

The **MASTER**

Truly a Masterpiece among systems!

What's in a name? Though most products have little relation to their names, the only name we could possibly have given this system is the **MASTER**. It is truly a masterpiece . . . a Work of Art that can be *seen* and should be *heard!*

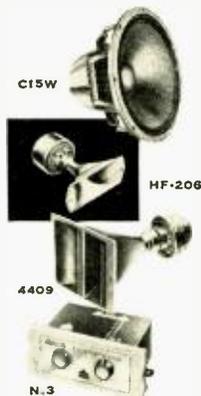
The finest principles of acoustic engineering and the most tasteful elements of styling have been lavished on the **MASTER** speaker system.

Each component of the **MASTER** is a gem which contributes to its overall magnificence. Just listen to the sonorous "big theatre" 15" woofer, the rich full-bodied middles produced by the exclusive "reciprocating flare" horn with heavy duty compression driver and the crystal clear, natural highs emanating from the super-tweeter—all kept in perfect balance by the N-3 ACOUSTIC BATON 3-way crossover network.

The **MASTER** employs the best features of rear-horn loading, phase inversion and direct radiation, integrated to achieve a highly efficient extended range enclosure. This results in unusual power handling capacity and transient response. This versatile enclosure can be used in a corner or flat against a wall, since it is a *true* cornerless-corner enclosure.

For an exciting thrill in high-fidelity, listen to the **MASTER** at your favorite Hi-Fi center . . . soon.

UNIVERSITY LOUDSPEAKERS, Inc., 80 So. Kensico Ave., White Plains, N. Y.



Power Capacity: 50 Watts
Integrated Program
Dimensions:
37"Hx28"Wx19 1/4"D
Shipping Weight: 120 lbs.
Price: Mahogany \$285.00
Blond 290.50

LISTEN

University sounds better



with close-up choral and solo group is recorded with fabulous fidelity—technically. The singing is ultra-clear, every breath can be heard. The band is in a live background, the singers very close in the foreground, in standard recording style. A fine record of its musical type.

But as to stereo, it's nothing much. In fact I found it easier to listen on only one track. The reason, I think, is that this is miked more or less in standard monaural style, with the voices greatly magnified over their "natural" volume level and recorded at close range. In stereo recording this won't do. It only makes for confusion, for unexpected grotesqueness—as if a group of giants were hovering in the air before you, singing.

I don't know the answer, but clearly stereo is going to have to develop new techniques for popular-type recording. This won't be easy, for popular music has long since become wholly dependent on the artificial balances of sound obtained by solo miking and trick liveness, and a "natural" positioning in space just doesn't exist for it.

Lenny Herman—Music in Motion.

1: Livingston T-1088-BN

2: Livingston T-1089-BN

Stereo Rating: (2)

It all depends on what you want. To my way of thinking (this isn't stereo (or even binaural) at all. It's simply two-point recording. In one speaker you hear a piano, in the other an accordion. No liveness, no sense of space, either behind them or between them. Just the two points.

Interesting, and maybe it's a good idea for the series of salonish arrangements offered on these two tapes. That's why I rate it (2), with parentheses. It isn't stereo, but maybe it's good two-channel listening just the same, for those who are after this music. A legitimate, if limited effect.

Beethoven: Symphony #5. Boston Symphony, Munch.

RCA Victor Stereo ECS-7*

Stereo Rating: 4 1/2

Mozart: Symphony #41 ("Jupiter"). Chicago Symphony, Reiner.

RCA Victor Stereo DCS-10*

Stereo Rating: 4

These two make an interesting comparison—the two great classic symphonists and two notable performing teams to go with them. In this music the stereo advantage is inherently less sensational than in the case of the colorful Richard Strauss and Bartok music, but the effect is musically helpful nonetheless, especially in the Beethoven.

The Fifth Symphony, in fact, is quite remarkable under stereo treatment—you hear for the first time things that clearly old Beethoven intended you to hear, notably the wonderful bounce of the hall echo, after his numerous short, violent chords. They are superb in stereo.

Moreover, the brass punctuation, very pronounced in this recording, is wonderful to hear; the pizzicato strings, the oboe solo, the tympani, all gain by the stereo spacing, within the great concert hall. (If ever music was concert hall music, this is it!)

As in other RCA Boston stereo recordings, the brass is here favored and loud, the strings somewhat dark colored and indistinct. In the Tchaikovsky "Pathétique" this has unfortunate effects on the musical continuity; but Beethoven's brass is the more effective for it. The transition, pianissimo, from the third to the last movement and the re-transition back to the last movement's main theme are particularly wonderful in stereo. Altogether a highly worthwhile stereo and I like the Munch straightforward interpretation.

Reiner's Mozart is more mnnnered and I'm not nearly as enthusiastic musically about it as his Strauss, which is unbeatable. The Mozart symphony, at Chicago, seems to be recorded with the front strings somewhat closer; they are shinier, sharper, more posi-