Stereo Review
SEPTEMBER 1975 • ONE DOLLAR
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Retailers:
Notice of display-allowance plan is within last three pages.
2.0 μV FM Sensitivity.
Solid-State Ceramic FM IF Filters.

**S-7210**

**MINIMUM RMS POWER OUTPUT**: 25 WATTS PER CHANNEL [BOTH CHANNELS DRIVEN @ 5 OHMS, 20-20,000 Hz.; MAXIMUM TOTAL HARMONIC DISTORTION, NO MORE THAN 0.3%].

Solid-State Ceramic FM IF Filters. The latest integrated circuitry.

1.9 μV FM Sensitivity [IHFs].
Front panel switching of 4-channel decoder [doubles as second tape monitor].

**Built-in Dynaquad 4-channel matrix circuit.**

**S-7310**

**MINIMUM RMS POWER OUTPUT**: 38 WATTS PER CHANNEL [BOTH CHANNELS DRIVEN @ 8 OHMS, 20-20,000 Hz.; MAXIMUM TOTAL HARMONIC DISTORTION, NO MORE THAN 0.5%].

Solid-State Ceramic FM IF Filters. Phase lock loop Multiplex.

1.8 μV FM Sensitivity.
Front panel switching of 4-channel decoder [doubles as second tape monitor].

**Built-in Dynaquad 4-channel matrix circuit.**

Sherwood Electronic Laboratories
4300 North California
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Cabinets shown are constructed of plywood with a simulated woodgrain vinyl covering.
If you can’t afford the State-of-the-Art...

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MINIMUM RMS POWER
OUTPUT: 60 WATTS PER
CHANNEL [BOTH CHANNELS
DRIVEN @ 8 OHMS.
20-20,000 Hz. MAXIMUM
TOTAL HARMONIC DISTOR-
TION, NO MORE THAN 0.3%].

Direct-coupled output circuitry
with electronic relay protection.

Front panel four-channel

provision [doubles
as second tape monitor].

Ceramic FM IF Filtering, FET’s,
microcircuits.

Four-gang tuning capacitor.

Built-in Dynaquad 4-channel
matrix circuit.

The cabinet shown is con-
structed of plywood with a walnut
veneer cover.
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Of course, not everyone needs the high power output and operational flexibility offered by the S7900A. Which is why we produce other, more economical models.

Like the S7900, each piece of equipment in the Sherwood line provides a performance capability unsurpassed in its price category.

There are no useless gimmicks. No misleading claims. And no disappointments. The specifications we post for our products are generally quite conservative. And we utilize only the finest of proved componentry.

After all, you shouldn't have to sacrifice quality, just because you require a little less than the state-of-the-art.

S-7010
MINIMUM RMS POWER OUTPUT: 10 WATTS PER CHANNEL [BOTH CHANNELS DRIVEN @ 8 OHMS, 40-20,000 Hz.; MAXIMUM TOTAL HARMONIC DISTORTION, NO MORE THAN 0.9%]
Provision for two sets of stereo speakers.
2.8 µV FM Sensitivity [IHF].
FET Front End.

S-7110
MINIMUM RMS POWER OUTPUT: 17 WATTS PER CHANNEL [BOTH CHANNELS DRIVEN @ 8 OHMS, 40-20,000 Hz.; MAXIMUM TOTAL HARMONIC DISTORTION, NO MORE THAN 0.9%]
Direct-coupled amplifier.
The latest integrated circuitry.
The best way to pick a speaker is with your eyes open.

All speakers are not alike. Even speakers that appear similar can sound very different.

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The opening you see on a BIC VENTURI cabinet is the terminus of the Venturi path inside the enclosure (U.S. Pat. 3892288). It works as an acoustic transformer to produce bass energy as much as 140 times greater than would otherwise be achievable from a woofer alone in the same size cabinet.

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Notice the square-shaped mouth of the exclusive BICONEX™ midrange horn (pat. pend.). This unit is exceptionally efficient. It has remarkably smooth, uncolored response because of its unique conical/exponential flare. It is made of an inert substance to avoid "ringing" and spurious resonances. But, equally important, it provides wide-angle dispersal of sound in both horizontal and vertical planes, making speaker positioning non-critical. There is a super tweeter that operates in only the last octave for accurate musical timbre.

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There's really much more to BIC VENTURI speakers such as how they compare with other design types in performance, and the way they function in a high fidelity system.

If you want to read some interesting and informative literature, ask your franchised BIC VENTURI dealer for a copy of our new 20-page consumer guide to loudspeaker performance, or write to us: BIC VENTURI, Westbury, N.Y. 11590. Div. of Avnet, Inc.
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COVER: David Stone Martin
MAE WEST, that well-upholstered and much-quoted paragon of applied pragmatism, was once asked by an interviewer why she had the four walls and the ceiling of her boudoir covered in mirrors. "Because," dimpled Mae, "I like to see how I'm doin'." Don't we all. It must not be thought, however, that it is mere egotism that draws us to reflect upon our reflections; what we are really up to is reassuring ourselves that we are doing the very best we can for our audiences, whatever their number. Feedback of the positive kind—whether it be from mirror, applause, or good reviews—nourishes the performer and inspires greater effort. And feedback of the negative kind—from again) mirror, catcalls, or bad reviews—stimulates the talented to try harder while encouraging the inept to retire.

A magazine, too, is a kind of performer, and since its "act" changes with every appearance, feedback from its audience may be even more important than it is to singers, jugglers, and politicians. This feedback comes in a number of forms, the most significant undoubtedly being the applause of sales; in the case of Stereo Review (I thought you'd never ask) that means a very positive increase in monthly circulation over the past decade of 180-odd per cent (from 150,000 to 425,000), traceable in part, surely, to the impressive growth of the audio industry during the same period, but indicating also that we have tracked that growth rather well. Reader mail is another kind of feedback; we get a noticeable amount of it, most of it gratifyingly opinionated, and all of it welcome (thank you, ladies and gentlemen), even when it is unprintable. The insight it gives us into how we are doing is invaluable.

But, like any normal performer, we continue to lust after more feedback, more information to help us fine-tune the act. The best way to get it is the most direct one: ask the readers. Many among you have taken part in various of our research studies over the years, and a sizable number have just been interviewed for a survey designed to tell us whether you fit the picture we have of you, whether we are indeed addressing the audience we mean to. Briefly, you do and we are. The survey was a particularly complicated one (lots of questions), so we should be poring, like haruspices, over the results for some time. We have, however, already managed to assemble a composite picture of that mythical being called "the average reader," and we recognized him immediately; perhaps you will too.

"Him"? Yes indeed: 89.6 per cent of our readers identified themselves as being male, 6 per cent as being female (4.4 per cent didn't answer, and one doesn't quite know what to make of such sulkiness). Now that's one of the answers that takes a little poring over, of course, since there is no reason, on such slender evidence, to conclude that only 6 per cent of those who read us are women—he may be the subscriber of record (and therefore the subject interviewed), but she might be just as avid a reader, just as perfervid an apursuer of the good musical life. The median age of the average reader is 27.6 years—a whopping 53.7 per cent of our readers have attended or are attending college, 18.2 per cent are women—he may be the subscriber of record (and therefore the subject interviewed), but she might be just as avid a reader, just as perfervid a pursuer of the good musical life. The median age of the average reader is 27.6 years—a whopping 53.7 per cent of you are between the ages of 18 and 29. The educational level is to me simply astounding, giving us into how we are doing is invaluable.

My particular pleasure in the survey so far, however, comes from some figures bearing more or less directly on reader preference in editorial content: the two most popular regular features are—neck and neck—New Products and Best of the Month. I take that as a good sign of a nice sense of balance as between means and ends, and am pleased to find that balance holding over strikingly in readers' record cabinets: Average Reader owns 293.7 discs, 149.3 of them classical, 144.4 popular. I've said it before, and I'll say it again: up catholicity!
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Music appreciation. Art appreciation. Appreciation for excellence in performance. A fulfillment that comes from the experience, not from the parameters by which it was created.

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JENNINGS RESEARCH INC.

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It all started here with our 2500 professional version shown with rack mounting for professional use. There are many other reasons. Send us the attached coupon and we’ll send you an additional 25.

The Opera File

The Opera File is going to be a regular feature in Stereo Review. I enjoyed it very much in the July issue. I’d like to add the recorded version of Rossini’s II Turco in Italia (EMI/Odeon C163-00978/80 three discs) to Mr. Livingstone’s list. The performance is delightful as are the singers (Callas, Gedda, Rossi-Lemeni, Stabile, and Calabrese), and it is ably conducted by Gavazzeni. It’s worth getting even though it’s not quite the proper pitch of such cymbals.

It is astonishing that Scotto has not made a complete opera recording in eight years! This cruel neglect by the recording companies is only partially ameliorated by the upcoming release of two Columbia recital discs [reviewed in this issue; see page 116—Ed.].

In the meantime, we can be grateful for the live tapes and pirated discs of her Vespri Siciliani, I Lombardi, I Capuletti, and so on. Even if inferior artists do continue to record them commercially.

I certainly hope Managing Editor William Livingstone’s column, “The Opera File,” is going to be a regular feature in Stereo Review. I enjoyed it very much in the July issue. I’d like to add the recorded version of Rossini’s II Turco in Italia (EMI/Odeon C163-00978/80 three discs) to Mr. Livingstone’s list. The performance is delightful as are the singers (Callas, Gedda, Rossi-Lemeni, Stabile, and Calabrese), and it is ably conducted by Gavazzeni. It’s worth getting even though it’s not quite the proper pitch of such cymbals.

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the Jochum recording. He is very glib about tossing off criticisms, but the implication that he has discovered some "great truth" which has been accidentally overlooked by the people involved in our recent recording of Carmina is both naïve and somewhat insulting.

**Andrew Kazdin**
Executive Producer, Masterworks
Columbia Records
New York, N.Y.

Mr. Rouse replies: It was never my intent to "insult" either Mr. Kazdin, Mr. Tilson Thomas (much of whose work I admire greatly), the Cleveland Orchestra and Chorus, the soloists, Columbia Records, or the American way of life. My original complaint was that David Hall, in his glowing review of a Carmina Burana which does indeed have many fine points, did not mention certain irregularities in that recording which I found disturbing. I brought up the DG recording only because it was composer-approved and thus worthy, I thought, of serious consideration (I don't mean to "insult" Mr. Hall either). I never said that the Jochum recording contained no discrepancies vis-a-vis the score, nor did I say that a composer-approved recording must be considered definitive— as a matter of fact, I went to some length to make it clear that I felt such a question was well-nigh unanswerable on an objective level. I will gladly admit that Jochum's version fails to tally with the score on occasion, but I can't help but at least wonder if perhaps Herr Professor Orff didn't have some second thoughts on Carmina which were incorporated into the DG recording. At least we know that he has "authorized" this interpretation, and I sincerely doubt that he would have done so had the recording contained anything with which he violently disagreed. I will also admit that Mr. Kazdin has made some good points in support of his opinion, and I think it's reasonably obvious that these questions can never be settled conclusively. I could argue my own points about such things as antique cymbals, but in the end this would necessitate endless treatises on timbral suitability and European percussion practice versus American, with picayune references to the antique cymbal parts of other Orff works. These, I feel, tend to support my thesis, since Orff seems to think of these instruments in terms of timbre rather than pitch; there are other examples of writing for antique cymbals on single lines without definite pitch, and I think these examples imply that the composer simply doesn't care which pitches are used but rather desires the unique sound of the instrument. Certainly, however, I would never accuse Orff of ignorance as to the true nature of the antique cymbal.

**Fan Letter**
- Popular Music Editor Steve Simels has been my idol throughout my two dozen cherished copies of STEREO REVIEW. I've absorbed everything he likes and hates and loves, and I think he is the greatest thing that has happened to me in a long time. He hits everything about rock on the nose, and that includes the non-existence of Bowie and the '70s and the greatness (yes) of the Guess Who. (I'm not ashamed of the $1.99 copy of "Rockin" I bought two years ago.) Instead of the usual arguments and doubts about his taste (and he's been described as looking like a dog, acting like a chicken, and being a champion of Macho Rock), I'd like (Continued on page 12)

---

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And where you can acquire a sense of satisfaction and accomplishment you may not currently be getting.

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Sure, books are important. But they’re only the beginning.

With this fascinating learn-at-home program, you do a lot more than just read about electronics. You’ll conduct dozens of experiments... build your own laboratory equipment for testing out electronics principles... and also as part of this program you put together a 4-channel amplifier and FM/FM stereo tuner as you delve into advanced audio technology.

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Well, you can stop worrying about that. You don’t need previous experience. You’ll begin with the basics and acquire a thorough understanding of the fundamentals before moving on.

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For you there’s an advanced standing program that lets you skip the beginning lessons.

Next you build the exclusive Electro-Lab® electronics training system.

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The solid-state “triggered-sweep” oscilloscope. Use it to analyze modern,
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These three superb testing instruments are the basis of your own home electronics laboratory. You'll use them throughout the program as you move into more advanced electronics principles and work into audio technology.

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And with it you'll have the advanced circuitry you need to get into signal tracing low level circuits . . . troubleshooting high power amplifier stages . . . and checking the operation of tone control circuits.

Next, the advanced FM-FM stereo tuner. As you build this superb stereo tuner, you'll come to fully understand how the advanced, "state-of-the-art" features lead to such high performance. You'll learn about all solid-state construction, FET front end for superior sensitivity, crystal IF filters for wide bandwidth and the superior multiplex circuit that produces such excellent stereo separation.

A wealth of knowledge in digestible chunks.

O.K. ! So now you might be thinking, "It sounds really interesting . . . but kind of complicated." And you're right. But that is why we use the "hands on" teaching approach.

We've taken all the material and broken it down into short, simple-to-grasp lessons, so you can master one thing at a time before moving on. And we take you through it step by step. From the basics to advanced theory to applied audio technology. So you actually have an easier time with it.

Special learning opportunities give you extra help and attention.

In case you do run into a problem or two, we're ready to give you more help and personal attention than you'd expect from most learn-at-home programs.

For example, many home study schools ask you to mail in your questions. Bell & Howell Schools gives you a toll-free number to call for answers you need right away.

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35 watts per channel—Min. RMS into 8 ohms at less than 0.25% total harmonic distortion from 20-20,000 Hz, all channels fully driven.
to say that his reviews and the "Simels Report" are the most accurate, informative, and entertaining words I've read in Stereo Review. Sadly, it seems that I'm the only disciple of his gospel. Steve Simels is a genius and a great guy. Please let him continue with his uncovering of the "beautiful five per cent." He must be one of the few honest people left in the world.

BRUCE HARMON
Carthage, S.C.

No, Steve, you can't have a larger office, but we'll think about a new ribbon for your typewriter. — Ed.

● Steve Simels' review of the soundtrack "Tommy" (June) was quite interesting, but I disagree with him about the London Symphony version released on Ode Records and about the original version performed by the Who as superior for listening. I, for one, like to hear a woman's role sung by a woman, and there are also additional songs added to the soundtrack version. And the soundtrack album is available in four-channel, and sounds quite spectacular even on regular stereo equipment. Perhaps Polydor will follow suit and release a QS version of their excellent soundtrack album.

JAY L. RUDKO
Edwards, Calif.

Schwarzkopf's Heritage
● The beauty of Richard Strauss' music and the magic of Elisabeth Schwarzkopf's interpretation of it have enthralled me for years, and I particularly enjoyed Mme. Schwarzkopf's appearance in concert in Dayton last year. However, isn't it a sophistry on James Goodfriend's part (April issue) to base the uniqueness of her original recording of the Four Last Songs on "the simple fact of its being still in the catalog?" Similarly, he notes that the Schubert lieder recital has never been out of the catalog. Why not point out that Mme. Schwarzkopf's husband of many years is Walter Legge, who was head of Angel records during that period? Great performances are not validated by permanent establishment in the catalog.

J. H. WEBB
Dayton, Ohio

Mr. Goodfriend replies: Perhaps not—but aren't we all lucky that Mr. Legge was there to protect at least this much of a valuable musical heritage long enough that we could find out for ourselves?

Ralph J. Gleason
● The jazz world recently lost one of its finest journalists as a result of the untimely death of Ralph J. Gleason. I will always remember him as a friend, a dedicated jazz critic, and, most important, a remarkable human being. Mr. Gleason will be missed but he will never be forgotten.

DENNIS R. HENDLEY
Milwaukee, Wisc.

Mr. Gleason was a contributing editor of Stereo Review from its very first issue in February 1958 through April 1961.

The July Cover
● Whoever had the idea for the July 1975 cover deserves a special accolade (design by Boris Patchowsky; photo by Bruce Pendleton). It was a beauty. More covers than not are obvious and unimaginative, but this one has a genuine idea realized in depth, even to the selection of the pictures on the wall.

REX PARADY
Prudence Island, R.I.

We take pleasure in giving credit where due: the pictures are on the wall of Associate Technical Editor Ralph Hodges' New York apartment, and there he is himself, front and center, with his bewitching daughter Justine.

Lazar Berman
● I appreciated Music Editor James Goodfriend's remarks about Lazar Berman in the July issue. However, the MK recording Mr. Goodfriend refers to does not contain the complete Rachmaninoff Etudes Tableaux; rather, it offers a rarer treat: the complete Rachmaninoff Moments Musicaux. This record [Melodiya D 08009-10 (a)], as well as another Berman recital containing the Scriabin Op. 42 Etudes and works by Ravel and Liszt [Melodiya D-08677-78 (a)], may be purchased from Soviet importers such as the Four Continent Book Corporation in New York. Moreover, there is an obscure domestic record, "Masters of the Keyboard" (Monitor MCS 2135), not listed in Schwann-2, which includes Berman's performances of the Prokofiev Toccata and Leon Jongen's Campeador. And in London I snapped up another Berman recording on Melodiya containing the Schumann Op. 22 Sonata and Liszt's transcriptions of several of Schubert's songs (not yet available through the Four Continent's
1974 catalog). I'm delighted to hear that Berman, who up until now has made only one concert tour outside the Soviet Union, will be heard in the U.S.

JOHN S. LEWIS
Fort Worth, Tex.

Mr. Goodfriend replies: Mr. Lewis and others who wrote are absolutely correct about the Moments Musicaux. I had the music in my head correctly, but inadvertently switched the titles, having just dealt with another pianist's recording of the Études Tableaux. Monitor Records informs me that the above-cited "Masters of the Keyboard" has just been made available again and Columbia will release their first Berman record later this year. Contents: the Liszt Sonata in B Minor, Venezia e Napol (the "supplement" to Book Two of the Années de Pèlerinage), and the Mephisto Waltz (presumably No. 1). The disc was recorded recently in Moscow.

Troubleshooting

Post-Watergate and all that, it occurs to me to wonder just how close STEREO REVIEW is getting to some of its advertisers; my query is prompted by the Sansui advertisement on the back of that fine troubleshooting chart in the July issue. Coincidence?

ARTHUR CRUIKSHANK
New York, N.Y.

The Editor replies: We would like to think we are very close to our advertisers, indeed—though not in the way Mr. Cruikshank appears to suggest. We have done troubleshooting stories several times in the past, one of them in the same "flow-chart" form as the July article. Trouble is, as time goes on, they grow more complicated, and we very quickly discovered that this one required a fold-out in order to set up properly. Since we knew, from past experience, that many readers would want to slip this chart out of the issue and pin it up in their basement workshops, we didn't want to print any part of the story on the back. But what to put on the back? An ad was the obvious answer; a number of regular advertisers were circulated, and Sansui seized the opportunity. They not only seized it, but went with it in one of the most dazzling displays of creative copywriting I have seen in a long time. So, to answer the blunt query bluntly: no, no collusion, but a last-minute rush error at the printing plant did result in the omission of the identifying word "Advertisement" from the first page of the ad. Sorry about that.

More Northern Lights

Richard Freed's June article, "Music's Northern Lights," is most informative and was badly needed since the average music lover in this country knows very little of this music beyond Grieg, Nielsen, and Sibelius. However, a few corrections and additions are in order.

Vagn Holmboe, Denmark's foremost composer, has written ten, rather than nine, symphonies. His Symphony No. 10 was commissioned in 1970 by Sixten Ehrling and the Detroit Symphony Orchestra, who premiered it in January 1972. In 1973 Holmboe was sketching the first movement of his Symphony No. 11. And Allan Pettersson has written eleven, rather than nine, symphonies.

Mr. Freed fails to list Lars-Erik Larsson's Concertino for Trombone and Strings.

(Continued on page 14)
was issued here on Coronet 1711 but is difficult to get. Also, there is a wealth of recordings which are for sale in Scandinavia but which the American music lover can purchase only through special importers and at relatively steep prices. Those collectors who would like to purchase their records directly from, or in, Scandinavia, should expect to have to spend from $5 to $10 per disc. Thus, in Norway I spent $9.50 each on several new records of music by Klaus Egge: in Sweden I was able to purchase several discs at prices of $7.50 to $8 each.

Diederik C. D. Dejong
Cincinnati, Ohio

Mr. Freed's list was of course not meant to be exhaustive, but merely to whet appetites; it would appear to have done just that.

- I enjoyed Richard Freed's article discussing the various Scandinavian composers of lesser repute (June). Apparently Mr. Freed is not an avid collector of imports or he would know that August Rojas, 353½ N. La Brea Avenue, Los Angeles, for example, has offered in recent months all of the Alfvén symphonies and several suites; Stenhammar's Symphony in G, Second Piano Concerto, and Serenade in F; Peterson-Berger's Symphony No. 3, Violin Concerto, and excerpts from the opera Arnjot; Valen's Piano and Violin Concertos, and a trio; and numerous disks by Pettersson, Ege, Palmgren, Saeverud, Sinding, Monrad-Johansen, Nystroem, From Koch, Blomdahl, Jensen, Brustad, etc. to name some of them. There is no shortage of this fine music—it's just the same old problem: most of our domestic companies would rather risk their dough on the forty-fourth Nutcracker than the first Stenhammar.

Jerry Rutledge
Wasca, Minn.

Mr. Freed replies: While I would question Mr. Rutledge's term 'lesser repute,' I am delighted to be able to direct source for many recordings which were not mentioned in the article only because they are not in general circulation in this country. I might note also that just as the article appeared in print I received a notice from the Musical Heritage Society releasing the first recording to be offered here of Aaro Merikanto's Juha (a Finnish National Opera production, Ulf Soderblom conducting). It is reviewed in this issue on page 108.

William Kapell Discography
- I am compiling a discography of William Kapell and would be pleased to receive from readers of Stereo Review information regarding unissued tapes, broadcasts, or private items. I am particularly interested in information on Mr. Kapell's post-World War II European tours and broadcasts.

Joe Salerno
5651 Inwood
Houston, Tex. 77027

Apology
- At the request of ESP-Disk Ltd., the editors wish to retract portions of the review of Lester Young records which appeared on page 90 of our June issue, specifically the passage that referred to the title of the ESP-Disk album "Lester Young—Newly Discovered Performances. Volume 1" as a "hype" and which went on to state that ESP-Disk "pulled the same trick when it bootlegged Billie Holiday material."

- Ed.
BOSE ON INNOVATION
Asymmetrical Design of the Model 301

There is one, and only one, reason for innovation in loudspeaker design... to produce a better musical experience. If innovations are based on thorough research and executed with exceptional skill, they can produce truly dramatic results.

Bose innovations, such as the elimination of woofers and tweeters in the famous 901® speaker system, or the turning of tweeters to face the side wall rather than the listener, result in more realistic and enjoyable sound reproduction.

The Asymmetrical Design of the Model 301 causes high frequencies to be directed at the side walls of the listening room in a precisely controlled manner. This creates reflection patterns that are heard as if there were speakers actually located beyond the walls of the room. The result is an accurate stereo image spread greater than the width of the room, and a sensation of spaciousness, clarity and accurate localization previously impossible in a bookshelf speaker. And at an extraordinarily low price.

Innovation for exceptional value. At a time when truly exceptional products mean more than ever.

The Direct/Reflecting® Model 301. By Bose.

Please write us for the complete story of the Model 301.

Model 301 cabinet is walnut vinyl veneer on particle board.
Crown Output Control Center and Electronic Crossover/Filter

Crown International offers two accessories of potential interest to owners of elaborate stereo installations. One is the Model OC-150 stereo output control center, with switching facilities for five channel amplifiers, three pairs of speakers, and three stereo headsets, including electrostatic headphones. A switch-selected choice of two attenuators is provided for the two front-panel headphone jacks so that headphones can be listened to safely and comfortably at the same volume-control settings used with speakers. Terminals for electrostatic headphones are on the rear panel; they are always "live" and employ no attenuation. Prominent on the OC-150's front panel is a pair of 3⅛-inch meters that indicate power levels passing through the unit. The meters are calibrated in both volts and decibels and have five pushbutton-selected sensitivity ranges descending in 10-dB steps from 0 to −40 dB, corresponding to full-scale readings from 140 to 1.4 volts on the appropriate voltage scales. Pushbuttons also choose VU or peak-reading response for the meters. In the peak-reading mode, continuously variable controls set the hold-time characteristics for the meters from zero to infinity (at infinity, for example, the meters will register and "hold" indefinitely the highest level achieved by the incoming program). Except for the meter amplifiers, the OC-150 is purely a passive switching device, having no effect on the noise, distortion, and other characteristics of the signals passing through it. The unit's dimensions are 17 x 7⅞ x 8½ inches. Price: $299.

Motorola Eight-track Tape Players

Six models make up a new line of automobile eight-track tape players from Motorola Automotive Sound Products. All are stereo units, and all but one are designed for under-dash bracket mounting with quick-release brackets (facilitating easy removal of the player when the car is parked) optionally available. The first model (TM124S), designed for installation spaces as small as 6 x 2 x 6⅝ inches, has separate volume controls for each channel, a treble-cut tone-control switch, and a track-selector button and track indicator. Additional features available on more elaborate units include slider-type volume, balance, and tone controls, track-repeat switches, fast-forward, and automatic ejection of the tape cartridge when the ignition switch is turned off.

The most fully equipped of the under-dash models is the TF756S, which has a built-in stereo FM radio, and at the top of the line is the Model TF875AX, designed for in-dash mounting with adjustable-position control shafts, and incorporating both stereo FM and AM facilities. Suggested prices range from approximately $30 to $170, excluding speakers, which are available at extra cost.

Pioneer TX-9500 AM/Stereo FM Tuner

The most advanced tuner from U.S. Pioneer is the new Model TX-9500, whose construction details include five-gang tuning capacitors, MOSFET front-end, ceramic i.f. filters, and a phase-locked-loop multiplex section. 1HF sensitivity is 1.5 microvolts, with 2.5 microvolts (3.5 in stereo) providing a 50-dB signal-to-noise ratio at 1⅛ ips. For a playback distortion of 3 per cent (corresponding to a 0-VU recording level), the A-weighted signal-to-noise ratio is 64 dB at 7½ ips. Wax and flutter for the three speeds are, in descending order, 0.07, 0.12, and 0.25 per cent (weighted rms). The machine is adjusted for low-noise, high-output tape. Walnut side panels enclose the transport, giving overall dimensions of 16¾ x 15¾ x 7¼ inches. Price: $549.90. Optional accessories include carrying case and dust cover, rack-mounting hardware, and microphones. A version incorporating Dolby noise reduction, the Model 3600XD, costs $699.

Circle 115 on reader service card

Circle 114 on reader service card

Tandberg 3500X Stereo Tape Deck

The Tandberg 3000 series of medium-price, 7-inch open-reel tape decks now includes the Model 3500X, which employs the company's well-established "crossfield" biasing and "joystick" transport control. The basic machine is a quarter-track stereo unit with tape speeds of 7½, 3¾, and 1½ ips. In addition to the crossfield bias head, separate erase, record, and playback heads permit off-the-tape monitoring, and a front-panel switch expands this capability to provide sound-on-sound and echo. The recording-level meters are peak-reading devices, equalized to show the effects of treble boost on the recording signal. The microphone jacks, intended for dynamic microphones, feed inputs whose sensitivity is automatically adjusted to suit the microphone impedance. Input and output level controls are separate, consisting of a total of four sliders. In addition to the joystick transport selector, the 3500X has a pause control. Automatic end-of-tape shutdown is photoelectrically activated. There is a front-panel headphone jack.

Within a tolerance of ±1 dB, frequency response for the 3500X is 30 to 22,000 Hz at 7½ ips. 40 to 18,000 Hz at 3¾ ips, and 40 to 9,000 Hz at 1½ ips. For a playback distortion of 3 per cent (corresponding to a 0-VU recording level), the A-weighted signal-to-noise ratio is 64 dB at 7½ ips. Wax and flutter for the three speeds are, in descending order, 0.07, 0.12, and 0.25 per cent (weighted rms). The machine is adjusted for low-noise, high-output tape. Walnut side panels enclose the transport, giving overall dimensions of 16⅞ x 15⅛ x 7¼ inches. Price: $549.90. Optional accessories include carrying case and dust cover, rack-mounting hardware, and microphones. A version incorporating Dolby noise reduction, the Model 3600XD, costs $699.

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KENWOOD Cassettes
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KENWOOD Cassettes are quality-engineered for superb reproduction, professional recording results, smooth and easy operation, and exceptional dependability. The precision drive systems keep wow and flutter at new lows (less than 0.09% for the KX-820).

A one-micron head gap brings frequency response to new highs (30-16k Hz for the KX-810 and KX-710). And a host of automatic features and well-designed controls make each unit virtually 'mistake-proof'.

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in the world of audio.

The very model numbers have come to represent a standard of quality.
When we introduced these two decks there was a new found measure of
respectability in the cassette format. It became, starting then, a thoroughly
acceptable means of high fidelity recording and reproduction.

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Signal-to-noise ratio. The tuner's ultimate signal-to-noise ratio is 80 dB in mono, 75 dB in stereo. Frequency response is 20 to 15,000 Hz (±0.2, −1.5 dB), and stereo separation is 35 dB or better from 50 to 15,000 Hz. Image, if, and spurious response rejection are all 110 dB; AM suppression is 55 dB, and the capture ratio is 1 dB. Alternate-channel selectivity is 85 dB, while total harmonic distortion is 0.15 per cent in mono, 0.2 per cent in stereo.

The TX-9500's unusually wide dial scale is calibrated linearly, with signal-strength and channel-center tuning meters located just above and to the center. The interstation-noise muting, effected through a reed-relay switch, has two sensitivity modes; one of these functions normally, while the other also mutes those stations judged to be of inadequate strength for good stereo reception. The tuner's mode selector has positions for AM, FM AUTO, and FM MONO; a fourth position routes a pulsed 440-Hz tone to the tuner's outputs at a level equivalent to 50 per cent FM modulation. This makes it possible to set tape-recording levels in advance when dubbing off the air.

On its rear panel, the TX-9500 has balanced and unbalanced antenna inputs (300 and 75 ohms, respectively), jacks for the connection of an oscilloscope, and output jacks at fixed and variable levels (a front-panel control sets the levels for the variable jacks). FM de-emphasis is switchable between the standard 75 microseconds and the 25 microseconds used with a Dolby decoder on Dolbyized broadcasts. Finally, an output is provided for feeding any four-channel FM decoder that may become available in the future. The dimensions of the TX-9500 are approximately 16½ x 6 x 14½ inches. Price: $399.95.

Circle 118 on reader service card

**TDK Super Avilyn Cassettes**

Avilyn, a magnetic material developed by TDK for video-tape applications, has now been adapted for use in a new line of TDK SA (Super Avilyn) cassettes. It is described as a patented mix of iron oxide, cobalt, and other proprietary elements, with the iron and cobalt particles brought directly together by means of an absorption process that produces a combination particle. For cassettes, the material is applied to longitudinal Mylar base film in a homogeneous coating.

Avilyn is said to match the excellent high-frequency characteristics of chromium dioxide while providing higher output and less distortion at mid and low frequencies. The tape is designed to be used with the chromium-dioxide bias and equalization settings provided on most high-quality cassette machines. The head-wear characteristics of Avilyn are said to be identical to those of iron oxide. TDK SA cassettes are available as C-60's, priced at $3.59, and C-90's, at $4.79.

Circle 119 on reader service card

**Syn-Aud-Com Sound-system Seminars**

For several years, Synergetic Audio Concepts has been holding intensive three-day seminars on the design and implementation of high-performance professional sound systems in major metropolitan locations around the country. Conducted by president and founder Don Davis, and terminated in Boston, the seminars are intended to be of special service to practicing and prospective concert sound men, designers of high-quality sound-reinforcement systems for meeting places, and specialists in the installation of monitor systems for recording studios and similar applications. Topics include speaker-system design, acoustic gain and feedback in various environments, and sound-system equalization. The training also involves hands-on experience with the latest instrumentation for acoustic measurements.

Although the seminars are suitable for those with limited math backgrounds, emphasis is placed on mastery of equations useful in predicting sound-system performance. To this end, each attendee receives three slide-rule-type calculators for the important formulas as well as a text (in looseleaf binder) to serve as a study aid and reference. In addition, enrollees are eligible to receive quarterly installments of the Syn-Aud-Con newsletter and technical notes for the year following, as well as periodic personal technical assistance and computer time. Those who complete the seminar are awarded a “Sound System Designer” certificate. Registration fees range from $325 to $275, depending on the number of persons attending from a given organization. A free brochure describing the seminars and listing the dates and locations (as well as pre-arranged hotel accommodations) is available. Write: Syn-Aud-Con, P.O. Box 1134, Tustin, Calif. 92680.

PUBLISHER'S NOTICE: Recent fluctuations in the value of the dollar will have an effect on the price of merchandise imported into this country. So, please be aware that the prices quoted in this issue may be subject to change.

STEREO REVIEW
The difference between the Dokorder 7100 and Teac’s 2300S is about two miles of tape.

The DOKORDER 7100 costs almost $100 less than the TEAC 2300S. That’s about ten reels of the finest tape you can buy, which will give you 12 hours of recording time, which is equivalent to some 24 albums.

That’s an important advantage because, like anything else you drive these days, a tape recorder takes a lot of expensive fuel to get you where you’re going and it’s no fun to start out empty.

Just as important, you won’t have to give up anything important to get that tape. When you compare functions, features, specs and performance you’ll see our tape recorder is as good as theirs.

