

FORMERLY HI-FI/STEREO REVIEW

Stereo Review

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SPECIAL SPEAKER ISSUE



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At last all-direction sound with wide range response plus full reverberatory effect.

Since the introduction of stereo, there have been many attempts to develop a speaker system that would reproduce the full-frequency sound and 3-dimensional audio effect of an actual live performance. Up until now, all of these attempts have failed in one or more respects. Either the frequency range was limited, or speaker placement was critical, or the listener had to sit in a certain limited area, or the expense involved was beyond the reach of the average audiophile. Now, with Scott's introduction of the Quadrant speaker system, these limitations have been eliminated.

360° of sound

The Quadrant idea is basically simple. The Quadrant speaker has four sides. An 8" woofer (low-frequency speaker) is mounted on side One. Another 8" woofer is mounted on side Three. Four 3" mid-range/tweeters (mid-to-high-frequency speakers) are mounted on all four sides, one to a side. Woofers radiate sound waves in a 180° arc . . . midrange/tweeters, in an arc of 90°. As a result, the Scott Quadrant covers a full circle with a full range of sound.

Stereo follows you everywhere

To use the Quadrant speakers, you place them virtually anywhere in the room (even with one corner against the wall!) and turn on your sound source. Now, walk around the room and listen. No matter where you go, you hear full-range, 3-dimensional stereo. Even the elusive high frequency notes follow you everywhere. Even in a funny-shaped room. Even in a room with so-called "dead spots."

Same principle as live performance

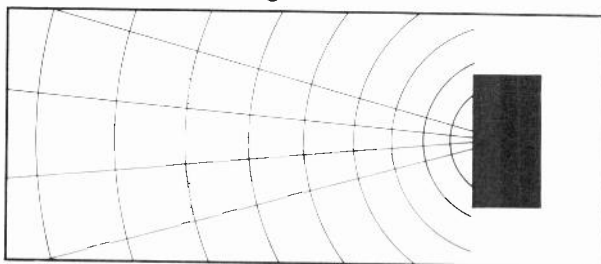
Here's why. A live performance gives you the stereo effect no matter where you sit. This is because you're listening to a 3-dimensional sound source . . . an orchestra, for example. You hear sounds, not only directly from the various elements of the orchestra, but also reflected from the walls of the concert hall. Similarly, the Quadrant speaker system projects sound, not only directly at you (as do conventional speakers), but also in all directions using the reflective qualities of the walls to heighten the "live" stereo effect.

Total stereo realism

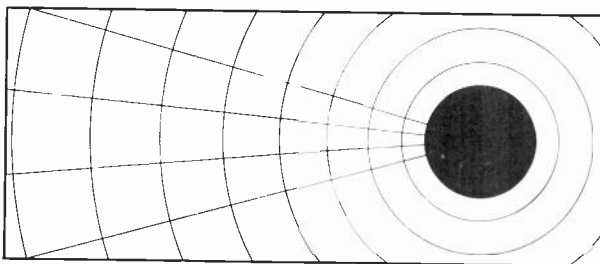
The net result of Scott's innovation in the field of speaker development is the Quadrant speaker system . . . a total stereo speaker system, and an incredible state-of-the-art advancement in stereo realism. The Quadrant speaker system is priced at \$149.95, actually much less than many speakers which can't measure up to the Quadrant sound.

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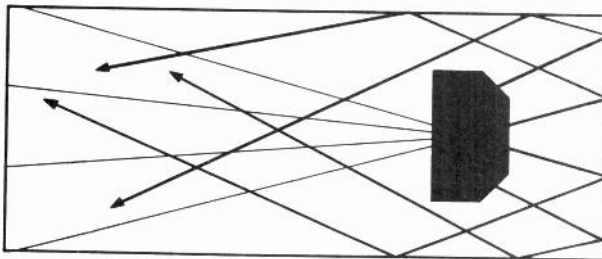
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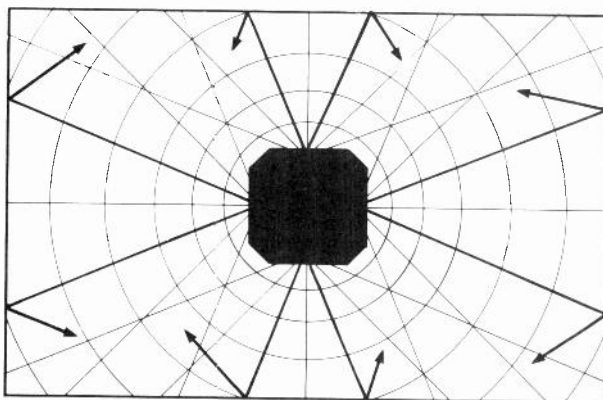
Conventional speakers . . . these tend to be directional. They have good wide-range response only within a relatively narrow triangular listening area. Stereo "presence" is limited because not enough sound reverberates from the sides and rear of listening area.



Omnidirectional speakers . . . most are omnidirectional only in the bass range . . . but notice that the vital high frequency tones, regardless of elaborate baffle systems, are perceptible only in a limited listening area.



Reflective speakers . . . these can give a satisfactory illusion of presence and depth. However, these systems require an equalizer for flat response. This in turn generally requires the use of separate (and expensive) pre-amps and ultra-high-wattage power amps.



Scott's Quadrant speakers represent a no-compromise design. Quadrant speakers can be placed virtually anywhere, give extraordinarily good wide-range response and 3-dimensional stereo realism and presence throughout the room. In addition, no equalizers or special amplifiers are required.

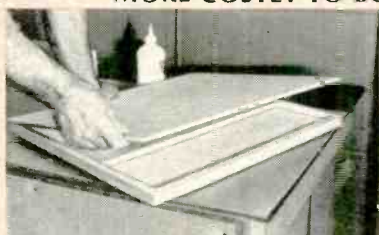
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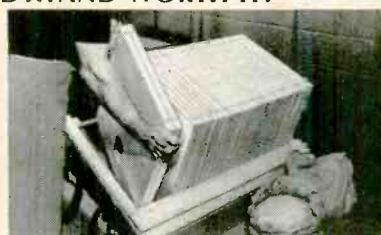
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2. Panels are stacked on specially designed vibrating machine. Note small, round openings on top edges, forming a strong, rigid panel with cavities.



3. Sand is poured on, filtering slowly through small openings into panel cavities. Vibration machine eliminates air pockets, insures maximum compression.



4. Feed holes are sealed with wood plugs. Panel becomes totally inert to the back waves of sound which will be projected against it in the speaker enclosure.

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FORMERLY HI FI/STEREO REVIEW Stereo Review

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By WILLIAM ANDERSON



EDITORIALLY SPEAKING

ORCHESTRAS IN CRISIS

WHEN it comes to deficit financing, the U. S. government has nothing on our major symphony orchestras. It is no news to most music lovers that, almost without exception, they suffer from a congenital weakness in the region of the right hip pocket. They are fabulously expensive invalids, and the maintenance bills that concert subscriptions and income from recording contracts cannot begin to meet have for years been picked up by government, foundations, industry, and generous private donors. Economic individualists may cluck that every enterprise ought to pay its own way or go out of business, but the arts, however indirectly, have always been handmaidens of commerce.

But, for our orchestras, the situation has become even more acute over the course of the past few years: costs (particularly salaries) have gone up, subsidies have gone down, and concert audiences overall have dwindled alarmingly. No one with any sense of fiscal fairness would begrudge instrumentalists their recent overdue salary increases, and few would claim that the diversion of public and private funds into basic social rather than cultural programs is a perversion of priorities. What rankles, however, is that dwindling audience; the older concert-going generation is thinning out, and the seats it used to occupy are not being taken up by a younger one. Orchestra managers, impresarios, and public scolds are full of explanations—the repertoire is stale, concerts are too stiffly formal, concert-going has become more a social exercise than a musical experience, young people have been seduced by the simpler and more accessible pleasures of popular music. What is missing from this catalog, it seems to me, is a little generational arithmetic. This is the year 1969. The long-playing record was born in 1948. Simple subtraction gives us twenty-one years—a nice figure for the coming of age of the First Phonographic Generation. If it is true, as I have long been told, that “people who go to concerts do not buy records,” then the corollary must also be true: “people who buy records do not go to concerts.” Though it can be argued that there is a large element of snob appeal in concert going, it must also be admitted that it offers the *potential* for greater musical enjoyment. This is not enough for the First Phonographic Generation. Raised on “canned” music and other technological aids to instant gratification, they can hear the music they want, when they want, in any of a dozen or more superb performances; they need not wait half a season or longer for an indifferent one. The way out of the woods for our orchestras is to find what they can do for these listeners that recorded music cannot; I do not envy them their task.

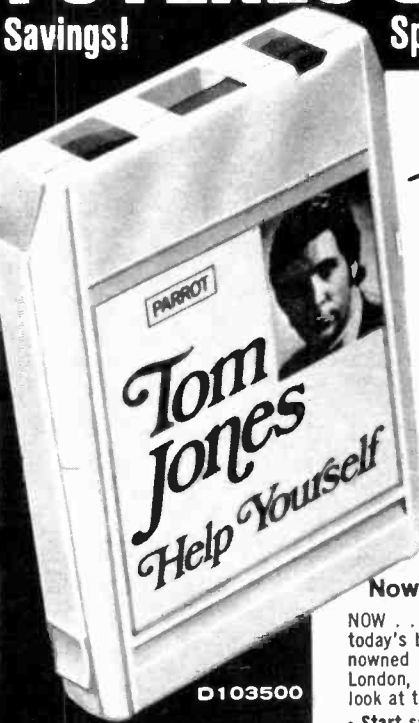
A LITTLE over three years ago (April 1966) STEREO REVIEW offered to its readers a “Calendar of Classical Composers.” Printed in color, on heavy stock, it listed the most important composers from the year 1400 to the (then) present, grouping them according to the major stylistic periods—Renaissance, Baroque, Classic, Romantic, *etc.* Popular demand now dictates that we repeat this offer. New readers, and those who missed the opportunity the first time around, can get a copy simply by circling number 145 on the Reader Service Card, page 9.

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6



LETTERS TO THE EDITOR

Kit Convert

● I have enjoyed and gained much information from articles in your publication. However, few have kindled me to direct action. Bennett Evans' article on kit building in the June issue did this. It hadn't dawned on me that all the components I've been shopping for I could build—and that I really *wanted* to build them! I'm off on a new hobby, and thank you very much.

RICK JUDY
Pocatello, Ida.

The Most

● I am a sixteen-year-old girl who just happens to be a great fan of your magazine. I think that James Goodfriend and Larry Klein are two really cool cats.

I know it is very strange for a girl my age to like this kind of stuff, but I think it is the most. My technical and recordings knowledge got me a job at a record and audio shop here. (They take *STEREO REVIEW* also.) Most of the kids at school make fun of me for liking this sort of stuff.

I just wanted you all to know that in my book you are number one. I consider your magazine to be the best on the market today.

JUDITH JOHNSON
Huntsville, Ala.

We have a book, too, and Miss Johnson has just moved into the number one spot.

Lieder

● I have just one question for Robert S. Clark, the author of "A Basic Library of German Lieder" (June): does he even yet understand why the lied had to happen? Has he realized that in the German language there was no poem—until German musicians began to force the sentimental abortive shreds back into the creative womb for a recycling? A nation like England, with Shakespeare and Donne and Milton and Blake, could debouch into the nineteenth century with a backlog and a currency of tough verbal music that stayed off staves. But poor Eichendorff, Mörike, and Goethe (especially this last sad faker)—those babies had no present or remembered music to fall back on.

Myself, I don't complain: I'm glad that English poets have always come on striding and not as crippled beggars for a composer's charity—gives me something to read when the stereo's on the blink. And I'm equally

glad that no German poet arrived in time to forestall Schubert and Schumann. Effectively there was no art of verbal music in German before Rilke; German musicians had a free hand to use the crude jingles they found as the ore of art.

HARLAN SPORF
Pine Bluff, Ark.

Mr. Clark replies: "Take Mr. Sporf, I prefer English poetry to German, on the whole. But it is nothing less than slanders to term all German poetry before Rilke 'crude jingles.' Mr. Sporf seems to forget one very important thing: from the time of the Minnesingers forward German poetry was intimately connected with music, much more so than English poetry ever was, even while the English madrigal and lute-song schools were at their peak. It is little wonder that, by the nineteenth century, the English poetic tradition had developed a greater independence of the regular line lengths and stress patterns that fit so conveniently onto musical staves—such independence being, I presume, what Mr. Sporf means by 'tough verbal music.' But line lengths and stress patterns are hardly the whole of poetry. When I lay aside Chaucer, Donne, and Yeats, I can take up Hölderlin, Goethe, or Mörike with the expectation of finding like, if not equal, satisfaction."

● I shudder to think of the number of people who may never even go near the lieder repertoire because of Robert S. Clark's article in the June issue, "A Basic Library of German Lieder." Twice in his otherwise admirable article, he says in effect that the world of the lied is a closed book to those who do not speak the language of the lied. In spite of my knowledge of perhaps ten German words, I own a steadily growing library of lieder recordings, from which I derive great joy. I realize that I would, perhaps, understand lieder better than I do now if I knew German, but my enjoyment of them now knows no bounds.

BERNARD SPUNBERG
North Hollywood, Cal.

Mr. Clark replies: "I hope Mr. Spunberg is wrong about the effect of my article on those who read it: its chief purpose was to draw uninitiated listeners to lieder. But isn't
(Continued on page 8)

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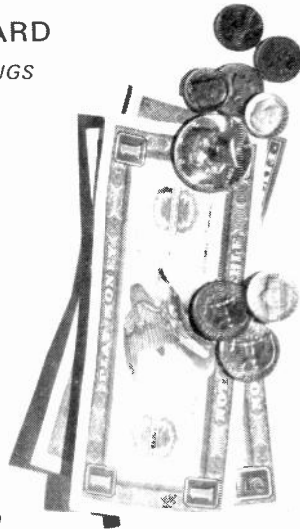
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be overreacting? (Shudders, yet!) I said nothing about closed books or speaking the language of the lied. I only said that getting to the heart of the genre required 'some acquaintance' with the language. I think the listener must know pretty well from point to point what the words mean; for this reason I recommended a couple of German-English ponies. But as for the language itself, a general notion of its structure, its characteristic sounds, and its most frequently used words will suffice. As I said in the introductory paragraphs of my article, 'the larger share of the lieder repertoire's pleasures is available to every music lover!'"

Sang Prize

● I read with interest the notice in the New York Times concerning the award of the

Sang Prize in music criticism to your contributing editor Eric Salzman. I am of the opinion that the singling out of a record critic in this way is an important and good thing for a whole branch of the profession, for it can contribute to securing for record critics the recognition they deserve from their fellow music critics. I congratulate you and Mr. Salzman.

