the FTR+1.

- Comment. The Grado FTR+1 can be judged either as a stereo cartridge or as a CD-4 cartridge. As a two-channel cartridge, it ranks with a handful of the finest, all of which sell for four to six times its price. For playing CD-4 records, our sample was the equal of any cartridge we have used. Many popular record players and tone arms have too much wiring capacitance for satisfactory CD-4 performance (occasional "shattering" distortion caused by high-frequency carrier loss is the most common sign of excessive capacitance), but the FTR+1 performed beautifully with more than eight feet of shielded cable.

Other CD-4 cartridges operate best with 1.5- to 2-gram tracking forces. The FTR+1 can do a fine job at only 1 gram, but for this we found it necessary to have very precisely adjusted anti-skating compensation. Also, when using some of the earliest CD-4 demodulators, we noted the need for excessively critical adjustment of the demodulator as well as the player's anti-skating system, although increasing the force to 1.5 grams sometimes helped. On the other hand, when we used two late-model CD-4 demodulators (with a greater ability to recover the 30-kHz carrier), there were no problems at all, even at 1 gram.

To check the effect of the FTR+1's 0.5-mil spherical stylus on record wear, we repeated the test we made in our initial evaluation of CD-4 equipment (Stereo Review, December 1973). A short section of the inner portion of a CD-4 disc was played one hundred times in succession with a 1.5-gram force, while we monitored the level of the disc's 30-kHz carrier at the cartridge output. The level dropped about 3 dB in the first forty or fifty plays, and after one hundred plays it fluctuated between 3

(Continued on page 38)
AKAI gives you more than just good looks... Now here's the plug:

There's much more to all the new AKAI stereo receivers than just great cosmetics. Take a close look:

AKAI's new AA-910DB offers outstanding performance at a modest cost. With 24 watts of continuous power at 8 ohms (both channels driven)—enough for most needs. Plus a built-in Dolby® Noise Reduction System. Which means that the AA-910DB provides you with the unique ability to "Dolbyize" any tape or cassette deck used with it.

But maybe you're into 4-channel. Or thinking about it.

Okay! Then check out AKAI's new AS-980 4-channel receiver. 120 watts gives you power to spare. (30W RMS x 4 at 8 ohms—all 4 channels driven.) And a list of exciting features that'll make your eyes pop! Like front panel 2/4 channel switching, 4 individual 4-channel modes—Discrete... SQ...RM...and CD-4 built-in decoder with individual separation controls, 3 tape monitors with front panel provisions for dubbing, 4 VU meters to assure precise level adjustment for each channel, and an audio muting switch. All just for starters.

So no matter what you're looking for in a quality stereo receiver, look to AKAI...The Innovators.

Then plug it in. And listen.

"Dolby" and "Dolbyize" are Trade Marks of Dolby Laboratories, Inc.

AKAI America, Ltd./Dept. S
2139 E. Del Amo Blvd., Compton, California 90220
Bell & Howell Schools introduces an amazing new color TV featuring channel numbers and digital clock that flash on the screen and automatic channel selector!

Now you can build and keep a color television that's ahead of its time!

You've seen TV's that swivel, TV's with radios built in, TV's small enough to stuff in a suitcase and TV's that have remote control.

But now comes a color television with features you've never seen before. Features now possible as a result of the new technology of digital electronics ... features that make Bell & Howell's new 25-inch diagonal digital color TV ahead of its time! Like...

Channel numbers that flash big and clear right on the screen. An on-screen digital clock that flashes the time in hours, minutes and seconds with just the push of a button. An automatic channel selector that you pre-set to skip over "dead" channels and go directly to the channels of your choice.

And, to insure highest quality performance, this new TV has all-electronic tuning, reliable integrated circuitry, and 100% solid-state chassis for a brighter, sharper picture with long life and dependability.

Perform fascinating experiments...test your new TV as you build it...with the exclusive Electro-Lab® electronics training system. It's yours to build and keep!

Designed exclusively for our students, this new Bell & Howell Electro-Lab® features the most sophisticated and up-to-date "tools of the trade". Instruments you can use professionally after you finish the program.

A new digital multimeter that measures voltage, current and resistance and displays its findings in big, clear numbers. Far more accurate and readable than conventional "needle pointer" meters that require guesswork and interpretation.

The solid-state "triggered sweep" oscilloscope is a "must" for accurate analysis of digital circuitry. With it you are able to make measurements of circuits in much the same way that heartbeats are measured on an electrocardiograph. Includes DC wide-band vertical amplifier and "triggered sweep" feature to lock in signals for easier observation.

The design console is a valuable device for setting up and examining circuits without soldering! Features patented modular connectors, AC power supply and transistorized dual range DC power supply.
Build it yourself... the perfect way to learn all about the exciting new field of digital electronics!

It's a fascinating spare-time project you can enjoy at home!

Imagine spending your spare time actually building your own 25-inch diagonal digital color TV! It's a project you can enjoy working on right in your home. And you'll be amazed at the electronics knowledge you'll pick up in a relatively short period of time!

There's no travelling to classes, no lectures to attend, and you don't have to give up your job or paycheck just because you want to get ahead. When you finish this new Bell & Howell Schools program, you'll have the skills you need plus a great color TV to keep and enjoy for years!

You don't have to be an electronics expert to build it... we help you every step of the way.

One of the beauties of this TV is that you don't need previous electronics experience to build it! With a few simple household tools, our step-by-step instructions and the exclusive Electro-Lab®, you've got all the basics you need. Should you ever hit a 'snag', you're just a toll-free call away from one of our expert instructors who can help you solve it. You can also take advantage of our in-person “help sessions” held in major cities throughout the year where you can enjoy “talking shop” with instructors and fellow students.

Pick up valuable skills in digital electronics that could lead to extra income full or part time... or a business of your own!

Once you have your new TV, cash in on all that you learned from building it! This new Bell & Howell program employing digital electronics will help you gain valuable new skills that could easily lead to extra income, part time. A service or repair business of your own? Why not! We even show you how to get started with a complete volume on the basics of setting up a TV servicing business. Get the complete story on this exciting, learn-at-home program...the world's first color TV course employing digital electronics technology!

Mail card today for full details, free!

Electro-Lab is a registered trademark of the Bell & Howell Company.

If card has been removed, write:
An Electronics Home Study School
DeVry Institute of Technology
One of the
Bell & Howell Schools
4141 Belmont, Chicago, Illinois 60641
and 10 dB below the original level. Even then, it was well within the recovery range of the demodulator, and there was absolutely no difference in sound between the played and unplayed portions of the record. Our conclusion is that the FTR+1 will not significantly wear the grooves of a CD-4 disc in normal use, even at 1.5 grams.

The Grado FTR+1 has a notably clean, slightly bright sound. The apparent definition of the highest frequencies is striking, and some of this can probably be credited to the broad emphasis in the 10- to 20-kHz octave. There is another factor of equal importance, however. As we pointed out in "How Important Is Audio-Component Compatibility?" (STEREO REVIEW, January 1974), virtually all amplifiers have a loss of response at frequencies over 10 kHz when used with magnetic cartridges because of the effect of the cartridge inductance on the amplifier's RIAA equalization circuits. This loss, typically 2 to 4 dB in magnitude, occurs with most cartridge-preamplifier combinations, and will therefore rarely be noticed in comparative listening. The FTR+1, however, is essentially free of this effect because of its low inductance. This means that, with properly equalized preamplifiers, the extreme highs will be heard at their proper level when this cartridge is used. We found the slightly bright sound of the FTR+1 to be highly listenable (never strident or overbearing), but if desired one could easily use the amplifier treble tone controls to make it sound more like other cartridges.

At left the upper curve represents the averaged frequency response of the cartridge's right and left channels. The distance (calibrated in decibels) between the two curves represents the separation between channels. The oscilloscope photograph of the cartridge's response to a 1,000-Hz square wave is an indication of the cartridge's high- and low-frequency response and resonances. At right, the distortion of the cartridge for various recorded velocities of the RCA 12-5-39 IM test record and the 10.8-kHz tone bursts of the Shure TTR-102 disc are shown. The frequency-response and separation curves above were made with the CBS STR-120 test disc, not with the JVC disc cited in the text.

It should be obvious that the Grado FTR+1 represents a substantial breakthrough in the price structure of high-quality phono cartridges, as well as providing outstanding performance by any standard. Despite its low cost, the FTR+1 is not really suitable for use in the arm of an inexpensive record changer. The cartridge needs no more than 1 to 1.5 grams of operating force for good results, and this is too low for many inexpensive arms (for low-price record players, the Grado FTR+2 is a better choice). In addition, for successful CD-4 operation, an effective and properly adjusted anti-skating system seems to be a must, and these are usually found only on the better players, those designed for tracking at forces below 2 grams.

Circle 106 on reader service card

Bib Model 45 Changer Groov-Kleen

- The problem of keeping phonograph records dustfree is of legitimate and continuing concern to audiophiles, and it has inevitably resulted in the development of innumerable techniques and devices for that purpose. Some record cleaners are hand-held and are to be used just before play; almost all others are supported on separate "arms" that sweep the record continuously during play. However, none of these devices are suitable for those who, at times, prefer to play their records in stacks on a changer.

The Bib Changer Groov-Kleen Model 45 (imported by Revox Corp.) is meant to provide the groove-cleaning performance of the other designs without interfering with the normal functioning of a high-quality automatic changer. It can be installed easily on arms that have a flat pickup housing, and adapters are available for designs (such as the Garrard Zero 100) that do not have a suitable flat surface on their cartridge housing.

The Changer Groov-Kleen, molded of light plastic, consists of a tracking brush that rides on the record and a velvet pad that sweeps the surface between the brush and the cartridge stylum. The entire assembly attaches to the end of the tone arm with an adhesive pad. The brush and velvet pad, which move freely in the vertical plane, are independently hinged and removable for easy cleaning. A separate brush is supplied for that purpose, as well as for cleaning the cartridge stylum.

The Groov-Kleen assembly weighs 2 grams, although much of this weight is not added to the tracking force when the brush and pad are resting on the record surface. The installation instructions (Continued on page 42)
Our new receiver demodulates or decodes any kind of 4-channel. Even some that haven’t been invented yet.

The Technics SA-8000X is master of all 4-channel systems. With special talents in discrete. Like a built-in demodulator for CD-4 records. Plus jacks for up to three 4-channel tape sources. And jacks for future discrete 4-channel FM.

It can handle any matrix method with ease. Because the Acoustic Field Dimension (AFD) controls and phase shift selector adjust to the coefficients of all the popular systems. Plus some that haven’t been tried yet. And the same controls can help compensate for poor speaker placement and unfortunate room acoustics.

The 4 direct-coupled amplifiers each have 22 watts of RMS power at 8Ω, each channel driven. And because they can be strapped together, you get 57 watts RMS per channel at 8Ω, each channel driven, in the 2-channel mode. That’s double-power stereo.

In the FM section, we have combined a 4-pole MOS FET, ceramic IF filters, a monolithic IC and epoxy resin coils for superb reception. FM sensitivity measures 1.9 µV.

Insist on the SA-8000X for total 4-channel. The concept is simple. The execution is precise. The performance is outstanding. The name is Technics.

200 PARK AVE., NEW YORK, N.Y. 10017
FOR YOUR NEAREST AUTHORIZED
TECHNICS DEALER, CALL TOLL FREE
800 447-4700. IN ILLINOIS, 800 322-4400.

Technics
by Panasonic
Born Smart?
The Navy will make it pay off.
If you’ve got what it takes, the Navy can challenge you with over $17,000 worth of advanced training in electronics or nuclear power.

The New Navy offers high school graduates a challenge with a future. And if you’re qualified to meet the challenge, you can get training and experience that puts you ahead of the pack in the exciting fields of nuclear power or electronics.

These special Navy programs are tough. And besides the technical training, you’ll have your share of the unglamorous chores. Everybody does. But the rewards and your personal satisfaction make it all worthwhile. Learning to operate and maintain or repair the Navy’s sophisticated electronic systems or nuclear power plants will give you skills you can use for a lifetime.

And as a sailor, you’ll see the world while you’re still young. You’ll make new friends. And get higher pay than any sailor in history.

Get all the details from your local Navy Recruiter. Or mail the coupon below. Or call toll-free 800-841-8000 anytime.

Be someone special in the new Navy.

TO: Captain Robert W. Watkins, USN
Navy Opportunity Information Center
P.O. Box 2000, Pelham Manor, N.Y. 10803

Please send more information on:
☐ Advanced Electronics Program ☐ Nuclear Power Program ☐ Other Navy career opportunities.

If you really don’t want to wait, call 800-841-8000 toll-free (24 hours a day, seven days a week). In Georgia, call 800-342-5855. Call collect: in Alaska — 272-9133, in Hawaii — 533-1871.

Name (Please Print) Date of Birth
Address
City Phone
State Zip
suggest alternative methods for recalibrating the tone arm for correct stylus force with the Groov-Kleen installed. The Bib Changer Groov-Kleen Model 45 is priced at $3.95.

• Comment. For test purposes, the Groov-Kleen was installed on the arm of a Dual Model 701 record player (the other Dual models use a similar cartridge housing). It appeared that, with most cartridges and most tone arms, the dimensions of the Groov-Kleen and its pivoted members would not interfere with correct cartridge mounting. Since the Groov-Kleen, when installed, does not extend appreciably above the top of the cartridge housing, in a properly adjusted record changer it should not contact the bottom of a stack of records on the spindle. We determined that the best technique for resetting the tracking force to compensate for the Groov-Kleen weight was to rebalance the arm with the counterweight, so that the brush and pad rested on the record while the stylus just cleared the record surface. After this, the stylus force could be "dialed in" accurately in the normal fashion. Other tone-arm designs may require a different approach.

Using high-velocity test records, we found that, with the Groov-Kleen in use, the player's anti-skating dial should be set about 2 grams higher than normal for the selected tracking force. With a cartridge tracking at 1 gram, a 3-gram setting of the anti-skating dial tested just about right. We determined that the Bib Groov-Kleen had no discernible effect on cartridge tracking or arm resonance. Most of its slight mass is coupled loosely, if at all, to the arm during play. When we played our severely warped "test" record, which had previously caused mistracking on the record player, we noticed a slight improvement in resistance to lateral groove jumping. The stylus still left the groove, but tended to return to approximately the same point instead of (occasionally) entering an adjacent groove.

The Bib Changer Groov-Kleen Model 45 seemed to be an effective dust gatherer, although most of what it picked up appeared to be surface dust; we doubt that the tracking brush penetrated the record grooves significantly. The only inconvenience we noted in its use was the difficulty of seeing the cartridge stylus for precise cueing. Of course, when a player is used as a record changer, this is of no importance. Overall, the inexpensive Groov-Kleen is a worthwhile addition to any automatic record-changing system. It helps solve the dust problem without introducing any undesirable side effects.

Circle 107 on reader service card

---

Akai GX-285D Stereo Tape Deck

The Akai GX-285D is the first of that company's open-reel tape decks to have built-in Dolby B-Type noise-reducing circuits. It is a two-speed (3 3/4 and 7 1/2 ips), three-head, quarter-track stereo machine that accepts reels up to 7 inches in diameter. The GX-285D has provisions for bi-directional playback, tape reversal being initiated either by a strip of metal foil on the tape or manually by pushbutton. If foil is applied to both ends of a tape, the tape will cycle back and forth indefinitely.

The solenoid-controlled tape transport is operated by light-touch pushbuttons or through an accessory remote-control unit. It has three motors and a logic system that permits any mode to be engaged from any other without first pressing the stop button (except for the record function). The necessary time delays are built into the system, with the tape coming to a full stop and pausing for about a second when going from fast wind or rewind to normal speed. The reversing operation takes about 3 seconds. The playback head is shifted mechanically to pick up the recorded tracks in the reverse direction.

The GX-285D is equipped with Akai's glass and crystal ferrite heads whose shaped poles provide extended high-frequency response without the need for large amounts of high-frequency equalization when the deck is recording. A pushbutton switch optimizes the bias level for standard or low-noise tape formulations. Speed change is by pushbutton, as is the selection of quarter-track mono or normal stereo operation. In addition to automatic end-of-tape motor shut off, the recorder can be switched to a full shut-down mode, in which the line power is switched off when the tape runs out.

The record-interlock button, which must be pressed along with the FWD button to make a recording, is close enough to the transport controls for this to be a one-handed operation, yet not so close that there is any danger of engaging it accidentally. The pause button (push to engage, push to release) stops and starts the tape almost instantly without releasing the record function.

Along the bottom of the control panel are the two 1/4-inch microphone-input jacks (for medium-impedance dynamic microphones) and a stereo-headphone jack for 8-ohm phones. Two large illuminated meters indicate recording and playback levels. There are separate microphone and line-input level controls (each of which is a concentric pair for individual channel adjustment) plus a concentric pair of playback-level controls. The microphone and line inputs can be mixed, or, by using the DIN input jack which goes through the microphone gain controls, one can mix two line sources. A pushbutton activates the Dolby system (there is a green indicator light), another connects each channel's playback output to the opposite recording input for sound-on-sound recording, and a third switches the line outputs to the source or to the playback amplifiers.

In the rear of the recorder are an unswitched a.c. convenience outlet, a socket for the remote-control accessory, and the line inputs and outputs (these are paralleled by a DIN connector, with a switch for use with amplifiers having different output levels). The Akai GX-285D, in its walnut cabinet, is about 18 x 17 x 10 1/4 inches and weighs about 48 1/2 pounds. Price: $750.

• Laboratory Measurements. The Akai GX-285D is factory adjusted for Akai SRT-F low-noise tape, which we used in our tests. Other high-quality, low-noise tapes, such as Maxell UD35-7, gave similar performance. The playback response over the range of the Ampex NAB-standard test tapes was ±1 dB from 50 to 8,000 Hz at 7 1/2 ips, rising to ±3 dB at 15,000 Hz. At 3 3/4 ips, the response over the range of the test tape (50 to 7,500 Hz) was ±0.8 dB. The frequency response was virtually identical in both directions of tape travel, indicating

(Continued on page 46)
With Sansui you are right on. Sansui engineering provides a series of four-channel receivers that are enough ahead of their time to put the future in your hands, now. The unique Sansui QS vario matrix gives you richer, fuller four-channel sound from QS (Regular Matrix) as well as SQ (Phase Matrix) sources, plus demodulated CD-4 and discrete tape. With its superior QS synthesizing section, it creates realistic four-channel sound from conventional stereo. Control your future with the QRX-6500, 5500, 3500, or 3000. Hear them at your franchised Sansui dealer.

SANSUI ELECTRONICS CORP.
Woodside, New York 11377 • Gardena California 90247
SANSUI ELECTRIC CO., LTD., Tokyo, Japan
SANSUI AUDIO EUROPE S.A., Antwerp, Belgium • ELECTRONIC DISTRIBUTORS (Canada)

CIRCLE NO. 48 ON READER SERVICE CARD
Most serious music lovers do their listening on a Dual...
They insist on hearing what you may be missing.

Among serious music lovers, the most critical are those who review records for a living. They listen to records not only for pleasure, but to judge the quality of performance and production.

The differences among performances are often subtle. So reviewers must listen for the artist's interpretation; how his talent has progressed; and how his performance compares with that of other artists. Reviewers must also rate such factors as recording techniques and the quality of the record surface itself.

The tonearms of the Dual 1218 and 1229 are mounted in gyroscopic gimbals, the best known scientific means for balancing a precision instrument that must remain balanced in all planes of motion.

Since their reputations depend on how critically they hear, professional listeners select their high fidelity equipment with great care. Especially the turntable. Because they know that what they hear (or don't hear) often depends on the turntable.

The turntable is the one component that actually handles records, spinning them on a platter and tracking their impressionable grooves with the unyielding hardness of a diamond. And much depends on how well all this is done.

If the record doesn't rotate at precisely the right speed, the musical pitch will be off.

If the motor isn't quiet and free of vibration, an annoying rumble will be added to the artist's performance.

Unlike conventional tonearms, the 1218 and 1229 track records at the original cutting angle. The 1229 tonearm parallels single records; moves up to parallel, changer stock. In the 1218, a similar adjustment is provided in the cartridge housing.

If the stylus doesn't respond easily and accurately to the rapidly changing contours of the record groove, the over-all quality of reproduction will be diminished. And there can be even worse trouble with the sharp contours which represent the high frequencies, for the stylus will simply lop them off. And with those little bits of vinyl go all those glorious high notes. Taking their place are a lot of unpleasant sounds that were never recorded.

In all Dual models, stylus pressure is applied around the pivot maintaining perfect dynamic balance of the tonearm.

What most serious listeners know. Serious music lovers know all this, and that none of it need actually happen. It's why so many of them, professional and amateur alike, have long entrusted their precious records to a Dual. In fact, readers of the leading music magazines buy more Dus than any other quality turntable.

From years of listening, they know that on a Dual, records are preserved indefinitely and will continue to sound as good as new no matter how often played. They also have come to appreciate Dual's ease of operation as well as its ruggedness and reliability.

If you'd like to know more.

A few examples of Dual precision engineering are shown in the close-up photographs. But if you would like to know what several independent test labs say about Dual, we'll send you complete reprints of their reports. Plus a reprint of an article from a leading music magazine that tells you what to look for in record playing equipment.

Better yet, visit your franchised United Audio dealer and ask for a demonstration.

Dual turntables may seem expensive at first, but not when you consider your present and future investment in records. And now that you know what serious music lovers know, doesn't it make sense to own what they own?

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

Exclusively U.S. Distributor Agency for Dual

CIRCLE NO. 50 ON READER SERVICE CARD
Akai GX-285D . . .

(Continued from page 42)

that the alignment of the mechanically shifted single playback head was accurate in both positions.

With the Akai SRT-F tape, the overall record-playback frequency response was an excellent $\pm 3$ dB from 35 to 23,000 Hz at $3 \frac{3}{4}$ ips, and $\pm 3$ dB from 25 to 26,000 Hz at $7 \frac{1}{2}$ ips. The claimed excellent high-frequency characteristics of the GX heads was illustrated by the fact that the response from 20 to 20,000 Hz was essentially the same at a 0-dB recording level (1) as at the $-20$-dB level normally used for these measurements. With a "standard-oxide" tape (3M-111), the overall response was still excellent: $\pm 3$ dB from 23 to 25,500 Hz at the $7 \frac{1}{2}$-ips speed.

The "tracking" of the Dolby circuits was good over most of the audible frequency range. At a $-20$-dB level, the Dolby system had no affect on the overall record-playback frequency response. At $-30$ dB, there was a minor boost of high frequencies, beginning at 4,000 Hz, with a maximum at the 0.15 dB. At $-40$ dB, the response above 9,000 Hz was increased to a not particularly significant maximum of $\pm 2.5$ dB.

For a 0-dB recording level, a line input of 0.11 volt and a microphone input of 0.7 millivolt (mV) was needed. The microphone-preamplifier circuits overloaded at 45 mV. The 0-dB playback output level was 0.8 volt. The 1,000-Hz total harmonic distortion (THD) at 0 dB on the recording-level meters was 0.5 per cent at $7 \frac{1}{2}$ ips and 2 per cent at $3 \frac{3}{4}$ ips. The standard-reference distortion level of 3 per cent was reached at $+5.5$ dB at $7 \frac{1}{2}$ ips and at $+2$ dB at $3 \frac{3}{4}$ ips. The signal-to-noise ratios, referred to 3 per cent THD, were 60.8 dB at $7 \frac{1}{2}$ ips and 56.7 dB at $3 \frac{3}{4}$ ips. With the Dolby system in use, these figures improved to 69.2 and 64.3 dB, respectively. At minimum gain, the microphone preamplifiers added about 3 dB to the noise level.

The wow and flutter at $7 \frac{1}{2}$ ips were 0.01 and 0.07 per cent in either direction of tape travel. At $3 \frac{3}{4}$ ips, they were 0.01 and 0.09 per cent in the forward direction, and 0.02 and 0.11 per cent in the reverse direction. All these figures are excellent for a machine of this type. The operating speed was virtually exact, and 1,800 feet of tape was handled in 95 seconds in wind or rewind mode. The level meters read $-1$ dB when playing a standard Dolby-level reference tape. The meters were slightly slower than true VU meters, reading about 80 per cent of the steady-state value on a 300 millisecond tone burst (as compared with 99 per cent for a professional VU meter). The headphone volume should be satisfactory with most 8-ohm phones, but may be too low with higher impedance or low-efficiency phones.

- Comment. The operation of the Akai GX-285D was flawless, and its tape handling was as nearly foolproof as could be desired. Even power shutoff during fast forward or rewind—that nemesis of so many other recorders—brought the tape to a smooth, perfectly controlled stop. The reverse play is a welcome feature, and the time lag during reversal was not objectionable. The PAUSE control stopped and started the tape almost instantly, but there was a momentary "chirp" or wow of the signal on start-up. As with almost any pause system, this can be avoided by not activating the control while a signal is in the machine's circuits.

As our test data show, the Akai GX-285D is without question a first-rate home tape recorder. To provide a frame of reference: a top-quality cassette recorder with Dolby approaches the Akai's performance without its Dolby circuits switched on, except that the Akai does not suffer from the restricted high-frequency dynamic range of the cassette format. Switching in the Akai's Dolby system increases its dynamic range to the point where the major limitation is then the noise level of the incoming program. And, of course, the Akai can be used to play Dolbyized pre-recorded tapes without the need for add-on accessories, and with truly impressive results.

Circle 108 on reader service card
By Jupiter!
the sound comes at you from all directions.

Empire's unique Jupiter cylinder produces the kind of sound no conventional box speaker can deliver. Our all-around sound is simply phenomenal — it radiates in all directions: front, rear, left and right.

The Jupiter's perfect three-way system* uses Empire's heavy 12 inch down facing woofer for bass you can feel as well as hear, a powerful mid-range for crisp, clear alto and voice tones, and a lightweight ultrasonic tweeter with wide angle dispersion. The power of the Jupiter 6500 speaker is awesome — it can deliver an impressive performance without overload, burnout or strain.

Best of all, the virtually indestructible Jupiter enclosure is made of Uniroyal Rubicast, a new space-age acoustic material with a marproof surface, making it ideal for today's casual living.

* Jupiter speakers are completely weatherproofed for indoor or outdoor listening.

Empire's new Jupiter 6500 Speaker list price $149.95. Available at better hi-fi dealers. For your free "Empire Guide to Sound Design" write EMPIRE SCIENTIFIC CORP. Garden City, New York 11530.

Mfd. U.S.A. EMPIRE

CIRCLE NO. 90 ON READER SERVICE CARD
CONTEMPORARY MUSIC IN FRANCE

Eric Salzman reports on the “Paris Autumn” Festival

Autumn in Paris . . . duh-duh-duh dah dee . . . Paris is a pleasant place to be—at least before winter fog and damp set in—and, for whose who can afford it, it is still a city devoted to the art of living well. But Paris is also, for better or worse, a city rushing to catch up with the twentieth century before it slips away into the twenty-first; so the French capital now has smog, traffic, high-rise apartments in Montparnasse, and suburban shopping centers. It has also demonstrated an admirable desire to climb out of the creeping mediocrity and provincialism that had nearly overcome its artistic life in the last decade or so.

The “Paris Autumn” is a festival intended to bring Paris to the world as much as to bring the world to Paris. It was organized with the avowed intent of bringing the best new art from everywhere to France and of trying to create a new audience, a new awareness, and, above all, a new artistic “scene” within which new ideas can flourish. And, to a degree, it has worked. For three months every fall Paris once again feels like the artistic capital of the world.

For more than a quarter of a century, Paris, like some great, dyspeptic old dowager, has been living on her reputation while becoming increasingly more cut off from the world around her. This closed attitude seemed to express itself in many areas of French life: rudeness toward foreigners, for example, or the attitude of mistrust and even anger among the French themselves. Literature and film (in France it is almost a branch of literature) are less immediately dependent on the existence of a “scene” and therefore were less affected. But the visual arts—traditionally an area of French dominance—and the performing arts were overcome by mediocrity and bureaucraty: leadership quickly passed elsewhere, mostly (to the chagrin of French intellectuals) to America.

The most shocking symbol of the decay of French artistic life was composer-conductor Pierre Boulez, an authentic home-grown innovator in the very best French tradition, who could not continue to work and create in his own country and had to go to Germany, England, and America to achieve his present eminence. Well, France has changed and even Boulez will be going back home.

The turning point in France occurred in May of 1968—the famous student rebellion. That aborted rush to the barricades created a whole new spirit in French life. A silent generation came to life, and the new French public—like the new public here—is young. Avant-garde art was and is for many young people an expression of faith and contemporaneity, a blow against worn-out tradition, and an affirmation of the future.

The French government, partly in the hope of keeping the peace and partly to retain France’s image of cultural leadership, has supported new art fairly generously. It supports the Paris Autumn, and the new public has responded in kind. Interest and enthusiasm are high, the success of events astonishing. Slowly but surely, the climate is changing: Paris is beginning to feel like the New York of ten years ago.

The autumn festival covers music, dance, the theater, and the visual arts. Under the shrewd and knowing direction of Michel Guy, the festival has been host to (among others) Richard Foreman’s Ontological-Hysterical Theater from New York, the Wrocław Theater Laboratory of Jerzy Grotowski, Grupo TSE from South America, Maurice Béjart’s Ballet of the Twentieth Century, a pack of young dancers/choreographers from New York, music and dance from the Court of Korea, Jean Dubuffet’s “Cocouco Bazar” (with music by Ilian Mimaroglu), the Xenakis Polytèiere, the young American composer Phil Glass and his group, the Philadelphia Composers’ Forum, and a new production with the ballet of the Paris Opéra choreographed by Merce Cunningham with music by John Cage and decor by Jasper Johns (one undoubtedly the most ambitious and for the dance-minded but traditionalist French, the most sensational event of the festival).

The above events—music and all—were actually separate from the Journées de Musique Contemporaine, an eleven-day festival within the festival and itself made up of two separate projects conceived and put together by the French critic and festival director Maurice Fleuret. The first of these was the complete works of Anton Webern: posthumous works and all—in six concerts with l’Orchestre de Paris and Carlo Mario Giulini, the French Radio Orchestra under Gilbert Amy, the North German Radio Orchestra of Hanover and Hamburg Radio Chorus under Friedrich Cerha, the Parzen Quaret, sopranos Catherine Gayer, Rachel Szekely, and Emiko Iyama, the pianists Carlos Roque Alsin, and many others.

This astonishing overview of the works of a man who was, for a time, the most influential twentieth-century composer suggests immediately his very secure and very historical niche. Webern was—didn’t we always know?
NOW YOU CAN RECORD ON A DOLBY CASSETTE DECK FOR 2 STRAIGHT HOURS WITHOUT FLIPPING THE TAPE.

Imagine, Recording Beethoven's 4th, 5th and 6th on one continuous taping. Or recording two hours of The Beatles from the radio without even being in the same room. Or catching yourself in duet with Brubeck and not having to stop to flip the tape.

Well, if your cassette deck is a Toshiba PT-490 with the automatic reverse feature, it's easy.

Just set the MODE dial and the machine knows exactly what you want it to do. Whether you want it to record one side of the tape and then stop. Or play and turn itself off. Or record both sides of the tape for two uninterrupted hours. Or play back the same tape indefinitely. The machine does it all for you. And it does it automatically.

In addition to reversing its own tape, the PT-490 also gives you outstanding performance and sound. That's because it comes with Dolby* noise reduction. Mechanical auto shut-off. Separate record and playback volume controls. Two large, illuminated VU-meters. And a bias selector switch for normal, hi-fi, and CrO₂ tape.

And it's one more example of the fine craftsmanship that goes into all Toshiba products.

Like our SR-80. The world's first stereo record player with an electret condenser cartridge. It reduces distortion so greatly, it may be the best 4-channel record player you can buy.

Or our SA-504. A receiver with broad 4-channel capabilities. Including RM and SQ matrixing, and discrete. And with Toshiba's BTL circuit, you can convert all 4 amplifiers to 2-channels when that's all you're using.

Or our SA-500. A 2-channel receiver whose integrated circuits are so superior, a lot of our competitors buy them from us.

So take a look at some of our products. They're among the most advanced you can find. Like the PT-490. A cassette deck that's so advanced it can even record backwards.

*CIRCLE NO. 61 ON READER SERVICE CARD

Dolby is a trademark of Dolby Laboratories Inc.
Jensen stomps their own grapes

Some people make their own wine. Jensen starts from the ground up, too. We've been stomping around in the speaker field for 46 years, here, in America. Built into every Jensen speaker system is our Total Energy Response which provides distortion-free response over a wide performance range. Jensen's cabinet design is a refreshing treat finished in hand rubbed walnut with removable, textured fabric grills.

Our Models 4, 5, and 6 are only samples picked from Jensen's vintage line. Try a sip of any of our High Fidelity Speakers. Juicy.

JENSEN SOUND LABORATORIES
Division of Pemcor, Inc. Schiller Park, Illinois 60176

forget to take your shoes off. "... and so on.)

There were two principal weaknesses in the festival. One was the unevenness of the performances, particularly those involving French orchestras—quite obviously unfamiliar with and rather unprepared to play this music. Of course, the performance level of visiting artists, such as Cathy Berberian or the choirs of the North German Radio, was high, but with some honorable exceptions the home forces were the least impressive.

A second point concerns the exceptional lack of American works in the Journees. This was particularly surprising, not only because new American art figured so prominently in the rest of the festival but also because the "second degree" idea in new music was so clearly an American development, with specific origins in the work of Charles Ives and many reference points in John Cage. George Rochberg was certainly a pioneer in this field, other examples include Lukas Foss' Baroque Variations, Murray Scherker's Son of Heldenleben (Canadian, to be sure, but indubitably North American), Michael Sahl's 4 Missa for the Dead, several works by William Bolcom, my own The Nude Paper Sermon and Fables and Hedgehogs, and many other works from the 1960's. Berio's and Stockhausen's adaptation of earlier music in Hymnen and Symphonie represents a real departure in their music and a distinct American "influence." However, except for a rather (unfortunately) unsuccessful concert by the Philadelphia Composers' Forum (a group improvisation, a Rochberg piece, and a long work by the group's director Joel Thome), there was no American music at all in the Contemporary Music Days proper. But then there was very little French music either!

Still, there is no doubt that in some very essential ways the festival—the larger Paris Autumn as well as the Journees de Musique Contemporaine—was a success. Most impressive of all were the large and attentive audiences that turned up at the newly refurbished Théâtre de la Ville (excellent acoustics), the Museum of Modern Art of the City of Paris, and one or two other locations for two or three events a day for eleven days. Stockhausen (who directed the live version of Hymnen twice) and Berio (who also conducted his own music), as well as Cathy Berberian and other exponents of new music, have reached the status of stars—almost pop stars, one could say with only a slight measure of exaggeration. I am no fan of the "star system," but there is very definitely something to be said for a cultural situation in which the creative artist is regarded with respect and admiration. And there is something to be said for critics like Fleuret, who, far from trying to maintain the meaningless, and impossible, stance of objectivity, decide to play a committed role and help create an ambiance within which new ideas can flourish. In America the "cultural explosion" seems to be over; mediocrity and bureaucracy seem to have overwhelmed arts management and the state councils; the big foundations, twice shy, seem to have backed out altogether, and all the unions seem to be out on strike. Meanwhile, American artists, creativity, and new arts are being feted in Europe. Once upon a time American artists went to Europe; then ten or fifteen years ago European artists began coming to America. They still do so, but there are fewer and fewer each year. Is the new reverse emigration about to begin?
Going quad — you’ll want to know everything there is to know about 4-channel and our discrete 4-channel system, CD-4. For the ultimate in quad, JVC introduces 3 receivers designed for all of today’s 4-channel sources . . . plus advanced engineering features for future 4-channel innovations, like discrete 4-channel broadcasting.

The new JVC receivers — 4VR-5436, 46 and 56 feature a built-in discrete CD-4 demodulator plus matrix decoder circuits with an automatic switching computer (4VR-5446 & 56) so you can play a mixed stack of CD-4 and matrix discs without making any adjustments. Each CD-4 receiver is equipped with JVC’s patented Sound Effect Amplifiers that break the sonic spectrum into 5 bands so you exercise tonal control and complete freedom over sound in all crucial frequency ranges to compensate for room acoustics and individual tastes. Then there’s JVC’s Balanced Transformer Less Circuitry that links up the amps so that all four are used when playing 2-channel stereo for double the rms output power.

These are only a few of the many JVC innovations that reflect the ultimate in 4-channel engineering and performance. Get all the facts today. Write for your copy of this brochure.

Use the handy coupon or visit your local JVC Hi-Fi Dealer. For his name and address, call this toll free number: 800-243-6000. In Conn., call 1-(800)-882-6500.
The theatrical element is intrinsic to music: there can be no argument there. Whether we think of the Greek chorus, the gestures, both studied and spontaneous, of vocal and instrumental solo performers, or the operatic character of some of Mozart’s piano concertos, theatrical drama is as much a part of music—particularly of musical performance—as the notes, the technique, the phrasing, and basic musicianship itself. But I think we have here an excess, perhaps of the sort Paganini and others of his time indulged in and which gave the world the notion of the technical virtuoso.

If one cares to bring in some efforts of popular music of the last decade—"Sgt. Pepper's Lonely Hearts Club Band," "Tommy," "Hommy," and the other rock "operas," the whole funny-cumetrance and freak movement—and add to them the fairly long history of John Cage and company antics, the non-music of Steve Reich, Leonard Bernstein's theatrically unified but musically diffused Mass, together with the odd notion that Marvin David Levy's opera Mourning Becomes Electra was perhaps not unintentionally unmusical, a frame begins to settle around much of the music of our time: that is to say, the notes play less and less part in it. The "gesture" (if one may use such an out-of-date term) is less musical, less a matter of technique, more a matter of showmanship. Will someone now take it to the ultimate excessive point by eliminating the musical substance altogether, retaining only one last tie with music—that the work is to be reviewed by the music critic rather than the drama critic? Or can we say, as Cathy Berberian intones toward the end of Recital I, "There must be some place in this world that isn't a theater"?

* * *

Though other tributes to him appear elsewhere in this issue (see Letters to the Editor), gratitude forbids my not saying a few words about the late James Lyons, editor and publisher of The American Record Guide, and an occasional and welcome contributor to STEREO REVIEW. James Lyons died on November 13, 1973 at the shockingly early age of forty-seven. There are few people in classical-music journalism and in the classical-record business who are not indebted to him in one way or another. He was as free with his aid as he was with his advice, something that cannot be said of many men, and his efforts to counsel, to help, and to do were prodigious. His graceful and informative writing will, of course, be missed by all, but his friends and his professional colleagues will have to learn to get along without his presence as well, a much bigger thing. While he was here he made the task of others in his field simpler and better; now that he is gone, life and work will be the less. We can only say our thank-you's too late.
CHECK OUR SPECS
BEFORE YOU BUY THEIR 4 CHANNEL RECEIVER.