But when you compare price you’ll find us miles apart.

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Features and specifications as published by respective manufacturers in currently available literature.
Belts, Wheels, Idlers, and Pucks

Q. Do you have any idea where I could buy a replacement drive belt for my old Gray turntable?

A. Contact Avid Corporation at 10 Tripps Lane, East Providence, R.I. 02914 or your nearest Avid dealer. Avid. The catalog costs $1, which is refunded with the first order.

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The most acclaimed new line of speaker systems on the market today didn’t get there by accident. At Avid, we’re totally dedicated to just one thing and one thing only: the design and construction of the cleanest-sounding, most accurate speakers in their price range. Each and every one.

And that’s not just so much advertising. It’s for real. And we’re not the only ones who think so.

“A best in its class…”

High Fidelity—August, 1974/Avid 102.

“Extremely smooth and neutral…”

Stereo Review—December, 1974/Avid 102.

“Utter smoothness and freedom from undue emphasis or coloration…”

Julian Hirsch, Stereophile—April, 1974/Avid 103.

“One of the more sensational high-fidelity buys of our time…”

Modern Hi-Fi & Stereo Guide—November, 1974/Avid 60.

But it’s not what we think, or even what the critics think, that’s important. It’s what you think. See for yourself at your nearest Avid dealer. Avid. The word is getting around.

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10 Tripps Lane, East Providence, R.I. 02914

Before we started making speakers, we made something else.

Tone-Controlled Taping

Q. Isn’t there another—and simpler—answer to the question about feeding a tone-controlled audio signal to a tape recorder printed in your June 1975 issue? In order to obtain tone control of the input to my cassette deck, I feed the front-channel headphone output of my receiver directly into the “aux” input of the cassette deck—suggested to me by a radio technician. I can hear no difference between the cassette recordings I obtain by this method (other than the desired adjustment of highs and lows by the tone controls of the set) and those I obtain when using the normal tape output of the receiver.

I have also heard this set-up referred to as “the poor man’s Dolby,” inasmuch as one can turn up the treble control during taping from records or radio and roll it off a corresponding amount during playback. Seems to work, too, although I prefer the effect of the Dolby circuits built into my machine.

A. I agree. There are two precautions to be observed: the most obvious one has to do with the amount of power the speakers will require to play as loud as you like in your own living room. Suppose, for example, you are impressed by the showroom sound of a pair of moderately inefficient speakers being driven by a 150-watt-per-channel power amplifier. When you get the speakers home and connect them to your 40-watt-per-channel receiver, you are not likely to achieve the same quality of performance. The sound will probably not be quite as “clear,” “crisp,” or “open,” and there will be some compression of the dynamic range. The differences won’t be gross, but they will be apparent. In addition, if your room is substantially larger than the hi-fi showroom, you’re going to need more power to achieve a given loudness.

Therefore, have speaker demonstrations done with the sort of musical material that you listen to most and have it played through equipment whose power ratings are similar to yours; then make mental allowances—if you can—for the difference in the size and acoustics of the showroom as compared to your listening room. As I said in the August issue, showroom listening, for more reasons than I’ve given above, is a chancy proposition at best. Don’t make things more difficult for yourself than they have to be.

FEBRUARY 1976

QUESTIONS AND ANSWERS

By LARRY KLEIN Technical Editor

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Tone-Controlled Taping

Q. Isn’t there another—and simpler—answer to the question about feeding a tone-controlled audio signal to a tape recorder printed in your June 1975 issue? In order to obtain tone control of the input to my cassette deck, I feed the front-channel headphone output of my receiver directly into the “aux” input of the cassette deck—as suggested to me by a radio technician. I can hear no difference between the cassette recordings I obtain by this method (other than the desired adjustment of highs and lows by the tone controls of the set) and those I obtain when using the normal tape output of the receiver.

I have also heard this set-up referred to as “the poor man’s Dolby,” inasmuch as one can turn up the treble control during taping from records or radio and roll it off a corresponding amount during playback. Seems to work, too, although I prefer the effect of the Dolby circuits built into my machine.

A. The technician’s suggestion will work well—sometimes. One potential difficulty comes about because the normal hum and noise that occur in amplifier circuits after the volume control is unaffected by the volume-control setting. Also, the relatively high input impedance of your cassette deck would eliminate any signal-attenuation effect of the headphone-jack resistors. Therefore, for low-level hum and noise, it is necessary to adjust the volume control of the receiver and the record-level control of the cassette deck simulta...
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Four models are available. The 200 BAX is the deluxe automatic belt-drive turntable. Full automatic capability is achieved with a gentle yet sophisticated 3-point umbrella spindle. It has a heavy die cast platter, high-torque multi-pole synchronous motor, tubular "S" shaped adjustable counterweighted tone arm in gimbal mount, viscous cueing, quiet Delrin cam gear, automatic arm lock, dual-range anti-skate, stylus wear indicator and much more. Included are base, hinged tinted dustcover, and ADC VLM MKII cartridge.

The 20 BPX is an automated single-play belt-drive turntable. It has the "S" shaped tone arm and features of the deluxe automatic model with a precision machined platter and ADC K6E cartridge. It comes complete with base and dustcover. Model 20 BP is identical but without cartridge.

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AUDIO BASICS
By RALPH HODGES

GLOSSARY OF TECHNICAL TERMS—21

Load is the impedance presented to an audio component by whatever is connected to its output. The terms "load" or "load impedance" can therefore be used almost interchangeably with "input impedance," referring, of course, to the input of the component following the one in question. (In addition, the impedance of the interconnecting cables is also part of the total load "seen" by a component's outputs.) Amplifier specifications and test reports frequently refer to "8-ohm loads." These are merely heavy-duty resistors connected to the outputs of an amplifier to simulate loudspeakers during tests on the amplifier.

Loudness is the subjective impression of a listener as to how intense a sound is. It differs from "volume," an arbitrary measure of the amount of electrical or acoustical power involved in a sound's production, because it is a nonlinear response to acoustical power that varies with frequency and, strictly, with the hearing of the individual. Therefore, turning up the volume control on an amplifier increases its power output by a measurable amount, but the corresponding increase in loudness a given listener will perceive is not generally predictable.

Loudness compensation is an operating feature found in many amplifiers and receivers that compensates for the ear's insensitivity to the extremes of the audible frequency range at low listening levels. Music reproduced more softly than it would be heard "live" can sound thin and muted. Loudness compensation tries to make up for this by automatically boosting the bass and, frequently, the treble as the volume control is turned down. It begins to function at a certain point in the rotation of the volume control, and it increases as the control is turned down. On some units the loudness compensation cannot be switched off, but it is preferable to have it activated by a separate switch.

Master has at least two meanings in audio. First, it designates an original recording, such as a master tape or master disc, or any one-of-a-kind version of a recording from which copies are made to sell or otherwise distribute. Second, it designates a "master" control—master volume or master gain—that simultaneously overrides the effects of a number of subsidiary controls. For example, a four-channel receiver might have separate level controls for all four channels, plus a single master volume control that raises and lowers the levels of all the channels at the same time.

Matrix is a word with several meanings in audio, but it is most familiar as the term for a family of four-channel recording/reproducing techniques employing (in most cases) only two transmission channels. The original four channels are combined (encoded) into two channels in a special way and then recorded in that form. Upon playback, a special electronic processor (decoder) retrieves the original four channels by separating the signals according to certain specific clues (usually phase or amplitude differences) encoded into them at the time of recording. Matrix systems were developed as one solution to the problem of recording four-channel programs on the two channels of phonograph discs. The two major systems at present are SQ, developed by CBS, and QS, designed by Sansui. (CD-4 is not considered a matrix system since it employs a 30 kHz "carrier" to embody the additional quadraphonic information.)

Mid-range—roughly the four octaves between 500 and 8,000 Hz—is the range of frequencies to which the human ear is most sensitive and the range in which the greatest energy content of most music lies. The intermediate driver in a three-way speaker system is called the mid-range (and, infrequently, a "squawker"); however, it is seldom called upon to reproduce the entire four-octave span.
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TAPE HORIZONS
By CRAIG STARK

THE BEST TAPE CASSETTE?

I'm often asked by friends (and by friendly readers), "What is the very best cassette I can buy for use in my deck?" Since I write a lot about tape, it's a natural question, and since I've recently conducted test measurements on samples of some thirty different brands, you'd think I could give a straightforward answer. But I can't, and the reasons have nothing to do with offending some important manufacturer whose tape didn't test as well as he thinks it should. Nor is it a quality-control problem that makes generalization difficult.

The real "losers"—the unbranded " specials" you get for $5.95 each at discount outlets—are easy to spot by any kind of measurements or critical listening. But among the "winners" it's hard to give a strict priority ranking, for two different reasons. The first is that cassettes, even more than open-reel tapes, constitute a kind of "unified system" with the recorder on which they are being used. The overall performance of the cassette depends on two very distinct internal factors: the tape itself and the plastic-shell housing including the guides within it. The second reason is that the cassette machine's internal adjustments (bias and equalization) count so heavily.

Taking the "top" seven cassettes I could find, the "rank ordering" on one consumer cassette deck (of the four I used) on a completely uncontroversial record-playback measurement (output level for a constant mid-frequency input), I ranked them 1 through 7. Using the exact same sections of tape on a different cassette machine, the ordering went: 1-5-4-2-3-7-6. Obviously, the moral to be drawn is that if the manufacturer of your deck specifies that a particular type or brand of tape was used for setting up the recorder, start with that before you experiment with others.

Whether the two parts are secured by screws or by sonic welding, the top and bottom halves of the cassette must "mate" perfectly. The "guide pins" or rollers must be accurately set inside the shell, and the pressure pad must be exactly positioned and set for proper tension or your high frequencies are going to suffer. Using a lab recorder, I've measured high-end differences (above 10 kHz) of 10 dB between samples of the same cassette (not a well-known brand) that are possibly attributable to these causes alone. And, of course, if a manufacturer does not keep the most scrupulous control over the oxide, resins, solvents, film base, coating thickness, and so on of the tape he puts into those shells, testing results can be expected to diverge wildly.

This brings up the second, more philosophical reason I can't tell you which cassette is "best." Do those of us who test tapes, and especially cassettes, in which the problems are magnified by slow speed and narrow track-width, really know what parameters to test? I'm increasingly dubious about this. We in the testing fraternity may be missing—or misinterpreting—something our graphs and meters display. Those who judge quality primarily by meter readings would have no hesitancy in saying that 50 per cent intermodulation distortion has to sound worse than 11 per cent—results I actually obtained. However, listening to music recorded on the tapes that produced those readings with test tones certainly did not confirm that dramatic difference. As a matter of fact, the rising frequency response of the first tape (which was largely responsible for the 50 per cent 1MHz reading) may be just what your machine needs to give more realistic reproduction. The moral here is that you must try a variety of different cassettes on your machine—not with test tones, but with music—in order to judge which is the very best in respect to the "electrical" qualities such as noise, signal-level overload, etc. However, mechanical problems within the cassette, or momentary loss of signal level (dropouts) are faults that are readily testable and demonstrable to the ear or a test instrument.
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Seiji Ozawa is Music Director of both the Boston Symphony Orchestra and the San Francisco Symphony. He listens to music 'live' almost every day. At home he continues his listening with AR-10π speakers. We believe that a high fidelity speaker system could receive no greater compliment.

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Happily, the M-6000 is only one of four Lux amplifiers (75, 120, 180 and 300 watts) each of which was designed to be the world’s finest at its power rating. Considering the number of fine power amplifiers already on the market, this was no small undertaking.

Lux engineers have long been aware of common deficiencies of high-power amplifiers. For example: difficulties in handling complex signals not disclosed by conventional sine-wave testing, difficulties in driving complex reactive loads (such as presented by many of the new exotic speaker designs) not revealed by conventional testing with load resistors.

Lux differences you can see.

Lux power amplifiers have been designed and built by audiophiles who carefully listen to their products. They know the many little-appreciated aspects of amplifier design that contribute significantly to sonic qualities apart from the data provided by conventional test techniques and instruments.

For example, sophisticated protection circuits were developed that could detect electronically-subtle differences between normal high-level output signals and abnormal voltage/current conditions. (Overtly-enthusiastic protection circuits can introduce audible and unpredictable distortions when operating with certain loudspeaker loads.)

In some models, each stage—class-B output and Class-A drive—has independent power supply sections to prevent intermodulation effects. And fully independent power supplies for each channel maintain the full wattage potential of each channel under continuous large-signal drive conditions. The extremely rugged power supplies and massive heat sinks make a major contribution to reliability and long-term performance stability of the Lux amplifiers.

New approach to preamplifiers too.

In preamplifier design, conventional specifications and tests techniques were also reexamined along with other recently reevaluated parameters. Among them: phase/time linearity, rise time, slew rates in circuits employing feedback, overload sensitivities, and clipping characteristics—all recognized as contributors to significant—if subtle—sonic differences.

For example, one decision was to make the magnetic phono-input circuits virtually overload-proof: thus they will accept up to 450 millivolts at 1,000 Hz without clipping: far beyond the output of any good magnetic cartridge playing any signal on any record. Further, distortion originating in the phono-preamplifier circuits—rarely mentioned in spec sheets—is on the verge of the unmeasurable at 0.006 per cent. The rest of the preamplifier circuits add only 0.001 per cent to this astonishingly low figure.

Tuner features:

from Dolby to variable AM muting.

Lux tuners also demonstrate close attention to functional and sonic detail. model T-310 uses four-gang tuning capacitors and MOS-FET circuitry to provide excellent interference rejection and a state-of-the-art sensitivity of 1.7 microvolts IF. 2.2 microvolts for 50 dB quieting. Special five-pole phase-compensating filters in the IF section provide 1.5 dB capture ratio and exceptional distortion characteristics (0.1 per cent in mono, 0.2 per cent in stereo.) FM stereo separation exceeds 40 dB in the audibly important mid-range frequencies. Calibrated Dolby circuits (model 310) decode Dolbyized FM broadcasts and Dolbyized tape recordings.

Even the AM section received serious attention. For example, variable muting eliminates interstation interference.

Sorry if this has been too heavy.

much of the above may be heavy going for most readers, even of this magazine. But we know there is a small but significant number of dedicated audiophiles who now own a fine receiver or even a separate amplifier and tuner but who have also been patiently waiting for the level of performance provided by the new Lux components.

Their patience can now be rewarded at a select number of similarly dedicated audio dealers.

Luxman M-4000 Power Amplifier

Dolby B-type circuits for recording and playback. Excellent interference rejection and audibly important mid-range frequencies. Calibrated Dolby circuits (model 310) decode Dolbyized FM broadcasts and Dolbyized tape recordings.

Even the AM section received serious attention. For example, variable muting eliminates interstation interference.

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CIRCLE NO. 36 ON READER SERVICE CARD
TECHNICAL TALK
By JULIAN D. HIRSCH

- DAMPING FACTOR, L-PADS, AND SPEAKER RESPONSE: Although much is made of damping factor (DF) in amplifier specifications, it is one of the least significant of the properties that differentiate one amplifier from another. Damping factor indicates the internal source impedance of the amplifier relative to the load impedance. An amplifier with a DF of 10 (based on an 8-ohm load) has a source impedance of 0.8 ohm. Since the speaker voice coil, crossover network, and connecting wiring are certain to have several times that resistance, any “improvement” of the amplifier DF to a higher number could not possibly affect the speaker’s response.

But, aside from damping factor, what are the effects of “real-world” circuit resistances, including the above-mentioned factors, on the speaker’s performance? A standard method of reducing the volume of speakers remote from the amplifier is to insert an “L-pad” in the speaker line. An L-pad consists of two variable resistors operated by a single shaft. One resistance element is in series with the speaker, the other in shunt (parallel) with it. When properly terminated, an L-pad presents a fairly constant load to the amplifier, while the voltage delivered to the speaker can be varied over a wide range and the speaker always “sees” a reasonably low-impedance source. This is preferable to simply putting a variable resistance in series with the speaker to reduce its output, for this would present both speaker and amplifier with large variations in source and load impedance.

To understand why an appreciable source impedance can affect the frequency response of a speaker, refer to Figure 1, which represents an amplifier and speaker circuit with source impedance R1 and load R2. Impedance R1 is actually the sum of the amplifier’s internal resistance and the resistance of the connecting speaker-lead wiring. (Since we are concerned at the moment only with the effect on the voltage appearing at the speaker’s terminals, the resistance of the speaker’s voice coils and crossover will be ignored.)

The amplifier delivers a voltage, part of which is dissipated across series resistance R1. If the impedance of speaker load R2 were constant with frequency (this is true in very few speakers), the only effect would then be a fixed loss, with no change in sound quality. However, the impedance of a real speaker usually varies widely with frequency. Figure 1 presents the impedance curve of a typical small bookshelf speaker system. Most speakers show at least this much impedance variation with frequency, and many show far more. One would therefore expect the voltage delivered to the speaker terminals to vary in much the same way as the impedance curve, since R1 and R2 in effect form a voltage divider, and the increased impedance of R2 at some frequencies permits a larger fraction of the amplifier’s output to reach the speaker. It can easily be seen that, quite apart from whatever its actual frequency response may be, the speaker is not being driven with the constant voltage signal which is the basis for frequency-response specifications.

Although R1 is usually much less than R2, there is still a possibility that frequency-dependent changes in R2 could cause a response variation at the output terminals of the amplifier because of the voltage drop across its internal impedance. In the past this possibility has been advanced as a partial explanation of why some amplifiers sound “better” than others with certain speakers.

Even though these effects are quite predictable, we made some measurements to establish their actual magnitudes with typical amplifiers and speakers. The speaker whose impedance curve is shown in Figure 2 was driven by several different amplifiers and the voltage-vs-frequency response was measured at the speaker’s terminals and at the amplifier’s output terminals, with different values of resistance added in series with the low, heavy-gauge connecting wires.

There was no significant difference in frequency response at the speaker terminals with any of the amplifiers, which included a 300-watt-per-channel basic amplifier, a high-quality 300-watt-per-channel integrated amplifier, and a venerable vacuum-tube amplifier (Dynaco Mk IV). Figure 2 shows the voltage at the speaker terminals with the transistorized power amplifier, using resistors of 1, 2, 3, 4, and 8 ohms in the speaker line. With no added resistance (the actual circuit resistance, of course, was not “zero”) the response varied only ±0.25 dB from 20 to 20,000 Hz. As series resistance was added (simulating the use of longer speaker leads or smaller-gauge wire) the response began to assume the shape of the impedance curve of Figure 2. Even 1 ohm was sufficient to give a ±0.5-dB response variation, and 8 ohms (equivalent to a DF of 1) produced a ±2.5-dB variation.

These curves, it must be emphasized, are not the speaker’s acoustic-output responses. They show rather the change in that response caused by increasing the resistance of the source feeding the speaker circuit—which may or may not be detrimental. In all probability, with the specific speaker used, there would be
some bass coloration at the resonance frequency, and perhaps a trace of "forwardness" from the elevated response in the 1,000- to 3,000-Hz region. On the other hand, the speaker might be inherently deficient in these areas, or it might have an emphasized upper bass, in which case the response change could improve its sound quality. The effect of a series resistance therefore varies with the speaker's quality and impedance.

All of which leads us to the question of L-pads—are they good or bad? We repeated the tests with an L-pad replacing the simple series resistor. As expected, the general effect is similar to that from a resistor, although the variation is less pronounced. Unless the pad is operated at its maximum (no attenuation) setting, the net response change should closely resemble the 3-ohm curve of Figure 3.

An advantage of the L-pad, as compared to a series resistor, is the limited range of source impedance it presents to the speaker. For our tests, we used the Russound MP-2, a versatile speaker/amplifier switcher-control unit which can select up to four sets of stereo speakers with L-pads and connect them to either of two amplifiers. To prevent the amplifier load from dropping below 4 ohms, each channel has a fixed 2-ohm series resistor. The load seen by the amplifier is a constant 10 ohms at all settings, while the source impedance seen by the speaker is about 2.5 ohms at maximum output, increases to about 3.5 ohms as the control is turned down, and then decreases to near zero at very low settings.

The subjective importance of these effects will be heavily dependent on the actual frequency response and specific impedance characteristics of the speakers, the room acoustics, and the listener's critical perception. When we measured the actual amplifier output as it was influenced by the speaker's changing load impedance, the basic transistor amplifier proved to be unaffected by the speaker load — or, at least, any variations were considerably less than the 0.25-dB resolution of our test instruments. The vacuum-tube amplifier, which presumably has a much lower internal DF, did show a slight variation in response when we connected the speaker directly to its 8-ohm output terminals, but the difference between that curve and the response with an essentially constant load was less than 0.5 dB at all frequencies.

There is reason to believe that very critical listeners can hear even such minute effects, and that such effects are therefore at least in part responsible for the presumed difference in sound between transistors and tubes (in general, transistor amplifiers have a much lower internal resistance than tube types). I am not at all convinced of the importance of this factor, but it certainly cannot be ruled out.

No audio purist would dream of using L-pads to control speaker levels, but keep in mind that fairly long speaker-connecting cables (say, 20 feet or more) may well have a resistance of 0.5 ohm or so, resulting in an effective DF of less than 16— even if the inherent damping factor of the amplifier is rated at 1,000 or more.

Fig. 1 (below) shows the impedances seen by the amplifier and speaker. Fig. 2 (upper right) is the impedance curve of a typical bookshelf speaker. The six different curves in Fig. 3 show the effects in decibels of five different series resistances on the audio signal delivered to the speaker terminals.

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**EQUIPMENT TEST REPORTS**

*By Hirsch-Houck Laboratories*

**Sony ST-4950 AM/FM Stereo Tuner**

- Sony has recently announced a new line of restyled and redesigned top-end audio components, among them the ST-4950 AM/FM stereo tuner. In size and appearance, it is a companion to their new TA-4650 integrated amplifier. The MOSFET "front end" of the tuner is followed by an i.f. amplifier using two integrated-circuit stages with four sections of ceramic filtering. The multiplex demodulator is a phase-locked-loop IC, and a number of discrete components and transistors are used for auxiliary functions such as metering. The AM tuner circuit is basic and simple, with ceramic filters for i.f. selectivity.

The gold satin-finish front panel is dominated visually by two rectangular "blackout" openings. The larger contains the tuning-dial scales, which light in soft green when the tuner is on. The FM tuning calibrations are linearly distributed across the scale. A red light-emitting diode installed at the end of the tuning dial pointer not only indicates the tuned frequency, but its length doubles when a station is received. (Continued overleaf)
Dynaco PAT-5 Stereo Preamplifier

The power-switch lever is illuminated when raised to its on position. This switch does not control the PAT-5 itself, for the preamplifier remains on as long as it is plugged into an a.c. line. The switch is designed solely for controlling the three switched a.c. convenience outlets in the rear of the PAT-5, and through them the power amplifier and other system components. There is also a single unswitched a.c. outlet.

Eight pushbuttons are located along the lower portion of the front panel. One is the tape-monitor switch; when the MONITOR position has been selected, a second button connects either of the two tape decks to the tape-monitoring inputs (it is possible to dub from either deck to the other). Two other buttons, when released, place the preamplifier in its normal stereo mode. Pressing either one connects that channel to both outputs, and pressing both produces mono operation.

Low- and high-cut filters are activated by two buttons, and another connects the tone (Continued on page 38)
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To acquaint you with the series, you are invited to audition the first album, Tchaikovsky, for 10 days. And as an added bonus, we will send you the deluxe edition of The Golden Encyclopedia of Music at no extra cost. Records of this calibre usually sell for $6.98 each. The Encyclopedia retails for $17.95. But as a subscriber to the series you may keep this $45.87 value for just $17.95 plus shipping and handling as described in the reply card.

Or, if you decide against the album, return it and The Encyclopedia within 10 days without paying or owing anything. You will be under no further obligation. To take advantage of this free audition, mail the bound-in postpaid reply card. If the card is missing, write Time Life Books, Time & Life Building, Chicago, Ill. 60611.

SEPTEMBER 1975
The Dynaco PAT-5 is 13½ inches wide, 4½ inches high, and 11⅛ inches deep; it weighs 11 pounds. Price: $179 (kit), $285 (factory-wired).

*Laboratory Measurements.* We first tested a wired PAT-5. The output clipped at 9.7 volts into a high-impedance (100,000 ohms) load, and at 9.3 volts into 10,000 ohms (10,000 ohms is the lowest input impedance of any currently available power amplifier). Distortion was not affected by load impedance. The total harmonic distortion (THD) at 1,000 Hz was below the noise level until the output reached 1 volt, where it measured 0.013 percent. From 2 volts to just below clipping at 8 volts the THD was between 0.004 and 0.007 percent. The IM distortion was 0.035 percent at 100 mV, 0.007 percent at 500 mV, and between 0.002 and 0.003 percent from 1 to 8 volts output.

A 0.125-volt signal into the high-level inputs produced about a 1-volt output. The wide-band noise output was -76 dB, and with IEC “A” weighting it was below our minimum measurement capability of -80 dB referred to 1 volt. The phono sensitivity was 1.25 mV for a 1-volt output, with a wide-band noise level of -70 dB and a weighted noise below -80 dB. The phono circuits overloaded at 122 mV.

The frequency response with the tone controls set to their indicated flat positions was as flat as our test instruments, showing no variation from 20 to 20,000 Hz with the bypass button in or out. The bass control had a sliding inflection point, affecting frequencies below 50 Hz with a slight rotation and gradually moving up to a maximum turnover frequency of about 300 Hz. The treble control curves showed a fixed hinge at about 2,000 Hz. The low filter reduced the response by 3 dB at 50 Hz, with a 6-dB-per-octave slope below that frequency. The high filter, which uses active circuitry, was down 3 dB at 7,000 Hz and had an excellent 15-dB-per-octave slope. The extended RIAA phono equalization was within ±1 dB from 20 to 20,000 Hz and was essentially unaffected by cartridge inductance.

Some time after we completed this evaluation, a kit-built PAT-5 arrived, and we were able to compare its performance with that of the factory-wired unit. The two proved to be virtually identical. The THD for the kit was 0.024 percent at the rated 2-volt output and 0.007 percent at 8 volts; IM distortion was between 0.003 and 0.004 percent at rated output; and signal-to-noise ratio (unweighted) for a 1-volt output was 75 dB for the high-level inputs, 70 dB for the phono inputs.

*Comment.* Although our kit builder was able to complete the kit during a single weekend, he reports that the PAT-5 is appreciably more complex as a project than the earlier PAT-4. The construction manual is generally well done, although the sequence of steps makes a few tight corners inevitable. The instructions should be readily comprehended by those with no technical background whatever, so the PAT-5 kit can be recommended even to beginners who have the patience to work carefully and thoroughly.

A major reason for the “always on” design of the Dynaco PAT-5 is to eliminate the effects of turn-on transients, which could cause an annoying “thump” or even possibly damage to speakers. It has the secondary benefits of keeping moisture from condensing on the circuit boards and components, and of keeping the capacitors fully charged at all times, which should prolong their life. Current consumption of the PAT-5 under no-signal conditions is about 10 watts.

Dynaco’s design makes possible several modifications to suit individual needs. The instruction manual, which is unusually complete and informative, lists the manufacturers’ data on tone-arm wiring capacitance and optimum cartridge load capacitance for most popular arms and cartridges, and indicates how one can add the necessary capacitance to the PAT-5’s negligible 10 picofarads (pF) on either or both sets of phono inputs. One or both of the phono inputs can also be modified to be a flat, high-gain microphone input, or the gain of either or both can be increased by 6 dB, with a simple resistor change, to handle the output of some very-low-output moving-coil cartridges. Another modification permits the EPL switch to be wired after the isolating stage so that long cables can used for connection to an equalizer without affecting the frequency response.

The power switch can also be wired to shut off the preamplifier as well as the switched outlets, although this is not recommended and the user is cautioned to turn the power amplifier on and off separately. The headphone-circuit series resistors can be changed as required by headphone impedance and sensitivity and the amplifier power rating, and the usual mono (L + R) blending can be altered to a partial blend with 6-dB separation for a more appropriate spatial spread with headphones. Finally, the power supply can be wired for a 260- to 280-volt line instead of the usual 100 to 130 volts (either 50 or 60 Hz is satisfactory).

(Continued on page 40)
The new Shure M95ED phono cartridge combines an ultra-flat 20-20,000 Hz frequency response and extraordinary trackability with an utterly affordable price tag! To achieve this remarkable feat, the same hi-fi engineering team that perfected the incomparable Shure V-15 Type III cartridge spent five years developing a revolutionary all-new interior pole piece structure for reducing magnetic losses. The trackability of the M95ED is second only to the Shure V-15 Type III. In fact, it is the new "Number 2" cartridge in all respects and surpasses much higher priced units that were considered "state of the art" only a few years ago. Where a temporary austerity budget is a pressing and practical consideration, the M95ED can deliver more performance per dollar than anything you've heard to date.
Sherwood S-7010 AM/FM Stereo Receiver

- Sherwood's S-7010, one of the lowest-price stereo receivers with genuine "hi-fi" performance, resembles the company's higher-price models in external styling, although some convenience features have been eliminated to meet a budget price without sacrificing basic quality.

The S-7010, as one would expect of an under-$200 unit, is a low-power receiver with a rating of 10 watts per channel into 8 ohms from 40 to 20,000 Hz at less than 0.9 per cent THD. It does, however, have switching to drive either the regular stereo speakers or two pairs simultaneously, and plugging headphones into its front-panel jack silences all the speakers.

There are inputs for FM, AM, phono, and auxiliary program sources, and three pushbuttons control speaker selection, stereo/mono mode, and tape-monitor functions. The bass, treble, balance, and loudness controls are all conventional, except that the last, unfortunately, has permanent (nondefeatable) loudness compensation (it also serves as a power switch).

The upper half of the front panel contains the blackout dial with FM and AM scales, a red stereo indicator, and a relative-signal-strength tuning meter. The FM tuner section carries modest but adequate specifications, which are typified by its IHF sensitivity rating of 2.6 microvolts (µV). In the rear of the receiver are the input and output jacks, screw terminals for main and remote speakers, antenna terminals for 300- or 75-ohm FM antennas and a wire AM antenna (the AM ferrite rod is inside the cabinet), and fuses for the a.c. line and speaker outputs. The Sherwood S-7010 is supplied in a walnut-finish wooden cabinet that measures 17 1/4 inches wide, 5 1/4 inches high, and 13 3/4 inches deep; the unit weighs 14 1/2 pounds. Price: $189.95.

- Laboratory Measurements. The output at 1,000 Hz into 8-ohm loads measured 12.5 watts per channel at the clipping level. At 4 and 16 ohms, the output was 16 watts and 8 watts. The 1,000-Hz total harmonic distortion (THD) was between 0.05 and 0.1 per cent from about 0.1 to 10 watts; intermodulation (IM) distortion was 0.1 to 0.15 per cent over the same power range. At outputs under 100 milliwatts (mW), IM increased to 0.36 per cent at 10 mW and 0.85 per cent at 1 mW. At rated power and below, THD was generally between 0.05 and 0.1 per cent from 45 to several thousand hertz, increasing to 0.3 per cent at 20,000 Hz. At half power or less, the low-frequency distortion did not exceed 0.25 per cent even at 20 Hz, but at full power the distortion rose rapidly below 40 Hz, where it measured exactly the rated 0.9 per cent.

The amplifier required an input of 0.18 volt (aux) or 1.8 millivolts (mV) at the phono input for its rated 10-watt output. The hum and noise were very low through both inputs, measuring respectively, -77 and -72 dB. The phono input overloaded at a very safe 67 mV. The tone controls had a range of about ±8 dB at 100 and 10,000 Hz. (This is good design for a low-power amplifier that could easily be overdriven by excessive boost.) The tone-control curves were "shelved," affecting a wide portion of the spectrum to almost the same degree.

The loudness compensation boosted only the low frequencies. The RIAA phono equalization was accurate to within ±0.5 dB from 30 to 20,000 Hz. Cartridge inductance had minimal effect on the phono response, with the output rising by about 1 dB between 6,000 and 15,000 Hz and falling off 1 dB between 15,000 and 20,000 Hz. In this respect, the S-7010 was one of the better receivers we have tested.

The IHF sensitivity was 2.4 µV in mono and 5 µV in stereo. The 50-dB quieting sensitivity was 3.5 µV in mono and 40 µV in stereo. Ultimate quieting was 9 dB better than the rated 60 dB in mono and 62 dB in stereo. Distortion was 0.12 per cent in mono and 0.32 per cent in stereo. The automatic stereo/mono switching threshold was between 4 and 5 µV (the tuner does not have FM interstation-noise muting).

Most of the other FM tuner measurements were also better than rated (ratings are in parentheses): capture ratio, 3 dB (4 dB); AM rejection, 50 dB (45 dB); and alternate-channel selectivity, 47 dB (40 dB). The image rejection of 48 dB was close to the rated 50 dB, and the 19-kHz pilot-carrier leakage was 42.5 dB below 100 per cent modulation.

The FM frequency response rose slightly in the 2,000- to 12,000-Hz range, but met the specification of ±2 dB from 30 to 15,000 Hz. The FM channel separation of the tuner was exceptional, exceeding 25 dB from 30 to 15,000 Hz and typically measuring 32 to 32 dB. The AM frequency response was flat from 20 to 2,000 Hz, and down 6 dB at 4,000 Hz.

- Comment. It would be an understatement to say that we were impressed with the Sherwood S-7010. (Continued on page 42)
All cartridges are not created equal. Here's proof.

""...Tracking ability at low and middle frequencies was exceptional...the high level required half the tracking force of most other cartridges...One of the best 2-channel stereo cartridges and better than most CD-4 types."

Our new Super XLM MK II ($125.) is the finest cartridge available. It was engineered solely for the true audiophile and the serious music listener who own the very finest components.

It embodies principles found in no other cartridges, as evidenced by our U.S. Patent. It features a unique "induced magnet" whereby the magnet is fixed and the magnetism is induced into a tiny hollow soft-iron collar. This collar in turn moves between the pole pieces thereby allowing for a major reduction in the mass of the moving system. This LOW MASS permits the Shibata type stylus to trace the most intricate modulations of stereo and CD-4 record grooves with a feather-light tracking force—as low as 1/4 of a gram.