INGO HARDEN, *Editor
fono forum*
Hamburg, Germany

Steber's Knoxville

● Never, in the course of my own career, did I write a music critic to protest real or imagined injustice. I do so today, distressed by a rare bit of scurrility by William Flanagan in his review of RCA's new recording of

Samuel Barber's *Knoxville: Summer of 1915*.

Mr. Flanagan tenders well-deserved praise to Leontyne Price, but in the process he scores a previous recording of the work by Eleanor Steber. Mr. Flanagan is entitled to dislike the Steber rendition; I happen to think it is a good one. Here we have an honest difference of opinion. It is the tone of the review that stirs my bile. Miss Steber did many years of exemplary singing at the Metropolitan Opera. She is no mediocrity, no Florence Foster Jenkins, to be mocked by a reviewer. Mr. Flanagan's gratuitous abuse had, in my opinion, no journalistic justification. He should be ashamed of himself.

GEORGE LONDON
Artistic Administrator
J. F. Kennedy Center
for the Performing Arts
Washington, D. C.

Mr. Flanagan replies: "I have just reread my review of Leontyne Price's new recording of Barber's Knoxville. I have scrutinized to the last comma what I assume to be the same paragraphs Mr. London read. The result is complete bafflement and a wistful hope that either Mr. London has misread me or I am misreading him.

"There is not a single word in my review that even suggests to me a denigration of (or even the wish to invoke the privilege, granted to me quite pointlessly by Mr. London, of being 'entitled to dislike') Eleanor Steber's old Columbia version of the Barber piece. His use of the singular in referring to Steber's recorded performances would suggest he is referring to the Columbia, through which (I believe I made clear) I came to know and admire the piece so unequivocally that Price's recording 'was . . . until I realized what she was up to, a bit of a jolt.' Any comment either following or preceding this quotation from my notice was not intended to downgrade Steber's first recording of the piece, but to contrast it with Price's highly personal and, I suspect, inimitable performance. Like Mr. London, I too believe that this Steber rendition is a good one.

"But Mr. London's letter could be referring either to the original recording (now available on the Odyssey label) or to Steber's unavailable second recording for her own now-defunct label, which I have discovered was called St/and. I have a vivid recollection of the latter as a badly recorded, poorly sung concert performance with an unquestionably inferior symphony orchestra in New Jersey, coupled, I am all but certain, with a piece by John La Montaine. In my review of the new Price recording, I devoted one—admittedly uncomplimentary—sentence to this recording, a disc I recall reviewing with distress because it did a disservice to Barber's piece and to Miss Steber's reputation. If Mr. London, in fact, had ever heard this recording, I cannot believe he would seriously argue my contention that it should never have been released. Even so, were Mr. London to surprise me by insisting that this second recording was also a good one, I would still fail to perceive the basis for the extreme way he reacts to my comment about Miss Steber: 'the bloom [bad] left her voice. . . .' Observations akin to this one, many of them far more waspish, have been written again and again about a Tebaldi or a Callas without anyone intending or inferring

(Continued on page 12)



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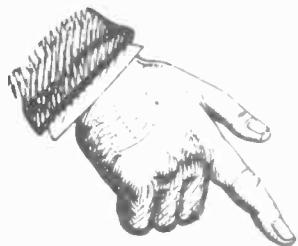
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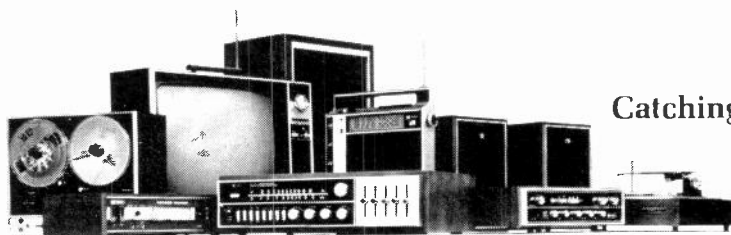
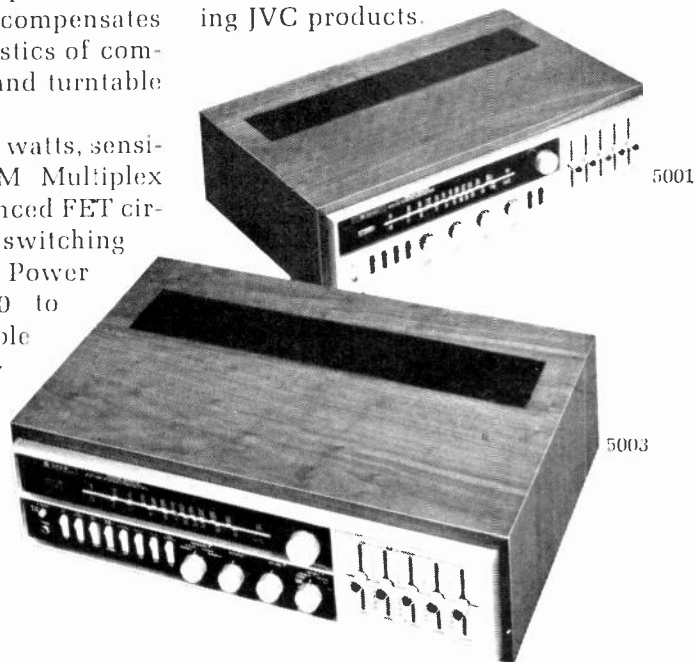
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an implicit repudiation of an entire career. Surely, then, such a remark can be made about an isolated and comparatively obscure false note in Miss Steber's career without Mr. London or anyone else melodramatizing it into my reduction of her to 'a mediocrity' or 'a Florence Foster Jenkins.'

"In the last analysis, if Mr. London construes anything I wrote about Steber's first recording of Knoxville as a denial of her 'many years of exemplary singing,' then I think I can ask that he do me the justice of substantiating so unreasonable a charge from the text of my review. If he is referring, however, to the second recording, then, were I Miss Steber, I would feel uncomfortable if a colleague of Mr. London's stature felt compelled to write for publication so hyperbolic a rebuttal to a fleeting phrase of adverse criticism. For my own part, I respect Miss Steber's accomplishments far too much to patronize her by treating her miscalculations or failures with the Tender Loving Care a critic usually reserves for the conscientious efforts of an artist of minor talent and small achievement."

● William Flanagan's statement in his June review of Leontyne Price's new recording of Knoxville: *Summer of 1915* that the work was "commissioned, first performed, and recorded by Eleanor Steber, with William Strickland conducting the Dumbarton Oaks Chamber Orchestra, in 1948," is slightly misleading. Despite his attention to punctuation, the reviewer lumps too much into one sentence. Eleanor Steber did commission the work; she did perform it first, but not with

the orchestra of the first recording. The world premiere was with Serge Koussevitzky and the Boston Symphony Orchestra in 1948.

IRVING ROTMAN
Elkins Park, Pa.

Speakers and Dealers

● In "Audio Questions and Answers" for June, under the heading "Speaker Demonstration," Larry Klein implied that all hi-fi dealers will do anything for increased profits—even by tampering with the controls to make one speaker sound better than another in a side-by-side comparison. The actual fact is that two makes of speakers will always sound different from each other. We dealers have always stressed that speakers should be judged by which one sounds best to the individual doing the buying. After all, it is the sound of the speaker that the customer is buying, not what is written about it. In many cases, the speaker that sounds best to a customer is a lower-priced, lower-profit speaker. We would much rather have a customer remain confident in us as honest dealers than lose this respect for the small gains in profit by misrepresentation.

This complaint aside, I have been, and still am, an interested reader of STEREO REVIEW. Keep up the good work.

BOB SIDEBOTTOM
Grice Electronics, Inc.
Pensacola, Fla.

Mr. Klein replies: "If Mr. Sidebottom will reveal my answer, he will surely realize I implied no such thing as he indicates. There is no doubt in my mind that there are some

dealers in every field 'who will do anything for increased profits,' but I don't think that the stereo component area provides a particularly profitable haven for the dishonest merchandiser. I was addressing myself in my answer to a specific situation that unfortunately is not as uncommon as it should be.

"I disagree with Mr. Sidebottom on another point, also. I believe that it is possible for a dealer to do a disservice for a customer by simply selling a speaker that 'sounds best to the individual doing the buying.' We all know that, for some unsophisticated ears, the juke box in the corner bar is the sonic standard against which all other systems are measured. A conscientious dealer who is concerned about long-term customer satisfaction—and who can afford to do so—should devote some time to an educational effort, pointing out those speakers that produce sound that bears some relationship to what one hears at a 'live' performance. In my view, only after a dealer has done this and the customer still prefers juke-box boom and screech is the dealer morally free to sell the customer the speaker that sounds best to him."

Dorothy Maynor on LP

● In his review of RCA's new disc "The Art of Dorothy Maynor" (June), George Jellinek says, "This is the first Dorothy Maynor LP ever issued." In the good old days, when RCA was disinterring very valuable old items for re-release on the Camden label, one disc—CAL 344—was devoted entirely to Dorothy Maynor, and included three of the titles on the current release. That record is in my collection; I have a feeling there was a second volume, but I am unable to trace it.

It is to be hoped that RCA will reissue other Maynor items still in their vaults.

GAYLE R. CARVER
Bowling Green, Ky.

Mr. Jellinek replies: "I am grateful to Mr. Carver and the other readers who wrote to correct me. I am quite surprised that I have no recollection of the Maynor Camden album at all—it must have had a very short life in the catalog."

The Friendly Locals

● I was fascinated by Mr. David Wilson's notion, in his June letter to the editor, that neighborhood record dealers went out of business because they refused to sell rare and unusual merchandise at discount prices. The dealer who cuts his markup must increase his volume, and you don't do a volume business in Josquin des Prés or John Cage. Economics is indeed the dismal science when you are caught between pretentious pseudo-intellectuals who think they ought to be paid for entering your shop, and hard-headed distributors who know they ought to be paid for merchandise delivered.

It might interest Mr. Wilson to know that in the good old days the "money-hungry" dealer got a 40 per cent markup, if he paid his bills promptly and took the two per cent discount. Out of this he had to pay steadily increasing overhead and his own and his family's living expenses. If he cut his markup in half, he would have to double his sales. A dollar off on a five-dollar list price is not that impressive to the purchaser, is it?

As for the Editor's franchise plan, it seems to me that successful franchise operations

(Continued on page 14)

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deal with merchandise that can be bought in large quantity, limited variety, and standardized quality, like chicken and hamburgers. In the old days, a Victor or Columbia dealership was in fact a franchise operation. The dealer was assured that he would not have a competitor directly across the street. Salesmen were knowledgeable and so were the boys and girls at the phone desk; they knew what they knew because their scope was limited. In grocery stores there is a price difference between cheddar cheese and Beluga caviar. In the record business, the price structure is in no way related to quality, cost of production, or demand. I don't know how it could be. Economics notwithstanding, we are dealing with matters of art and matters of taste, where no strict system of evaluation applies.

I have read hundreds of articles in all the magazines that publish record reviews, and I have yet to see one that reveals even a faint understanding of the economics of what may be essentially an anti-economic business.

F. H. GATES
Berwyn, Ill.

Discovery

● Thank you for the article "Taping Off the Air" by Judy Raskin in your March issue. It led me to an important discovery. In playing tapes through my components, I was getting far too much bass, and on many tapes I had to turn the bass all the way down to get a realistic level. Miss Raskin mentioned in passing that any tape machine with recording capability should not be connected to the tape head input on the amplifier. I took her advice and connected my recorder to tape monitor. Lo and behold, I now have beautiful reproduction and realistic sound at normal bass and treble levels. Half an hour ago I was resigned to bassy sound and frequent tone adjustments, I am now discovering new sounds in old tapes, and looking forward to a lot of pleasurable listening. Thank you.

GEORGE CATHCART, 1Lt, USA
APO, San Francisco, Cal.

Carré

● Your reviewer Eric Salzman, when talking about Stockhausen's *Carré* in the March issue, seemed uncertain of the origins of the performance. This recording is a two-track version made specially by the composer from a four-track recording of the final dress rehearsal for the first performance on October 28, 1960. There have been no subsequent performances.

STEPHEN C. TROWELL
London, England

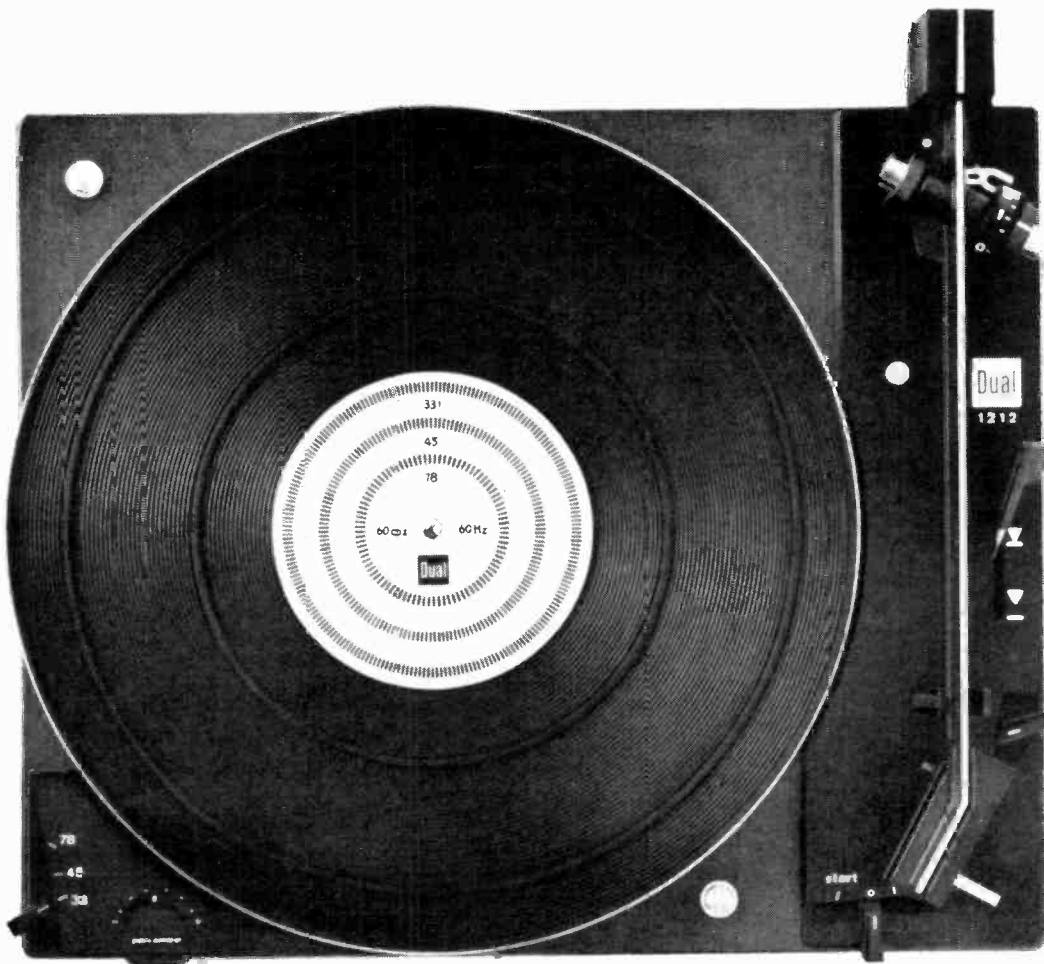
Music: Mirror of the Times?