<table>
<thead>
<tr>
<th>Sylvania</th>
<th>Pioneer</th>
<th>Sansui</th>
<th>Fisher</th>
<th>Harman-Kardon</th>
<th>Marantz</th>
</tr>
</thead>
<tbody>
<tr>
<td>Model</td>
<td>RQ 3748</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Continuous (RMS) Power</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4 channels</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Stereo Bridge</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>THD at rated output</td>
<td>&lt;0.5%</td>
<td>&lt;0.5%</td>
<td>&lt;0.5%</td>
<td>&lt;0.5%</td>
<td></td>
</tr>
<tr>
<td>IM Distortion at rated output</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>FM 1 kHz Sensitivity</td>
<td>1.9 µV</td>
<td>2.8 µV</td>
<td>1.5 db</td>
<td>1.5 db</td>
<td></td>
</tr>
<tr>
<td>50 dB signal to noise ratio</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Capture Ratio</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Price</td>
<td>$549.95²</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

¹All power measurements taken at 120 volts/60 cycles, 8 ohms, 20Hz-20kHz, all channels driven simultaneously.
²Manufacturer’s suggested list price which may be higher in some areas.

If you’re in the market for four channel, you already know you’ve got to spend a good bit of cash for a receiver. So it’d be a good idea to spend a good bit of time checking specs on everything available just to make sure you get the most for your money.

To make your search a little easier, we’ve prepared the blank comparison chart above with spaces for some of the best-known brands and most important specs. Just take it with you to the store, fill it in, and you’ll be able to tell at a glance what you get for what you pay.

We took the liberty of filling in the Sylvania column with specs for our RQ3748 four channel receiver. We did it because we know we’re not the best-known name in four channel, and we didn’t want you to overlook us for that reason.

Because we think the RQ3748’s specs are really worth remembering.

50 watts of RMS power per channel at 8 ohms, 20-20kHz, with all four channels driven. 125 watts per channel in stereo bridge mode. A THD and IM of less than 0.5% at rated output. An FM sensitivity of 1.9 microvolts. A discrete four channel receiver with matrix capabilities so you can use either type of quadraphonic material. And much, much more?

We can offer so much because we have so much experience. We were one of the first in the audio field. And now we’re applying all our knowledge, all our engineering skill to four channel.

Once you’ve proven to yourself which receiver has the best specs, move on down to that last line in the chart and compare Sylvania’s price with all the others. Find out which one gives the most for your money.

We feel pretty confident you’ll discover that the best-known names aren’t necessarily your best buy.

³So much more that it won’t all fit here. So send us a stamped, self-addressed envelope and we’ll send you a four-page brochure on our four channel receivers.
THE SIMELS REPORT
By STEVE SIMELS

ANOTHER (YAWN) TEN BEST LIST

THIS is the time of year, traditionally, when critics in all fields trot out their Ten Bests. The reasons for this bizarre seasonal occupation have always been a bit vague, but still, if you're a bobber, I'm about to trot out my own. However, since this column coincides with STEREO REVIEW's Record of the Year fiesta (which I participate in), perhaps a word of explanation is in order. What follows, then, are the records I voted for, of some which actually won. As you'll notice, though, all my nominees are rock-and-roll: I firmly believe that, despite rock's current hard times, it's still unquestionably the most vital form of popular music. But the rest of my fellow critics can't be expected to share my prejudices, so it's understandable that several of these albums didn't make the list. All right, a little traveling for my own nomi-

Stevey Span: "Parcel of Rogues." By all odds, Stevey, one of the countless British folk-rock bands that ultimately derive from Fairport Convention, should be as boring as any of the countless British blues bands that ultimately derive from John Mayall. But in reality they're probably the most exciting and original band in England at the moment. Somehow, they've managed to be simultaneously purist and shattering-literary ambitions, sex and drugs, Van der GraafGenerator and Robert Wyatt's megaproductions, and some of the best Procol Harum-style tunes since "A Salty Dog," an album that has sold less than any since Van Dyke Parks. Ah, well.

The Rolling Stones: "Goats Head Soup." The Stones are having image problems these days, or so some critics think; actually, given that 95 per cent of the new wave of rockers are so obsessed with them, it's more like a case of reverse cannibalism—with everybody imitating them, how could they help but sound like imitators? Anyway, this is, for the Stones, a second-rate album, but I don't hear anybody else doing anything significantly better, and it will have to suffice.

The Who: "Quadrophenia." Despite a succession of mediocre solo albums, the unconscionably long wait since "Who's Next," and Townshend's infatuation with Meher Baba (the Silent Cal of the spiritual set), the Who, looks, with this album, stronger than ever. "Quadrophenia" has almost too much going for it—literary ambitions, sex and drugs, teenage Angst, and some of the most incisive playing they've ever done. But if the Who, as Greil Marcus has declared, is the spirit of rock-and-roll, then, on the evidence of this album at least, rock is in better shape than some of us realized.

Roy Wood: "Boulders." This is probably the first one-man show by a rock artist that really succeeds, and it's a hell of a lot of fun to boot. Wood is a terribly clever fellow—clever enough, in fact, to have approached this solo effort precisely as he would have approached any of his group ventures. And, since he can pull it off technically, the emphasis remains on the songs, where it belongs. There's been a lot of yammer lately about a Neo-Beatles movement from the likes of the Raspberries, the Stones, and Big Star, but in terms of imagination and pop savvy, this is a lot closer to what the Fab Four represented.

John Cale: "Paris 1919." Cale is something of a misunderstood genius, but here, for the first time since he left the Velvets, he's come up with something really accessible: the result, despite haunting lyrics, symphonic arrangements, and some of the best Procol Harum-style tunes since "A Salty Dog," an album that has sold less than any since Van Dyke Parks. Ah, well.

The Stooges used to be a standing joke around my house (I still can't really listen to their Elektra albums), but not any more; songs like "Search and Destroy" and "Gimme Danger" are about the purest rock anyone has made in ages, and James Williamson gets my vote as guitarist of the century.

The Stooges: "Raw Power." And speaking of rock-and-roll, this is where we separate the men from the boys, if you'll pardon the expression. The Stooges used to be a standing joke around my house (I still can't really listen to their Elektra albums), but not any more; songs like "Search and Destroy" and "Gimme Danger" are about the purest rock anyone has made in ages, and James Williamson gets my vote as guitarist of the century.

Renaissance ditties Steeleye performs. The Stones are having image problems these days, or so some critics think; actually, given that 95 per cent of the new wave of rockers are so obsessed with them, it's more like a case of reverse cannibalism—with everybody imitating them, how could they help but sound like imitators? Anyway, this is, for the Stones, a second-rate album, but I don't hear anybody else doing anything significantly better, and it will have to suffice.

The Who: "Quadrophenia." Despite a succession of mediocre solo albums, the unconscionably long wait since "Who's Next," and Townshend's infatuation with Meher Baba (the Silent Cal of the spiritual set), the Who, looks, with this album, stronger than ever. "Quadrophenia" has almost too much going for it—literary ambitions, sex and drugs, teenage Angst, and some of the most incisive playing they've ever done. But if the Who, as Greil Marcus has declared, is the spirit of rock-and-roll, then, on the evidence of this album at least, rock is in better shape than some of us realized.

The Rolling Stones: "Goats Head Soup." The Stones are having image problems these days, or so some critics think; actually, given that 95 per cent of the new wave of rockers are so obsessed with them, it's more like a case of reverse cannibalism—with everybody imitating them, how could they help but sound like imitators? Anyway, this is, for the Stones, a second-rate album, but I don't hear anybody else doing anything significantly better, and it will have to suffice.

The Who: "Quadrophenia." Despite a succession of mediocre solo albums, the unconscionably long wait since "Who's Next," and Townshend's infatuation with Meher Baba (the Silent Cal of the spiritual set), the Who, looks, with this album, stronger than ever. "Quadrophenia" has almost too much going for it—literary ambitions, sex and drugs, teenage Angst, and some of the most incisive playing they've ever done. But if the Who, as Greil Marcus has declared, is the spirit of rock-and-roll, then, on the evidence of this album at least, rock is in better shape than some of us realized.

THE SIMELS REPORT
By STEVE SIMELS

ANOTHER (YAWN) TEN BEST LIST

This is the time of year, traditionally, when critics in all fields trot out their Ten Bests. The reasons for this bizarre seasonal occupation have always been a bit vague, but still, if you're a bobber, I'm about to trot out my own. However, since this column coincides with STEREO REVIEW's Record of the Year fiesta (which I participate in), perhaps a word of explanation is in order. What follows, then, are the records I voted for, of some which actually won. As you'll notice, though, all my nominees are rock-and-roll: I firmly believe that, despite rock's current hard times, it's still unquestionably the most vital form of popular music. But the rest of my fellow critics can't be expected to share my prejudices, so it's understandable that several of these albums didn't make the list. All right, a little traveling music, Ray!

Stevey Span: "Parcel of Rogues." By all odds, Stevey, one of the countless British folk-rock bands that ultimately derive from Fairport Convention, should be as boring as any of the countless British blues bands that ultimately derive from John Mayall. But in reality they're probably the most exciting and original band in England at the moment. Somehow, they've managed to be simultaneously purist and shattering—literary ambitions, sex and drugs, Van der GraafGenerator and Robert Wyatt's megaproductions, and some of the best Procol Harum-style tunes since "A Salty Dog," an album that has sold less than any since Van Dyke Parks. Ah, well.

The Rolling Stones: "Goats Head Soup." The Stones are having image problems these days, or so some critics think; actually, given that 95 per cent of the new wave of rockers are so obsessed with them, it's more like a case of reverse cannibalism—with everybody imitating them, how could they help but sound like imitators? Anyway, this is, for the Stones, a second-rate album, but I don't hear anybody else doing anything significantly better, and it will have to suffice.

The Who: "Quadrophenia." Despite a succession of mediocre solo albums, the unconscionably long wait since "Who's Next," and Townshend's infatuation with Meher Baba (the Silent Cal of the spiritual set), the Who, looks, with this album, stronger than ever. "Quadrophenia" has almost too much going for it—literary ambitions, sex and drugs, teenage Angst, and some of the most incisive playing they've ever done. But if the Who, as Greil Marcus has declared, is the spirit of rock-and-roll, then, on the evidence of this album at least, rock is in better shape than some of us realized.

The Rolling Stones: "Goats Head Soup." The Stones are having image problems these days, or so some critics think; actually, given that 95 per cent of the new wave of rockers are so obsessed with them, it's more like a case of reverse cannibalism—with everybody imitating them, how could they help but sound like imitators? Anyway, this is, for the Stones, a second-rate album, but I don't hear anybody else doing anything significantly better, and it will have to suffice.

The Who: "Quadrophenia." Despite a succession of mediocre solo albums, the unconscionably long wait since "Who's Next," and Townshend's infatuation with Meher Baba (the Silent Cal of the spiritual set), the Who, looks, with this album, stronger than ever. "Quadrophenia" has almost too much going for it—literary ambitions, sex and drugs, teenage Angst, and some of the most incisive playing they've ever done. But if the Who, as Greil Marcus has declared, is the spirit of rock-and-roll, then, on the evidence of this album at least, rock is in better shape than some of us realized.
If you've been saving up for a great receiver you just got a break.

The Pioneer SX-828 and SX-727 AM-FM stereo receivers have been acclaimed as the greatest values at $439.95 and $299.95 respectively. And so they are. But Pioneer, as the leader in high fidelity components, is totally committed to expanding the frontiers of high fidelity to achieve perfect on in sound reproduction. And we are continuing to do so.

Shortly we will introduce three new stereo receivers — SX-1010, SX-939 and SX-833. They will continue the Pioneer tradition of unrivaled excellence through innovation in state-of-the-art technology in design and performance.

But until these new models are available, Pioneer dealers will be able to offer unusual savings on the SX-828 and the SX-727. Currently they're the best values in the world of high fidelity. With only a limited supply at Pioneer dealers, they won't last long.

The choice is yours. You can wait for Pioneer's new breakthrough models. If so, we admire your foresight. If you decide to take the substantial savings on the SX-828 or SX-727, we applaud your business acumen.

U.S. Pioneer Electronics Corp.
75 Oxford Drive, Moonachie,
New Jersey 07074
West: 13300 S. Estrella, Los Angeles
90248/Midwest: 1500 Greenleaf,
Elk Grove Village, Ill. 60007
Canada: S.H. Parker Co.

**SPECS**

<table>
<thead>
<tr>
<th></th>
<th>SX-828</th>
<th>SX-727</th>
</tr>
</thead>
<tbody>
<tr>
<td>IHF Music Power</td>
<td>270 watts</td>
<td>195 watts</td>
</tr>
<tr>
<td>4 ohms RMS @ 8 ohms</td>
<td>60+60 watts</td>
<td>40+40 watts</td>
</tr>
<tr>
<td>Both channels driven @ 1kHz</td>
<td>1.7uV</td>
<td>1.8uV</td>
</tr>
<tr>
<td>FM Sensitivity</td>
<td>+75dB</td>
<td>+70dB</td>
</tr>
<tr>
<td>Selectivity</td>
<td>1.5dB</td>
<td>2.0dB</td>
</tr>
</tbody>
</table>

When you want something better.
Neil Diamond is an artist who creates scores with music. So when he decided that state-of-the-art sound systems be used during press premières to reproduce his original music score for the film JONATHAN LIVINGSTON SEAGULL, realism in terms of spectral balance, spatial character, and lifelike sound-power levels were mandatory requirements.

To reproduce the music he created, Neil Diamond personally selected BOSE 901 Speakers, commenting: "After auditioning what were reputed to be the best high-fidelity speakers on the market today, I chose BOSE 901 Speakers because they offer the ultimate in theatre music reproduction." This will come as no surprise to thousands of BOSE 901 owners around the world who believe they have the ultimate in music reproduction in the home.

In our continued quest of audible perfection, we have introduced the new BOSE 901 SERIES II Speakers -- a product of over 15 years of research in musical acoustics. We invite you to compare the 901s with any speaker on the market today, regardless of size or price. And judge for yourself if you agree with Neil Diamond's selection and with the rave reviews of the music equipment critics.

For information on the 901 SERIES II, complimentary copies of the reviews, and a report on the theatre sound system competition, circle your reader service card or write Dept. 61.

*Orignal motion picture soundtrack recording available on Columbia records and/or
This article is presented in the article "Sound Recording and Reproduction" published in TECHNOLOGY REVIEW, Vol. 55, No. 3, June '73. Reprints are available from BOSE for fifty cents each.

BOSE
The Mountain, Framingham, Mass. 01701
FRANZ SCHUBERT'S Second Symphony is a perfect illustration of the degree to which the Basic Repertoire has expanded in recent years. John Barbirolli conducted the symphony in New York with the New York Philharmonic in November 1936; that performance very probably was the first in America for this work. Boston audiences didn't hear it until December 1944, when Dimitri Mitropoulos performed it as guest conductor with the Boston Symphony. Today, of course, Schubert's Second Symphony is a beloved staple of concert life everywhere in the western world.

Schubert composed the symphony in the early months of 1815. He was then just eighteen years old, but he had already had nearly two hundred songs published, including such gems as Gretchen am Spinnrade, Der Erlkönig, An den Friihling, and Heidenröslein. In the words of Lawrence Gilman, Schubert had already proved himself "a lyric and musico-dramatic genius, by the grace of God." But the first six of Schubert's symphonies, written between 1813 and 1818, were produced rather casually, principally for informal performance by his friends and fellow students. No less an authority than Johannes Brahms edited the Schubert symphonies for their publication in the composer's collected works, and in the numerous manuscript changes made in the autograph scores Brahms found "significant evidence of the freshness and unconcern with which Schubert planned and even wrote his works."

The Second Symphony, in B-flat, bubbles over with ideas and with melodies, and its form and structure are remarkably secure considering the composer's lack of experience as a symphonist. It begins with a somewhat solemn ten-bar introduction that is marked largo and is reminiscent of the introduction to Mozart's E-flat Symphony, No. 39. The movement proper is marked allegro vivace, and its principal theme is a fleet and exuberant romp for the strings. The slow movement, marked andante, is a theme and variations with a concluding coda. The minuet, allegro vivace, has the heavy, foot-stomping character of a peasant dance. The trio contrasts nicely with the oboe assigned the principal theme the first time around and the clarinet taking it up in imitation. The finale, presto vivace, returns us to the rhythmic propulsion of the opening movement. Albert Roussel once wrote of this finale:

To my mind the final presto contains the most interesting passages of the whole symphony. The first bar of the opening theme of this presto later gives opportunity, towards the middle of the movement, for a development of rather Beethovenian character, but original and daring and evidently contemporaneous with the writing of the Erlkönig. It is also noteworthy that the second theme of this movement, in E-flat, is repeated at the end in G Minor. So we see that Schubert already in his early works makes a habit of departing from classical traditions.

Of the more than half-a-dozen different available recorded performances of Schubert's Second Symphony, my own favorite is the one conducted by Karl Böhm (Deutsche Grammophon 2530216; reel L 3216; cassette 3300216). With the Berlin Philharmonic in superb shape and the recording engineers providing luminously clear, forward sound, Böhm delivers a reading that captures the genial good spirits and lyric flow of the music. His tempos are particularly well chosen—a shade on the restrained side in the first and last movements, but the restraint serves only to heighten the coiled-spring tension of the music. Those for whom Böhm's control may seem overdone are directed to the performance conducted by Karl Münchinger (London STS 15061, reel L 80038, cassette A 30661). Here the first- and last-movement tempos are brisker, the forward motion altogether more headlong than in the Böhm performance. Since Münchinger has at his command the players of the Vienna Philharmonic, there is no danger of out-of-control propulsion, but the recorded sound is more cavernous than I would like. One distinct advantage Münchinger's version has over Böhm's, however, is in the matter of price: Münchinger's once full-price disc is now available on London's budget-price Stereo Treasury label at a list price of $2.98 (compared with the Böhm list price of $6.98). Balancing this advantage for some listeners may be the question of couplings: Böhm's performance is on a disc that has an equally successful account, by the same forces, of Schubert's First Symphony; Münchinger, on the other side of his disc, offers a rather romanticized account of Schubert's "Unfinished" Symphony.

None of the other available recordings can really compete in distinction with either Böhm's or Münchinger's, though the performance conducted by the late István Kertész (London CS 6772) is straightforward, honest, and dependable.

Mr. Bookspan's 1973-74 UPDATING OF THE BASIC REPERTOIRE is now available in pamphlet form. Send 25c to Susan Larabee, Stereo Review, 1 Park Avenue, New York, N.Y. 10016 for your copy.
PERFECTING SOUND REPRODUCTION

Substandard commercial "software"—discs, tapes, and FM broadcasts—continues to frustrate our attainment of the elusive goal of complete sonic fidelity

By Craig Stark

Over the years, not a few articles in these pages have explored different aspects of the central issue of high-fidelity music reproduction: how to produce at the listener’s ears the same sequence of instantaneous variations in barometric pressure (otherwise known as "sound") that took place at the original live performance. Audiophiles have devoted enormous amounts of time, effort, and hard cash to the achievement of that goal, with results that range from the weird to the wonderful. And everyone agrees—except for a few diehards cherishing their mono tube equipment—that the fidelity of today’s components is higher than ever and that even greater technical marvels are waiting just over the horizon.

But, in the last analysis, even if we were to attain perfection in amplifiers, speakers, record players, and recorders, even if we were to install them in an acoustically perfect listening room (may we all live to see that day!), one potential limiting factor would still remain: the “software” media, the tapes, discs, and FM broadcasts used to store and to transmit the original sound. In short, if there is anything wrong anywhere in that long, complicated procedure that starts at the recording session and ends at the pressing plant or tape-duplicating facility, your playback components can do very little to set it right. Tone controls, noise-reduction systems, and the like can rectify minor errors, but major faults will be reproduced with dismayingly fidelity.

The immediate question, then, is just how well the software people do their jobs. In some cases, thanks to today’s superb equipment, remarkably well. A good studio recorder, for example, has a frequency response that easily spans the whole range of human hearing with no audible deviations, and it has in addition a signal-to-noise ratio well in excess of 60 dB. To put this figure in a more familiar context, the tape hiss heard from such a professional recorder will be far less than the noise (breathing,
corded open-reel, cassette, and cartridge tapes, and has to be the commercial software discs, prerecorded open-reel, cassette, and cartridge tapes, and FM broadcasts. And so, when the editors of Stereo Review asked me to initiate an investigation into the comparative performance of today’s “program sources,” it was to these “real-life” musical artifacts that I turned. My first step was to obtain a “real-time analyzer” (RTA) and subject a large number of tapes, discs, and broadcasts to its electronic scrutiny. The RTA, which can instantly display the frequencies present in a given signal (together with their relative strengths), provided a most efficient readout of the present state of the recording (and broadcasting) art. (The accompanying box gives some details of the test approach.)

The best place to start in this comparison is with the question of frequency response, which we will define, for our purposes, as that range of musical tones and overtones from the deepest bass to the highest treble harmonics that human auditors can hear. When discussing high-fidelity equipment, we tend usually to consider a minimum frequency-range specification as extending from 20 to 20,000 Hz ±3 dB. With those figures in mind, then, a quick examination of Photo No. 1, one of a number made during our tests, may prove something of a shock. It shows the highest levels achieved in each third of a musical octave during the concluding 32 seconds of Stravinsky’s Firebird Suite (Columbia disc M-31632). But something seems to be terribly wrong, for the bass and treble ends of the frequency-response curve, far from being “flat,” are both down by about 30 dB!

Before you are impelled to write an irate letter to Columbia Records questioning their product (or to us, questioning our procedure and apparatus), it would be worthwhile to consider first the very necessary distinction that must be drawn between “frequency content” and “frequency response.” Your ears will tell you that the frequencies present in music obviously vary from moment to moment. But, sampled over a period of time, the proportion of lows, middles, and highs (at least for the classical repertoire) is typically as represented by Photo No. 1. In other words, most of the energy of this (and other) music occurs in the mid-range. This statistical sampling of the levels of each of the various frequencies represents the frequency content of the music. Frequency response, on the other hand, refers to the performance of a reproducing or recording system or component intended to process the music fed into it. The frequency response of audio equipment should be flat, then, even if the frequency content of the music isn’t. If, for example, in the original music, the seventh harmonic of a 2,000-Hz tone (14,000 Hz, that is) produced by an instrument is 20 dB weaker than the 2,000-Hz fundamental tone, the harmonic should be recorded and reproduced exactly 20 dB down—no more, no less. If the reproducing equipment involved were to introduce an additional loss (or increase) at 14,000 Hz, musical fidelity would suffer.

Although it provides useful information, a disc’s frequency content averaged over some specific time period does not tell the whole story. For one thing, not all “average” curves resemble Photo No. 1. Photo No. 2, for example, does not. It is a frequency-spectrum analysis of the final second of the Peace Train selection from Sheffield Records’ sonically superb disc “The Missing Linc” (S-10), which consists of a very loud note from a finger cymbal of the type used in Near Eastern belly-dance music. With close miking, the cymbal produced a searing burst of sonic energy over fully half the audible frequency range. As anyone who has ever heard this recording will know, signals this potent, particularly in the high frequencies, are almost never encountered on the usual commercial discs. (According to the producer of this one, even though specially designed electronics were used in the making of this direct-cut disc, the struck cymbal managed to overload every stage in the recording chain. It did not,
However, cause any obvious deterioration in the overall sound, nor did it result in any obvious loss in high-frequency response.

There is, in addition, a second and even more important point to be noted about frequency content and frequency response, and it parallels the more familiar debate about how much amplifier power one really needs. In that controversy, the proponents of pecuniary practicality argue that most of the time our amplifiers loaf along putting out a watt or two at most, so who needs the big 300-watt brutes? On the other side, the high-horsepower advocate contends that instantaneous musical peaks can be as much as 20 dB higher than average levels, and, translated into power requirements, 20 dB is a ratio of 100 to 1. I tend to side in this dispute with the high-power purist, since, during listening tests in my own home, with speakers of moderately low efficiency, I have driven even a "super-power" amplifier into severe clipping by playing it at a level that no one found excessively loud.

Analogously, the frequency-response demands of music can, for brief moments, far exceed the specific frequency content shown in our scope photos. Therefore, if they are to operate without overload, both recording and reproducing systems must be able to handle those momentary frequency demands, not just long-term (or even short-term) averages. This is not always possible, however, and disc-cutting engineers, tape duplicators, and FM broadcasters are therefore led into a series of sonic compromises.

Consider, for example, the deepest bass note in the musical spectrum, the low C (16.351 Hz) produced by a 32-foot organ pipe. I know that it can be recorded, because I've done it—though there are precious few speaker systems that will reproduce it at anywhere near its full relative strength. But the question faced by the recording engineer is not really whether 16-Hz can be recorded, but whether it should be. For one thing, loud, low bass notes produce exceedingly wide undulations of the record groove, which of course, cuts into the number of grooves (and therefore the amount of music) that can be accommodated on a given disc side. If there is a great deal of low bass material on a disc, the playing time of that side is shortened considerably. Also, those very large groove excursions may cause tracking troubles—groove jumping—for all but the very finest phono cartridges. Then, too, recording with a flat response to such a low frequency tends to exaggerate recording-studio noise (the air-conditioning system, for example), to say nothing of the fact that FM broadcasts are deliberately rolled off from 50 Hz on down. Given all this, it is hard to fault the recording engineer who compromises a little on the full level of that 16-Hz organ pedal.

Turning to the treble end of the musical spectrum, we find the picture even worse, for it is complicated by the process known as "equalization." Used in much the same way on tapes, discs, and FM, high-frequency equalization is designed to cut down the level of subjectively perceived noise (hiss) during playback. The fact that most music has a frequency content similar to that shown in Photo No. 1 means that one can boost the high end (for...
that the music has a lot of very high-level treble cut, and that high-frequency cut in the reproduction balance (as if the treble hadn't been fiddled with at all), and that high-frequency cut in the reproduction process also lowers the audible surface noise, tape hiss, and other disturbances that entered after the recording or transmission process—provided, of course, that a corresponding treble cut is built into the listener's playback system. This restores the original frequency distribution process—starting with the recording process—when noise-reduction is used during the recording or transmission process. The addition of noise-reduction during the recording or transmission process also lowers the audible surface noise, tape hiss, and other disturbances that entered after the recording or transmission process.

The rub comes, of course, when the musical picture resembles that in Photo No. 2—which is to say that the music has a lot of very high-level treble content. Here the tape recorder, the FM transmitter, and the disc cutter all run into trouble. In the first place, every time the frequency goes up by one octave (say, from 1,000 to 2,000 Hz), the cutter stylus must make twice as many wiggles in the groove every second, and twice as much power must be fed to it to permit it to do so. The additional high-frequency boost of the equalization curve must be added as well, and that requires still another doubling of power for each successive octave, thus quadrupling the drive requirement. This means that if 1 watt is needed to cut a given level at 1,000 Hz, it will take 256 watts to cut the same level at 16,000 Hz—at which point the cutting head will probably go up in smoke from gross overload of its power-handling capacity (a friend of mine, trying to make an impressive demonstration record, once burned out three cutter heads—at $1,000 each—in a single day). Small wonder, then, that disc-cutting engineers sometimes roll off the high frequencies a bit, comforting themselves with the knowledge that very few home phono cartridges could track that high a groove anyway. It must be stressed that to call attention to these limitations in the recording (and broadcast) process is not to impugn the integrity of our home music sources, for, despite their imperfections, they do a remarkably good job.

Having looked at (while listening to) many hundreds of musical waveforms displayed on the RTA's oscilloscope, I have come to some useful generalizations. For example, scope Photo No. 3 is typical of the "hard rock" sound, with heavy bass and a strong mid-range—around 80 and 2,000 Hz—respectively. Photo No. 4 is representative of today's electronic music which, more than any other type, contains (and therefore demands) equal power throughout the frequency spectrum. The Deodato take-off on Strauss' "Thus Spake Zarathustra" (CTI 6021) shows (Photo No. 5) an ear-bruising peak at 10,000 Hz, a sound that makes the closing Firebird (not noted for its quietness!) seem tame by comparison. However, it became apparent that if one carefully chose specific moments during a performance to sample the frequency content, the energy distribution in any one kind of music could be made to look like any other. This means that full power capability across the full bandwidth is needed in all parts of the recording/reproduction chain if we are to do full justice to music. We don't have that capability at the moment, of course, though we continue to get closer.

In some cases, I was able to compare the same musical passages on both cassettes and discs. Photo 5 is an integration of Deodato's adaptation of Strauss' Also Sprach Zarathustra. The slight boost around 10,000 Hz accentuates percussion sounds. Photo 6 is from the Músicas de Plata selection on Stereo Review's Demonstration Cassette.

Photo 6 is from the Músicas de Plata selection on Stereo Review's Demonstration Cassette. Photo 5 is an integration of Deodato's adaptation of Strauss' Also Sprach Zarathustra. The slight boost around 10,000 Hz accentuates percussion sounds. Photo 8 is typical of eight-track cartridges, exhibiting little musical energy above about 6,000 Hz.
tos Nos. 6 and 7 show the RTA's readout for one such comparison. Note that the high-frequency energy above 10,000 Hz present on the disc was not only definitely reduced in the cassette version, but there was an apparent attempt to distract attention from the loss by boosting the frequencies just below it. Figure 1 shows a composite curve derived from a number of cassette and disc samples.

Eight-track cartridges varied so widely in their quality that I could draw no conclusions other than that they contained a lot of hiss and that some were sonically simply terrible (Photo No. 8). By contrast, FM broadcasts showed, on average, a frequency distribution surprisingly similar to that of the discs on the various kinds of music. (It is worth noting, however, that even within the limitations in bandwidth and high-frequency capability imposed by the present FCC rules, some stations obviously are putting out a better audio signal than others.)

Since the disc is still (as of this writing, at least) the dominant medium in our music listening, there is another important question still unanswered: Just how close do commercial discs come to their original master tapes? To provide specific answers, we would have to make direct A-B comparisons between the two—a privilege not usually available to an audiophile. Fortunately, I had on hand my original 15-ips master tape of a harpsichord performance of Bach's "Goldberg" Variations. Although I could not compare it with its own disc version (since it has yet to be released), I did compare it measure for measure with two other commercial disc versions. The results (Figure 2) were quite surprising. All three curves on the graph are averages of the same measures of the Variations—A and B are the two discs, C is the master tape. The rise around 6,000 Hz on curve C gives the instrument a far greater sense of presence and openness (one noted critic thought it the best harpsichord sound he'd ever heard in recording), but, unfortunately, when the record comes out I suspect it may well sound like the other two.

The implications that may be drawn from this informal study are several. For one, it is clear that the "old-fashioned" LP record at its best is an information-storing marvel; if it does not realize its fidelity potential with every release, we must therefore blame not the medium, but the way it is being used. In short, support your local record company when its product is good. As for cassettes, the best home-recorded (dubbed) examples played back on the best machines can sound remarkably close to the best disc, but the commercially prerecorded cassette still has a long way to go. Dolby has brought the hiss level of the prerecorded cassette down to a bearable level, but someone else will have to provide the over-10,000-Hz frequencies so sadly lacking in most of today's product. It is not likely that duplicators will make improvements in this area until consumers demand it, because the better tape and improved duplication equipment required are expensive.

The eight-track format has always had a potential edge on the cassette simply because it runs at twice the speed (it has its limitations too—no reverse, and the track-switching system makes it unattractive for much symphonic music). Manufacturers have yet to take advantage of the medium's fidelity potential, however, undoubtedly because so far the market (principally automotive) simply hasn't demanded it. But there is a straw in the wind: a few Dolbyized eight-track units have now appeared. There is room for improvement in FM broadcasts as well. There is very little live-performance music going out over the airwaves these days, so broadcast stations, like the rest of us, have to be content with the fidelity levels present on commercial discs and tape. But there is no reason why they should contribute further sonic degradation beyond that irreducible minimum involved in the broadcast process.

All our sound-reproduction media, in short, can stand improvement, and the technology is there to accomplish it. What is lacking, oddly enough, is public interest—there is still no large-scale demand for discs, tapes, and broadcasts that realize the full fidelity potential that is within our grasp.
WAYLON JENNINGS

"Country music is as close to the truth as you can get without going to church."

By Allan Parachini

Two cultures could scarcely be more divergent, at least on the surface, than the drug-wrought domain of post-Beatles rock-and-roll and the simple, down-home essence of country music—unhomogenized and growing straight out of its backwoods roots. But country music isn’t really rural any more except at heart. And it has become as difficult to identify “pure” country as it has to identify “pure” rock, so great is the merging of the two into “country-rock,” a vast polyglot field that is as hard to define as any of the other hyphenated music of the early Seventies.

Simply put, more artists from country music are “crossing over” in an attempt to appeal to the straight rock audience, following, in reverse, the Grateful Dead, the Nitty Gritty Dirt Band, Poco, and Linda Ronstadt, among others, who introduced the country sound to rock. And, of course, there is some resistance among country enthusiasts both to the influx of young, long-haired musicians and to the escape (some would say desertion) of enthusiasts both to the influx of young, long-haired musicians and to the escape (some would say desertion) of traditional country artists seeking to widen their appeal by actively courting the rock audience. Then into this peculiar cultural conflict entered Waylon Jennings, a respected country star whose credentials also include a close identification with Buddy Holly, a man at whose best he’s about to sing through my nose,” Jennings said and laughed. At the same time, he has what might be loosely called a rock-and-roll soul, nurtured by the close Holly ties. He may be risking alienation from some of the country-music industry to reach an audience that is as broad-based, though perhaps not as large, as Jerry Lee Lewis’ or Kris Kristofferson’s. Still, only two months prior to his date at the folk-rock Troubadour, he had been in Los Angeles to play at the Palomino, a “stone country” club in the San Fernando Valley.

“Country music is universal,” he said. “I really believe that. Especially now. Country music is real. It’s about people and their ups and downs and good and bad. People are looking for something that’s real. For the last ten years, not that I don’t dig it, they’ve had to listen really hard to get anything out of music, especially the words. Acoustic and hard rock are like that. Sort of superficial musically. Everything was done in the recording studio with gadgets.

But country music isn’t like that. Even people in the North can relate to it. There’s something in it for everybody. Country music, to me, is people singing the blues about their good and bad times. There’s sadness in the tempo, even. Black blues and country are just about a beat apart, really. They come from the same thing and they’re about the same thing. Country music is as close to the truth as you can get without going to church.”

Some country “purists” profess disdain for those who have contributed to the drift of “their” medium out of its Southern and Southern-flavored traditional strongholds.
into the entertainment world at large, but Jennings does not feel that the country audience in general cares much one way or the other.

"I think some disc jockeys and program directors of radio stations resent what's happening, but the country people point to it with pride. It's like something of theirs that went big. The city folks finally found out what's good. The grippers are people in the business. If they think you're going in a crossover direction, they'll put you down."

The crossover is a curious thing. Pedal steel guitars are now a normal accompaniment of many rock bands, and a recent Jennings album, "Lonesome, On'ry and Mean" (RCA LSP 4854), contains several tracks that are backed by a meticulously arranged string section. He has defined his sound in the past as "not country, not western, but Waylon."

"The important thing is to know what makes a country record. It's not instruments. There was this kick in Nashville to keep country music pure. But if we do that, we're going to have to go back exclusively to acoustic instruments. A country record is an art form all to itself. You can even put a kazoo on a country record and be authentic—if you know what you're doing."

Jennings sees the country "industry" (he makes an important distinction between the industry and the audience) as unwilling to give up what many Nashville people believe is a battle against alleged musical interlopers from the two coasts. "I heard an agent say one time, 'I wish New York and L.A. would leave us alone.' Well, hell, that's not right. Glen Campbell had been recording country stuff for years and he had to have a pop hit (Gentle on My Mind) before the country industry would recognize him. But now they holler 'He's our boy!' I think the problem is that the business is afraid of prostitution of the music, but there's very little reason for that fear."

"I've had so many people say to me, 'You ain't country.' But I taught a lot of those dudes how to play chords. At first they called what was happening 'folk-country,' but I was doing it in 1965. I don't have any problems with the people who are listening. I get a lot of air play and my records always sell well. But the country music industry as a whole is afraid of me. They think I'm trying to change things. I'm not, but I'm not going to let them change me. If I'm not country, I'm a Mongolian idiot."

Stylistically, Jennings certainly is a country artist. But his material is culled from a variety of sources, and the lyrics are a cut above most c-&-w tunes. He writes a good bit of his own material and performs songs by such people as Mickey Newbury (another "crossover" performer) and Kristofferson, occasionally even adding some Lennon/McCartney. That he uses rock sources and has a rock audience is not really surprising, considering his ideas about the nature of country music and, perhaps most important, that youthful association with Buddy Holly.

"Buddy was such a great guy. I dare say very few days go by that I don't think about him. He was the first person who ever had any confidence in me. Musically, he had a lot of influence on me. [Actually, Holly was himself something of an early crossover artist who drew on a country background.] After he was killed, I didn't do anything for a couple of years; I wouldn't even play a guitar. I had a fear of planes that I had to get over. It was such a waste, him being killed like that. You see, people didn't realize and I didn't realize how far ahead of his time he was."

"Buddy and I were laughing and joking the last night. I've never told this before and maybe I shouldn't, but what happened is we had this old school bus and the engine froze up on us so it was going to take most of the night to drive it from Mason City to Moorhead. That's why we were going on the plane. So after I'd told J.P. Richardson he could have my seat, I went out to get some hot dogs for me and Buddy and we were kidding about the bus."

"He said, 'You're not going with us and I hope your bus freezes up solid,' laughing, you know. And I told him, 'I hope your danged old plane crashes. The next morning they came to the door of the bus to tell me about the crash. Somehow, I knew what had happened.'"

Jennings has kept in contact with the other Crickets, one of whom resides in Los Angeles, hoping to revive a Buddy Holly song as a hit single or to record a Holly tribute album. In the early Sixties, he did record a short narrative in memory of Holly, Richardson, Valens, and Eddie Cochran, another early rock star who was killed in an auto crash. "But they must have sped up the tape or something and it just sounded terrible. I finally managed to buy the tape and destroy it. That was the only thing I've ever recorded I was really ashamed of."

Jennings both is and is not a man haunted by a memory. He is happily married (his charming wife, Jessi, is also a singer), has a houseful of children, and has found success as a country artist and repute in the rock culture. He has actively sought to raise the level of the material he performs, and he has shown that he wants to reach as wide an audience as possible while retaining an authenticity and flavor that are beyond dispute.

He has often been compared with Kris Kristofferson, who, some say, cares more about his new rock audience than about the country crowd that gave him his start. But Jennings seems determined to remain a country artist, convinced that broad-based audiences will continue to seek him out. He thinks the people who really listen to what he does won't care who else likes to listen to him. Waylon Jennings is perhaps as good an indicator of the true appeal of country music as you can find, and he's been right so far.
New Acquisitions for the Gallery of Beautiful Losers

NOT CONTENT with the bruises and insults that were my lot in the Letters column the last time I dared to enter these hallowed halls (December 1972), I am determined to risk another set of lumps by presenting the results of my most recent sifting through the phonographic fossils undeservedly cast into the tar pit during the Golden Age of Rock. Many of these unfamous people should at least be riding the crest of the slump right now, but there they ignobly rest in the arms of non-Fame and un-Fortune. Some of them, true, are mere curiosities, others the cult favorites of a skeptical elite, and still others had at least a glimpse of the big time before they did a fast burnout. But what I propose to offer here is a brief catalog of heroes and heroines who deserve another chance at your turntable.

For instance, there’s JOANNE VENT, "The Black and White of It Is Blues" (A&M SP 4165), whose collection of songs is so stormily peculiar it's a wonder they could have been overlooked. But back in the Sump-tuous Sixties, Joanne stood in the shadow of such black princesses as Aretha, who held the patent on musical heartbreak, and such authentic minstrel acts as Janis Joplin. Joanne nonetheless scored some very soulful points with such tunes as Weak Spot and Bet No One Ever Hurt This Bad. Michael McCormick provided properly sparse and melancholy arrangements for this frail blonde lady with the black torment in her voice. She’s a very bright light that just never got lit.