This results in super-linear pick up especially at the higher frequencies of the audible spectrum, which other cartridges either distort or fail to pick up at all. This low tracking force also assures minimal erosion and a longer playing life for the records.

This family of LOW MASS Cartridges is also offered with elliptical diamond stylus for stereo play exclusively—the XLM MK II ($100) and VLM MK II ($75).

For detailed specifications, write ADC.

ADC Super XLM MK II

U.S. PAT. NO. 3294405

AUDIO DYNAMICS CORPORATION
A BSR Company New Milford, Conn 06776

CIRCLE NO. 7 ON READER SERVICE CARD
The Philips 209S-Electronic Record Player

The Philips 209S-Electronic is a two-speed, single-play record player whose aluminum-alloy platter is belt-driven by a feedback-controlled d.c. motor. An integral tachometer supplies the feedback signal that serves to maintain a constant drive speed under changing line voltage and load conditions. Pushbuttons select the 33 1/3 and 45-rpm speeds, and there is a separate vernier control for adjusting each.

The 209S uses three motors: the turntable drive motor, another to move the arm to the proper index diameter and return it to rest after play, and a third motor that simply serves to raise and lower the tone arm. Except for the on-off pushbutton, all the operating controls are located in a recessed sub-panel to the right of the turntable. In the recess are separate on buttons and vernier speed controls for each speed, a larger stop button, and an antiskating control with calibrated scale for spherical and elliptical styli.

On the main motorboard and to the rear of the controls are the illuminated mode indicators, which normally read MANUAL and either 33 or 45, depending on the selected speed. In front of the controls are the arm lift and lowering touch contacts. These are not mechanical switches or levers but are literally “touch” controls activated by the conductivity of the contacting finger. Touching either control causes it to light in a soft green (the color of the other indicators on the 209S) and perform the indicated function.

The turntable platter has a self-storing 45-rpm spindle and a rubber mat with strobe markings for the two speeds. The markings cannot be seen while a record is being played, and there is no integral illumination system, so the speed adjustment must be made initially and assumed to remain correct while records are being played (it does). In the manual operating mode, the arm must also be positioned manually, but end-of-play shut-off and the arm-lift system are operational at all times. At end of play, a photoelectric sensor mutes the audio outputs, returns the arm to the rest, and shuts off the motor. The same process can be initiated at any time by pressing the stop button.

To transform the Philips 209S into a totally automatic record player, an opaque cover (normally concealed by the motorboard) is slid over the control well. This causes the indicator light to change from MANUAL to AUTOMATIC. The only accessible controls are now the arm-lift touch contacts. When a record is placed on the turntable, the drive motor comes on, the correct speed is automatically selected and indicated by the mode lights, the arm indexes to the proper diameter (for 7-, 10-, or 12-inch records), lowers to the record surface, and plays the record to its conclusion, after which it returns to its rest and the unit shuts off.

The automatic speed and diameter selection is done by means of three small “feelers” extending slightly out from the turntable surface at different diameters. Any record placed on the platter depresses the innermost feeler. (Continued on page 44)
If you want a better receiver... build it yourself.

(We've made it even easier, in the Heathkit AR-1500A)

How to improve a classic

The Heathkit AR-1500 set new standards for stereo performance when it was introduced in 1971. So, in designing the AR-1500A, we set out with two goals in mind: first, to make our best receiver even better and second, to make it even easier to build than before.

The “inside” story

To start with, the FM tuner ranks as one of the finest in the industry, with its 4-ganged FET front-end; sensitivity under 1.8 µV; two computer-designed 5-pole LC filters delivering over 90 dB selectivity; a 1.5 dB capture ratio. It all means you'll hear more FM stations, less noise and practically no interference.

Our new phase lock loop multiplex demodulator maintains excellent separation at all frequencies, not just 1000 Hz so FM stereo will sound even better. And the new multiplex section requires only one simple adjustment.

Even the AM rates hi-fi status—with two dual-gate MOSFETS, one J-FET and a 12-pole LC filter. And we improved the Automatic Gain Control to keep AM signals rock steady.

The amplifier is so good we had a hard time improving it — 60 watts per channel into 8 ohms at less than 0.25% total harmonic distortion from 20 to 20,000 Hz and less than 0.1% intermodulation distortion. So we refined it by adding an impedance-sensing device to the protective circuitry. It prevents false triggering at low frequencies, which means deep, solid bass with less noise.

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Units of Schlumberger Products Corporation.

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Coming in September—
New Heathkit Electronic Center in Peabody, Mass.

Who can build it?

Anyone!

You can build the AR-1500A even if you've never built a kit before. The illustrated assembly manual guides you step by step and a separate check-out meter tests the work as you go. The parts for each subassembly are packed separately and a wiring harness eliminates most point-to-point wiring.

And since you built it, you can service it. The meter and swing-out circuit boards make it easy to keep your AR-1500A in peak operating condition year after year.

Without a doubt the AR-1500A is one of the world's finest stereo receivers. It ought to be — it's been painstakingly designed to be handcrafted by you. It just goes to prove what people have always said, “if you want it done right, do it yourself.”

KIT AR-1500A, less cabinet, 52 lbs., mailable .......... $399.95

AR-1500A SPECIFICATIONS—AMPLIFIER—POWER OUTPUT: 60 WATTS RMS PER CHANNEL INTO 8 OHMS AT LESS THAN 0.25% TOTAL HARMONIC DISTORTION FROM 20-20,000 HZ. Frequency response (1 watt level): -1 dB, 9 Hz to 44 kHz. Intermodulation Distortion: Less than 0.1% with 60 watts output. Damping Factor: Greater than 60. Channel Separation: Phonos, AM: greater than 70 dB. FM: Greater than 80 dB. Sensitivity: 1.8 µV. Selectivity: 90 dB. Image Rejection: 100 dB. IF Rejection: 100 dB. Capture Ratio: 1.7 dB. Harmonic Distortion: 0.5% or less. Intermodulation Distortion: 1% or less. Stereophonic Channel Separation: 60 dB or greater at midfrequencies; 35 dB at 50 Hz; 25 dB at 1 kHz; 50 dB at 15 kHz; 70 dB at 60 kHz. AM SECTION: Sensitivity: 15 µV with external input; 350 µV with 1 meter with radiated input. Selectivity: 25 dB at 1 kHz; 40 dB at 20 kHz. Image Rejection: 70 dB at 10 kHz; 50 dB at 1400 kHz. IF Rejection: 70 dB at 100 kHz. Dimensions: Overall — 18 1/2" W x 5 1/4" D x 13 7/6" H.

*Rated I.F. (Institute of High Fidelity) Standards.

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HEATH

Schlumberger

SEPTEMBER 1975

CIRCLE NO. 25 ON READER SERVICE CARD
turning on the motor. A 7-inch record does not reach the other feelers, so the speed logic system switches to 45 rpm and sets the arm indexing for a 7-inch diameter. If a 10- or 12-inch record is played, one or both of the outer feelers will also be depressed, which switches the speed to 33⅓ rpm and sets the arm to the correct indexing diameter.

The tone arm is mounted rigidly on the turntable-platter assembly and the two are suspended as a unit from the motorboard on soft springs; this effectively guards against acoustic feedback. The counterweight is adjusted by a knob on its side. The arm rest is actually a stylus-force gauge which indicates the vertical force whenever the arm is on it. Therefore, instead of the usual balancing procedure followed by a separate tracking-force adjustment, the Philips arm is simply put on its rest and the counterweight knob turned until the desired force is indicated. The scale is calibrated from 0.5 to 3 grams at 0.5-gram intervals. The cartridge installs on a plastic plate that slides into the open end of the arm, which has a large, convenient finger lift. A plastic jig is supplied to insure correct positioning when installing the cartridge.

The Philips 209S-Electronic is supplied on an attractive silver-and-black metal base with a hinged clear plastic cover. Its overall dimensions are approximately 17 inches wide, 6½ inches high, and 13 inches deep; it weighs 17.7 pounds. Price: $349.50.

- **Laboratory Measurements.** The Philips 209S-Electronic turntable was tested with a Shure V-15 Type III cartridge. The unweighted rumble was -32 dB (predominantly at 20 Hz), which ARLL audibility weighting reduced to a very low -60 dB. The wow and flutter were, respectively, 0.03 and 0.04 percent at both speeds. The speeds did not change at all over a line-voltage range of 85 to 140 volts. The vernier speed control had a range of ±4 per cent at 33⅓ rpm and ±5 per cent at 45 rpm.

- The low-frequency arm resonance had a "double-peaked" characteristic with a rise of 8 dB at 4.5 Hz and another of 5 dB at 6.5 Hz. We also found a narrow resonance with an amplitude of about 2 dB at 23 Hz, evidently the result of another mechanical resonance mode. However, it had no audible or other effect on the operation of the unit. The arm tracking error was negligible, measuring less than 0.33 degree per inch for radii between 2.5 and 6 inches. The readings of the spring-type force gauge agreed with our laboratory balance gauge within 0.1 gram over the full range of its calibrations.

The anti-skating force in our sample, unlike that of most record players (which under-compensate slightly), was somewhat greater than indicated. For example, when set at zero, the anti-skating compensation was approximately correct for the 1-gram force at which we operated the Shure cartridge. The cycle time in automatic operation was 9 seconds, which is slightly faster than most record changers. The arm lift and descent showed no sign of outward drift under the influence of the anti-skating torque. The total capacitance of the arm wiring and the integral signal cables was 195 picofarads per channel.

- **Comment.** The rumble, speed constancy, and wow of the electronically controlled turntable drive of the Philips 209S meet the highest performance standards for contemporary record players. They are complemented by the accurate geometry and foolproof tracking-force adjustment of the tone arm, although its mass (judging from the low-frequency resonance) would seem to be slightly on the high side if it is to be used with very-high-compliance phono cartridges.

  The human engineering aspects of the 209S show evidence of considerable ingenuity. It would be difficult to make a more "automatic" single-record player than this one, since placing the disc on the turntable is the only action required of the user. At the same time, nothing is sacrificed in the flexibility of completely manual operation. We especially appreciated the flawless cueing system, the only one we have seen that mutes the audio before beginning the arm lift, unmuting it only after the pickup has returned to the record surface. Combined with no side drift, and the electronic touch contacts that require no pressure for their operation, this makes the cueing system a pleasure to use instead of a frustration. All in all, this is one of the most attractive as well as functional pieces of record-playing equipment we have seen in some time.

*Circle 108 on reader service card*
We're not afraid to turn our back on you.

Introducing the RS 4744

We can afford to be very forward about our back.

Because the back of our RS 4744 stereo receiver is one of the most versatile you'll ever see. We've got phono inputs for two different turntables. And two sets of tape monitor input and output jacks. And terminals for main speakers, remote speakers, and PQ4 speakers. And three AC power outlets, one switched and two unswitched. The rest you can see for yourself in the picture above.

But what's behind our back is just as impressive as the back itself.

As Popular Electronics* put it, the RS 4744 "met or surpassed all the published specifications we were able to test" and was "...well above average in the important performance aspects."

Take power, for example. Popular Electronics found the RS 4744 "conservatively rated" at 60 watts per channel, min. RMS at 8 ohms from 20Hz to 20kHz with no more than .25% Total Harmonic Distortion. Which made it "outstanding for a receiver in the RS 4744's price range." FM 50 dB quieting sensitivity was equally impressive—"a very good 3µv in mono and 35µv in stereo."

But don't take our word for it. Or their word for it. Go see the RS 4744 for yourself. Back or front, any way you look at it, the RS 4744 is one fine stereo receiver.

*Popular Electronics, December 1974 Issue.
THE CRITIC RECANTS

I WANTED to call this month's message "Portrait of the Reviewer as a Young Sniveller," but that wouldn't have fit the column-heading space. What I'm about to get around to, regardless of what we title it, is—are you ready?—that criticism is subjective! Yes, I realize that's not a particularly startling insight, but you'd really be amazed how many people haven't caught on to it yet. If you don't believe me, I refer you to our Letters section any month; some of our reader-correspondents have been known to react to a heretical put-down of their favorite artists with the out-

tered indigination of Spanish Inquisitors. Of course, this is a two-way street, I myself have only just been able to deal with the idea that I may not be the world's ultimate arbiter of taste.

So, with characteristic humility, I decided to look back on the various things I've said in these pages over the last two and a half odd years to see how much (or how little) of it reflected my current opinions. In other words, how badly have I goofed, when did I, and about whom? Interestingly enough, I found that in general I erred in the direction of over-enthusiasm; the stuff I've strongly disliked I still play, and by large. But there were a distressing number of records that I raved over that I've discovered I don't play much any more and don't really care for. This may have

something to do with the simple matter of meeting deadlines; sometimes you just don't get enough time to mull over a record properly. Something comes in which has to be reviewed right away, so you listen once or twice and type out your immediate gut reaction to it.

In pop music, at least, this may be a good thing. Pop is supposed to be immediate; great records shouldn't take you two or three months to digest—or so the prevailing critical cant runs. The only problem is that sometimes records that are indisputably great can throw

you for a loop if they don't happen to sound like what you were expecting. A "Wild Honey" or an "Exile on Main Street," for example, may make almost no sense to you initially—and you're already in print with your negative reactions by the time you've decided the songs work on their own, or so the prevailing critical cant runs.

The review I'm most embarrassed about, however, was the one bearing my enthusiastic endorsement of Lou Reed's "Berlin." At the time, I said some pretty strong things about how the songs all stood up even if divorced from their place in the overall scenario of the album, and how Lou's pared-down lyric style was a perfect complement to the stark, depressing story he was telling. Those words almost literally make me cringe now (and you thought being a rock critic was all beer and skittles, huh?), for I don't think any of the songs work on their own, let alone as part of the whole. Further, that "stark, depressing story" and "pared-down lyric style" now strike me as soap-opera bathos and third-rate hack writing (I don't even want to mention the singing). As a matter of fact, the only reason I haven't given my copy away is that there's occasionally some superb playing by the cele-

brated sidemen who did the backing tracks. Why did I go bananas over it, then? Simple. Lou's first solo album was great, and I wanted to like "Berlin" because I had faith in him. I've since learned, painfully, the folly of that kind of thinking. Developing heroes is a danger-

ous business in any business.

There have also been lots of albums that have caused me, because of one or two mar-

velous numbers, to overlook a high crapola index. I will therefore now concede that neither of the two Kiki Dee LP's I recommended to you are really all that good (though both have their moments); that the second Sweet album is not the work of a great rock band, despite the presence of a couple of exciting singles; that Brinsley Schwarz's "Nervous on the Root" was actually kind of boring (their other records, which I did not get around to reviewing, are not); that Colin Blunstone's second solo record is not at all, as I claimed, haunting (unless it's possible that it's hauntingly forgettable); and that the second Electric Light Orchestra effort is not the nifty Spike Jones cum Charles Ives rock/classical mélangé I thought it was, but instead a one-joke album by a group that has since beaten a no-longer-amusing gimmick into the ground. And finally, I have come to grips with the fact that neither album by the late New York Dolls is musically exciting or even amusing, and that Mick Taylor was right when he said they were the worst high school band he had ever heard.

S O mea culpa, everybody; I'm just as fallible and prone to making ridiculous statements as the next guy. Of course, unlike Voltaire, I will not defend to the death my right to do so, but will instead, if I get the chance, deny under oath that I ever made them. Next time you disagree violently with me, simply hear all the above in mind, and remember Mark Twain's dictum that in matters of opinion, one's adversary is always a fool. Now if I could only send a laminated copy of that to New York magazine's John Simon, then perhaps . . . no, let's not stray out of our proper venue. I've got enough problems right here.
The tuner that restates the state of the art.

Imagine a stereo FM tuner that performs as cleanly and vividly as your favorite records. That has distortion so low it defies laboratory measurement. That automatically rejects all unwanted noise and interference. You’re looking at it. The YAMAHA CT-7000... the new state of the art tuner. Its cost? $1,200. So listen at your own risk, because you may never be satisfied with any other tuner again.

**It’s the first tuner with Negative Feedback.**

Long used in amplifiers to lower distortion, the application of Negative Feedback to the CT-7000 has all but eliminated MPX distortion. (At 430 Hz, for example, it’s an unheard of 0.02% — and that includes distortion caused by the measuring instrument itself.) Also, Negative Feedback eliminates the need for distortion-causing Side Carrier Filters.

For superior separation of the left and right channels, Yamaha designed a unique Phase Lock Loop MPX Decoder. Instead of being a single IC chip as in other tuners, our Phase Lock Loop consists of discrete components mounted on their own circuit board, thus allowing precise control in production and hand-tuning adjustment to meet exact specifications.

**A 7-Gang Tuning Capacitor?** Most tuners get by with 4 or 5 stages. We refused to. By designing the Front End with our unique 7 Gang Tuning Capacitor, and utilizing Dual Gate MOS FETs, the CT-7000 can receive the weakest stations and, at the same time, accept an extremely high input (up to 1 volt input signal) without overloading.

**Advanced IF Amp Stages.** Inside the IF amp stage is the world’s finest combination of ceramic and L/C filters. This has resulted in an advanced degree of selectivity (the ability to pick out a desired signal while rejecting neighboring frequencies) and maintains proper phase linearity and minimum distortion (less than 0.08%).

A selectable IF Mode lets you choose the width of the tuner’s selectivity... narrow setting for crowded band areas; wide setting for uncrowded areas. The tuner’s reception can be optimized for virtually every listening situation. **Some other important differences.** An Auto Blend Logic Circuit automatically operates in three stages to blend high and middle-high frequencies for maximum stereo separation with minimum noise and distortion on even the weakest stations. And you don’t need to get up and switch in the MPX filter when a station turns noisy. The CT-7000 does it for you—silently, automatically.

There’s Auto Touch Tuning that automatically disengages AFC while you tune, for maximum station selection. When you release the tuning knob, AFC reengages and locks onto the station, electronically fine-tuning it to the one point of maximum stereo separation and minimum distortion.

**A unique Variable Muting Control makes it possible to receive music where there used to be just noise.** This control lets you select the muting cut-off level to an unbelievably low 10 dB (3 mV), yet it can be adjusted to accommodate stations up to 30 dB (30 mV) in level.

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**The end of Multopath Distortion.** Reflection of FM signals off their surroundings causes multopath distortion. And that causes muddled, distorted sound. Until now, you could rely on inaccurate signal strength meters to orient the antenna—or you could invest about 800 dollars in an external oscilloscope.

The CT-7000 neatly solved that problem with a unique signal minus multopath circuit which, when activated by the S-M front panel relay, allows the signal strength meter to accurately display the multopath content of the incoming signal. Without guesswork, you can zero-in on the antenna incoming signal to reduce to a minimum multpath interference and distortion. In fact, tests show the S-M meter of the CT-7000 to be three times more accurate for this purpose than an oscilloscope.

**Some things we didn’t have to do.** We could have settled for just having the best performing tuner in the world. But we also wanted it to be the most reliable and durable.

That’s why all the push buttons are silky-smooth, precision reed relays instead of switches. Why the flywheel is solid brass. And why, beneath the walnut wood case, each circuit board is protected by a stainless steel cover to guard against stray noises and interference.

**Or as Stereo Review summed it up in its January 1975 issue:** "Judged by its overall measured performance, the Yamaha CT-7000 is clearly one of the finest FM Tuners ever made. In no respect was it less than superb, and in a few areas—notably distortion, image rejection, AM rejection, and pilot-carrier suppression—it was either far better than anything we had previously measured or simply beyond the measurement abilities of the best laboratory instruments.

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**THE OPERA FILE**

**By WILLIAM LIVINGSTONE**

**VIVA DIVA!**

At a party this summer a friend, a music critic I respect, told me he had attended the last of three performances of *Tosca* sung at the Metropolitan Opera this year by the Italian soprano Magda Olivero. I listened with interest as he described her performance: "The high notes were all there, her intonation was accurate, and although she wisely saved herself a bit in Act I, she gave everything in Acts II and III. It was a very effective interpretation musically and dramatically, and I enjoyed it, but the audience was terrible!" "How so?" I asked. "Were they cold and unresponsive?" "Not at all," he said. "The house was filled with fans, applauding too much, shouting bravo, and terrorizing decent people into going along with them."

Critics are often irritated by what they consider to be excessive enthusiasm in audiences, so it's just as well my friend was not at Mme. Olivero's first *Tosca* on April 5, which was her Met debut. Since she is approaching the end of a long career, most of her fans had abandoned hope of ever seeing her on the Metropolitan stage. Consequently, there was great excitement in the air as they gathered in the lobby on the big night—some had flown in from as far away as Texas. A few seemed nervous. Would all go well for the beloved diva? Could La Magdissima still deliver? They needn't have worried. Mme. Olivero lived up to her reputation as an exceptionally powerful singing actress. She was greeted with a thunderous ovation when she entered, and she was applauded not just for the arias and duets, but for certain well-delivered lines. She brought down the house in Act I with her reading of the line "Dio mi perdona. Egli vede ch'io piango!" ("God will forgive me. He sees that I am weeping.") The Met's executive stage manager, Osie Hawkins, is said to have exclaimed, "We haven't had applause on that line since Licia Albanese!" And so it went. Afterwards the curtain calls lasted for nearly half an hour. Magda had lighted a Roman candle in the tired old face of show business, and the fans were delirious.

Why would anyone object to such a love feast? When I try to analyze the psychology of opera-going, I come up with far more questions than answers, but I think I understand this one at least. It seems to me that an opera-goer is annoyed or embarrassed by a big demonstration at a performance if he has not been sufficiently moved to go along with it. The Dionysian behavior of fans is therefore objectionable to critics because most of them cannot or will not surrender themselves to a performance. In a sense they are not members of the audience at all, because they do not go to the opera to be amused, entertained, or moved. They are present as paid observers or judges, and their reviews are usually more concerned with technical details than with emotional response.

Most critics do not applaud at all, and I sometimes wonder whether they feel excluded when the magic begins and currents of excitement are back and forth across the footlights. A lot of the critics I know tend to mistrust enthusiasm, but they will express much more of it privately than they are ever willing to put into print. God forbid that their colleagues might mistake them for mere fans.

Some opera-goers consider the opera house a temple of art and would prefer that there be no applause until the curtain has come down and the last note has died away. Others think of the opera house as a pleasant place to (Continued on page 50)
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At Harman Kardon, technical advances are pursued not for their own sake, but as methods of predicting and improving music quality. It is in this context that we have prepared our literature on the 430 as well as our booklet: Square Wave Analysis of Audio Amplifier Performance. Your Harman Kardon specialist dealer can supply both. Or write to us directly at Harman Kardon, 55 Ames Court, Plainview, N.Y. 11803.
When one literally lives among new record releases, as a music editor or a record reviewer must usually do, the attraction of old records, old favorites, becomes well nigh overpowering. Sometimes, to be sure, one wants to get away from music entirely, or at least from recorded music. But there are many occasions when one wishes simply to hear a record that has given pleasure many times in the past — and can be counted on to do so again — rather than simply to sample the latest recorded efforts of the latest performers. When such an urge strikes, I can spend a whole evening, usually with like-minded friends, listening only to 78's (I still have about two thousand of them), but I am constantly amazed at just how many of my favorite discs are LP's, and even more amazed to find just how many of them are still available.

Records that have been in the catalog for some years usually don't sell very well; sales tend to start out with a bang when a disc is first released and then drop off after the excitement of economic unfeasibility until they finally go out of print. Some get reissued periodically — not that they were ever really unavailable, but a new cover and a new number put them, however fleetingly, into the category of new releases once again, and sales revive accordingly. But some stay around in their first or second incarnation for many years, sleeping beauties in the catalog waiting for the right man to come around, buss them, and say, "Where have you been all my life?" A lot of my old favorites are in that category.

Such a record is the Counterpoint disc (5519E) electronically rechanneled for stereo) of John Blow's Ode on the Death of Mr. Henry Purcell, originally released on the Esoteric label twenty or so years ago. The ode is a setting of words by John Dryden for two countertenors, two recorders, and continuo, and it is a stunningly beautiful work, quite worthy of its great subject. It is sung, in this recording, by Russell Oberlin and Charles Bressler, extraordinary singers and musicians both. Oberlin is no longer active as a singer, but he was at the time the possessor of a thoroughly mature alto voice, the like of which hadn't been heard in New York perhaps for centuries. One really had to hear it to believe it, and even now, when the art of the countertenor has enjoyed a real revival, Oberlin's voice, as heard on records, is still a striking instrument. The combination of those voices and that music is just too much to resist.

A number of records were issued on the Bartók label (owned and operated by the recording engineer Peter Bartók, the composer's son) during the Fifties, and, while sometimes difficult to find, they have been continuously available since. Bartók recordings were always superbly engineered; though all of them (if memory serves) were mono, there is probably not one that does not still sound good today. A great deal of the repertoire first recorded by Bartók has been done elsewhere at least equally well since, but one pair of records - Bartók 904 and 914, Hungarian folk songs, in arrangements by both Bartók and Kodály, sung by Leslie Chabay — have not found worthy successors. These are records that require close attention, for the music is not only beautiful, it is "real" in a very special way: one hears the work of art, but one also hears through it to the life of the folk who created the original song. Chabay's renditions catch both the high art and the folk quality, and Tibor Kozma's piano accompaniments are splendid. Not party music, but an experience.

Also folk-flavored, but otherwise totally different music, are the two Suites for Band by Gustav Holst, recorded by Mercury and currently available on imported pressings in the Mercury Golden Import series (75011 E). No one who has not heard this music can possibly be aware of just how appealing it is. Holst had a flair for band writing probably unmatched among serious composers, and what one hears on this record is not the sound of an orchestra crippled by the loss of strings, but an entirely different sort of ensemble, with a great variety of colors and enormous dynamic range. The music itself, whether folksong-based (Suite No. 2) or of original inspiration (No. 1), reflects a very intriguing musical personality still too little known today. Attractive works by Grainger and Vaughan Williams fill out the disc. The performances by the Eastman Ensemble have not been bettered since by anyone, and are not likely to be.

A Columbia record, currently in the catalog as Odyssey 32160351, contains the late Jean Morel's delightful performance of the Offenbach-Rosenthal suite from La Vie Parisienne, but it also contains four arias from Offenbach's La Perichole sung by Jennie Tourel. If you want to hear what French operetta is really all about, you must hear those arias. Tourel's performances have not since been equalled; her voice was at its very best then (the recordings are from 78's), her sense of style — when to be coy and when to be broad — was magnificent. The whole is a splendid example of light music as high art.

All the foregoing records are to be found in Schwann-2, since all are originally mono recordings. A disc to be found in Schwann-1, early stereo though it may be, is the Handel Concerto for Harp and Lute, Op. 4, No. 6, as reconstructed by Thurston Dart, on L'Oiseau-Lyre 60013. Though Dart made an extremely good musicological case for the rightness of the harp and lute combination in this concerto, this is the only recording ever made of the work in that form (others are for harp alone, organ, or recorder). Certainly, it is one of the classic records of the LP era, a very popular disc in its time, but perhaps unknown to many of the newer generations of record collectors. The music is as charming as anything Handel ever wrote, and the sheer sounds of the two plucked instruments, together with the transparency of the orchestral strings, combine to produce as clear a musical analog to fine champagne as has ever been recorded.

Finally (for this column) I would like to call attention to an ancient recording of Heinrich Schütz's St. John Passion, originally on the Renaissance label (test your memory of that) and currently on Decca 5243. I have heard other recordings of this and the companion Schütz Passions since, but I have never heard one with the sheer affect of this one. Here we have, through the simplest of means (solo singers and unaccompanied chorus together with mono recording), that old, unbeatable combination: great music and great performance. The record merely waits for someone to hear it to be forever cherished.
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For the complete test reviews from these major audio magazines and a free catalogue, write: Empire Scientific Corp., Garden City, N.Y. 11530. Mfd. U.S.A.

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Frequency Response in Hz | 5-50,000 | 5-45,000 | 10-40,000 | 5-35,000 | 6-33,000 | 8-32,000 | 10-30,000 | 10-28,000
Output Voltage per Channel at 3.54 cm/sec groove velocity | 3.0 | 3.0 | 3.0 | 5.0 | 5.0 | 5.0 | 5.0 | 5.0
Channel Separation | more than 35dB | more than 35dB | 35dB | 35dB | 35dB | 35dB | 30dB | 30dB
Tracking Force in Grams | ¾ to 1¼ | ½ to 1¼ | ¾ to 1½ | ½ to 1½ | ¾ to 1½ | 1 to 3 | 1 to 3 | 1 to 3
Stylus Tip: | miniature nude diamond with .1 mil tracing radius | miniature nude diamond with .1 mil tracing radius | miniature nude diamond with .1 mil tracing radius | nude elliptical diamond | nude elliptical diamond | nude elliptical diamond | elliptical diamond | spherical diamond
| 4 Dimensional | 4 Dimensional | 4 Dimensional | .2 x 7 mil | .2 x 7 mil | .2 x 7 mil | .3 x 7 mil | 7 mil
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SIBELIUS' SYMPHONIES

The Basic Repertoire has been a monthly feature in these pages since November 1958. From the beginning it has been among the most popular features in the magazine; indeed, thousands of readers write in each year for a copy of the latest annual "Updatings" booklet; a fact that inspired the publication of my book, 101 Masterpieces of Music and Their Composers (Doubleday, 1968, hardcover; Dolphin Books, 1973, paperback); its two editions are the direct result of the accumulated research that has gone into the preparation of these columns. I am particularly pleased that the paperback edition is in use as a classroom text in many college and university music courses.

Regular readers know that the habit of the column these past seventeen years has been to deal with a different work each month, to place it in the perspective of the output of its creator and in the broader perspective of the overall history of music, and then to discuss my favorites among the many different available recordings of each piece. More than 180 works have been treated thus far, and I have rejoiced in the many letters I have received from readers over the years. Their gratifying response indicates the usefulness of the monthly column, the annual "Updatings," and 101 Masterpieces to novice and experienced collector alike as source material and convenient references in choosing recordings for any library of symphonic music.

But a feeling that it is time to change the format has been the subject of considerable discussion in recent months between the editors of Stereo Review and me, and we have come up with the idea of treating whole genres of a composer's output in each monthly column. This month, for example, I'll address myself to the Sibelius symphonies, next month it may be the Brahms piano trios, the month after... who knows? This is all very much in the nature of an experiment, and your reactions, pro and con, will be eagerly awaited by all of us.

In my opinion, Jean Sibelius' orchestral writing is one of the glories of musical creativity. True, not everything he composed is on the level of the Fourth and Seventh Symphonies and Tapiola. True, he operated within fairly narrow confines—only one published chamber-music work (the D Minor String Quartet titled Voces Intimae), one concerto, and one opera, unpublished at that (The Maid in the Tower). And, though there is a considerable body of solo piano music, it rarely rises above the level of routine competence. But the symphonies and tone poems are something else again, powerful and dramatic works that aim at and usually accomplish a Big Statement, music that reaches out and seizes the receptive listener and transports him to a higher level of consciousness. Further, in his orchestral music Sibelius speaks in a voice uniquely and distinctively his own. His tonal palette of whirring strings, twittering winds, and snarling brass is instantly and unmistakably identifiable. And his artistic concerns were the cosmic ones that have informed the creation of great art over the millennia: enrichment, exaltation, enunciation. Those may seem archaic values to some, but there is a spirituality in their pursuit that can move mountains—and hearts. I am convinced that the Sibelius symphonies and tone poems have this power.

The First, Second, and Fifth of Sibelius' symphonies are epic works, while the Fourth and Seventh have a quality of coiled-spring tension that ultimately resolves into an otherworldly serenity. The Third and Sixth are altogether gentler. But in all of them is seriousness, touch with a probing, passionate mind.

Last month in this space I dealt with the various available recordings of what is undoubtedly Sibelius' best-known and most frequently performed work, the tone poem Finlandia. With his symphonies, the best place to begin is probably the Second, a big, Romantic vehicle for a virtuoso conductor and orchestra. During the quarter-century (1924-1949) that he was conductor of the Boston Symphony Orchestra, Serge Koussevitzky was Sibelius' principal prophet in this country. He recorded the Second Symphony twice in Boston, first in 1935 and then again in December 1950, just six months before he died. The later recording (RCA Victrola VIC 1510, mono only), though suffering from cramped reproduction, summons up enough of the Koussevitzky magic with this music to make it an indispensable item in any library.

Among the currently available stereo recordings of the Second Symphony, my favorite is George Szell's with the Concertgebouw Orchestra (Philips 835306). It is brilliantly played and recorded, and the late Cleveland maestro delivers one of his most heartfelt and impassioned performances.
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The way a tonearm is moved to and from the record is not critical. Nor is the type of drive system. What is critical is how faithfully the tonearm permits the stylus to follow the contours of the groove and how accurately and quietly the platter rotates.

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The 1225’s vernier adjustable low-mass counterbalanced tonearm can track flawlessly at as low as one gram. Stylus pressure is applied exactly as in every Dual, around the vertical pivot and perpendicular to the groove, maintaining perfect balance in all planes. Anti-skating force is also applied exactly as in every Dual, with separate calibrations for conical, elliptical and CD-4 styli.

Other features the 1225 shares with all other Duals include pitch control variable over a 6% range (one semitone) and cue-control viscous-damped in both directions to prevent bounce. The powerful hi-torque motor maintains speed within 0.1% even when line voltage varies as much as 20%. The hefty 3 3/4 pound, 10 7/8 diameter platter provides effective flywheel action to minimize the audible effect of any possible speed variation.

There are two other models in this series, each with additional refinements. The 1226, priced at $169.95, has a one-piece, die-cast platter and a single-play spindle that rotates with the record. The 1228, priced at $199.95, has—in addition to these—a tonearm mounted in a four-point gimbal suspension, synchronous motor, built-in illuminated strobe and adjustable stylus angle to provide perfect vertical tracking in both single and multi-play.
...with the new Dual 1249, which will give you more reasons than ever to own a Dual.