● As a regular subscriber to your magazine, I have for some time now enjoyed reading William Anderson's editorials. But one statement in his column for May provoked in me a special response—that "it cannot be denied . . . that the art of music has always been one of the most accurate mirrors of the time in which it was created. . ."

How, may I ask, does the art of music mirror its times? Through the compositional technique? The size of the ensemble? The sound? I suggest that it is none of these, but rather the extramusical associations that become attached to the art. Would an uninformed though musically literate listener of

(Continued on page 16)

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CIRCLE NO. 53 ON READER SERVICE CARD

16

the future, hearing a composition by Babbitt or Cage, recognize in it the conflicts now besetting our civilization? What might be the sound of revolution in Beethoven without the dedication "Eroica" or the editor's name "Emperor"? Could one find German nationalism in the music of Weber's operas, without knowing the librettos?

Given the melodic, harmonic, and instrumental-orchestral elements of a composition, one can recognize its place in the history of musical development, seeing, for instance, the musical revolution in Beethoven's creations. But the Reign of Terror, or the egomaniac imperialism of Napoleon? Or even "Romanticism"? I, for one, do not hear them.

P. AIZUPITIS
Downingtown, Pa.

The Editor replies: "Though there are those who claim otherwise, I do not believe there is such a thing as 'pure' music—it is not simply a matter of notes, any more than painting is just a matter of paint or architecture a matter of stones. Even so-called 'computer' music bears the mark of its programmer, and less mechanical productions are full of their very human composers. And very human composers are, like the rest of us, full of their time—its ideas and ideals, its triumphs and its failures, its politics, its technology, and its manners. What it all adds up to is the spirit of the time, the Zeitgeist, and not a series of mundane headlines such as 'Napoleon Suffers Disastrous Defeat in Russia,' or 'Spirit of Nationalism Sweeps Europe.' Such programmatic titles as 'Eroica' and 'Wellington's Victory' are interesting but gratuitous, for music operates on another level of significance. Mr. Aizupitis may not, but I can hear the Age of Enlightenment (national man in harmony with the universe) in Mozart as I can hear the Romantic Era (the exaltation of the emotions over the intellect) in Wagner. Both composers were accurate mirrors of their time. It goes without saying that all this doesn't work for Hottentots or Fiji Islanders not steeped in Western culture—but then they have their own clubs."

Koussevitzky and Disc Archives

● David Hall pays tribute to the ancient Koussevitzky 78-rpm recording of *Also sprach Zarathustra* in his April review of Zubin Mehta's new disc. I believe the former came out on Camden 173 for a short time, ages ago. I'd like to point out that eight Koussevitzky recordings are available in England, including the especially fine Sibelius Second, the Beethoven Fifth, the "Unfinished," *Harold in Italy*, *Till Eulenspiegel*, and some Ravel, Copland, and Prokofiev. Those interested might write RCA urging that these be released on this side of the Atlantic to complement the recent Koussevitzky package issued here.

But why shouldn't ten or fifteen Koussevitzky recordings always be available; why can't RCA do for Koussevitzky a quarter of what it has always done for Toscanini? If they feel they cannot, why not start a special direct-order service like Columbia's? Or they might sell their archives, on tape, to libraries so that listeners could check them out like a book. David Hall makes this point in his Harris discography (December 1968), calling for "archival audition services in the major cities . . . together with a reissue ser-

vice . . . of significant musical materials long deleted from the commercial record catalogs." And Eric Salzman (July 1967) called for master-tape archives. I think it's time something happened.

BOB ANDERSON
Detroit, Mich.

Traditional vs. Integrated Jazz

● I would like to make the suggestion that the editors give Don Heckman for review only those recordings that fall into the category of "integrated jazz," as he calls it. I have read his reviews carefully since buying a "bargain" he recommended highly, "The Blue Yusef Lateef." I was sick when I heard this mongrel labeled jazz, and realized I couldn't get my money back.

There ought to be a clear distinction between traditional jazz and the "integrated" kind. "Rock-and-roll" incorporated "hill-billy" into the popular music of the day, and now "integrated jazz" has incorporated rock-and-roll along with the ear-splitting sounds of modern combos with amplifiers. To those who are lovers of traditional jazz, this is a raucous, offensive mongrelization.

Rex Reed, on the other hand, has an appreciation of traditional jazz. I suggest he review these discs, and Heckman be given the "integrated jazz."

HUGH C. PASCHALL
Chatham, Va.

Mr. Heckman replies: "Mongrelization, eh? Well, I'm glad to hear that I persuaded Mr. Paschall to buy the Lateef record. It's a good one, by any definition. Besides, a little mongrelization is good for the soul!"

Who Wants the Standards?

● I am accustomed to opinions in reviews and I allow a lot of leeway for the critics' judgment. But Peter Reilly was way out of line, and arrogant, in reviewing Vic Damone's new record (May). The main fault he found with the record seemed to be that nobody wants the old standards Damone sings on it. I'll tell him who *does* want them: those of us who don't have them yet. Sometimes several versions of an old standard will be listed in the catalog, but just listen to them! They are jazzed-up or souled-up versions, apparently made to tease people like P. R. into buying them. Those of us who want to add these songs to our collections have to wait until someone like Damone decides to put out a "straight" version of the standards.

LAURENCE PRICE
Long Beach, Cal.

Dropouts

● The May Schwann catalog looks like a disaster area, with the diamond deletion symbols scattered liberally throughout the catalog, principally next to Deutsche Grammophon and Mercury records. Do you know if either company plans to reissue these to-be-deleted discs on their respective budget-price labels? Among them are many I'd been planning to buy, and their permanent loss would be a great one to me.

STEPHEN SARPER
Pittsburgh, Pa.

Though neither of the companies Mr. Sarper mentions has specific plans, both said that it was likely that some of these deletions would reappear in budget format.

New developments in the great bass revival.

Last year, when we introduced the Fisher XP-18 four-way speaker system with its huge 18-inch woofer, we predicted a renewed interest in bass among serious audiophiles.

We pointed out that no bookshelf-size speaker, not even the top Fisher models that are famous for their bass, could push the low frequencies around a room with quite the same authority as a big brute like the XP-18.

This came as no surprise to those who remembered that a 40-cycle sound wave is more than 28 feet long. That's why it takes a double bass or a contrabassoon to sound a note that low. Bass and big dimensions go together.

But the sound of the big XP-18 did surprise a lot of people. They knew it had to be good at \$359.95, but they weren't prepared for a completely new experience.

And then came the obvious request: Couldn't we make the XP-18 concept available in more moderately priced speakers?

We could. And did: in the new Fisher XP-12 and XP-15B.

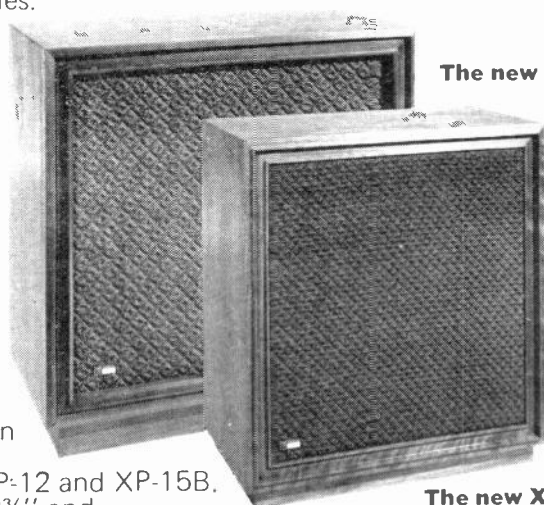
They're a little smaller (24" x 22½" x 13¼" and 27" x 27" x 14¾", respectively), but still twice as big as bookshelf speakers. They're three-way systems instead of four-way, but they have the same type of 8-inch midrange driver with molded rubber surround, plus the exclusive Fisher dome tweeter with a new half-roll suspension and an improved dual dome.

The main difference from the XP-18 is in the woofers: a 12-inch unit with a 6-lb. magnet structure in the XP-12 and a 15-inch driver with a 12-lb. magnet structure in the XP-15B.

The prices justify the slight comedown in woof-inches; the XP-12 is listed at \$219.95 and the XP-15B at \$289.95.


How do they sound? Not quite like the XP-18. Just better than anything but the XP-18.

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CIRCLE NO. 24 ON READER SERVICE CARD

NEW PRODUCTS

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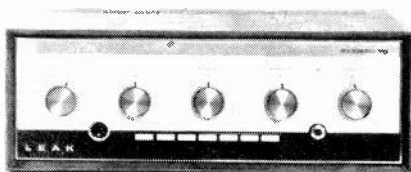


● **Listening Environment Engineers** has introduced the LEE "Music Chamber," a partially enclosed lounge chair with two built-in speakers. Each channel uses an infinite baffled 8-inch high-compliance, extended-range speaker with an 8-ohm impedance. The power-handling capacity is 20 watts integrated program material per channel. The minimum recom-

mended amplifier power is 5 watts. The chair comes with a 25-foot cable for connection to the amplifier. Its outside shell is made of white fiberglass and the inside is lined with 2 inches of latex foam covered with Scotch-Guard treated nylon. A variety of upholstery colors are available. The chair stands about 4½ feet high and weighs about 70 pounds. Price: \$599. A matching ottoman (shown) is available for \$60.

Circle 146 on reader service card

● **Ercona** is importing the Leak "Stereo 70" integrated stereo amplifier. Music-power output is 45 watts per channel into 8 ohms. Continuous-power output, both channels driven, is 35 watts per channel into 8 ohms, and 28 watts into 15 ohms. Total harmonic distortion is 0.1 per cent at all power levels up to 25 watts per channel. Intermodulation distortion is less than 0.5 per cent for all power levels up to full output. The signal-to-noise ratios are 66 dB at the high-level inputs and 56 dB at the low-level inputs.



The controls include volume, balance, bass, treble, and a five-position input-selector switch. Seven pushbuttons control power on/off, main and remote loudspeakers, high-frequency filter, tape monitor, and mono or stereo modes. There is a front-panel headphone jack and DIN tape-recorder socket. Jacks are provided for two phono inputs, one of which can be switched for either high- or low-output cartridges. Overall dimensions of the amplifier are 13 x 8¾ x 4½ inches. At present, the amplifier is available only without a case. Price: \$299.

Circle 147 on reader service card

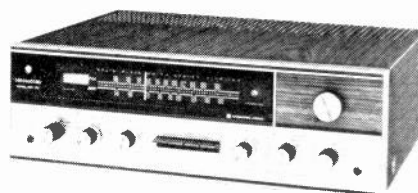
● **Century General's** Model 4110 "Minigen" is a compact, low-cost audio-frequency generator. The unit, which is powered by a standard 9-volt battery, can be switched to provide three different output frequencies: 400, 1,000, or 10,000 Hz. The output level is



continuously variable from 0 to 2.5 volts. Instructions are provided for an internal modification that makes possible a 5,000-Hz output signal if desired. Overall dimensions of the unit are 2⅞ x 4 x 1⅞ inches. Price, including battery and probe: \$14.95.

Circle 148 on reader service card

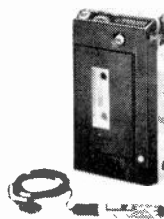
● **Kenwood** has added the KR-77 to its line of AM/stereo FM receivers. Total IHF music-power output is 70 watts into 4-ohm loads and 56 watts into 8 ohms. Continuous-power output into 8 ohms, both channels driven, is 18 watts per channel. Other amplifier-section specifications include less than 0.8 per cent harmonic and intermodulation distortion at full output and an IHF power bandwidth of 20 to 30,000 Hz. The signal-to-noise ratios are 60 dB at the phono inputs and 70 dB at the high-level inputs. The FM-tuner section has an IHF sensitivity of 1.9



microvolts and a capture ratio of 2.5 dB. FM harmonic distortion is less than 0.8 per cent, the signal-to-noise ratio is better than 60 dB, and alternate-channel selectivity is 45 dB.

The controls include separate left- and right-channel bass and treble, volume, balance, a combined speaker-selector/power switch, a six-position input selector switch, and a tape monitor/mode switch. There are four additional switches for loudness compensation, interstation-noise muting, and high- and low-frequency filters. Front-panel jacks are provided for a pair of stereo headphones and the tape-recorder output. Separate preamplifier-output and power amplifier-input jacks are on the rear panel. Overall dimensions of the receiver in its walnut-finish metal cabinet are 16½ x 12½ x 5½ inches. Price: \$239.95.

Circle 149 on reader service card



● **Concord's** Model F-101 portable cassette recorder with integrated circuits has a frequency response of 50 to 10,000 Hz and wow and flutter of less than 0.25 per cent. The recorder has a built-in speaker and is powered by four AA cells. An optional a.c. adaptor is available.