JIM DAWSON seemed to have just about everybody’s endorsement, but he never got the popularity his tuneful, theatrical songs deserved. "Songman" (Kama Sutra KSBS 2035) was one of the best first albums released in the early Seventies, unfaltering in melodic richness, dramatic sweep, and just plain likability. Dawson’s songs and his singing are direct, easy, and optimistic. "You’ll Never Be Lonely with Me" (Kama Sutra KSBS 2049) is not as dramatically consistent as the first album, but Stephanie, at least, should have made it. Rolling Stone, speaking from the editorial balcony of the Pop Vatican, pleaded for his canonization, but it didn’t happen. So Jim just keeps on singing: "And now I am older, I sing for my living, I live for my moment; I know it will come." We hope so.

Ferocious kinkiness is currently in vogue, but the most seriously insane group of all—SPARKS (Bearsville 2048)—has yet to elbow its way onto the Runway of Glitter. Todd Rundgren’s production for them is flawless, and the five-man band piles up no less than eleven elaborately original tunes. But even such powerful bits of punk-essence as Biology 2 and Mr. Nice Guys failed to make any commercial noise. "Woof er in Tweeter’s Clothing" (Bearsville 2110) is commendably uncanny, sandwiching unrecognizable old classics like Do Re Mi (by Rodgers and Hammerstein!) between some warped but trendy originals—Girl from Germany and Whippings and Apologies. Obvious, outrageous, and, er . . . unusual, Sparks has so far proved only that all that glitters is not gold.
JESSE WINCHESTER has been quietly at work compiling a small but convincing set of classics, "Third Down, 110 to Go" (Bearsville 2102) gathers together a group of self-contained musical poems which have been universally admired by critics who are rarely unanimous about anything. This Canadian troubadour requires very little in the way of orchestral commotion, even less of those folkish affectations of purity and poverty. His album is simply very good music, a strong river flow that rises occasionally into high water—listen to All of Your Stories and Lullaby for the First Born.

BILLY JOE SHAVER must have gotten Kris' permission to tag along in the Kristofferson parade, because Kris himself produced the record and Billy Joe writes and sings tunes that have that unmistakable Kristofferson wrinkle. In "Old Five and Dimers like Me" (Monument KZ 32293) there are some damn fine songs that out-Kris the silvertongued devil at his own game: / Been to Georgia on a Fast Train and Willy the Wandering Gypsy and Me have all the narrative hokiness and dues-paid authority of c&c's best-known Rhodes scholar. They also recover some of the freshness that seems to have gone out of the Kristofferson product lately. Billy is a fashionable replay of Tennessee cool, all brass, brag, and beer belly. Set yourself down and have some.

On America's Indian reservations all the way from the Great Smokies to Pine Ridge, Yakima, and Acoma, trading-post jukeboxes are cranking out the music of some obscure red artists. FLOYD WESTERMAN is one of them ("Custer Died for Your Sins," Perception POP 5), the ZUNI MIDNIGHT-ERS another ("Land of the Shalako," Canyon Records 4), and their music is what the young skins are listening to. Westerman's impressive cycle of anti-anthems is of course based on the Vine Deloria Jr. book, while Bill Crockett and the Zuni Midnighters are into a couple of interesting originals as well as some fantastic readings of such hits as Midnight Hour and Whiter Shade of Pale. Canyon Records supplies both albums from 6050 N. Third St., Phoenix, Ariz 85012.

Let me tell you about LOTTI GOLDEN, whose rough songs come wrapped in the romance of her evidently endless pain. Her second Atlantic album ("Motor Cycle," M-88233) collapsed under the weight of its own excesses, but the GRT release called "Lotti Golden" (GRT 30003) should enter the annals of confessional classics simply on the merits of Do You Use It? The delivery is ragged and self-indulgent, the naked exhibitionism brittle and uncontrolled, but it is all somehow disarming and rather beautiful. Take, for instance, the tune Lately, which moves rapidly from simple observation and commentary to a sort of uncontrolled delirium. Neither great songwriting nor the best of vocal art, but lots of flesh and blood.

Another lady who missed the train to stardom is ANYA COHEN, who sang with a group called Street (Verve FTS 3057). Anya's moment came and went with the speed of light, but while she lasted she laid down some of the best sounds in the otherwise male-dominated mid-Sixties. Her voice is one of those instruments of many influences that manage to resound with a marvelous originality. The production of this album is properly primitive for its early day, and the songs won't knock anybody off his chair by today's standards, but Anya persistently comes through with a fine, personal vocal style rich in fascinating mannerisms. Some Thoughts of a Young Man's Girl, If I Needed Someone, and See See Rider are her best.

I keep predicting the defection of RALPH McTELL from the ranks of the beautiful losers, but he seems to hold on. His first Paramount album was flawed but promising, the ought-to-have-been hit was Streets of London. Next time around ("Not Till Tomorrow," Reprise MS 2121), McTell delivered a trim, taut, lightly scored album of intelligent tunes. The writing is some of the best of its kind: whimsically sad, richly wrought lyrics, often narrative in form and tragic in content, and always mixed with a keen sense of irony. Zimmerman Blues is a shrewd "autobiographical" observation about the holy of holies, and the Donovan-like Barges successfully takes on a peculiar form of English lyricism. McTell should make it, but when?
**Most rock greats have made it by intricately combining the roles of creator and performer; noncomposing stylists like Joe Cocker are relatively rare. JERRY WILLIAMS wrote nearly half the tunes on his album (Spinidzzy KZ 31494), but where he really shines is in the reshaping of rock standards—On Broadway, Gangster of Love, Love Letters, and A White Shade of Pale. He had a lot of help from Nicky Hopkins, Nils Lofgren, Chuck Rainey, and others in putting the album together, but what makes this unsung set very special is Williams' direct, unselfconscious vocal style. There is more to it than just the intonation, the phrasing, and the expressiveness we expect from a good singer; there is also that special ability to reorganize, to rewrite the fundamental melody of a song in the manner of an Ella Fitzgerald.**

**You'd think mere good-time music would find ready acceptance, but it's surprising how much of it passes unnoticed. Perhaps it's because the music market is so crowded with mediocrity that people have built up a resistance to anything that comes on first as lollipop. THOMAS JEFFERSON KAYE (Dunhill DSX-50149) is not a stranger to the hit charts; he's worked with some big groups as producer. But his first album as a songwriter-singer didn't get through, despite its very high polish and its happy material. Check out Hole in the Shoe Blues, Snake in the Grass, The Door Is Still Open, and I'll Be Leaving Her Tomorrow. They won't bring tears to your eyes, but they might get a tap or two out of your toes.**

**Wringer Applause** is an unexpected and somewhat mysterious album on the British Ardent label. It stars the songs and the voice of BRIAN ALEXANDER ROBERTSON, and both seem to come from somewhere between the world of Harry Nilsson and that of the London music halls. The lyrics constantly overreach for "significance," but they sometimes achieve an illuminating minor truth: "The man who sees the artist as a guardian of the truth/He must be blind. We're dealers in myths and illusion/Designed to steal your hearts away." Robertson is that very special kind of theater singer who recently emerged in such vehicles as Jesus Christ Superstar, mingling rock, pop, and vaudeville. The album is a song cycle with both coherence and discernible continuity, plus a rare seriousness.

**For many musicians, obscurity is the result of a failure to communicate. For others, it's a way of life. I can't think of two albums that belong on this list of marvelous losers more than "The School" and "Weltlschmerzen," both produced by a huge but obscure cluster of collaborators called the PEOPLE'S MUSIC WORKS (220-01 Hempstead Ave., Queens Village, New York 11429). "The School" ends with something called Children's Anthem/Let Us Sing a Love Song, one of the most ecstatic sing-outs in all recorded music: "Weltlschmerzen" is something less than an exercise in Roussauian naivete. It is, as the title suggests, just the opposite: an ironic hymn to the world's torments, almost frantically original in its composition and performance. Two really outstanding albums.**

**JOHN CALE is the classic outsider, destined, I think, to remain happily beyond the clutches of the madding crowd. His collaborations with the Velvet Underground and composer Terry Riley ("Church of Anthrax," Columbia C 30131) were commendable but uncommitted. The real stuff begins with "The Academy in Peril" (Reprise MS 2079), in which serial music, movie music, and pop demencia are whipped up to a beautiful lather. But the germ that infects Cale is most apparent in his "Paris 1919" (Reprise MS 2131), a splendidly out-of-sync turn-of-the-century tapestry, a kind of musical Magritte. The orchestrations are less daring but more original than they were on "The Academy," the lyrics resound with that infatuation with candor that has made Cale a rock-and-roll hero.**

**TERRY REID should be a household word; his music was meant for everybody. But perhaps his unpolished voice is too fiercely genuine for the well-oiled airways and for those who demand reality but don't like it when they get it. Reid was one of Mickie Most's rare failures back in the Sixties, when "Bang Bang You're Terry Reid" (Epic BN 26427) was issued. It made only a couple of ripples, despite the fact that Reid's interpretations of Bang Bang and Season of the Witch were perfect blends of pop theatricality and blues authenticity. Terry dropped out of earshot for a couple of years, but he re-emerged recently with "River" (Atlantic SD 7259), a title that rather describes his new vocal ways. The cry is still buried in that ragged throat, but its note has mellowed and matured.**
Nobody has ever written songs quite like those of JUDEE SILL (Asylum SD 5050). The Lamp Has Away with the Crown is a very nearly perfect ballad in which the lyrics and the melody run in separate but compatible directions. Her tunes seem to have a delicate indirectness; her lyrics are diffuse, pastel, and yet dimensional. Jesus Was a Cross Maker, from her first album, *almost* became a folkie classic. "Heart Food" (Asylum SD 5063) is her most recent; nobody has ever written a word, from note to note. This is what word originality is all about, but it does take time. BRIDGET ST. JOHN'stwist and turns, almost from word to word, from note to note. This is what originality is all about, but it does take several readings before you find out just how to get into the unique Pratt universe.

JADE WARRIOR (Vertigo 1009) is excellent, individual—and inconsistent. The group is the creation of Tony Duhig, Glyn Havard, and Jon Field. They have almost all the material. Field's alto and concert flute are iridescent, but without the pyrotechnical exhibitionism of Jethro Tull. A second album, "Last Autumn's Dream" (Vertigo VEL 1012), is more accomplished and less literally "oriental" than the debut recording. Borne on the Solar Wind is remarkably complex, though its intent is pastoral simplicity. Jade Warrior won't make it on the merits of its writing or, for that matter, Havard's vocals. But, in a time when musical boredom seems to be pandemic, the originality of their sound ought to keep them from getting lost in the shuffle.

The happy crew that makes up FRASER AND DEBOLT (Columbia C-30381) is in a way an American version of the Incredible String Band. Their sound is distinctly c- &- w, but also a bit surreal if you get in there and listen between the pedal steel. The musical organization is obviously communal, though Allan Fraser and Daisy DeBolt do almost all the writing. As with the String Band, the musical sources are folk, the lyrics strictly contemporary. There is a sizable cult that adores this band of rustics; they favor their first album and find the second ("With Pleasure," Columbia KC 32130) just a bit commercial. I see it the other way around. But I don't think I'll get any argument when I say that the most obscure country band around is Fras and . . . ah . . . what's-her-name.

ANDY PRATT (Columbia KC 31722) is a bright prospect, but a two-time loser. I can understand why his first album on Polydor slipped by—it was rather too mellowed out. But his Columbia collection is a fine combination of original material, capable vocals, and imaginative musical production. Take, for example, Who Am I Talking To?, a painfully skeptical ditty that comes on like a simple round-song but quickly slips into a rhythmic knot-garden and a verbal diatribe. Andy Pratt's method is to begin his words and music comfortably enough, but then to dart off in unexpected twists and turns, almost from word to word, from note to note. This is what originality is all about, but it does take several listenings before you find out just how to get into the unique Pratt universe.

Ever since George Martin mixed a classical quartet into Paul McCartney's soft-pedal Yesterday, it has become increasingly difficult to remember the purity of 1955, when a singer and a guitar sufficed for a musical evening. BRIDGET ST. JOHN's "Ask Me No Question" (Elektra 99-101) manages to bring that purity back, particularly in her most melodious notions, Autumn Lullaby and Heidi Again. This last has the kind of words that are as rare as this kind of music: "You never really go away; it's just the space between us growing..." The rest of the St. John repertoire makes good use of her pleasantly *(I must say)* androgynous voice, a commendable solo guitar, and a little help from second guitarists Sanders and Martyn and bongoist Dominic. The lyrics are direct and pleasant.

The classical concert stage had its Florence Foster Jenkins, and rock has its AMANDA TREE (Poppy LA-0030F), a non-singer of pre-history who moons longingly over Rock Salt, a Pineapple Dinosaur, and other anomalies of time and space. Her seriousness about her material and her commitment to her art are as unflawed as Madame Jenkins' were; she launches into the endless (ten-minute) melodies of her own composition with the determined drive and heedless single-mindedness of the greatest of divas. The results are simply something else. Can there be another author capable of these immortal lyrics?: "O bring back the prehistoric animals, 'cause dinosaurs are superstars! Poo-poo-pee-do!" Now that's rhymin', Simon!
Last year marked the centenary of the births of Sergei Rachmaninoff and Enrico Caruso, with Feodor Chaliapin and even Max Reger, of course, coming in for their share of centennial attention as well. But, as the foregoing examples may suggest, we do tend to concentrate our celebrations in any given year in favor of the bigger name, the glossier reputation, with the result that many a worthy candidate for commemoration is forgotten. The year 1973, for example, might have been an opportunity to rediscover a few French composers (and their music) we may have heard of and forgotten or never heard of at all: Jean-Jules Roger-Ducasse (1873-1954), Henri Rabaud (1873-1949), and Déodat de Séverac (1873-1929). No one of them is a monumental figure, surely, but they are interesting ones.

It takes a really determined curiosity to verify that statement, for these three Frenchmen share not only a common centenary year, but also the common fate of having their music almost totally forgotten both at home and abroad. Quite a number of their compatriots—specifically, composers active during the last hundred years—share the latter bond with them; as Harry Halbreich observes (in his annotation for the Musical Heritage Society set "The French Piano School," MHS-1155/1157), "Not Germany or any other nation can claim such a line-up within the period in question—but the Germans cultivate and honor a Reger or a Pfitzner, and the French don't even know Magnard and Ropartz!")

Debussy and Ravel cast long shadows, and they effectively obscure all but a handful of their contemporaries and near-contemporaries.

French music of the last one hundred years is a remarkable category, embracing, in addition to Debussy, Ravel, and "Les Six," the still underrated originality of a Chabrier, the foreshortened promise of a Bizet, various creative responses (both positive and negative) to Wagner and the Russians, the eccentricity of the forward-looking Alkan and Satie, the enduring benevolence of Fauré and Pierné, the latter-day ascendancy of Messiaen and Boulez (whose status as a conductor is a fairly recent development compared with his long history as a composer), and a peculiar fascination with certain instruments and instrumental combinations.

Ignoring that small army of French...
organists who composed so prolifically for their instrument, and forgetting the celebrated Debussy, Ravel, Milhaud, Messiaen, and a few others, we might list at least two dozen lesser-known Frenchmen (and women) whose work is worth investigating. The mention of Jean Francais, Charles Koechlin, Henri Dutilleux, or Andre Jolivet may draw no more than the names of Severac and Magnard from music-minded Americans, and a reference to Albert Roussel, Andre Messager, Reymaldo Hahn, or Gabriel Pierné is not likely to raise more than a flicker of recognition. Jean Martinon's name will be recognized at once, but few here are aware that the famous conductor is also a composer of stature. Jacques Ibert we know for his once-popular Escales, Edouard Lalo for his Symphonie Espagnole, Chabrier and Dukas for Espagne and The Sorcerer's Apprentice, respectively. Is it possible they wrote more? It is, they did, and phonographic attention to this repertoire has deepened appreciably in the last few years, with conspicuous activity on the labels of the Vox group and the Musical Heritage Society.

The fastidious craftsmanship, elegance of style, and overall refinement exemplified by Ravel have been distinguishing characteristics of French music since the time of Francois Couperin. The strong continuity of this tradition is accounted for, in part, by the almost equally prominent tradition of longevity among French composers, a tradition which goes back at least to Rameau. Those with an eye for such things will find a sizable contingent of French musicians who not only lived well into their eighties but continued at that age to be active as composers, teachers, performers, and all-round "influences" (Darius Milhaud and Nadia Boulanger are today's outstanding examples) — a factor by no means to be discounted in explaining the maintenance of the standards and general outlook that continue to characterize French music at its best.

The greatly beloved Gabriel Fauré (1845-1924) did not quite make it to eighty, but his long life, which saw the birth and death of Debussy, Magnard, Chausson, and Séverac, enabled him to emulate Haydn's relationship with Mozart by "learning" from younger composers who had themselves learned from him (such as Ravel, who composed his Pavane pour une Infante Défunte while studying with Fauré and who subsequently dedicated his String Quartet and other works to him). Fauré wrote several of his finest works in his seventies — both of his cello sonatas after Debussy's death and the solitary String Quartet in the last year of his own life — and they show that, while he retained his individuality, he did not live in the past. (Indeed, when Fauré became director of the Paris Conservatoire in 1905, the reactionaries of the day complained that he was turning the institution into "a temple for the music of the future." Ironically, one of his first acts was the introduction of Monteverdi and Palestrina into the curriculum.)

It cannot be said that Fauré is either unknown or in the "one hit" category of Dukas, but few of his works are widely performed, and most of the half-dozen-or-so familiar items (the Requiem, Ballade for Piano and Orchestra, Pavane in F-sharp, Pelléas et Mélisande, and a few others) are relatively early works. The later ones, particularly in the realm of chamber music, constitute one of the most rewarding areas still awaiting widespread discovery. Fauré wrote very little for orchestra, and in some cases he left the actual orchestration to associates. The very rarely heard Prelude to his opera Pénélope and his last orchestral composition, the suite from the stage entertainment Musiques et Bergamasques, are conducted by Ernest Ansermet on London CS-6227, together with the Pelléas suite and the Debussy-Busser Petite Suite. Basic to any Fauré discography now (and to any representative collection of French music) is the MHS five-record set of the chamber music (two piano quartets, two piano quintets, two violin sonatas, two cello sonatas, and the two valedictory works — the Piano Trio and the String Quartet). Performances on MHS-1286-1290 feature such musicians as cellists Paul Tortelier and André Navarra, pianist Jean Hubeau, and the Via Nova Quartet.

Gabriel Fauré

Evelyne Crochet has recorded all of Fauré's piano music in two three-disc Vox Boxes (SVBX-5423/5424), and Grant Johansen has done it for Golden Crest in three two-disc sets (S-4030, 4046, 4048). There are two or three recordings now of the Dolly Suite for piano, four hands, in its original form (a good one by Walter and Beatriz Kien on Turnabout, another by Genevieve Joy and Jacqueline Robin-Bonneau on MHS), but even more attractive is Henri Rabaud's composer-authorized orchestral version, conducted by Sir Thomas Beecham on Seraphim S-60084, a disc made up entirely of French bonbons (music from Delibes' Le Roi S'amuse, Debussy's L'Enfant Prodigue, and Gounod's Roméo et Juliette as well as "standards" by Saint-Saëns and Berlioz).

Of similar importance, both as a composer and as a major influence in French music, is Vincent d'Indy (1851-1931), a pupil of Cesar Franck (whom he glorified rather naively in an almost fictional biography), one of the founders of the Schola Cantorum (in 1894), and president of the prestigious Société Nationale de Musique. His catalog of compositions is larger and more varied than Fauré's (fewer songs, but many orchestral and choral works, six completed operas, much piano and chamber music), but far more uneven in quality. D'Indy had different aims and a more restless nature; he was influenced strongly by his mentor Franck, by Bach, Beethoven, and Berlioz, and by Wagner, whose principles he sought to modify as the basis of a new French music. D'Indy's opera Fervaal, intended as an epic French nationalist work, showed the Wagnerian strain, and its successor, L'Etranger, produced in 1903, ignited a rivalry between partisans of d'Indy and those of Debussy which was to roll on until the beginning of World War I. To their credit, the respective composers themselves did not participate in this skirmish between "sensuality" and "foreign intellectualism": Debussy, in fact, included in his book Monsieur Croche la Dilettante-Hater an enthusiastically laudatory chapter on d'Indy and L'Etranger, observing: "Say what you will, Wagner's influence on Vincent d'Indy was never really profound. Wagner was a strolling player on the heroic plane and could never be linked to so strict an artist as d'Indy. If Fervaal owes something to the influence of the
Wagnerian tradition, it is protected from it by its conscientious scorn of the grandiloquent hysteria which rages the Wagnerian heroes."

It is possible to overlook "the influence of the Wagnerian tradition" in the music of d'Indy known to us, for the more pronounced influences of Franck and Berlioz led d'Indy to shape a vocabulary very much his own. What is known to us, in general, consists of only two works: the Symphony on a French Mountain Air and the orchestral variations Istar; neither is performed with great frequency. The latter is an ingenious illustration of the "program," in which Istar is divested of her garments, one at a time, by the warders of the seven portals of the underworld; the theme itself, representing the naked heroine, is not revealed until the very end. It is a gorgeous piece of orchestration—lush, opulent, and not the least bit in conflict with the sensuality of Debussy's Afternoon of a Faun, with which it is roughly contemporaneous.

One of d'Indy's finest orchestral works, perhaps his true masterpiece, is the Second Symphony, in B-flat, which makes use of one of the themes used earlier in the Symphony on a French Mountain Air; it is an astonishingly beautiful score, one in which Tristan and the Sirens seem quite happy together. What is more astonishing still is that a work so beautiful and so highly regarded by those who know it can be so utterly ignored. Apparently the Symphony has not been performed (in the Western Hemisphere, anyway) since Pierre Monteux and the San Francisco Symphony recorded it for RCA Victor more than thirty years ago. There was a short-lived LP reissue of that recording in the early Fifties (LCT-1125), and recently there was talk of reviving it on Victorla, with Monteux's Istar as filler, but RCA has now shelved its Monteux project. Not even Istar is available on records now, so let us hope that RCA will reconsider.

At present, apart from the Symphony on a French Mountain Air, the active d'Indy discography includes only three titles, all non-orchestral, all unfamiliar, but worth getting to know: Jean Doyen leads off his "French Piano School" collection (MHS-1155/1157) with Le Poème des Montagnes, violinist Henri Temianka and pianist Albert Dominigue play the Sonata in C on Orison ORS-73105 (with Lalo's Violin Sonata in D), and Vladimir Pleshakov plays the Piano Sonata in E Minor, regarded as d'Indy's most ambitious and fully realized keyboard effort, as well as a more generally recognized (if hardly heard) landmark of French piano music. Dukas' Variations, Interlude and Finale on a Theme of Rameau, on another Orion disc (ORS-7266).

Vincent D'Indy

The Dukas work is available in two fine recordings now. In addition to Pleshakov's (which is followed by Dukas' elegy for Debussy, La Plaine, au Loin, du Faune), there is a newer one by Grant Johannesen, a specialist in the French repertoire, who plays works of Sérérac and Roussel on the same disc (Candide CE-31059). On yet another Orion record (ORS-6906), Pleshakov introduces us to the Dukas Sonata in E-flat Minor (and to Chausson's Quelques Danses, a work which, like the Roussel items played by Johannesen, is also in Doyen's MHS album). Both the Variations and the Sonata give evidence of a master from whom one is eager to hear more—but there is not much more to hear.

For a man so long and intensely active, Dukas left but a small catalog of works when he died a few months short of his seventieth birthday. He had taken care to destroy the compositions he considered below his standard, and most of what he chose to publish maintains the extraordinary level of imagination and technical mastery evident in The Sorcerer's Apprentice and these two piano works. Only three years younger than Debussy, Dukas studied at the Conservatoire with one of Debussy's teachers, Ernest Guiraud, whose opera Frédégonde he completed, in collaboration with Saint-Saëns, after Guiraud's death. Dukas' own opera Ariane et Barbe-Bleue (1907) has a text by Maurice Maeterlinck, the author of Pelléas et Mélisande, who conceived Ariane from the outset as a work for which Dukas would provide the music; it is regarded as one of the finest works in its genre, but it is never heard now, and it is not recorded.

Jean Martinon and the ORTF's Orchestre National have now recorded all of Dukas' orchestral music on two discs for different companies. For EMI, they have done the Symphony and the Prelude to Ariane. No U.S. release is planned for that disc, but MHS has already issued Martinon's Erato recording of La Péri (the voluptuous "poème dansé," with the introductory Fanfare composed as an afterthought), the early Overture to Corneille's Polyéucte (which does have echoes of the Venusberg), and the ubiquitous Sorcerer's Apprentice.

Paul Dukas

Dukas' name has, in any event, been kept before the public uninterruptedly by his one big hit, but the music of the more prolific and no less gifted Albert Roussel (1869-1937) has only recently begun to make inroads into the international scene. As Nielsen and his music remained in the shadow of Sibelius until some years after World War II, so Roussel and his work were largely overshadowed by Ravel. Roussel was born about midway between the births of Debussy and Ravel, and he died in the same year as Ravel, who, although younger

Albert Roussel

Dukas' timbre (from French timbre, a postage stamp, and collage, an artistic composition of printed matter pasted on a picture surface), which graces our cover this month, was originally conceived as a visual representation of Claude Debussy's La Mer. Its clarity, wit, and brilliant colors, however, qualify it as a metaphor for much of French music of the past hundred years. Ms. Calabrese's timbres, assembled from cut and shaped postage stamps, have been exhibited frequently, particularly at philatelic shows, and are a happy lesson that art can come even from the bureaucratic desiderata of our time. —J.G.
finest works were written quite late in life: the ballet masterpiece Bacchus et Ariane, the last two symphonies, the Suite in F, Petite Suite, Piano Concerto, Cello Concertino, and String Quartet all came during his last dozen years.

Though the Third Symphony (1930) was one of the works commissioned for the fiftieth anniversary of the Boston Symphony Orchestra, Roussel's music is still not widely performed in this country, and is only in the last twenty years or so that a Roussel discography of any proportions has been assembled here. Jean Martinon, who studied with Roussel himself, has been his most ardent champion, both in concert and on records. So far, MHS has issued three of his Roussel records with the Orchestre National: the Petite Suite and the complete score of the ballet The Spider's Feast on MHS-1372, the Second Symphony and its "appendix" Pour une Fete de Printemps on MHS-1201, and both suites from Bacchus et Ariane on MHS-1244. A recording of Roussel's last ballet, Aeneas, in which a chorus joins the orchestra, was released in Europe two years ago and should be offered by MHS soon. (Martinon's more brilliant account, with the Chicago Symphony, of the Second Suite from Bacchanus is on RCA LSC-2806, that disc is twice the price of the MHS and the coupling is the familiar Ravel Daphnis et Chloe Suite No. 2, but it is one of the really outstanding items in this discography.)

MHS may also be able to reissue the Munch recordings of the Third and Fourth symphonies, formerly on Epic BC-1318, and the Suite in F, a fabulous performance formerly on Westminster WST-17119 (with Dutileux's Second Symphony). There is at present a more than acceptable record of the two symphonies conducted by Ansermet (London STS-15025), but none at all of the Suite in F, the bristling, ebullient work with which Roussel began his richest creative period.

The Serenade, for flute, violin, viola, cello, and harp, enjoying some circulation on records now, is Roussel's contribution to the substantial literature for the peculiarly French combination known as the harp quintet and is, in fact, the outstanding work produced for that instrumentation. It is handsomely performed on a Turnabout disc (TV-S 34161) by a Munich group which also offers the Debussy Sonata in which the ensemble is reduced by two (violin and cello omitted) and Ravel's Introduction and Allegro, in which the quintet is augmented by clarinet and second violin. The Melos Ensemble presents (on Oiseau-Lyre SOL-60048, at twice the price of the Turnabout) the same program plus Guy Ropartz's Prélude, Marine et Chanson for harp quintet. On MHS-892 the Marie-Claire Jamet Quartet plays the Roussel, the Ravel (with additional personnel), and Florent Schnitz's Suite en Rocaille, one of the four works by that interesting composer on records now.

In contradistinction to Debussy and Ravel, whose string quartets were youthful works, Roussel, like Fauré, wrote his single quartet quite late (1932). The Roussel and Fauré quartets are paired, in performances by the veteran Loewenguth Quartet, on Turnabout TV-S 34014 (the same performances are also in Vox Box SVBX-570, with the Debussy and Ravel quartets and the only current recording of the Franck quartet). Those who buy the MHS set of Fauré's chamber music, though, will wish to avoid duplicating his quartet and may turn to MHS-1351, on which the Via Nova Quartet plays the Roussel and the unfinished quartet of Ernest Chausson, another most interesting figure.

Ernest Chausson

Chausson (1855-1899) was, like d'Indy, a pupil of Franck and one of the leading representatives of the Franck school. His "big number" is the Poème for violin and orchestra, but his other works are rarely performed, though his sumptuous Symphony in B-flat, with its strong themes and superb colors, is one of the finest of the Franck-type symphonies (many consider it superior to Franck's own). Chausson was another late starter: he studied law before taking up music and was nearly thirty when he began to compose. What might well have been one of the most significant careers in French music was cut short when Chausson died in a bicycle accident at the age of forty-four.

Possibly no other composer in France or anywhere else has so enthusiastically endorsed in his works Fauré's maxim that "art...has every reason to be voluptuous," but there is nothing mawkish or unconvincing in Chausson's aural enlivenements. The haunting Poème de l'Amour et de la Mer, one of his most distinctive works, is a superb demonstration of his sensitive and subtle way of balancing sentiment with an unfailing regard for the details of musical design and construction. Angel has given us a marvelous recording of this work, sung by Victoria de los Angeles with the Lamoureux Orchestra under Jean-Pierre Jacquillat (S-36897, with selections from Cante-loube's Chants d'Auvergne), and Janet Baker sings the later Chanson Perpetuelle with the Melos Ensemble on Oiseau-Lyre SOL-299 (with music of Ravel and Maurice Delage). Violinist John Corigliano and pianist Ralph Votapek are the soloists in the only current recording of the concerto for their instruments and string quartet, on Mace MCS-9074. The posthumously published Piano Quartet, played by the Richards Piano Quartet on Oiseau-Lyre SOL-316 (together with Martinu's Piano Quartet), is worth looking into, and, as already noted, there are two fine recordings of the Queuques Danses for piano.

Only one recording of the Chausson Symphony is available now, the early stereo version by Robert F. Denzler and the Paris Conservatoire Orchestra recently reissued on London STS-15145 (with Berlioz's Benvenuto Cellini Overture). One of Chausson's three other works for orchestra, the early (1882) tone poem Viviane (after an Arthurian legend), figures in an interesting assortment of little-known music by little-known French composers performed by the New Philharmonia Orchestra under Antonio de Almeida on RCA LSC-3151. The other pieces on the disc are a similar work by Henri Duparc—Lénore, after the ballad by Bürger which touched off the symphony so
Duparc (1848-1933) was one of Franck's earliest pupils, and the one the master himself considered his finest. Lénore, composed in 1875, antedates all of Franck's own orchestral works and may actually have influenced both his and Chausson's efforts in this genre. In any event, while Duparc's awareness of Wagner and Liszt is easily discerned, Lénore is very much of a piece with Viviane and Le Chasseur Maudit. Duparc lived long but did all his work early: a nervous ailments at the age of thirty-seven left him incapable of further production. His output was small: one other brief orchestral piece, a short piano suite, a vocal duet, and sixteen songs. Ironically, it is the songs, so exquisitely fashioned (Phydille, L'Invitation au Voyage, L'Extrase, Le Miroir de Rosamonde, etc.), that have kept Duparc's name alive, but they are not to be had on records now: surely Philips will make some of Gérard Souzay's recordings of them available again.

Schmitt (1870-1958), whose music makes him one of the most fascinating of the "unknowns," went the Conservatoire route, studying with Massenet and Fauré. He was productive well into his seventies in virtually all genres. He was a prolific composer, and his enormous catalog runs to well over two hundred opus numbers, and there are more than a few surprises among the titles. Opus 132, composed in 1933, is The Seven Stars Symphony, whose movements are headed (1) Douglas Fairbanks (du Voleur de Bagdad), (2) Lilian Harvey, (3) Greta Garbo, (4) Clara Bow et la Jouyse Californie, (5) Marlene Dietrich, (6) Emil Janings (de l'Ange bleu), and (7) Charlie Chaplin (d'après La Ruée vers l'Or, etc.).

Koechlin left himself open to every subject, every influence, every inspiration; he dabbled in dodecaphony when it was new and experimented with virtually every passing style. He encouraged his younger colleagues to do the same, but he never attached himself to any "school." He remained an "original," his unique style at all times honoring the principles of consummate craftsmanship he had absorbed from Fauré. It is difficult to accept the fact that Koechlin seems to be remembered now chiefly as a biographer of Fauré and as orchestrator of works by Fauré (the Pelléas music) and Debussy (Khamma), for his own music is not only abundant in quantity and varied as to its "subject matter," but brimming over with unusual colors and rhythms.

Novels, plays, history, and the movies all inspired music from Koechlin (in addition to The Seven Stars, he wrote an Epitaph for Jean Harlow, scored for flute, saxophone, and piano, and an orchestral piece called Danses pour Ginger, "en Hommage à Ginger Rogers"), but the most recurrent single theme in his music is Kipling's Jungle Book, on which he composed a large-scale choral work and four tone poems for huge orchestra—one of which, Les Bandur-Log, has been recorded by Antal Dorati and the BBC Symphony Orchestra (on Angel S-36295, with works of Messiaen and Boulez). The one other Koechlin work on records now is the stunning sequence Cinq Chorals dans les Modes du Moyen-Age, performed by Jorge Mester and the Louisville Orchestra on the Louisville "First Edition" label (LS-682, with works of Henry Cowell and Robert Starer).

A dozen years before Schmitt wrote his Salomé, a ballet on the same theme was composed by Gabriel Pierné (1863-1937), whose March of the Little Lead Soldiers and Entrance of the Little Fauns—the only pieces of his performed in this...
country—can hardly suggest the breadth of his catalog or the depth of his serious works. Pierné studied composition with Massenet and organ with César Franck, whom he succeeded as organist at Sainte-Clotilde. As conductor of the Concerts Colonne for thirty years, he was able to introduce a good deal of new music (the prime form of encouragement to young composers), and it was he who conducted the premiere of The Firebird in 1910. The Entrance of the Little Fairies is the opening number in his own ballet Cydelle et le Chevre-pied, as one is reminded by the attractive Pierné collection conducted by Martinon on MHS-1489: the Suite No. 1 from that ballet, the Divertissements sur un Thème Pastorale; and, with Lily Laskine, the Concertstück for harp and orchestra.

Jean Martinon

Martinon himself, sixty-three now, is one of the more interesting composers working within conventional forms today; his music testifies to the vitality of the Romantic tradition in a concise, boldly drawn statements, thoroughly contemporary in spirit but unruffled by the stunts of the avant-gardistes. Martinon is probably the only French conductor to involve himself with the music of Mahler— with which his own has little in common except the dominant characteristic of compassion which runs through it all.

Like Pierné before him and his own contemporary Manuel Rosenthal (the brilliant orchestrator of Gátée Parisiennne), Martinon has allowed his activity as a conductor to overshadow his substantial accomplishments as a composer, though he did introduce some of his music during his tenure as music director of the Chicago Symphony Orchestra and included his Overture for a Greek Tragedy in his recent tour programs. His impressive Violin Concerto No. 2 has been recorded by Henryk Szeryng, for whom it was written, with Rafael Kubelik and the Bavarian Radio Symphony Orchestra (Deutsche Grammophon 2530.033, with the Berg Concerto), and his Symphony No. 4 (Altitudes), commissioned by the Chicago Symphony, was played by that orchestra under his own direction on a recently deleted RCA disc (LSC-3043, with Peter Mennin’s Symphony No. 7). More striking than either of these is the powerful, luminous Symphony No. 2, titled Hymne à la Vie, which Martinon composed in 1944, shortly after his release from a German prison camp. His recording of it, paired with Henri Dutilleux’s Symphony No. 1, should be available from MHS soon, and both the Overture and the Concerto Lyrique for string quartet and chamber orchestra have been taped by EMI.

Dutilleux (born 1916), a major composer in France, is still ridiculously little-known elsewhere. Munch’s recording of the Second Symphony, it is to be hoped, will surface again on MHS, whose catalog now includes his performance of the Métaboles composed for the Cleveland Orchestra. The MHS catalog also lists several works of André Jolivet (born 1905), a pupil of Varese and a co-founder, together with Messiaen, Daniel Leiris, and Yves Baudrion, of the group called “La Jeune France,” whose aims were to promote contemporary music within a “nationalistic” context. Jolivet is “convinced that the mission of musical art is human and religious”; he has been called (by the French critic Bernard Gavoty) “the cosmic musician. . . a true man in the tonal jungle.” Especially recommended from his current discography is MHS-1371, on which Jolivet conducts his Second Cello Concerto (with Rostropovich, its dedicatee) and Five Ritual Dances. Of all the French composers of the generation following Milhaud’s, none carries on the tradition of urbanity, wit, and disciplined craftsmanship with more distinction than Jean Francaix (born 1912), who is also an outstanding pianist (he formed a memorable partnership with the cellist Maurice Gendron, with whom he has given exceptional performances of Beethoven, Brahms, and others). In terms of inventiveness and polish, Francaix has been compared to Ravel, but perhaps a closer likeness would be Poulenc, another composer noted for music richer in charm, grace, and wit than in profundity. (One of Francaix’s operas, La Main de Gloire, is labeled “histoire macaronique d’une main enchantée.”) An exception and, in this context, a counterpart to Poulenc’s Dialogues des Carmélites is L’Apocalypse de Saint Jean, an oratorio scored for four vocal soloists, chorus, and two orchestras, the second of which includes a saxophone quartet, mandolin, guitar, harmonium, and accordion.

While neither L’Apocalypse, Scuola di ballo, nor the sparkling Concertino for piano and orchestra (probably Francaix’s best-known work) is on records now, his chamber music production, which began with the masterful String Trio of 1933 and now numbers ten works (each for different instrumentation), is fairly well represented. Candide is about to release a disc on which Francaix himself conducts the Radio Luxembourg Orchestra in his Piano Concerto (Claude Paillard-Francaix, piano). Suite for Violin and Orchestra (Susanne Lutenbacher), and Rhapsody for Viola and Small Orchestra (Ulrich Koch).

THERE are of course more composers very much worth mentioning, and more titles by those already listed here. In the current catalogs are unfamiliar treasures by Ibert, Messager, Massenet, and the altogether wonderful Chabrier. The heretofore unsuspected Fourth and Fifth symphonies of Saint-Saëns have just come to light, and the entire cycle is being recorded by Martinon for EMI. Investigation of this material may bring the listener the excitement of “discovery,” but it offers more lasting rewards: the refined blend of disciplined Romanticism, warm-hearted wit, charm beyond measure, and unself-conscious loveliness of purpose that makes this body of music unique in its appeal and in its satisfactions. We should not have to depend on some centennial excuse to discover it.
"I am a romantic, you see, and that is why I am fond of early seventeenth-century Venetian opera. It is immensely passionate and moving." Raymond Leppard makes this statement with such conviction that a music lover unfamiliar with Venetian opera of that period would wonder what he has been missing all these years. When I talked with him, the dapper, dark-haired English musician—harpsichordist, conductor, teacher, musicologist, sometime composer—was in New York to conduct a pair of concerts at Lincoln Center. But on this side of the Atlantic, Leppard is probably best known not as a concert artist but as a scholar whose performing editions of the operas of Claudio Monteverdi and Francesco Cavalli have caused bristling tempests in the musicological teapots of several nations.