The new 1249, successor to the 1229Q, provides every feature, innovation and refinement of that highly-acclaimed model, plus some new ones. The 8¾" tubular tonearm pivots in a newly designed four-point gyroscopic gimbal, suspended within a rigid frame. In single play, the tonearm parallels the record to provide perfect tracking; in multi play, the Mode Selector lifts the entire tonearm to parallel the center of the stack. The tonearm can be set on the record manually or by using the viscous-damped cue-control or by simply pressing the automatic switch. In addition to single play and multiple play there is also the option of continuous repeat.

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A similar model, the 601, is available at lower cost ($249.95), without multi-play facility. A third Dual in this series, the 510 ($199.95) has a semi-automatic tonearm with a mechanical sensor that indicates when the tonearm is positioned precisely over the lead-in groove of a 12" or 7" record. At the end of play, the tonearm is automatically lifted by the cue-control and the motor shuts off.

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Hirsch-Houck Labs in Stereo Review found the wow level of the CS701 "Essentially at the residual level of our test record—about 0.03 per cent." So did Popular Electronics. The Feldman Lab Report in FM Guide was able to detect "no flutter whatsoever." Stereo & HiFi Times said "arm friction was lower than my capability to measure reliably."

It takes very advanced engineering to achieve this level of performance. For example: the motor's unique double field coil produces a perfectly consistent rotating field with no magnetic flux irregularities. Another example: two specially tuned mechanical anti-resonance filters located within the tonearm counterbalance absorb resonant energy that would otherwise transmit acoustical feedback to the stylus. The result: cleaner and smoother frequency response.

The reviewers also reached unequivocal conclusions about the CS701 performance. Note the absence of such qualifiers as "one of the" or "among the." For example: High Fidelity said: "...The Dual 701 has placed itself in the select group of products against which we must measure the performance of others." And the highly conservative English publication, HiFi News & Record Review: "The experience of listening to records of the highest quality on this turntable is not likely to be forgotten...you will never again be satisfied with anything less perfect."
It takes a complicated person to simplify the way John Denver does. You know that, if you’ve done any living at all. And yet. And yet. The articulate yammering of friends who consider his music banal can get to you—he is banal, shallow, is the way they phrase it, meaning no harm but meaning, beyond that, not to dwell on the matter. Years of seeing the childlike exterior and not seeing more than a hint of doubt or struggle behind it can get to you. There’s a great temptation to stop searching (or to stop trying to penetrate so you can search) and go on to drinking that beer, smoking that joint, hitting that golf ball, whatever makes your own mechanism ease into freewheeling and your own situation seem simpler for a time. But it doesn’t work out; there’s a murky paradox still here from your earliest, most casual observations of Denver from up close: Denver is innocent, Denver is tough. The great Middle Class that produced him teaches, ardently, that tough people aren’t innocent and innocent people aren’t tough. So you may have sense enough not to plunge headfirst into the murk—not to try to make such impossible judgments as how tough, how innocent he may be—but you can’t help testing it with your toe and wondering what gives here.

I first observed Denver from up close about five years ago, about two days after I heard of his existence from the editors of Stereo Review, who were impressed with his first two albums, which RCA had somehow managed to slip by me. He was wearing a suede suit and a little charm-necklace thing that said “War is hazardous to children and other living things.” He said “Yes, sir” to cab drivers, waiters, doormen, studio janitors, and security guards (he still does), and he said, in the calm, absolute way one would say the tea is ready, “I can move an audience.” His hair was a little shorter then, his ears showed, but he had those bangs to the eyebrows. His home base was Edina, Minnesota (his wife Annie is from Minnesota, and so is their newly adopted son Zachary), and his primary beat was the Midwest; his records weren’t selling much, weren’t being highly touted by his record company, but he seemed to ignore this. He talked of what a privilege it was to be allowed to go into a recording studio and fiddle with all the expensive equipment. We took a wrong turn in the RCA building and found ourselves easing into a live studio, watching Perry Como sing, and Denver, grinning like a kid with a new slingshot, whispered, “Isn’t this great?” He wasn’t into “far out” yet.

He had been to Aspen, though, to cool himself out after the Mitchell Trio (in which he had replaced Chad Mitchell) dissolved, and I think he had already half-decided to live there. “Skiers are the friendliest people in the world,” he told me, and I thought, well, yes, Midwest-friendly, like country-club golfers, like some of the people down the road at Glenwood Springs, where I’d been a newspaper bureau chief—heartily-greeting friendly, but not exactly rapid about being personal or candid or trusting. “Where seldom is heard/A discouraging word” had turned ironic and sour to me among the skiers and the Westerners, although I still liked the part, which was true, about the skies not being cloudy all day.

Later I’d visited with Denver briefly in the studio when he was recording the “Rocky Mountain High” album, the album that was to fix his star up there where it hangs today, as opposed to the meteor-like flash the single Take Me Home, Country Roads produced. I’d liked the one just previous, “Aerie,” the first Aspen album, which hadn’t sold well, and he told me he’d been “really down about it.” He didn’t sound very down, possibly because he shifted al-
People ask me if I really enjoy smoking.

I sure do. And Salem Longs are why. They give me all the good cigarette taste I'm smoking for. Plus Salem's fresh menthol. And they're longer, too. That's why I enjoy smoking. That's why I smoke Salem Longs.


19 mg. "tar", 1.3 mg. nicotine av. per cigarette, FTC Report MAR. '75.
most immediately to his favorite subject at the time, the new home he had built in Aspen. There was no particular indication that day in the studio that Denver was about to hit gold in them there mountains. (In the old days, for what this is worth, what they found in Aspen was silver.)

Hit gold he did, as everyone knows, and now I was curious to see how the superstar Denver compared with the kid who was so delighted to be in the same room with Perry Como. I intercepted the Denver entourage in the thick of a tour—a six-million-dollar tour, they kept calling it, and I believe them—that had covered something like fourteen cities in fifteen days, selling out all their fifteen thousand seat arenas built for basketball and hockey. We met first in New Haven, Connecticut, which may have the very ugliest of all those arenas (significantly, perhaps, I couldn’t coax a comment from Denver on whether he thought it was ugly), a monstrous dark brown blob of no definite shape—I kept trying to picture an architect showing drawings to the building committee and saying, “This is what it’s going to look like,” but I couldn’t because I’ve never met an architect with that kind of gall. Denver, incidentally, was studying architecture before he quit college.

He was putting his pants on and looked, as usual, freshly scrubbed, the hair having that just-washed-and-fluffed-out look it always has on television, and he seemed energetic but serene.

“I’ve got the easy part,” he said. “I love it,” he added, meaning the tour, the Big Time. “There are a couple of different ways of looking at it, maybe different planes as opposed to different levels. Levels connotes up and down or better and worse, and I’m looking at it this way”—holding his hands out to form two parallel vertical lines. “I was successful in my opinion before. I was doing what I wanted to do, making a living at it. See, I love singin’ for people. And I remember. I remember very well going to Cedar Rapids, Iowa, making all the arrangements myself, getting there when it was ten below zero and having to load these five boxes of sound equipment on a truck and drive to the gym. I’d left my gloves at home, this time I’m thinking about, and it took me about twelve minutes to get this darn thing up and into the truck. Drove over to the school, got some people to help me unload, took a shower, got tuned up and all, and did a two-and-a-half-hour show. I remember that. One of the ways it’s different now is I have the best people I know of.” And he named them, from Lee Holdridge, conductor of the twenty-three-piece orchestra that backed his little folkie band each night at some arena, on down through his manager, Jerry Weintraub, to the sound people, set decorators, traveling security officers (local cops at each city helped keep admirers and phone calls away from Denver’s hotel suites, or, in some cases, whole floors of suites). “What happens with success, I think,” he said, meaning this latter-day Big Time success, “is you can get the best people to handle things. They become more available to you.

“You know what’s thrilling me most about this tour? Every single night somebody on the building crew or someone from the management end of the building has come up to me and said, ‘Well, John, this is the nicest group of people we’ve ever had to work with.’ You look at the people behind the stage and they’re helping people, they’re doing their jobs, they smile a lot. You can’t beat that.”

You can’t beat wholesomeness, clean living? Is that what he’s saying? Well, yes, but in a more involved way than is implied in the Boy Scout naiveté people like to impose on his image. We’ll come to that, but first I must report that unexpected sources told me a few days later that, sure enough, the people at the hotel in New Haven, and those at the one the next night in Providence, couldn’t believe how clean the Denver group left the rooms, how nice they’d all been to maids and clerks and so forth.

Two important events in Denver’s personal life had occurred since we’d last talked. He and Annie had adopted Zachary, who was now in his eleventh month of life, and Denver had taken Werner Erhard’s training known as est—Erhard Seminar Training—which is a system of disciplines Erhard extracted from various teachings, Eastern and Western, religious and secular, and which stresses that one is totally responsible for his own life.

Denver believes this to the point of holding that, in a sense, children choose their own parents.

“Zachary,” he said, “is the best thing that ever happened to me. I think kids...
through, the song wants to be written. I've kind of put myself in the space and the song says, 'Okay, you're the one. I want you to put this down.' And it'll start coming, and you write it, and maybe it quits for a while. *Rocky Mountain High* took nine months to write. *Annie's Song* I wrote in ten minutes. . . . When it does come, you might get the form of the song finished and find it's still not working—and you know the minute you've got it. The minute the song is completed and you have what you wanted to say, not too much and not too little, you know it."

*Space* is a word Denver uses often, a word the est people use often; Denver has put it into a new song he thinks may be his best one yet. "Sometimes I fly like an eagle," it says, "and sometimes I'm deep in despair." He took the est training the summer after "*Rocky Mountain High*" was released, and was so impressed with Erhard's self-help tools that he considered chucking his career to become a low-paid est trainer. "It was a very exciting thing to me," Denver now says, "Est is just about the most interesting thing I've come across. It's really mind-blowing, far out, and it works. Simply, it works. . . . I have a sense that I'm doing the same kind of thing, in my concerts, and that's the space that's available to me now, and I have no desire to walk away from it. Werner's a beautiful man, and I love him, and I support him totally in what he's doing. I support est totally."

**But** Denver, when I knew him five years ago, already had a certain efficiency, organization of mind, an ability to put long parenthetical clauses in the answer and an ability to focus on whatever was simple and sure about a complicated subject. He already seemed to know one of the things I'm told est stresses, that certain important truths are simple (they had a saying in the seminars: "Gravity doesn't give a shit whether you believe in it or not"), and I remarked that the training obviously hadn't turned him around 180 degrees.

"No, it doesn't do that," he said. "It turns you around 360 degrees."

It isn't so much clean living that's important about Denver as clean thinking; there seems to be no clutter in his mind. There also seems to be little or no sense of irony, which means, on my terms, however distorted they may be by an inability to see anything but irony for months at a stretch, that there isn't a great impetus for Denver to be humorous or satirical. As nearly as I can make out, these qualities are sired by irony, and as far as I know, they are the only tools with which one can handle a serious attack of irony apprehension. Denver tells jokes well—indeed, he was making a thoroughly pat, carefully orchestrated TV-variety kind of show seem utterly fresh and spontaneous and must-be-ad-libbed to 15,000 or so different folks each night—but telling jokes is not necessarily something that taps a sense of humor. It's an actor's job, mainly, a matter of timing, reading an audience. This inability to see irony—or, if he does see it, the to-me-incomprehensible ability to ignore it—must be a great boon to him. He seems to sail through success, as symbolized by packed arenas across the country or gigantic record-sales figures or stacks of television and film-deal offers, as calmly and easily as one of those Rocky Mountain eagles sails over Carbondale or Basalt or Aspen. As your TV funnyman would put it, he must get two or three weeks out of a Five-Day Deodorant Pad. And yet he's watching everything like, yes, a hawk.

The only time, for example, I ever saw him with the hair a bit stringy, a little less than bouncy fresh, was the day after New Haven, in Providence, where he'd been jouusting with the decision to cancel a sold-out show at the Nassau Coliseum on Long Island. Only later did it occur to me that it was strange, according to the pattern of behavior established by other pop stars I know, that Denver instead of someone from the Jerry Weintraub Agency was handling all these business details. Of course, though, it was in keeping with his personal-responsibility creed—if you wind up in a mess, it's your own damn fault, as est would say it—and I had no trouble believing him when he said, "It's my decision totally." What had happened was technically someone else's fault; Denver long ago had executed a contract to rent the building the coming Sunday, and had long ago sold out the concert, and suddenly someone remembered the New York Islanders hockey team uses the coliseum as its home ice and, wonder of wonders, was in the playoffs, which called for a home game that same Sunday, with NBC Television to send it out to the millions. Denver claims he could have blocked the whole deal, canceled the game, but chose instead to cancel his show and try to explain why.

"I pretty much had a sleepless night over this mix-up," he told me. "The concern came out of it not being settled yet, and not knowing how it was going to go. I knew very specifically what / wanted, and I just needed to get that communication through to my people, and to know we're all going the same way. I've been doing that today, but it just took that long to work it out because it had to do with me and my music and the people who listen to my music. We're in a position where we don't have to cancel the show, but I choose to; it's the way I choose to handle this particular thing. I sent a statement down to Jerry to hopefully have in the paper to get to these people to let them know this little tiny problem got to be very solid, from about eighty different directions, and when things get to be that way, then something is either going to bend or it breaks.

"I don't choose to have anybody break. I don't need to break them, and they can't break me. I know that my people know what it means to bend like a flower in the wind. And I have bent here and done the thing I think is right." That, I realize (and realize, by the way, is one of Denver's favorite words, except that he likes the "make real" aspect of it where I'm using it to mean "it dawned on me that"), all reads like a speech, but he didn't deliver it that way. He seemed to be speaking easily and not especially carefully, the words flowing out in a conversational, maybe slightly dreamy tone.

It was, I thought, a pretty good example of John Denver on top of things, John Denver in control—and, at the same time, of John Denver summing it all up in that naive, sweet language of his own song lyrics. Tough, as I said, and innocent; nowhere was there any suggestion that he acknowledged the irony browning the edges of this little situation: television, his medium as much as anyone's these days, was backfiring on him. Television was the real problem, since without NBC-TV (which, of course, is connected with RCA, his record company) attending the Islanders' game it came down to John Denver's crowd measured against the Islanders' crowd, and Denver's was both larger and in the right legally. I'm sure all this occurred to him, but he showed no sign that he detected in it the
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kind of circumstantial mockery that makes one cry if he cannot laugh. He didn't seem very close to doing either one.

The proportions here, on these pages so far, are wrong, though. It takes proportionately more print to explain what Denver called "the biggest problem that's come up on this tour, as big a problem as I've had to deal with for a while," than that problem or any unpleasantness seems to play in Denver's daily life these days.

"I'm no different from anybody else," he said. "Or if there is a difference it's that I've learned how to be there with the problem and get through it, not to lie about it, not to pretend it's not there or make it anything it's not. And once through it, it's totally erased ... I'll get to sing for those people again."

In a sense, he was singing for those people every night. "I want you to watch the crowd tonight," he'd said in New Haven. "Notice there are people coming to that concert who have never been to a concert before, never been in a building like that, don't know where to go. They're looking around, trying to find their seats. There are going to be the teeny-boppers and high-school kids you might expect, the college people, and young couples just out of college, married people, people with little kids, and grandparents. That whole age spread is going to be there, and you can watch them on a song like Sunshine and they're all right there with it, but you've got to know they're getting different pictures from it." He was right about the age spread, no doubt about that, but I don't think he was right about all these being people who might never have been in such a building. I looked high and low, high from a distant $6.50 seat in New Haven and low from a rushy fourth-row VIP seat in Providence, and didn't see anyone who didn't look like a nice, medium-sophisticated, white-collar, middle-class person. Denver's devotees, who keep shouting "Far out!" and "We love you, John!" at him from all angles, are, from the look of them, people who get born in the middle class and stay in it, but they are people who take a turn at organic gardening and bicycling and Bergman movies too. Good people, the ones I see every day running the libraries and things in small New England towns. The ones who, when you think about it, indirectly run a lot of things.

But he probably was also right about there being enough diversity present for Sunshine, or any of his songs, to result in many different pictures.

"Somehow," Denver said, "I'm not getting in the way of that. It's okay with me that people get whatever they get out of the music, and they know that. I think what happens in that arena is that we create a really safe space for everybody to just let whatever is be there. Whenever that happens, whenever you can just be there, you're going to get high on it."

"Space, and again, space: "Art to me," he said, "is the thing that opens up the space for people to realize themselves. It's something somebody has done, here is this thing, this is what it is, a title on it and so forth, and then someone else comes up and sees it and gets pictures. When you listen to a piece of music, consciously or subconsciously, or if it's not even in the same room, you get pictures. Stuff is happening inside you around that music, and it is the truth for you, the absolute truth for you. Now, what you're getting may be 180 degrees from what that guy was writing, or it might be 180 degrees from what I'm getting. But everyone only gets the truth for himself. You never get more and you never get less. But then what happens is you start thinking, well, gee, I don't know; I'd better check with someone else and see what they got out of that -- 'Oh, you got something different? Well, Jesus, maybe I'm wrong.' And that's the game. If you watch, that's the game that's going on all over the world about everything."

Look, he says, "Take a look. It's always going to be there. It's always going to be right in front of you, your personal truth, which is part of the universal truth, is the universal truth, in a way." His own kind of special, personally wrought update on old-fashioned self-reliance is what it is. Emerson and Thoreau might have used somewhat the same language if they'd worked out there where the inner seekers roam. It works for him, and it seems to work for people either born graceful, as he seems to have been, or who survived the scramble it took to get to the starting line as he also may have done. Find out what works and do it -- it sounds simple, after it's all thought out and boiled down to that, and so does this other thing he's fond of saying, "There's no such thing as wasting time." During the boiling-down process, or in the fight to get to the starting line, I couldn't help noticing that no matter how increasingly reliable I found myself to be, I had to operate in a world that was usually bizarre, absurd, too juiced on irony for its own good. I'm still noticing it. But if the world, the space, around John Denver is anything like that, it certainly doesn't show.
Announcing Sansui's new LM (Linear Motion) speaker systems. Their clean, smooth sound and pinpoint sound image resolution created a sensation at this year's Los Angeles Audio Engineering Convention. It is the sound of freedom.

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So, we packed the transistors up and took them back to Japan with us.
The rest is history.
Because one year later, in 1955, Sony came out with the first all-transistor radio.
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And in 1961, we came out with the world's first transistorized stereo tape recorder.
Then 6 years later, we put everything we had learned into our first transistorized receiver.
A receiver made not only with our own transistors but our own filters and circuitry, as well.
Of course, through the years Sony receivers have changed, but the way we make them hasn't.
We still use our own field-effect transistors, our own solid-state filters and our own integrated circuitry.
All designed or made by our own engineers.
People who now have more than twice as much experience in designing and making these things than anybody else.
And if you take the time to listen to our receivers, you'll hear the difference that experience makes.

For example, in our STR-7065A, you'll hear a receiver that delivers 65 watts minimum RMS continuous power per channel at 8 ohms, 20-20,000Hz with no more than .2% total harmonic distortion.
It has exceptionally high selectivity so it easily picks up weak stations even when they're on the dial next to strong ones.
It has phase locked loop for low distortion and high stereo separation.
It's made with solid-state ceramic i.f. filters, call "forever filters," because that's about how long they last.
And it's made with true complementary push-pull circuitry and direct speaker coupling to ensure a purer quality of sound.
So if you're thinking about buying a receiver, stop into a Sony dealer. That's right, Sony.
Because by our not listening to what Western Electric said 21 years ago, millions of people are listening to us today.
THE audio industry's biggest, brashest—and sometimes funniest—sales and showcase event is something called the Consumer Electronics Show. Held twice a year (spring and fall) in centrally located Chicago, it is a "for the trade only" affair at which manufacturers huddle with their most important market contacts to try to predict the component design approach that will attract the eyes, ears, and dollars of the audio consumer in the year to come. It is here too that foreign dignitaries of the trade come to get a good look at the U.S. market, to decide if they want to dip a toe or two into its vastness themselves. And, of course, it is here that audio dealers from around the country get their first real chance to see, inspect, and order the new products that will begin arriving at their stores in early autumn—just about now, in fact.

This year's show was not the biggest I've seen, and not every exhibiting manufacturer had a new product to show off (although some had a dozen or more). Indeed, some of the regular exhibitors at the McCormick Place exhibition hall did not even show this year. Significantly, however, the prophets who keep track of these presences and absences, treating them as omens of dire consequence, were for once silent; it is a fact that the economic situation for the industry looks, if not unequivocally brighter, at least not unpromising. After a long year of watchfulness, concern, and indecision, the captains of the industry see a clear channel (or maybe two) and are getting their ships under way again.

To the sound-centered audiophile, any concern with the well-being of the audio industry may smack somewhat of crass commercialism. But the industry's faith in itself is important to the consumer, because faith is what it takes for the manufacturer to invest the capital, the engineering time, and the tooling up required to produce new and improved products. Based on specific product sales figures for last year, manufacturers think they have found a survival strategy for the coming year. It is: design more high-end super-audiophile products, deliver more performance in the low-end budget models, and do the best they can with the in-betweens. The various hardware manifestations of this approach are to be seen and discussed in the pages that follow. On with the show. . . .

New Audio Products

Receivers (Stereo and Quadraphonic)

Although there was plenty of four-channel equipment to be seen at the CES, there was little new equipment. Why? For several reasons, among them the fact that most manufacturers already have an existing line of four-channel receivers, in many cases tooling up for at great expense scarcely a year ago. Since then there have been no startling, easily applied advances in decoder or demodulator technology, and many manufacturers seem to feel that the current models are state-of-the-art enough to satisfy current demands. Other manufacturers want to wait and see what happens in a new area of four-channel activity: the very-high-end (which is to say expensive) audiophile market, about which more later. Others just want to wait and see what technical or market developments may pop up.

Two major exceptions to this were Akai and the MX division of Magnavox, both of which unveiled large new quadraphonic units with power outputs in the neighborhood of 40 watts per channel, built-in Dolby-B noise-reduction circuits, and facilities for CD-4, full-logic SQ, and RM matrices. The Akai AS-1080DB, in what is being called the "Yamaha-type" styling, has level meters and Dolby calibration controls for all four channels, plus an unusually long, narrow tuning scale. The MX 1681, a prototype, has what is surely the industry's largest digital-readout tuning indicator seductively aglow in brilliant red. Nor has MX stopped there. The similar Model 1671, with a conventional tuning dial, is available at about $800, and going down from that level—in features, power output, and price—are three more quadraphonic units. Also from MX (it is obviously a very big year for their design

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department) are at least seven stereo receivers ranging in power from 15 to 60 watts per channel, the top-of-the-line Model 1581 also offering Dolby circuits. Akai also showed a smaller four-channel receiver, the Model AS-1070, and three new stereo receivers, all in the same conservative styling.

Sansui was a third company to introduce a four-channel receiver. The Model QRX 5001, the least expensive in the line, incorporates the most elaborate form of QS Vario-Matrix decoding as well as SQ and CD-4 facilities. Power is 17 watts per channel over a bandwidth of 30 to 20,000 Hz.

H. H. Scott had some new stereo receivers to present, the standout among them being the RD 1000 digital FM model. The tuner section is a true frequency-synthesizing facility with quartz-crystal oscillator and phase-locked loop. It also has a memory bank for ten pre-tuned stations, any one of which can be recalled at the touch of a single button. The tuner also scans up or down and can be set to stop at all stations or just those broadcasting in stereo. Programming and manual tuning is through a small keyboard similar to that on push-button telephones, and station indication is of course digital, using LED's. Power output is 100 watts per channel.

Nikko introduced seven new AM/stereo FM receivers, all with direct-coupled amplifier sections and phase-locked-loop multiplex circuits. Hitachi appeared with three stereo receivers in the medium-price range, and Technics by Panasonic, after concentrating its energies in the four-channel arena for so long, appeared with four stereo models ranging in power output from 15 to 58 watts per channel. Also presented were four new models in Fisher's Studio Standard line, ranging in price from $230 to $450.

From Marantz there was the new Model 2250, and Sylvania introduced two new units of modest power output — Models RS 5742 and RS 5741 — to reinforce the low end of its growing line. Pilot, pointing to its new association with giant Mitsubishi International of Japan as a provider of new technical resources, brought forth the Models 525 and 540 "professional" demodulator, a unit of $119.95.

Amplifiers and Preamplifiers

The real action at CES this year was with the amplifiers, which bulked up in the center of almost everyone's display area, each bigger and bolder than the next. Consider, for example, the JVC JM-S1000 power amplifier, a substantial contender weighing in at just over 67 pounds, 180 watts in each of its two channels, and a handsome front panel bearing large meters, LED display for peak-level indication, speaker switching, switchable power limiting, and a number of other nice touches. Combine two of these worthies with JVC's JP-V1000 preamplifier, and you have four first-class channels of amplification, since the V1000 is a de luxe four-channel unit dominated by four large level meters and concealing JVC's seven-band SEA equalizer behind a flip-down panel. This does not yet give you SQ, QS, or even CD-4 capability, which can be acquired through the addition of the JVC CD4-1000 "professional" demodulator, a unit fully as big as the preamp, studded with controls, and billed as the best performer available.

For the budget minded, there's always the JVC JA-S20, a stereo integrated amplifier with construction and features of the same caliber as the S1000 but rated at a "mere" 120 watts per channel. At the Sansui exhibit, the discriminating eye would certainly be caught by the RA 5000 stereo power amplifier: 300 watts per channel. An alternative slightly lower on the power scale is the RA 3000. Either could be combined with the matching CA 3000 stereo preamplifier. At the lower end of this line are the AU-20000 integrated stereo amplifier (170 watts per channel) and its brethren the AU-11000 (110 watts) and AU-9900 (30 watts per channel), all of them with imposing black front panels and none weighing less than 40 pounds.

Just a few steps away was Pioneer and its brand-new SPEC 2 power amplifier at 250 watts per channel, together with its companion unit, the SPEC 1 preamplifier. The SPEC 2 has peak-reading output-level meters on its front panel, and the SPEC 1 provides Pioneer's "twin" tone-control system plus mixing facilities for the microphone input. Then, from SAE, came the 2500 power amplifier (300 watts per channel), available in a utility model (Mark 2500) or a domesticated version (Mark XXV). Dynaco's Stereo 410 is a stripped-down Stereo 400 providing identical performance (200 watts per channel) but without such extras as Dynaguard or level controls and costing $399 for the kit, $569 wired.

The Nikko 60-watt-per-channel Class A (!) power amplifier noted at last year's show can be switched to Class B operation for an output of 200 watts per channel. It is now called the Alpha, and it has
been joined by a companion preamplifier called, logically enough, the Beta. The Kenwood X-1000, also from last year, is one of the few FET high-power (150 watts per channel) amplifiers available. And Crown has redesigned the D-150 power amplifier and rechristened it the D-150A.

From Audio Research, which is still purveying vacuum-tube amplifiers, comes an improved version of their D-76 stereo power amplifier, the D-76A, and a new 150-watt-per-channel letiva-than, the D-150. This phenomenon has three self-contained cooling fans, four output tubes per channel, a line-voltage monitoring meter on the front panel, and output-level meters that are also used to set the bias for each tube. Price, under $2,000.

Enough? Nay, join us for a fast secondary tour of the hotels in downtown Chicago and an assignation with the new Audionics Point Zero Three, a 100-watt-per-channel power amplifier, or the first of the new ESS “Eclipse” series, the Model 500 power amplifier: or perhaps the astonishing Stax DA-3000, a 150-watt-per-channel Class A (again!) transistor unit that can be used with the Stax SRA-12S preamplifier/headphone amplifier. Also now ready for production are two models from Dunlap Clarke, the Dreadnaughts 1000 and 500, seen as prototypes last year.

And we are still not through with super-power amplifiers. The respected Lux equipment from Japan has reappeared under the Luxman name, the line including more than a dozen models led by four elegantly styled stereo power amplifiers ranging in power from 300 to 75 watts per channel. Luxman also offers two stereo preamplifiers with several unusual features, and three integrated stereo amplifiers ranging in power from 110 to 90 watts per channel.

Also in the running is Fisher, with a high-power basic amplifier, the Model BA 4500, 150 watts per channel, and a de luxe preamplifier, the CA 4500. And rumored on its way, though not actually at hand, is the stunning-looking Galatron equipment from Europe, now being considered for distribution in this country by Hervic Electronics, and a 200-watt-per-channel tube power amplifier from a company called American Audio Labs.

Phase Linear's new Model 2000 ($299) is a comparatively straightforward stereo preamplifier that does not incorporate the remarkable signal-processing features of the Model 4000 but does have an ingenious circuit for the enhancement of recorded ambiance without the need for additional speakers. (Incidentally, the 4000's unique signal-processing capabilities—the "autocorrelator" noise-reduction system and the dynamic-range expander—can now be added to any system via an outboard accessory to be sold by Phase Linear for $349.) Preamplifiers from BGW are at last becoming available, and the first to appear will be the Model 202, a conventionally appearing design. The second, the Model 201, will be even simpler, and lacking tone controls.

Bozak's new preamplifier, a companion to its large Model 929 stereo power amplifier, is designated the Model 919 Audio Signal Processing Center. It has unusually elaborate input-mixing facilities with obvious applications in discotheque and public-address work. And Great American Sound Company's stereo preamplifier has appeared. Dubbed the Thaedra, it has some unusual circuits and another feature that is beginning to turn up in the most esoteric equipment: a special high-gain section for use with low-output, moving-coil phono cartridges. Also weighing in with a preamplifier was IAD. Its B3C unit incorporates the IAD dynamic-range expander. Two power amplifiers were also presented, their model numbers (B3D-20 and B3D-75) indicating their total output capability.

Yamaha's C-1 all-FET preamplifier was designed as a companion to the B-1 FET power amplifier. Space prohibits inclusion of a full description of the unit's control facilities, but they are as complete as any to be found on consumer equipment. Among its more unusual features are some nonstandard equalization options and a built-in pink-noise and sine-wave generator that can be used in conjunction with the peak-reading meters to test external equipment (rear-panel meter inputs will accept phono jacks and speaker lines).

Another expected arrival was the EPI Epicure preamplifier—not the very complex one seen briefly last year, but a simpler version, the Model 4 (about $350), uncompromised in its performance specifications but without the built-in oscilloscope and associated circuits. Also, Infinity's Class-D power amplifier and FET preamplifier reappeared.

It was a good year for the integrated stereo amplifier, suggesting that this component may be coming into its own once more. In addition to those models already mentioned, Pioneer brought out three new units to supplement the de luxe SA-9900 introduced earlier this year. A stunning debut was made by the Rotel RA-1412, a husky, glamorous unit with large meters and rated output of 110 watts per channel. Three smaller integrated amplifiers, 70 to 35 watts, brought up the rear of the Rotel line. Sherwood's SEL-400, intended as a companion to its SEL-300 digital-readout tuner, is rated at 85 watts per channel and has facilities for the Dynaquad four-channel synthesizing system Sherwood has espoused for several years. Fisher presented three integrated amplifiers exemplifying a new styling scheme the company has adopted and ranging in power from 65 down to 13 watts per channel.

Harman/Kardon has a new integrated amplifier, the A-401, that is modest in power (20 watts per channel) and in price (under $200) and tastefully simple in appearance as well. A little larger (25 watts) is the Pilot 225. And from SAE there was the Mark XXXIII at 75 watts per channel. Finally, a host of British and British-inspired integrated amplifiers made an appearance—in some cases it was their first—at the show. brought in by such manufacturers as Cambridge Audio (the Classic One), Harrison ($201), and Sinclair.
of which (the Model H) also uses a passive radiator.

Probably the most novel new-principle speaker at the show was the HPM-200 from Pioneer, a large system that makes use of two high-polymer-film drivers for high frequencies. The film, which becomes a piezoelectric transducer when an audio signal is applied, was first used in the company's SE-700 headphones. Now it has been formed into cylinders (for omnidirectional lateral radiation) that expand and contract with the audio signal—perhaps the closest approach yet to the "pulsating sphere" model of speaker operation.

Rectilinear brought the new Models 2 and 4\(\frac{1}{2}\)

ther-refined version of its venerable Model III, the IIIa. And Tannoy, still producing its famed coaxial two-way driver, presented a variety of new cabinets for it, all distinguished by a contemporary design touch.

"That runs out of the way, it is time for a dash, in no particular order, through other speaker introductions of note. Several BIC Venturi systems have been updated in various ways, including the addition of piezoelectric tweeters. Kenwood and Sansui both showed substantial additions to their speaker lines. In particular, Sansui introduced an L.M. (Linear Motion) series equipped with cone tweeters mounted so that both their front and rear radiations reach the listener, while Kenwood showed three bookshelf models and an enormous horn-loaded system, the Model 7. Jennings Research, a new company, has combined graceful styling with good acoustical design to create the Contrara Group of (currently) three models in shelf- and floor-standing configurations. British speakers abounded, particularly noticeable being the high-style Gale GS401 and products from such companies as KEF, Jordan Watts, and Celestion, plus a ribbon tweeter from Decca. The H. H. Scott speaker line was also present, with the new Model S-100, a three-way five-driver system with 15-inch woofer, most prominent.

The first signs of a mini-trend might also have been spotted at the CES: a return to the add-on super woofer of yore, a driver enclosed in its own, often large cabinet (not a great inconvenience, since it can be placed freely almost anywhere in the room), and connected to the system either via an electronic crossover and its own amplifier or a special passive network. The concept has been part of several existing commercial systems—Infinity's Servo-Statik I (now in an improved version, the 1A) with its "bass commode," and the new Frankkamp Stereo Speaker System from King Research. Now, however, add-on woofers for use with any system are available from Dahlquist, Hegeman, and a new company, Bottom End. This last supplier also sells a variety of passive crossover networks for connecting the woofer in. And at this point, sadly, lack of space compels me to leave a host of other deserving and interesting products in this area unmentioned.

Record Players

Two years ago the single-play turntable was a trend. Last year it was an avalanche. This year, however, it is merely a revolution that succeeded. With the introduction of the Concord line of single-play turntables, Benjamin, one of the few remaining holdouts among the major record-player suppliers, has also come into camp. Which means, perhaps, that it's time for a counter-trend, led by Technics with the SL-1350, one of the few single-play turntables (and a direct-drive model at that) to evolve into an automatic. This year Technics also shares with Rotel the distinction of having the least expensive direct-drive single-play unit on the market. The two models—SL-1500 from Technics and RP-3000 from Rotel—both list at $199.95, including arm, dust cover, speed-adjustment controls, and stroboscope display.