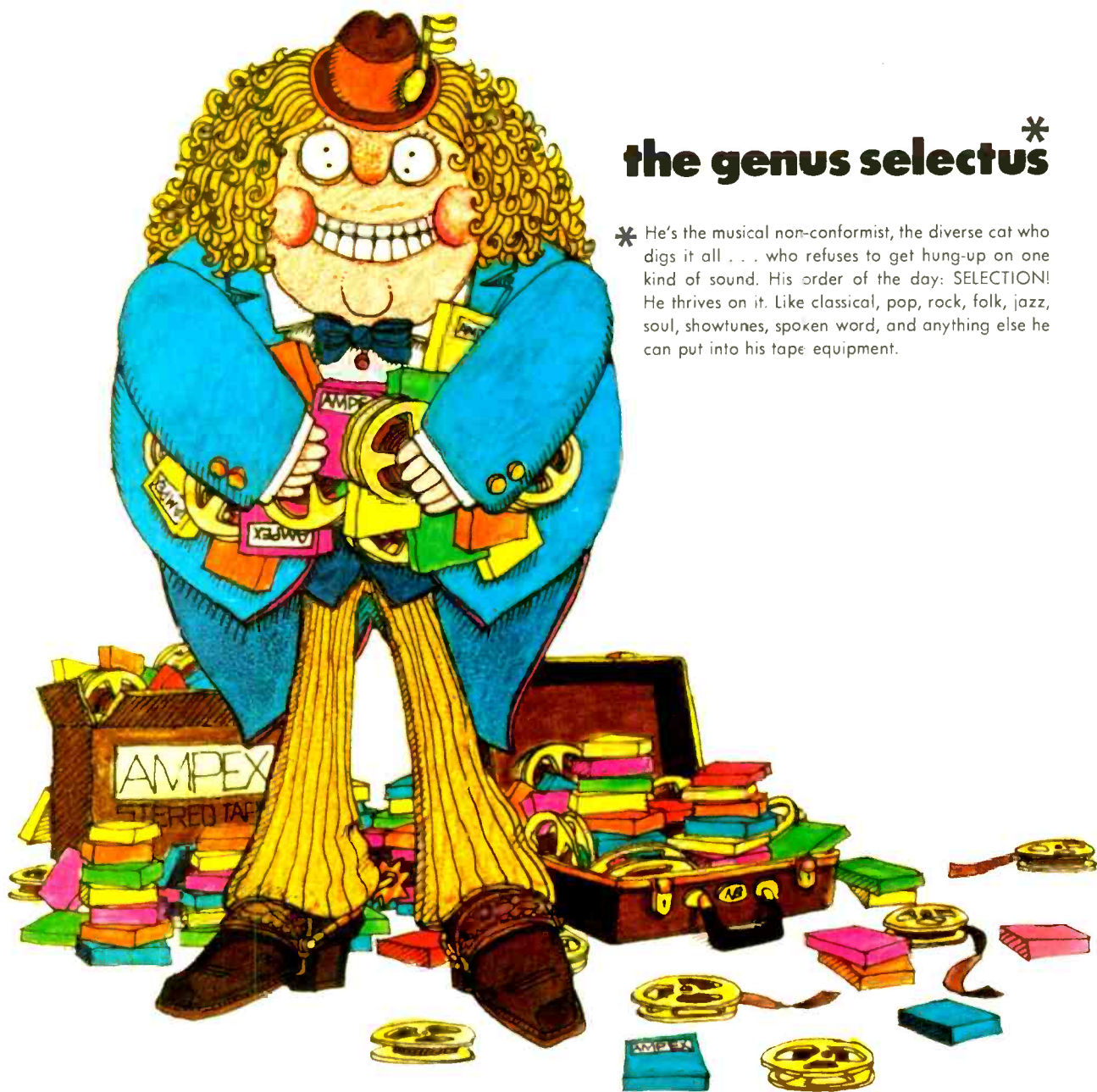
A single lever controls the transport. The other controls include playback volume and record. The recording level is set automatically. The recorder's dimensions are 4½ x 6⅞ x 2 inches, and it weighs 2¾ pounds. It comes with a dynamic microphone with a remote on/off switch, an earphone, and carrying case. Price: less than \$125.

Circle 150 on reader service card

● **Ampex** has published a new 160-page illustrated catalog of its complete line of prerecorded stereo tapes. The catalog lists approximately four thousand tapes in reel-to-reel, cartridge, and cassette formats. In addition, there are five short articles on various types of music, including jazz, folk, and classical. Information is also given on the Ampex line of consumer tape recorders. The catalog is available for 50 cents from Ampex Stereo Tapes, Dept. SR, 2201 Lunt Avenue, Elk Grove Village, Illinois 60007.

Circle 151 on reader service card

(Continued on page 21)



* the genus selectus *

* He's the musical non-conformist, the diverse cat who digs it all . . . who refuses to get hung-up on one kind of sound. His order of the day: SELECTION! He thrives on it. Like classical, pop, rock, folk, jazz, soul, showtunes, spoken word, and anything else he can put into his tape equipment.

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Good thing he knows about Ampex Stereo Tapes. Nobody but Ampex can offer so many selections . . . everything from soul to soundtracks! Ampex brings you all the major artists, all the latest releases on open reel for the ultimate in sound. Now choose from over 5,000 selections from more than 65 different recording labels . . . available on 4-track cartridge, 8-track cartridge, cassette, micro-cassette and open reel, of course. For every kind of tape player/recorder, Ampex has it all!

Whether you're a Genus Selectus or hung-up on one kind of sound, you should be feeding your tape equipment the very finest in pre-recorded stereo tape. After all, Ampex is stereo tape. Look for the AMPEX name on the carton—it's the quality name! *It's Artistry in Sound.*

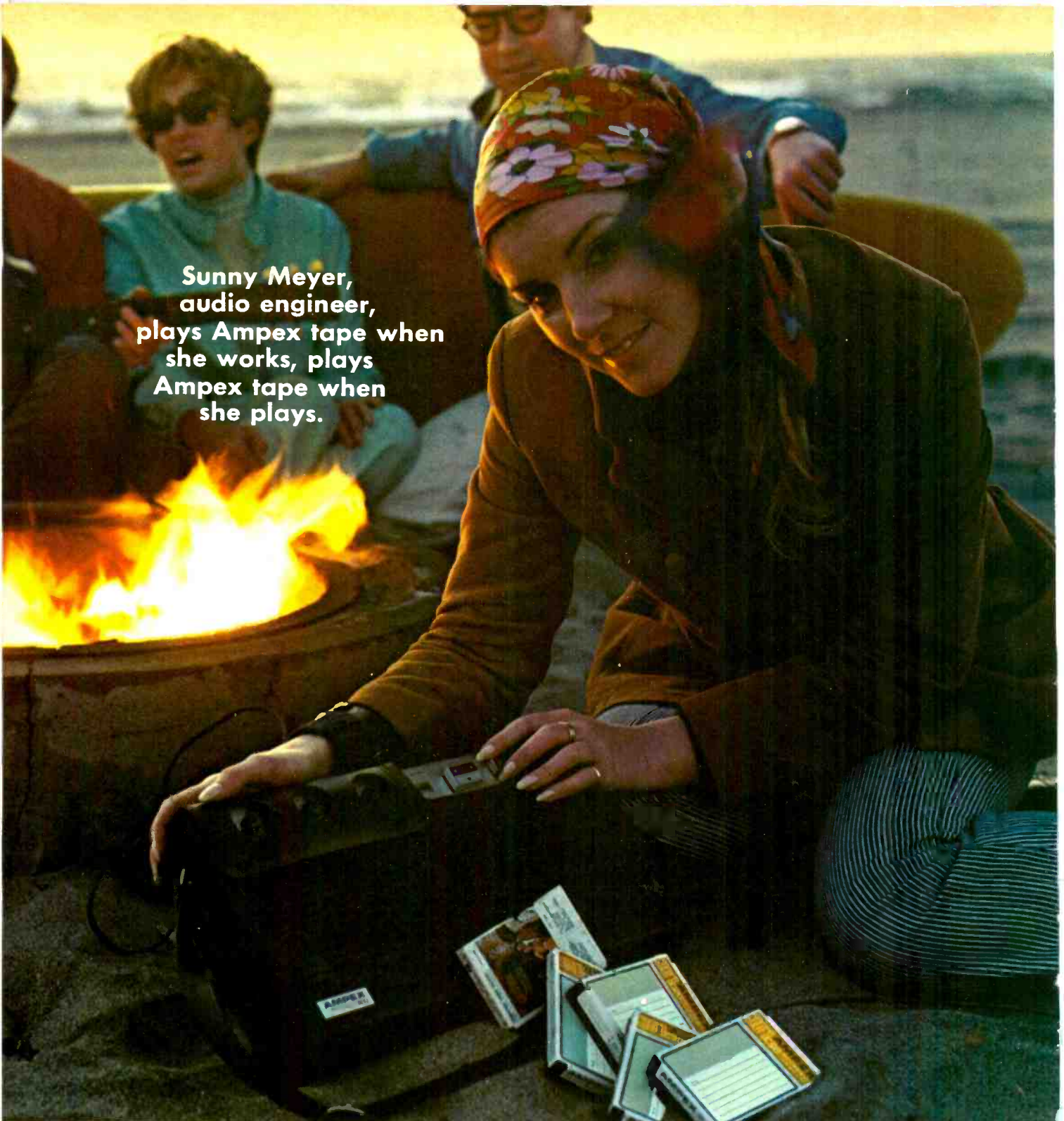
Even if you don't consider yourself somewhat of a Genus Selectus, write for our big new Ampex Stereo Tape Catalog. Just send 50¢ to: Catalog, Dept. S-70-3, P.O. Box 7340A, Chicago, Illinois 60680.

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CIRCLE NO. 4 ON READER SERVICE CARD

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audio engineer,
plays Ampex tape when
she works, plays
Ampex tape when
she plays.**



On off-hours, Motion Picture Sound's Sunny Meyer swings with Ampex cassettes.

Sunny Meyer listens for a living. She knows tape fidelity. She finds it with Ampex tape. "I was impressed with the quality . . . high frequency response and low distortion even at slow speeds. I haven't found that in other tapes."

You may not have the trained ear of a Sunny Meyer. But you can hear the difference when you play Ampex home recording tapes. One reason for the quality is that Ampex audio tape is made in the same modern facility as all Ampex professional tape. This adherence to professional standards shows up in clean, pure recorded sound. All Ampex tape receives an exclusive finishing process that makes Ferrosheen® tapes of unprec-

edented smoothness. This smooth surface gives you lower head wear and tape life for many years of undistorted sound.

Ampex home recording tapes offer full four-track stereo capability and are available in all configurations including the new 30, 60, 90 and 120 minute cassettes.

It's nice to know that the people who pioneered tape recording are available to help you with your tape needs as well. For a complete tape catalog, call or write: Ampex Corp., Magnetic Tape Div., 401 Broadway, Redwood City, Calif. 94063



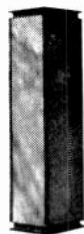
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NEW PRODUCTS

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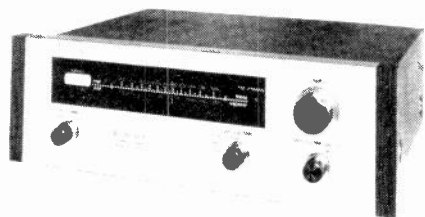


● **Epicure Products** has introduced its Model 1000 speaker system, the "Tower." The system stands 6½ feet high, is 18 inches square, and has an omnidirectional radiation pattern. An 8-inch acoustic-suspension woofer and a 1-inch tweeter are mounted on each of the enclosure's four sides. Frequency response of the system is rated as 20 to 15,000 Hz ± 3 dB. Minimum recommended amplifier

power is 20 watts; maximum power-handling capacity is 250 watts. The enclosure is finished with stainless steel strips on the four corners. Price: \$1,000.

Circle 152 on reader service card

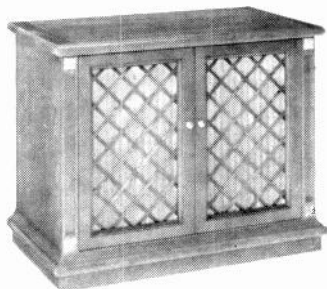
● **Pioneer's** Model TX-500 solid-state AM/stereo FM tuner has a field-effect-transistor tuning section and an FM sensitivity of 2.5 microvolts IHF. Image rejection is 55 dB, signal-to-noise ratio is 50 dB, and stereo separation is 35 dB at 1,000 Hz. There is a built-in ferrite loopstick antenna for the AM tuner, which has a sensitivity of 10



microvolts. The controls include tuning, power on/off, multiplex-noise filter on/off, and mode. There is a signal-strength tuning meter and a stereo indicator light. The tuner has a brushed-chrome front panel with rosewood end pieces. Its overall dimensions are 13 x 13½ x 5 inches. Price: \$99.95.

Circle 153 on reader service card

● **Electro-Voice** has introduced the Aries three-way speaker system with a frequency response of 25 to 20,000 Hz. The floor-standing system is available in three different styles and finishes: contemporary (shown) in pecan, traditional (cherry), and Spanish (oak). The drivers are a 12-inch woofer with foam cone surround and a 9½-pound magnet, a 6-inch cone mid-range mounted in its



own sealed sub-enclosure, and a 2½-inch tweeter. The crossover frequencies are 400 and 2,000 Hz. Nominal impedance of the system is 8 ohms, and the minimum recommended amplifier power is 10 watts. Maximum power handling capacity is 35 watts program material. Overall dimensions of the system are 27½ x 22¼ x 16¼ inches. Price, for all styles: \$275.

Circle 154 on reader service card

● **Frazier** has brought out the Model SEE-24 "Stereo Environmental Equalizer," designed to "tune" a complete stereo system (of any manufacturer) to the acoustics of the particular room in which it is operating. The unit is a passive equalizer with twelve two-third-octave notch filters for each channel. The SEE-24 can reduce peaks resulting either from speaker-response irregularities or room acoustics by up to 15 dB. It is installed in the circuit be-



tween the preamplifier and the power amplifier. There is no insertion loss except over those frequency bands that have been set for a response cut. Tuning the system to a room requires the use of special instrumentation, and cannot be done by ear. The equalizer unit has an aluminum face plate and a wood cabinet measuring 7 x 15 x 12 inches. Price, including professional installation and tuning: \$1,000.

Circle 155 on reader service card

● **Sherwood's** Model S-6000 AM/stereo FM receiver comes in a walnut cabinet with its top pre-cut to accommodate any of the current Dual or Garrard SL-55 or SL-65 automatic turntables. The receiver has a total IHF music-power output of 120 watts into 4 ohms, and 80 watts into 8 ohms. Continuous-power output is 40 watts per channel into 4 ohms, 28 watts per channel into 8 ohms. At full output into 8 ohms, harmonic distortion is 0.75 per cent and intermodulation distortion is 1 per cent. IHF power bandwidth at 1 per cent distortion is 15 to 25,000



Hz and the signal-to-noise ratios are 65 dB at the phono inputs and 80 dB at the high-level inputs.

The FM-tuner section has an IHF sensitivity of 1.8 microvolts and a capture ratio of 2.4 dB. Alternate-channel selectivity is 55 dB, harmonic distortion is 0.15 per cent, and the signal-to-noise ratio is 70 dB. The controls include tuning, input selector, volume, balance, bass, and treble. There are pushbuttons for switching interstation-noise muting, mono or stereo mode, tape monitor, high-frequency filter, loudness compensation, and main and remote speakers on/off. Front-panel jacks for tape output and stereo headphones are provided. On the rear panel, there is a phono-sensitivity switch, a mono speaker output, and input connectors for 300- and 75-ohm FM antennas. The receiver can be set to shut off automatically when the last record has been played. Overall dimensions of the unit in its cabinet (not including a turntable) are 18¼ x 17¼ x 5⅝ inches. Price: \$119.50.