The objections to Leppard’s realizations of Venetian opera chiefly take two forms. One British critic spoke for a considerable body of opinion when he deplored “the intrinsic discrepancy between the substance of the music and the performing style in which Leppard chooses to clothe it.” The same critic coined the scornful term “musical ivy” for those “ languorously intertwining added melodies” that Leppard writes for the instrumental parts of the scores, which survive only in skeletal form. Other commentators have complained about his cuts, revisions, transpositions, and the like. His reply to all this is candid and unabashed. “Well, my critics probably have a point, in their way,” he said. “But my realizations are all designed for effectiveness before contemporary audiences—just as the original productions were. These scores—Monteverdi’s L’Incoronazione di Poppea, Cavalli’s L’Ormino and La Calisto—exist for the most part only as vocal and bass lines, and the sinfonie and dances in them as just a few bars for strings hurriedly written down by the composer and left perhaps for one of his students to complete. In those days the composer was always in charge at performances, and there was a lot of rehearsal time. The parts that were not written out in advance were improvised during rehearsals. These were like jam sessions: the composer would say keep that or don’t, and the instrumentalist would scribble down something to remind himself. The whole thing was put into final shape in much the same way a musical is done today: numbers were scrapped or rewritten, cut or expanded, shifted from one scene to another. So I believe my methods have some precedent. The trouble with the academic mind—and I ought to know,” he said with a grin, “for I’ve got one—is that it is trained to regard any surviving score as an Urtext. You can’t do that with the Venetian operas. Ideally, if we were to re-create seventeenth-century conditions, we should realize these operas fresh for every performance. But of course that is impossible today.”

Why did the practical methods of the Venetians give way? “Commercial pressures brought about the change, I think. By the 1670’s the new genre of opera had caught on everywhere in Europe, and it became impossible for the composer to be on the scene for every performance. So scores had to be written out for publication. Of course, this facilitated the spread of the new form, and it made it a lot easier on the composers, too, as witness Cavalli’s experience in Paris. By 1660, his fame had become so great that Cardinal Mazarin asked him to compose a new work for the young King Louis XIV’s forthcoming wedding. Cavalli, who was fifty-eight, was reluctant to make the journey to Paris, but—it was a great honor, and he at last decided to do it. The recording was made after a Glyndebourne production in which Leppard collaborated with his old friend Peter Hall, former director of the Royal Shakespeare Theater at Stratford-on-Avon. Leppard, who has worked with Hall for many years (he composed incidental music for productions at Stratford), speaks admiringly
of the director. “Peter is fascinated by the problems of seventeenth-century opera. He has a keen ear for music and understands what musicians are trying to do. He never gives up when his approach is not working: he is adaptable and open to change, and will work until things come right.”

“Calisto was an example—the Jove-as-Diana business. The manuscript shows Jove’s part written in the bass clef and Jove-as-Diana’s in the treble. It seemed to us originally that the same singer should do both parts. We looked round and found Ugo Trama, an Italian bass with an absolutely marvelous falsetto. But as we rehearsed I became more and more uncomfortable about it. One day I asked a few members of the Glyndebourne musical staff to sit in on a rehearsal. When Trama did Jove-as-Diana, they roared with laughter. Trama was not consciously making a campy effect with the music, but it came off that way. Do you know the recording? Then you know that these passages are genuine love music— Jove is quite smitten with Calisto and wants very badly to take her to bed. That night I didn’t sleep very well for thinking about it, and the next morning I told Peter I thought we ought to ask Janet to sing the Jove-as-Diana passages. He had come to the same conclusion. He was willing to scrap what he had done and start over.

“Of course, we needed Janet’s consent. We called her, and, being a sensible Northern girl [Miss Baker was born in Yorkshire], she did not accept at once, but said, ‘Give me five minutes to think about it.’ Five minutes later to the second she called back and said yes. We were saved from what I really think might have been a disaster.”

Peter Hall likewise directed Leppard’s realization of Monteverdi’s opera Il Ritorno d’Ulisse in Patria, a new Glyndebourne production in the summer of 1973. Again the principal singer was Janet Baker, in the role of Penelope. “She is superb. It’s a long part, and it may be the finest thing she has yet done. We won’t record it, unfortunately. Two recordings are available in England, Nikolaus Harnoncourt’s and another—I can’t remember the details, but it is a mediocre old set on a low-price label. When our production was announced, the latter suddenly began to sell quite well. My record company didn’t want to risk putting another recording into the field.” But even without Ulisse, he has recently spent—and will spend—a lot of time in the recording studio, much of it with Miss Baker. Philips has released their recording of Handel’s cantata Lucretia and a group of Handel arias, and in the wings is their disc containing Haydn’s scena Berenice and Sesto’s arias from Mozart’s Clemenza di Tito, both with Leppard leading the orchestra, coupled with Haydn’s cantata Arianna Abbandonata and Mozart songs, Leppard playing the fortepiano to accompany Miss Baker. In addition, they hope to compile a disc of Gluck arias. For Philips, too, he will finish recording all of Monteverdi’s madrigal books, a project begun auspiciously with the five-disc album of Books VIII and IX (6799 006) and continued with the just-released Books I and IV. He will also record Bach’s harpsichord concertos, conducting from the keyboard.

Raymond Leppard’s interest in Baroque music was born early and nurtured during his undergraduate years at Trinity College, Cambridge, particularly by Boris Ord, who was director of the King’s College Chapel Choir when Leppard was a student. After his graduation he stayed on for a couple of years to do research, and then went to live in London. In 1953 and 1954 he was an assis- tant conductor at Glyndebourne, and soon thereafter was accepting guest-conducting engagements. In 1958 he successfully bridged the gulf between the academic and the performing worlds by becoming associated with the English Chamber Orchestra and at the same time returning to Trinity College as a Fellow and Lecturer in Music. In 1962 he made the first of his realizations for Glyndebourne, Monteverdi’s L’Incoronazione di Poppea, a production that has remained one of the festival’s most popular (Leppard’s version is also in the repertoire of the New York City Opera). He followed that with Cavalli’s L’Ormindo in 1967, La Calisto in 1970, and Ulisse last year. He is currently at work on Cavalli’s L’Egisto for the Santa Fe Opera’s 1974 summer season.

Over the past couple of years his conducting career has taken on new importance. In 1971 he led two Mozart operas, Cosi Fan Tutte and The Marriage of Figaro, at Covent Garden. “It was not my first time on the Covent Garden rostrum. I did a staged version of Gluck’s Orfeo there a long time ago, with Jon Vickers, Joan Sutherland, who was then just coming to prominence, sang ‘Let the bright seraphim’ and made a sensation with it at every performance. But frankly I wasn’t ready then for such an assignment. I enjoyed doing the Mozart last season very much—Covent Garden is a very well-run theater and a pleasure to work in. I had fine casts: Geraint Evans was Alfonso in the one opera and Figaro in the other, Kiri Te Kanawa was the Countess, and Ileana Cotrubas Susanna. Do you know Cotrubas? In my opinion she is the finest Susanna in the world today.”

Another assignment is drawing him further from the academy and more and more into the performing world. With the 1973-1974 season he assumed leadership of the ninety-member BBC Northern Symphony Orchestra in Manchester. A glance at the repertoire listed for the season, which includes such names as Mozart, Beethoven, Shostakovich, and Tippett, shows that he is determined not to let his preoccupation with the seventeenth century dictate his program-making for the orchestra. I wondered if he expected his audiences to find it difficult to accept standard orchestral repertoire from someone who has a specialist’s reputation. “Oh, inevitably I’ll encounter something of that kind, perhaps more so from critics than from audiences. There is tremendous pressure on musicians to specialize, but I don’t think we should. I love nineteenth-century music, and I think I have something to bring to it, because your insights into music of one period help to illuminate that of another. I expect I might face something like what Pierre Boulez has faced here in this country—though, of course, Boulez is not a romantic, and I am. But he is an extraordinarily talented conductor. His Debussy is like seeing light through a prism, all its color spread out in a spectrum. Yet the critics have hit him at it, because he is not Bernstein. Why should anyone think Boulez would conduct Beethoven the way Bernstein does? Critics often assume a pose in relation to certain artists—after all, they have got to have something to say after each concert. That is not to deny that we can learn from some writers. But it takes you a while to make yourself immune to criticism, and for the young musician it can be harmful. I prefer to rely on the judgment of my friends I know to be musical and perfectly honest as well. If I’ve given a bad show they will tell me so. And, frankly, to come right to the point, critics don’t matter if your schedule is full!”
This is the seventh consecutive year in which Stereo Review has offered its readers its selection of the most outstanding records of the year. The records have been chosen from among those reviewed in our January through December 1972 issues, and because of the necessary lapse of time between the release of a record and the appearance of a published review of it, records that made their way onto the market toward the end of the year are not among those eligible. We will catch up with them in the voting for the best records of 1974.

The award-winning records and honorable mentions have been chosen, as in the past, by polling the critical and editorial staffs of the magazine. Votes are asked for and accepted only on the basis of artistic and technical quality, and the awards have only a coincidental, if any, relation to sales figures, real or imagined.

With the current talk about vinyl shortages and cutbacks of releases, a public recognition of artistic quality unrelated to sales becomes more important than ever. Record companies must be convinced anew that there are reasons other than that of the fastest possible dollar to release records, and that the effort to do something new and fine is not a mere charitable contribution to be withdrawn when times get tough, but a kind of artistic research to foretell, and perhaps even to decide, what sort of music Americans will be listening to in years to come. Present attention to the new and fine may help to convince the companies that such a future is worth the investment. That is the major reason for these awards.

—James Goodfriend, Music Editor
Record of the Year


ROY BUCHANAN: Second Album. POLYDOR PD 5046.


HARRY NILSSON: A Little Touch of Schmilsson in the Night. RCA APL 1 0097.

BRAHMS: The Complete String Quartets (Cleveland Quartet). RCA VCS 7102.

BEETHOVEN: Piano Concertos (Vladimir Ashkenazy, piano; Sir Georg Solti, conductor). LONDON CSA 2404.

BIZET: Carmen (Leonard Bernstein, conductor). DEUTSCHE GRAMMOPHON DG 2709 043.

VIKKI CARR: Canta en Espanol. COLUMBIA KC 31470.

COWARDY CUSTARD (Noel Coward): Original London Cast. RCA LSO-6010.

ELLA FITZGERALD: Ella Fitzgerald Loves Cole Porter. ATLANTIC 1631.


VH

Honorable mentions
Awards for 1978

SCHUBERT: "Trout" Quintet (Jorg Demus, piano; members of the Collegium Aureum). BASF KHB 20314.

NITTY GRITTY DIRT BAND: Will the Circle Be Unbroken. UNITED ARTISTS UAS 9801.

BRUCE SPRINGSTEEN: Greetings from Asbury Park. N.J. COLUMBIA KC 31903.

ART TATUM: God Is in the House. ONYX 205.

STEELEYE SPAN: Parcel of Rogues. CHRYSALIS CHR 1046.

RAMEAU: Castor et Pollux (Nikolaus Harnoncourt, conductor). TELEFUNKEN SAWT 9584-87-A.


MARILYN HORNE: Rossini Arias. LONDON OS 26305.

LEO KOTKKE: My Feet Are Smiling. CAPITOL ST-11164.

MOTT THE HOOPLE: Mott. COLUMBIA KC 32425.

RACHMANINOFF: Piano Concerto No. 3 (Yevgeny Mogilevsky, piano; Kirill Kondrashin, conductor). MELODIYA ANGEL SR 40226.

RAVEL: Valses Nobles et Sentimentales; Une Barque sur l'Océan; Le Tombeau de Couperin (Pierre Boulez, conductor). COLUMBIA M 32159.


STEVIE WONDER: Talking Book. TAMLA 319 L.

ROY WOOD: Boulders. UNITED ARTISTS UA-LA 168-F.


MARILYN HORNE: Rossini Arias. LONDON OS 26305.

LEO KOTKKE: My Feet Are Smiling. CAPITOL ST-11164.

MOTT THE HOOPLE: Mott. COLUMBIA KC 32425.

RACHMANINOFF: Piano Concerto No. 3 (Yevgeny Mogilevsky, piano; Kirill Kondrashin, conductor). MELODIYA ANGEL SR 40226.

RAVEL: Valses Nobles et Sentimentales; Une Barque sur l'Océan; Le Tombeau de Couperin (Pierre Boulez, conductor). COLUMBIA M 32159.


STEVIE WONDER: Talking Book. TAMLA 319 L.

ROY WOOD: Boulders. UNITED ARTISTS UA-LA 168-F.
THE ESSENTIAL TOSCA

Zubin Mehta successfully meets the challenges of a celebrated "conductor's opera"

RCA's new recording of Giacomo Puccini's Tosca was released just a little too late to be considered for inclusion in my "Essentials of an Opera Library" in the December 1973 issue, but I will so consider it now: it is the best recorded treatment of this opera in twenty years, the best since the classic Callas-Di Stefano-Gobbi-De Sabata effort (still available) on Angel 3508.

Even more than other Puccini works, Tosca is, in many ways, a conductor’s opera. Given three first-rate principals, mere competence in the pit can of course achieve satisfying results, but any extraordinary realization of this melodrama demands a conductor whose musicianship is combined with exceptional theatrical insights. Victor De Sabata’s reading in the Angel recording cited above demonstrated this fact consistently. So did Herbert von Karajan’s (though not quite so consistently) for London, and so, on this occasion, does Zubin Mehta’s. There is dramatic tension throughout, from the opening Angelotti scene to the very end, an integral tension that arises, without need of overemphasis, out of the music itself. The direction is admirable in its well-judged tempos, in its clarity, and in its non-indulgent yet considerate treatment of the singers. Puccini’s sagacious score markings are scrupulously followed: only one espressivo is glossed over (in Tosca’s “Ah, piavete volutì, volte stellate” in the first-act love duet), too small a matter to detract from an otherwise inspired and extremely effective realization.

Within this exceptional orchestral framework we are treated to Leontyne Price’s tempestuous Tosca, a portrayal which has grown more secure and more convincing dramatically without compromising the vocal virtues the singer so triumphantly revealed under Karajan’s direction ten years ago. I do not, in fact, recall experiencing vocal acting of such conviction from Miss Price in any previous recording, and I wish that she were less reluctant to appear on stage in a role she has so thoroughly mastered.

Placido Domingo’s Cavaradossi cannot be faulted. He sings his two arias with consistent tonal beauty, and then goes on to surpass them in the third-act duet “O dolci mani.” SherrillMilnes’ Scarpia is not on the same level vocally: the high tessitura is troublesome for him, and some of his E’s and F’s are poorly centered. There are good vocal moments, however, including some effective uses of mezza-voce, and his interpretation, which stresses the character’s unremitting villainy and brutality, is well conceived dramatically.

The role of Angelotti is exceptionally well realized by the Australian bass Clifford Grant. Paul Plishka’s Sacristan is secure but a bit colorless, and the other supporting singers are adequate. The sound of the New Philharmonia Orchestra is superb, a fact the excellent engineering does absolutely
nothing to hide, and the choral contributions of the John Alldis Choir and the Wandsworth School Boys' Choir will add further luster to their reputations. To repeat: this is now the best stereo *Tosca* (by a slight margin over London 1284) now in the catalog.

George Jellinek

**PUCCINI: Tosca.** Leontyne Price (soprano), Floria Tosca: Placido Domingo (tenor), Mario Cavaradossi; Sherrill Milnes (baritone), Baron Scarpia; Clifford Grant (bass), Angelotti; Paul Plishka (bass), Sacristan; Francis Egerton (tenor), Spoletta; John Gibbs (bass), Sciarone; Michael Rippon (bass), Jailer; David Pearl (boy soprano), Shepherd Boy. New Philharmonia Orchestra; the John Alldis Choir; Wandsworth School Boys' Choir; Zubin Mehta cond. RCA ARL 2-0105 two discs $11.96.

**JANET BAKER'S DISTAFF SCHUBERT**

Seraphim's two-disc set of songs for female voice is simply a must for lieder lovers

Complementing Deutsche Grammophon's two-volume, twenty-five-disc Schubert anthology with Dietrich Fischer-Dieskau and Gerald Moore, Seraphim has released a two-disc set devoted to Schubert songs that call for a female interpreter. Seraphim's singer is Janet Baker, whose interpretive authority in this repertoire is matched by few and exceeded by none today, and Gerald Moore is the decidedly uncommon denominator in the two ventures.

The Seraphim set includes some of Schubert's greatest songs (*Gretchen am Spinnrade* and *Die junge Nonne* unquestionably answer that description), several others that are topflight, a few more that are unfamiliar (though they do not deserve to be), and a few trifles that may lack weight and substance but are rendered with an appealing beauty that makes them immediately significant.

Outstanding among the unfamiliar songs are *Delphine* (1825), with its bold, operatic vocal line and inventive piano accompaniment, the tender and delicate *Das Mädelchen* (1815), and *Bertlous Lied in der Nacht* (1819). Schubert's only setting of a work by Franz Grillparzer, the poet who was to write his famous epitaph. I cannot explain why such marvelous songs are so little known, but then even the popular *Wiegenlied* (D. 498) is seldom recorded. I suppose it is all Schubert's fault for having written songs in such unmanageable abundance.

But where does one begin to enumerate the virtues of such a complete mistress of the singing art as Janet Baker? Let me single out her perfect taste, the superb control of her vocal resources, the unman-nered artlessness of her delivery, and her marvelous command of dynamics. *Schwestergruss* — a sensitive and evocative musical setting of a commonplace poem—provides a superb example of her use of dynamics: the line "Ach der mich lieht und kennt" in the fourth "Mignon" song is another breathtaking example. Some may be willing to settle for less absolute control in exchange for more passion and abandon, to which I would counter that there is deep involvement in Janet Baker's singing. Her expressive means are controlled by a dignity all her own, an exquisite vocal art cherishable for its own uniqueness.

As always, Gerald Moore holds his own impressively in the artistic combination, though this time his playing is not always captured to best advantage—the piano articulation in *Gretchen am Spinnrade* is not as clear as it might have been. Full texts and translations are provided with this exceptionally rewarding release.

George Jellinek

**SCHUBERT: Janet Baker Sings Schubert.** Gretchen am Spinnrade; Sileika I and II; Schwestergruss; Schlummerlied; An die untergehende Sonne; Four "Mignon" Songs; Bertlous Lied in der Nacht; Epistel an Herrn Josef von Spaun: Raste, Krieger; Jüger, ruhe von der Jagd; Ave Maria: Hin und wieder; Liebe Schwärmt; An die Nachtigall; Des Mädelchens Klage; Delphine; Wiegenlied

FEBRUARY 1974 83
CAPTIVATING RENAISSANCE MADRIGAL COMEDY

The Western Wind skillfully revives Orazio Vecchi's low comedy and high jinks

Orazio Vecchi (1550-1605), Maestro di Capella at the Cathedral of Modena, is best known for his madrigals and most specifically for his madrigal comedy *L'Amfiparnaso*, just now available in a delightful new recording by Nonesuch. First presented in 1594, the comedy consists of a series of scenes involving commedia dell'arte characters, young and old, lovers, servants, and rascals, the whole strung together by a plot that might be capsulized as Love, Late Sixteenth Century Italian Style.

With the exception of a few moments spent on an unrequited love and consequent threatened suicide, the material ranges from low comedy—misunderstandings between servant and master, burlesque dialects, and an elderly stutterer—to sophisticated musical wit—imitations of lute sounds and a parody treatment of a Cipriano de Rore madrigal. Following the text and (supplied) translation is necessary while listening because the music is treated polyphonically—that is, any one character is apt to be sung by anywhere from three to five voices simultaneously. That may sound formidable, but try it, for the music, the words, and—far from least in this case—the performance are all entirely captivating.

The choral group called the Western Wind does a superb job with this material, realizing the varied affects and dramatically pacing the sections with enormous skill. The voices are beautifully modulated and blended, the characterizations neatly pointed. I have no hesitation in recommending this fine-sounding recording of an important (and highly entertaining) late-Renaissance work, one which has been recorded on occasion before (a Deller Consort version with instrumental doublings, an equally excellent performance, is available on the European Harmonia Mundi label), but at the moment this is the only domestic version. Don't miss it.

Igor Kipnis

VECCI: *L'Amfiparnaso*. The Western Wind (Janet Steele and Janet Sullivan, sopranos; William Zukof, courttener; William Lyon Lee, tenor; Elliot Levine, baritone). Steven Urkowitz, dramatic supervision. NONESUCH H-71286 $2.98.

---

BONNIE RAITT: WARMTH AND CHARM

The singer's latest for Warner Brothers is as strong and solid as her talent

Bonnie Raitt's vocal style has, I think, a timeless appeal; it will never be very seriously imprisoned or trivialized by whatever may be pop music's Big Thing of the Moment. Her voice is a fine instrument, honest and direct, but it is also flexible and capable of the kind of subtle coloration that has nothing to do with posturing.

Her new album, "Takin' My Time," ingratiates itself slowly, somewhat hesitantly, because such songs as *You've Been in Love Too Long* and the zany *Let Me In* just don't seem at first like efficient ways of using that scarce plastic. But then efficiency begins to seem less important; indeed, the kind of warmth Bonnie has to give would be at odds with real efficiency most of the time anyway. Yet, *Wah*
She Go Do, recorded under the influence of Van Dyke Parks, still in the flower of his Trinidad Madness, is a waste of Bonnie's talent. The good songs easily swamp that, though, and in the bargain settle my minor upset over a slight tendency to slickness in the production.

Bonnie's readings of the sad bluesies—Joel Zoss' I Gave My Love a Candle, Eric Kaz's Cry like a Rainstorm (this one featuring weirdly but nicely stylized harp backing by Taj Mahal, who's one spacey cat), and Chris Smithers' I Feel the Same—have great integrity; they click emotionally as few interpretations do. I would go so far as to say that the Smithers thing alone is worth the price of the album. As a bonus, there's the Mosey phrasing on Mose Allison's Everybody's Crying Mercy, and, as another, some fine slide guitar work by Bonnie on some Fred McDowell music. It is not quite the great album Bonnie's talent suggests she is capable of, but it is still a strong and solid one. I think you've charmed me, Bonnie Raitt.

Noel Coppage

BONNIE RAITT: Takin' My Time. Bonnie Raitt (vocals, guitar, slide guitar); Bill Payne (piano); John Hall (guitar); Earl Palmer (drums); others. You've Been in Love Too Long; I Gave My Love a Candle; Let Me In; Everybody's Crying Mercy; Cry like a Rainstorm; Wah She Go Do; I Feel the Same; I Thought I Was a Child; Write Me a Few of Your Lines; Kokomo Blues; Guilty. WARNER BROS. BS 2729 $5.98, ® M82729 $6.97, © M5 2729 $6.97.

WHATEVER IT IS, SIEGEL-SCHWALL HAS IT

Their latest album is a sterling exception to the adage "don't take any Wooden Nickels"

With "953 West," the Siegel-Schwall Band has produced the third in a series of apparently casual little album masterpieces—"casual" because the focus is on superior performance rather than exceptional material. I would not say that the songs lack profile utterly, but if I were not looking at the album jacket as I write this I would not remember that it is Good Woman that features that wonderful Jim Schwall mandolin solo or that Just Another Song About the Country Sung by a City Boy proves that Corky Siegel is a master of tasteful, laid-back blues piano and probably the world's best white blues harpist as well. That title Just Another etc. is hard to forget, of course, and I know I'll remember Schwall's I Think It Was the Wine because it appears to be one in a series of songs about a funny, sad-sack character, but for the rest all I have is an undifferentiated impression of a string of knockout performances, and pinning the specifics means I have to go hunting along the tracks with my trusty tonearm.

Siegel-Schwall would appear to be a group of somewhat limited ambition. They seldom tour outside the Midwest, and what is perhaps their best-known recording is not even all theirs—it is Three Pieces for Blues Band and Symphony Orchestra, Op. 50, a commissioned work by William Russo that grew out of conductor Seiji Ozawa's hearing Siegel-Schwall in a Chicago club. The band performed the piece with the San Francisco Symphony Orchestra, Ozawa conducting, and Deutsche Grammophon recorded it (2530 303—see Paul Kresh's review in the June 1973 issue). In the meantime, the group has been putting out these glorious albums on Wooden Nickel and having themselves a great old time with that thrill of discovery only fine musicians know. Who was it said "Man, everybody's lookin' for it but I got it"? Wasn't Siegel-Schwall, but they surely do have it.

Joel Vance

SIEGEL-SCHWALL BAND: 953 West. Corky Siegel (harmonica, piano, vocals), Rollow Radford (bass, vocals), Jim Schwall (guitar, vocals), Shelly Plotkin (drums, vocals), Traitor from Decatur; Good Woman; When I've Been Drinkin'; Old Time Shimmy; Off to Denver; Just Another Song About the Country Sung by a City Boy; I'd Like to Spend Some Time with You Tonight My Friend; Tails; Reed Zone; Blow Out the Candle. WOODEN NICKEL BWL1-0121 $5.98, ® BWS1-0121 $6.95, © BWK1-0121 $6.95.

SIEGEL-SCHWALL: Radford, Siegel, Plotkin, Schwall
Now there's one album with John Denver's most popular hits.

Includes Leaving, on a Jet Plane/Take Me Home, Country Roads
Poems, Prayers and Promises/Rocky Mountain High
For Baby (For Bobbie)/Starwood in Aspen/Rhymes and Reasons/Follow Me
Goodbye Again/The Eagle and the Hawk/Sunshine on My Shoulders

And all of John Denver is on
RCA Records and Tapes
THE ANDREWS SISTERS: Boogie Woogie Bugle Girls. The Andrews Sisters (vocals); various orchestras. Beat Me Daddy; In the Mood; Hold Tight; Run and Coca-Cola; and ten others. PARAMOUNT PAS-6075 $5.98. ® M 8091-6075 $6.98.

Performance: Awful
Recording: Flat

It is difficult to believe that anyone, even back in the Forties, took the Andrews Sisters seriously or could have listened to them. Hearing them now is about as surreal an experience as seeing an elephant walk down the street wearing wedgies. This album contains fourteen of their "hits" in the original versions. and their, well, unique vocal blend, orchestrations that seem to have been written for a calliope, and their lumbering coyness and "personality" are enough to warp you for the rest of your life. That Bette Midler is currently a smash doing an imitation of them probably shows that we are hopelessly warped already.

Depressing statistic: the Andrews Sisters made over nine hundred recordings that sold over sixty million copies. Wonder what the eventual Osmonds total will be?

Recording of Special Merit

BODACIOUS D.F. Marty Balin (vocals); Mark Ryan (bass); Dewey Dagrazze (drums); Vic Smith (guitar); Charlie Hickox (keyboards). Drifting; Good Folks; The Witcher; Roberta; and three others. RCA API 1-0206 $5.98, ® APS 1-0206 $6.98, ® APK 1-0206 $6.98.

Performance: Solid
Recording: Very good

This is Marty Balin's new group. Balin, formerly of the Jefferson Airplane, is an agile vocalist--a damned good one, in fact. His voice is grainy and gritty but also fluid; he tosses off lyric lines like a quick, refreshing drink. He sings with an ease and comfort that eludes most others.

Balin is also a good songwriter, taking his inspiration from regional black Southern music rather than the slick Northern variety. The former has common sense and a humorous, tolerant approach to life and human foibles, while the latter is often preachy, pedantic, and arrogant. One example of how good Balin can be is Second Hand Information, and right behind it are Roberta and The Witcher. The band he has assembled is good, too: especially commendable are guitarist Vic Smith and keyboardist Charlie Hickox, whose harmony playing on Roberta aids and complements the tune. Balin is genuine and confident and casual; he enjoys himself, which is the prerequisite for any real musician, and this is a very enjoyable album.

BYRDS: Preflyte. Gene Clark (vocals); Jim McGuinn (guitar, vocals); David Crosby (guitar, vocals); Chris Hillman (bass, vocals); Mike Clarke (drums). You Shoved Me: Here Without You; She Has a Way; The Reason Why; For Me Again; and six others. COLUMBIA KC 32183 $5.98. ® CA 32183 $6.98. © CT 32183 $6.98.

Performance: Rough, but appealing
Recording: Likewise

This has been out for a few years on another label, but now that McGuinn has retired the group except for the original members (and moved them to Asylum) Columbia has seen fit to make it an official part of the canon. Questions of intrinsic quality aside, it's nice to have it readily available again, if only for the science-fiction cover by Barry Smith (the superb English comic artist who created Marvel's Conan the Conqueror). I wouldn't have thought Columbia that hip.

Anyway, how you'll react to the album as a whole will probably depend on how much the Byrds meant to you. These are demos, really, practice tapes made before they got down to serious business, and most of them are rough in the extreme. No one in the band seems to have known what to make of the studio, which is understandable for a bunch of folkies in 1964, and Chris Hillman apparently had not yet learned how to play bass. Still, the album's interesting as a document, and, as the songs themselves are all first-rate, it might be a worthwhile investment for the curious and the affluent.

Steve Simels

GLEN CAMPBELL: I Knew Jesus (Before He Was a Star). Glen Campbell (vocals, guitar); orchestra. Dennis McCarthy arr. I Take It on Home; Sold American; I Want to Be with You Always; If Not for You; Give Me Back That Old Familiar Feeling; and five others. CAPITOL SW-11185 $5.98. ® 8XT-11185 $6.98, ® 4XT-11185 $6.98.

Performance: More like it
Recording: Very good

Glen Campbell's part in this is a vindication, taking the form of a breaking of several sloth-
ful habits he picked up before your eyes on television. Not since the early recordings of Jim Webb songs has Campbell's interpretation of a lyric been so convincing. He also fits these numbers with a forceful delivery that, for the most part, eschews that cheap exploitation of the upper part of his vocal range that became so prominent a crutch during his TV period. It's a fairly strong album, and it would be much stronger if the producer and arranger had sensed Campbell's present state of mind instead of assuming that the old, puffy, TV-based techniques for backing him were still appropriate. Strings and choirs interfere with what he's trying to do in one song after another. Campbell needs this sort of thing only when he's not really with it himself—in Amazing Grace, which he sings sweetly but not cleanly, and in Ian Tyson's Someday Soon, which catches him lazily mouthing the words as if the camera were rolling. But listen to him sing the title song, a nifty rocker, or King Friedman's Sold American, and you can see that Campbell's cut a lot of fat out of his own presentation. The thing now, I guess, is to get to hear him unburdened by other people's fat.

N.C.

CHICAGO: Chicago VI, Chicago (vocals and instrumental). Critics' Choice; Just You 'n' Me; Darlin' Dear; Jenny, Something in This City Changes People; Rediscovery; and four others. Columbia 32400 $6.98. © CT-32400 $6.98.

Performance: Excellent

Recording: Excellent

Take away the capable arrangements (by the band) and the careful production (by James William Guercio) and what have you got here? Some of the dinkiest, banal "songs" since the last Chicago album. A song is the backbone of rock; a bad song is a weak bone, and it mars the whole arrangement, performance or makes it meaningless.

But why is Chicago so popular? Well, in terms of technique they are a good band and their vocalists are acceptable. Maybe the band serves as an access, a slob appeal: the "intellectual" dignity of jazz combined with the chic of rock. Maybe it's because Chicago is almost the sole survivor of the "big-band" jazz/rock/gospel boom of the late 1960s. What happened to the others? Illustration never got the point. Even when there's any recording group needs, the brilliant Dreams lacked a hit single, the Ides of March had a hit single, and it masquerades the whole arrangement, performance or makes it meaningless.

But why is Chicago so popular? Well, in terms of technique they are a good band and their vocalists are acceptable. Maybe the band serves as an access, a slob appeal: the "intellectual" dignity of jazz combined with the chic of rock. Maybe it's because Chicago is almost the sole survivor of the "big-band" jazz/rrock/gospel boom of the late 1960s. What happened to the others? Illustration never got the point. Even when there's any recording group needs, the brilliant Dreams lacked a hit single, the Ides of March had a hit single, and it masquerades the whole arrangement, performance or makes it meaningless.

But why is Chicago so popular? Well, in terms of technique they are a good band and their vocalists are acceptable. Maybe the band serves as an access, a slob appeal: the "intellectual" dignity of jazz combined with the chic of rock. Maybe it's because Chicago is almost the sole survivor of the "big-band" jazz/rrock/gospel boom of the late 1960s. What happened to the others? Illustration never got the point. Even when there's any recording group needs, the brilliant Dreams lacked a hit single, the Ides of March had a hit single, and it masquerades the whole arrangement, performance or makes it meaningless.

But why is Chicago so popular? Well, in terms of technique they are a good band and their vocalists are acceptable. Maybe the band serves as an access, a slob appeal: the "intellectual" dignity of jazz combined with the chic of rock. Maybe it's because Chicago is almost the sole survivor of the "big-band" jazz/rrock/gospel boom of the late 1960s. What happened to the others? Illustration never got the point. Even when there's any recording group needs, the brilliant Dreams lacked a hit single, the Ides of March had a hit single, and it masquerades the whole arrangement, performance or makes it meaningless.

But why is Chicago so popular? Well, in terms of technique they are a good band and their vocalists are acceptable. Maybe the band serves as an access, a slob appeal: the "intellectual" dignity of jazz combined with the chic of rock. Maybe it's because Chicago is almost the sole survivor of the "big-band" jazz/rrock/gospel boom of the late 1960s. What happened to the others? Illustration never got the point. Even when there's any recording group needs, the brilliant Dreams lacked a hit single, the Ides of March had a hit single, and it masquerades the whole arrangement, performance or makes it meaningless.
The classics from KLH. Four bookshelf loudspeakers of such extraordinary quality that each has set the standard of excellence in its price range. Pictured to the far left, our popular little Thirty-Two ($55.00†). Next, one of the best selling loudspeakers in the country, the Seventeen ($79.95†). Up front, everybody's favorite, the Six ($139.95†). And finally, our most spectacular bookshelf model, the Five ($199.95†). If you really want to know what KLH is all about, we suggest you listen to any one or all of these fine loudspeakers. And when you do, also look for our other bestsellers—the KLH stereo receivers. The Model Fifty-Five ($219.95†); the Model Fifty-Two ($319.95†); and our newest receiver, the stereophonic/quadraphonic Model Fifty-Four ($525.00†). KLH—the best thing to happen to bookshelves since books.

For more information, visit your KLH dealer or write to KLH Research and Development Corp., 30 Cross Street, Cambridge, Mass. 02139.

What's a bookshelf without the classics?

KLH RESEARCH AND DEVELOPMENT CORP.
30 Cross St., Cambridge, Mass. 02139

†Suggested retail prices—slightly higher in the South and West.

FEBRUARY 1974

CIRCLE NO. 27 ON READER SERVICE CARD
Garfunkel's new solo album sounds more like he split professionally from the Beers Family or some other palpably puerile folk group than from Paul Simon. As a team Simon and Garfunkel made more money from singing about the post-puberty blues than almost anyone else does from anything else in a lifetime. Now each is on his own, and Simon continues his heavy thinking and even more lugubrious performing, but Garfunkel seems almost to have taken the veil. This album is so tippy-toe reverent toward everything that I had to check to make sure that All I Know and Another Lullaby were indeed written by Jimmy Webb. They were, but Garfunkel's performances gave me pause. Not that a good many things aren't very well done, particularly a shimmering Angel Clare and a lovely Marvin Gaye Was an Only Child, or that Garfunkel isn't able to use his slightly adenoidal voice to fine dramatic effect. But still there lingers over everything an air of preciousness—not all the time, but often enough. The Webb songs, for instance, take on a kind of falseness that I don't think is written into them. Beautifully engineered and painstakingly produced by Garfunkel and Roy Halee this disc may be, but it's a little too hebatific for my taste.

**The Audio Amateur**

A quarterly for the craft audio buff
FUTURE FARE: A tonearm, pre-amp, a custom Dyna Stereo 70, Hi-fi filter, Synthesizer, Transmission Line Speakers, A variable in- reflection 3-way tone control—and much more.

PROJECTS PUBLISHED: a 9 Octave equalizer, Dyna PAT-4 update, power amps and preamps, a simple mixer, two 4-channel decoders and two encoders, 9 octave electrostatic speaker with a matching 900 W., Direct coupled tube amplifier. . . plus much more.

Absolutely ton quality...the only U.S. publication completely devoted to the really serious audiophile constructor. —Craig Stark, Columnist, Stereo Review

For a free prospectus & full details:

**Name:**

**Address:**

**City:**

**State:**

**ZIP:**

**Quarterly:** $7 yr.; 3 years $20.

P.O. Box 30, Swarthmore PA 19081

**CIRCLE NO. 4 ON READER SERVICE CARD**

**DISTRICT SOUND INC.**

2316 Rhode Island Ave. N.E.

Washington, D.C. 20018

202-832-1900

**CIRCLE NO. 14 ON READER SERVICE CARD**

**RECORDING OF SPECIAL MERIT**

MARVIN GAYE: Let's Get It On. Marvin Gaye (vocals); instrumental accompaniment. Let's Get It On: Please Don't Stay (Once You Go Away); If I Should Die Tonight; Come Get to This; and four others. TAMLA T2971 $5.98.

Performance: Solid

Recording: Good

Marvin Gaye was one of the original Motown stable of artists. Like Stevie Wonder, he has declared his artistic independence, and his recordings avoid the shrewd, assembly-line "Motown Sound." Even while he was part of it, though, he cut some undoubtedly great singles: Hitchhike, I Heard It Through the Grapevine, and, with Tammi Terell. That's All I Need to Get By. Gaye recently recorded several duets with Miss Terell, and her sudden death (she literally died in his arms on stage) affected him deeply; he retired for a while to develop a personal philosophy and make peace with himself. A few years ago he cut an album, "What's Going On," which seemed to be entirely made up of one ethereal melody to which he set different lyrics dealing with the conditions of life on the planet. Out of this album came Inner City Blues, which sold more in five minutes about the black experience than Curtis Mayfield has been able to say in three years.

Gaye has never been sanctimonious or preachy (though he can preach); his recent efforts have shown him to be a fellow of good will and common sense, as well as being a highly skilled entertainer. Here he turns to the joys of sex. Fifteen years ago this would have been called a "mood music" album, and that's what it really is. Gaye is honest without being blunt. None of the tunes are memorable. The point of a mood music album is to create an effect no matter what the qualities of the material might be. And here the effect is right.

**WAYLON JENNINGS: Honky Tonk Heroes.**

Waylon Jennings (vocals, guitar); the Waylors (instrumentals); Eddie Hinton (guitar); Randy Scrugus (guitar); Joe Allen (bass); Tommy Williams (fiddle); other musicians. Honky Tonk Heroes, Old Five and Dimers (Like Me); Willy the Wandering Gypsy and Me; Low Down Freedom; Omaha; and five others. RCA APL-0240 $5.98, © APSI-0240 $6.98, © APK-1-0240 $6.98.