Last year BIC excited interest with its introduction of a pair of belt-driven automatic turntables. This year there is a third, the Model 940 at just over $100. And Garrard and BSR, thinking the idea a good one, have come along with their own variations. Garrard now offers a belt system driven by an idler in the Z2000B and 990 B automatic turntables (the former incorporating the Zero Tracking Error tone arm), and a new belt-driven single play, the 125SB. BSR has two belt-driven automatics, the 200 BAX and 100 BAX, and the single-play 20 BPX.

And then there is Dual, with the belt-driven 1249 automatic turntable. Several items in the Dual line have seen styling and feature modifications this year. In the case of the 1249 the tone arm is new, with anti-skating calibrated for spherical, elliptical, and Shibata-type stylus. A stroboscope pattern is cast into the edge of the platter, with markings for 50- and 60-Hz line frequencies. The Dual 510 is essentially a single-play 1249.

In other multiple-play units, Elac-Miracord has announced the Model 825 at the attractive price of $130. Further, MX now has some automatic turntables to be reckoned with in three models, two with stereo cartridges and one with the Audio Technica 125 CD-4 cartridge. Glenburn continues to add to its large line of inexpensive automatics. Among single-play turntables, the Rabco ST-7 from Harman/Kardon is probably the big event of the year. Externally it is a refinement of the Rabco ST-4, with a straight-line-tracking tone arm driven by a rotating shaft, but in this incarnation it is coupled with a turntable driven by a Hall-effect d.c. motor, fine-tunable at both its 33\(\frac{1}{3}\) and 45-rpm speeds with the assistance of an illuminated stroboscope. The arm, too, has undergone major revision, with considerable attention being paid to mass and bearings. All arm functions are controlled electronically through a contact-switch array at the front edge of the motorboard.

Sony is bringing out a direct-drive turntable (about $580) with a tone arm fabricated of carbon fiber, a material possessing a very high stiffness-to-mass ratio. Thorens, with the new belt-driven TD-145C, has incorporated an automatic tone-arm-lift mechanism that operates (through a purely electronic motion-sensing system) anywhere on the record surface, so that any abrupt movement of the arm will raise it from the record.

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Connoisseur is preparing a new model, the BD-3, with a cueing system that raises the platter to meet the tone arm instead of lowering the tone arm to the platter. The full-size, two-piece platter is driven by an inner section that, when cued, rises from beneath the motorboard to engage the outer rim, lift it, and set it in motion. The system permits instant start-up and eliminates the drift that frequently occurs when a tone arm is cued.

Uher of America has taken on distribution of the full line of Lenco single-play turntables, consisting of five basic models, two of which offer all four speeds from 16⅔ to 78 rpm and can be adjusted for any intermediate speed. Two 33⅓ and 45-rpm turntables are coming from Toshiba, one a direct-drive model at under $230 and the other a belt-driven unit for $100 less.

Phono Cartridges

A few new phono cartridges made their first appearances at the CES. The Model X-1 is JVC's ultimate CD-4 cartridge, with a frequency response up to 60,000 Hz. Its construction involves a beryllium cantilever and a laminated core. Although its formal introduction to the U.S. market is uncertain as yet, JVC hopes to be able to make the Model X-1 available within the year. Also using a beryllium cantilever is the latest version of the QDC-1q from Micro-Acoustics. And among several new and improved models from Audio-Technica is the AT20SLa, a limited-production version of the company's finest stereo/CD-4 design selling (through special order in most cases) for $175.

Shure has a new pickup, the M95ED, said to be second in performance only to the V-15 Type III. And from AKG comes an announcement of a five-model line of magnetic cartridges, the first to be available in early fall at about $85. A new U. S. company, Sonic Research, is scheduled to introduce the Sonus line of magnetic pickups in early fall, beginning with five high-quality models. And Stax has a new capacitive model that sells, with its radio-frequency oscillator (shades of the old Weathers pickup), for $650, including all the electronics and a tone arm.

Tape Equipment

The cassette format is obviously growing stronger every year. This season Marantz presented a line of cassette decks—six in all—divided between top- and front-loading configurations, with the most elaborate (Model 5420) featuring mixing facilities for four inputs, including panpots for directing signals to the left or right channels or anywhere in between. A new front-loading machine from Kenwood, the Model KX-620, made its debut too, as did two such units from Pioneer. Pioneer's top model, the CT-F9191, has a two-motor transport, solenoid controlled, with a domed transparent cassette-well cover behind which the entire cassette can be seen. JVC's latest front-loader, the CD-1960, boasts what the company calls a Sen-Alloy head, a material that reportedly comes close to matching the magnetic properties of pure crystalline iron. The same head is also provided in a new portable stereo model, the CD-1635. Sony, too, showed a new stereo portable, plus vast other additions to its cassette line in top- and front-loading configurations.

Nor were three-head cassette decks absent from the show. Several appeared under the Akai label, all with closed-loop dual-capstan drive, and one, the GXC-760D, with three motors. Akai also showed a number of more conventional two-head machines. Hitachi presented a three-head transport, the D-3500, together with a pair of two-head decks. And Fisher announced two three-headers, one at an astonishingly low price—about $230.

Teac's new offerings were evenly split between cassettes, open-reels, and mixers. The front-loading A-400 has rotary-switch controls instead of the usual push keys, while the A-170 (at about $230) is Teac's lowest-price full-feature cassette deck (switchable bias and equalization, Dolby noise reduction in IC form). In open reel, Teac's A-2300SD is a Dolbyized version of one of the company's most popular 7-inch-reel machines. The A-6300 features automatic reverse in a 10½-inch reel configuration.

For this year, Teac initiated a new line of consumer live-recording products...
New Audio Products

under the Tascam label. The Model 5 mixer, a reasonably portable eight-input, four-output design with features that precisely parallel those of a professional mixing desk, sells for about $1,500. The smaller Model 2 mixer from last year was also presented in its final production form.

Among the cassette machines, the styling cues of the show were brought off by Toshiba and Yamaha. The Toshiba PC-6030 has a vertical front-loading format with a dual-capstan closed-loop drive and continuously variable bias adjustments for standard and chromium-dioxide tapes. Yamaha's TC-800 GL has an angled base that supports the transport surface at an angle of about 30 degrees from the horizontal. The controls are all pushbuttons or sliders of very unusual appearance, and the unit can be operated from the a.c. line or from batteries.

Uher came to the show with a number of new cassette and open-reel products. The CG-320, a compact cassette unit with internal speakers, can also be powered by a.c. or 12-volt storage battery. The CR-210 is said to be the world's smallest stereo cassette portable, it has built-in condenser microphone and speakers and automatic reverse in both playback and record modes. An open-reel offering, the SG-520, has four tape speeds (7 1/2 to 15 3/4 ips), interchangeable head assemblies for quarter-or half-track operation, and built-in power amplifiers.

The excellent Wollensak cassette transport has been adapted by 3M to front-loading use and installed in the new 3M CTR-1, an instrument of considerable size and grandeur. It is the most elaborate cassette deck ever made by the Minnesota company, and the first 3M consumer tape machine in memory not to carry the Wollensak brand name. Matching eight-track cartridge decks are offered in the CTR-2 and CTR-3 (Dolby), which provide fast-forward speeds of five times playing speed—the fastest presently available and only the beginning, according to a 3M spokes-

man. Another user of the Wollensak transport, the Neal Model 103, was seen at the show for the first time, having been brought over from its native England where it is highly respected. And in other cassette developments, Harman/Kardon announced a successor to the HK 1000, the Model 2000, with a new transport. Technics brought forth two new cassette decks as well, at $200 and $300.

The open-reel scene was dominated by Akai and its introduction of five new models covering just about every function and feature available, including four-channel recording with track synchronization (the GX-630DSS). However, Tandberg did present the 3500X, a medium-price, three-speed deck available with Dolby noise reduction as the 3600 XD.

Accessories

For the first time, to my knowledge, the CES brought together "professional-quality" hardware for all three of the major four-channel disc systems under one roof. Aside from the super CD-4 demodulator by JVC mentioned earlier, there was Sansui's QSD-1, a very elaborate Vario-Matrix decoder operating in three frequency bands and providing all the Sansui synthesizer functions as well. I did not note a Paramatrix SQ decoder (CBS Labs' most sophisticated decoder) among the equipment on exhibit, but Audionics did reveal a prototype of its "Shadow Vector" SQ decoder, designed to decode SQ material with full separation but without the disturbances of the reverberant field that gain-riding techniques are said to introduce.

New headphones were, of course, plentiful. Among the standouts were the Koss ESP-9B, an updated version of the famed ESP-9 electrostatic headset; several dynamic and electret phones from Audio-Technica; three new lightweight dynamic headsets from Telephonics—all at $50 or less; and a new model from Sansui.

There was also a demonstration of a new Sheffield record encoded with the DBX compander system (alas, I missed that one), as well as the introduction of a new "professional" DBX compressor/limiter, the Model 161, at a quite modest price. Among other gear of interest to serious recordists: a new series of elaborate mixers from Lamb Laboratories; multi-band equalizers from Soundcraftsmen (the TG-2209-600) and BSR (the Model FEW-3, which is available with a test record and an inexpensive sound-level meter). Advanced audiophiles will want also to note that the entire series of CBS test records is once again available.

Finally, it is a pleasure to report that the 2001 mobile sound system from Analog & Digital Systems has reached its final form. Using very small but remarkably potent bi-amplified speakers (a total of about 80 watts per channel is provided by the system's amplifiers), this high-quality ensemble is suitable for van, boat, or mobile-home use, and is designed to be powered by a 12-volt storage battery. And perhaps the ultimate accessory for high-fidelity systems was shown once again: Advent's fantastically impressive VideoBeam TV projection system with its 24-square-foot (1) picture and $3,695 price.

Last Words

There it is, all umpteen thousand square feet of the CES for the summer of 1975—or as much of it as there was room for in these pages. We are sorry there wasn't space for more, and we also tender apologies in advance for any errors of commission or omission, wrong model numbers, prices, and specifications. The pocket- portable tape recorder with which I take notes on the show floor did not acquit itself in its usual flawless manner (it was, after all, last year's model), but all that product literature took care of the worst dropouts.

I will close with the usual cautionary remarks about shortages, design (and mind) changes, unexpectedly high demand, and other unforeseens that may prevent the products mentioned from appearing in stores on schedule or at all. In any event, I doubt that anyone will have trouble satisfying his or her whims or urgent requirements from among this year's products. They make up a glistering assemblage. If you wish further information about any of the products mentioned, write directly to the manufacturer in question (in most cases we simply do not have any further information). If you'll send a stamped, self-addressed long envelope to STEREO REVIEW, Dept. CES, 1 Park Avenue, New York, N. Y. 10016, we will be happy to send you a sheet listing the addresses of all the manufacturers mentioned. And now I'm going home to sleep for at least a week.
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The Mountain, Framingham, MA. 01701
The past year has been a big one musically for Dutch pinch-hitters. Young conductors Edo De Waart and Hans Vonk, for example, scored impressively as last-minute replacements with the San Francisco and Boston Symphony Orchestras, respectively (De Waart even becoming San Francisco's new principal guest conductor for 1975-1976 as a result). But the biggest headlines of all went to Dutch soprano Cristina Deutekom (she pronounces it dyoo-teh-kahm) when she was called in to replace an ailing Montserrat Caballé for the Metropolitan Opera's gala opening night performance of *I Vespri Siciliani* last fall: as all opera lovers know, opening night at the Met is a Big Deal.

Miss Deutekom was, of course, no stranger to the Met's stage, having made her much-acclaimed Met debut in 1967 as the Queen of the Night in Mozart's *Magic Flute*. She has been a company regular ever since, and has toured with the Met several times during its annual spring visits to major American cities. She is also well known to American opera lovers for her recordings, mainly on the Philips label, though some may remember her from London's *Magic Flute*.

On meeting Miss Deutekom for an interview following a Met rehearsal, my
first thought was that she ought to sue whoever designed the album covers by which most American record buyers probably know her. The photos on those albums (or at least the ones I know best) make her look like a plump Bavarian dumpling about to break into The Barber of Seville. Probably not the image one specializes in the less bibulous dramatic-coloratura roles of Rossini, Bellini, Donizetti, and Verdi.

There is no denying that the Amsterdam-born singer is a big woman physically (though there are certainly a number of other popular sopranos who easily surpass her in girth). But her looks and manner, like her singing, are anything but Wagnerian. Instead, she has a typically Dutch, down-to-earth approach to herself and to her career.

"I was born with the ability to sing an F—do you say it that way in America? Anyway, I'm born that way," she adds with a warm smile. "It's also my character that when I do something, no matter what, I try to do it perfectly. So when I started singing as a child—as long as I can remember I have liked to sing—I felt I must try to develop my voice the best I could. So I began to study, and to sing in choirs and operettas in Amsterdam."

To pay for her lessons, she worked in an Amsterdam hosiery shop.

When did she first realize that singing was going to be a career? "When I got my first money for singing," she replies with a laugh. "Actually, I was already singing with the Netherlands Opera before I thought seriously of a professional career—certainly of an international career."

The Queen of the Night also served as her operatic debut in Amsterdam in 1963. "I did the part with the company a year before my official debut, at a performance for which there was no press or critics in the audience. I'm very glad it was that way because just before I was to go on, I somehow got my knife stuck in my dress. I got so carried away with trying to free it that I didn't hear the orchestra—and completely missed my cue!"

"The conductor stopped and waited. I was so embarrassed. It's a good thing there was no press there that night!"

She didn't miss her cue for her official debut the following year, and the reviews were good indeed. Her husband, an industrial photographer who has since become her road manager, encouraged her to accept invitations to sing the Queen of the Night in Vienna, Munich, Stuttgart, Venice, London, and San Francisco. In addition to singing the title roles in Lucia di Lammermoor and Norma and Don Giovanni in Don Giovanni, she has also gone on to star in revivals of many long-neglected bel canto operas—operas that have lain neglected because there were so few good singers capable of handling them. She has recorded two such works for Philips: Attilia and I Lombardi, both by Verdi.

"It's interesting to do many of these roles," she says, "but if you cannot go on to perform them more than a few times, it becomes something of a waste. It took me two years, for example, to study and learn Rossini's Armida for the Fenerich Theatre in Venice. But no one else does it. That's a real problem for a singer—all the time and study for something that just lies there unused."

How does she feel about taking over a role that has been identified in the public mind with another singer—such as replacing Caballe in the Met's Vespri Siciliani? "Maybe it's a problem for the audience—but not for me," she says. "Perhaps they compare, but I cannot approach any role that way. When I study a role, I do not listen to records to hear how other singers do it. I will listen to records, however, to learn how the orchestra sounds before I get to the orchestral rehearsal. That can mean something after rehearsing only with the piano. But I do not listen to the voices with the idea of doing something either like or differently from another singer. I try always to keep my own vision, my own conception of the part."

"I think it's something like it is with sports," she continues. "Take this American swimmer in the last Olympic Games, Mark Spitz. He was a really good swimmer, with his own style. That doesn't mean that in the next Olympics the best swimmer must perform in the same style as Mark Spitz did. Now, with music, Placido Domingo can make a movement or do something you'll like very much—yet that same thing can look silly on another tenor."

"Stylistically, I think I'm somewhere between the Italian and German traditions. The Italians, for example, like to take all the high notes and hold them for a long time. The Germans are just the opposite in their exactness. They say, 'It's written this way and we do it this way.' In Holland we try to find our way between the two. I think in America it is moving more and more toward the Italian way. I find Americans today like their singers to show off a bit—not as much as in Italy, but a bit more than in Holland."

Of her recordings, Miss Deutekom is proudest of a set of Mozart arias recorded in Europe by EMI but not yet released here. "It won an award in Paris, but that's not why I like it best," she says. "I think it has the most beautiful sound, technically, of all my recordings."

She is less happy about an album of Viennese waltzes. "Technically it is not very good. I wish they would take it out of circulation or let me do it over again." Her objections have nothing to do with the album's content. Quite the opposite. "I really like the music. I like waltzes, I like Strauss and Gershwin. I object when people call it just 'light' music or say that singers record such music only for money. Actually it's very hard music to sing well, and hard to find a conductor who can do it well, too."

There's another form of snobbery that also bothers Miss Deutekom. "Sometimes I am asked if there is a different audience response in different cities or in different opera houses. To me, that's less noticeable than the type of audience you get on certain evenings—when you get only the snob audience. They're the same the world over! They don't come to hear the opera, but to show off themselves, to see and be seen."

"I remember one performance of La Favorita before such an audience in Italy. I became so upset by the behavior of this audience—walking about during the performance, talking and making all kinds of noise—that I finally walked out. Not in the middle of the act, but at the interval. It was a pity, for it was a very good performance. But they were so... so... ." she pauses and throws up her hands. "They were such snobs I just could not continue."

Her action was certainly atypical, for members of the Met Opera staff have told me that Miss Deutekom is anything but the temperamentally prima donna—that she is, in fact, regarded as one of the most professional and cooperative sopranos around. And she herself told me, "I think it's impolite to act like a prima donna. You cannot scream at people just because you've had a bad day. If you don't feel well, stay home. Stay home and don't bother anyone. If you're nervous, okay—there are a lot of people who can understand that. But that's no reason ever to be nasty."

LIKE most of her Dutch compatriots, she has a high regard for good manners. She is bothered by the lack of them in some opera audiences today—especially the booing that's been heard more and more frequently at the Metropolitan Opera in recent seasons. "I think it's terrible," she says. "I myself have not been booed, but it is unfair to all the singers on the stage when someone is booed. First of all, nobody gets hired by a house like the Met unless they are of a high professional quality. Now, if someone sings badly at such a house on a particular evening, there is always a reason. It may not even be the singer's fault. I know the audience does not pay to listen to a reason, but they should appreciate that there may be circumstances beyond the control of any given singer or even the management that evening."

But, I asked, when an audience is paying $20 or $25 a ticket, isn't their dissatisfaction understandable?

Miss Deutekom replied firmly: "At $25 a ticket, I think they can afford better manners."
The Man Who Wrote

Which American composer has been heard by larger audiences throughout the world for a longer period of time than any other? Gershwin? Sousa? Rodgers? Berlin? Copland? Guess again. Who was the first American composer to win the Prix de Rome? Why, Ernest Guiraud, that's who. Ernest who?

It is perhaps going just a bit too far to call Guiraud a "shadow composer," but millions of listeners have heard his music countless times without realizing it, simply because all we get of it today is symbiotically attached to the works—and standard works, at that—of other composers. Guiraud was apparently a natural collaborator, his instincts leading him to place his talents in the service of music rather than in the service of his reputation, and that is why we know him as The Man Who: the man who wrote all the recitatives for Bizet's Carmen, who wrote the Farandole for the L'Arlesienne Suite (the theme was Bizet's), who completed and orchestrated Offenbach's unfinished opera The Tales of Hoffmann.

Generous as he was with his helping hand, Guiraud was not merely a collaborator, having composed a number of works of his own as well. We are given a welcome opportunity to sample at least one of these, the symphonic poem The Fantastic Hunt, on a new recording by the Louisville Orchestra. Jorge Mester conducting (Louisville LS-743, $6.98, from the Louisville Symphony, 211 Brown Building, Louisville, Ky. 40202). If the music seems to be more than a little reminiscent of that of Dukas, the reason is quite simple: we are familiar with the music of Dukas because it has been lucky enough to find a place in the standard repertoire—but Guiraud was Dukas' teacher. His rip-snorting Hunt was based on a passage from Victor Hugo's The Legend of the Handsome Pecopin, based on a play by Sardou; it ran for fifty-two performances in Paris and later in London.

Guiraud's orchestral compositions figured prominently in Paris concerts of the time as well. His Caprice for Violin and Orchestra, for example, was in the repertoire of the great violinist Pablo Sarasate. In 1871 he became one of the founding members—with Saint-Saëns, Franck, Fauré, and Lalo—of the Société Nationale de Musique. Highly esteemed by his colleagues (Tchaikovsky noted in his diary that he had an "intimate talk" with him during one of his visits to Paris), he also became a member of the Legion of Honor in 1878 and of the Institut de France in 1891 (succeeding Léo Delibes).

When Carmen was first presented—this year is its hundredth anniversary, by the way—it shocked Paris audiences, and the initial reception was anything but warm. The day of March 3, 1875, had begun well for Bizet (he received the announcement that he had been appointed a Chevalier of the Legion of Honor), but the chilly reaction of the audience to that evening's première of Carmen caused the profoundly upset composer to wander the streets until daybreak with his friend Guiraud. Bizet died only three months later, and Guiraud adapted for his funeral music a Pie Jesu from the first act of Les Pecheurs de Perles.

Carmen was presented again in Vienna in October of that year, and for the occasion Guiraud composed the recitatives that have been in almost continuous use everywhere since. (Although the Metropolitan has in the past used the stan-

By Oliver Daniel

(the recitatives to) Bizet's Carmen

By Oliver Daniel
Soprano Minnie Hauk, who debuted in New York at thirteen and retired at forty, was America's first Carmen.

French way.) The Vienna performance was a hit, of course, and it established Carmen—with Guiraud's recitatives—as a fixture in the world's opera houses.

Before his death in 1880, Jacques Offenbach had written only a piano score and a few orchestral excerpts for his Tales of Hoffmann. At the request of the family, Guiraud stepped in to complete the work and orchestrate the whole. Music lovers without number will step forward today to testify that he did a brilliant job, a fact evidently not lost on his colleagues either: fittingly, when Guiraud himself died, his five-act opera Frédégonde was completed by Saint-Saëns and the first three acts were orchestrated by Dukas after the composer's sketches.

Guiraud was also, it appears, one of the major influences in the development of Claude Debussy. In December 1880, Debussy enrolled in the Paris Conservatoire as a student of Guiraud. Among the other students were Paul Dukas and Erik Satie. Although Guiraud noted that after three years of study Debussy still seemed to "write music clumsily," a close bond nonetheless developed between the two. They became fast friends, often dining together, playing billiards, and strolling the Paris boulevards, Debussy pouring out his ideas, theories, and thoughts about music (particularly his changing reactions to Wagner) to his sympathetic teacher.

And Guiraud was obviously an excellent teacher, for pupil Debussy emulated him by winning the Prix de Rome in 1884. There is, further, abundant evidence that Guiraud's gifts for brilliant tonal color and effective orchestration were passed on to his students: we find it in the orchestral works of Debussy, in Dukas, and in Charles Martin Loeffler. In the case of Satie, however, Guiraud apparently had little positive influence. According to the memoirs of Henri Büscher, another Guiraud student. Debussy introduced Satie, "a mysterious person, aged between twenty-five and twenty-eight . . . with a very strong recommendation." It was not, however, an ideal match. When Guiraud suggested kindly that he try to develop a better sense of form, Satie responded by writing his famous Trois Morceaux en Forme de Poire, a retort significantly more malicious than it appears on the surface, for one of the slang meanings of "poire" is simpleton (is it mere coincidence that another shape, the "square," would convey very much the same meaning in English?). Guiraud's assistant at the Conservatoire was so outraged with Satie that "the unfortunate young man . . . never set foot in the Conservatoire again." Satie was indeed "a mysterious person," for the incident took place in 1890 and the attribution date of the pieces in the published edition is no less than thirteen years later. In any case, it couldn't have mattered to Guiraud: the dedicated teacher died at the Conservatoire of a stroke on May 2, 1892, six weeks before his fifty-fifth birthday, having left an indelible, if faint, mark on the history of music.
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Another Falstaff:
Vaughan Williams' Irresistibly Beautiful
Sir John in Love

There seems to be nothing exceptionable in the view, shared by a number of outstanding musical minds, that the rotund figure of Sir John Falstaff, one of the great comic creations of western literature, was destined for a long life on the opera stage. But what do the facts tell us? Ambroise Thomas' Le Songe d'une Nuit d'Été (1850), which is not, properly, Shakespeare's A Midsummer Night's Dream but a composite that includes the character of Falstaff, is a forgotten French curio. Gustav Holst's At the Boar's Head (1925) is an equally neglected English one. Otto Nicolai's The Merry Wives of Windsor (1849), a genuine comic masterpiece, is appreciated only in German-speaking lands, and, while Verdi's Falstaff (1893) is a connoisseur's delight, audiences simply do not respond to its magic with the enthusiasm they lavish on many a lesser Verdi work. To complete the negative evidence, Ralph Vaughan Williams' Sir John in Love (1928), which is more faithful to the Shakespearean original (The Merry Wives of Windsor) than either the Nicolai or the Verdi opera—and in English to boot—has been treated to no more than a cool reverence in England and never exposed anywhere else.

Now that I have heard Angel's just-released first recording of Sir John in Love, I am dumfounded at this neglect, for this is positively not only a skillful and effective opera, but an irresistibly beautiful one as well, colorful, varied, full of singable tunes and richly orchestrated passages that recall the most inspired pages of the symphonic Vaughan Williams. Little is served by comparing Sir John in Love with Verdi's Falstaff, yet such a comparison is inevitable. Alongside Verdi's brilliant, mercurial score, Vaughan Williams' appears the more lyrical, the more leisurely, perhaps even somewhat rambling in its unfolding. The opera's focus, moreover, is not always on the good knight himself—the cast is more numerous than Verdi's, and there are episodes in which Falstaff does not even appear. When he does, he is less boisterous (more English?) than the Boito/Verdi character: even his drinking
Papa Haydn's Wind-Band Mass: Glorious Almost Beyond Description

The three-week Haydn Festival at the Kennedy Center in Washington, scheduled to begin September 22 and to incorporate an international musicological conference, is said to be the first festival of any kind in this country to be devoted entirely to Haydn. That is not so surprising if we remind ourselves that the "rediscovery" of Haydn as one of music's most towering figures (instead of a merely "charming" secondary one) began in earnest, as far as the general public is concerned, only about twenty-five years ago. By now all the dozens of symphonies, string quartets, and keyboard sonatas are well accounted for on records (and in authentic editions as well), and, aside from the operas (which Antal Dorati will begin recording soon for Philips), the one category of major works in Haydn's vast catalog which remains only slightly known is his Masses. Haydn himself, whose judgment rarely failed him, confessed to being "rather proud" of them, and indeed they contain some of the finest music he composed in any form. The last of them, the so-called "Harmoniemesse," which happens also to be the last major work he completed, is glorious almost beyond description, with, among other features, the largest orchestral complement in the series and an unusual prominence for the various wind instruments in all its movements. Leonard Bernstein's new recording of the work is hardly less glorious than the music itself: the performance is so consummate a realization of Haydn's grand conception that the two elements need not be considered in separate terms. This "Wind-Band Mass" ("Harmoniemesse"—Harmonie being the term used in much of Central Europe for "wind band"), written as Haydn entered his seventy-first year, is no autumnal valedictory gesture, but an exultant, jubilant work by a composer who may have known weariness but only grew more imaginative and more confident in his powers as he grew older. Haydn is said to have remarked more than once that "God, having given me a cheerful heart, will forgive me if I serve him cheerfully," and this entire final Mass is a chronicle of his powers and his state of mind from the Benedictus not as a serene and gentle invocation of nature pictures; festive fanfares and drums punctuate the sequence, and there is little of solemnity except in the Kyrie, the very moving Crucifixus, and the opening of the Sanctus. The orchestral and choral coloring has a mellowness similar to that of The Seasons, which was completed only the previous year, while the rhythms convey the almost bursting vitality of Haydn's most exuberant middle-period symphonies.

One of the most astonishing departures from the expected is the setting of the Benedictus not as a serene and gentle aria but as a downright jaunty little march. Another is the concluding "Dona nobis pacem." In some Masses the imploration is almost tearful; in Haydn's own Mass in Time of War it is a thunderous demand for peace instead of a meek petition. Here the exhortation is almost giddy—"feuertrunken," one might say—until there comes an abrupt hush and the soaring final amen. These touches of jollity in no way diminish the grandeur of his work—as exemplified in the fugal conclusions of the Gloria and Credo—but are simply part of the human balance that was so characteristic of Haydn, and in his greatest works most of all.

There can be few scores of any kind whose vigor, joy, and unlabored exaltation find so close a parallel in the characteristics of Bernstein's music-making. His response to this magnificent stimulus, as I have already suggested, is in the nature of a fulfillment rather than a mere "interpretation," and not one of his associates lets him down. Special mention might be made of Frederica von Stade's lovely singing of "Gratias agimus tibi" in the Gloria and of Judith Blegen's in "Et incarnatus est," but all four soloists are unfalteringly excellent, the Philharmonic is the great orchestra it becomes only in Bernstein's hands, and the choral work too is first-rate (though I could...
THE SCRUGGS REVUE: left to right, Jody Maphis, Steve and Earl Scruggs, Josh Graves, Randy and Gary Scruggs

have taken it lustier still). The sound, a little boxy at isolated points in the two-channel version I heard, is for the most part richly realistic. One hesitates to overwork such words as "inspiration" and "glory," but these are the qualities that shine from every bar of this beautiful performance.

Richard Freed

HAYDN: Mass No. 12, in B-flat Major ("Harmoniemesse"). Judith Blegen (soprano); Frederica von Stade (mezzo-soprano); Kenneth Riegel (tenor); Simon Estes (bass-baritone); Westminster Choir, New York Philharmonic, Leonard Bernstein cond. COLUMBIA M 33267 $6.98, MQ 33267 $7.98.

"Aura" Had Nothing To Do with The Triumph of Joan Baez

Midway into the succeeding decade is a fairly good vantage point from which to judge what was really worthwhile about the preceding one. Looking back, it seems to me that sorting out the real accomplishments (and accomplishers) of the chaotic Sixties may take us a little longer than usual, but at least one thing has become perfectly clear: in the skittish, fad-obsessed world of pop music, Joan Baez is, and has been, a superb performer. For a long time, the political activism, the almost belligerent "lifestyle," and the rather pompous, even comic Cassandra/Joan of Arc aura that were all too often the principal ingredients of her public image clouded judgments — both pro and con — about her. But she has endured, and aura had nothing to do with it. Her triumph is entirely owing to her remarkable voice and her incredible lyric skill, both of which leap powerfully out of her new A&M release "Diamonds & Rust."

To describe Baez's voice to anyone who hasn't heard it (is there anyone?) is extremely difficult. It is, yes, pure, and it is clear — but it is also thready and vibrant and, well, mysterious. It can, when it chooses, rake the skin swiftly and draw blood. Or it can flicker lightly, lovingly, and unexpectedly across the ear like a breeze. And it can simply float off freely on its own, vanishing on the air. Baez's way with a lyric is that of a born storyteller, with all the gifts of humorous mimicry, dramatic instinct, and acting skill that implies. But it is the way the two go so effortlessly together — the rippling, changing voice and the easy, confident play with words — that makes her work so consistently fascinating, so entirely her own.

"Diamonds & Rust" is, as the title suggests, a pleasant, rambling mix of elements. Simple Twist of Fate, for example, is a surprising and delightful rock number which she floats through with the self-possessed aplomb of a duchess at a servants' ball. Her performance of Stevie Wonder's Never Dreamed You'd Leave in Summer is as haunting and beautiful as Children and All That Jazz, in which she accompanies herself in a weird falsetto, is eerily appealing.

If she had asked me, I'd have advised against including the title song here, which she wrote and which seems to be about her long-ago and best-forgotten affair with Bob Dylan. Oh, it's performed well enough, but I'd put the interest level of its subject matter about on a par with a Fay Wray essay on the architectural beauties of the Empire State Building. That lapse aside, the rest demonstrates, and well, that Joan Baez has her place in the very front rank of American popular singers.

Peter Reilly

JOAN BAEZ: Diamonds & Rust. Joan Baez (vocals and guitar); orchestra. Diamonds & Rust; Fountain of Sorrow; Never Dreamed You'd Leave in Summer; Children and All That Jazz; Simple Twist of Fate; Blue Sky; Hello in There; Winds of the Old Days; Jesse; Dida; I Dream of Jeannie/ Danny Boy. A&M SP-4527 $6.98, SP 4527 $7.98, O 4527 $7.98.

Earl Scruggs Revue: Hard to Go Wrong With Their Anniversary Special

Earl Scruggs and his boys went out and got a little help from all sorts of friendly hippies and hillbillies — well, actually, only the better sorts of each — and the result is a fine first volume of their Anniversary collection (which has little to do, of course, with what the Earl
Scruggs Revue usually sounds like). If I read the credits and listen to the rhythm section correctly, the Revue’s drummer, Jody Maphis, hits nary a lick on this one. But the Revue alone does sound pretty good—or can at times: at least two members, papa Earl and son Randy, whose flat-picking style may be the most ferocious-looking attack on a guitar you’ve ever seen, are inordinately talented. And until recently, the Revue contained a second Living Legend, the great dobro player Josh Graves. He’s leading his own band now and doesn’t appear here, but they could have used him since the sound isn’t quite as crowded as the guest credits suggest.

I really like the sequential-vocals thing they do on several of the songs—for one album’s duration, at least. I like it—with Joan Baez singing the first verse, Tracy Nelson the second, Loudon Wainwright III the third, and so forth. There’s a bit of competitiveness in all this, of course, and I can’t help noticing how often Joan Baez outclasses the whole pack, even before you come to her shrewd parody of Dylan’s phrasing that follows a stint by (grab your hat, or something) Leon- ard Cohen. But then the collaboration of Scruggs and Johnny Cash (two of the more decent American institutions) in Cash’s Hey Porter is the kind of keep-sake performance that makes the whole album worth buying too, and if you like folkie-country stuff at all, it’s difficult to go wrong with this. Noel Coppage

THE EARL SCRUGGS REVUE: Anniversary Special Vol. I. Earl Scruggs (bass); Randy Scruggs (guitar, banjo); Gary Scruggs (vocals, bass); Joan Baez. Johnny Cash, Tracy Nelson, Ramblin’ Jack Elliott, the Pointer Sisters (vocals); Roger McGuinn (electric twelve-string guitar); Billy Joel (piano); other musicians. Banjo Man; The Swimmer Song; Gospel Ship; Bleeker [sic] Street Rag; Royal Majesty; Rollin’ in My Dreams; Song to Woody; Third Rate Romance; Hey Porter; Passing Through. COLUMBIA PC 33416 $6.98. © PCA 33416 $7.98, © PCT 33416 $7.98.