Circle 156 on reader service card

“Sansui? Oh, yes,
they make the greatest
stereo receivers in the world”...



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Sansui 800 • 70 watts • \$249.95



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CIRCLE NO. 46 ON READER SERVICE CARD

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• Beautifully finished walnut with hand-carved fretwork grille . . . \$139.95

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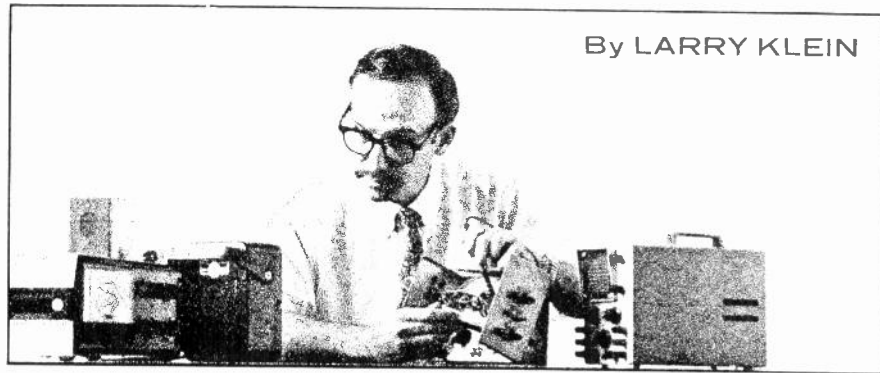
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By LARRY KLEIN

AUDIO QUESTIONS & ANSWERS

Reviewer's Opinions

Q. I've been following the Hirsch-Houck Labs test reports for several years now and I'm curious about a specific matter. To what degree do the opinions of the Hirsch-Houck Labs, or Julian Hirsch, reflect those of STEREO REVIEW? In other words, is Julian Hirsch speaking for the magazine when he writes a review?

ARTHUR BROWN
Spokane, Wash.

A. *This is a question that I had never thought about until Mr. Brown raised it. In the more than six years that I have been dealing with the Hirsch-Houck Laboratories, the question has never arisen—probably because our views on matters of technical concern, by and large, coincide. If Julian Hirsch measures an amplifier or other piece of equipment and his instruments provide a certain reading, there is seldom any reason for me to question his results. When he criticizes a piece of equipment for lacking a feature, or having extraneous features, or not "feeling" right, depending upon my own opinions on the matter, I may temper his criticism, or let it go as is.*

The one area where we do have some differences is in speaker evaluation. Mr. Hirsch may be exceptionally impressed by the sound quality of a particular system, and his partner Gladden Houck may be somewhat less impressed. If I also have had a chance to audition the system, the description that appears in print will reflect the reactions of all three of us.

The reply to your question—to what degree does Julian Hirsch speak for the magazine?—is: more so than the record reviewers, but not absolutely. Material that appears under my byline can be considered as representing the viewpoint of STEREO REVIEW, but in general I do not deal with specific products. In any case, none of us have pretensions to infallibility, nor do we wish to pose as ultimate arbiters of audio matters. We simply call the shots as we see them based on objective tests and informed and trained subjective reaction, and we try to differentiate between the two.

Electromagnetic Speakers

Q. When cleaning out my parents' basement I came across a large loudspeaker that had an electromagnetic coil instead of the usual permanent magnet. I've been told that this type of loudspeaker was popular in consoles in the 1940's and before, but I've been unable to determine what factors led to its disappearance. Could you provide some historical insight? Is there any possibility of a reappearance?

EDWARD RUMMEL
Warrensville Heights, Ohio

A. *The electromagnetic loudspeaker was a victim of technological obsolescence. In the old days powerful permanent magnets were either not available or excessively expensive, and hence electromagnets (which were called field coils) had to be used. The major disadvantage of the electromagnetic speaker is the large amount of d.c. current that must be drawn from the amplifier or a separate power supply in order to develop an adequate magnetic field. There is no possibility of a reappearance simply because there is no technical or economic reason for it to reappear.*

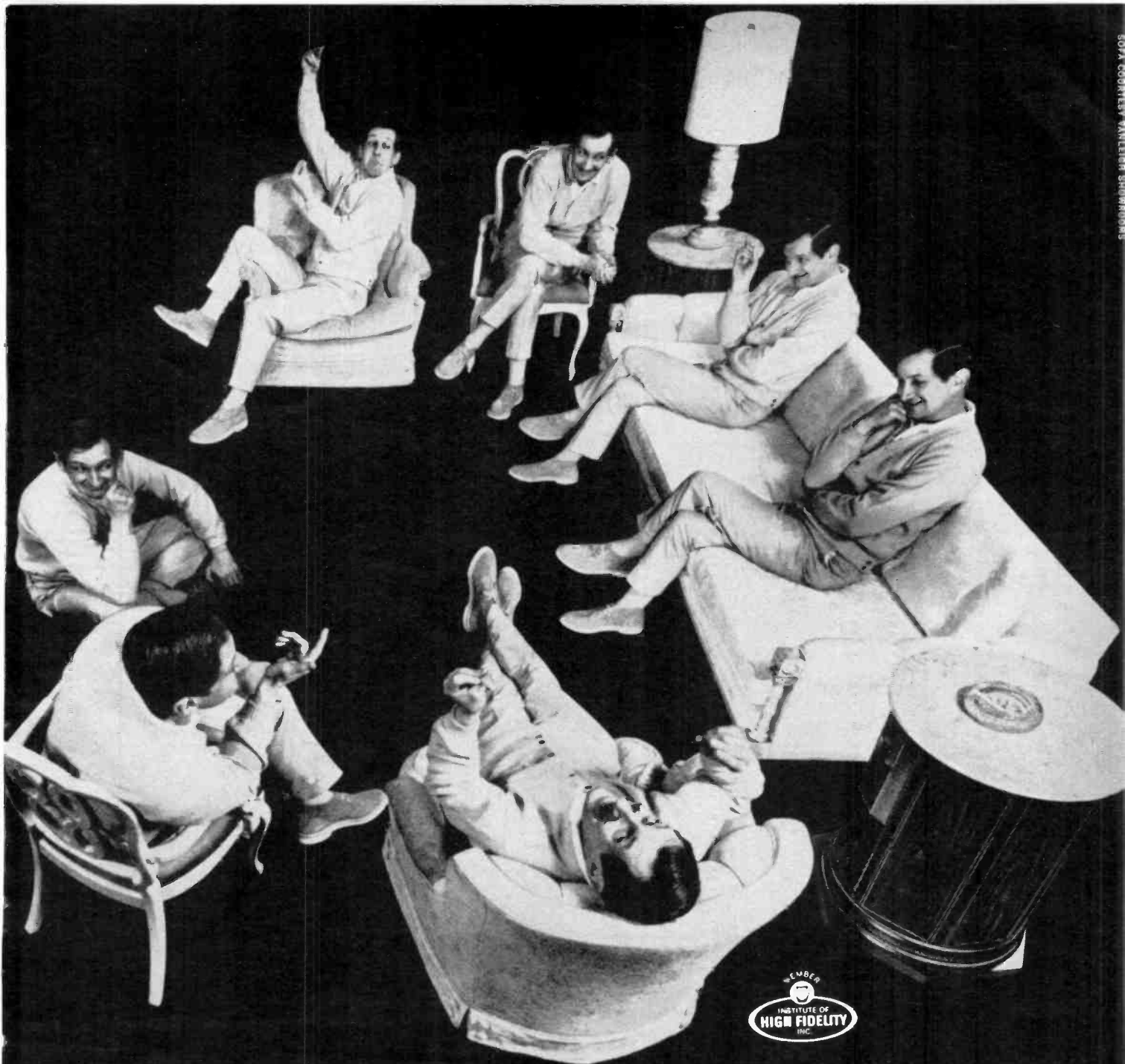
Tape-Head Cleaning

Q. As long as I've had my tape recorder, I have cleaned its heads only with carbon tetrachloride, which was recommended to me by the dealer. However, recently I have read some warnings not to use carbon tetrachloride on tape-recorder heads. To further complicate the issue, a friend told me the other day that I should use isopropyl alcohol. What do you recommend?

RICHARD KETTLER
Philadelphia, Pa.

A. *Some tape heads have plastic parts, labels, or cements that react badly to certain kinds of cleaning fluids. This accounts for the various special warnings issued by some manufacturers. And obviously any cleaning fluid that leaves a residue should not be used with tape heads. Alcohol, in general, seems a safe bet, but the best procedure*

(Continued on page 26)



Now you can sit anywhere... hear everything. Perfectly.

Two Grenadiers can make any room sound like Carnegie Hall... no matter where you put them.

Because they're the *only* speaker systems totally engineered for full-dispersion, full-fidelity stereo.

You hear lifelike, perfectly-balanced bass everywhere, because Grenadier woofers face downward. No other placement gives you such instant, full-circle sound dispersion. No other design eliminates standing waves for *uniform* sound throughout the room, full-bodied sound that doesn't need walls or corners to reinforce it.

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What you hear is spectacular sound: music as only Grenadier's massive drivers can reproduce it. Bass all the way down to 20 cycles from a 15-inch woofer built around an 18-pound ceramic magnet structure. Living presence from a matchless midrange direct radiator. Crisp, pure highs through an ultrasonic

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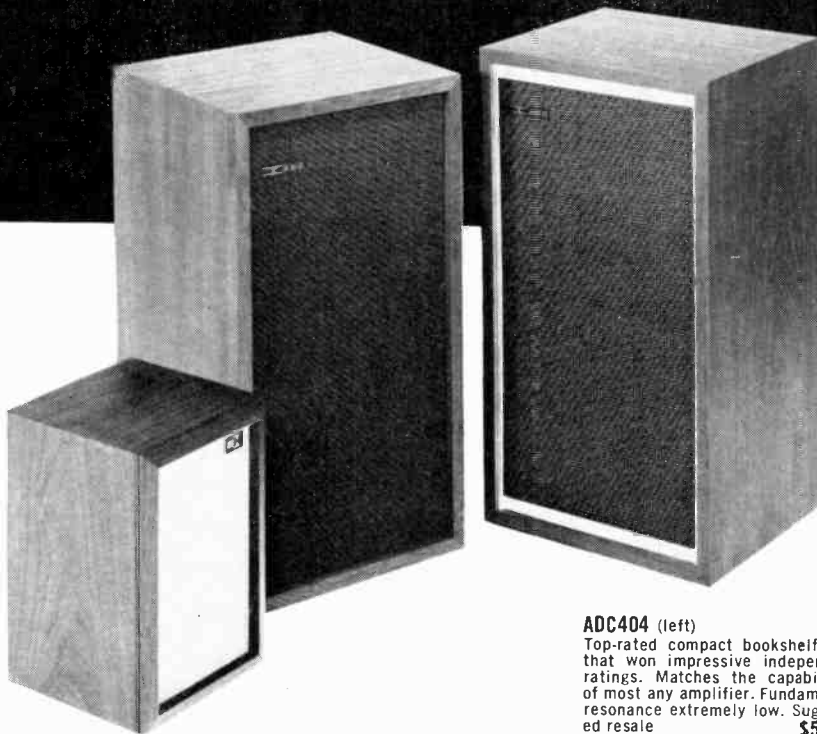


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ADC404 (left)

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ADC210 (center)

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ADC303A and 303AX (right)

The 303A is the top-rated winner of the most impressive independent test in large system categories. (The 303AX is an advanced version.) Both are systems of exceptional accuracy, with a lack of distortion and coloration not available at or near this price range. Suggested resale 303A—\$89.95; 303AX **\$99.95**

Specifications: Impedance 8 ohms. Frequency Response: 33-20,000 cps \pm 3 db, in average listening room. Power Requirements: 6 watt min. 60 watt max. Woofer: 8" (303A) or 10" (303AX) high compliance. Tweeter: Hi-flux mylar dome with wide dispersion. Removable grille for customizing to any decor. Dimensions: 22 $\frac{3}{4}$ " H x 13" W x 11 $\frac{3}{4}$ " D.

is to get advice from the manufacturer of your recorder. In any case, whatever bead-cleaning fluid is used should be applied with a cotton swab, such as a Q-Tip, and the head-gap area should be scrubbed vigorously. Cleaning is very important with narrow-gap heads because it takes so little dirt to cause loss of high frequencies and volume.

High-Efficiency Noise

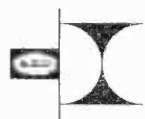
Q. I am bothered by excessive noise from my stereo system that has persisted despite my changing the entire setup except for the speakers. Record-surface noise and FM pops and snaps are much louder through my system using high-efficiency speakers than through an identical system using good low-efficiency speakers. Is this an expression of the more efficient speaker's ability to reproduce all sounds, a difference in quality between the two equally priced speakers, or something more complex? Incidentally, music reproduction on the two systems sounds very similar except for the increased noise on the high-efficiency system.

T. K. WEATHERBY, M. D.
Columbus, Ga.

A. First of all, the excessive noise you bear on your system has nothing to do, per se, with the fact that your speakers are of high or low efficiency. What it does mean is that your speakers probably have a fairly narrow peak in the frequency range where the noise occurs. I say "narrow," because the peak apparently does not cover a sufficiently wide range of frequencies to influence the reproduction of music greatly. For example, a 4- or 5-dB peak confined to between 8,000 and 10,000 Hz might not be particularly apparent on program material other than as an increase in high-frequency noise.

It is true that a high-efficiency speaker will sometimes reproduce noise that a low-efficiency speaker of equivalent quality will not. If, for example, an amplifier has a few milliwatts of noise at its output terminal, it may be reproduced at an audible level by a very high efficiency speaker, whereas it would be below audibility with a low efficiency unit. But this noise will either be a hissy or sputtering sound that is heard regardless of the volume-control setting and regardless of whether any music is being played. However, if the noise of an amplifier is obtrusive at normal levels with normal program material, the amplifier is in need of servicing.

Because the number of questions we receive each month is greater than we can reply to individually, only those questions selected for this column can be answered. Sorry!