Performance: Cowboy catalog

Recording: Excellent

Waylon Jennings is one of my favorite singers, but these Billy Joe Shaver songs have him in a corral if not a box. Shaver has Waylon referring to "honky tonk heroes like me" in the first selection, "old five and dimers like me" in the second, and "Willy the wandering gypsy and me" in the third. I mean, driving the point home is one thing, but this is like picking Kristofferson up by the literary ankles, shaking him vigorously, and using every damned nugget that tumbles out. Still, the onus is not on Shaver; but on the producers—any one or two of the Shaver songs would be fine in a program that otherwise had some variety in it. The restrictions imposed by the theme simply call for puerile after poem on hard-travelin' pickers. The singing, of course, is first-rate, and so is the backing—there are a lot of pickers listed in the credits, but fortunately they don't all play at the same time. There's some particularly fine work by some one on the dobro and by Don Brooks, a member of Jennings' band, the Waylors, on harp. If you don't have any Waylon Jennings albums and this is the only one you can find, by all means get it and get to know that voice. If a sufficient number of people do that, maybe we can pressure him into putting some real thought into producing these things. Not to get over-serious about it, but Jennings is one of the contemporary performers most likely to get country music off the dime it's been on for close to forty years.

LITTLE SONNY: Hard Goin' Up. Little Sonny (vocals, harmonica); Rudy Robinson (Continued on page 92)
The exasperating truth about cassette decks.

A lot of the money you shell out for a cassette deck is supposed to buy you a superb cassette recorder. Certainly most manufacturers try to give that impression. They sport big VU meters, slider-type pots and other professional recording-console accoutrements.

What’s so exasperating is that most of them seem to think that all you’ll ever record is phonograph records. How else can you explain the fact that most provide only a single stereo input with a single stereo slider?

Well, if you want to record from a number of sources, the Concord Mark IX is the only cassette deck that won’t disappoint you. Not only does it provide separate left and right channel inputs and separate left and right channel sliders, it boasts an mixing input and slider. You can use three microphones, one for voice and two for live stereo recording, and mix them in a thoroughly professional manner.

The Mark IX is professional in other ways too. It has built-in Dolby noise-reduction plus switch-in accommodation for the new chromium dioxide tapes. Then there’s frequency response. With its one micron gap recording head and a bias frequency of over 100kHz, it’s easy for the Mark IX to achieve a professional 30 to 15,000 Hz frequency response and better than 50db signal-to-noise ratio.

With Concord you can make professional-quality recordings, so we’re not going to let you play them back on a less-than-professional quality player. That’s why the Mark IX gives you low noise level in playback too. And wide frequency response. Wow and flutter below audible levels. And, of course, low distortion.

Some features the Mark IX offers can’t be classified in technical terms. For example, you’ll discover an extraordinary compatibility between what you need to do and how you do it on the Mark IX. The controls are always in the right place when you need them.

For the whole truth about professional-quality Concord cassette decks, just send us your name and address. We promise not to exasperate you.

Capitol 2.
The cassette that reaches not only new highs, but new lows.

Most cassettes have trouble reproducing the extreme high and low ends of the audio spectrum. So you miss the upper harmonics of that piccolo, or the fundamental note of the bullfrog's "needit," "neededit." Capitol 2 cassettes, however, reproduce these sounds clearly, without distortion. Their Cushion-Aire® backcoating improves the handling and wind of the tape, makes it jam-proof and greatly extends its life.

It's nice to use a tape that lasts a long time, when you're recording something as unusual as a bullfrog. You wouldn't want to have to do it more than once.

Capitol® 2 cassettes
Everybody's talking about
©Audio Devices, Inc. Glenbrook, Conn. 06838 A Capitol Industries-Emi Company
CIRCLE NO. 5 ON READER SERVICE CARD

Sonny plays some of the most torn-up, bloody-stomped, raked-over-the-coals harp I've heard since I was a little (innocent, white) boy and stumbled upon Nashville's WLAC late one night (and some time back) on my radio. Sonny's singing hasn't improved particularly since album number two, but it's still pretty good, and he seems more relaxed with the whole studio routine. He wrote most of the songs, and there is something about several of them—how to say what, when a blues progression is a blues progression is a blues progression?—vaguely reminiscent of those fine Ivory Joe Hunter tunes. Little Sonny is not a terribly versatile harp player, but he's a solid blues musician, and he's just begun to record. I expect he'll be around for a while.

N.C.

Rod McKuen: McKuen Sings McKuen/Brel.
Rod McKuen (vocals); orchestra. Seasons in the Sun; Come, Je; The Women; Amsterdam; Zangra; and seven others. Stan Yan SR 5022 $6.98.

Performance: Poached poetaster
Recording: Excellent

To get myself into the proper mood for any new Rod McKuen album isn't easy. First I have to sit around listening to the warm for a couple of hours. After that I slip into a pair of chino pants and my old scuffed sneakers, throw on a fuzzy sweater, the color of which brings out that particular changing blue of my eyes, and proceed to take a walk with my Doberman, Muffins. This time, we went down to the gas station and watched lonely strangers we knew we would never see again ordering gas for voyages into the unknown. Then we went to the post office and looked at all those lovingly wrapped packages sent by someone-who-cares to distant loves. In the park at twilight, Muffins and I smiled benignly at the lovers, Muffins, full of fun and only pretending to be fierce, would dash into the bushes and emerge with one couple after another, and I thought I could see him smile, just a little, as we watched them run into the darkling sunset clutching their clothes. On our way home a trailer truck ran over Muffins and as I held his paw, the life flickering from him, he seemed to be saying, "We'll meet again."

Back in my lonely room, I let my hair fall over my troubled forehead, and switched on Rod's latest. But even as the soft warmth of my tears coursed over my feverish cheeks, I knew that I could draw inspiration from Rod. Tomorrow there would be new dogs, new strangers, and new things for me to feel deeply about.

The next morning I listened again to the album. Murder is punished, I've been told, but McKuen's performances here of the work of Jacques Brel leave one in doubt. His translations of the lyrics are not bad at all, although he says, "We think of them as collaborations." But the album is billed as "McKuen Sings McKuen/Brel." That is the sort of chutzpah that makes McKuen look like the opportunist sans pareil.

Brel no longer makes public concert appearances and seems content to let McKuen become his English-speaking alter ego. I wonder if he realizes how very badly his work is being served, at least in these kinds of performances. McKuen's translations of such things as If You Go Away, Amsterdam, and Seasons in the Sun are workmanlike enough to evoke the original, but his delivery kills

(Continued on page 95)
Realistic thinks you shouldn't have to buy a new deck to get Dolby*

And you don't! Just add the Realistic® DNR-1 Dolby noise reduction system to your present deck. And get a signal-to-noise improvement of up to 10 dB at 10 kHz—for virtual elimination of tape hiss and noise. Use it with any stereo cassette, cartridge or open-reel deck. Or Dolbyized FM broadcasts. A "record check" switch lets you monitor the Dolbyized signal, as it's being recorded, on 3-head decks. And there are dual, illuminated VU meters. Built-in 400 Hz generator for precise calibration. Response, 20-15,000 Hz, ±2 dB. Harmonic distortion, under 0.5%. The low-cost way to Dolbyize. #14-893.

99.95

Unless you want to.

The Realistic SCT-6C stereo cassette deck is a pretty good reason for wanting to. Not only does it have Dolby built in, but it has a lot of other good things too. Like a bias switch for low-noise chromium dioxide cassettes—with or without Dolby. A handy "edit lever" for skipping unwanted material as you record. Pushbutton pause. Memory rewind. Automatic end-of-tape shutoff. Big, illuminated VU meters. And there's a preamp output level control for matching any amp. Response, with CrO2 tape, 30-15,000 Hz ±2 dB. Signal-to-noise ratio, with Dolby in, 56 dB. Wow & flutter, 0.14% RMS. Exclusively at a Radio Shack store near you. #14-898.

249.95

*Dolby is a trademark of Dolby Laboratories, Ltd.
Jonathan Livingston Popstar
Paul Kresh reviews his two latest discs

Anthropomorphic animals that talk and illustrate human virtues and vices have been with us at least since the days of ancient Egypt, but few of them have had three names or soared to the metaphysical heights attempted by the avian hero of Richard Bach's best-seller, Jonathan Livingston Seagull, as the author points out in the early pages of his popular parable, "was no ordinary bird." Where other gulls are interested in eating, he is interested in flying. His struggles to transcend nature's endowments and develop his skill in this direction despite the conventional disapproval of the elder in his flock are recounted with an innocent charm, and the tale is reminiscent at times of the glowing descriptions of the poetry of flying in Antoine de Saint-Exupery's Night Flight. The trouble is, though, that Jonathan ultimately flies to heights that will not bear the weight of Mr. Bach's simplistic prose, and the poor bird winds up as the spokesman for anthromorphism preachy as it preaches, relying heavily for inspiration on sources like Debussy's La Mer and also all too frequently on the easy Hollywood effects to be achieved with banks of strings and glittering orchestral arabesques. Mr. James has further miscalculated by allowing the whole of Part Two, dealing with the events after Jonathan flaps his way into heaven, to be backed by a single chord that becomes increasingly obtrusive, like a stuck auto horn, in its unrelenting monotony. But the record, like the book, has also a number of songs like Be and Skybird and Lonely Looking Sky that attempt to translate the ideas of the story into folk-musical terms and do succeed in conveying a wide-sky, windswept mood despite lyrics that seem to draw their inspiration more from Hallmark than from nature. In addition, there is a frankly religious "anthem," with lyrics consisting entirely of such words as "sanctus" and "kyrie" and "gloria." The anthem's controlled exaltation speaks well for Diamond's taste and inventiveness; I have never heard a children's chorus intoning popular music less objectionably. Lee Holdridge's orchestral settings are sweeping and sumptuous, and although Diamond's reported protests about the alleged tampering with the timbre of his own voice are probably justified, the effect of the whole is not only singularly free of mere tenderness but sounds just marvelous—due in part to the resourceful use of stereo to achieve its overall open effect.

The Columbia record comes in what is probably the year's most luxurious package, including a booklet with an embossed cover containing the words of the songs, such as they are, superimposed on full-color seascapes along with a frameable portrait of the photogenic Mr. Diamond and the names of all the other musicians.

To be outdone, Dunhill has also come up with a Jonathan recording, and in it Mr. Bach's rich, beautiful prose is consigned to immortality in a rhetorical rendition by Richard Harris that reminded me of the way Richard Hale intones "My dear children" in his wonderfully old-fashioned reverberating recitation of the narrative of Peter and the Wolf on the vintage Boston Symphony recording. Mr. Harris gives the saga of Jonathan, with its Lost Horizon sonorities, the benefit of his full dispassion in a Shakespearian treatment that sometimes makes the descriptive writing sound better than it is. But it also exposes to the point of embarrassment the leaden superficiality that makes it so hard for many passages ever to get off the ground—and this despite skillful editing that includes the elimination of a couple of awkward, slangy phrases along with a number of paragraphs that never will be missed—the stary-eyed original ending among them.

Terry James' music for the Dunhill disc is also impressionistic—relying heavily for inspiration on sources like Debussy's La Mer and also all too frequently on the easy Hollywood effects to be achieved with banks of strings and glittering orchestral arabesques. Mr. James has further miscalculated by allowing the whole of Part Two, dealing with the events after Jonathan flaps his way into heaven, to be backed by a single chord that becomes increasingly obtrusive, like a stuck auto horn, in its unrelenting monotony. But the record, like the book, has been a runaway best seller since it came out. One can quarrel with success, I suppose, but will its course thereby be altered so much as half a degree?
every nuance. His voice is that of an Ethel Barrymore, in deepest and foggiest "Drama," and has the expressive range of an asthmatic macaw. When he cuddles up to the mike and croaks, "Don't go away . . . please," a cappella, as he does at the end of If You Go Away, or careens about like a Bette Davis on roller skates, pulling out all the supposed emotional stops in Come, Jef, the effect is more like early Lance Loud than prime Brel. Most of these songs are available, in French, in Brel's original performances, and to hear them is to realize their power, truth, and universality, qualities sadly lacking here. They make one long for Brel's return to live performance.

Recorded live and in the studio, this album is a superb piece of sonic flashiness. But it is the flash of a front-wheel-drive Eldorado, laid over what is basically a sturdy, hardy, and honestly made little Citroen.

P.R.

MARTIN MULL AND HIS FABULOUS FURNITURE: In Your Living Room. Martin Mull (vocals, guitar, ukulele, etc.); Bill Elliot (piano), Keith Spring (tenor sax); Harvey Mason (drums); other musicians. Duelling Tabas; A Simple Carpenter; Licks Off of Records; Return of the Big Bands; 2001 Polka; Straight Talk About the Blues; and eleven others. CAPRICORN CP 0117 $4.98.

Performance: Slick

Recording: Very good

There are several elements in Martin Mull's comedy and high jinks, but the main ones are parody (Duelling Tabas, 2001 Polka) and a watered-down adaptation of Randy Newman's approach. Some of Mull's work is about what you'd have if you ordered some bright kid to make Newman's attitudes "acceptable" for, say, commercial television. In fact, the tube would seem the logical place for Mull to wind up, poor devil. Mull invites even further comparisons with Newman by appearing to try to sing like Newman.

Still, Mull's act—from the moment he's introduced by a midget as "a young man I've always looked up to" through his playing of a Blind Lemon Pledge Lake Erie Delta blues song on ukulele fretted with baby bottle neck and on down to his version of a rock-and-roll dance craze, "the Nothing"—is funnier than the average act. The problem with the album is a problem almost endemic in comedy albums; it's a lot funnier the first time you hear it than it is the second time.

The music is pretty well constructed and well played—Mull is a good guitar player—but it is clearly a means to an end, which is to get laughs. Mull's monologues are delivered in a mock-naive style that, so help me, is continually reminding me of the speaking style of Richard M. Nixon. Gee whiz.

N.C.

RECORDING OF SPECIAL MERIT

ESTHER OFARIM. Esther Ofarim (vocals); instrumental accompaniment. Song of the French Parvis: Suzanne; You're Always Looking for the Rainbow; Jerusalem, Boy from the Country; Gaotic Serenade; Morning Has Broken; Hey, That's No Way to Say Goodbye; Waking Up. BASF BB 29564 $5.98.

Performance: Varied and winning

Recording: Very good

I first heard the voice of Esther Ofarim on a Philips record a few years ago. Paired with

FEBRUARY 1974
AVEN MONEY NOW!! As one of America's largest wholesale distributors, our buying volume has kept our prices the lowest...

...We pass the savings on to you.

DIFFICULT... Equipment at terrific prices. We carry over 50 major brands, all factory sealed cartons, fully warranted, shipped from our warehouse fully insured.

OUTSTANDING VALUE... We are proud of the fact that we offer the best value anywhere in this industry.

WHOLESALE RATES... Ours are the lowest of the low, write us now for a lowest of the low quote.

OVERPAYING FOR AUDIO EQUIP.

Write us today — or better yet come down and see for yourself. We're taking the High Price out of Hi-Fi.

Danny O'Keefe's third album is about as intricately produced, and approximately as spontaneous, as the blueprints for a switchboard. There's a dry precision about it that undercuts the impact of technically good songs, good singing, and good instrumentation. O'Keefe's lyrics, as usual, are pretty good; the production approach may have evolved in the studio as a way of dealing with the melodies, which are cool and studied. The one warm-bodied exception is Danny's sensitive interpretation of his "Old Rhytih (The Babe), in which the melodies of ex-girlfriend and dead ballplayer play alternately in the narrator's mind in front of an easy, natural-sounding melody. Dr. John sneaks in some backing piano licks that refuse to be programmed in a couple of tracks, but that's about it; everything else sounds magnificently canned. N.C.

RECORDING OF SPECIAL MERIT

WILSON PICKETT: Miz Lena's Boy. Wilson Pickett (vocals); orchestra. Never My Love; Two Women and a Wife; Memphis, Tennessee. To see: You Lov'd It on My; and six others. RCA APL-10312 $5.98, © APS1-0312 $6.98, © APK1-0312 $6.98.

Performance: The real thing Recording: Excellent

Wilson Pickett's new album cover appropriately features him admiring himself in the mirror. The record confirms his good taste as he roars, pants, wheedles, and just plain sings hell out of everything that crosses his lady-killing path. He is hilarious as he describes his predicament in Two Women and a Wife, triumphant in Is Your Love Life Better (he doesn't even bother with a question mark; it is a flat statement to some lucky girl), and almost touching in Take a Closer Look at the Woman You're With. His only stumble is in Kristofferson's soft-focus cry of anxiety Help Me Make It Through the Night, in which, logically enough, he isn't very convincing.

Wilson Pickett is naturally what Tom Jones sweats to hard try to be. He has the raw energy and musical intensity of the true pop artist, a far cry from the slightly worried, all too careful abandon of the commercial property trying to remember to keep his good side to camera one.

This is another fine album, and perhaps a Rosetta stone for all of you who have been wondering just what Tom Jones has been trying to get across all these years.

P.R.

JONNIE RAITT: Taking My Time (see Best of the Month, page 84)

RECORDING OF SPECIAL MERIT

SOPWITH CAMEL: The Miraculous Hump Reception from the Moon. Peter Kraemer (vocals, saxophone, flue, synthesizer; Terry McNeil (piano, guitar); Martin Beard (vocals); Orchestra. Holly; Sweet Harmony; The Family Song; Baby Come Close, and six others. TAMLA T328L $5.98. © M-8328 $6.95, © M-5328 $6.95.

Performance: Obliging Recording: Good

These are good-natured, obliging performances by someone who wants to be Smokey is the best possible description of Mr. Robinson's singing; it wafts. Exactly at the moment when you think he has come upon a musical idea or is about to really say something, vapor sets in. Sweet Harmony ought to be a good song, and perhaps it is, but Robinson shrouds it in spun sugar. I didn't mind a bit of it, as I listened, but then I didn't think very much about it afterward either.

P.R.

SIEGEL-SCHWALL BAND: 953 West (see Best of the Month, page 85)

RECORDING OF SPECIAL MERIT

PASCAVILLI: The-last of Our Kind. This new album shows that they are still daffy, but their mixture of jazz, rock, and themselves produces some of the most satisfying music in years. It does no good to describe it; you simply have to hear it, and I hope you will. In my dreams, "The Miraculous Hump" sells about 750,000 (Continued on page 100)
At Pilot, our best four-channel receiver is our best stereo receiver.

It takes a lot more than adding two plus two to produce an outstanding four-channel receiver. Technological change must be anticipated, as well as the needs—present and future—of those who will use the equipment. Unfortunately, not all companies recognize this.

Fortunately, Pilot does.

We knew from the beginning that many of you would not be able to make the switch to four-channel all at once. That's why the Pilot 366 four-channel receiver (30/30/30/30 Watts RMS into 8 ohms) incorporates an ingenious "double power" circuit that permits you right off to enjoy the full power of this receiver in stereo (60/60 Watts RMS into 8 ohms).

Not only does the 366 provide advanced SQ circuitry, but it can also reproduce any other matrix system currently in use. Plus it will extract hidden ambience information from conventional stereo material.

Naturally, the 366 is fully adaptable to any discrete system.

We didn't stop there, however, in considering the manifold uses of this receiver. An ultra-sensitive FM tuner section (1.8μV, IHF) has a special detector output to accommodate proposed FM four-channel transmissions.

Finally, we saw to it that setting up in four-channel would be a simple operation. The 366 provides a special balancing signal, we call it Pilotone®, which makes channel balancing a virtually foolproof procedure.

No matter how you use it, the very things that make the Pilot 366 our best four-channel receiver also make it our best stereo receiver. And yours too.

For complete information and the name of your nearest Pilot dealer write: Pilot, 66 Field Point Road, Greenwich, Conn. 06830.

The Pilot 366 Four-Channel Receiver
As I was saying, before Frank Sinatra interrupted with his farewell speech, you can't take these show business "retirements" too seriously. In his case, the "comeback" seemed particularly inevitable. I mean, what else can you do when Palm Springs gets dull, the heat's on in Vegas, and Washington goes out of business? You can spend just so much time on the course in San Clemente before your eyes begin to look like the golfballs, and when your pals leave town, you move on too.

So the Chairman of the Board went back to work, doing what he does best. When all else fails, the man can still sing for his supper. When he plays, he plays hard. And when he works, he works hard. There's no better proof. I'd say, than his new Reprise album "Ol' Blue Eyes Is Back." Since there haven't been any Sinatra albums for a long time, it isn't judgish to say that it is his best album in years. It would be nice to be able to say it's the best album he ever made too. It isn't. It's good, but not that good. There are problems, but they can wait. In the happy spirit of the occasion, let's concentrate on the rewards before we get to the demerits.

The voice is what counts, and it has never sounded better. Rough around the edges and softly sighing in the center, it's like a wind-swept old house—cracks in the pipes and the age creeping in—but still you wouldn't trade it for one of the newer models. They're all copies, with no improvements, and don't have the comforting feeling of having been lived in. Even if we didn't know the history that goes with it, we would know that this is a voice that has been around, and that, like good wine or fine cashmere, it has improved with age. "Fingers reaching. . . searching for the touch of love's first meeting". . . throbs the viola Frank is apparently using to complement the bridge of a song called "You're So Right for What's Wrong in Ms. Life," and you know that's what singing is all about.

There is something almost eerie about the way Sinatra's voice moves into a song and haunts the lyrics—as though no other way of singing them were possible. The magic has to do with his ability to invest even a song without patronizing it and to use it to rub a little patina onto our lives, enriching, beautifying, and even spiritualizing our experience when we hear him sing it. Still, the best song in this collection, Stephen Sondheim's "Send in the Clowns," is eventually wrecked by Jenkins' arrangement. Here is Sinatra, making emotional mincemeat out of the line "Losing my timing this late in my career." The singing takes on a tentious distraction which is almost like being in church . . . and here comes Gordon Jenkins. Wind-winds and flutes clumming away at odds with the melody, interrupting, defating, and making unnecessary comments. It's a pretentious distraction we don't need.

Why does a man with so much skill and passion and heart put up with anything but the best? Why didn't he clear out half the string section, throw out half the material, and call someone to re-work the arrangements? Don Costa, who produced the album and wrote three of the charts for it, qualifies, but even his contributions here are below his usual standards. It is just this kind of fooling around that is so distressing about a good deal of Sinatra. Nobody Wins, with its seventh-grade philosophy and its third-grade rhymes, is a hillbilly song written by Johnny Mercer, Alec Wilder, Burke and Van Heusen, Tommy Wolf and Fred Landesman, Blossom Dearie and Jackie Cain and Roy Kral and people of that level of sophistication polish their craft, you're not going to see Frank Sinatra in the audience, even though I feel that secretly his heart lies there.

As a result, we wait breathless with anticipation for his first album since coming out of retirement. And what do we get? A theme song from a rotten Burt Reynolds movie called The Man Who Loved Cat Dancing. It's an insult. Don't get me wrong. I love Sinatra. He's top lion on the veldt. Yes, you'd like to trade it for one of the newer models. They're all copies, with no improvements, and don't have the comforting feeling of having been lived in. Even if we didn't know the history that goes with it, we would know that this is a voice that has been around, and that, like good wine or fine cashmere, it has improved with age. "Fingers reaching. . . searching for the touch of love's first meeting". . . throbs the viola Frank is apparently using to complement the bridge of a song called "You're So Right for What's Wrong in Ms. Life," and you know that's what singing is all about.

There is something almost eerie about the way Sinatra's voice moves into a song and haunts the lyrics—as though no other way of singing them were possible. The magic has to do with his ability to invest even a song without patronizing it and to use it to rub a little patina onto our lives, enriching, beautifying, and even spiritualizing our experience when we hear him sing it. Still, the best song in this collection, Stephen Sondheim's "Send in the Clowns," is eventually wrecked by Jenkins' arrangement. Here is Sinatra, making emotional mincemeat out of the line "Losing my timing this late in my career." The singing takes on a tentious distraction which is almost like being in church . . . and here comes Gordon Jenkins. Wind-winds and flutes clumming away at odds with the melody, interrupting, defating, and making unnecessary comments. It's a pretentious distraction we don't need.

Why does a man with so much skill and passion and heart put up with anything but the best? Why didn't he clear out half the string section, throw out half the material, and call someone to re-work the arrangements? Don Costa, who produced the album and wrote three of the charts for it, qualifies, but even his contributions here are below his usual standards. It is just this kind of fooling around that is so distressing about a good deal of Sinatra. Nobody Wins, with its seventh-grade philosophy and its third-grade rhymes, is a hillbilly song written by Johnny Mercer, Alec Wilder, Burke and Van Heusen, Tommy Wolf and Fred Landesman, Blossom Dearie and Jackie Cain and Roy Kral and people of that level of sophistication polish their craft, you're not going to see Frank Sinatra in the audience, even though I feel that secretly his heart lies there.

As a result, we wait breathless with anticipation for his first album since coming out of retirement. And what do we get? A theme song from a rotten Burt Reynolds movie called The Man Who Loved Cat Dancing. It's an insult. Don't get me wrong. I love Sinatra. He's top lion on the veldt.
$600 is a lot of money for a speaker.

The AR-LST (Laboratory Standard Transducer) was developed to fill the needs of audio professionals, but its unsurpassed quality has made it greatly desired for quality home music systems.

The LST incorporates a total of 9 drivers mounted on three surfaces to provide extremely broad dispersion. And while it normally has flat frequency response, a front-panel knob may be used to select any of six pre-determined frequency response curves to suit different listening requirements and personal preferences.

You can get a great AR speaker for less money, if you're willing to settle for a little less speaker. If you've listened to the LST, you won't.

Write us for complete detailed information.

'The AR-LST is a lot of speaker.'

'Lab measurements and listening tests confirm that this is an outstanding reproducer, second to none, in linear wide-range response and low distortion. The performance of the LST is truly prodigious. Its response was found to be among the most linear yet measured for a loudspeaker. Virtually no directivity or coloration could be detected throughout the LST's range.

'It actually can handle power peaks up to 553.8 watts without distortion, while furnishing an output level of 112dB, which attests both to its ruggedness and dynamic capabilities.' HIGH FIDELITY.

'I soon found that these speakers tell me more about the sound than any others I have ever listened to. They represent for me a reference standard that is the present day state of the speaker art.' STEREO & HI-FI TIMES.

'In a word, it is superlative. To my ears, it can reproduce music from recordings with a verity I have never before experienced. For me, it is now the system against which others must be judged.' AMERICAN RECORD GUIDE.
Maxell offers a huge improvement in cassette tape.
Magnified 10,000x so you can see it.

Introducing our new Ultra Dynamic cassette. We've added several new improvements to the cassette. And a little more Ultra to the Dynamic.

Our smallest improvement is our biggest improvement.
We reduced the size of the tiny PX gamma ferric oxide particles on the surface of our tape. The Hz now go up to 22,000 Hz so you get even higher highs. The signal-to-noise ratio's now 8dB more than ordinary cassettes—which means you get less noise from your cassette player and cleaner, clearer sound from your cassette. And the dynamic range is wider so you can turn the sound up loud enough to disturb the neighbors without worrying about distortion.

Little pad finally gets grip on self.
Every cassette has a little pressure pad to keep the tape pressed against the tape head. Other cassettes keep their pads in place with glue—or rather don't keep their pads in place with glue. So we've designed a little metal frame that holds the pad in a grip of steel. And now the tape can't push the little pad out of place—and you don't need to worry about signal fluctuations and loss of response any more.

An improvement you can see but can't hear.
The first five seconds of our new cassette is a timing leader. And we've marked the place where it starts with three little arrows so you'll always know exactly where you are.

Amazing new miracle ingredient fights dirt fast!!!
But the leader is also a head-cleaner and what's amazing, new and miraculous about it is that it doesn't rub as it scrubs as it cleans. Because it's non-abrasive. So it keeps your tape heads clean without wearing them down.

Our new long-playing cassette is shorter.
Our new UDC-46 is twenty-three minutes per side. Which very conveniently just happens to be the approximate playing time of your average long-playing record. (Our other cassettes are 60, 90 and 120.)
And that's our new improved Ultra Dynamic cassette.
And its ultra dynamic new improvements.

The answer to all your tape needs.
Maxell Corporation of America, 130 West Commercial Avenue, Moonachie, N.J. 07074
CIRCLE NO. 33 ON READER SERVICE CARD

Copies. A holiday from cant, overproduction, and noisy nonsense is declared. All other music ceases for a month, during which we are all refreshed and enlightened. This album is a musical backrub. Were it for nothing else I would love it for the lines in Coke, Sweden and Waterbeds: "Now they've got all money down/House in the country, store in town/ Baby looks fine in her platform shoes/Daddy's got a harp, tryin' to learn the blues."
Since I have gone out of my way to say disparaging things about Californian music and the Californian life style in many other reviews (watch me—when I'm fifty I'll be out there squeezing oranges like everyone else), I record that Sopwith Camel are all Californians and that their marvelous music would not have been possible without the life style. I go further: I hope Sopwith Camel will be around for years this time. They are intelligent, gentle, funny, and a little mad.
J.V.

B. W. STEVENSON: My Maria. B. W. Stevenson (vocals and acoustic guitar); orchestra: My Maria; Remember Me; Lucky Touch; Sunset Woman; Pass This Way; and five others. RCA APLI-0088 $5.98. © APSCI-0088 $6.98. © APKI-0088 $6.98.

Performance: Solidly entertaining
Recording: Excellent

What a relief to listen to ten tracks by someone who is modest and sensible enough to consider himself primarily an entertainer, and who leaves pop sociology to the "heavy thinkers." B. W. Stevenson rolls along in a smooth c&W style, playing expert and idiomatic acoustic guitar, singing several of his own songs with a just-right vocal rasp and a real intelligence about lyrics, and displaying a satisfying musicianship with his small backup group. The two best tracks here are the title song and Shambula, but then the whole recording makes a solid point: professionalism need not be sterile or a cloak for incoherence. True, nothing very adventurous is tackled here, but then again the last few years have given us plenty of young navel-gazing polemicists anxious to enlighten us all. What is in radically short supply are surefooted young performers who, like Stevenson, feel some professional obligation to entertain anyone who takes the time to listen. This is a beautifully crafted, totally likable album.
P.R.

RECORDING OF SPECIAL MERIT
IKE TURNER: Bad Dreams. Ike Turner (vocals and keyboards); instrumental accompaniment: These Dreams; That's How Much I Love You; One Nite Stand; Don't Hold Your Breath; (You Can Have) The City; Flockin' with You; and four others. United Artists UA-LA087-F $4.98.

Performance: Superb
Recording: Excellent

Ike Turner has been around a long time, from his early days of playing piano in pickup blues bands, to his many years of one-nighters with his wife Tina and their ensuing local and regional record hits. In the mid-Sixties, Ike and Tina began to be appreciated by white collectors of black music (Phil Spector produced Tina in 1966 with River Deep, Mountain High and left America in a huff when it didn't sell, but it was not until the late Sixties and early Seventies that the mass white audience "discovered" them. Tina became an

(Continued on page 104)
hearing with the Heathkit AR-1500 AM-FM Stereo Receiver

One of the most universally praised AM/FM receivers on the market — and in kit-form! That way we can give you the kind of circuitry a knowledgeable engineer would design for himself for no more than you would pay for someone else's ordinary receiver.

Conservatively rated, the AR-1500 puts out 180 watts, 90 per channel, into 8 ohms, with less than 0.2% intermod distortion, less than 0.25% harmonic distortion. Two computer-designed five-pole LC filters and the improved 4-gang 6-tuned front end combine for an FM selectivity better than 90 dB, 1.8 µV sensitivity. And here are some things the specs won't show you. There are outputs for two separate speaker systems, two sets of headphones, biamplification, and oscilloscope monitoring of FM, Standard inputs — all with individual level controls. Electronically monitored overload circuitry. There are even two dual-gate MOSFETs, one J-FET and a 12-pole LC filter in the AM section for super sound there!

But don't let the astounding performance throw you. You can build yourself an AR-1500 even if you have never built an electronic kit before. Parts are packaged in convenient sub-packs, so you assemble one circuit board at a time without confusion. And there's no second-guessing in the Heathkit Assembly Manual. Every step is explained and illustrated. Plus there are extensive charts showing voltage and resistance measurements in key circuits as they should appear on the built-in test meter. You fully check-out your work as you go! Of course, all this special circuitry stays with the receiver so you can perform service checks over the life of the component.

The AR-1500 is simply the best receiver we have ever offered. And at the low kit-form price, it's an incredible value for the audiophile who demands excellence. Build it, listen to it, and you'll believe it.

Kit AR-1500, less cabinet, 53 lbs., mailable . . . . . 379.95*
ARA-1500-1, walnut cabinet, 8 lbs., mailable . . . . . 24.95*

Hear it... with the Heathkit AR-1500 AM-FM Stereo Receiver

A professional-grade oscilloscope that visually monitors stereo and 4-channel discrete and matrixed systems. Now you actually can see channel separation, phasing, relative signal strengths, multipath reception, center tuning of receivers and tuners, and more. And in easy-to-build kit form you save virtually hundreds of dollars over what you would normally pay for an instrument this reliable and versatile.

Only the Heathkit Audio-Scope gives you triggered sweep for a stable, jitter-free trace without constant re-adjustment. Inputs are provided on the rear panel of the Audio-Scope for Left-Front, Left-Back, Right-Front, Right-Back, and Multipath. Any of these inputs can be switched and observed on the cathode ray screen, independently or in combination.

In addition, a front panel input is provided for observing any external source, permitting you to use the AD-1013 as a conventional oscilloscope for checking out malfunctions in various stages of your tape equipment, receiver, amplifier, tuner, turntable, etc. A built-in independent 20 Hz to 20 kHz low distortion audio oscillator provides a convenient means of setting up and checking your 4-channel or 2-channel stereo system. Front panel controls are provided for frequency selection of the audio oscillator as well as controlling the amplitude of the generated signal. Outputs from the audio oscillator are located on both front and rear panels. Output voltage will not vary with frequency change.

Cabinet-matched to the Heathkit AR-1500 Receiver, for obvious reasons, the AD-1013 nevertheless looks great and works great with any receiver or tuner having multiplex outputs.

You can build the Heathkit Audio-Scope even if you have never built a kit before. Most components mount on one large, rovmey circuit board — and point-to-point wiring is held to a minimum. At this low kit price, it's well worth your time. Because when it comes to an unbelievably simple audio system, one picture is worth a thousand words.

Kit AD-1013, less cabinet, 19 lbs., mailable . . . . . 199.95*
ARA-1500-1, walnut cabinet, 8 lbs. . . . . . . . . . . 24.95*
earth-mother star, but it is taking more time for Ike, who is the boss man, to get his due recognition. This is one of his comparatively rare solo albums. Since the Ike & Tina Revue plays an awful lot of one-nights, it is possible he hasn’t had time for more. That’s a pity, since two or three albums as good as this one would establish him as one of the masters of black American music.

Some of the songs contain references to other masters: These Dreams echoes Chuck Berry at his peak, and Take a Walk with Me summons up Jimmie Reed in his prime. But the album is decidedly Turner’s. His don’t-give-a-damn baritone, the light sparseness of his arrangements and instruments, and the bitter savagery of his lyrics mark him as an original.

Turner doesn’t preach, though: he just says what he knows. His music is direct to the point of being blunt when he wants it to be: he can also be warm and intimate and funny (as in That’s How Much I Love You). All in all, this is one of the most listenable albums in quite a while. A few more like this and Turner is going to make the thrones of the current kings of black music very shaky indeed.

TONY JOE WHITE: Homemade Ice Cream.
Tony Joe White (vocals, guitar); Norbert Putnam (bass); David Briggs (piano); Kenny Malone (drums); Reggie Young (guitar). Saturday Nite in Oak Grove, La.; For Old Times Sake; I Want Love (‘Twen You and Me); Homemade Ice Cream; Of Mother Earth; and six others. WARNER BROS. BS 2708 $5.98, © M-2708 $6.98, © M-52708 $6.98.

Performance: Very good
Recording: Excellent

Here’s another pretty good, fairly honest, stolidly unremarkable album from Tony Joe White, a writer of straightforward and intelligent lyrics and simple melodies, and a singer of five or six tones somewhere in the middle of the scale. The album makes a fine start with Saturday Nite in Oak Grove, L.a., an understanding and beautifully researched (perhaps lived) tune about cruising the drive-ins in little towns. It wavers a bit then comes across with the title song, which turns out to be an addictive little instrumental featuring some one not credited—Tony Joe himself, I assume—on the harp. The rest of the album is being raggedly beautiful. From there until very near the end, it’s a fine album. White excels at re-creating small but valuable moods and feelings, which is why Saturday Nite, Ice Cream, and Lazy Are particularly successful cuts. His vocals, limited by technicalities to a fairly narrow slice in that of country pie of emotions (Bobby Goldsboro may have that metaphor whole and intact, if he wants it), are not led into scary territory by these particular songs, and the picking behind them is right on the button.

RECORDING OF SPECIAL MERIT
ANDY WILLIAMS: Solitaire.
Andy Williams (vocals); orchestra: This Is All; My Revue; The Dreamer; Remember; and six others. COLUMBIA KC 32383 $5.98, © CA 32383 $6.98, © CT 32383 $6.98.

Performance: Jus’ rollin’ along . . .
Recording: Excellent

Andy Williams is beginning to appear indestructible. His recording career goes on and on, he explodes onto the charts every once in a while, and he still projects the same tasteful lyric readings, the warmly charming manner, and the relaxed underplaying that made him a star well over a decade ago. (In pop that can be computed in somewhat the same way as reckoning the age of a dog: one human year equals seven dog years, and one show-biz year equals two dog years.) This album is another example of Williams’ slick, but never arch or cloying, professionalism, and the production by Richard Perry purs along as effortlessly as a Mercedes 600. The best tracks are the title song and George Harrison’s This Is All, but nothing is less than good.

For years, Cary Grant never made any claim to being a great actor or a “serious” interpreter of mood—he just gave a lot of classy light entertainment to millions. Williams is his pop-music counterpart. The French used to play his sort of singer a chanteur de charme. Deep in the throes of le rock, they now consider it a comic phrase. But they don’t have an Andy Williams right now, either.

P.R.

COLLECTIONS

RECORDING OF SPECIAL MERIT
MUSIC OF THE THIRTIES. Gade: Jalosine. Rodgers: The Blue Room; The Lady Is a Trump; Kern: A Fine Romance; Pick Yourself Up; Gershwin: Love Is Here to Stay; Lady Be Good. McHugh: I Can’t Believe That You’re in Love with Me. Porter: Night and Day. Strachey: These Foolish Things. Berlin: Cheek to Cheek; Grappelli: Bills; Aurore; Errol; Jenny Street. Yehudi Menuhin (violin); Stephane Grappelli (violin and piano); Alan Clare Trio. ANGEL SFO-36968 $5.98.

Performance: Irresistible
Recording: Fine

This record is just almost too cleverly put together: it makes me jealous that I had nothing whatever to do with it. Menuhin is playing George Plempton again, as he did in his ventures into classical North Indian music with the sitarist Ravi Shankar. Of course, the unfamiliar territory is jazz, in particular the kind of mercurial, driving swing practiced in the Thirties and Forties by a group called the Quintet of the Hot Club of France, which was built around the ineffable Belgian gypsy guitarist Django Reinhardt. This album is forty years later, and Stephane Grappelli, the violin soloist of that group (the original instrumentation was violin, three guitars, and bass), was universally conceded to be Europe’s finest jazz fiddler and one of the two or three best in the world. Grappelli also adapted the concept of using the violin as a major component of the rhythm section to the attention to use Grappelli’s free-swinging improvisations, and, as openers and closer for most of the tunes, he and Grappelli play those “straight” passages in tandem (thirds and sixths, that is). When Menuhin does take a solo, which is not terribly often, his rock steady line is used as the rhythmic base and both Grappelli and the trio flit jazzily around it. Menuhin obviously has no technical problems, and the give and take of the playing is such that one never worries how much improvised, how much carefully rehearsed beforehand. It must be one of the rare times in recorded history that two such totally different perceptions of rhythm have worked together.