The Don Burrows Quartet Testifies to the Health of Jazz Down Under

THE DON BURROWS QUARTET: The Don Burrows Quartet appeared in concert at the Sydney, Australia, Opera House in March of last year, and the resulting live recording, according to the jacket, was voted Australian Jazz Album of the Year. We are not told who the voters were, nor do we know what the group’s competition sounded like, but the music of the Don Burrows Quartet easily measures up to some of the best stateside offerings of 1974. This is, of course, not our first taste of jazz from Down Under. The Graham Bell Dixieland Band was among the better New Orleans revivalists bands in the post-war years, and the latter half of the Fifties saw the Australian Jazz Quintet gain considerable popularity here, its sound—characterized by prominent use of the bassoon—being pleasantly different from what we were then used to hearing. However, the rigid framework within which the AJQ performed often made it as predictable as a pre-classical quartet. The Burrows group is far less rigid and eminently more interesting. Its music, too, is of the chamber-jazz variety, exhibiting the discipline, musician-ship, and good taste of the late Modern Jazz Quartet, but, owing to Burrows’ use of disparate instruments, producing a wider variety of sounds.

Burrows is master of his instruments, whether it is the electric clarinet lending unusual character to the light Latin beat of Maybe Today or the flute à la Jeremy Steig giving Sweet Emma some rhythmic lashes. Guitarist George Golla is also superb throughout, and particularly so on Luis Bonfa’s The Gentle Rain, where he solos extensively. There is a notable rapport between Burrows and Golla, but bassist Ed Gaston and drummer Laurie Thompson aren’t exactly alien to what is happening, and their sensitive playing therefore goes far beyond mere support. Each selection in this well-chosen pro-gram has its own identity and there is not a dull measure in the lot. If this album is any indication of what is happening there jazz-wise, the Motown/Philly Sound pollution, which is choking so many of our own jazz masters, would appear not to have reached the dangerous level as yet in Australia.

Chris Albertson

DON BURROWS QUARTET: The Don Burrows Quartet at the Sydney Opera House. Don Burrows (clarinet, electric clarinet, flute, alto flute, soprano and baritone saxophones, percussion); George Golla (guitar); Ed Gaston (acoustic and electric basses); Laurie Thompson (drums). Sweet Emma; Maybe Today; Velhos Tempos; Yesterdays; The Gentle Rain. MAINSTREAM 416 $6.98.
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![Typical curve of the XUV/4500-Q](image)

Shown at left is a printout graph from Pickering's testing apparatus. The top line is a frequency response curve (note that it starts at 1,000 cycles for the sake of simplicity). It depicts the unusually flat frequency response throughout the spectrum. The bottom line, which also starts at 1,000 cycles, shows the separation characteristics of this new cartridge.

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SEPTEMBER 1975
CIRCLE NO. 41 ON READER SERVICE CARD
The question this album poses is what would Silver Tightrope; Paths and Planes and Fu-
ica); Martin Pugh (guitar); Bobby Caldwell
of My Mind in Love; Walk Away; Girl, You
Silver Tightrope; Paths and Planes and Fu-
ica); Martin Pugh (guitar); Bobby Caldwell
of My Mind in Love; Walk Away; Girl, You
Silver Tightrope; Paths and Planes and Fu-
ica); Martin Pugh (guitar); Bobby Caldwell
of My Mind in Love; Walk Away; Girl, You
Silver Tightrope; Paths and Planes and Fu-
ica); Martin Pugh (guitar); Bobby Caldwell
of My Mind in Love; Walk Away; Girl, You

Performance: Good
Recording: Good

Paul Anka continues to crank out albums with the aplomb and skill of the seasoned pro that he is. You can hear the grinding of the gears a bit more than is usual in an Anka recital, but he almost masks it with a lubricating burst of performing energy. I suppose that someday he could be the American Aznavour. That day won’t dawn, however, unless and until he gets a sense of humor. As of now he’s still a middle-aged businessman with a trendy haircut and a view of life firmly rooted in the conviction that he understands the young much better than they understand themselves. Well, somebody out there must like him. All this has made him awfully rich, so far. Somebody out there must like him. All this

"You Tell Me Why (re-created here), Just a
the way Ray Bradbury used to picture

but you've missed nothing. The words don't make

to know very well, gentle listener, before that

Butch Engle. The producers are Ted Temple

the whole thing together, and you can go away and fix

the way the Ray Bradbury used to picture the

Joan Baez: Diamonds & Rust (see Best of

The Beau Brummels came out of San Francis-

endance of special merit

The Beau Brummels came out of San Francis-

Stereo Review
sort of thing that might have broken up Lillian Russell and Diamond Jim Brady. Today, though, it is simply mysterious, the mystery being how anyone over the age of seven ever found this sort of thing amusing.

P.R.

BLACK OAK ARKANSAS: Ain't Life Grand.

Black Oak Arkansas (vocals, instruments). Taxman; Fancy Nancy; Keep On; Good Stuff; Rebel; and five others. ATO SD 36-111 $6.98. ® TP 36-111 $7.98, ® CS 36-111 $7.98.

Performance: Third-rate
Recording: Good

Nothing much to report here. This group has put out several albums and doubtless they are the favorites of legions of fans. With the exception of George Harrison's 1966 song, Taxman, the material (written by the group) is lobbly. Lead singer Jim Mangrum ought not to have included a credit line on the cover, reading thusly: "Thank you, Captain Beetheart, for giving me my vocal style.

J.V.

TERESA BREWER: Unliberated Woman.

Teresa Brewer (vocals); orchestra. For the Heart; Ambush; With a Song; Deep Is My Love; and six others. SIGNATURE BSL 1-0935 $6.98.

Performance: Very good
Recording: Excellent

Teresa Brewer may possibly be the most mature ingenue since Mary Pickford. She still looks and sounds amazingly like she did in the Fifties. Her voice still penetrates like a door buzzer, her diction remains klaxon clear, and lyrics seem to involve her, interpretatively, about as much as they do a square-dance caller.

Yet, this is an entertaining album because of Felton Jarvis, who produced it, and a cascade of Nashville smoothies who surround Brewer in a relaxed improvisational style, and because Brewer, a seasoned pro, has the technique to be able to swing freely without written charts. There is a lot of fun and crackle to Ambush, and Brewer really steps out in good, brassy, down-home style with Hang It Up and Let It Go. It's a good enough album, really, to spark a whole new Teresa Brewer revival. But that's something that, no matter how I enjoyed this album, I find vaguely depressing -- on the order of an old nightmare of mine in which I am forced to take a coast-to-coast trip on the subway with Ethel Merman as my only traveling companion.

P.R.

RECORDING OF SPECIAL MERIT

BREWER & SHIPLEY: Welcome to Riddle Ridge.

Mike Brewer (vocals, guitar, percussion); Tom Shipley (vocals, guitar, twelve-string guitar); Mike Leach (bass); Ken Butrey (percussion); other musicians. Commercial Success; Indian Summer; On the Road in Kansas City; Brighter Days; Brain Damage; and five others. CAPITOL ST-11402 $6.98. ® 8XT-11402 $7.98.

Performance: Excellent
Recording: Excellent

Mike Brewer and Tom Shipley here casually brush aside some mighty barriers that I (with their help, I think) had erected between them and me. This album strikes me as more honest and more tuneful than my little program called for Brewer and Shipley to be -- although, to be fair about it, I did think of them as fairly tuneful -- and I now suppose I should rethink a few things. Did their vocal harmonies formerly sound like that pseudo-bardotine the girl cheerleaders used to affect in small high schools, or didn't it? Here the vocal harmonies are warm and straightforward, natural-sounding, the kind of thing you'd expect from two old friends who've been singing together for a long time. The lyrics, which used to seem to play cultural politics all the time, still include a few that aren't winners, but they seem grown-up and sensible. Side one is carried mostly by its melodies and arrangements, though, once you pass the inspired selection of the lone non-Brewer-Shipton song, Steve Cosh's Commercial Success. Side two features some individual-by-individual work in writing and singing; Brewer makes a strong impression with the ironic honkey philosophy in the words of Brain Damage and with the fine tune he gave some less impressive lyrics called Hearts Overflowing, and Shipley makes a strong impression with the ironic honkey philosophy in the words of Heart's Overflowing. Side one of Hearts Overflowing, and Shipley makes a strong impression with fine lyrics and melody in the same song, Crying in the Valley -- which isn't hurt a bit by the harmonica back-up provided by one of my two or three remaining heroes in this world (you know, of course, that Stan Musial has become a banker or some crazy thing like that). Charlie McCoy. Was that the big barrier-crunching ploy? Simply bringing in old Charlie? I think there's more to it: I think Brewer and Shipley have matured and are already started on doing their best work ever.

N.C.

DAVID BROMBRICK BAND: Midnight on the Water.

David Bromberg (vocals, guitar, twelve-string guitar, mandolin, dobro, fiddle); Jay Ungar (fiddle); Billy Novick (penny whistle, clarinet); Paul Fleisher (saxophone); Hugh McDonald (bass); Steve Mosley (drums); other musicians. What a Wonderful World; Yankee's Revenge; The Joker's on Me.

(Continued on page 92)
No matter how sweet the smell, roses just don't make good soup.

Taking Cole Porter For a Ride

Though one hardly expects new recordings of Cole Porter songs to shatter one's attyacite. Angela Richards, Fred Astaire, Mabel Mercer, or Bobby Short, whose mastery of the Porter idiom sets the highest standards, one hopes that a certain minimal level of achievement will be reached. There are two new Porter albums from RCA, the original -cast, live, "on stage" recording of London's Mermaid Theatre production of Cole from 1974 and the soundtrack album from Peter Bogdanovich's recently released film Valentine to Porter. At Long Last Love, but, despite some few felicities, neither album reaches the hoped-for level.

Any good musical film, such as those of Fred Astaire, Gene Kelly, or Judy Garland, lives because of its performers. The bringing together of classy songs with classy performers is still the most logical way to create musical-comedy magic. Although Bogdanovich has cleverly followed the Ernst Lubitsch tradition, which included simultaneous filming and recording of musical numbers, and although he has interspersed songs and dances with conversation to come closer to the day people just burst into song in the midst of everyday activity, he has saddled his film with musical performers who aptly illustrate H. L. Mencken's adage that many people feel that a rose smells sweeter than a cabbage, but it also makes better soup.

The lovely Cybill Shepherd, a "rose" whose voice could be trained, sings pleasantly at times (much of Which?, for example, is charming), but she undermines her best efforts with capricious, quixotic phrasing, diction, and rhythm, as well as a sense of pitch. Her attachment to performances by Ethel Merman, Fred Astaire, Mabel Mercer, or Bobby Short, whose mastery of the Porter idiom sets the highest standards, one hopes that a certain minimal level of achievement will be reached.

The orchestrations, mostly by Gus Levine, are warm and lavish. The heavy reliance on waltz time (to aid the nondancing principals who are not up to arabesques and time steps) helps the performers over a few hurdles, but it does nothing for the "kick" in "I Get a Kick Out of You." The musical direction by Lionel Newman and Artie Butler is tasteful. Miles Kreuger's album notes display his customary expertise and his refreshing (in this area) penchant for accuracy.

I was happy to discover that all four refrains of At Long Last Love are included, as well as the five refrains and both verses of "You're the Top." We have to be grateful to Bogdanovich for such gifts as these and, above all, for not laundering the sass out of Porter's lyrics.

The music-box sound and the gorgeous arrangement of the title song I found especially lovely touches, but my favorite moment in the album is the piano opening of the refrain to "Just One of Those Things" in the film's overture: in these opening measures one hears a close facsimile of Porter's music at its in- tacility. These records, although Kahn does well in "I Loved Him," Eileen Brennan, who all the world knows has plenty of vocal talent, is simply wasted.

The decision to record the bulk of the show during live performances (July 14 and 15, 1974) was, I think, a mistake. The aim obviously was to capture the sound of the evening so that its atmosphere and excitement in close facsimile would provide a happy souvenir for those who saw and enjoyed the show. However, if you listen to this album without having seen the Mermaid's Cole (it has not yet been presented in the United States), you will find the repeated sound of laughter and applause for things seen on stage but undetectable on disc a frustrating, even maddening experience. Visual humor can mean nothing to a listener who wasn't there.

From what can be clearly heard through the laughter, the arrangements appear to lack subtlety and variety, even for a small ensemble, and the rhythm section either gets out of hand or is badly miked. And, sadly, the accompanying brochure and the album's spoken narration are filled with errors that give a distorted account of Porter's life and work. What ever became of tender, loving (British) care? - Robert Kimball


COLE. Original-cast recording. Ray Cornell, Lucy Fenwick, Peter Gale, Bill Kerr, Julia McKenzie, Rod McLennan. Kenneth Nelson, Elizabeth Power, Angela Richards, Una Stubbs (vocals); orchestra. Overture; The Bobolink Waltz; Bingo Eli Yale; When the Summer Moon Comes Long; See America First; The Lost Liberty Blues; I Love Paris; and thirty-eight others. RCA CRL2 5054 two discs $9.98.
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Mr. Blue; Dark Hollow; and five others. COLUMBIA PC 33397 $6.98; © PCA 33397 $7.98.
Performance: Very good
Recording: Very good

David Bromberg is not exactly other-directed (see Vance on Nilsson, June Stereo Review), nor is he a dilettante, even though he seems bent on trying everything (in one album, if possible). He just seems to want to learn the spirit of something new as well as he learns the finger movements. At one point here, in the medley called Yankee's Revenge (Leather Britches, The Red Haired Boy, Teetotaler's Reel, The Wind That Shakes the Barley, Drawway Music, most of which you probably know by some other names), Bromberg's guitar is, for him, a little sloppy, but he apparently left it in because he wanted to live-mix as much of it as possible, these being tunes that too much overdubbing might calcify. I find I appreciate that kind of thing—and the eclectic approach to song selection and instrumentation—more than I really like it. I keep having the feeling that these are demonstrations of some sort, that the album is more like an encyclopedia than a good book I'd choose to read.

Bromberg really can play bluegrass and earlier white country music, not just pick with the old fellers but understand what their style is about, and he can then go and do the same with old black music, and he is just as energetic when he turns to new-song projects, such as putting a Dixieland arrangement to David Blue's I Like to Sleep Late in the Morning or trying to actually interpret a throw-away everyone had assumed was only worthy of the manakin singers like Tommy Roe. He actually makes such a tune, Mr. Blue, seem to mean something. This is not to say his singing is in danger of catching up with his picking, though his singing seems a little better in this album, maybe by being less obtrusive, maybe by being coincidentally better matched to these songs. The album is all music, loose and amorphous, thick-waisted sound of this to meat; and five others. RCA APL 1-0993 $6.98; © AP 1-0993 $7.98; @ AP 1-0993 $7.98. Performance: Awfully, er, polite
Recording: Good

Now, James Taylor's way of being laid-back implies there is some kind of brooding presence hack there, wherever it's laid, but Jim Dawson's way seems to suggest yards and yards of decent, nice fellow unless you could walk, or fall, right through. He doesn't do anything badly, except occasionally to settle for something less than a real melody when he's writing a song about all us tough and sad travelers, but nothing here seems to have any real fire behind it. His recording of Guy Clark's L. A. Freeway, which is bound to go on the scales against the version by a spirited old buckaroo, Jerry Jeff Walker, is an example of how unspectacular his big mistakes are. Somewhat more useful is the quiet insight Dawson can get into his own words at times, even in a song with a slightly gawkly metaphor like The Lion and the Crab. November Wind is nicely evocative in another way, another dispassionate, unstormy one. The album is calm, and yet it seems to want to have lines on its face and cracks in its voice. Maybe next time.

N.C.

THE DOOBIE BROTHERS: Stampede. The Doobie Brothers (vocals and instrumentals); other musicians. Sweet Music; Neat's Fandango; Texas Lullaby; Music Man; Slap Key Sequel Rag, and five others. WARNER BROS. BS 2835 $6.98; © M 8 2835 $7.98; © M 5 2835 $7.98; @ M 6 2835 $8.98. Performance: Doobie doo... Recording: Good

The jacket pictures show the Doobie Brothers riding horses, and that works with the album's thick-waunted sound of this to remind me of the old Pogo line about a camel being a horse designed by a committee. Like most Doobie Brothers albums, this one sounds like the work of a committee, and I don't think I approve of even the idea of committees. Committees are essentially political, and the very first song climaxes in the
line. "She's got the power, rock and roll," which sounds to me like an attempt by a committee to tell a crowd what the committee thinks the crowd wants to hear. Committees are always compromising, angling toward acceptable low denominators, and few committees could hope to be thought of as stylish; so far the description fits the Doobies pretty snugly. What committees do mostly is bore people, and, regrettably, the analogy with this album continues to hold. If you play anything, try picking along with Texas Lullaby; if you make it to the end, you have the kind of bore -try picking along with Texas Lullaby; if you make it to the end, you have the kind of bore-
it's
dom threshold that makes you ripe to be tapped by the town fathers for helping plan the next big project aimed at making your burg even duller than it is now.

N.C.

EARTH, WIND AND FIRE: That's the Way of the World. Earth, Wind and Fire (vocals and instrumentals). Shining Star; Reasons; See the Light; Happy Feelin'; and four others. COLUMBIA PC 33280 $6.98, © PCA 33280 $7.98, © PCT 33280 $7.98.

Performance: Excellent
Recording: Excellent

Earth, Wind and Fire offer a selection of material that seems to recall the days when they were first worth our attention. They have enjoyed a number of soul-disco hits in the past, and there's at least one, Shining Star, in this album. The set is consistent with the group's previous Columbia output: the lyrics are forgettable, but the music and performance are moving.

C.A.

JOHN HAMMOND: Can't Beat the Kid. John Hammond (vocals, guitar, harmonica); instrumental accompaniment. Can't Beat the Kid; It's Mighty Crazy; Diddley Daddy; Southbound Blues; Terraplane Blues; Statesboro Blues; and seven others. CAPRICORN CP 0153 $6.98.

Performance: Excellent
Recording: Clean

As a matter of fact, you can't beat him. It's taken Hammond a long time to be as convincing as he is, but his emulation of black country blues singers of the Twenties and Thirties and urban stylists of the following two decades is well-nigh perfect. He does not imitate them, he emulates them, which is much more difficult to do and calls for the talents of an actor. The only thing missing is whatever Hammond might have been if he had had, or kept, any of his original musical identity. I assume he is happy doing nothing but blues—he certainly has a right to be proud of his impersonations (which extend to his excellent slide guitar work and harmonica playing). But by immersing himself in period blues he has cut himself off, willingly it seems, from all other kinds of music. Ah, well, this is the age of the specialist, no?

J.V.

HUMBLE PIE: Street Rats. Humble Pie (vocals, instrumentals). Street Rat: Rock and Roll Music; Rain: We Can Work It Out; Drive My Car: Road Hog; and five others. A & M SP 4514 $6.98.

Performance: Poor
Recording: Good

It is difficult to write about a remorselessly mediocre band that doesn't—and probably can't—know any better. But here goes. Humble Pie...
The sets, costumes, lighting, and general production values of *Goodtime Charley* were so stunning and Joel Grey's performance was so winning that when you saw the show on Broadway you were able to forget at times that what you were looking at was simply comic-book history. ("Well, I sure don't want to burn," says Joan of Arc, confronted with the idea of her forthcoming death at the stake.) You even forgot that what you were hearing in all those bright candy wrappers of Jonathan Tunick arrangements wasn't much of a score, and that the lyrics were almost unbearably cute—and cuteness and history don't mix so well. In Thomas Z. Shepard's beautifully produced recording for RCA, though, there's not enough to make you forget, and the whole thing quickly grows obvious: Joel Grey, as the Dauphin reluctantly destined to be the King of France, and Ann Reinking, knocking herself out as the peasant girl destined to be a saint, have all the wrong words and music to work with. Hal Hackady's loony lyrics and Larry Grossman's silly tunes could defeat any cast. Maybe actors can read successfully from the telephone book, but there's no way a singer can get along without a song.

Mr. Grey almost puts over the title number, *Goodtime Charley*, wherein the Dauphin dreams of a life free of responsibilities, but the banal tune never really takes off and neither do most of its successors. Ann Reinking makes the women's-libbiest soldier-saint of a girl out of Joan, but she can't make much of such as the patter piece *Voices and Visions* and the duet with the Dauphin on the difficulties of donning armor (lifted—but not quite intact enough, alas, to save it—straight out of Gilbert and Sullivan's *Princess Ida*). Susan Browning and Richard B. Shull have the only show-stopper in a little ballad of gratitude called *Merci, Bon Dieu*, but the rest of the sumptuously arranged, sparklingly sung, and alertly played score of *Goodtime Charley* is so thin that it just snaps long before it's over. The inclusion of much incidental music and even dialogue from the show can't save the album either—it's pretty dreadful dialogue: "Ladies and gentlemen, I give you King Charles, who ended the Hundred Years War." No thanks.

—Paul Kresh

The Wiz: plastic and facile

Here's another version of L. Frank Baum's lovely story for children, The Wonderful Wizard of Oz. As a child I found the film fascinating, not because of Judy Garland, but because of the Munchkins (now why weren't there any smart kids like that in my neighborhood?), Bert Lahr, who shone with comic genius as the Cowardly Lion, and Margaret Hamilton's Witch, who I found to be a most interesting and (aside from her peculiar nose) attractive sort of person. I was much disappointed and put out when she melted in a cloud of smoke. Why not slushy old cry-baby Dorothy instead? Civilized, finally, out of that kind of thinking, I did at last, in later years, come to appreciate the genuine charm and singular magic of that film (although I still think that Billie Burke wanders around like a bedizened Park Avenue matron out on a tearday binge, waving that wand around like a cigarette holder).

The Wiz, an all-black version that didn't look like it had much of a chance when it opened on Broadway some months ago but has since gone on to collect several awards and a huge, enthusiastic audience, isn't, unfortunately, really much of a show—at least on record. There is a lot of zip and dash in the performances, particularly that of Hinton Battle as the hip Scarecrow and Tiger Haynes as the Tinman. and Stephanie Mills is affecting and unselfconsciously touching as Dorothy. But the songs seem mechanical and contrived. Be a Lion, Dorothy's bit of advice to that mouse in lion drag, should, for instance, or could, be a lovely moment: the frightened little girl trying to give courage to a big lump of silly putty with a mane. Instead it's a cutesy, coy little inspirational ballad. And Charlie Smalls' ideas of relevance in lyrics—such as the Tinman's Slide Some Oil to Me ("If you don't have STP/Crisco will be just fine")—just seem to me to make the struggle with his material more obvious.

There is, however, one really right-on, unquestionably sensational number here: Mabel King as the Witch laying it on the line to her evil servants in Don't Nobody Bring Me No Bad News. It's hilariously malevolent and absolutely perfect in setting character, mood, and action in song. Alas, the rest of the show just sort of putt-putts along, nice enough because it's a nice story but also somewhat plastic and facile.

—Peter Reilly
times, too. I think Hunter and Ronson are counting rather heavily on that.

N.C.

RECORDING OF SPECIAL MERIT

ELTON JOHN: Captain Fantastic and the Brown Dirt Cowboy. Elton John (vocals and keyboards); orchestra. Tower of Babel; Bitter Fingers; Curtains; Writing; Better Off Dead; and five others. MCA MCA-2142 $6.98. © MCA-2142 $7.98. © MCAC-2142 $7.98.

Performance: Excellent
Recording: Excellent

Elton John is one of those artists, and there are only a handful, who make reviewing or criticism superfluous. He communicates directly to a huge audience, and no amount of hype or rock-intelligentsia “interpretation” or translation is needed to bring his work to anyone’s attention. He drips with a genius for understanding the pop mood, and his public responds immediately to his vitality, loony impertinence, and his wide streak of “Last night I dreamt I went to Manderley again” romanticism (except his Manderley is the average lower-middle-class English suburban cottage).

This newest romp consists of ten songs that he and Bernie Taupin have written, and it will either delight or enrage you, depending on how seriously you take yourself or how seriously you want Elton John to take himself. Don’t bother trying to cope if you belong to either group – you’ll only find yourself getting more and more furious with each succeeding track. As for me, I had a ball. We All Have to Fall in Love Sometimes was my favorite, but Bitter Fingers also made a very strong impression, and there wasn’t anything that I didn’t like. I don’t really think there is any way to describe Elton John in words. It would be a waste of time to try when he can tell you all about himself so beautifully in his own chosen medium, the pop song. He is, in that medium, an artist.

P.R.

LYNYRD SKYNYRD: Nuthin’ Fancy. Lynyrd Skynyrd (vocals, instrumental). Saturday Night Special; Cheatin’ Woman; Railroad Song; I’m a Country Boy; and four others. MCA-2137 $6.98.

Performance: Good
Recording: Good

This is a very good band, but it is not going to get better until its members seek outside song material. Here it is all provided by the band’s personnel, and it simply doesn’t do their instrumental talents justice. The performances and production are excellent, as they were on Skynyrd’s two previous albums, but that isn’t enough any more. You can admire a band for its precision, execution, and technique for only so long. If quality material isn’t there, what’s the point?

J.V.

MARTIN MULL: Days of Wine and Neuroses. Martin Mull (vocals, guitar, piano): vocal and instrumental accompaniment. Call Me Up; Launderom Blues; Jesus Is Easy; Noses Run in My Family; Just Tonight; Thousands of Girls; and five others. CAPRICORN CP 0155 $6.98.

Performance: Good; could be better
Recording: Good

Two years ago, while I was working on a syndicated tv series about rock music, I had the pleasure of meeting Martin Mull, whom I found to be a delicately hilarious fellow. He sang a “blues” song that represented the frustrations of the well-to-do in Cleveland: “I woke up this morning (Hey, Lord, Mommy)! I found the car was gone! I got so mad! I threw my drink across the lawn.” He accompanied himself by playing slide ukulele with a plastic baby bottle.

But Mull’s humor just doesn’t seem to come across on records. Around the time I met him, I heard one of his L.P.’s and didn’t find it nearly as funny as his personal performances. It’s the same with this effort. Much of the material sounds as if it were written for New Faces of 1956. It’s too bad, because his humor is as carefully crafted and as low-key as Bob and Ray’s. Here it’s so low-key as to be almost inaudible.

J.V.

DANNY O’KEEFE: So Long Harry Truman. Danny O’Keefe (vocals and guitar); Larry Knechtel (bass, piano); Roger Kellaway (piano); Richard Greene (violin); other musicians. Quits; Rainbow Girl; The Delta Queen; The Kid; The Last Days; Covered Waggon; and five others. ATLANTIC SD 18125 $6.98. © TP 18J25 $7.98. © CS 18J25 $7.98.

Performance: Very good
Recording: Excellent

Russell Baker’s perceptive “Observer” column entitled “Past Shock” in the Sunday Times a few weeks ago would seem pertinent to the already quasi-famous title tune here, but if you really read Danny O’Keefe’s words, you realize he isn’t running the simple and customary nostalgia rip-off. What he’s saying is how right now, we need a leader of stature, wit, and decency. He also stands to cash in, of course, on those who are hot for nostalgia and also happen to listen only to high spots. Well, he probably can use the cash. O’Keefe has been overlooked and underrated, partly for mysterious reasons and partly, I suspect, because his songs do tend to be a little esoteric. His vocal style has many imitators, most of them getting the nasal quality down pretty well but missing the body and verve of O’Keefe’s. Here you get a fairly usual batch of fine O’Keefe lyrics, sometimes-strained melodies, unobtrusive but awake back-up, and good singing. And he quotes you some Garcia Lorca. I could stand a bit more excitement, starting with a little more melodic depth, but O’Keefe’s cult of followers won’t find any great disappointments.

N.C.

TONY ORLANDO AND DAWN: He Don’t Love You. Tony Orlando and Dawn (vocals);
orchestra. Mornin' Beautiful; House of Strangers; Pick It Up; Missin' That Girl; Dance, Rosie, Dance; and five others. ELEKTRA 7E-1034 $6.98, ® ET8-1034 $7.98, ® TC-5-1034 $7.98.

Performance: Orlando waxing
Recording: Careful

Dawn seems to be waning here; they mutter away in the background mostly, where Tony Orlando quakes drearily in another altogether dreary outing. The worst cut is Grandma's Orchestra. Mornin' Beautiful; and to avoid posturing of any sort. These of them I'm still satisfied with and impressed rest. Having heard only his keepers, but a lot song, intending to keep the best and burn the

Again; My Daddy and Me; Gaining On Me; Paxton (vocals, guitar); Ian Hunt (guitar); chanting syncopatedly. Awful.

Dawn seems to be waning here; they mutter about how art conceals art in arranging music. I thought I was really going to loathe and ended up adoring. Against a commotion of churning, noisy accompaniments, Miss Quatro—whose fierce energy cannot help summoning up the ghost of Janis Joplin — makes a curious, hostile kind of musical love/hate through the microphone. In Paralyzed, for example, she assures her current stud that if he doesn't stop straying he can expect to lose his ability to reproduce his kind before she gets through with him. And in the title song she makes a convincing case for herself as the sort of girl a boy would be ill advised to bring home to the folks. All this to a writing, sexual kind of music—with every word of every lyric not only completely audible but well worth hearing. Miss Quatro records in London, but the Suzi Quatro International Fan Club is in Michigan, and I am thinking of joining. P.K.

THE EARL SCRUGGS REVUE: Anniversary Special, Vol. 1 (see Best of the Month, page 85)

RECORDING OF SPECIAL MERIT
PETE SEEGER & ARLO GUTHRIE: Together in Concert. Pete Seeger (vocals, banjo, guitar); Arlo Guthrie (vocals, guitar, piano). Way Out, There; Yodeling; Rowing; Gamblers: Don't Think Twice, It's All Right; Declaration of Independence; City of New Orleans; Guantanamera; Presidential Rag; and sixteen others. REPRISE 2R 2214 two discs $11.98, ® 2R8 2214 $12.98, ® 2R5 2214 $12.98.

Performance: Warm
Recording: Very good

Pet Seeger, they tell me, is an acquired taste. I wouldn’t know. I became a fan a long time ago when he was gently dominating the Weavers, a quartet that taught me a thing or two about how art conceals art in arranging music for small groups. And Arlo Guthrie, I tell them, is an acquired taste; I still have the impulse to run, feeling driven up the wall when I hear his pinched, blotchy singing voice, which is no worse a reaction than Time magazine’s man had to Seeger’s during the great folkie boom. “Sounds like he’s got corncob in his throat,” the man said. But what these two flawed voices have to offer is a kind of staunch American personality, a connection that a song is making into our very bones simply because we were born and reared in this place. Kids, politics, labor trouble, rambling—America has put its own style on all these things, and Seeger, and Woody, and Woody’s kid, Arlo, have developed, or were born with, great understanding of that style. The song selection here could have been a lit- tle stronger; it is interesting, but, considering how 50 off-the-wall songs these guys know, it is not aesthetically what it could have been, perhaps because of the broad approach necessary in dealing with a live audience. But I recommend it. These are the kind of people I’d be comfortable with after the novelty of celebrity elbowed wore off: their ability to tell me that with music speaks well of music and of themselves. N.C.

(Continued on page 100)
It's been an extremely lackluster year so far, musically speaking. Paul McCartney's new album, from which so many (myself included) expected so much for so long, is by and large a snooze; that long-promised disc of all-new Brian Wilson/Beach Boys material has not appeared (in its place are two more of those interminable Greatest Hits collections); and unless John Fogerty gets off his butt out at Asylum studios or Bruce Springsteen gets around to releasing his by now almost legendary third album, the only new music really worth listening to is being made live by Keith Richard and Ronnie Wood on the Stones tour. So where does that leave us?

The number of new offshore bands is large and getting larger.

The number of new offshore bands is large and getting larger.

For some time, only demon collectors have been attending the Who or Led Zeppelin and traditional English folk music. More important, it's the first record on which their new drummer, Nigel Pegrum, seems to be fully integrated into the flow of the music (he provided tentative last time out, as if the band were not used to working with a percussionist). Further, there is an a cappella break during the final chorus of Little Sir Hugh that will positively curl your hair. (All this and a cameo appearance by Peter Sellers on ukulele!) This is simply the most exciting and original group now working in England, and you should not allow yourself to be without this album for a moment.

Of course, it's well known that I'm a sucker for English folk-rock, so you'll not be surprised when I continue in that vein with "I Want to See the Bright Lights Tonight" by Richard and Linda Thompson. Had Island Records had an American branch a year ago when this album was released in the . . . um . . . Mother Country, we probably would have gotten it; unfortunately, now that Island is here, they have elected to go instead with the Thompsons' second, rather inferior, release, "Hokey Pokey." No matter: "Bright Lights" is probably the finest single record to come out of the British folk movement so far: Richard's songs, though almost unreliably morbid (even When I Get to the Border - it has a marvelously bracing and slightly melodic . . . and it's an ode to suicide) are heartbreaking beautiful; his guitar playing is dazzling (full of bite and fire, a sort of sixteenth-century Jeff Beck); and his wife Linda has a truly lovely voice. The music they and the superb sidemen they assembled for this project make together is as moving as anything I've heard in ages, and I can't urge you strongly enough to pick up on this one too. (And if any reader can tell me where the krummhorn parts the Thompsons added to the title track - Otis Redding by way of Gabrieli - were lifted from, I'd be most grateful.)

There are other revivalists in England, but more often than not the music they're reviving is American rock-and-roll, of varying vintages and styles, rather than traditional Scottish laments. Easily the best of the batch is Dave Edmunds, whose latest album, "Subtle as a Flying Mallet" (don't you love that title?), is a collection of the singles he's turned out over the last year or so. Edmunds is one of England's greatest musical anomalies. He's not much of an idea man, but in terms of musical and studio expertise, I don't think there's a rockin' in the world who can touch him. What he does, generally, is take obscure rhythm-and-blues, old Everly Brothers tunes, Dylan material, even Phil's classics, and then, all by himself, alone in his studio in Wales with a picture of Harold Nilsson to guide him, re-create them with a degree of authenticity that is frightening. A measure of his success is his version of Da Doo Ron Ron, which appeared in the U.S. on Arista's soundtrack of the film Stardust.