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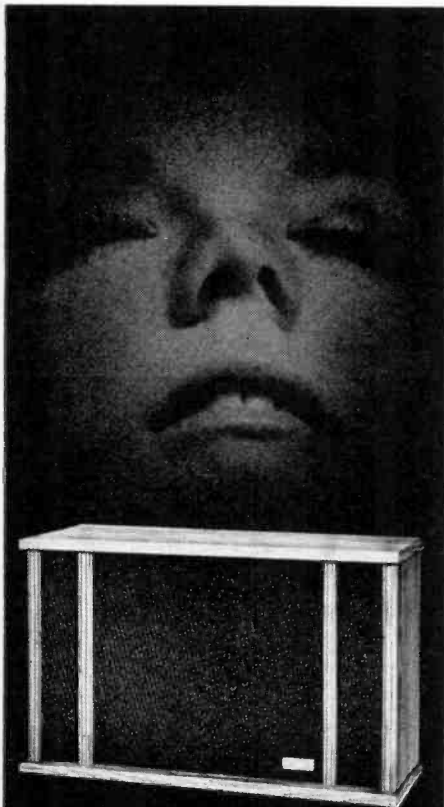
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By HANS H. FANTEL



AUDIO BASICS

VIRTUE OUT OF NECESSITY

LAST MONTH in this column I ventured the opinion that the engineering principles involved in the design of loudspeakers have little if any significance for the listener. Going further, I feel that the same statement can be made about other components. I, for one, do not care whether my turntable is driven by a hysteresis-synchronous motor or by a squirrel on a treadmill. As long as the turntable works well, that is all that matters to me.

Admittedly, such an attitude is deplorably unintellectual. But it has its redeeming points. Not only will it simplify life for the average audiophile, but if widely adopted, it might even wring a lot of befuddling, occasionally nonsensical verbiage out of audio ads. Take that turntable again. Unless you are an engineer specializing in electric motors, I'll lay you odds that you don't know the difference between a hysteresis-synchronous motor and a shaded-pole motor. But then, why should you? Simply stated, there are four things of importance to the consumer—performance, reliability, ease of use, and special features (remote control, for instance). The techniques used to achieve these goals, interesting though they may be, are of only secondary importance. The only other concern is, of course, the price.

As I listen to an FM broadcast, for example, I don't care whether the signal is decoded by a Foster-Seeley discriminator or by a ratio detector—as long as the station comes in clearly. Nor do I care that a certain tape recorder has three motors, for another may perform just as well with only one. Granted, the three-motor unit may be mechanically simpler or a bit faster on rewind. But it is as likely that the unit has three motors in it because the design engineer happened to be familiar with that approach as that there was some particular performance goal in mind. None of this is to say that some design approaches aren't inherently superior to others, at least for some specific application. If you need a tape recorder with remote control, the three-motor design is advantageous. But there is no design approach, no matter how inherently superior, that cannot be—and hasn't been—badly executed.

Similarly, a phono-cartridge maker may claim an advantage for the moving-coil principle just because his company is geared to produce such units. But this doesn't mean that another cartridge principle, such as the moving-magnet, can't do as well. Most products owe their quality not so much to their design principle as to the finesse with which the design is executed. Different approaches may lead to equally good results.

There are many ways to get to heaven, even for audio engineers. And every engineer worth his salt will tell you very earnestly that his way is best. How, then, can you, as a customer, make intelligent buying decisions? The answer lies in the specifications. Not just those claimed by the manufacturer but, more importantly, the ones verified by independent tests. Those specifications measure the end result, not the methods of getting there. Familiarize yourself with the meaning of the chief specifications describing the performance of various kind of components. Those objective specifications alone—plus your ears—are the ineluctable measure of audio merit.

"Scotch" Brand Cassettes prevent tape hangups

Here's the inside story.

"Scotch" Brand builds in trouble-free performance with exclusive features:

Famous "Dyna-range" Magnetic Tape provides highest possible fidelity at slow recording speed. A slick, tough coating affords smooth tape travel, resists oxide ruboff, assures long tape life.

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Anti-friction shields combat tape hangups. Exclusive, ultra-smooth material reduces drag. Bowed shape guards against uneven tape wind.

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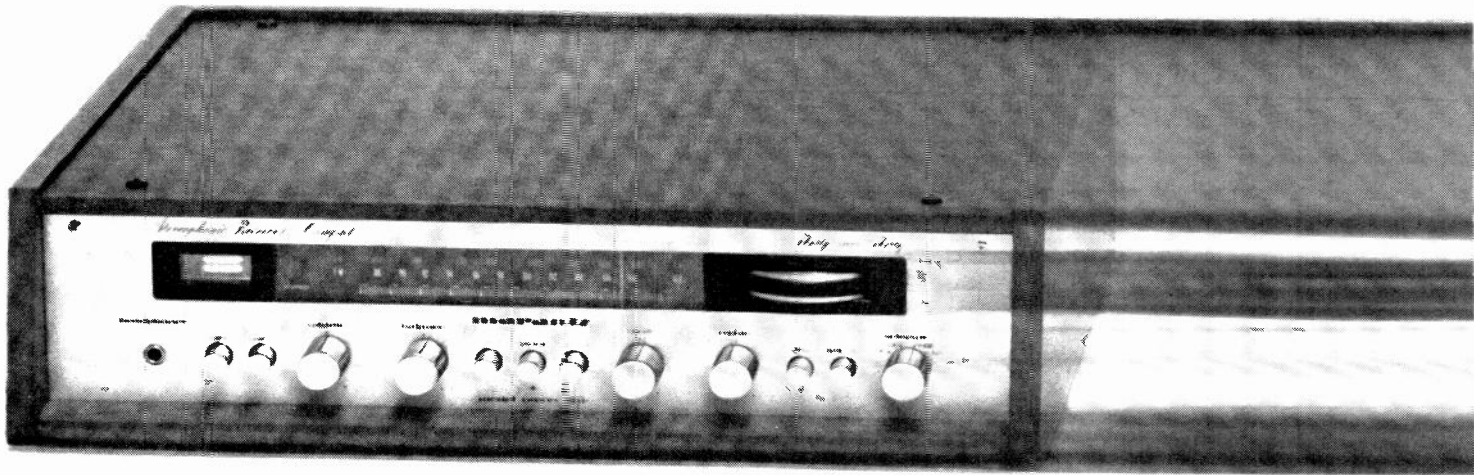
Extras: Cassettes are color coded to identify recording times at a glance. 30, 60, 90-minute cassettes available in album-style or postal-approved plastic containers. Plus C-120 in album only.

Helpful booklet, "Recording Basics" is yours free with any "Scotch" Brand purchase from your nearest participating dealer. Or send 25¢ coin to cover handling to:
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We call our new Marantz Model 25 AM-FM stereo receiver/compact the "quick-change artist" because it does just that—converts quickly and easily from a quality Marantz receiver to a space-saving record player/receiver combination.

The Marantz Model 25 starts out as a full-fledged AM-FM stereo receiver with 30 watts RMS per channel continuous power. (That's comparable to 90 watts IHF music power the way other manufacturers rate equipment.) Then, any time you're ready, you can add on *your* favorite-model Dual, Garrard, or Miracord record changer. (Unlike other manufacturers, we don't believe in saddling you with *our* choice.) And to make the conversion a cinch, the Model 25

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comes complete with free do-it-yourself templates so you can cut out the cabinet top. Or, if you prefer, your Marantz dealer can supply you with a precut top. Either way, simply drop in your favorite record changer and...Voilà!

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No wonder the sound and specs of the Marantz Model 25 are so impressive! But don't confuse masterful innovations with high prices. You are closer to owning a Marantz Model 25 than you think. Only \$329.00—extraordinarily little for an extraordinary instrument.

So see your franchised Marantz dealer soon and ask him about the new Marantz Model 25 receiver/compact. Listen for awhile. Then let your ears make up your mind.

*Patent Pending.

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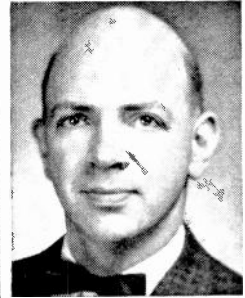
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CIRCLE NO. 1 ON READER SERVICE CARD

TECHNICAL TALK

By JULIAN D. HIRSCH



● **SPECIFICATIONS 3—AMPLIFIER DISTORTION LEVELS:** I had originally planned, in this month's *Technical Talk*, to discuss the rather confused (and confusing) question of amplifier power ratings. However, Peter Sutheim's excellent treatment of the subject in the June issue has said just about everything that needs saying, and I will take up where he left off and talk about the audible significance of distortion.

Unlike some of the parameters in high fidelity, distortion is readily measurable, in almost all of its many forms, and with considerable accuracy. Unfortunately, there is room for argument as to the subjective effects of different types of distortion.

It is only a slight over-simplification to say that all distortion (I refer to nonlinear distortion, not frequency or phase distortion) arises from the same cause—a lack of linear relationship between the input and output waveforms. This can occur in any component of the system. If the output of an amplifier were strictly proportional to its input, there would be no distortion. In this real world, however, we cannot achieve perfection, and our discussion will therefore center about the question of how much distortion is tolerable.

For the present, we are concerned only with amplifiers. The other components of a music system have their own peculiar distortions, most of them much more serious than those of the amplifier. At any practical listening level, the distortion contributed by even a mediocre amplifier is far less than that of the record, phono pickup, or speaker, yet the average hobbyist is nonetheless often obsessed with the importance of amplifier distortion.

If a single-frequency (sine-wave) tone is amplified by a nonlinear device—and this category includes the best of amplifiers—the output contains not only the original frequency, but one or more multiples (or *harmonics*) of that frequency. Which harmonics are present, and in what amounts, depends on the shape of the distorted output waveform. A gently rounded or flattened wave contains the lower orders of harmonics, principally the second and third. Any sharp discontinuity in the waveform, such as the hard clipping of most good amplifiers when driven to overload or the minute "cross-

over notch" near the zero-voltage axis, produces higher-order harmonics.

Even in small amounts, high-order harmonics can be very irritating, and it is quite possible that they account for most of the differences allegedly heard between any two amplifiers with extremely low harmonic distortion content. I say "allegedly" simply because I am not personally convinced that I can hear these minute differences. Tolerance of distortion is a matter of conditioning, among other things. Millions of people listen to TV sound, portable transistor radios, and automobile radios without evidence of physical distress. Electrical distortion of 5 to 25 per cent is the rule among these devices, with considerably more distortion added by the loudspeakers. Only their restricted bandwidth makes them tolerable even for the noncritical listener. By limiting the overall frequency response to 3,000 or 4,000 Hz, many of the higher harmonics are eliminated or reduced, and their irritating effect is correspondingly diminished.

When listening to wide-range program material played through good speakers in my own home, I can usually hear the difference between an amplifier having 1 per cent distortion and another having only 0.1 per cent distortion at normal listening levels of a few watts or less. The difference is not gross, by any means, but there is an "easy" quality to an amplifier with very low distortion which often shows up in an A-B comparison. However, most people (other than hard-core audio fans) would probably not be aware of any deficiencies in the 1 per cent amplifier, and probably would not detect the improvement when switching to a better amplifier.

I hesitate to say at what point I could no longer detect a reduction in amplifier distortion. A guess would be in the range of 0.2 to 0.5 per cent. At any rate, when I compare two amplifiers whose distortion I measure at 0.1 per cent or less, I cannot distinguish between them on the basis of the distortion factor alone. Differences in disc-playback equalization or damping factor between the two amplifiers will affect the overall frequency response and quite possibly could be responsible for audible differences. (*overleaf*)

REVIEWED THIS MONTH



Kenwood KT-7000 AM/FM Tuner
Thorens TD-125 Turntable
Allied 395 AM/FM Receiver

What about intermodulation (IM) distortion? It arises from the same source as harmonic distortion, and is produced when two or more frequencies are present in the input signal (the usual case). New frequencies are created as sums and differences of the input frequencies and their harmonics. Being nonharmonically related to the input frequencies, IM products are particularly unpleasant to the ear.

However, I know of no practical situation where audible IM distortion is produced without the presence of audible harmonic distortion as well, except in the case where there is a lower "difference" frequency between two high-frequency signals whose harmonics are above audibility. In general, the measures taken to reduce one form of distortion have a similar effect on the other. IM distortion usually measures a little higher than harmonic distortion, but the shapes of the power *vs.* distortion curves are similar. I do not think that any further distinction between IM and harmonic distortion is warranted for the purposes of this discussion.

Although I am still waiting to be shown that two similar amplifiers with different amounts of distortion—both under 0.1 per cent—sound in any way different from each other, I do not mean to imply that no audible differences exist between amplifiers. As soon as one attempts to play music above a modest background-listening level, program peaks can call for rather high

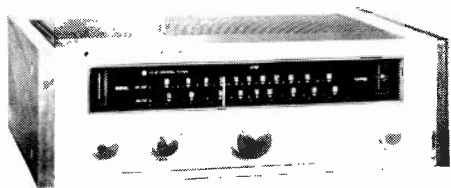
momentary power levels. A good 25-watt amplifier may suffice for 99.9 per cent of listening situations, but the first time a peak calls for 26 watts, you will become very aware of its limitations. Increasing the amplifier power rating to 50 watts will help a little, but once beguiled by the resulting ease and naturalness of the sound, you may be tempted to increase the volume slightly—say, by 3 dB—and the power limitation is again audible.

Most of us rarely, if ever, listen to music at ear-shattering volume, but even at normal listening levels I often detect an effortless quality when using a very powerful amplifier, as compared with one of considerably lower power rating but equally low distortion. I conclude, in the absence of contrary information, that even infrequent overloads on program peaks can add an irritating quality to the sound. I would not recommend that anyone skimp on amplifier power just to save a few dollars. Twenty watts per channel will do fine for background music, but 35 watts is much better for serious listening. I am happy to note a trend toward integrated receivers with amplifiers that provide 50 watts per channel, especially since they usually carry with them even lower distortion at average listening levels. Incidentally, the watts I am talking about here are not music- or dynamic-power watts, but continuous power into the rated impedance of the speakers.

≈ EQUIPMENT TEST REPORTS ≈

By Hirsch-Houck Laboratories

KENWOOD KT-7000 AM/STEREO FM TUNER



● DESPITE the popularity of integrated stereo receivers, there is still a strong demand for separate tuners and amplifiers. When we tested the Kenwood KA-6000 amplifier recently (*STEREO REVIEW*, December, 1968), we appreciated its operating refinements and handsome appearance and looked forward to testing its companion AM/stereo FM tuner, the KT-7000. It was worth waiting for.