The right standard is set by four Grappelli originals. Two of these—Bills and Errol—feature Grappelli solo with the backup trio. In the other two—Aurore and Jenny Street—Menuhin is the soloist, with Grappelli at the piano. This latter pair is unusually fascinating, for while Menuhin is playing, the pieces are not unlike a salon piece by, say, Frederick Delius. But when the violin lets up for a moment, and the piano takes over, there is a subtle rhythmic change, like the change from salon to salon (cocktail lounge, really) in style. The alternation is far more delightful than disturbing, and it is the sort of thing Satie would have made much of if, historically, he had ever had the chance.

I am afraid I have been so engrossed by the techniques of this record that I have conveyed much idea of what it actually sounds like. I would hate for that to be the case. There is a sort of brilliant daintiness about the disc, the palm court both brought up to date and used to an improved, more musical power, that is irresistible. The tempos are, for the most part, fast, the playing full of wit and during, the accompaniment apart, the recording fine. I can virtually guarantee that if you hear one band of the record you’ll buy it.

James Goodfriend

(Continued on page 107)
HIRSCH-HOUCK LABS report on the
KENWOOD KA-8004 STEREO AMPLIFIER

"A deluxe, highly flexible and powerful unit rated conservatively at 60 watts per channel from 20 to 20,000 Hz with both channels driven into 8-ohm loads"

- STEREO REVIEW, November 1973, "Equipment Test Reports"

Here are some further comments from the Hirsch-Houck Test Report on one of KENWOOD's finest stereo amplifiers:

"...With both channels driven to the clipping point, with a 1,000-Hz test signal, the KENWOOD KA-8004 delivered 72 watts per channel to 8-ohm loads."

"...Over much of the power range from 1 watt to more than 70 watts the distortion was typically about 0.05 per cent, and always less than 0.1 per cent."

"...The KA-8004 has the extensive input facilities we have come to expect from KENWOOD... two magnetic phono cartridge inputs, three high-level inputs, paired microphone inputs, and dubbing/monitoring facilities for two tape recorders."

"...The tone controls were truly excellent. With the 'normal' turnover frequencies of 400 and 3,000 Hz, their characteristics were similar to some of the better tone-control circuits we have encountered."

"...As any fine amplifier should be, it was completely self-effacing, sonically adding or subtracting nothing of its own to the program unless called upon to do so."

Like the KA-8004, the matching KT-8005 Stereo Tuner is a state-of-the-art unit with unsurpassed performance characteristics: Sensitivity 1.5 µV; selectivity 100 dB, capture ratio 1.0 dB. The multiplex stage features KENWOOD's exclusive Double-Switching Demodulator (DSD) circuit that delivers an incredible stereo separation of at least 35 dB throughout the frequency spectrum (50-15k Hz).
The Who's
"manageably pretentious"
QUADROPHENIA

Reviewed by Lester Bangs

Of the few bands surviving from the mid-Sixties English rock explosion, the Who would seem, hands down, to have the healthiest prospects for continuing. The Rolling Stones never fail to issue another solid, fully professional album each year, but they have shored up the group's corroding nucleus with the support of so many studio hacks that they now seem more a corporation than a band. The Kinks still exist, teetering on from week to week, but they have settled for being a cheerily alcoholic burlesque of themselves. And everybody else is an also-ran.

Except, as I said, the Who. They began their career in 1965 with two timelessly authentic teenage anthems, I Can't Explain and My Generation, and, as perhaps the first group in the world to make deliberate use of feedback and distortion as essential elements of performance, they were avant-garde even then. A rough crew, they were reputed to be highly volatile both on- and off-stage, a pack of pill-heads whose personal and musical tensions often broke out in physical assaults on each other. Peter Townsend smashes his guitar at the end of every performance, it was only on special occasions that he aimed it at Keith Moon's head, and Moon was probably too busy putting his boot through the bass drum even to feel the pain.

They've never really looked back since, moving through a series of brilliant albums that feature an endlesslyexpanding musical palette and a never-ending harvest of thematic grist that took them far from their Mod London street-gang roots through fairy tales, a fascination with Madison Avenue, odd English mores, the miscreant as Messiah, revolutionary sloganeering, rock-and-roll as extended High Art form, and finally even into the arms of Peter Townsend's personal fave guru, Meher Baba.

The Who's new album, "Quadrophenia," represents the first real, sustained backward glance on their part. It traces the picaroque odyssey of a young Mod (circa 1965, and very like themselves as adolescents), and it represents a far more personal statement than their earlier two-record "rock opera," the over-celebrated "Tommy." The story of "Quadrophenia" is as grittily simple as "Tommy"'s was pompously read: a working-class British kid declares himself sick of watching Mum and Dad "get pissed" every night, so, with his mates, he flees into a world of psychic energizers and revolt. The parents send him to a psychiatrist, who diagnoses him as schizophrenic. Driven by hysteria and despair, he runs away from home and has a series of adventures (including attending a performance by the early Who) whose only constant is violence. He's been taking pills and drinking throughout, so his experiences become increasingly fragmented and hallucinatory. Finally, in a climactic sprint, he steals a boat and sails out to a stark and hazily symbolic rock ("It was sticking up very jagged, but very peaceful"). There he finally overdoes on gin and speed, and experiences an epiphany in which he hears the music of heaven in the grindings of the boat's motor. But he unthinkingly switches the motor off, shattering his vision, and crumples to the rock in terminal despair. As the boat drifts away we hear him muttering: "Schizophrenic? I'm a bleeding Quadrophenic.

Of course, it's all just a handy gimmick for Townsend to make another Big Statement and simultaneously cash in on the burgeoning quadraphonic fad/revolution. In this literary ambitions are much more satisfactorily realized here than in the earlier extravaganza. "Quadrophenia"'s text, printed on the inside liner, bears a strong resemblance to the Angry Young Man strain of British working-class fiction of the late Fifties—a taste of Room at the Top or perhaps Alan Sillitoe's Loneliness of the Long Distance Runner. Enough substance, in other words, to keep you from squirming.

The music? It's basically the same stuff the Who have been hammering out for several years now—big, loud, aggressive guitars, thrashing drums, and Roger Daltrey's plaintive, perfect vocals. It has as much excitement as anyone else in the rock establishment is providing right now, but, as with "Tommy," you've got to question seriously whether it was an overdose of inspiration or ego that convinced them they needed two whole discs to get it across. All the songs inevitably run together, and there's a cut-to-cut and side-by-side sameness that vitiates the full impact.

In my mind, the real question is still whether we indeed do—or ever did—need any such preening innovation as a "rock opera" to keep popular music from becoming a snore. But that's another debate entirely: the important thing is that "Quadrophenia" is, with minor cavils, a fine, involving, manageably pretentious piece of rock artistry that might be worth your attention even if you hate both noisy guitars and Verdi.

THE WHO: Quadrophenia. John Entwistle (bass, horns); Roger Daltrey (vocals); Keith Moon (drums); Pete Townsend (guitars, synthesizer); I Am the Sea; The Real Me; Quadrophenia; Cut My Hair; The Punk Meets the Godfather; I'm One; The Dirty Jobs; Helpless Dancer; Is It in My Head; I've Had Enough; 5:15; Sea and Sand; Drowned, Bell Boy; Doctor Jimmy; The Rock; Love, Regain o're The MCA MCA-2-10004 two discs $11.96, © MCA MCA-2-10004 $12.95, © MCAT-2-10004 $12.95.

SAVE!

MONEY • TIME • FREIGHT

QUALITY STEREO EQUIPMENT AT LOWEST PRICES.

YOUR REQUEST FOR QUOTATION WILL BE RETURNED SAME DAY.

FACTORY SEALED CARTONS GUARANTEED AND INSURED.

SAVE ON NAME BRANDS LIKE:
A.D.C. K.L.H.
A.R. Shure
Dynamco Koss
Sony Fisher

AND MORE THAN 50 OTHERS BUY THE MODERN WAY BY MAIL—FROM

Illinois Audio
Department 2175
12 East Delaware
Chicago, Illinois 60611
312-664-0020

Huge Savings on Famous Brand Stereo Components

Discounts on nationally advertised turntables • cartridges • compact disc players • tape recorders

Wholesale Prices! Audio Warehouse Sales, One of the Capitol's largest stereo whole

CIRCLE NO. 7 ON READER SERVICE CARD

CIRCLE NO. 23 ON READER SERVICE CARD

106 STEREO REVIEW
JAZZ

GENE AMMONS AND JAMES MOODY: Chicago Concert. Gene Ammons and James Moody (tenor saxophones), rhythm section. Work Song; C-Jam Blues; Jim-Jam-Jug; and three others. PRESTIGE PRST 10065 $5.98, ® M81065 $6.95, © M51065 $6.95.

Performance: Summit meeting
Recording: Good remote

When you combine two tenors as formidable as James Moody and Gene Ammons with a solid rhythm section, the result is bound to be worthwhile. And this album, recorded live at Chicago’s North Park Hotel two years ago, is more than just worthwhile. Ranging in mood from lusty foot-stompers to lachrymal ballads, the album is a good lesson in pre-Coltrane tenor improvisation. I was reminded of the Johnny Griffin/Eddie “Lockjaw” Davis Quintet of a decade ago, which had the same instrumentation. A working unit, the Griffin/Davis group was more close-knit, producing a more exhilarating overall sound with the added advantage of pianist Junior Mance’s presence, but its two principals were a cut below Moody and Ammons as individual expressionists. Nice record.

C.A.

ART ENSEMBLE OF CHICAGO: Phase One. Lester Bowie (trumpet and horns); Roscoe Mitchell and Joseph Jarman (reeds, flutes, and percussion); Malachi Favors (bass, banjo, and percussion); Don Moye (percussion). Ohnedaruth; Lebert Aaly. PRESTIGE PR 10064 $5.98, ® M81064 $6.95, © M51064 $6.95.

Performance: Half-unmasked beauty
Recording: Excellent

When I heard “Baptizum” by the Art Ensemble of Chicago a few months ago, I failed to see where the art was in the ensemble. My opinion of that album (Atlantic SD 1639) has not altered, but my regard for the AE of C has been considerably heightened after listening to “Phase One.”

“Baptizum,” recorded in concert at the 1972 Ann Arbor Jazz Festival, obviously captured an event that was geared more for the eyes than the ears. This earlier recording, on the other hand, was made in a Paris studio sans audience—the group had only sound with which to impress, but that they do. Frankly it is hard to believe that the men who produced the twenty-one and a half minutes of fiery music and the well-constructed solos flashing across percussive oceans on side one (Ohnedaruth) are the same musicians who so amateurishly stumbled through a set at Ann Arbor the following year.

But side two sadly points out the group’s inconsistency. Lebert Aaly is a tribute to the late Albert Ayler, whose merits always eluded my comprehension. The piece starts off as a noise-making session, captures the musical miscarriages of Ayler’s tenor, and never really gets off the ground. With side one fresh...

MOST FOLKS say this smoke control device looks out of place in Jack Daniel Hollow. But we’re glad it’s here.

You probably know we burn hard maple wood to charcoal for smoothing out the taste of Jack Daniel’s. You also know that too many people are burning too many things in our country today.

So, to do our part to fight pollution, we put up this burning device to purify the smoke before it hits the air. No, it won’t do a thing to improve our whiskey. Yes, it looks a little silly. But all of us in Jack Daniel Hollow are pretty proud of it just the same.

CHARCOAL MELLOWED
DROP
BY DROP

Tennessee Whiskey • 90 Proof • Distilled and Bottled by Jack Daniel Distillery
Lem Motlow, Prop., Inc., Lynchburg (Pop. 361), Tennessee
Placed in the National Register of Historic Places by the United States Government.
in mind, one anticipates that moment in Lebert Aloy when the Art Ensemble will bring it all together, but that moment never comes.

Ohterafathers, however, proves that the Art Ensemble of Chicago is capable of generating great music.

C.A.

RECORDING OF SPECIAL MERIT

CLIFFORD BROWN: The Beginning and the End. Clifford Brown (trumpet); Chris Powell and His Blue Flames; various Philadelphia musicians. I Come from Jamaica; Night in Tunisia; Donna Lee; and two others. COLUMBIA KC 22264 $5.98.

Performance: Brown magic

Recording: Mid-Fifties good

From 1917, when it launched jazz recording with some sides by the Original Dixieland Jazz Band, to the end of the Swing Era, Columbia Records covered in its releases virtually every facet of jazz development and recorded most of its major artists. Since Swing, however, the label's jazz activities have been sporadic and largely unadventurous, concentrating mostly on the obviously marketable. The resulting gap has become particularly noticeable with the current surge in blues reissues, but now—thanks to market-consciousness and bop reissues, but now—thanks to market-consciousness and a source that had barely been tapped.

Brown is brilliant throughout, and his performance of Charlie Parker's "Ziggy" Vines, an obscure Lester Young disciple, can be heard on only one other record, but his solo on "Walkin'" makes one wonder why: Billy Root, who at twenty-two had already played with Roy Eldridge, Bennie Green, and Stan Kenton, was soon to join the Dizzy Gillespie band; pianist Sam Dockerty was on the brink of joining Art Blakey's Jazz Messengers. They all contribute substantially.

Recorded far better than one could expect, given the circumstances, and exceeding in technical quality even some commercial recordings of the day, Clifford Brown's final message explodes with most impressive musical thought.

C.A.

RON CARTER: Blues Farm. Ron Carter (bass and piccolo bass); Hubert Laws (flutes); Billy Cobham (drums); others. A Hymn for Him; Django; Two-Beat Johnson; and three others.

CTI 6027 $5.98, CTB 6027 $6.95, CTC 6027 $6.95.

Performance: Excellent

Recording: Bad Van Gelder

This is the sort of album that sends your neighbors up the wall or to your door with a complaint. That the music is above average matters not: Ron Carter is a bass player, and whoever did the remix made sure we also knew that he was the leader at this session. As it happens, my upstairs neighbor is apparently quadraphonic-sound-dominated apartment where they somehow manage to find room for furniture and themselves. Whenever my woofers send up unwanted vibrations they simply combat the annoyance with an all-stereo-playing-of-Euvinu-Josedas's Also Sprach Zarathustra. But I suspect they will soon add "Blues Farm" to their collection, so I better express my own satisfaction with the album before Ron Carter begins to descend from the ceiling.

Carter's background includes classical training and work that ranges from a symphony orchestra to some of the top modern jazz groups. One important experience was working with Miles Davis in the days when Herbie Hancock and Tony Williams completed the rhythm section. We hear the fruits of that experience here, though not as representatively as on "Uptown Conversations." Carter's previous release on the Embryo label, that album also featured Hubert Laws and Billy Cobham, and it remains Carter's best. "Blues Farm" is not to be dismissed, however, for second best in this case is extremely good: the performances are professional and tasteful, the material—all but one composition were

COLUMBIA/ KING KAROL JAZZ SALE!

A New Series of 31 Albums Imported from Europe — Never before released in America. Recordings as from the early 20's by such greats as Armstrong, Ellington, Goodman, Davis, Calloway, Waller, Tatum...

Jazz and Swing, 1920-1943, by the World’s Best Jazz Musicians, all Vinyl Records, in Stereo or Mono, in Mint Condition. Now Only $5.00 Each!!

Order Form

FREE MAILING ANYWHERE IN USA $5.00/Disc

J1 J2 J3 J4 J5 J6 J7 J8 J9 J10 J11 J12 J13 J14 J15 J16

MILES DAVIS/FACTETS MILES DAVIS CONCERT PLUS HIS CHARLIE CHRISTIAN VOL.2 SOLO FLIGHT SIDNEY BECHET/SUPERB SIDNEY LOUIS ARMSTRONG AND DUKE ELLINGTON AT NEWPORT DUKE ELLINGTON/LIBERIAN SUITE A Tone Parallel to Harlem BENNY GOODMAN TRIO AND QUARTET/㎜ LOUIS ARMSTRONG/solely SIDNEY BECHET/ SUPERB SIDE OF THE STREET DUKE ELLINGTON/ROMANCE CLASSICS DUKE ELLINGTON/PRIMING FOR THE PROM DJANGO REINHART/2 VOLUME 1 BENNY GOODMAN TRIO AND QUARTET/㎜ JAZZ BAND/ROMANCE CLASSICS LOUIS ARMSTRONG/SUNNY JOHNNY HINES/2 VOLUME 2 BENNY GOODMAN TRIO AND QUARTET/㎜ JAZZ BAND/ROMANCE CLASSICS LOUIS ARMSTRONG/2 VOLUME 2 LOUIS ARMSTRONG AND HIS ORCHESTRA/㎝ JAZZ BAND/ROMANCE CLASSICS LOUIS ARMSTRONG AND HIS ORCHESTRA/㎝ JAZZ BAND/ROMANCE CLASSICS LOUIS ARMSTRONG AND HIS ORCHESTRA/㎝ JAZZ BAND/ROMANCE CLASSICS LOUIS ARMSTRONG AND HIS ORCHESTRA/㎝ JAZZ BAND/ROMANCE CLASSICS LOUIS ARMSTRONG AND HIS ORCHESTRA/㎝ JAZZ BAND/ROMANCE CLASSICS


THE MILES DAVIS SIXTEET AND QUINETY MILES AT NEWPORT; FEATURING; J. COLTRANE; C. ADDERLEY; B. EVANS LOUIS ARMSTRONG AND HIS ORCHESTRA/㎝ DUKE ELLINGTON/2 DISC SET LOUIS ARMSTRONG AND HIS ORCHESTRA/㎝ DUKE ELLINGTON/2 DISC SET LOUIS ARMSTRONG AND HIS ORCHESTRA/㎝ DUKE ELLINGTON/2 DISC SET LOUIS ARMSTRONG AND HIS ORCHESTRA/㎝ DUKE ELLINGTON/2 DISC SET LOUIS ARMSTRONG AND HIS ORCHESTRA/㎝ DUKE ELLINGTON/2 DISC SET LOUIS ARMSTRONG AND HIS ORCHESTRA/㎝ DUKE ELLINGTON/2 DISC SET LOUIS ARMSTRONG AND HIS ORCHESTRA/㎝ DUKE ELLINGTON/2 DISC SET LOUIS ARMSTRONG AND HIS ORCHESTRA/㎝ DUKE ELLINGTON/2 DISC SET LOUIS ARMSTRONG AND HIS ORCHESTRA/㎝ DUKE ELLINGTON/2 DISC SET LOUIS ARMSTRONG AND HIS ORCHESTRA/㎝ DUKE ELLINGTON/2 DISC SET LOUIS ARMSTRONG AND HIS ORCHESTRA/㎝ DUKE ELLINGTON/2 DISC SET LOUIS ARMSTRONG AND HIS ORCHESTRA/㎝ DUKE ELLINGTON/2 DISC SET LOUIS ARMSTRONG AND HIS ORCHESTRA/㎝ DUKE ELLINGTON/2 DISC SET

Free Catalog of World's Largest Selection of Records & Tapes.

WE CARRY THE ENTIRE COLUMBIA CATALOG AT 25% OFF LIST! Write for FREE CATALOG of World's Largest Selection of Records & Tapes.

Send Mail Orders to: King Karol Records, P.O. Box 629, Times Sq. Station, New York 10036

New York City residents add 7% sales tax. Other New York State residents add sales tax as applicable. *Add 15% on foreign orders.

RETAIL STORES: 1500 Broadway; 111 West 42; 466 West 42; 940-3rd Avenue; 609-5th Avenue; Queens 46-46 Main Street

CIRCLE NO. 29 ON READER SERVICE CARD
written by Carter—is excellent, and Messrs. Carter and Laws work well together. The only drawback is Rudy Van Gelder's studio, which has too much echo for a group of this size.

C.A.

GABOR SZABO: Mizrab. Gabor Szabo (guitar); Marvin Stamm (trumpet); Hubert Laws (alto and bass flutes); Ron Carter and Chuck Israels (bass); Billy Cobham and Jack DeJohnette (drums); Bob James arr. and cond. Thirteen; Mizrab; and three others. CTI 6026 $5.98. ®CT8 6026 $6.98, ®CTC 6026 $6.98.

Performance: Impeccable
Recording: Excellent

As we have come to expect from Creed Taylor's CTI label, this is an album of often lush, always tasteful music featuring an outstanding soloist backed by an impressive assemblage of studio musicians and jazz stars. The result is neither earth-shaking nor particularly innovative, but if arranger/conductor Bob James intended to create mood music of a high order he has succeeded.

Hungarian-born guitarist Gabor Szabo is not very exciting, but he is good and he does well in this context. If Hubert Laws and Marvin Stamm had been allowed to emerge from hiding within the arrangements, this album would surely have risen above the mood-music level.

COLLECTIONS
THE EDDIE CONDON CONCERTS: Town Hall 1944; Just Before Daybreak (James P. Johnson); Rose Room (Edmond Hall): Uncle Sam Blues (Hot Lips Page); Sneakaway (Willie the Lion Smith); My Monday Date (Earl Hines): China Boy (Sidney Bechet): Impromptu Ensemble #3 (Condon et al.): and eleven others. CHIAROSCURO CR 113 $5.98.

Performance: Marvelous
Recording: Good, considering

This is the second in a series of reissues of Eddie Condon's famous Town Hall jazz concerts of the 1940's, taken from Armed Forces Radio Service transcriptions. The previous set in this series featured the raspy clarinet of Pee Wee Russell. This one is about evenly divided between the agile clarinet of Edmond Hall and a heavy line-up of redoubtable pianists including Earl Hines, Cliff Jackson, Willie the Lion Smith, Gene Schroeder, and Jess Stacy. The poetic and honeyed soprano sax of Sidney Bechet, the trumpet of Hot Lips Page, and the agile, nudging drums of Gene Krupa are also present.

All of the music is rewarding and refreshing, but I am most taken by Cliff Jackson's There'll Be Some Changes Made. He had a near-violent approach to keyboard jazz, particularly on a tune like Changes, that I find fascinating. Jackson recorded sporadically for small labels, and his style seems to have burned itself up in a few high-flame years, though he continued to play into the 1960's. Here he is at his peak.

The best thing about this album is the feeling of camaraderie between musicians and audience. Those were the years before jazz became Art and broke up into spheres of music-politico-socio-racial orthodoxies. And it is evident that everyone at Town Hall was having a hell of a good time and that a lot of good music got made.

C.A.

Straight talk about a Stylus

Listen carefully and you can still hear some audiophiles refer to the record stylus as..."the needle." Although we are not about to quibble over semantics, we would like to go on record, so to speak, as observing that the stylus of today bears no more resemblance to a needle than it does to a ten-penny nail. In fact, it is probably the most skillfully assembled, critically important component in any high fidelity system. It must maintain flawless contact with the undulating walls of the record groove—at the whisper-weight tracking forces required to preserve the fidelity of your records through repeated playings. We put everything we know into our Shure Stereo Dynetic Stylus Assemblies—and we tell all about it in an informative booklet. "Visit To The Small World Of A Stylus." For your copy, write:

Shure Brothers Inc.
222 Hartrey Ave., Evanston, Illinois 60204

In Canada: A. C. Simmonds & Sons Ltd.

FEBRUARY 1974
CHOOSING SIDES
By IRVING KOLODIN

THE PRIVATE WORLD OF GLENN GOULD

On an occasion when Arnold Schoenberg was asked to relate the circumstances that changed him from an evolutionary to a revolutionary composer, he explained that it was a matter of historical necessity, adding, "No one wanted to be Schoenberg, so I decided to take the job." In a like manner, it could be said that it was a historic inevitability that some performer would one day prefer the electronic life of the recording studio to that of the touring concert virtuoso and no one but Glenn Gould wanted to be Glenn Gould. The latest evidence of that preference is, as it has been from time to time for much of a decade, another batch of Glenn Gould recordings from Columbia. I say "for much of a decade" because André Watts has recently been celebrating the tenth anniversary of his highly successful New York debut in February of 1963, and I, for one, have not forgotten that it was as a result of Gould's decision not to play with the New York Philharmonic that the then-unknown Watts did. If Gould has since played in a New York concert hall or in a hall in any other major American city (other than to musically illustrate a lecture), it has escaped my notice.

Is there a Gould public? Presumably there still is: Columbia is no more celebrated for philanthropy than any other record company, and if Gould's records don't sell, it is as certain as that Monday follows Sunday that they wouldn't continue to issue them. But the question perhaps ought to be, Is there a public for Gould beyond the one that dotes on his eccentricities? After listening with various degrees of responsiveness to his provocative—meaning "provoking"—performances of four French Suites of Bach (Nos. 1 through 4), a dollop of Mozart (the Sonatas K. 331, K. 533, K. 545, and the D Minor Fantasy K. 397), the Opus 31 sonatas of Beethoven, the three sonatas of Hindemith, and his own transcriptions of Wagner's Meistersinger Prelude, the Siegfried Idyll, and the Rhine Journey from Göttämerung (the catalog numbers are in an ascending sequence from Columbia M 32347 to M 32351), I doubt it. I must say, with all the politeness I can muster, that the recording studio has rarely known such a demonstration of self-indulgence since Ernest Wolff recorded his performances of Brahms, Franz, and other lieder to his own piano accompaniment. The analogy is the more unfortunately apt in that Gould's happy

humming to his piano playing is all too audibly preserved in these recordings.

The message to his fellow performers that emerges from Gould's centuries-spanning sequence is, "Anything you can do, I can do different." Even at his least persuasive, he is still a musician whose mental and physical machinery is splendidly oiled, the gears firmly meshed, the edges impeccably tooled. But I am curious to know why the abrupt shifts from low gear to high, why the insistence on page after page (to take the Bach suites as an instance) of phraseology in which measure after measure is stamped out like cookies from a cookie cutter, and further, why are the occasional deviations from this pattern themselves monitored with the mathematical regularity of a turntable goosed up on cue from 33 to 45 rpm?

If the imagery used suggests a view of the mind as a machine, it is simply because the character of these performances is primarily cerebral. As one privileged to experience, at the source, the invigorating, life-enhancing

Bach of Harold Samuel, Casals, Szegiti, Friskin, Landowska, and a dozen others, I can only say that I listen in vain, in Gould's bloodless exercises, for some measure of the passion, humor, urgency, and eloquence that characterized their playing.

What, then, of the music of Mozart and Beethoven, those men of more "modern" impulses and motivations? Here too I find the Gould range to be, in the aggregate, mechanical, from faster-than-fast to slower-than-slow. In the slow category, one must mention the Andante grazioso of Mozart's A Major Sonata (K. 331), the mincing treatment of which would, I suspect, have impelled Mozart to language even more famously scatalogical than that he addressed to his cousin. The Fantasy in D Minor? D Minor, yes; fantasy, no; for it is but another example of a monumentally idiosyncratic misreading of Mozart, one that prepares us all too prophetically for Gould's imminent dismemberment of the Beethoven sonatas.

Here we are back in the world of Gould's Olympian overview of Beethoven, a world in which the Pathétique Sonata is described in terms of "the somewhat stage-struck character of its doom-foretelling, double-dotted rhythm." It is this fatal propensity for formalizing musical meanings, for erecting superstructures of intellectual vacuity (the comparison of Webern and Hindemith in Gould's annotation for the latter's sonatas is an example of this), that constantly corrupts, debases, and finally nullifies the reasoning powers that originally earned respect for Gould as a musical thinker.

Seemingly, such debasement could reach no greater fulfillment than that Gould attains in his Bach, Mozart, and Beethoven, but it is dangerous to underrate virtuosity, even when it relates only to self-indulgence. Thus, though it takes no small talent to reduce a Mozartian Andante grazioso to the lethargy of a Regerian Andantino pomposo, only the greatest exercise of the will would suffice to extend a famously succinct and beautifully proportioned musical entity by more than a
third of the time span normally assigned to it. The first warning of things to come in the Gould "transcription" of the Siegfried Idyll is the label timing of 23:39. This is even longer than the celebrated Adagio rendering by Leonard Bernstein in the early Sixties. Going by the median timing of seventeen minutes entered in my copy of the miniature score, it adds more than six minutes, or approximately 35 per cent, to a work so carefully calculated that hardly a superfluous note, let alone an extraneous measure, can be identified by the most scrupulous fault-finder. Had Gould's pace prevailed at Triebschen on that Christmas morning in 1870, Cosima Wagner might very well have drifted back to sleep and failed to hear the conclusion of the combination Christmas-birthday present Wagner had created for her. As for Gould's didactic delivery of the Meistersinger Prelude (with every fugal entrance poked into the listener's ears so he will recoil and remember), it suggests some performance-to-come in which the winner of the song contest will not be Walther von Stolzing but Frederick Beckmesser.

The mystifying question mark that arises from this succession of duds and soporifics (1 except only the Hindemith, which is beautifully formed) is: To whom are they addressed? To Bach, Mozart, Beethoven, or Wagner, the composers who created them? Hardly. To me or to you, as music lovers keenly interested in the subject matter and eagerly awaiting new illuminations of it? Not really. It is hardly to be denied, I think, that they are primarily directed inward, to Gould himself. It is a case of mirrorrorrim (a term that another, pre-Gould, Canadian named Gerald Strang applied to a composition which worked as well backward as forward), with Gould not only the arranger and performer but the audience as well—and all three at the same time.

This is to me the curious consequence of Gould's isolation from public contacts over much of the last decade. He has sacrificed the tempering that comes from rising regularly to the challenge of "once more into the breach" on the battlefield of the concert stage and retreated to the safety of the recording and TV studio. There, hermetically sealed and air-conditioned, he can banish sweat, eliminate body odors, and encourage artificiality until human emotion itself is rendered nonexistent. The result is all too consistently evident in these sad samples of musical devaluation, gold into Gould.

Ending, as we started, with Schoenberg, some may perhaps recall that, at a lecture in Cincinnati in 1964, Gould observed: "What then has really been the effect of this new world of sound introduced by Schoenberg? I think there can be no doubt that its fundamental effect has been to separate audience and composer. . . ." I would like to suggest to Glenn Gould, whose talents I respect and whose abilities I have often admired, that he has done somewhat the same thing—separate audience and performer—in the last decade. He has become a mere servant of the technical opportunities presented by the recording process rather than their master. After his first contact with Gould some years ago, the late George Szell is reported to have commented: "This nut is a genius." Szell was a man of few, though well-chosen words. But had he lived to hear these recordings, he might feel that, for present purposes, he had gotten the order of his words reversed.

"Box Populi"

We were wondering how to tell you how great this speaker is. Stereo Review said it for us in September.

"In our simulated live vs. recorded listening test, the D-6 (with controls in the up position) was 100 per cent perfect at any point in the listening room! The D-6 is the only speaker in our experience to achieve this." Stereo Review, September, 1973

The D-6. At the better sound stores. In walnut veneer with black, azure, cocoa or mandarin grille. 24½" x 16½" x 13¾". 45 lbs. $249.00.

If you can't find it, write:
Design Acoustics Inc.
P.O. Box 2722.
Palos Verdes, California. 90274.
Or phone 213-531-7841.

The best by far... because Revox delivers what all the rest only promise.

For complete details write: Revox Corp., 155 Michael Drive, Syosset, N.Y. 11791
For your listening enjoyment

DIRECTLY FROM THE STAGE OF THE METROPOLITAN OPERA HOUSE IN NEW YORK

THE OPERAS IN FEBRUARY

LES CONDES D'HOFFMANN
Hoffmann, a poet, is in love with a prima donna. He tells his drinking companions the story of his three past loves—a mechanical doll, a courtesan, and an innocent young girl. His prima donna, he confides, is all three but when she comes to pick him up after her performance she finds him dead drunk.

OTELLO
The year is 1887 and there were those who thought Italian opera was dead. "And then one evening at the Scala in Milan," Franz Werfel tells it, "the tremendous, dissonant opening chord of Otello came crashing out, that blow of a giant's fist smashing the stone of the tomb. 'I am here still,' Italian opera cried."

LA BOHEME
Perhaps the best-loved of all operas. Much of Puccini's early life went into this score and he himself would sob at little Mimi's pathetic fate. When Toscanini conducted it fifty years after the world premiere, which he had also conducted, Olin Downes of The New York Times hailed it as music of "imperishable youth."

DER ROSENKAVALIER
Richard Strauss once boasted he could describe a silver spoon in music. Here he tonally fashions for us a silver rose. With his matchless librettist he also tells the bittersweet story of a gallant lady who looks in her mirror and knows it is time—time to give up her young lover to the girl who appears in the second act.

These live broadcasts, heard throughout the United States over the Texaco-Metropolitan Opera Radio Network, and in Canada over the CBC English and French Radio Networks, are proudly presented by Texaco for the pleasure of opera lovers everywhere. This season's broadcasts will be the 34th consecutive year of Texaco's exclusive sponsorship.

Please send quiz questions to Texaco Opera Quiz, 135 East 42nd Street, New York, N.Y. 10017.

<table>
<thead>
<tr>
<th>DATE</th>
<th>OPERA</th>
<th>COMPOSER</th>
<th>TIME (E.T.)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dec. 8</td>
<td>L'ITALIANA IN ALGERI (Rossini)</td>
<td>2:00</td>
<td></td>
</tr>
<tr>
<td>Dec. 15</td>
<td>DIE ZAUBERFLOETE (Mozart)</td>
<td>2:00</td>
<td></td>
</tr>
<tr>
<td>Dec. 22</td>
<td>RIGOLETTO (Verdi)</td>
<td>2:00</td>
<td></td>
</tr>
<tr>
<td>Dec. 29</td>
<td>MANON LESCAUT (Puccini)</td>
<td>2:00</td>
<td></td>
</tr>
<tr>
<td>Jan. 5</td>
<td>SALOME (R. Strauss)</td>
<td>2:00</td>
<td></td>
</tr>
<tr>
<td>Jan. 12</td>
<td>CARMEN (Bizet)</td>
<td>1:30</td>
<td></td>
</tr>
<tr>
<td>Jan. 19</td>
<td>SIMON BOCCANegra (Verdi)</td>
<td>2:00</td>
<td></td>
</tr>
<tr>
<td>Jan. 26</td>
<td>TRISTAN UND ISOLDE (Wagner)</td>
<td>1:00</td>
<td></td>
</tr>
<tr>
<td>Feb. 2</td>
<td>LES CONDES D'HOFFMANN (Offenbach)</td>
<td>2:00</td>
<td></td>
</tr>
<tr>
<td>Feb. 9</td>
<td>OTELLO (Verdi)</td>
<td>2:00</td>
<td></td>
</tr>
<tr>
<td>Feb. 16</td>
<td>LA BOHEME (Puccini)</td>
<td>2:00</td>
<td></td>
</tr>
<tr>
<td>Feb. 23</td>
<td>DER ROSENKAVALIER (R. Strauss)</td>
<td>1:30</td>
<td></td>
</tr>
<tr>
<td>Mar. 2</td>
<td>IL BARBIERE DI SIVIGLIA (Rossini)</td>
<td>2:00</td>
<td></td>
</tr>
<tr>
<td>Mar. 9</td>
<td>L'ESPRIT DE SICILIANI (Verdi)</td>
<td>2:00</td>
<td></td>
</tr>
<tr>
<td>Mar. 16</td>
<td>LES TROYES (Berlioz)</td>
<td>1:00</td>
<td></td>
</tr>
<tr>
<td>Mar. 23</td>
<td>DIE GOETTERDÄMMERUNG (Wagner)</td>
<td>12:30</td>
<td></td>
</tr>
<tr>
<td>Mar. 30</td>
<td>MADAMA BUTTERLY (Puccini)</td>
<td>2:00</td>
<td></td>
</tr>
<tr>
<td>Apr. 6</td>
<td>L'ELISIR D'AMORE (Bellini)</td>
<td>1:30</td>
<td></td>
</tr>
<tr>
<td>Apr. 13</td>
<td>DON GIOVANNI (Mozart)</td>
<td>2:00</td>
<td></td>
</tr>
<tr>
<td>Apr. 20</td>
<td>PARSIFAL (Wagner)</td>
<td>1:00</td>
<td></td>
</tr>
<tr>
<td>Apr. 27</td>
<td>TURANDOT (Puccini)</td>
<td>1:30</td>
<td></td>
</tr>
</tbody>
</table>

*21st Broadcast Live From Boston

Schedule subject to change
Please check your local newspaper for radio station listings.

CIRCLE NO. 60 ON READER SERVICE CARD

STEREO REVIEW

TEXACO
BACH, J.S.: Brandenburg Concertos (Original Version). Alan Loveaday and Iona Brown (violas); Roderick and Kenneth Skeaping (violas); Kenneth Heath (cello); David Munrow and John Turner (recorders); Claude Monteux (flute); Neil Black (oboe); Barry Tuckwell (horn); Thurston Dart, Philip Ledger, Raymond Leppard, George Malcolm, and Colin Tilney (harpsichord); Colin Tilney (organ); Academy of St. Martin-in-the-Fields. Neville Marriner cond. PHILIPS 6700 045 two discs $13.96.

The first listing is the one reviewed.

Reviewed by RICHARD FREED • DAVID HALL • GEORGE JELLINEK • IGOR KIPNIS
PAUL KRESH • ERIC SALZMAN

FEBRUARY 1974

The tempos, particularly in fast movements, are dangerously unrelenting: they are fast. Dart's explanations, as always, are utterly reasonable in print, but the biggest obstacle is, naturally, having become used to hearing the concertos in their more "normal" versions, particularly with the high trumpet in No. 2 and the lower-pitched recorders in No. 4.

A few more descriptive comments are in order. Except for No. 1, the concertos are played one person per part. Organ continuo is used in No. 6. Two harpsichords in No. 1; in the remaining concertos, the harpsichord duties, following Dart's death (he was able to record only a handful of movements), are split between a group of Britain's most distinguished harpsichordists—Philip Ledger, Raymond Leppard, Colin Tilney—and supplying a dazzling short version cadenza in No. 5. George Malcolm. The instrumental playing throughout is on a very high level, I must admit, however, to a couple of disappointments. The sonics are good, but the strings have an edgy quality about them; where is the glow one admires so much in the Academy's Argo recordings? Second, the tempos, particularly in fast movements, are dangerously unrelenting: they are fast, which is neither bad nor good necessarily, but they are also often hectic, unrelaxed, unsmiling, certainly very different in mood from the set Dart himself directed for L'Oiseau Lyre. Perhaps the effect of Dart's illness, his having to be taken to the hospital mid-sessions, and his death a month later cast a pall on the proceedings. In any case, this is a very specialized set, one that will have to be listened to quite a number of times to make its proper impact.

RECORDING OF SPECIAL MERIT

BERIO: Recital I (For Cathy). Cathy Berberian (soprano); London Sinfonietta. Luciano Berio cond RCA ARI 1-0036 SS 98.

The first listing is the one reviewed; other formats, if available, follow it.

Explanation of symbols:

- Reel-to-reel stereo tape
- Eight-track stereo cartridge
- Stereo cassette
- Quadrophonic disc
- Reel-to-reel quadraphonic tape
- Eight-track quadraphonic tape
- Quadrophonic cassette

Monophonic recordings are indicated by the symbol M.