The "Subtle" album contains one or two repeats from the Stardust soundtrack, several Specter emulations, a simply incredible version of the Chanteurs' Maybe (one of the most difficult vocal challenges in all of rock, especially for a man, and he pulls it off), some vintage rockabilly, and two live versions of Berry tunes that will have you dancing around your room, as John Lennon would have it, in wild abandon. It's a sensational album, and if Edmunds ever becomes a songwriter, or if he hooks up with a creative working band, he may turn out to be one of rock's seminal figures, assuming rock still has use for one in these dog days of its life.

Which brings us to Dr. Feelgood, a British pub band reminiscent of Dave Edmunds (they recorded at his studio). They are rock revivalists as well, only they're such fanatics about it that they've come up with what has to be the weirdest disc of the year. The band's particular passion is with the music of the British r&b boom of the mid-Sixties, so every single track they record sounds like it was lifted from the Spencer Davis Group or the Pretty Things. The album's cover photo is similarly purist - a crummy black-and-white shot of the band, all of whom have short scruffy hair, are wearing rumpled jackets and ties, and look like long-haired students in Liverpool docks in 1965. Yes, they're self-conscious, but the band isn't camping or fooling around like Sha-Na-Na; they simply play the music they love to the best of their ability. What makes them sound so totally crackers is that they don't play it all that much better than the people they're copping it from - who in most cases themselves copped it badly from the original black sources. Feelgood's rhythm section is quite as lame as, say, the original Animals, and you just can't play that ineptly on purpose, can you?

Finally, we have another bunch of revivalists, Stuarg Eyed & Laughing, who do the best imitation of the Byrds, at all stages of their career. I've never heard. Their name, as you may recall, comes from a line in Dylan's "Like a Rolling Stone" (which was covered by the Byrds on their first record), and most of the tracks on this, their debut disc, could easily pass as outtakes from McGuinn and Company's earliest efforts. The band has the same lovely harmonies, the same soaring electric twelve-string, and even a lead guitarist who
throws in a few Clarence White licks to bring things a bit more up to date. They're not yet great—their original material is derivative, of course, but they have enormous potential, and they've made a very pleasant album. (Incidentally, like Dr. Feelgood, they're a product of the British pub circuit. God, how I envy the English for the quality of their saloon music.)

All the records I've mentioned are worth a serious listen, and I've barely scratched the surface of the imported goodies available, whether your tastes run to dawn-of-history British Invasion stuff (Yardbirds, Hollies, Searchers, Kinks) or to the more esoteric of the current German synthesizer bands (that list is as endless as a sausage menu). If, like me, you're bored to tears with the music available through the . . . . “regular” channels, the answer is obvious: import your way out of the doldrums. I get all my imports, by the way, from Jem Records, Import Record Service, Box 343, 3001 Hadley Road, South Plainfield, New Jersey (they require a 55c per disc handling charge), but there are undoubtedly other outlets closer to your home.

—Steve Simels

STEEL-EYE SPAN: Commoner's Crown. Steel-eye Span (vocals and instrumentals). Little Sir Hugh; Bach Goes to Limerick; Long Lankin; Dogs and Ferrets; Gallow Farmer; Demon Lover; Elf Call; Weary Cutters; New York Girls. CHRYSALIS CHR-1071 $6.49.

RICHARD AND LINDA THOMPSON: I Want to See the Bright Lights Tonight. Richard Thompson (guitar and vocals); Linda Thompson (vocals); other musicians. When I Get to the Border; Calvary Cross; Withered and Died; I Want to See the Bright Lights Tonight; Down Where the Drunkards Roll; We'll Sing Hallelujah; Has He Got a Friend for Me; The Little Beggar Girl; The End of the Rainbow; The Great Valerio. ISLAND I LPS-9266 $6.49.

DAVE EDMUNDS: Subtle as a Flying Mallet. Dave Edmunds (vocals and instrumentals). Baby I Love You; Leave My Woman Alone; Maybe; Da Doo Ron Ron; Let It Be Me; No Money Down; Shot of Rhythm and Blues; Billy the Kid; Born to Be with You; She's My Baby; Ain't Never; Let It Rock. ROCKFIELD RRL101 $6.49.

DR. FEELGOOD: Down by the Jetty. Dr. Feelgood (vocals and instrumentals). She Does It Right; Boom, Boom; The More I Give; Roxette; One Weekend; That Ain't the Way to Behave; I Don't Mind; Twenty Yards Behind; Keep It Out of Sight; All Through the City; Cheque Book; Oyeh; Bonie Moroniel Tequila. UNITED ARTISTS UAS 29727 $6.49.

STARRY EYED & LAUGHING. Tony Poole (guitar and vocals); Ross McGeeney (guitar and vocals); Iain Whitmore (bass and vocals); Michael Wackford (drums). Going Down; Closer to You Now; Money Is No Friend of Mine; Oh What?; See Your Face; Nobody Home; 50/50 (Better Stop Now); Living in London; Never Say Too Late; In the Madness; Everybody. CBS 80450 $6.49.
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Shenandoah (Gary Geld - Peter Udell). Original Broadway cast recording. John Colburn, Donn, Theodore, Penelope Millard, Joel Higgins, Ted Agrest, Gordon Halliday, Chip Ford, Joseph Shapiro, Robert Rosen, and others (vocals); chorus and orchestra, Lynn Criger cond. RCA AR1-1019 $6.98, @ AR51-1019 $7.98, @ ARK1-1019 $7.98.

Performance: Death warmed over  
Recording: Excellent

Shenandoah, dealing with the Civil War days in a wholesome sentimental manner that even Rodgers and Hammerstein might have flinched from, is a show that sets the Broadway musical back at least a generation. Yet, it is easy to understand why John Colburn earned a Tony award for his role in it. Playing a Virginia farmer who would rather not see his seven sons die on the battlefield, Colburn is forced to sing a series of silly ballads including an anti-war protest called I've Heard It All Before, a monologue entitled It's a Boy shamelessly rifled from the Soliloquy in Carousel; another monologue to the dead wife beneath his feet, and, at one point, when he finally sire a daughter, an anti-suitor number, The Pickers Are Comin'. That the singer can use his virile baritone to make these witless items sound as plausible as they do is a tribute in itself to a triumph of talent over low-grade material. The rest of the cast all raise their voices valiantly, and the orchestra thumps out bawdy rhythms, but numbers like Why Am I Me? and Violets and Silverbells and We Make a Beautiful Pair were already decomposing on the musical stage in the 1940's before composer Gary Geld and lyricist Peter Udell so ghoulishly robbed their graves.

(Continued on page 102)
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SEPTEMBER 1975

CIRCLE NO. 57 ON READER SERVICE CARD

101
DON BURROWS QUARTET: The Don Burrows Quartet at the Sydney Opera House (see Best of the Month, page 86)

TEDDY EDWARDS: Feelin's. Teddy Edwards (tenor saxophone); Conte Candoli (trumpet); Dolo Coker (piano); Ray Brown (bass); Frank Butler (drums); Jerry Steinholz (percussion). Georgia On My Mind; Ritta Ditta Blues; Bear Tracks; and three others. MUSE 5045 $6.98.

Performance: Delicate, dedicated, delightful Recording: Very good

Tenor saxophonist Teddy Edwards turned fifty last year. Originally an alto and clarinet player, he switched to the tenor while a member of a late-Forties Howard McGhee band and blossomed during the next decade into something of a figure in West Coast jazz. This is Edwards’ first album in seven years, a fact bemoaned by annotator Mark Gardner (who fails to explain why Muse waited a year to release it).

The session is predictably boppish, with fine ensemble and solo performances throughout, and there is a refreshing absence of electronic instruments. Edwards himself shines on every track; his tenor is full-bodied with a tronic instruments. Edwards himself shines on every track; his tenor is full-bodied with a

DIZZY GILLESPIE: Dizzy Gillespie’s Big 4. Dizzy Gillespie (trumpet); Joe Pass (guitar); Ray Brown (bass); Mickey Roker (drums). Russian Lullaby; Jitterbug Waltz; Birks Works; September Song; and three others. PARLO 2310719 $7.98, @ S 8719 $7.98.

Performance: Mature Recording: Very good

With Louis Armstrong and Henry “Red” Allen gone, Miles Davis all but computerized, and failing health limiting the performing ability of Roy Eldridge, Dizzy Gillespie is virtually without competition in the jazz trumpet arena. I don’t mean to minimize the talent or importance of such younger players as Freddie Hubbard and Donald Byrd, but Dizzy, who once emulated the playing of Roy Eldridge, has been in a class by himself since first blossoming in the once fertile garden of bop some thirty years ago. The mellowed Mr. Gillespie still has a great deal to say, and he says it in this album recorded only a year ago.

Dizzy’s well-known vocal wit is not represented in this set, but the excellent quartet does not skimp on instrumental pyrotechnics. Except for Be Bop, subtitled Dizzy’s Fingers, which is rendered at a breakneck tempo—perhaps a bit too fast even for Dizzy’s fingers—the album is excellent throughout. Bassist Ray Brown and drummer Mickey Roker reaffirm their reliability and skill, shifting gears with the greatest of ease and swing on Fats Waller’s Jitterbug Swing, and guitarist Joe Pass has never sounded better. C.A.

MARIAN McPARTLAND: Solo Concert at Haverford. Marion McPartland (piano), Haverford Blues; Killing Me Softly; Medley —A Foggy Day/How Long Has This Been Going On?!Porgy Rhythms; Medley—Yesterday/Yesterday/Yesterday; and five others. HALCYON 111 $4.98 (available by mail from Halcyon Records, 302 Clinton Street, Bellmore, N.Y. 11710).

Performance: Distinguished Recording: Good

Marian McPartland came to the U.S. from England in the mid-Forties as wife and musical collaborator of veteran Chicago cornetist Jimmy McPartland. By 1951 she had branched out on her own with a trio, and her activities of the past twenty years have included film scoring, jazz journalism, and disc jockeying, as well as a stint with the Benny Goodman Sextet and club and concert appearances on her own. Ms. McPartland also formed her own record company, Halcyon, a few years back, and this set of solo performances—recorded during a college appearance in April of last year—is her latest release. I was generally disappointed in a previous album, “Elegant Piano” (Halcyon 106), which teamed Ms. McPartland up with the venerable Teddy Wilson. But this one is a joy from beginning to end, and it leaves no doubt about this lady’s considerable talents as composer and pianist—talents which, if they were not so sadly overlooked, would be displayed on a major label. Inventive, technically facile, and ever so lyrical, Marian McPartland takes us on a delightful trek through the old and the new. Her interweaving of the 1933 Harbach/Kern standard “The Beatles’ Yesterday” is sublime, as is an eight-minute, four-tune Gershwin medley, but my real favorite here is Afterglow, a Marian McPartland composition of great beauty that is played with characteristic sensitivity. C.A.

ALPHONSE MOUZON: Mind Transplant. Alphonse Mouzon (vocals, drums, synthe-
ART TATUM: The Tatum Solo Masterpieces
(see Choosing Sides, page 104)

WEATHER REPORT: Tale Spinnin'.
Weather Report (vocals and instruments).
Man in the Green Shirt; Freezing Fire; Lusi- tanos; and three others. COLUMBIA PC 33417 $6.98, © PCA 33417 $7.98, © PCT 33417 $7.98.

Performance: Clear and cool
Recording: Excellent

This is Weather Report's fifth album. The group was formed in 1970 by Joe Zawinul, Wayne Shorter, and Miscellaneous. Vitous, who was heard on only one track in the previous album, has now disappeared altogether. Further changes have taken place in the support cast, which in the past has included Eric Gratav, Don Um Romao, and Alphonse Mouzon. Zawinul and Shorter remain, however, managing to preserve some of the group's original identity. But today's Weather Report is not what it was five years ago—it's better. Zawinul is playing a wider variety of instruments, there is less reliance on electronic gimmicks, and the percussion team of Ndagu (Leon Chanler) and Alyrio Lima creates more rhythmical excitement than did the teams before them. Thus there is something for your toes here, too, although this Weather Report, like the previous ones, is mostly for the head. One track by Joe Zawinul and Shorter to rest your toes and feast your head. "Tale Spinnin" is not unimpressive.

P.K.

OPEN SKY: Spirit in the Sky. David Liebman
tenor and soprano saxophones, alto flute, keyboards, and percussion). Frank Tusa
drum set). Robert Moses (drums, vibraphone). Amy: Come to Sopper Tonichi, Rada: Bugs Bunny; and four others. PM
PMMR-003 $6.00 (available by mail from PM Records, 20 Martha Street, Woodcliff Lake, N.J. 07675).

Performance: Excellent
Recording: Very good

Dave Liebman is perhaps best known for his superb "Lookout Farm" album, which appeared on the ECM label here last year and featured a quartet that he led a couple of years ago. His present trio, Open Sky, maintains his pattern of excellence in this program of original compositions by the three members of the group and a traditional Bulgarian folk song. Their style is, for want of a better term, avant-garde, but unlike so many of their colleagues who stray from convention, Liebman, Tusa, and Moses are in full command of their instruments at all times. It's always good to hear musicians who know their stuff do it without commercial restrictions—and that's what's happening here.

C.A.

CHRIS SWANSEN: Album II.
Chris Swansen
Moog synthesizers); Don Croker (polyphonic synthesizer); Jon Weiss (modulator).
Moondog; Can You Hear Me?; Joy; Birch; Air in D; and five others. BADGER 1002 $4.00 (available by mail from Badger Records, 30 Cayuga Street, Trumansburg, N.Y. 14886).

Performance: Ersatz
Recording: Good

If I want to hear Miles Davis' Summertime in the Gil Evans arrangement, I go to my shelves and pull out the Columbia recording, and I'd rather not hear it at all than subject my ears to Chris Swansen's dull Moog imitation. That is one of the major faults of this album: Swansen does not seem to regard the Moog as an instrument in itself, but uses it to emulate other instruments with a result that could be likened to plastic "wood" paneling or the vinyl foliage of a Holiday Inn lobby. Some technical skill is in evidence here, but Mr. Swansen sorely lacks musical imagination. All this is really academic, though, since Moogist Isao Tomita has rendered even his emulations of other instruments with a result that practical skill is in evidence here, but Mr. Swansen sorely lacks musical imagination. All this is really academic, though, since Moogist Isao Tomita has rendered even his emulations of other instruments with a result that

C.A.
CHOOSING SIDES

By IRVING KOLODIN

ART TATUM: PLAIN AND FANCY

The last week of December 1953 was one more than ordinarily suspended between the end of the old and the beginning of something new. An armistice had been achieved in the Korean war, but its permanence seemed uncertain; much of the nation was traumatized by the Army-McCarthy hearings; and the musical world was still numbed by news of the plane-crash death of the young pianist William Kapell only a few weeks before. But in a recording studio in Los Angeles, at least part of the future was already taking shape. On December 28, playing to an audience of one—producer Norman Granz—and attended by a technical crew, Art Tatum labored mightily at the piano to bring forth thirty-six solos good enough, as they used to say, for waxing. Next day, refreshed by food, drink, and sleep, he returned to produce thirty-seven more.

This staggering two-day output has long been rated in the industry as something of a Kimberley mine of pianistic riches. It has been available in part, now and then, on single LP issues, but, like too many other mementos of the Jazz at the Philharmonic era, it has been more often piously praised than actually listened to. Now, however, swelled by two dozen or so consequences of a subsequent recording session (on April 22, 1954), as well as twenty more that are undated, a gaudy tootal of 121 solos—ranging alphabetically from After You've Gone to You Took Advantage of Me—has been assembled on thirteen discs under the title "The Tatum Solo Masterpieces" (Pablo 2625 703).

The set can be succinctly described as a thesaurus of jazz-piano mastery, as complete in its category as the current RCA Heifetz collection is in its. And more: it is also a compendium of musicianly excellence embodying wizardfinesse and immaculate passage-work beyond any competitor's competence, the whole marked by a stylistic blaze as honorably distinctive as any ever borne by a four-legged thoroughbred.

On November 10, 1976, it will be twenty years since Art Tatum died, but it has been longer than that since this kind of piano playing has been heard. He was in declining health for several years prior to his death, and it may be that Granz's impulse in long-ago 1953 was divinely ordained to preserve this geyser of impulse, control, and invention while it still jetted in full strength from its deep source.
appearing not to know how to get out of the harmonic muddle he has made of the middle, the outcome is outrageously inventive. Jazz has been likened, on many levels, to Baroque music: it is a performer's art, it puts a high premium on improvisation, and a piece need never sound exactly the same twice. But there is an even earlier precedent for the art that Tatum practiced. (In its modern manifestation it surfaced particularly in the bop and progressive phases of jazz in the Forties and early Fifties, each of which owed much to Tatum's use of harmonic distances as a means of communication to listeners.) Jazz's relationship to pre-Baroque music was interestingly spelled out in an article in the scholarly Musical Quarterly ("The Silent Theme Tradition in Jazz," by Frank Tirro, July 1967) which likened some of the "in" music of Parker, Gillespie, Monk, and others to the musica reservata of the sixteenth century, and it inspired me to further investigation of the subject in Gustave Reese's monumental Music in the Renaissance. "Musica reservata" means, simply, "music reserved for an elite" or for people with a particular aptitude for the perception of certain musical subtleties. A summarizing sentence from Vicentino's L'Antica Musica Ridotta alla Moderna Pratlica (1555) distinguishes between the chromatic and diatonic music of the time thus: "The latter was sung for the benefit of ordinary ears, at public festivals ... the former was (fittingly reserved - reservata) for the benefit of trained ears, at private entertainments of lords and princes, in praising great persons and heroes. . . ."

This distinction pertains nicely to Tatum's order of mastery, to such an extent that it can even be illustrated anecdotally. Few accounts of George Gershwin's life omit mention of his great admiration for Tatum or the occasion which brought together the great jazzman and the noted pianist-composer Leopold Godowsky (noted for his great technical feats at the keyboard) in the Gershwin apartment in New York. Those present included the late Oscar Levant, who recalled (in his A Smattering of Ignorance) that "Godowsky listened with amazement for twenty minutes to Tatum's remarkable runs, embroideries, counter-figures, and passage playing. The succeeding hour and a half of the same thing bored him, however."

This, clearly, was an instance of Tatum plain and Tatum fancy all at once. Godowsky responded instantly to the plain fact that Tatum had conditioned his fingers to do stupendous things technically. But what his fancy did with Gershwin's Liza or I Got Rhythm (just as what it does, in this collection, with The Man I Love, Embraceable You, and I've Got a Crush on You) was, for Godowsky, obviously musica reservata, something he could not deal with either intellectually or emotionally.

There is, to be sure, a certain tactical problem in singling out, isolating, and making available for ready repetition the thirty-five or forty most precious combinations of matter and manner in the 121 piano solos supplied here. And one wonders if a thirteen-disc set priced at $75 is quite the way to introduce Tatum's art to newcomers, however much it might be welcomed by those already among the elect. Shalana RCA, in its Pablo guise, favor those not yet attuned to this particular musica reservata by issuing a single disc or two of selections from the whole?
ARENSKY: The Fountain of Bahchisarai, Op. 46. TCHAIKOVSKY: Dmitri the Impostor and Vassili Shuisky; Undine (excerpts). Irina Arkhipova (mezzo-soprano); Tamara Milashkina (soprano); Evgenii Rakov (teno); Moscow Radio Chorus and Orchestra; U.S.S.R. Bolshoi Theatre Orchestra, Aleksand Melik-Pashayev and Evgenii Akulov cond. WESTMINSTER GOLD WGS-8300 $3.49.

Performance: Fairly good to very good
Recording: Very good

The well-chosen contents of this release—taken from the Russian Melodiya catalog—add up to some forty minutes of music rare and well done, served up with engineering of unusual depth and richness.

Anton Arensky's five-part incidental music to the Pushkin poem The Fountain of Bahchisarai has little individuality; echoes of Tchaikovsky run through it, mixing with some Borodin-styled orientalia. It is well performed by the chorus and orchestra, however, and Zarema's aria, which is by far the longest and most significant episode, is sung by the popular Russian mezzo-soprano Irina Arkhipova with a smoldering passion tempered by a creamy tone.

Tchaikovsky's music for Ostrovsky's historical pastiche Dmitri the Impostor and Vassili Shuisky, something of a sequel to Pushkin's Boris Godunov, is youthful (1866), quite obscure, and without an opus number. The two excerpts heard here (Introduction and Mazurka) are characteristic and pleasant.

Undine, his second opera (1869), survived only in fragments. Some of the material is quite effective, including a sweeping adagio melody Tchaikovsky utilized many years later in his Swan Lake. After some initial unrestadiness, soprano Milashkina handles her high-lying part impressively, but her tenor partner's sturdy tone suffers from a bleary quality. Still, despite the shortcomings, partisans of Russian Romanticism will find these unusual excerpts rewarding. G.J.

BEETHOVEN: Romance No. 1, Op. 40; Romance No. 2, Op. 50 (see GOLDMARK)


Performance: Mostly swift and brilliant
Recording: Excellent


Performance: In the grand classic mold
Recording: Good enough

Stokowski's first recorded essay of the Eroica offers a very stately opening movement, but for the remainder of the music the over-nine-year-old conductor lets no grass grow under his feet. The great fugal episode of the funeral march suffers at Stokowski's pace, but the scherzo and finale come off brilliantly, and special kudos are due the horns for their traversal of the celebrated central episode of the scherzo. The recording is fine—open and full—and, except for a slight misalignment of flute and violins at the moment of moving out of the first fugato and toward the "Hungarian" variation in the finale, the London Symphony's playing is impeccable. The Stokowski reading of Coriolan fairly seethes with nervous energy and high drama.

The London Stereo Treasury reissue of Monteux's Eroica reading (originally released on RCA Victrola in 1963) is most welcome. The conception is in the classic mold exemplified by Felix Weingartner, with the somber grandeur of the funeral march looming as the towering peak of the French maestro's realization of the score. To my ear, the violins are just a mite out of focus relative to the rest of the orchestra, but even with this minor flaw I would rate the Monteux as currently the best buy among the budget-price Eroica recordings in stereo. D.H.

BERG: Lulu, Suite. R. STRAUSS: Salome, Final Scene. Anja Silja (soprano); Vienna Philharmonic Orchestra, Christoph von Dohnanyi cond. LONDON OS 26397 $6.98.

Performance: Cool
Recording: Smooth, clear

There is a curious contrast between these performances. The Lulu Suite, mainly orchestral, gets a cool and strangely uninvolved performance that makes its supposedly difficult "expressionist" music sound much less far-out than Richard Strauss. But Anja Silja's version of the final scene of Salome—certainly the more interesting performance here, whatever its shortcomings—has a great deal of musico-dramatic presence.

It is not exactly a secret that Silja had a long love affair with the late Wieland Wagner that ended only with his death. She was, in effect, his protégée, and he created a very striking production of Salome for her. More than an echo of the intensity of that production can be heard here. Silja was never a remarkable singer from the point of view of size of voice or tonal beauty (and she is well over her head in the rather brief singing required in the Lulu Suite). Nevertheless, even in a recording, she projects something very real.

The disc shows off excellent recorded sound of a remarkable clarity. Texts and translations are provided for the Strauss work only.

BRUCKNER: Symphony No. 5. Vienna Philharmonic, Lorin Maazel cond. LONDON CSA 2238 $6.98.

Performance: Medium-weight
Recording: Good

This is a solid performance of medium weight. Lorin Maazel is meticulous, and the Vienna Philharmonic never sounds less than wonder-
ful. But I get a certain sense of distance from
the music that robs it of some of its inner
intensity. The recorded sound is gorgeous. E.S.

DEBUSSY: Études. Anthony di Bonaventura
(piano). CONNOISSEUR SOCIETY □ CSQ 2074
$6.98.
Performance: Light-fingered
Recording: Excellent
The relative obscurity of the Debussy Études
is a perpetual puzzle to me—the set of twelve
piano studies contains some of the composer's
most wonderful music. This recording catches
the spirit of a special side of the music: its wit and
color fantasy. Di Bonaventura's performances
are nimble, light-fingered, and full of
delicacy and nuance. This is not the only way
to treat this music, but it is certainly a most
entrancing one. Technically, the recording is
excellent, achieving presence without the ugliness
that often mars close-up piano sound.
E.S.

FERNANDEZ: Brasileira, Suite No. 2 (see
VILLA-LOBOS)

RECORDING OF SPECIAL MERIT
GOLDMARK: Violin Concerto in A Minor,
Op. 28. BEETHOVEN: Romance No. 1, in G
Major, Op. 40; Romance No. 2, in F Major,
Orchestra, Harry Blech cond. (in Goldmark;
no conductor listed for Beethoven).
SERAPHIM S-60238 $3.98.
Performance: Glorious fiddling
Recording: Good
Much as I enjoy Goldmark's Rustic Wedding
Symphony and earnestly hope for a new recor-
ding of his Sukuntala Overture, his violin
concerto had always struck me as impossibly
tedious and overdrawn. Nathan Milstein's
extraordinary performance, however, makes
me feel foolish for having overlooked it when
it was first offered on Capitol in 1958. Cer-
tainly it was less convenient in its original
format, spread over both sides of a full-price
disc; all thirty-one and a half minutes are on a
single side of the Seraphim reissue, and the
sound is more than respectable. If Milstein
doesn't transform the concerto into a great
work, his glorious fiddling is so filled with
beauty and nobility of its own that one either
excuses or simply overlooks the basic empti-
ness of Goldmark's score. There are no grand
gestures here, but a thoroughly comfortable
and unselfconscious sort of brilliance, built on
spontaneous, sweet-toned lyricism and appar-
etly real affection for the piece. Harry Blech
and the "old" Philharmonia mesh perfectly
with Milstein every step of the way, and they
too seem to be enjoying the assignment.
These recordings of the Beethoven Rom-
ces, for which no conductor is identified,
have not been released before on any label.
They sound as if they were taped a little later
than the Goldmark, probably during the peri-
od in which Milstein served as his own con-
ductor in concerts of Bach, Vivaldi, and
Mozart. They, too, are aglow with both ele-
gance and warmth, and with a chamber-music
intimacy superbly apposite to these lovely
pieces. There is a discernible tape splice about
hlfway through the G Major, but it is not
bothersome.
R.F.

GUARNIERI: Dansa Negra; Dansa Brasileira
(see VILLA-LOBOS)

SEPTEMBER 1975

HAYDN: Mass No. 12, in B-flat Major, "Har-
moniemesse" (see Best of the Month, page 85)

RECORDING OF SPECIAL MERIT
KHACHATURIAN: Spartacus (complete bal-
let). Bolshoi Theater Orchestra, Algis Zhura-
tis cond. COLUMBIA/MELodiYA D4M 33493
four discs $20.98.
Performance: Roman extravaganza
Recording: Terrific

Aram Khachaturian has conceded that "we
don't know nothing of the music of ancient Rome;" but he calls his score for the four-act ballet
Spartacus "a monumental fresco describing
the mighty avalanche of the antique rebellion
of slaves on behalf of human rights" and says
he has "tried to capture the atmosphere of
ancient Rome in order to bring to life the
images of the remote past." At the same
time, undoubtedly mindful of having received
the Lenin Prize in 1959 for Spartacus, he is
predictably careful to point out the "spiritual
affinity of Spartacus to our own time" when
"many of the world's oppressed people are
waging an intense struggle for national liber-
ation and independence...": an after-
thought that ought to go over big in, say, Czecho-
slovakia or Hungary.

But "monumental fresco" this surely is, a
sprawling, intensely romantic accompani-
ment for the Bolshoi's ballet spectacle, re-
plete with the vigorous rhythms and alluring
melodies that have marked all this compos-
er's scores, especially the popular Gayne,
Masquerade, and much of his movie music.
The ancient Roman "atmosphere," in fact,
Here are explosive passages of circus mu-
sic, gloriously vulgar in their full-color page-
antry, dances enough for a miniature dance
festival, a bluesy nocturne, Bachanalian music,
and a chorus of large lamentation. The very
bigness of it all, the reliance on repetition to
build huge passages out of simple themes, the
sense of sweep and pageantry—all are remi-
niscent of Grieg's Ilya Maronet, which also
deals with a larger-than-life hero in ultra-
romantic musical terms, and which is also
something of an endurance contest to hear
in full.

Like the Bolshoi Ballet's production, which

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Photo: Algis Zhuraitis
Clive Barnes has lauded as the more significant accomplishment, Khachaturian’s “mighty avalanche” has been undergoing revision since 1956 when it received its première in Leningrad, and a lot has been removed in the process. But for those listeners who can’t get enough of *Spartacus*, even over seven LP sides, there’s an eighth side containing four movements eliminated from the original. Known as “Suite No. 4 from *Spartacus*,” this supplementary plate of leftovers includes a “Tarantella” and a “Saturnalia” along with a Bacchantes’ Dance and an “Incident at Night”—all of a piece with the rest of the score, but all, I think, fairly dispensable. P.K.


**Performance:** Fluent  
**Recording:** Good

I have always been partial to Mendelssohn’s tautly dramatic and brilliant G Minor Piano Concerto and have found its D Minor companion work, except for the lovely slow movement, a bit dull. There are two distinct schools of thought about the performance of the concertos—one favoring the impetuous and febrile, the other leaning toward the romantic and lyrical. Herein lies the essential difference between Perahia and Marriner (romantic) on the one hand and Serkin and Ormandy (impetuous), also on the Columbia label, on the other. A choice between the two is, in my opinion, purely a matter of taste (mine generally tends toward the impetuous).

In any event, Perahia’s pianism is wonderfully fluent and beautifully nuanced, and he gets crisp accompaniment from Marriner’s skilled players. I do hope, however, that Mr. Perahia’s next concerto recordings will feature repertoire even more truly in keeping with his remarkable gifts—to wit, the Schumann and Chopin concertos.

**MENDELSSOHN: String Quintet No. 2, Op. 87 (see VERDI)**

**RECORDING OF SPECIAL MERIT**  
**MERIKANTO: Juha.** Matti Lehtinen (baritone), Juha; Raili Kuusooja (contralto), Mother-in-law; others. Finnish National Opera Chorus and Orchestra, Ulf Soderblom cond. MUSICAL HERITAGE SOCIETY MHS 3079/80/81 three discs $10.50 (plus $1 handling charge from the Musical Heritage Society, Inc., 1991 Broadway, New York, N.Y. 10023).

**Performance:** Very good  
**Recording:** Excellent

Juhani Aho’s novel *Juha* is something of a Finnish literary classic, and the opera’s libretto, by the famous soprano Aino Ackte, is said to be faithful to the book to the point of containing verbatim quotations. Aarre Merikanto (Continued on page 111)

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**SHADES OF SPARTACUS**

**Vladimir Vasiliev in the Bolshoi Ballet production**

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AARRE MERIKANTO (1893-1958)
Vital operatic music

(1893-1958) completed the opera in 1922 and submitted it to the management of the Finnish Opera, who rejected it and thus relegated it to virtual dormancy for the remaining thirty-six years of the composer's life (it was broadcast in 1957 and 1958). Its first stage performance in 1963 achieved the success, in Finland at least, that its creator had sought in vain during his lifetime.

That success is fully understandable. The story is rather basic but contains the stuff strong operas are made of: a love triangle with echoes of Pagliacci, II Tabarro—or Porgy and Bess. Honest, middle-aged, crippled Juha is married to Marja, a much younger and love-starved woman. She falls for a traveling merchant named Shemelika and, after a very brief period of inner struggle, runs away with him. Later, on discovering her lover's shiftlessness and shoddy character, she returns to her husband. He is ready to forgive her, but Marja cannot stop lying to him. When Juha discovers the truth in all its ugly ramifications, he cripples Shemelika in a fight and commits suicide. Marja survives, bearing the scars in her soul. Her husband. He is ready to forgive her, but Marja cannot stop lying to him. When Juha discovers the truth in all its ugly ramifications, he cripples Shemelika in a fight and commits suicide. Marja survives, bearing the scars in her soul.

This passionate tale is developed with terse effectiveness in three acts of two scenes each. Juha is a highly theatrical opera to which an artistic level, spearheaded by the bass-baritone Hendrik Krumm, is really in the running. The sound is realistic, thoroughly stageworthy, well-written, singable contemporary operas are not easy to come by. Juha is all of these, and I recommend it to any adventurous listener.

Seiji Ozawa is clearly not overawed by the Boston Symphony Orchestra's long history of Ravel performances under Monteux, Koussevitsky, and Munch. He has his own ideas about the three works on his new Deutsche Grammophon disc; some listeners may find them characterized more by efficiency than by poetry, but the performances are unarguably sleek. The Boléro, a little faster than Ravel indicated, but by no means headlong or unatmospheric, is a "straight" performance—I missed the trombone slurs, which are not attempted here—but, with the superbly maintained rhythm and virtuoso playing, it makes quite an impact. La Valse is sumptuous and seductive for the most part, but lacks the subtlety Bernstein, Monteux, and others have shown in their handling of the piece. Most effective of all is the fire-and-ice brilliance of Ozawa's Rapsodie Espagnole, but that work is gratuitously split for turnover after the Malaguena in one of those deplorable "sandwich" arrangements that contravene the basic premise of the long-playing disc.

The Hungaroton disc is laid out more sensibly and more generously—but I don't think it is really in the running. The sound is realistic, and Korodi's Rapsodie is vivid and warm, his Mother Goose (the original five sections only, not the full ballet version) touchingly evocative. Poor horn tone disfigures the otherwise attractive Pavane, though, and the wind playing in the well-paced Boléro is disappointingly lacklustre.

ROSA: String Sonata No. 1 (see VERDI)


Performance: Soulful
Recording: Spotlights violin

Louis Kaufman, at three score and ten, has lost neither his "hot" tone nor his left-hand dexterity when it comes to whipping through these warhorses of the French violin repertoire. In the pre-LP days, when he was the behind-the-scenes fiddle in almost every other (Continued on page 114)
Are superlatives exhausted where De Larrocha is concerned?