The Kenwood KT-7000 matches the KA-6000 amplifier in styling and size. Its numerous circuit refinements result in audible and measurable performance advantages when compared with good tuners of more conventional design, and they help establish the KT-7000 in the top echelon of tuners. For example, the FM front end has two FET r.f. amplifiers, with three tuned circuits preceding the FET mixer. As a result, the KT-7000 is highly resistant to overload from strong local stations and from cross-modulation effects. The i.f. amplifier, with four integrated circuits (IC's), also has two crystal-filter stages replacing the usual i.f. transformers. These filters give the KT-7000 an almost ideal bandpass characteristic, with outstanding re-

jection of adjacent- and alternate-channel signals. Most i.f. alignment requirements are eliminated, and other secondary benefits include a linear phase characteristic that shows up in the form of very uniform stereo separation over the full audio range.

The ratio-detector output goes to a conventional multiplex demodulator, in which the 38-kHz subcarrier is reconstituted by frequency doubling of the 19-kHz pilot carrier. The KT-7000 has interstation-noise muting and automatic stereo switching on FM using some moderately complex circuitry. The details of their operation are not explained in the instruction manual (which is quite adequate for its purpose), but we noted from the schematic diagram that some nine transistors and a number of diodes are employed for these functions. The left- and right-channel audio signals from the multiplex circuit go to individual three-stage audio amplifiers with low-impedance emitter-follower outputs. Within the audio amplifiers are the 38-kHz traps that effectively eliminate ultrasonic components from the outputs, thus preventing "birdies" when tape recording from FM broadcasts.

The audio outputs are normally taken through a six-position step attenuator, which matches the tuner level to the requirements of the associated amplifier and speaker systems. A second pair of outputs are taken off ahead of the attenuator for feeding a tape recorder. There is also a mono output that is connected at the input of the multiplex section.

The Kenwood KT-7000 presents a handsome appearance. (Continued on page 36)

DYNACO SYNERGISM*

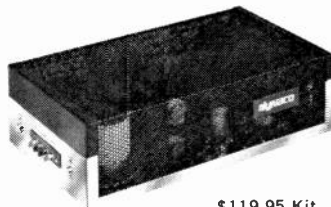
or
how two units combine
for even greater
value

SCA-80



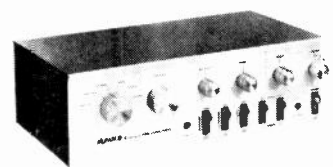
\$169.95 Kit
\$249.95 Assembled

STEREO 80

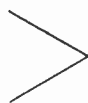


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We have always tried to give outstanding value at Dynaco; and when we work on new designs, our primary objectives are quality and value—quality second to none, and prices far below the levels of competitive quality. Following this philosophy, we have designed our newest power amplifier, the transistorized Stereo 80, in the tradition of the famous Dynaco Stereo 70—extreme reliability, conservative operation and specifications, outstanding quality, and moderate price. The Stereo 80 is compact (it fits any remote space, but is handsome enough to keep on display), cool-running, simple, and elegant. It delivers 40 watts **continuous** power per channel, with both channels operating simultaneously, from 20 Hz to 20 KHz.

The Stereo 80 and our PAT-4 preamplifier create an outstanding combination which delivers crystal clear sound, free of noise and distortion, and with excellent flexibility as the control center for the most complete hi fi installation.

Further, we have combined these units into a single, transistorized integrated package, the SCA-80, and through careful design have achieved SYNERGISM*, the

combination giving even greater value than the sum of its parts. The SCA-80 has all the qualities of the Stereo 80 plus the performance and many of the features of the PAT-4—center-out tone controls, low noise, multiple input facilities, headphone output, center-speaker output without the need for a separate amplifier, and so on. It provides complete control facility and yet it is simple to operate with a basic two-knob control action for those who do not require sophisticated features such as loudness, filters, blending, and other subtle variations.

The SCA-80 gives quality plus compact flexibility. The Stereo 80 plus the PAT-4 gives quality, increased flexibility for installation, and greater range of control function. The Stereo 120 plus the PAT-4 gives all this plus extra power plus the benefits of a stabilized highly filtered power supply which makes performance independent of power line variations. In all these choices, quality and value are outstanding—and in the SCA-80, the synergistic benefit enhances the value of the unit.

*SYNERGISM—"Cooperative action of discrete agencies such that the total effect is greater than the sum of the two effects taken independently . . ."

dynaco inc. 3060 JEFFERSON STREET, PHILADELPHIA, PA. 19121
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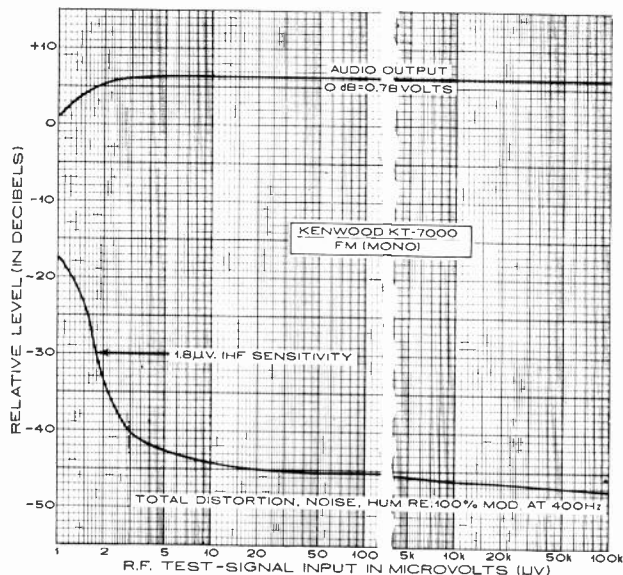
ance. It has a gold-colored front panel with a brushed-satin finish, an edge-lit slide-rule dial (which is opaque with power off), and fluted control knobs. The tuning knob, which is larger than the others, had a peculiar "rubbery" feel. However, the tuning is unusually smooth and non-critical, probably because of the "flat-topped" i.f.-response characteristic.

There are two meters, a signal-level indicator for FM and AM, and a zero-center tuning meter for FM with a red stereo-indicator lamp at its center. We found this to be most convenient, since there is a tendency to watch the pointer while tuning a station, and one's eyes need not move from that spot to determine the presence of stereo.

The AM tuner, which we did not test except by listening, appears to be quite conventional. It has a ferrite-rod antenna, tuned r.f. stage, separate mixer and oscillator stages, two i.f. amplifiers, and a diode detector. However, there is evidently more to it than appears on the surface, since it is one of the best sounding AM tuners we have heard in years.

The control lineup, in addition to the tuning knob and mode selector (AM, FM AUTO, MPX FILTER and FM MONO) includes a combined power and FM interstation-noise muting switch and the output attenuator. The latter, we feel, could just as well have been located in the rear, since it is unlikely to be used once it is correctly set. Two blue pilot lamps on the front panel indicate the use of muting and the multiplex filter. The filter reduces noise on weak stereo signals at the sacrifice of some separation but without affecting frequency response.

With its advanced design, one would expect the Kenwood KT-7000 to be a good performer, and it is. The IHF sensitivity was a high 1.8 microvolts with steep limiting and a measured harmonic distortion of about 0.5 per cent. This is the residual level of our signal generator. Frequency response was as flat as we have ever measured on an FM tuner, within ± 0.5 dB from 30 to 15,000 Hz. Stereo separation clearly showed the benefits of the superior i.f. bandpass characteristics of the tuner, being exceptionally uniform over a wide frequency range. Separation was between 25 and 32 dB from 30 to 8,000 Hz, and was still a strong 15 dB at 15,000 Hz.



In listening tests, we were immediately aware of the superior qualities of the KT-7000. It has a definition and clarity that are matched by very few tuners we have used, and both are distinctly superior to those of many tuners whose measured performance does not differ greatly from that of the KT-7000. The interstation-noise muting works well, though there is still a slight burst of distorted modulation just as the circuits switch on or off. The selectivity was most impressive, permitting us in many cases to receive clear signals from weak stations only 200 kHz removed from much stronger stations. Credit this also to the crystal i.f. filters.

A bonus with the Kenwood KT-7000 is its price of only \$249.95 including walnut side panels. Most FM tuners that are comparable to the KT-7000 are considerably more expensive, and even if they include AM coverage, it is frequently of inferior quality. On the other hand, the AM sound of the KT-7000 was quite acceptable to our "hi-fi-tuned" ears.

For more information, circle 157 on reader service card

THORENS TD-125 TURNTABLE



● THE TD-125 is the newest and most refined turntable to come from Thorens through their American distributor, Elpa Marketing Industries. It combines some novel design approaches with the fine craftsmanship which has always characterized Thorens products, and its performance reflects the care that has gone into its creation.

One of the goals of a turntable designer is to reduce rumble to a minimum. Vibration transmitted from the motor to the arm and turntable platter structure is the prime cause of rumble, and it can be minimized by several techniques. One approach is to use a rotating platter whose mass is much larger than that of the drive-motor rotor, and by having a very compliant coupling between

the motor and the turntable. A motor with a slowly rotating armature further reduces the rumble, with the added advantage that whatever vibration is transmitted can be at a frequency below audibility, and if low enough in level, it can be regarded as nonexistent.

The three-speed Thorens TD-125 has an 8-pound aluminum turntable platter mounted on a heavy plate together with the tone arm. The entire assembly, weighing more than 15 pounds, is isolated from shock by being floated on soft isolators and is connected to the drive motor only through a rubber belt, which greatly reduces transmitted vibration. The arm-mounting board, which is removable, will accommodate normal or transcription-length tone arms, and is also available predrilled for the Ortofon 212 tone arm.

To keep motor speed at a minimum, Thorens uses a sixteen-pole synchronous motor driven by a transistorized Wien-bridge oscillator and a 20-watt power amplifier (the motor actually requires about 5 watts). The oscillator frequency is adjustable from 20 to 55 Hz, corresponding to motor speeds of 125 to 350 rpm and turntable speeds of $16\frac{2}{3}$ to 45 rpm. A three-position switch changes the turntable speed electronically by switching in two sets of capacitors. There is a vernier adjustment of 2 per cent above

(Continued on page 38)

"The Harman-Kardon CAD4 has a very uniform and extended low end which, in fact, surpasses that of many far more expensive reel-to-reel tape recorders?"

(ELECTRONICS WORLD, June 1969)



In a recent ad, we stated that our CAD4 Cassette Tape Deck had the guts to talk specs.

Electronics World magazine obviously agrees.

In addition to the above, they also said:

"The flutter was in the vicinity of 0.2% for the Ampex and Sony and 0.3% for the Norelco, but an impressively low 0.12% for the Harman-Kardon."

"... the Harman-Kardon CAD4 had uniform output to about 10,000-12,000 Hz but the other three began to roll off between 8,000 and 9,000 Hz."

"The CAD4 had 20-12,000 Hz record/playback response with Harman-Kardon tape."

A copy of the *Electronics World* review of the CAD4 is available upon request. It's a review worth reading. And a cassette deck worth hearing. The CAD4 is at your Harman-Kardon dealer

CIRCLE NO. 25 ON READER SERVICE CARD

now. Listen to it. Compare it to the competition. We think you'll agree with *Electronics World* that it is "the best of the group in performance..."

For more information, and the complete text of the review, write to Harman-Kardon, Inc., 55 Ames Court, Plainview, N.Y. 11803, Dept. SR-8

harman kardon

A subsidiary of Jervis Corporation

and below each of the three speeds. An illuminated stroboscopic pattern, viewed through a window in the motor board, simplifies exact speed adjustment. The Thorens TD-125 can be operated from 110- to 130-volt or 200- to 240-volt power lines, either 50 or 60 Hz. Although its speed is unaffected by line-frequency changes, the stroboscope is accurate only at 50 and 60 Hz.

The TD-125 is available by itself for custom installation, premounted on a base, or as a complete system on a base with an Ortofon RS-212 arm and Ortofon SL-15T cartridge. We tested the latter version. The measured rumble (unweighted) was -38 dB in both lateral and vertical planes and -43 dB with vertical rumble canceled out by paralleling the cartridge outputs. Since these figures are nearly identical with those we have measured on two or three of the best turntables, we rather suspect that they are actually the residual rumble of our test records. Thorens claims about 10 dB less rumble than we measured, with unspecified test records. We used two test records, one made by Acoustic Research and the other by Dataservice, with identical results. Similarly, wow and flutter were as low as we have ever measured, which may also reflect the

limitations of the Dataservice record. They were respectively 0.06 and 0.07 per cent at 16 $\frac{2}{3}$ rpm, 0.05 and 0.015 per cent at 33 $\frac{1}{3}$ rpm, and 0.07 and 0.02 per cent at 45 rpm, which is very low indeed.

The speeds, which were easily adjusted to exact values, did not change detectably over a line-voltage change from 85 to 140 volts, nor did they drift during extended use of the turntable. About 3 to 4 seconds were required for the turntable to come up to speed after switching on.

In its operation, the Thorens TD-125 was totally quiet, and its smoothly operating controls were a pleasure to use. Its isolated arm/platter mounting makes it relatively immune to physical shock and to acoustic feedback. As a matter of fact, we could operate it directly in front of a speaker with no difficulty.

The Thorens TD-125 is unquestionably one of the elite among record players. It would be hard to imagine a unit that performs better. This quality has its price, however. The basic turntable sells for \$185, and on a walnut base it is \$200. The complete unit, with arm and cartridge, is \$385, plus \$15 for a plastic dust cover.

For more information, circle 158 on reader service card

ALLIED 395 AM/STEREO FM RECEIVER



● THE Allied 395 is represented by Allied Radio as the finest stereo receiver ever offered under their own brand name. After testing it, we must agree, and we can add that it ranks among the best stereo receivers one can buy under any brand name.

The Allied 395's FM section has an FET r.f. amplifier. Automatic gain control (AGC) is applied to the r.f. stage, and the separate oscillator has switchable AFC. Like most modern receivers, the Allied 395 is rock-stable and really does not need AFC, but it is there if you want to use it.

The i.f. section has four integrated circuit (IC) stages, with the high gain and excellent limiting characteristics we have come to expect from a well-designed IC amplifier. They are followed by a ratio detector. Separate diode detectors in the i.f. strip operate the tuning meter, the AGC control line, and the interstation-noise muting circuits that control the first audio stage in the multiplex section.

The multiplex board (each section of the Allied 395 is constructed on its own circuit board) is simple and straightforward, but quite effective. It operates a stereo light on the dial face when a stereo signal is received, and switching between mono and stereo FM is automatic.

The audio amplifier has feedback-type tone controls and a high-cut filter. There are separate tone controls for each channel, mounted concentrically. The preamplifier unit handles all signal inputs, including the high-level tuner inputs. Its negative-feedback components are switched to provide the required gain and equalization. The main amplifier board contains the amplifiers, phase splitters, and drivers for the output transistors, which are chassis mounted on heat sinks. The power supplies include a number of electronically regulated outputs for the low-level circuits of the receiver.