The sonics are good, but the strings have an edgy quality about them; where is the glow one admires so much in the Academy's Argo recordings? Second, the tempos, particularly in fast movements, are dangerously unrelenting: they are fast, which is neither bad nor good necessarily, but they are also often hectic, unrelaxed, unsmiling, certainly very different in mood from the set Dart himself directed for L'Oiseau Lyre. Perhaps the effect of Dart's illness, his having to be taken to the hospital mid-sessions, and his death a month later cast a pall on the proceedings. In any case, this is a very specialized set, one that will have to be listened to quite a number of times to make its proper impact.

Reel-to-reel quadraphonic disc

Reel-to-reel quadraphonic tape

Quadrophonic cassette

Monophonic recordings are indicated by the symbol M.

It is only with these recordings that we have the opportunity of actually hearing the pre-Brandenburg concertos. Some of the concertos vary from their better-known editions only very slightly (No. 6, for example, where there are only some different bass figurations and additional ornamentation), but others vary dramatically, depending on how familiar you are with the later version. Most of the really dramatic contrast has to do with matters of instrumentation for speculation as to what kind of instrument Bach intended for a certain part, and here, of course, Dart's reasoning, for all his authority, is apt to cause the greatest controversy. For example, on the basis of Bach's instrumental description of "Tromba e vero corno da caccia" and the keys that Bach wrote for trumpet and horn, Dart believed that at least for this earlier version of the Second Concerto a French horn (rather than a trumpet) was the desired brass instrument, sounding, of course, an octave higher than written. Depending on how open your mind is to this, you may be either startled, intrigued, or violently disconcerted. Dart's explanations, as always, are utterly reasonable in print, but the biggest obstacle is, naturally, having become used to hearing the concertos in their more "normal" versions, particularly with the high trumpet in No. 2 and the lower-pitched recorders in No. 4.

A few more descriptive comments are in order. Except for No. 1, the concertos are played one person per part. Organ continuo is used in No. 6. Two harpsichords in No. 1; in the remaining concertos, the harpsichord duties, following Dart's death (he was able to record only a handful of movements), are split between a group of Britain's most distinguished harpsichordists—Philip Ledger, Raymond Leppard, Colin Tilney—and supplying a dazzling short version cadenza in No. 5. George Malcolm. The instrumental playing throughout is on a very high level, I must admit, however, to a couple of disappointments. The sonics are good, but the strings have an edgy quality about them; where is the glow one admires so much in the Academy's Argo recordings? Second, the tempos, particularly in fast movements, are dangerously unrelenting: they are fast, which is neither bad nor good necessarily, but they are also often hectic, unrelaxed, unsmiling, certainly very different in mood from the set Dart himself directed for L'Oiseau Lyre. Perhaps the effect of Dart's illness, his having to be taken to the hospital mid-sessions, and his death a month later cast a pall on the proceedings. In any case, this is a very specialized set, one that will have to be listened to quite a number of times to make its proper impact.
It is in this same high class that I place the recorded performance by Harold Wright and Harris Goldsmith, originally issued on CBS' ill-fated Crossroads label in late 1967 and now handsomely reissued by the Musical Heritage Society. In the interim, Mr. Wright has become first-chair clarinet of the National Symphony Orchestra in Washington, and both artists have been represented on the RCA Victor label with the lovely Schumann Op. 73 Fantasiestücke for clarinet and piano. For justness of pacing, refinement of phrasing and command of subtle dynamic gradation and tonal coloration, I find the Wright-Goldsmith collaboration wonderfully satisfying. The excellent sound of the Crossroads release has been, if anything, improved on the Musical Heritage Society disc.

Other than the good but slightly heavily-handled performances by David and Frank Glazer as part of a Vox Box, Brahms chamber-music album, the new Crystal disc by the Lurie husband-and-wife team is the only recorded performance of the clarinet sonatas available in retail stores. Mitchell Lurie is a seasoned veteran of the orchestral battlefield, having served as first clarinet in both Pittsburgh and Chicago. It is unfortunate that all the lyrical feeling he and Leona Lurie bring to their performance is undone to a large extent by a far too distant microphone placement that gives the resulting recorded sound a cold and somewhat cavernous quality. I also take sharp exception, in terms of personal taste, to the drastic slowing down in the middle movement of the E-flat Sonata for the sublime chorale melody that forms its centerpiece.

It's well worth $3.74 and waiting for the slower-than-ever postman to obtain the Wright-Goldsmith disc.

**RECORDING OF SPECIAL MERIT**

**BRAHMS: Sonatas for Clarinet and Piano, Op. 120; No. 1, in F Minor; No. 2, in E-flat Major, Mitchell Lurie (clarinet); Leona Lurie (piano). CRYSTAL S301 $5.98.**

Performance: Occasionally wayward Recording: Somewhat cavernous

---

**RECORDING OF SPECIAL MERIT**


Performance: Excellent Recording: A bit dry

This recording is notable on several counts. It is a rare entry by Angel into the contemporary field, a souvenir of the Ojai Festival in California, and a pairing of two notable pieces. It also suggests connections between the world of Stein, orientalizing American post-avant-garde of the late Thirties and Forties and the new post-avant-garde music of slow changes.

Like early music, Cage's music is also an outstanding example of virtuosi rendering and largely forgotten movement (oh, how we destroy our real history in favor of Disneyland fantasies?) that turned the West—was California-centered—toward the East. Cage's prepared pianos, among other things, a one-man gamelan, and his broad interest in Eastern ideas is mirrored in the ritualistic/modal structures: patterns and cycles of repetition of highly distinctive percussive colors. Cage's music (not necessarily primarily defining ideas) has changed so radically in the intervening years that it is easy to forget that he was once the master of a really simple and beautiful art, very closely allied to the dance.

The dances here, written in 1944-1945, are a kind of apothecary of his rhythmical/prepared-piano period. The preparations—nuts, bolts, screws, washers, and whatnot between the strings—are the most complex of any of his works, and the rhythmical modes, cycles, and changes are equally rich. The musical results are very engaging. Steve Reich's music sounds anything but engaging even to the initiated. The bursts and increasingly sustained organ tones with the endless swatch of maracas eighths in Four Organs may not immediately suggest many connections to the Cage prepared piano, but the connections are nonetheless real. Reich has, in fact, pursued the study of both African drumming and the Balinese gamelan—not out of ethnic interest but because those traditions have elements of long-range, cyclical, and changing processes that are his primary concern. His music is a slow-motion composing-out of sound shifts. There are obvious analogies to so-called minimalism in the visual arts—analogy just wrong. Reich rejects the label as "process" or (ambiguous, this one) "structured." In fact, however, one important branch of minimal art was (is?) involved with the creation of "primary structures," and primary structures are certainly what Reich creates. Of course, structure is involved in my music but involves change, and controlled, predetermined change—and its perception—is what Reich's music is all about. (Even a Don Judd primary structure sitting in a museum changes as you walk around it; in a Reich piece, it's the performers who make the changes for you). At any rate, the notion of slow, cyclical, or phased change is central to this music, and it is interesting that, at a time when the global electronic network suggests seemingly endless possibilities, there is a real and focused interest in the minute details of making and perceiving sound. The changes that take place in Four Organs might be a twenty-four-minute spanning out of a single arpeggio taking only a few seconds of a Bach organ prelude.

Like the early work of Cage, Reich's music is rhythmic. Most listeners more easily (and gratefully) perceive this in his highly rhythmic tape pieces or in a work of obviously kinetic appeal like Drumming, written after his visit to Ghana. Four Organs, with its changing pattern of sustained notes, is subtler, more of an abstraction. It is a demonstration piece that makes no case at all for listening, hearing, and retaining the audible sense of process that Reich says he wants to be heard. The process
of this piece is not "cultural" but invented by Reich for the occasion; therefore, it is purely arbitrary and not at all part of the socializing process of creating, remembering, playing, listening, remembering, hearing, noting, expecting, forgetting, following, remembering.

Both of the works on this disc were originally performed at the 1973 Ojai Festival of which Michael Tilson Thomas is the music director—and later recorded in Los Angeles. The performances are excellent. The recordings seem a little dry, though; the Cage in particular seems to want a bit more air around it.

E.S.

DEBUSSY: Prélude à l'Après-Midi d'un Faune; Petite Suite (see POULENC)


Performance: Very satisfactory
Recording: Excellent

Francesco Durante (1684-1755) was a Neapolitan whose output consisted largely of church music. In contrast to some of his contemporaries, Leonardo Leo, Alessandro Scarlatti, Corelli, or, say, Handel, he was a bit of a conservative, interested in correctness of part writing, conventional contrapuntal effects, and an older style of writing linked with church use rather than the newer operatic style which he mainly eschewed. He had a bevy of important pupils, including Pergolesi and Paisiello, and he was considered an important teacher in Italy. Of his eight Quartetti Concertanti, a sampling of which may be heard in the four works contained on this disc, the writing is above all lyrical; most of the string writing is very rich in texture and harmony, as well as expressive in affect, though there is virtually no solo display to be heard.

Durante's ability to engross the listener is on a distinctly lower plane than, say, Corelli's in his Concerti Grossi: there are some fine moments, but the composer is not always able to sustain inspiration as were the greatest of his contemporaries. Nevertheless, these four concertos will prove themselves a worthy example of the instrumental capabilities of an important second-rank late-Baroque composer: it is music that lends itself most effectively to late-night listening, for example. The seventeen-member Collegium Aureum performs these works with a slightly languorous approach (a more detached and sprightly style might have made the music sound more exciting), but the level of ensemble playing is first-class. The reproduction, considering the fact that the music was recorded eleven years ago, is very satisfactory.

I.K.

RECORDING OF SPECIAL MERIT


Performance: Good No. 1; sizzling No. 2
Recording: Splendid

Not only has Philips carried off a fine bit of packaging by getting both of the Dvořák piano quartets on a single disc, they also have come up with a pair of splendid performances splendidly recorded.

The D Major Quartet dates from 1875, when the composer was just getting the hang of managing, with some degree of ease, the
BELCANTO: Handel: Cantatas. Nel dolce dell'oblio (Pensieri notturni di Filippo). Ah, che troppo ineguali. Elly Ameling (soprano); Helmut Hucke (recorder); Johannes Koch (viola da gamba); Gustav Leonhardt (harpsichord continuo); Collegium Aureum, Rolf Reinhardt dir. Recitative and Aria: Look down, harmoniously (oboe); Collegium Aureum, Rolf Reinhardt dir. BASF KHF 21687 two discs $9.98.

Performance: Very good to excellent
Recording: Excellent

This interesting collection of Handel vocal works stems from early in the composer's career (the Italian cantatas sung quite exquisitely by Elly Ameling), mid-career in England (the nearly half-hour-long Silete Venti, effectively performed by Helina Lukomska), and almost the end of his life (the remarkable recitative and aria, "Praise of Harmony," well sung, if not with the most idiomatic pronunciation, by Theo Altmeyer). In addition to the vocal pieces, which involve singing Handel's "Praise of Harmony," the other side of the disc containing in addition Bach's Wedding Cantata (No. 202) in a lovely performance by Elly Ameling. According to my figuring, the three RCA Victrola discs with their two additional Bach Cantatas add up to just under nine dollars, in comparison with a ten-dollar price tag for the BASF two-disc version minus the Bach. Finally, all of these discs reproduce very satisfactorily.

BASF provides texts in the original languages only ("Praise of Harmony" is the only one in English), whereas Victrola offers some translations in addition to all the texts.

I.K.

HANUS: The Czech Year, Op. 24. Jan Kühn (Children's Choir; Antonín Šílů (piano); Chamber Ensemble of the Czech Philharmonic: Prague Radio Symphony); Jan Kühn cond.

Performance: Not innovative but nice
Recording: Very good

Jan Hanus is a Czech composer born in Prague in 1915, and the influences of Dvořák and Smetana on his style have been conspicuous all during his career. Like Dvořák, he has found his inspiration in folk material, but much of his work has been for children—children's songs, children's studies for piano and other instruments. The present work was written for children's chorus and small orchestra, and performances of it have become something of a tradition in Czechoslovakia during the Christmas season. The popularity continues...
That difference is in Transient Response... and more! Onkyo engineers, through exhaustive research, determined that a receiver's Pre & Main Amplifier sections are of major importance to overall sound quality. They found that most fine receivers will "pass" a sine wave efficiently. But, it is in Transient Response — the ability to handle complex waveforms (musical sound signals) where others fall short of Onkyo's high standards. Onkyo achieves this ideal Transient Response through the use of its superbly engineered pre-amplifier circuits and direct coupled/differential amplifier circuitry. This combination further assures minimal Total Harmonic Distortion for dramatically realistic sound reproduction.

But, what about performance in the "phono" mode? And in FM reception? How does the TX-666 measure up? Here again the Onkyo difference is apparent. An unusually large 200mV (at 1KHz) Phono Overload capacity is built into the Pre-amplifier circuit. This provides the TX-666 with an extraordinary capacity to handle the extremely pulsive, highly dynamic input signals from today's fine quality phono cartridges & discs...for clean, clear, lifelike response.

As for FM reception, we've incorporated a highly sensitive Front End and an advanced, Phase Linear IF Stage design to achieve enviable FM sound quality over an extremely broad bandwidth...in extra-strong or in weak signal zones. Dial calibration is accurate, precise...and there is no drift. Capture Ratio and Selectivity are decidedly superior. FM Muting is "pop-less".

For power, Onkyo employs the more definitive RMS ratings — with the TX-666 delivering 53W (per chan.) RMS at 1KHz, both chan.'s driven. This power capability is guarded by a superbly responsive, detection type (ASO) electronic circuit for output power transistors; a sophisticated Transient Killer Circuit; fused speaker protection and automatic, shut-off thermal protection.

The experts more than praise the TX-666. Hirsch-Houck (Stereo Review, March '73) calls it "A high performance receiver". High Fidelity (May '73) says it "Behaves well above average". Radio Electronics (Feb. '73) is "Highly impressed". And FM Guide (Jan. '73) calls it a "Winner!"

Prove it to yourself. Listen to the TX-666 and all the other outstanding Onkyo audio products — tuners, amplifiers, receivers, speaker systems and speaker components in every price range. You'll discover why Onkyo is audio with an important difference.
of this chronicle of the seasons in song is easy to understand. The music is melodious, ebullient, even humorous in places, and everywhere expertly crafted. It is also strictly traditional in every sense, without a single chord that could offend a commissar.

The record sorely needs a text, with which it is not equipped, but the notes provide a listing of the contents: verses related to "Nature, the flowers, trees, streams, winds, the sun and rain, the clouds, the animals that are found in the... forests and in the farmyard." At the same time, there are frequent references to God, Jesus, Mary, the saints. And there are singing games, ballads, plays, spank words that probably would be entertaining enough if the listener were let in on their contents. The opening section, "Spring," pertains to Easternide; "Summer" stresses the children's joy in nature and the games they play; "Autumn" brings rather literal effects of falling leaves and the chill of equinoctial winds; and "Winter" deals with the theme of a country Christmas in Bohemia. I don't know of many American children who would be content to sit still through all this, but the adult listener will find the score diverting enough—abounding in pastoral harmonies, hummable melodies, and wholesome energy. Yet, in sum, this is the contribution of a musical academician, and there are few surprises.

P.K.

**LASSO: Chapel Music (see Collections—Varia's Courts and Residences)**

**LITOLFF: Concerto Symphonique No. 4, in D Minor, Op. 102.** Gerald Robbins (piano); Monte Carlo Opera Orchestra, Edouard Van Remoortel cond. GENESIS GS 1035 $5.98.

Performance: Fluent

*Recording: Good*

As a fledgling record collector in the early Thirties I took great delight in a little Columbia ten-inch disc featuring Irene Scharrer as soloist with Sir Henry Wood and the London Symphony in something called Scherzo from Concerto Symphonique No. 4 by one Henry Litolff. The music was tuneful, sparkingly orchestrated and scintillatingly written for the piano soloist, and I have remained curious to this day as to what the rest of Concerto Symphonique No. 4 would sound like—that is, until Gerald Robbins came through with this first complete recording of the work.

Born in England, Henry Litolff (1818-1891) enjoyed a first career as a virtuoso pianist, and later also enjoyed great success as a music publisher and as a composer of works for concert platform and stage. A world-shaking masterpiece his Concerto Symphonique No. 4 is not; but it is remarkably advanced for its time (1851) in some aspects, including as it does certain of the cyclic devices exploited later by Franz Liszt (who dedicated his own Concerto to Litolff). And it seems to anticipate in every respect the idiom and structural manner of Saint-Saëns' piano concertos, the first of which was not composed until 1858.

In any event, the Litolff Concerto is agreeable listening fare, highly effective without being overblown, and in general worth an occasional revival. This recorded performance, especially Gerald Robbins' piano, is fluent in the extreme, and Edouard Van Remoortel's orchestral support is spirited, though I would have done without the curious vibrato quality of brass playing in the slow-moving opening. The recorded sound is consistently good throughout.

D.H.

**MOZART: Piano Concerto No. 8, in C Major (K. 246); Piano Concerto No. 26, in D Major (K. 537, "Coronation").** Jörg Demus (hammerklavier); Collegium Aureum. MUSICAL HERITAGE SOCIETY MHS 1614 $2.99 (plus 75c handling charge from the Musical Heritage Society, Inc., 1991 Broadway, New York, N.Y. 10023.)

Performance: Intimate

*Recording: Good*

These two discs are, of course, the same recording. How the dual release came to be I will leave to the lawyers, and simply get on with the music. The instrument Jörg Demus plays, identified as a "hammerklavier" by MHS and a "forteppiano" by BASF, was built by Johann Schantz of Vienna in 1790 and recently restored by Josef Watzek of the same city. By either name, its sound is sheer enchantment, falling somewhere between that of a harpsichord and that of a modern piano. The orchestra (conducted, presumably, either by Demus himself or by concertmaster Franz Josef Maier—or guided by some informal chamber-music agreement between them) comprises only seven violins, two violas, a single cello, and one bass in addition to the winds and timpani. The winds are original eighteenth-century instruments, or faithful copies of them, played by such well-known performers as Erich Penzel (natural horn) and Helmut Hucke (baroque oboe). In such an instrumental setting, the familiar "Coronation" Concerto emerges in somewhat smaller proportions than one is used to, but, to my ear, it makes a most impressive impression in this intimate context than in the "festive" one usually associated with it. The earlier and lighter C Major Concerto is even more of a gain in this treatment.

Naturally, this is not a matter of instruments playing themselves. Demus showed his affinity for K. 537 in a Westminster recording, on a modern piano and with a large orchestra, twenty years ago; he and his Collegium Aureum associates are obviously in love with both concertos, and they are both eager and able to communicate the joys of the music—thus a near-demonstration of quaint sounds. There is a quaint touch, though: Harmonia Mundi, which originated the recordings, was unable to excise a short bird-song between the first two movements of K. 246, but that avian applause (a bit more for the MHS) seems not the least out of keeping with the very natural charm of the human music-making.

Many collectors may wish to consider this as a complement to, rather than a substitute for, a conventional recording of the two concertos, or at least of the "Coronation." In that context, Demus and company have only themselves as competition—on these two discs derived from the same tapes. There are no bands to separate the movements on either side of the BASF disc, while there are on MHS; this is hardly bothersome, but the crunched surfaces on BASF definitely are, and MHS, whose surfaces are impeccable, has also done a better job of mastering. The MHS edition is clearly preferable and well worth the trouble of ordering by mail, quite aside from the minor economy involved.

R.F.

**POULENC: Concerto in G Minor for Organ, Strings, and Timpani; Concert Champêtre for Harpsichord and Orchestra.** Marie-Claire Alain (organ); Roberts Veyron-Lacroix (harpsichord); Orchestre National de l'ORTF, Jean Martinon cond. MUSICAL HERITAGE SOCIETY MHS 1595 $2.99 (plus 75c handling charge from the Musical Heritage Society, Inc., 1991 Broadway, New York, N.Y. 10023.)

Performance: Excellent

*Recording: Good*

It seems a good idea to consider these two releases in tandem, even though there is no duplication between them, for admirers of the Poulenc works will find that considering alternative versions of these pieces does raise duplication problems. The MHS disc is an attractive proposition, especially for Jean Martinon's superb conducting and Marie-Claire Alain's brilliant playing. Robert Veyron-Lacroix's brisk and businesslike approach in the *Concert Champêtre* is a good deal less ingratiating than Aimée van de Wiele's more relaxed one on Angel C-51993. But Martinon's conducting is so much more persuasive than Georges Prêtre's (the slow movement is almost a different piece of music in the two versions—a real siciliano in Martinon's hands, but choppy and faultless in Prêtre's) that on balance MHS is to be preferred.

Complications arise, though, when the Concerto for Two Pianos enters the picture: the really incomparable performance of this work with the late composer and his frequent performing partner Jacques Février at the two keyboards, is on the other side of the Angel Concert Champêtre. Poulenc composed this
sparking concerto for himself and Février; they gave the first performance together in 1932, and the one they recorded nearly thirty years later exudes a comfortable sauciness, an almost improvisatory good cheer which is not to be supplanted by anything so trivial as mere virtuosity. Pretre, perhaps because the composer was on hand, is much more in the spirit of things on this side than in the Concert Champêtre. On the new London disc, Branca Eden and Alexander Tamir have steely brilli- ance to burn, but they seem so seriously bent on driving home the humor of the concerto that they quite miss its charming point: this is not brutal satire, but a sophisticated, sometimes parodic piece that benefits most from understatement.

Having the Angel means either settling for Pretre’s not very attractive conducting of the Concert Champêtre or duplicating that title by adding the MHS version. Since Aimée van de Wiele is, after all, a more appealing soloist than Veyron-Lacroix, one could forgo the MHS disc altogether and pick up a still more satisfying version of the Organ Concerto: the one by Berj Zamkochian with Charles Munch and the Boston Symphony on RCA LSC-2567 is even more brilliant than the Alain/MHS version and, despite its ten- to twelve-year seniority, more vividly recorded. The coupling on RCA is Munch’s marvelous account of Stravinsky’s Jeu de Cartes.

So, although the economical MHS release has very solid attractions, neither its conducting nor the piano duets by Eden and Tamir (the title on the London jacket is “French Music for Two Pianos,” but all three of the works without orchestra are for one piano, four hands—though it sounds as if they were recorded on two pianos). Ravel’s arrangement of the Faun is a totally unnecessary gesture, and the Petite Suite is more evocatively played by Walter and Beatriz Kien on Turnabout TVS-3243. Eden and Tamir are at their best in the Saité, but I can’t see buying the record just for that. R. I.

**RECORDING OF SPECIAL MERIT**

**PUCCINI: The Girl of the Golden West. Birgit Nilsson (soprano), Jerrold Northrop (tenor), Andrea Monticelli (baritone), Jack Rance; José Gómez (tenor), Dick Johnson; Renato Ercolani (tenor), Nick: Antonio Cassinelli (bass), Ashby: Enzo Sordello (baritone), Sonora: Nicola Zaccaria (bass), Jake Wallace; Carlo Forini (bass). Jose Castro, others, Orchestra and Chorus of Theatro alla Scala, Milan, Lovro von Matačić cond. SERAPHIM SC L-6074 three discs $8.94.**

*Performance Excellent**

*Recording Excellent*

The naiveté of this opera’s libretto will never permit it to be taken seriously by American audiences, despite Puccini’s skill in manipulating American elements (in a similar fashion he wove Oriental elements into his basically Italian fabric in both Madame Butterfly, and Turandot). In any case, it is rewarding to re-discover the opera’s solid musical values through this atmospheric, well-conducted, well-sung recording; a reissue of Angel S-3593, originally released about a dozen years ago.

No one would call Birgit Nilsson’s Mimine ideal typecasting, and yet she portrays la fanciulla vividly, with lots of temperament and bright, well-focused tones. There is always ample reserve in her singing, and the upper range (in the climax of “Laggiù nel Soledad,” for example) is quite spectacular. José Gómez, a Brazilian tenor who began with considerable promise some years ago and has since gone nowhere in particular, brings no serious appeal to the role of Dick Johnson, the romantic bandit, but he is certainly acceptable. The real surprise, however, is Andrea Mongelli (1901-1970), a durable bass-baritone whose limited exposure on records did scant justice to his stature. His Rance is properly sinister throughout, a vital portrayal resting on a solid tonal foundation.

The large cast includes a group of excellent Milanese stalwarts, fused by Lovro von Matačić into a very fine ensemble without weak spots. If the London set (OSA 1306) has an edge in its more idiomatic rendition by the Tebaldi-Del Monaco team, the present release offers a viable and less expensive alternative. There is no libretto with it, though, and the legend “International copyright restrictions prohibit the enclosure” is not quite correct: What is prohibited is the enclosure without the payment of royalties to the copyright owner.

G. J.

**PUCCINI: Tosca (see Best of the Month, page 82)**

**REICH: Four Organs (see CAGE)**

**REINEKE: Piano Concerto No. 1, in F-sharp Minor, Op. 72; Piano Concerto No. 2, in E Minor, Op. 120. Gerald Robbins (piano), Monte-Carlo Opera Orchestra, Edouard Van Remoortel cond. GENESIS GS 1034 $5.98.**

*Performance Excellent**

*Recording Excellent*

In order to demonstrate the brevity of our musical past (and the quickness of cultural change) I once postulated a composer who studied with Haydn and was Schoenberg’s teacher. Such a composer never existed, of course, but the point I want to make here is that Carl Heinrich Carsten Reinecke did exist, for instance, he was born in 1824 during the lifetime of Ludwig van Beethoven, and by the time of his death eighty-six years later atonal music had already arrived on the scene.

Not that Carl Reinecke is likely to have approved of that sort of thing; he was a pro- fessor conservative in a progressive age. At an early age he settled in Leipzig where he came under the spell of Mendelssohn and Schumann, and their early Romanticism seems to have been sufficient for him (for the rest of his life). In 1860 he became the conduc- tor of the famous Gewandhaus Orchestra, which he directed for no less than thirty-five years, carefully insuring it against modernism and effectively relegating it to the provincial position it has occupied ever since. Reinecke was apparently an excellent pianist, and he was skillful enough in the Classic-Romantic vein to be regarded as a link between the early Romantics and Brahms (whom he occasional- ly resembles and may have cross-influenced).

The F-sharp Minor Concerto was Reinecke’s big number, and he was particularly successful with it in England, always appreciative of fluent, mellifluous conservatories. One gets the idea right away; flowing, caressing minor-key music of tasteful quality. The E Minor Concerto is, if a little less engaging, on the same lines. It’s nothing earth-shaking but certainly worthy of inclusion in the concert-hall-without-walls.

Gerald Robbins is a very capable pianist.
with a fine feeling for this German bourgeois Romanticism. The Monte Carlo Orchestra under Eduard Van Remoelt gets by, and the recording is quite attractive.

RIMSKY-KORSAKOV: The Tsar's Bride. Yevgeny Nesterenko (bass), Sobakine; Galina Vishnevskaya (soprano), Marfa; Vladimir Atlantov (tenor), Lykov; Vladimir Valaitis (baritone), Gryaznov; Irina Arkhipova (mezzo-soprano), Lyubasha; Andrei Solodov (tenor), Bolmelius; Elena Andreyeva (soprano), Saburova; Boris Morozov (bass), Malyuta; Galina Borisova (contralto), Dunyasha; others. Orchestra and Chorus of the Bolshoi Theater, Moscow, Fuat Mansurov cond. Melodiya/ANGEL SRCL-4122 three discs $17.94.

Performance: Good, with rough spots
Recording: Good

Rimsky-Korsakov's most characteristic operas (The Snow Maiden, Christmas Eve, Sadko) reflect the world of fantasy and fairy tales, but his ninth opera, The Tsar's Bride (1898), takes its subject from Russian history: the time of Tsar Ivan the Terrible and his fearless aide, the Oprichnik. The work represents a stylistic departure as well, in its kind of retrenchment. Breaking away from the declamatory style pioneered by Dargomizsky and further developed by Moussorgsky, Rimsky-Korsakov here returns to a more melodic expression, with arias and ensembles clearly delineated after the Italian models and the large orchestra relegated to the support of the singers. While in many respects this adds up to updated Glinku, there is a more pronounced national element in the music, and the orchestra manages to become a stronger participant in the overall picture despite the composer's determined effort to keep the spotlight on the voices. The Tsar's Bride is an opera put together with great skill. Its story is a compendium of horrors, leading from lust and jealousy to seduction, conspiracy, and multiple murder. While the musical treatment rarely reaches moments of true inspiration, it is fast-moving, colorful, and never dull.

The large cast involves some of Russia's most prominent singers. In the title role, Galina Vishnevskaya gives evidence that her once impressive vocal resources have declined lamentably—she sings Marfa's two lovely arias with a much steadier tone on her earlier recital disc (Melodiya/ANGEL 40220). Irina Arkhipova is superb in the passionate role of Lyubasha, scorned mistress-poisoner. Somewhat reminiscent of the raging Amneris, she turns a scene in the second act into a remarkable display of luscious-toned, high-powered dramatic singing.

Other outstanding performances come from Yevgeny Nesterenko, a big, hearty-sounding bass whose tones are firmly focused, and Vladimir Atlantov, not the most subtle tenor perhaps, but blessed with a healthy sound and a good technique that stand comparison with most of his front-line Western colleagues. The others range from respectable (Borisova, Morozov) to virtually unlistenable (Andreyeva). As usual, the singing of the Bolshoi Chorus is exceptionally fine, and the entire performance is excitedly paced by conductor Mansurov, about whom (and about the singers) the annotations disclose nothing. The booklet does contain the English text, but it would have been more helpful if the transliterated Russian had been included alongside the English.

G.J.

ROREM: Ariel. Phyllis Curtin (soprano); Joseph Rabbi (clarinet); Ryan Edwards (piano). Gloria. Phyllis Curtin (soprano); Helen Vanni (mezzo-soprano); Ned Rorem (piano). DESTO DC-7147. $5.98.

Performance: Authoritative
Recording: Good

Ariel, composed in 1971 as "a gift to my friend Phyllis Curtin," comprises settings of five Sylvia Plath poems: Morris, Pussy in July, The Hanging Man, Poppies in October, and Lady Lazarus—unpretentious, even gristy texts which defy conventional song treatment. The sequence, in fact, strikes me as more in the nature of an instrumental fantasy (some astonishing colors are drawn from the two instruments) with vocal commentary than a song cycle, but that is a personal reaction: it is a pungent work and, incidentally, one in which the demands on the singer are formidable in terms of characterization as well as vocal finesse. All the demands of the music are impressively met here, as they are in the utterly different Gloria, an impressive setting of the liturgical text composed a year earlier than Ariel (but premiered a year later, by the same performers who recorded it), "a gift to all the singers who bemoan the lack of duets." This Gloria is more than a treat for serious, its chaste coolness warming at intervals to brief glows of passion: it is a work that will find a readyer response than Ariel. The performances must be regarded as definitive: full texts are provided, the sound is unrestricted (if a little dry), the pressings clean. I only wonder why there is no separation between the different numbers of Ariel.

R.F.

PHYLIS CURTIN

Impressive vocal finesse in Rorem songs

SATIE: Trois Morceaux en Forme de Poire (see POULENC)

SCHUBERT: Songs (see Best of the Month, page 83)

SCHUBERT: Symphony No. 2, in B-flat Major (see The Basic Repertoire, page 57)

SCHUMANN: Lieder (see Collections—Elly Ameling)


Performance: Brilliant
Recording: Very good


Performance: Adequate to good
Recording: Adequate

Top-drawer Schumann, as represented by the "Spring" Symphony, presents enough performance problems for even the finest conductors and orchestra, but it takes nothing short of interpretive genius to bring to surging life those works of Schumann that are among his best. These discs are cases in point.

The London disc is extracted from Solti's 1971 set of the complete Schumann symphonies, and the "Spring" Symphony reading remains for me the most successful part of that set. The performance of the Overture, Scherzo, and Finale sounded overwhelming when I first heard it, and it still sounds that way to me especially when I compare it with a beautiful Pierre Boulez reading with the BBC Symphony I heard at the London Proms last summer.

But the Richard Kapp performance on Turnabout goes too far in the other direction, being slack in rhythm and too easy-going in tempo to bring any genuine sense of vitality lose the music. The indefatigable Michael Ponti, for all his fluent pianism, is up against not only the less-than-top-quality of the music (Op. 134 has more apparent brilliance but less substance than Op. 92), but formidable combination from Rudolph Serkin and the Philadelphia Orchestra and Eugene Ormandy. I fear that this disc is only for the most impecunious of Schumann fanciers.

D.H.


Performances: Authentic
Recordings: Good to very good

Is what is a sensible person to make of Nicolas Sloinisky anyhow? Racouleur and bon vivant, champion of avant-garde music and gos- sipmonger of music history, compiler of the vast Thesaurus of Scale and Melodic Patterns, one-time assistant to Koussevitzky, chronicler of twentieth-century music, wit, encyclopedist, word-inventor, pianist, trivia expert, musical humorist, major conductor of new music, composer of just about any kind of music you can imagine—Sloinisky is, at the very least, all those things.

Upon arriving in America from Russia many years ago he became fascinated by American advertising and set a whole series of magazines to music in various styles ranging from operatic to Rachmaninoff. His incredible Thesaurus is a compendium of every sort of imaginative combination. Out of this arises his Minutes—a sort of Mikrokos-
versions of Bach and Schoenberg. A twelve-tone version of tiny piano pieces (many of them are on endless tonal combinations, a waltz and a polka based on the notes C-A-B-B-A-G-E and A B A D E G G, and more, much more. Piled on top of this — indeed the stellar attraction of the record — are Laurindo Almeida’s arrangements of Spanish and Russian-Brazilian style music played by the guitarist as a duet with himself.

Again, what’s to be made of all this? Certainly Slonimsky’s music reflects the multiple inputs, confusions, pleasures, insecurities, possibilities, and foolishnesses of the twentieth century, but it does not, I’m afraid, offer very much new insight or synthesis of its own. Still, if you don’t take it too seriously — and provided you are ready and willing to switch mental sets constantly and be under aesthetic attack every few moments — you just might enjoy the wit and self-deprecating skill (not to mention the performances) on this disc.


Performance: Power-packed but predictable

Recording: Very good

Sophocles’ Oedipus has inspired some strong music in our day — the strongest, indisputably, being Stravinsky’s succinct two-act opera-oratorio Oedipus Rex composed in 1927. Now Roy Travis, a music professor at UCLA, a recipient of the Gershwin Award and Fulbright Fellowships for composition, and a composer who often has been inspired rhythmically by the dances of West Africa, has tackled the theme again. Mr. Travis improves freely on the Sophocles text in his own libretto, and, judging from this hour of excerpts, his too is a score of some power.

The Passion of Oedipus was composed in 1965 and produced originally in 1968 at the UCLA Opera Theater under Jan Popper, who once more is at the helm here. Too bad the Regents of the University of California provided funds for only one record of excerpts. Trying to judge an opera you haven’t heard in its entirety from two scenes is a little like looking at one of those closeups of a “detail” from a large painting without seeing the entire canvas. But the scenes are arresting enough, and the careful notes provide a synopsis of the action before and after to refresh the listener’s memory. One of the scenes is a flashback invented by Travis to dramatize the moment when Oedipus hears from the oracle that he has killed his father, will marry his mother, and “beget a brood that all will hate.” Out of the craggy, thunderous texture of the score the voice of the oracle emerges to starling effect as she issues her prophecy in the form of a neo-Mozartian aria. The other scene here is a crucial one dealing with the hero’s discovery that the oracle, whose words he has scorned in an expression of contempt for religious superstition, has accurately foretold his fate and that “the doors of Nightmare House” are opened now “to the noonday sun.”

The libretto is a sturdy one, and the same can be said of the rugged, almost barbaric music with which Mr. Travis has embellished it. If there is anything disappointing about the score, it is only a kind of predictability in the rousing twentieth-century idiom: I don’t feel that the composer has yet found a voice entirely his own. Yet the oracle’s aria is a real surprise, and the record is well worth hearing, especially as the Royal Philharmonic Orchestra and Chorus sing and play superbly throughout. The performance, recorded in London at St. Giles Church, is also fortunate in its soloists — William Du Pré in glorious command of the tenor title role, Joy Mannen an awesome Oracle, Maureen Lehane a brilliant Jocasta, John Robert Dunlap impressive as the Stranger who turns out to be the former King of Thebes. Also on hand is Richard Hale as the Old Shepherd, a speaking role that brings out the best from this actor who is famous for his narration of Prokofiev’s Peter and the Wolf. A text is provided.

VECCHE: L’Amfiparnaso (see Best of the Month, page 84)

VIVALDI: Stabat Mater; Two Introductions to the Miserere; Sinfonia “Al Santo Sepolcro” (P. Sinf. 21); Sonata “Al Santo Sepolcro” (P. 441). Aafje Heynis (contralto); I Solisti di Milano (Continued on page 126)
NOW... understanding more about music can be as easy as listening to your favorite recordings.

Guide to Understanding Music

Available for the first time, this unique four-disc album is interesting, enjoyable, easy to comprehend, and instructive. It is the first project of its kind to approach the understanding of music through its basic elements:

- rhythm
- melody
- harmony
- texture

If you have wanted to know more about music — or simply want to enjoy it more — Stereo Review's GUIDE TO UNDERSTANDING MUSIC will be the most rewarding step you can take in that direction, whether you can read a note of music or not, whether you can tell one composer from another or not.

Written and narrated exclusively for Stereo Review by David Randolph, Music Director of the Masterwork Music and Art Foundation, this fascinating set of stereo records will help you become a more sophisticated, more knowledgeable listener — and a more completely satisfied one as well. It will give you an "ear for music" you never thought you had.

In the GUIDE TO UNDERSTANDING MUSIC, David Randolph first discusses, by means of a recorded narration, how the composer uses and unifies all the basic musical elements. After each musical point is made in the narration, a musical demonstration of the point under discussion is provided. Thus you become a part of the creative musical process by listening, by understanding, by seeing how music's "raw materials" are employed by composers and performers to attain the highest level of expressivity and communication through musical form.

And all this while you simply listen and enjoy. It's that easy.

Act Now For

If you are among the first 1,000 to order this completely fascinating new GUIDE TO UNDERSTANDING MUSIC Record Set, you will also receive — absolutely free — the eight-volume library The Masters of Music. Ordinarily an $8 value, this unusual set offers an instructional and entertaining look at the careers of eight famous master composers — Haydn, Debussy, Stravinsky, Beethoven, Handel, Tchaikovsky, Mozart, and Britten. Remember this offer is limited to the first 1,000 orders. After this limit is reached, the Guide to Understanding Music alone will be shipped. So act today. Fill out and mail the coupon together with your check or money order. If you prefer, you may charge your order to your American Express or BankAmericard account.

David Randolph, Producer of Stereo Review's Guide to Understanding Music

A large part of Mr. Randolph's career has been devoted to bringing a greater understanding and enjoyment of music to laymen. He has lectured at New York University, Avery Fisher Hall (formerly Philharmonic Hall) and The New School, and his radio broadcasts have been featured over the years on several New York City stations. As the conductor of The Masterwork Chorus, The St. Cecilia Chorus, and the United Choral Society, he has performed most of the major works for chorus and orchestra in Carnegie Hall and Avery Fisher Hall. His book This Is Music was designated one of the "Best of the Year" by the New York Times upon its publication several years ago. The recorded Guide to Understanding Music is an extension and elaboration in sound of many of the ideas contained in that book.
important new set of recordings expand your appreciation of music.