T wo albums of piano music by Manuel de Falla have just been released: one by London Records and one by Musical Heritage Society. The repertoire on the two discs is almost identical, and coincidentally the pianist on both is the same: Alicia de Larrocha. The MHS recording was made in Spain a few years ago by Hispavox; the London recording is new.

The photographic portrait of Falla on the cover of the Musical Heritage Society album reminds me of the word-sketch that Henry Prunières wrote of him in 1928: "It is difficult to imagine a figure more Spanish in type than this slight man, thin and alert, whose face seems delicately sculptured in wood, not an atom of fat under the skin of this animated visage; eyes of flame that reveal the intense emotion burning within. Manuel de Falla is the incarnation of passion, imagination, enthusiasm, although an iron will disciplines his emotions."

Some years later, in my book The Music of Spain, I drew an analogy between the man and his music: "Not a superfluous note, not an ounce of padding, in the finely wrought, muscular texture of his scores. The sinews of his art are tense, yet flexible; they pass from meditative repose to dynamic action with dramatic rapidity. His creative reflexes respond with sensitive alertness to every emotional impact, yet the process of musical transmutation is achieved with the most painstaking care, with a ceaseless, disciplined striving for perfection."

Meanwhile I had come to know Falla in Paris and had occasion to hear him play his own music for piano. He was a fine, sensitive pianist who at the age of twenty-five had won first prize in a national competition in Spain. All the personal qualities that I have tried to describe were embodied in his playing. Ever since I first heard him play—which was more than forty years ago—I have wondered when a pianist would appear who could transmit to later generations the unique essence of Falla's music as I felt it then. Alicia de Larrocha is that pianist.

She of course possesses greater technical resources than Falla had; but that alone does not explain the marvelous quality of her interpretations. How many times—many more than I care to remember!—have we heard concert pianists wreak their "virtuosity" on the much-battered Ritual Fire Dance or the Dance of Terror from El Amor Brujo. I must confess that I had reached the point where I never wanted to hear these encore fixtures again—until I heard Larrocha play them. It is silly to speak of "virtuosity" in relation to her playing. Certainly there are innumerable technical details to admire, such as the ineffable clarity and ease of her runs, the expressive articulation of the inner voices, the exquisite nuances of her dynamic palette—but haven't all the fine adjectives and superlatives already been exhausted in writing about Larrocha?

For me, the ultimate revelation of her playing is what I must call "poetry"—revealing the inner essence of the music that was only latent until she, "with a ceaseless, disciplined striving for perfection," made us aware at last of its presence.

The immense popularity of the piano transcriptions (by the composer) from the ballets The Three-Cornered Hat and Love the Sorcerer has overshadowed Falla's original music for solo piano—which of course he actually wrote very little. It consists of the Four Spanish Pieces (1907), the Fantasia Baetica (1919), associate Andalusian music with shouts of "Ole!" and the clacking of castanets.

The Four Spanish Pieces were begun just after Falla wrote his opera La Vida Breve, in 1905, and were completed after he went to Paris in 1907 (he had planned a seven-day excursion, but remained for seven years!).

Aragonesa has the characteristic 3/8 time and triplet figuration of the joia of Aragón, a fast and vigorous dance; Cubana captures the languorous and sensuous atmosphere of the Antilles, with its evocation of the guajira, originally a folk song of the Cuban peasants (guajiros), with alternating meters of 3/4 and 6/8. In Fallo's piece these meters are also simultaneously combined in the right and left hands. Montañesa refers to the region of northern Spain known as "La Montaña," where the Cantabrian mountains slope down toward the Atlantic. It opens with the sound of distant bells, as though from a hermitage on the mountainside—and how clearly chimed, how unbelievably bell-like, is the sound that Larrocha draws from the piano! As might be expected, Andaluza is the most frequently played of these pieces. Marked Vivo (très rythmé et avec un sentiment sauvage); it alternates strongly accented staccato sections with widespread guitar-like figurations and an intensely expressive melody of the cante hondo type. Here again the accompaniment, as in so much of Falla's music, is based on the technique of the guitar. On these two recordings, the London offers a wider selection from the two ballets, which Larrocha plays so splendidly that they should not be passed up merely for the sake of getting the attractive but less important Danza No. 2 from La Vida Breve in the MHS recording.

The liner notes for the latter—understandably unsigned—read as though they had been translated from Spanish into English by someone ignorant of both languages. The liner notes by John Davidson for the London recording are excellent. I only wish that London had used the portrait of Falla on its cover instead of Goya's "mournful majas and their sinister male companions—very alluring, no doubt, but quite irrelevant to Falla's music."

—Gilbert Chase

FALLA: Piano Music

and Hommage pour le Tombeau de Paul Dukas (1935). The last is almost never played—because it is not "Spanish." But neither has the Fantasia Baetica been often heard—perhaps because it is not "Spanish" enough. Although it relates to Falla's own province of Andalusia—which the Romans called "Baetica"—it marks the composer's transition to the more austere style of his later works, such as El Retablo de Maese Pedro and the Harpsichord Concerto, which reflect the Castilian spirit.

What happened, I think, is that Falla's earlier Andalusian works, with their vivid evocations of cante hondo and the flamenco dances with their fascinating rhythms, aroused expectations in most listeners that are not fulfilled in the Fantasia, with its somewhat archaic and reticent character. It was dedicated to Arthur Rubinstein, who hardly ever played it. It is not a very showy piece, in spite of its many arabesques, down-rushing broken chords, and glissandi passages. The middle section consists of a lovely lyrical intermezzo. While the Fantasia will probably not become a repertoire piece, now that Larrocha has made it her own its complex beauty can be appreciated by those who do not necessarily associate Andalusian music with shouts of "Ole!" and the clacking of castanets.

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—Gilbert Chase

FALLA: Cuatro Piezas Españolas: Aragonesa; Cubana; Montañesa; Andaluza; Fantasia Baetica. Three Dances from El Sombrero de Tres Picos: Danse des Veisins; Danse du Meunier; Danse de la Frayeur; Récit du Pêcheur (Le Cercle Magique); Danse Rituelle du Feu. Alicia de Larrocha (piano). LONDON CS-6681 $6.98.

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Seven tapes were tested: TDK SA, TDK KR, Scotch Chrome, BASF Chromdioxid, Advent Chrome, Scotch Classic, and Maxell UD and ranked 1st to 7th. The chart shows the results for 5 representative tapes tested. The following tape decks were selected for use in the tests: Nakamichi 500 & 1000, Advent 201, and TEAC 450.

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Hollywood movie, Kaufman recorded this concerto with the Santa Monica Symphony under Jacques Rachmilovich for the Disc label: if memory serves, his new reading is pretty much the same brilliant fiddling, and totally un-Gallic when placed alongside the work of a Fracescatti, or even a Milstein. The more obviously tropical Havanaise is more appropriate to Kaufman’s bow. The essentially competent orchestral accompaniment seems rather spread out and cavernous here, and the very bright spot-companiment seems rather spread out and cavernous here, and the very bright spot-lighting of the violin unfortunately tends to make the entire production pall on the ear well before the conclusion of side two. D.H.

SIBELIUS: Symphonies (see The Basic Repertoire, page 56)
Symphony Orchestra, Gennady Rozhdestvensky cond. MELODIYA/ANGEL SR 40266 $6.98.

Performance: Fiery
Recording: Variable

Seiji Ozawa’s way with the Pathétique in this performance, though by no means lacking in urgency, is rather on the cool and elegant side. Consequently, it is the lighter and more lyric aspects of the score that come across to best effect here. This is particularly true of the 5/4 movement, which is exceptionally well played and achieves beautifully effective details of nuance throughout the trio section. Technically, the recording is first-rate throughout. If Gennady Rozhdestvensky had had the services of the Leningrad Philharmonic and really topnotch engineering for his Melodiya/Angel recording, his realization of the Pathétique might have ranked among the best of the more than two dozen currently available disc versions. Even with sloppy orchestral detail in the early pages, and despite somewhat tubby and constricted sonics, the performance is fiery and passionate almost to the point of rawness in the gut-racking final pages. There are stunning points made in the ferocious Slavic quickstep scherzo, in which the delineation of the inner wind parts and the savage unison runs before the reprise are most striking. The production is uneven, but this recording is well worth the while of those who fancy their Tchaikovsky in the truly Russian vein.

D.H.

VAUGHAN WILLIAMS: Sir John in Love (see Best of the Month, page 84)

RECORDINGS OF SPECIAL MERIT


Performance: Fluent
Recording: Very good


Performance: Sumptuous
Recording: Rich

Verdi’s solitary string quartet is not a student work, but a product of his sixtieth year, roughly contemporaneous with Aida and the Requiem; everything in it bespeaks not only maturity but a melodic richness and inventiveness fully comparable with Verdi’s finest achievements in the realm of opera. Its link with Aida and pre-echoes of Falstaff have to prefer it, anyway, for the overside performance of the Mendelssohn quintet. Another relatively neglected work (and an overside considered -not to mention price- I would have to prefer it, anyway, for the overside performance of the Mendelssohn quintet. Repeatedly neglected work (and even more substantial one in a sense, though it boasts nothing like the voluptuous allure of Verdi’s themes), it is a winner in every respect: the MHS disc is a must for this side alone. Zukerman’s performance of the Rossini sonata is a handsome one in an expansive style, but it is carried off with more swaggering wit by Louis Aubacome on Nonesuch. As I hope I have indicated, though, the two versions of the Verdi quartet are both so enjovable, and in such different ways, that anyone who loves the work might well want them both. irrespective of couplings. R.F.

VIANNA: Dansa de Negros; Jogos Puertis (see VILLA-LOBOS)

RECORDINGS OF SPECIAL MERIT

VILLA-LOBOS: A Prole do Bebe, Suite No. 1; Bachianas Brasileiras No. 4, Preludio, As Três Marias; Rudepeoma. Nelson Freire (piano). TELEFUNKEN SAT 22547 $6.98.

Performance: Superior
Recording Excellent

VILLA-LOBOS: A Prole do Bebe, Suite No. 1; Ciclo Brasileiro—Festa no Sertão, Impressões Serereissas, Chôros No. 5 (“Alma Brasileira”). VIANNA: Dansa de Negros, Jogos Puertis. MIGUEZ: Nocturne. GUARNIERI:

(Continued on page 118)
The Arrival of Renata Scotto

Considering Renata Scotto's stature as a reigning prima donna in the opera world, it is curious that she has not been very well represented in the American record catalog. She has an exquisite Madama Butterfly on Angel, a very good Riggiotto on Deutsche Grammophon, a few Everest sets (hers is the 116
STEREO REVIEW
ni chestnuts as"O mio babbino caro" and "Quando m'en vo") from Mascarini's Lodoletta, she seems to reach out and clutch weakly at your wrist as she expires in the snow.

The sound, too, is splendid. I don't think Scotto's voice has ever been so well recorded before, and although the singer is placed well forward, the balances are good. There is a beautiful picture of the artist on the cover, and the only thing I can think of to complain about is the absence of complete texts and translations in my review copy. (How are fans going to keep up their Italian if they don't have the words in hand?) But only a few copies escaped to market without the text leaflet, and Columbia will send you one if there happens to be none in your album. (The address is on the album cover.)

And now to the Verdi, which is the Big Stuff. If it seems the more impressive of the two albums, perhaps it is because Verdi was a greater composer than his verismo successors, and the arias chosen for this recital give me a chance to talk about Verdi's opportunity for greater display of virtuosity and vocal agility. Puccini's heroines tend to be soft, sentimental creatures; Verdi's are larger than life and must cope with grander passions. These arias are longer and give the soprano variety of mood and more time to project the personalities of the characters, ranging from the placid Desdemona (Otello) to the wicked Abigaille (Nabucco).

The slower, quieter arias, such as the long scene from Otello, the Letter Scene from Travïata, and the first of the Vespri arias, show off Scotto's legato, her interesting way of phrasing, and the superb way she can swell or diminish a tone. She sings both verses of "Addio del passato," and through her skill in shaping the aria she maintains your interest even through the second verse, which is usually omitted.

The second of the rarely performed Barzattia di Legnano is impressive, but my favorites on the album are the long scenas from I Lombardi and Nabucco. Scotto is a very exciting Isolda in Lombardi (I wish the Met would stage it for her), and the excerpt here indicates the scope of the role with a lyrical recitative and prayer followed by a dramatic outburst on the horrors of war. Similar in structure, the Nabucco selection shows the fierce side of Scotto's temperament and elicits from her the quality of abandon suggestive of her willingness in live performance to take vocal risks. It is, in a word, thrilling.

Much as I like the verismo album, this Verdi is even greater testimony to the fact that Renata Scotto is a major soprano at her absolute prime. Her voice may not be a voice for everyone, but which soprano's is? Scotta's
tone is a bit tart, and not everybody likes the taste of strawberry-rhubarb. On forte high notes you hear a little steel in the voice, and it has a slightly veiled quality, which is not like Callas' covered middle notes, but is present throughout her range, lending a little mystery to whatever she sings. If you compare her recording of the Otello arias with Caballé's, you will see that she does not have the Spanish singer's diamantine clarity; Scotto's vocal color is more that of a smoky topaz. All these characteristics give her voice a unique, instantly recognizable timbre, and she exploits them for the utmost in expressivity.

Her intonation is accurate, and her rhythmic sense is strong—she never pulls an aria out of shape by hanging on to a particularly good note. (Of how many Italian sopranos can that be said?) And then there is the rightness of her diction, the clearly articulated double "m"s "I"s, and "t"s (not heard since Licia Albanese and "Dolce notte quante stelle... Non le vidi mai si belle... "). Many singers from many countries learn Italian and sing it well, but few if any non-Italians ever acquire the ability to color words in that precisely Italian way that Scotto grew up with. When she sings words like paura (fear), vendetta (revenge), or bacio (kiss), you feel that she not only has those words in her mind and her throat but has lived them as well.

I think both these albums show what acting with the voice is all about and therefore what operatic singing is all about. Under Gianandrea Gavazzeni the orchestras on both discs play well. Maestro Gavazzeni has conducted Mme. Scotto many times in the theater, and they seem to agree totally on how each aria here should be performed.

The name Renata means "reborn." Perhaps these new records indicate a rebirth of Scotto's recording career. I understand the Metropolitan has some interesting plans for her in the next few seasons. I hope Columbia Records does too.

—William Livingstone

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CIRCLE NO. 49 ON READER SERVICE CARD

SEPTEMBER 1975
Dansa Negra; Dansa Brasileira, FERNANDEZ, Brasilia, Suite No. 2—Ponteio, Moda, Cataréte. Cristina Ortiz (piano). ANGEL S-37110 $6.98.

Performance: Scintillating
Recording: Good

Nothing need be said at this late date about Brazil as a source of phenomenally gifted pianists, represented on records by the illustrious Guiomar Novaes and a current crop that includes such formidable talents as João Carlos Martins, Antonio Barbosa, and Roberto Szidon. What is curious is that none of these Brazilian pianists had recorded any music by their compatriots since the famous Novaes set of Columbia 78's. These two new discs, then, are doubly welcome—both for the repertoire itself and for the exhilaration of the brilliant playing.

Nelson Freire, of course, is a known quantity to discophiles: he made some sensational concerto recordings for Columbia back in 1968, and a good one of the Chopin Preludes, but he hadn’t been heard from since—an astounding case of neglect. Cristina Ortiz, heard in last year’s Angel release of Constant Lambert’s The Rio Grande and in a new pairing of the Shostakovich concertos, is twenty-four, started winning international competitions at fifteen, and has studied with Magda Tagliaferro and Rudolf Serkin; her first solo recital disc is called “Alma Brasileira” (“Brazilian Soul”), after one of the shorter Villa-Lobos works she plays, and the title is validated by the evocative impact of her performances as well as the obvious “survey” nature of the collection.

Both of these discs are knockouts, really, and many collectors will want them both, since only the fifteen-minute Prélude du Bébé sequence is duplicated. Even that is not a strict duplication, for Ortiz reverses the order of the two final numbers, ending with “Polichinello” instead of “The Witch-Doll” (the liner gives the original sequence only and makes no reference to the switch), and her shaping of some of the numbers is strikingly different from Freire’s. Freire brings a crisper and more individualized character to such pieces as “The China Doll” and “The Rubber Doll,” while Ortiz displays what strikes me as a more Ravelian manner. Both are enormously successful, but if forced to choose I would take Freire, who further benefits from superior sound and whose disc has separating bands visible between the eight pieces in the suite.

Overall, too, Freire’s all-Villa-Lobos program is a stronger one than the Ortiz assortment, though the latter’s variety is by no means unattractive. The Three Marias is charming but lightweight, and I would much rather have the entire Bachianas No. 4 in stead of just the Preludio, but the Telefunken disc is invaluable for the staggering performance of the Rudepoeoma, which is surely Villa-Lobos’ keyboard masterpiece. The work is a musical portrait of Artur Rubinstein, composed in the early 1920’s and filled with explosive passages (many of them marked Tres sauvage) suggesting that the pianist must have been a fireball in his “young years.” The Telefunken annotation has a goodly share of errors, and the English translation is not the best, but that is the only even partially negative element in this stunning production.

The three unduplicated Villa-Lobos items in the Ortiz collection are brief but extremely effective examples of his folk-nostalgia manner, and this might be said of the pieces by the four lesser-known composers as well, except the Nocturne of Leopoldo Amerigo Miguez (1850-1892, founder of Brazil’s National Conservatory), which shows no identifiably national strain. The Guarnieri Dansa Brasileira is the one we all know in its original orchestral guise, and the similarly flavored pieces by Oscar Lorenzo Fernandez and Fructuoso Vianna—especially the latter’s Jogos Pueris (Children’s Games)—are quite ingratiating. Ortiz displays real commitment in every one of them, bringing out the individual character of each and making one really eager to hear more of what must be a sizable treasury of Brazilian music—as well as more of whatever else Ortiz may offer.

R.F.


Performance: Virtuosic
Recording: Very good

The unaccompanied violin sonatas of Eugene Ysaye, probably the most skillful examples of the genre since Bach and Paganini, show indebtedness to both of those great predecessors, but they also display the great Belgian violinist’s own style. Joseph Szegeti, to whom Sonata No. 1 was dedicated, characterized it as full of “those sinuous, baroque, nervous Ysaïean passages, arabesques, and whimsical musical ideas.”

All six sonatas were dedicated to eminent violinists: Jacques Thibaud, Georges Enesco.
Fritz Kreisler, Mathieu Crickboom (an Ysaye pupil and associate), and Manuel Quiroga are the others. Difficult, extremely challenging pieces, they are regularly used at the Brussels competitions established in 1937 in the Belgian master's honor. David Oistrakh, the winner of that first competition, made at least two recordings of the D Minor Sonata (No. 3), but this is the first time that the entire Op. 27 has been recorded.

The two shortest sonatas (Nos. 3 and 6), each consisting of two well-contrasted movements, are the kind even non-violinists will find enjoyable. My own favorite, however, is Sonata No. 2, in A Minor, which uses Bach's E Major Prelude as a starting point for obsessive contrapuntal interweavings of the Dies Irae theme. The other three sonatas are never devoid of interest, but technical intricacies at times overshadow their musical significance.

Ruggiero Ricci meets the demands of this sequence with astonishing technical aplomb. If he cannot make the music consistently appealing in an involving sort of way, I suspect that the problem lies not with him but in the special kind of writing. G.J.

COLLECTIONS


Performance: Generally entertaining Recording: Very good

In the enormous body of program music that stems from the Renaissance and Baroque periods, there is a surprising quantity of pieces associated with warfare. These are sometimes commemorative, but more often they are merely descriptive of battles in general, involving the expected kind of musical imagery, guns and cannons, cries of the wounded, victory marches, and so on. The necessity for sequential writing and the resulting repetitious passagework are fortunately held to a minimum in the present intriguing, often entertaining collection of battle pieces for organ. Some of the composers' names are relatively familiar: Frescobaldi, Banchieri, Bull (whose charming dance, Coranto Battle, was used by Praetorius in his Terpsichore), Cabanilles, Krieger, and Kerll. There are also some rarities. Fray Diego de Concejial's battle piece and that of José Jimenez (the former is an unknown sixteenth-century composer from Portugal, the latter a scarcely better-known seventeenth-century Spanish organist) both imply ample use of the famous Iberian reed stops and horizontal trumpets; the Batalla de Sexto Tono of Jimenez in particular has some grandiose moments. Christoph Löffelholtz's Little Battle, stemming from a 1555 organ tablature, is possibly the earliest piece on the disc but not the most interesting. First place, I think, has to go to the large-scale Batalla II of the Valencian organist Juan Cabanilles (1644-1712); though predictable, this work is still the most elaborate, grand, and harmonically varied in the collection. The sound of the Hildesheim Cathedral Organ is well reproduced, the registrations imaginatively conceived, and the performances, though not dazzling, are satisfactory. I.K.

Schoenberg's "Gurre-Lieder" and Others

That the composers of the modern Viennese school—Arnold Schoenberg and his pupils Alban Berg and Anton Webern—belong in the direct line of the great Classical-Romantic tradition is evident to anyone familiar with their work. The transition from late Romanticism to Expressionism was, in fact, nothing like the revolutionary upheaval it has long been made out to be, but a surprisingly short evolutionary step. This evolution is clearest and most highly developed in the work of Schoenberg, whose music and personality were controversial for so long that audiences and critics refused to hear the obvious. Now that we have so thoroughly re-evaluated late-nineteenth-century and turn-of-the-century art, however, there is an increasing acceptance of the Viennese school's transitional art by the wider musical public, an acceptance underlined by several recent record releases.

Schoenberg's first published work, *Verklärte Nacht*, still his most popular composition, belongs to the nineteenth century (it was composed in 1899), but with the massive *Gurre-Lieder* of 1900-1901, he bid a protracted fond farewell to Wagnerian Romanticism. It is a leave-taking on the grandest of scales. The texts, German translations from the Danish poetry of Jens Peter Jacobsen, deal with typical late-Romantic themes: love/death and redemption. The setting is a veritable music drama of two hours' length, complete with huge orchestra, chorus and soloists, a web of leitmotivs, and a kind of continual heaving and throbbing. It is a masterpiece, no doubt, an edifying form of Maeterlinck appeared several years before Debussy's operatic version—as well as the orchestral Variations of 1928, one of the most accessible of Schoenberg's twelve-tone works. Berg's Three Orchestral Pieces, Op. 6, are a kind of epitome of early Expressionism; the *Lyric Suite* music is the composer's own string-orchestra arrangement of three of the movements of the quartet original. Finally, the set includes the early Webern Passacaglia, still late-Romantic in language, the Five Movements, Op. 5 (arranged for string orchestra by Webern himself), and the Six Orchestral Pieces, Op. 6, both in Webern's most intense and aphoristic expressionist style; and the Op. 21 Symphony, one of the best-known but, to my ears, driest of twelve-tone pieces.

Oddly enough, I don't find Karajan's version of the more romantic music terribly convincing. He shares a certain fondness for detail and clarity with Boulez—the DG recordings are models of clarity and good acoustics—but he does not convey the passionate surge or, indeed, the large formal scale of a work like *Pelleas*. Now, I am the first to admit that Boulez is no ultra-romantic, and yet it seems to me that the expressive shape of a difficult work such as the *Gurre-Lieder* comes across very well under Boulez's care, while, in spite of many beautiful details, Karajan's *Pelleas* seems amorphous, its emotional impact dulled. Berg and Webern fare much better, particularly the latter. Ironically, Karajan and the Berlin musicians are at their most impressive in the stark intensity and brevity of Webern's expressionist music. The Orchestral Pieces, Op. 6, one of Webern's most impressive accomplishments, are particularly strong. Even the Symphonic Variations, not one of my favorites, has an unexpected delicacy and nuance. How strange to find Boulez so successful in a large-scale romantic work and Karajan excelling at atonal miniatures!

The interest of Herbert von Karajan in the music of his world-famous Austrian compatriots is, in itself, a footnote to the history of music. Karajan came to the music of the modern Viennese school only in recent years and then largely through the early romantic and expressionist works. It is this part that is well represented in the four-disc set from Deutsche Grammophon, although there is a good sampling of later works as well. Of Schoenberg we have the works that immediately preceded and followed *Gurre-Lieder*, *Verklärte Nacht* and the tone poem *Pelleas und Melisande* (this symphonic interpretation of Maeterlinck appeared several years before Debussy's operatic version) as well as the orchestral Variations of 1928, one of the most accessible of Schoenberg's twelve-tone works. Berg's Three Orchestral Pieces, Op. 6, are a kind of epitome of early Expressionism; the *Lyric Suite* music is the composer's own string-orchestra arrangement of three of the movements of the quartet original. Finally, the set includes the early Webern Passacaglia, still late-Romantic in language, the Five Movements, Op. 5 (arranged for string orchestra by Webern himself), and the Six Orchestral Pieces, Op. 6, both in Webern's most intense and aphoristic expressionist style; and the Op. 21 Symphony, one of the best-known but, to my ears, driest of twelve-tone pieces.

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A very special and beautiful performance of *Verklärte Nacht*, far outclassing Karajan's in finesses, quality, and depth, comes from an unusual source: the Academy of St. Martin-in-the-Fields directed by Neville Marriner. This conductor and orchestra continue to astonish me with their versatility. The Webern and Hindemith performances that accompany *Verklärte Nacht* on the Argo disc are equally sensitive.

Schoenberg's Chamber Symphony of 1906, one of the most difficult and overbearing works of the transitional period, appears on Atlantic's Finnadar label in an excellent per-
formance by an ensemble of topnotch New York musicians directed by Gunther Schuller. This performance succeeds in catching both the details and the long line of a work that has repeatedly resisted attempts at clarification. Unfortunately, the dry, studio sound of the recording will put some potential listeners off. Nevertheless, this performance succeeds in revealing more of this notoriously difficult piece than any other I know. The record also features a very attractive performance of the lush Berg Sonata by Turkish pianist Idil Biret and a lively, un-expressivist interpretation of the Webern Five Pieces, Op. 5—the warhorse of atonal Expressionism—previously issued on Atlantic.

SCHOENBERG, although not himself a pianist, produced a number of important works for the medium—his first atonal music and his first twelve-tone music appeared in piano works—and, since his collected piano works fit neatly on a twelve-inch disc, several outstanding interpreters of twentieth-century music have taken up the challenge. The latest is Paul Jacobs, for many years one of the leading new-music interpreters in Europe and America. His readings on Nonesuch are strong, cool, and revealing, penetrating the "climate" of the music. Indeed, Jacobs has gone so far as to restudy the problems of textual accuracy in the printed editions, treating Schoenberg exactly like Beethoven or any other past master—which is, of course, exactly what he is.

—Eric Salzman

SCHOENBERG: Gurre-Lieder. Jess Thomas (tenor), Waldemar, Marita Napier (soprano), Tove; Yvonne Minton (mezzo-soprano), Wood Dove; Kenneth Bowen (tenor), Klaus the Fool; Siegmund Nimsgern (baritone). Peasant: Gunther Reich (speaker). BBC Singers: BBC Choral Society; Goldsmith's Choral Union; Gentlemen of the London Philharmonic Choir; BBC Symphony Orchestra, Pierre Boulez cond. COLUMBIA M2 33303 two discs $13.98.


SEPTEMBER 1975
SERVATORY NEC-111 $6.98 (distributed by Golden Crest Records).

Performance: Class Americana
Recording: Excellent

I read somewhere recently that one of our pundits had proposed that we call off the entire Bicentennial celebration and spend the time pondering where we have gone wrong. It would certainly save the record companies a lot of vinyl. This particular collection, however, offers some reasons why we should keep celebrating. Recorded by various talented forces from the New England Conservatory of Music during a weekend of Patriots Day activities in Boston, the program adds up to a varied and colorful, if at times incongruously juxtaposed, sampling of American music since Colonial times. Members of the College Musicum, under Daniel Pinkham’s astute direction, open the proceedings with two love songs—a neefuly ironic one by Colonial composer Samuel Holyoke, a prim and grace-ful one by Francis Hopkinson, who claimed to be the composer of the “first original American song.” A brace of marches, featuring a rousing Yankee Doodle and similar brisk items, is pumped out with gusto by the N.E.C. Wind Ensemble. Included are a jolly, circys march by Ives and another, a March intercol-legiate, imbued with an unaffected campus flavor. It’s something of a jolt after that to leap into two Duke Ellington tunes, but Koko and Daybreak Express are so superbly brought off under Gunther Schuller’s baton—almost ex-actly as Ellington himself recorded them—that it’s possible to survive the non sequitur quite comfortably. The record ends with a se-

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Performance: Grand
Recording: Excellent

After the roasting given to her Thaïs, it is pleasant to be able to report that Anna Moffo's album of French arias is really in the pleasant to be able to report that Anna After the roasting given to her Thaïs, it is pleasant to be able to report that Anna Moffo's album of French arias is really in the pleasant to be able to report that Anna Moffo's album of French arias is really in the pleasant to be able to report that Anna Moffo's album of French arias is really in the pleasant.

The voice, now mature and vibrant, has a dark quality with a very particular vibrato on top (she also uses vibrato in many parts of her range as an ornament on sustained notes, an effect with a lot of historical evidence going for it). She manages the difficult and bravura passages with a certain solidity. Her speciality is, of course, a kind of vocal vamping that can be, as the occasion demands, quite affecting. My singer friends say that her technique is altogether faulty, but I'll leave the specialists to have their way. Perhaps the sliding up to notes, like the vibrato, is a kind of vocal defect; it sounds to me more like a mannered effect that one either digs or not. In a curious way, it is often the difficult things that she carries off with strength and aplomb, while the simple things are mannered. This is an excellently produced record with strong orchestral and vocal back-ups.

RENATA TEBALDI: 18th Century Arias.


Performance: Fair to good
Recording: Good

This well-conceived sequence showcases Renata Tebaldi's current vocal estate to good advantage. Most of the music, set in comfortable keys that seldom call for singing above the staff, lies in the soprano's upper mid-range, still a source of smooth and velvety sounds. Her well-developed lower chest notes are also brought into play, at times quite effectively, as well as with exaggerations at the Home. The inclusion of the Alceste aria, however, was a mistake, for its repeated B-flats do not come off and the whole treatment is effortful.

The program contains some well-worn eighteenth-century staples, but a few surprises as well. Paisiello's "Chi vuol la zingarella" is quite delightful, and it is well sung. Miss Tebaldi realizes the comedy in Pergolesi's "Stizzoso, mio stizzoso" expertly, but overlooks the fact that Paisiello's "Nel cor piu non mi sento" is a comic aria too. She also rather overdramatizes Pergolesi's (?) tender Nina.

The orchestral backgrounds—authentic in Handel and Gluck, otherwise arranged by Douglas Gamley based on manuscripts probably unearthed by the tireless Mr. Bonynge—are effective, though the rapport between soprano and orchestra is not always ideal. G.J.
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Introducing the Staff...

Since readers from time to time understandably display a natural curiosity about the backgrounds of the writers and editors who bend their ears each month in these pages, we will be offering, in issues to come, a series of capsule biographies and autobiographies designed to satisfy that expressed need and at the same time to circumvent some of the hazards of mere speculation. — Ed.

Technical Editor

Larry Klein

Most of Larry Klein’s colleagues and friends, if asked simply to write a short biographical sketch, might have difficulty deciding which of his many facets to focus on. One might present him as Technical Editor (for the last twelve years) of Stereo Review, the world’s most widely read hi-fi/music magazine, where he generates or processes all the material appearing under the “Equipment” section of the table of contents. In addition to supervising the work of the magazine’s roster of regular technical contributors, Larry maintains contact with manufacturers, selects, edits, and writes articles, and produces his regular Audio Q magazine’s roster of regular technical contributions. In addition to supervising the work of the magazine’s roster of regular technical contributors, Larry maintains contact with manufacturers, selects, edits, and writes articles, and produces his regular Audio Q.

During the early Fifties he became something of an amateur consultant (and later a paid trouble-shooter) for a group of early-hi-fi “audiophiles” who hung out at the Electronic Workshop, an elite audio salon still located in the Village. It was through his contacts in these early hi-fi circles that he was offered a job as technical editor of Popular Electronics, a Ziff-Davis publication for electronics hobbyists. After two years in that position he moved on to a similar post with a competitor magazine, Electronics Illustrated, returning to Ziff-Davis again in January of 1963 to serve as Stereo Review’s Technical Editor.

What all that adds up to is perspective: Larry is a first-generation audiophile (the genius is, of course, not exactly ancient) whose unusual blend of inclination and experience has put him just where he ought to be—a kind of ombudsman with a handily situated booth in the middle of the audio marketplace, lending his talents and insights to manufacturer and to consumer alike. Since he is still at it twelve years later, one might conclude that he has maintained his credibility, preserved his sense of humor, and enjoyed himself a lot. He has.

— Katrine Barton

Stereo Review

September, 1975

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"The Sony TC-756 set new records for performance of home tape decks."

(Stereo Review, February, 1975)

Hirsch-Houck Laboratories further noted, "The dynamic range, distortion, flutter and frequency-response performance are so far beyond the limitations of conventional program material that its virtues can hardly be appreciated."

The Sony TC-756-2 features a closed loop dual capstan tape drive system that reduces wow and flutter to a minimum of 0.03%. Logic controlled transport functions that permit the feather-touch control buttons to be operated in any sequence, at any time without spilling or damaging tape; an AC servo control capstan motor and an eight-pole induction motor for each of the two reels; a record equalization selector switch for maximum record and playback characteristics with either normal or special tapes; mic attenuators that eliminate distortion caused by overdriving the microphone pre-amplifier stage when using sensitive condenser mics; tape/source monitoring switches that allow instantaneous comparison of program source to the actual recording; a mechanical memory capability that allows the machine to turn itself on and off automatically for unattended recording; and a full, two-year guarantee.

In addition, the TC-756-2 offers 15 and 7½ ips tape speeds; Ferrite & Ferrite 2-track/2-channel stereo three-head configuration; and symphonic recording that allows you to record FM matrix or SQ™ 4-channel sources for playback through a decoder-equipped 4-channel amplifier with virtually nonexistent phase differences between channels.

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