FOUR LONG-PLAY STEREO RECORDS

Record I — The Elements of Music
1. Rhythm
2. Melody
3. Harmony
4. Texture

Record II — Sense and Sensation in Music
(The Instruments of the Orchestra)
How Music Is Unified

Record III — Form in Music
Words and Music

Record IV — Can Music Tell a Story or Paint a Picture?
The Interpretation of Music

The GUIDE TO UNDERSTANDING MUSIC contains OVER 200 MUSICAL EXAMPLES which have been carefully chosen from among thousands of recordings by major record companies as the best illustrations of musical points made in the recorded narration. In addition, supplementary musical demonstrations were specially recorded for this album by pianist Michael May and baritone William Metcalf. (A complete list identifies the source of each musical excerpt).

FREE BOOKLET INCLUDED

The accompanying booklet is a valuable complement to the album. It presents David Randolph's straightforward professional approach to music, and shares the insights and understanding of his many years of experience in bringing music to listeners . . . as well as advice on how you can make the best use of the album.

If you already have some knowledge of music, the Guide to Understanding Music can expand and enrich that knowledge. If you've always wanted to understand music but have been discouraged because it looked too difficult and time-consuming, the Guide to Understanding Music can show you how easily and quickly you can make yourself at home with any music. And if, perhaps, you are undecided about whether you really want to become more involved with music, the Guide to Understanding Music can help you make up your mind.

FREE BONUS OFFER

Records, Ziff-Davis Service Division
595 Broadway, New York, N.Y. 10012.

Yes, I want to enrich my musical background! Please send the Guide to Understanding Music at $15.98, postpaid. I understand that if my order is among the first 1,000 received, I will receive The Masters of Music books as a free bonus offer.

My check (or money order) for $________ is enclosed.

Charge: □ American Express □ BankAmericard

Account # ___________ Signature ___________

Print Name ___________ Address ___________

City ___________ State ___________ Zip ___________

ENCLOSE PAYMENT WITH ORDER IF NOT CHARGED
Rachmaninoff, Da?" "Rachmaninoff, Nyet!" So went the titles of two assessments of the Russian composer last year on the occasion of his hundredth birthday (Stereo Review, May 1973). I wrote both of them, and I meant both of them. But the problem—do I, don't I—is not just with me: Rachmaninoff is for many people a tantalizingly ambiguous figure in twentieth-century musical history. RCA obviously feels that the public's attitude toward the great Sergei is thoroughly Da. At least they expect someone to buy his piano performances, for they have recently released five three-record sets, which together contain Rachmaninoff's entire recorded legacy: all the concertos, the Third Symphony, the Paganini Rhapsody, a party performance of a Russian folk song with a singer (shades of Florence Foster Jenkins) who must be heard to be believed, the scratchy acoustic recordings of old-fashioned arrangements and salon pieces, the wonderful performances of Schumann and Chopin. Now we all can judge for ourselves.

I never heard Rachmaninoff in the flesh, but I cut my eye-teeth on his performance of Schumann's Carnaval—I had no idea it was recorded as far back as 1929—and, whatever my opinion of Rachmaninoff's music, my estimation of his piano playing has never wavered. After fifteen discs and more than that many hours of total Rachmaninoff I am here to tell you that I stand firm. He was a great pianist.

It is not very hard to go through these recordings and find fault. At every step of the way, Rachmaninoff makes decisions, commits himself—sometimes even in obvious contradiction to the composer's own instructions. Admitted, it's not all to the "modern" taste: "Hmmm," says the modern, analytic listener, "what was that?" "Brilliant stroke," comes the reply. "Oh, my God, four fast beats in a three-quarter measure!" "Wow, what a tempo!" "No, dammit, pianissimo." "Can't hear the notes, can't hear the notes," "Whew!" In the end, speechlessness sets in. There are really only two reactions: get up and whip it off the turntable or sit back and glory in it.

Rachmaninoff's secret was magic. He naively retained that old Romantic belief in the magical qualities of music—in perfect contradistinction to his countryman Stravinsky, who, insisting on the importance of making beautiful things, took the aesthetic-craftsman's position. Rachmaninoff's prestidigitation (the only proper term) was neither mere flummery nor pure mysticism, but a wonderful combination of the two—with a bit of moody Slavic psyche-bar for thrown in. All this led him to a very particular approach, much of it inherited from Romantic tradition but a good deal of it personal. To him, the notes are never merely a collection of individual events, but actual living tissue. He thinks in gestures, in phrases, in swatches of color; in coursing lines and a large dynamic. Sometimes, in a highly elaborated passage, you can hardly make out the individual notes at all; yet the music is never smearable, never blobbed over with sustenu-to-pedal sentimentality. On the contrary, the playing is often surprisingly strong, aggressive, masculine. Corners and changes, although rarely abrupt or brusque (Rachmaninoff was a master of the transition), are strikingly set forth and often contrasted with measured, reflective, and quite Classical playing.

When I wrote my for-and-against views on Rachmaninoff as my contribution to the great man's centennial, I was promptly accused of schizophrenia. Now, schizophrenia seems to be something of an occupational hazard among musicians, dating at least back to Robert Schumann's day (they called it dementia praecox back then; instead of going to an analyst, Schumann wrote Carnaval), and, although I can pretend to no clinical knowledge of Rachmaninoff's psychological problems (if he had any), he was, I suspect, also something of a victim of it. Perhaps that is why he understood Carnaval so well. There is a dualism, a sense of conflict in nearly everything he does. One moment he is a real wizard, weaving colors and spells, enchanting you; the next moment he snaps you out of it, beguiling your attention, craves your involvement. But he never bores.

Rachmaninoff was a Victor artist from the beginning to the end of his career, and RCA proudly asserts that their five-volume tribute is his complete surviving recorded legacy, up to and including fourteen 78-rpm sides that have never before been released. Some of the new material is minor, but there are a Chopin A-flat Ballade, a C-sharp Minor Scherzo, and other notable additions. Volume 1 consists of the acoustic recordings (1919 to 1924), including an early incomplete Second Concerto recorded with the Philadelphia Orchestra and Stokowski; a bunch of Rachmaninoff's shorter works (there are two performances of the C-sharp Minor Prelude), a good bit of Chopin (mostly waltzes), a bit of Debussy (Children's Corner, of course), some popular Liszt and Tchaikovsky, and a whole host of salon pieces and arrangements. The musical results—in repertoire, in playing style, and, naturally, in recorded sound—are remote from us, but they hold the fascination of things antique, providing a glimpse into another age that was even then about to disappear into history.

Volumes 2 and 3 cover the solo recordings made between 1925 and 1942. The first of these contains Rachmaninoff's own music plus a certain number of other Russian works and a Classical side: Bach, Mozart, Handel, and Beethoven. Volume 3 contains most of the Central European Romantic music, including the still wonderful Carnaval, a superb Chopin B-flat Minor Sonata, and a fine side of shorter Chopin works.

Volume 4 contains the three notable collaborations with Fritz Kreisler—an excellence in the classicizing of a Beethoven violin sonata, a marvelous version of the Grimms' tale, and a not-so-terrible Schubert sonata—as well as his own recordings of three of his orchestral works: The Isle of the Dead, an orchestration of his Focalise, and, somewhat surprisingly, the Third Symphony (apparently he never recorded his far better-known Second). Volume 5—for most people, probably, the pièce de résistance—comprises the four concertos and the Paganini Rhapsody with the composer back at the keyboard.

I have rather studiously avoided till now the question of Rachmaninoff's own music, but, I suppose, the issue must be faced. "The Complete Rachmaninoff" is obviously as much a tribute to the creative as to the interpretive artist; indeed, except for his countryman and rival Stravinsky, no composer has left us such a large body of self-interpreted work.

Rachmaninoff the pianist is much easier to deal with than Rachmaninoff the composer for a very simple reason. In the former case, we can point to his outstanding characteristics—they are many and obvious: his performances are strong and full of flavor—and add a few comments: "Isn't that re-
markable?" "Great old Romantic tradition." "Can't he play anything straight?" "Don't make 'em like that any more!" "Can't he keep 4/4 time?" "There were giants in those days!" "Fine for Romantic times; therefore, his music to judgment (Rachmaninoff was behind the times); therefore, his music must be of less value than that of the avant-garde!" the final appeal?

Let us have a little perspective, please. Every tradition in Western culture has a certain cycle: an innovative period, developed in a limited context for a local public, connoisseurs, or the like; a classical period, when the best and the popular seem to coincide; a period of development and diffusion; and, finally, a retardataire or neo-classical period coinciding with a new period of innovation. During this last period, the large, popular audiences developed earlier tend to break down into different factions supporting this or that version of the old style. The history of pop music in the last ten years follows in much the same way as the history of classical music in the last two centuries does. Rachmaninoff's music, like that of his contemporaries—Sibelius, Richard Strauss, Carl Nielsen, Busoni, the post-Wagnerians, even Stravinsky—belongs to that final phase. It therefore has its public—even a large one—but its long-range significance and cultural appeal will always be somewhat limited; it will never equal that of his distinguished predecessors.

It is worth pointing out once again that the bulk of Rachmaninoff's music was produced within hailing distance of the nineteenth century; the best works, probably the Paganini Rhapsody, actually have something of a neo-Classic character in keeping with the temper of a later day. So Sergei Vasilievitch's music was indeed a product of its times: it says what it has to say—and says it effectively to quite a few of us, even now. More than that one cannot ask of any creative artist.

A footnote for Rachmaninoff Concerto haters: the Third Symphony is a lively, inventive work, full of character and distinction. And there is gold—well, silver, anyway—among the early, short piano pieces.

These recordings have been well produced by RCA's Jack Pfeiffer with the assistance of Gregor Benko of the International Piano Library. Most of the 78 side flips are all but unnoticeable. Even some of the recordings from the Twenties are surprisingly serviceable, and by the time you get to the Forties you accept the sound as positively modern. Record noise, the biggest problem in this sort of enterprise, is quite variable here, but fortunately some of the major recordings are really astonishingly quiet. Quality and lateness of date do not always go together, however; for instance, the First Concerto sounds lovely and the Third is quite badly distorted, yet they were both recorded at the same time. Anyway, happy birthday, Sergei.


I26

The general mood of all five pieces is one of quiet, introverted, yet intense resignation. Aafje Heynis, a Dutch contralto with a very beautiful vocal quality if not great variety of color, performs throughout with controlled feelings and an emotionally that quite properly avoids operatic bathos. It is good to hear her voice again on records; the last time I can recall hearing it was in some Bach cantatas which she recorded in the Sixties and which were released on Epic. Angelo Ephrikian directs his ensemble with sensitivity for the subject, though he doesn't really have much sympathy for Baroque stylistic practices (cadential trills are missing in both vocal and instrumental parts). The sound is reasonably

setting of it might have followed the Vivaldi introduction).


Performance: Variable
Recording: Good

Except for a genuinely dramatic and musically illuminating interpretation of the youthful Faust Overture, I don't sense any great involvement on M. Boulez's part with the Wagner concert-hall chestnuts that make up this package. The Meistersinger Prelude starts off promisingly in broad-gauge fashion, but the deliberate tempo adopted for the parody woodwind episode is disconcerting in its deliberateness, as well as out of character with the music itself. The Tannhauser is very dull, certainly, alongside Bruno Walter's recording of the Paris version with the Venuesberg music. For reasons that I don't pretend to understand, the Tristan Prelude, instead of remaining at the same basic tempo from start to finish, goes through all the old clichés of speeding up tempo from the beginning of the climactic work up to its peak on the opening chord progression. The orchestral playing is good, the recording satisfactory.

D. H.

700 WATTS never looked better.

Phase Linear presents the ultimate amplifier. For those interested in power, performance, reliability and appearance, the Phase Linear 700B offers:

- highest power
- widest frequency response
- lowest distortion
- most attractive design of any stereo amplifier in the world.

Why 700 watts? "Anyone using a low-efficiency speaker with a 60 to 100 watt (total power) amplifier cannot approach a realistic listening level"... the reproduction of a solo piano at a natural, volume level, using high-quality acoustic-suspension speaker systems, can easily require amplifier peak power of several hundred watts.

Julian Hirsch said it, we've always said it, and most audiophiles now agree. True high fidelity can only be reproduced when a reserve of power is available to re-create the more difficult notes played in live recording sessions. The Phase Linear 700B can do the job, and at $1.14 per watt RMS/8 ohms/both channels, 700 watts never looked better. At your dealer's now.


Phase Linear 700B

THE POWERFUL DIFFERENCE

PHASE LINEAR CORPORATION, P.O.BOX 549, EDMONDS, WASHINGTON 98020

CIRCLE NO. 39 ON READER SERVICE CARD

STEREO REVIEW
WAGNER: Opera Excerpts (see Collections—René Kollo)


Performance: Good field, no hit
Recording: Okay

Carl Maria von Weber was a famous pianist, and his four sonatas, written between 1812 and 1822, were more immediately influential than the contemporary productions of Beethoven and Schubert that we value so highly. How did these attractive pieces get lost in the shuffle, then? For lost they have become. Did you know that Weber’s Perpetuum Mobile is really the rondo finale of his brilliant C Major Sonata, Op. 24, of 1812? Surprised me! Yet the music has been sitting over at the library all the time, and Weber is, after all, still a famous composer.

The attractions of the Weber sonatas only begin with No. 1. The A-flat Sonata, Op. 39, of 1816 is Schubertian (no other term will do) in its lyric breadth and intensity. The last two sonatas—No. 3, in D Minor, Op. 49, also of 1816, and No. 4, in E Minor, Op. 70, of 1822—are highly original, Romantic works with a striking combination of dramatic and lyric ideas. Both are full of good tunes, what with all the lyric subjects of the D Minor, for instance, and the E Minor Sonata’s breathtaking con duolo opening, its fine slow movement, and the Mendelssohnian tarantella finale. Where have all the pianists been? What’s the matter with history anyway?

The problem with these sonatas is Beethoven. Not that Beethoven had much to do with them. Weber didn’t care for Beethoven and was perhaps jealous of his great contemporary. If there was any influence it was undoubtedly unconscious—these things were in the air anyway. Weber was, more or less, doing what Beethoven was doing but with less scope, seeming to connect Haydn and Clementi directly with Mendelssohn and Schumann. We know better: Beethoven and Schubert came in between and did it better. But that’s cultural history: it doesn’t change one note of Weber’s music. These sonatas are as good as they ever were and just exactly as good as they have to be.

What they do need is advocates. Not mere critics but pianists with a sense of the classic/Romantic appeal of the music and the knowledge of how to bring it across to a public. Janine Dacosta is a very capable musician with the ability to play this music with great ease and naturalness. But there is no deeper connection, no great flair, no pain, no passion, only a little grace and no fire, no soul. Yet, there is no argument about what this music needs, for Weber was perfectly specific in his directions.

Still, these are not bad recordings, and while they will not spur a major Weber revival they add some excellent music to our recorded repertoire in a perfectly viable form. Good field, no hit.

E.S.
scribed as something of a family gathering, then, is concerned primarily with sacred music, motets, hymns, and excerpts from Masses. There are some non-chapel pieces as well, though often these tend to have religious overtones, and there are a few songs that are performed instrumentally.

It is altogether a superb assemblage, and it makes for splendid listening, especially when sung and played (instruments are used in many of the vocal pieces as well) as stylishly, sensitively, and strikingly as here. For a sample, try Reiner’s grand motet, Mane nobiscum, Domine, or the charming bell effects of Senfl’s secular Das Gelaut zu Speyer. Those who already own collections of Lasso and his contemporaries will note that, although there are several justly famous pieces, such as Orlando’s Timur et tremor and Senfl’s Es tuget vor dem Walde, most of the selections are not inflected singing produces very fine results in the Lohengrin scenes, in the atmospherically rendered Steersman’s Song from Der Fliegende Holländer, and in the Preisslied. With more concentration on some passages and a steadier hold on sustained notes in the high register, Kollo may develop into a really toplight tenor in a repertoire congenial to his abilities.

The orchestral contributions are well above average. Some of the selections are not given with the so-called “concert endings,” which means that textual adherence is observed at the expense of conclusive resolutions. On the other hand, Siegfried’s Death includes the special orchestral passage following the hero’s last words, which is a distinct plus. In all, an impressive package of Wagneriana.

G.J.

VEHUDI MELNHU: Music of the Thirties (see Popular Discs and Tapes, page 104)


Performance: Brilliant
Sound: Good

The Chester organ is not a historic Baroque organ but a modern English cathedral organ, originally built in 1876, rebuilt in 1909-1910, and rebuilt again just four years ago to the specifications of Roger Fisher, who has been the cathedral’s organist and master of the choirs since 1967. Nominally this record, originated by Quilton of Wales in 1971, is a showcase for the instrument. Surpassing that modest intent, however, the disc introduces us to some fresh and interesting music and to an unquestionably first-rate performer.

The Parry and Howells works are real warhorses in English cathedral recitals, but hardly familiar items in this country. The former is the famous “song year” of 1840. At first one encounters the latter is no virtuoso vehicle in the ordinary sense, but rather in the spirit of Vaughan Williams’ Tallis Fantasia for strings. The little Saint-Saëns Fantaisie is an energetic, scherzo-like piece, Roger-Ducasse’s Pastorale (as I have elaborated as the theme by Bach) brings us organ music à la Debussy, and the Cardinal-Soriti of Henri Mulet (born 1878 and evidently still with us) is a stunning toccata built on bell effects. All of these pieces are attractive — some of them more than that — and the aural impression of the instrument itself and its surroundings is especially vivid. The strongest impression of all, though, is of the artistry of Roger Fisher, from whom we shall surely be hearing a good deal more.

R.F.


Performance: Drowsy
Recording: Fair

The age of the Romantics found almost every corner of Europe reading Lord Byron’s poem Manfred and hoping to make music of it, or preoccupied with Faustian themes and dreaming up overtures on such subjects that...
were really symphonic poems, emotional adventure stories in music. Schumann's Manfred was one of many. Brahms originally started when turned into his Tragic Overture as an overture to Goethe's Faust. Wagner composed a Faust Overture early in his career (he was also going to write a symphony on the subject, but wisely left that job to his friend Franz Liszt). Some good music came out of so much ardor and aspiration as the endurance of these works attests. Yet all are heavy, over-embellished scores, and their presence on a single program is somewhat tiresome.

Moreover, Mr. Dixon is not at his best in this repertoire—at least on this occasion. He draws none of the nobility or sweeping sound from the orchestra that can bring the great lumbering passages in these overtures to dramatic life and catch the listener up in the Storm und Drang of Romantic conflict: understatement is not exactly the ticket when it comes to Manfred. The only bright spot in the program is The Fair Melusine, an early work by Mendelssohn on a fairy-tale theme that promises and partly fulfills the magic of the incidental music he was later to compose for A Midsummer Night's Dream. But this effort does not sparkle as it should, either; the pace is too leisurely, the Prague players torpid. Even the engineer at Supraphon seems to have been suffering from lethargy this time around.


Performance: Fair to good
Recording: Good
Ivo Žídek is a leading tenor of the Prague National Theater, with a considerable European reputation. He has appeared in many recordings of Czech operas and oratorios, and, as a matter of fact, some of the selections on this disc have been drawn from those very recordings. The Czech portion (side one) is by far the more valuable portion of the recital, for it shows the tenor as persuasive in the lyrical utterances of Smetena and Dvořák as he is in the stark Janáček, except (in which he successfully projects a number of different voices during his dramatic narrative) or in the unfamiliar opera by Martinu, Julietta, recently revived and recorded in Czechoslovakia. The remainder of the program is less successful, except for Lenski's aria, for which the singer's melancholy tone color is singularly appropriate. Žídek does not sing idiomatically in either German or Italian; his rendition of Florestan's aria is imperfectly synchronized with the conductor's pacing, and the tempo set for "Dalla sua pace" is damagingly slow. The voice itself is basically very good: warm, ingratiating timbre with a caressing mezza voce. It tends to waver on sustained notes, however: and becomes tight around A. The interesting repertoire offered on side one, though, makes this an appealing disc.

P.K.
Conductor Antal Dorati stars in a reissue series: "MERCURY’S "GOLDEN IMPORTS""

Reviewed by Richard Freed

in Mercury’s pre-stereo catalog, and deservedly so. The Percy Grainger piece was added when the package was remastered in phony stereo a dozen years ago. In this one case, I feel my old copy of the original mono, MG-50088, packs more of a wallop, but if I did not have it for comparison I would be bowled over by this new release. This is the only disc among the "Golden Imports" which is not in genuine stereo, but it is a more successful simulation than the earlier domestic effort. (Actually, the stereo spread on the other seventeen records is rather minimal.) The Hovhaness Fourth Symphony is most welcome, too, since the composer has not yet recorded that work himself on Poseidon, and Roller did a fine job with it. Byron Janis’ Prokofiev and Rachmaninoff concertos, the most recently recorded (1962) of the orchestral offerings in this list, is a thoroughly creditable job on all counts and fully merits reinstatement. Paray’s Saint-Saëns has been sonically superseded by a number of others, but Dupré’s Franck will always be of interest and, for guitar aficionados, so will the Romero’s "Evening."

So, all the records in this initial release are attractively, of course, but anyone familiar with the catalog will have his own ideas about what should be in the next batch. Dorati’s Berg/Webern/Schoenberg disc with the London Symphony certainly brought back, as should his pairing of the Salis and Wozzeck suites and his complete Firebird and Miraculous Mandarin. More of the Hanson material ought to be available, too: Samuel Barber’s Capricorn Concerto and Medea, Elliott Carter’s ballet. The Mitropoulos/Virgil Thomson’s Symphony on a Hymn Tune, Bernard Rogers’ Leaves from the Tale of Pinocchio, John Alden Carpenter’s Adventures in a Farambulator, Douglas Moore’s Pageant of P. T. Barnum, Hanson’s own First and Third Symphonies (No. 1 on a single side this time, please)—these would provide a valuable documentation of interesting sectors of American musical activity not covered elsewhere, especially now, so close to Bicentennial time.

Since the sequence of catalog numbers for these eighteen "Golden Imports" discloses five omissions, it would seem that at least that many more reissues are on the way. What they are and when they will appear, Phonogram has not announced. The company has said that it intends to "wait and see" what kind of reception the first batch gets before proceeding further. But, happy as I am to see some of these records back, I cannot be optimistic about the record-buying public’s response to them at this price. The pressings are great, but, for reissues of material going back to the mid-Fifties, $6.98 seems outrageous. Some of these very recordings, after all, were available quite recently in Mercury’s domestically pressed West German series at only $1.89.

London’s Stereo Treasury Series, which includes not only reissues of first-rate recordings by Monteux, Maag, and Karajan but also the brand-new Haydn symphony cycled conducted by Dorati, is imported at only $2.98 per disc; why must Mercury ask $6.98 for the same conductor’s 1958 Respighi (with the same orchestra) and a 1955 recording that isn’t even real stereo? Realistically priced, I think the “Golden Imports” could be a real success; at $9.98 a throw, I suspect the series may generate more resentment than enthusiasm. Since the project in general is as welcome as it is surprising, I hope Phonogram will reconsider the price in order to give the "Golden Imports" their best chance with the public.

the Minneapolis material does sound dated, despite the lifelike bells and artillery in 1812. The best suite of the four remaining rhapsodies is the Liszt and Enesco rhapsodies on SRI 75018. The Helsinki, Third Symphonies (No. I- on a single side this time, please)—these would provide a valuable documentation of interesting sectors of American musical activity not covered elsewhere, especially now, so close to Bicentennial time.

Since the sequence of catalog numbers for these eighteen "Golden Imports" discloses five omissions, it would seem that at least that many more reissues are on the way. What they are and when they will appear, Phonogram has not announced. The company has said that it intends to "wait and see" what kind of reception the first batch gets before proceeding further. But, happy as I am to see some of these records back, I cannot be optimistic about the record-buying public’s response to them at this price. The pressings are great, but, for reissues of material going back to the mid-Fifties, $6.98 seems outrageous. Some of these very recordings, after all, were available quite recently in Mercury’s domestically pressed West German series at only $1.89.

London’s Stereo Treasury Series, which includes not only reissues of first-rate recordings by Monteux, Maag, and Karajan but also the brand-new Haydn symphony cycled conducted by Dorati, is imported at only $2.98 per disc; why must Mercury ask $6.98 for the same conductor’s 1958 Respighi (with the same orchestra) and a 1955 recording that isn’t even real stereo? Realistically priced, I think the “Golden Imports” could be a real success; at $9.98 a throw, I suspect the series may generate more resentment than enthusiasm. Since the project in general is as welcome as it is surprising, I hope Phonogram will reconsider the price in order to give the "Golden Imports" their best chance with the public.

THE MERCURY "GOLDEN IMPORTS" (All discs genuine stereo except SRI 75011; $6.98 each)

TCHAIKOVSKY: 1812 Overture, Op. 49; Capriccio Italien, Op. 45; Deems Taylor (spoken commentary in 1812); Minneapolis Symphony Orchestra, Paul Paray cond. SRI 75001

BARTÓK: Violin Concerto No. 2. Yehudi Menuhin (violin); Minneapolis Symphony Orchestra, Antal Dorati cond. SRI 75002

SAINT-SAËNS: Symphony No. 3, in C Minor, Op. 78. Marcel Dupré (organ); Detroit Symphony Orchestra.
Symphony Orchestra, Paul Paray cond. SRI 75003.


BLOCH: Concerti Grossi, Nos. 1 and 2, for String Orchestra. Eastman-Rochester Orchestra. Howard Hanson cond. SRI 75017.


RESPIGHI: The Birds; Brazilian Impressions. London Symphony Orchestra, Antal Dorati cond. SRI 75023.
STEREO REVIEW MARKET PLACE

NON-DISPLAY CLASSIFIED: COMMERCIAL RATES: For firms or individuals offering commercial products or services. $1.60 per word (including name and address). Minimum order $16.00. Payment must accompany copy except when ads are placed by accredited advertising agencies. Frequency discount 5% for 6 months, 10% for 12 months paid in advance. ORDER DEADLINE: 1st of the month preceding cover date. (For example: March issue closes January 31st - send order and remittance to Hal Dynes, STEREO REVIEW, One Park Avenue, New York, New York 10016.

OPEN REEL STERE TAPE BUYERS! At last! All open reel tape covering, including titles, songs, etc. of 95 long plays, 173 half albums, by American Aristocrat, Atlantic, RCA Victor, etc. in high stereo tapes (includes a group of "sound effects tapes by Audio Vinyls"). Send $1.00 and we will mail you a free catalog - so you'll get both for $1.00 - and once we're refunded on your first $1.00 purchase of open reel tapes at 75¢/half album.

SHURE DIAMOND NEEDLES and Stereo Cartridges at Discounts for Shure, Pickering, Stanton, Empire, Grado and ADC. Send for free catalog. All merchandise brand new and factory sealed. LEYLE CARTRIDGES, Dept. S, Box 69, Kensington Station, Brooklyn, New York 11218.

SOURCE LABORYATORIES, 520 Highland Parkway, Norman, Oklahoma 73069.

DIAMOND NEEDLES and Stereo Cartridges at Discounts for Shure, Pickering, Stanton, Empire, Grado and ADC. Send for free catalog. All merchandise brand new and factory sealed. LEYLE CARTRIDGES, Dept. S, Box 69, Kensington Station, Brooklyn, New York 11218.

TOK, BASF, Memorex, Scotch cassettes, 8-tracks. The LOWEST PRICES. S & S Audio, box 522-D, Skokie, Illinois 60070.

OPEN REEL TAPEs-Spin free cassettes, video. Lowest prices. Acoustic Dynamics, Box 205-S, Hewlett, New York 11557. 1930-1962 RADIO PROGRAMS. Reels, $1.00 hour! Cassettes, $2.00 hour! Send $1.00 for mammmoth catalogue. Includes Cassette, $2.00. AM Treasures, Box 1818, Miami Beach, Florida 33139.

NOSTALGIA TAPE SALES 177 Columbus Road, N. W., Washington, D.C. 20009


SCOTCH MAGNETIC TAPE (USED) 


EVERYTHING ON OPEN REEL! Prerecorded classical/ popular tapes. Latest releases. Dolby, Quad. 96-page catalog...with hour samples, $2.00. AM Treasures, Box 1818, Miami Beach, Florida 33139.


SCOTCH MAGNETIC TAPE (USED)

QUADRAPHONIC RECORDS AND TAPES—ALL labels, over 50,000 titles—at discount prices! For your free illustrated copy of the world's most complete quad catalogue, write: SOUND CONCEPTS, 2713 West Radar, Dep't 25, Pleonia, Illinois 61604.

STUDIO TAPE SALES


FREE CATALOGS—broadcasts. Sound Tracks of Thirties, 341 Cooper Station, New York City 10003.

FREE CATALOGS—broadcasts. Sound Tracks of Thirties, 341 Cooper Station, New York City 10003.

FREE RARE Soundtracks show albums. Show Music, Box 12, Wood River, Illinois 62095.

SONIC TAPE SERVICES, 1441 7th Avenue, New York, N. Y. 10023.

NEW! Record, Dub, Edit, Mix, Fade, Monitor. Eliminate "jangles" of tangled wires with Dubbe Tape Aid control for 1 to 3 tape decks. Dubbe Tape Aid Corp., Dept. E, 2305 N. Penn., Oklahoma City, Oklahoma 73107, (405) 524-4588.

RECORDING TAPE dozen reels 2400, $14.00; Dozen 1000, $14.00; 32 reels, $6.00, $6.00, $6.00. Postpaid Guaranteed. Mitchell, Box 132, Flushing, N. Y. 11367.

SCOTCH low noise tape 10-1/2" metal 3600". $5 for 30 reels. Reel, P.O. Box 88335, Durumco, CA 3039.


GOLDEN AGES MONUMENT!—Your best source for radio tapes, video tapes, and film soundtracks. Box 22195-T, Portland, Oregon 97225.


SHOW ALBUMS, Rare, Out-of-Print LP's. Largest list. 16 pages. Broadway/Hollywood Recordings. Georgetown, Tex. 76044.

ROYAL AIRWAYS AVIATION. Complete and complete in high stereo, all on Reel-to-Reel tapes. Write us, Box 132, Flushing, N. Y. 11367.

"HARD TO GET" Show, Show, Personality, Folk LP's. Free List. Davidson, 6114 G St., Baltimore, Md. 21215.

RARE RECORDS—All Speeds. List $1.00, refundable first order. Don Caron, 2 Camp SEiden, S. N. Y. 11784.

TAPES


INSTRUCTION


30% DISCOUNT! Name brand musical instruments. Free catalog. Izetta, 1106 Route 110, Melville, N. Y. 11746.

MUSICAL INSTRUMENTS


FOR SALE

QUADRAPHONIC ADAPTOR...$12.95 postpaid. Converts any stereo into 4 channel, concert hall, sound. Free information. Electro-Research, P. O. Box 29285, Ferndale, Michigan 48220.

SERIOUS about speakers? We are. Catalog $1.00. Refunded first order. Century, 1471, Tucson, Arizona 85705.


STEREO REVIEW
WANTED
GOVERNMENT SURPLUS
JEFFYS, TRUCKS: Cars from $31.50... Airplanes, Type-Asbury Park, N.J. 07712.
HYPNOTISM
Free Hypnotism, Self-Hypnosis, Sleep Learning Catalog! Drawer H401, Rudinco, New Mexico 88345.
SLEEP LEARNING, Hypnotic Method. 92% effective. Details free, ASR Foundation, Box 7566 EG, Fort Lauderdale, Florida 33304.
RUBBER STAMPS
RUBBER address stamps. Free catalog. 45 type styles. Jackson's, Box 443G, Franklin Park, III. 60131.
BOOKS
BUSINESS OPPORTUNITIES
I MADE $40,000.00 Year by mailorder! Helped others make money! Start with $15.00—Free Proof, Torrey, Box 318-N, Ypsilanti, Michigan 48197.
Hi-Fi Enthusiasts WANTED!! Earn more than just spare money in your spare time. We need campus representatives to sell audio equipment to students during spare time. Opportunity to earn good money. Write: Stereo, 2122 Utica Avenue, Brooklyn, New York 11234.
EMPLOYMENT OPPORTUNITIES
Hi-Fi Salesman: Large wholesaler needs college representatives to sell audio equipment to students during spare time. Opportunity to earn good money. Write: Stereo, 2122 Utica Avenue, Brooklyn, New York 11234.
EDUCATIONAL OPPORTUNITIES
PERSONALS
MAKE FRIENDS WORLDWIDE through international correspondence. Illustrated brochure free. Hermes, Berlin 11, Germany.
RESORTS & TRAVEL
BERTH AND PARTNERSHIP in 155 ft. 3-masted Barquentine for $10,700. Join in Europe assist conversion then help sail on 2-year Adventure & Business World Voyage. Write R. Bruderer, YFC, Box 149 BROADWAY, N.Y., N.Y. 10016.
MISCELLANEOUS
WINEMAKERS, Free illustrated catalog of yeasts, equipment, Samplex, Box 12279D, Minneapolis, Minn. 55412.
FREE Secret Book: "2042 Unique, Proven Enterprises." ASR Foundation, Box 7566 EG, Fort Lauderdale, Florida 33304.
FEBRUARY 1974
BRIDGING THE GAP

The phenomenal cost (often over $100 per hour) of renting professional recording-studio facilities tends to price them out of the range of all but established performers. Don't hire the studios. If you had to lease a large, specially designed space and spend $50,000 for a master recording console and about $1,000 per track for a sixteen-track recorder, you'd have to impose a similar tariff. That's small comfort, however, for individual performers or groups who may have more talent than cash and who are the very people most often in need of good "demo" tapes.

Sometimes a musician has a friend with a tape machine and a pair of mikes who will record a concert performance. In the classical repertoire, an effective tape can often be made in this way. But with today's rock and roll music a live performance captured with a couple of mikes is rarely satisfactory. This is true because the desired tape sound is not simply what a listener would hear in row fifteen in a concert hall. The standard of comparison—a commercial disc—is an electronic product created by mixing together a number of synchronized, separately recorded individual parts, each on its own track. Later, each track can be processed through timbre-shaping circuits (equalizers) placed in any desired acoustic location by the twist of a knob (the pan-pot) and given a fullness of tone not present in the original by means of artificial reverberation devices. Although the final re-recorded product (the mix-down to regular stereo) often seems to me a bit contrived, it's what today's pop/rock market demands. And, of course, it is technically beyond the means of the casual recordist.

A well-designed home studio can bridge this gap. StarkSonic Studios has operated out of my basement for years, and there are hundreds of similar "free-lance" facilities throughout the country. What you need is a scaled-down version of a regular professional facility, a little make-do ingenuity, and a lot of painstaking energy. But with that combination you can do the job, for the differences between top-quality audiphile and genuine "pro" equipment are often too minor to be audible.

Here are some basic ideas on equipment you'll need. (1) With planning and a bit of luck, a high-quality four-channel deck—if equipped for synchronous-track recording—will suffice for almost all multi-track requirements. For a list of machines offering this feature at consumer prices (using standard 1/4-inch tape), write to Dept. TH, STEREO REVIEW, 1 Park Ave., New York, N.Y. 10016, enclosing a stamped, self-addressed envelope. (2) You will also need a mixer (a) to combine the signal from several mikes to go onto a single track and (b) to combine the four recorded tracks into a two-channel mix later. Shure, Sony, Ampex, Tascam, and a host of other companies (would you believe Mom's Wholesome Audio?) produce such units, and one, Gately Electronics, offers professional price (using standard 1/4-inch tape), and one, Gately Electronics, offers professional-quality mixers, equalizers, and reverb devices in kit as well as wired form. (3) A second (two-track or stereo) recorder is also a must, both for mixing down multi-track recordings and for general duplicating and, of course (4) leave something in the budget for mikes, stands, cables, splicing equipment, etc.

Worth considering, as an alternative to getting components piecemeal, is a package offered by Revox and Lamb Laboratories called the "Mini-Studio." This provides a two-channel recorder and a four-input stereo mixer with equalizers, pan pots, echo-send and echo-return controls, and even limiters, together with four Beyer mikes, stands, and connecting cables, all in easily transportable form, for the not unreasonable price of $2,760.50.

Setting up your own home studio will involve you in learning some new recording techniques, but I'm sure you'll find the satisfaction of producing a really professional product is more than adequate compensation.
My wife threatened to leave me until I bought a Marantz.

Whenever I played my stereo loud my wife made plans to move to her mother's. Then a Marantz dealer wised me up. It's not playing your stereo loud that's bugging her, he said. It's the distortion that's driving her cuckoo. Get a Marantz.

Marantz stereo is virtually distortion free. And Marantz measures distortion at continuous full power throughout the whole listening range, so it won't bother her. No matter how loud I play it.

Not only that, Marantz will play any type of 4-channel on the market today. And it's built so you can snap in any future 4-channel matrix development. Present and future requirements for stereo or 4-channel are all set.

And Marantz' Dual Power gives me the power of four discrete amplifiers with just two speakers. More than twice the power for super stereo. When I have two more speakers for full 4-channel, I can simply flip a switch. No obsolescence worries.

The Marantz Model 4140 Control Amplifier at $549.95 delivers 70 watts power with only 0.3% distortion. It's the heart of my Marantz component system. To complete the system I got a Marantz Model 115B AM/FM tuner for $279.95. Nice. Nicer still is seeing the wife all smiles listening to Stravinsky's Firebird, up loud, pouring out of the beautiful Marantz Imperial speakers.

See your Marantz dealer. He's got a full line of Marantz components from $149.95, receivers from $199.95, speaker systems from $59.00 all designed to suit your needs and your budget. Hey, is the Marantz community property?

We sound better.

© 1973 Marantz Co. Inc., a subsidiary of Superscope Inc., P.O. Box 993, Sun Valley, Calif. 91352. In Europe, Superscope Europe S.A., Brussels, Belgium. Available in Canada. Prices and models subject to change without notice. Consult the Yellow Pages for your nearest Marantz dealer. Send for free catalog.

CIRCLE NO. 63 ON READER SERVICE CARD
The Koss HV/1LC.
A new twist to High Velocity Sound.

When you've already developed the finest high velocity Stereophone in the world, you've got to come up with a new twist to top it. And that's the HV/1LC. The world's first lightweight, hear-thru, high velocity Stereophone with volume-balance controls on each ear cup. So when you want to hear more of the violins and less of the bassoons, they're right at your fingertips.

But then, the new HV/1LC isn't the world's finest high velocity Stereophone just because it features volume-balance controls. It's a revolutionary new design concept that vents the back sound waves thru the rear of the cup without raising the resonance or inhibiting transient response. So you can hear your favorite music like you've never heard it before and still be able to hear what's going on around you.

And speaking of sound, the HV/1LC is in a class all its own. Why? Because Koss engineers not only created a unique new ceramic magnet, but they also developed a way to decrease the mass of the moving diaphragm assemblies. The result is a fidelity and wide-range frequency response unmatched by any other lightweight, hear-thru Stereophone.

But there's only one way to hear the difference the HV/1LC makes. See your Audio Specialist for a live demonstration. And write for our free full-color catalog, c/o Virginia Lamm. The new HV/1LC in ebony-teak and champagne gold with rosewood grained inlays should add a beautiful twist to your favorite music.