The AM-tuner section, like most we have seen, is rather basic. It has a ferrite rod antenna, tuned-r.f. stage, self-oscillating mixer, two i.f. stages, and a diode detector. Its AGC action, which controls both the r.f. stage and the first i.f. stage, is effective.

The Allied 395 has an exceptional array of control functions. In addition to separate left- and right-channel tone controls, balance and volume controls, and smooth flywheel tuning system, it has selectable inputs for AM, FM MONO, FM AUTO, PHONO (two magnetic cartridges, or one magnetic and one ceramic, can be selected by a separate lever switch), TAPE HEAD (with equalization for either 3 $\frac{3}{4}$ or 7 $\frac{1}{2}$ ips), and an external high-level AUX source. Other lever switches control loudness compensation, low- and high-frequency filters, muting, and AFC.

(Continued on page 42)



The Second KLH Tape Recorder



THE IDEA of the *first* KLH tape recorder, the Model Forty stereo tape deck, was to do everything any serious user would want to do, easily and right. The idea of the Model Forty-One stereo tape deck is to do the main thing the Model Forty does at less than half the price.

That main thing is to do full justice to the best musical source material you can find to record at home, at a tape speed of $3\frac{3}{4}$ inches per second instead of the usual $7\frac{1}{2}$ ips.¹

It does this so well that if you record properly on both it and the Model Forty you may well hear no difference. And since the Model Forty's $3\frac{3}{4}$ ips sound has been compared favorably with a \$3500 studio recorder's at 15 ips, that is an interesting accomplishment.

For a suggested price of \$229.95, then, you can buy a stereo tape deck that sounds as good, to most people on most music, as the best home recorder we have made or know about.

What you don't get for that price is the almost endless versatility of the Model Forty. The Model Forty-One is half the size, has fewer than half as many controls, uses a straightforward mechanical system instead of solenoid-operated, relay-switched tape motion controls, and—also for

reasons of cost—uses the customary pair of VU recording-level meters instead of the Model Forty's more precise single meter which scans both channels and “reads” the louder. (That means it will take you a little longer to set levels for super-critical recordings—something like using a separate light meter instead of having one built into your camera.)

What you do get is a tape machine that—owing in part to its Dolby² audio noise reduction system—records superbly at $3\frac{3}{4}$ ips and $7\frac{1}{2}$ ips (for use with tapes made on other recorders) and surprisingly well at $1\frac{7}{8}$ ips into the bargain.

It records in mono and stereo, four-track, and is ideal for use with our three-piece stereo music systems. There are individual input level controls, a single master recording level control, microphone inputs, high and low gain auxiliary inputs, a four-digit tape counter, and a tape motion control that protects against tape spillage and breakage. The Dolby system can be switched out for compatibility with other recorders.

To sum up: The KLH Model Forty-One is less than half the price of the Model Forty, has fewer than half as many controls, and is just over half as big. The dissimilarity ends there.

¹The reason for making that big a point of $3\frac{3}{4}$ ips is that the previous standard of $7\frac{1}{2}$ ips is, we think, the wrong one for full enjoyment of tape at home. It doesn't provide enough uninterrupted recording time for many musical works, makes tape costs higher per minute than they should be, and encourages “solutions” for its own ills (such as a variety of tape thicknesses and recorders with automatic tape reversing) that only make things a little different and/or worse.

²“Dolby” is a trademark of Dolby Laboratories.

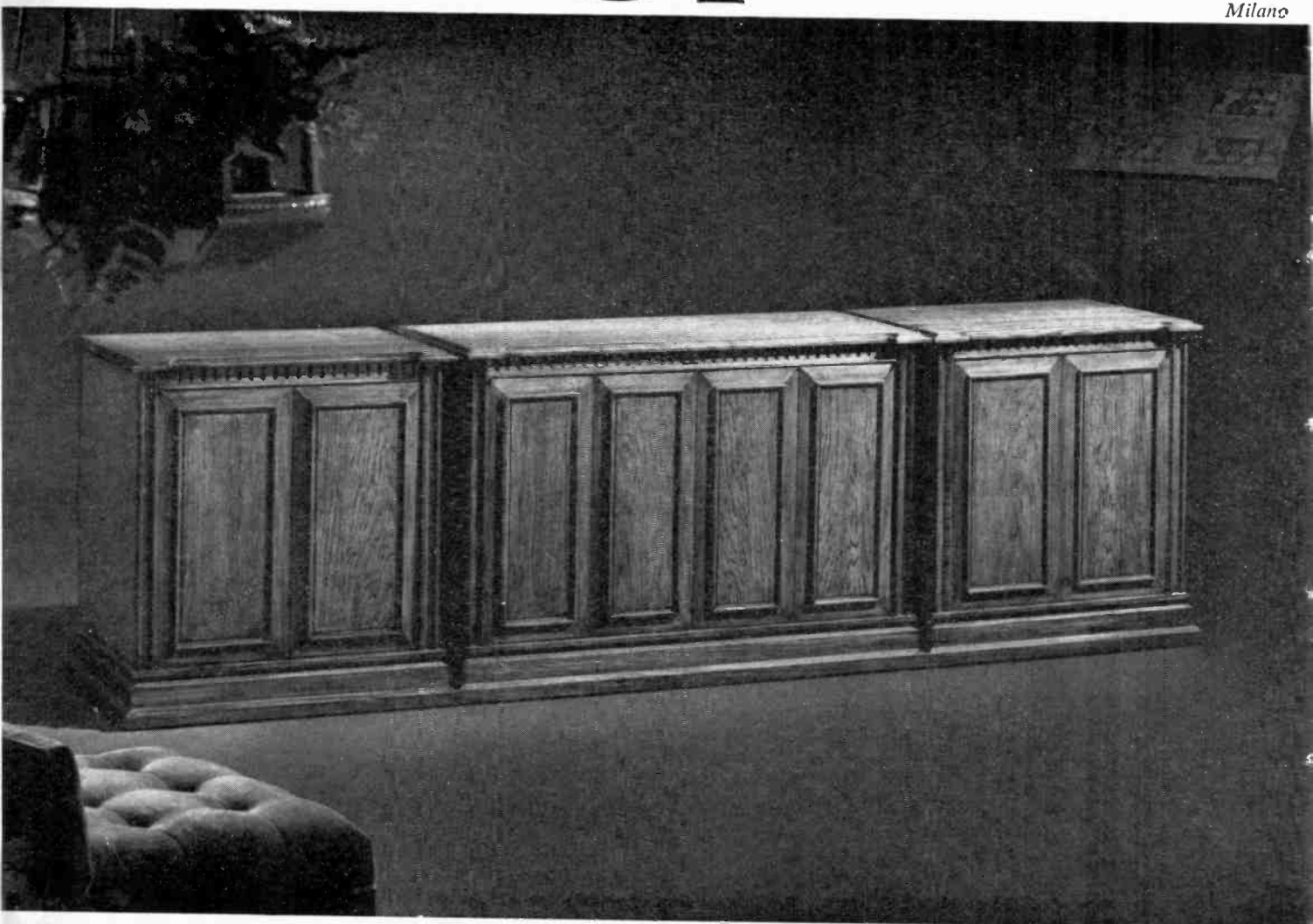


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KLH Research and Development Corp., 30 Cross Street, Cambridge, Mass. 02139

**We figure
you're smart enough
to fill in the
missing pieces.**

Milano



The missing pieces are the tuner, amplifier, record player and tape deck. We figure if you're discerning enough to choose Altec, you probably know exactly what components add up to your ultimate hi-fi system.

All we do is provide the ultimate in speaker systems.

The same ones professionals choose for recording and motion picture studios, Broadway theatres and concert halls.

Systems with such thrilling dynamic range they make you think you're in the 10th row, center section, with the house lights beginning to dim.

Which is why we call our speakers "The Voice of the Theatre®." Massive 15" woofers for a gutsy low end. High frequency drivers coupled to 18" sectoral horns for broad dispersion and smooth, brilliant, efficient performance clear out to beyond audibility.

They're housed in cabinetry that's almost boastful in its beauty. The Milano, for example, is furniture at its finest. Carefully constructed of hard-as-nails hickory with a warm pecan finish, it's hand-rubbed to a rich and lustrous sheen.

And, since the speaker enclo-

tures are separate from the component cabinet, you can place them anywhere. To suit your idea of how stereo sound should sound, or to suit your fancy. Or side-by-side, as shown.

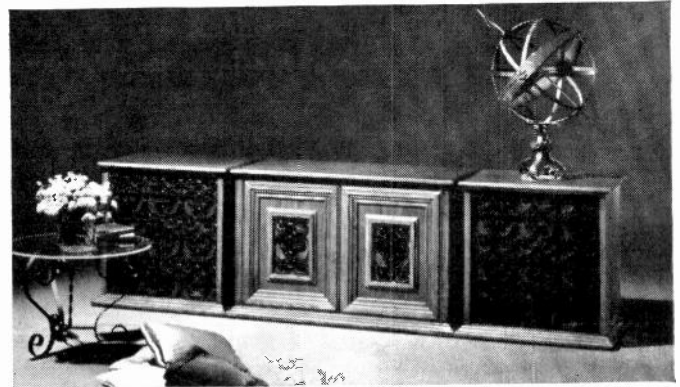
In addition to the Milano, we also make the Valencia and Flamenco. To match, accent, or harmonize with your particular decor. Which is for you? Make that beautiful decision at your Altec dealer's.

Or write for our full-color brochure on ensembles. Then see how beautifully all the pieces of your dream stereo system fall into place.

Valencia

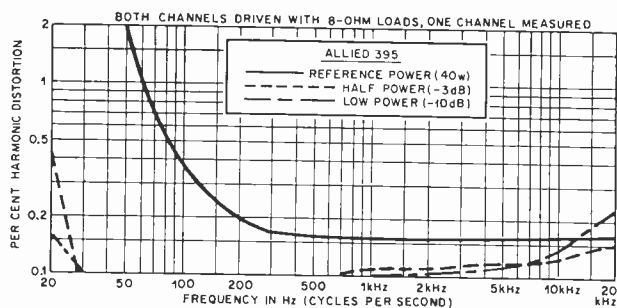
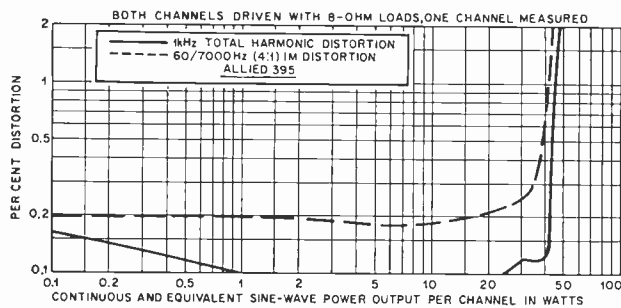


Flamenco



A DIVISION OF LEFVY LING ALTEC INC

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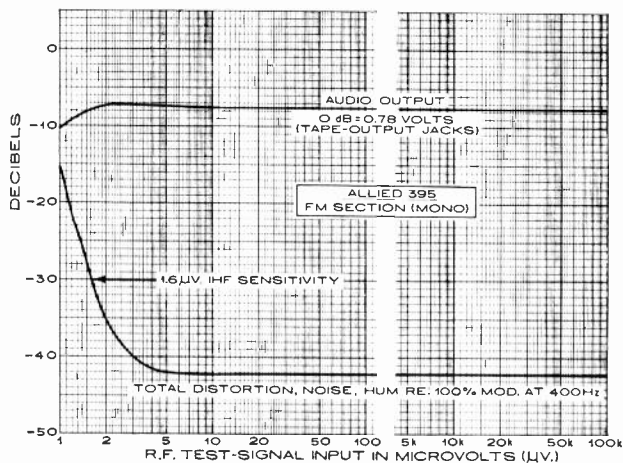


There is a single rotary switch that controls both the mode (stereo, or right or left channel through both speakers) and the tape-monitoring function. The same choice of modes available for the other inputs is also available for tape monitoring, which is useful in playback of mono tapes. A speaker-selector switch connects either or both pairs of speakers or disconnects both for headphone listening via the front-panel jack. It also serves as the power switch for the receiver.

In the rear of the Allied 395, in addition to the various input jacks and the ferrite rod AM antenna, are two a.c. outlets (one of them switched) and special speaker connectors that virtually eliminate the possibility of accidental short circuits. The speaker lines are wired to rubber-covered polarized plugs which fit into the four output receptacles.

In our laboratory tests, the Allied 395 had an IHF FM sensitivity of 1.6 microvolts, placing it near the top of the field in this respect. Signals as weak as 3 microvolts could be received with low noise and distortion, attesting to its steep limiting characteristic. The FM frequency response had a rising characteristic, reaching +6 dB in the 7,000- to 11,000-Hz region. The stereo separation was between 18 and 23 dB from 30 to 9,500 Hz, and even at 15,000 Hz it was 10 dB.

The tone-control characteristics, typical of feedback-type circuits, allowed a considerable range of control at the frequency extremes with negligible effect at middle frequencies. The basic amplifier frequency response was ± 1 dB from 60 to 20,000 Hz, falling to -5 dB at 20 Hz. The filters had gradual 6-dB-per-octave slopes, with response down 3 dB at 90 and 3,000 Hz. The loudness compensa-



tion, which boosted both low and high frequencies, sounded quite pleasant. Both the RIAA and NAB (7½ ips) equalization were acceptably accurate, within ± 2 dB from 30 Hz to 15,000 Hz.

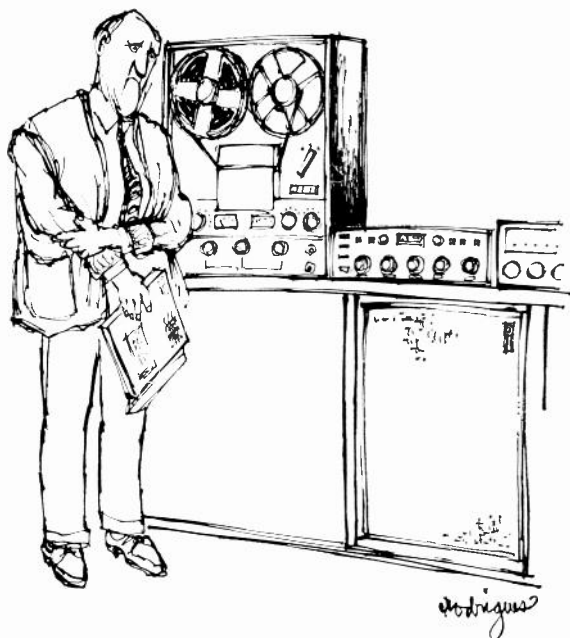
The power amplifiers of the Allied 395 were very good by any standards, and were especially impressive for a moderate-price receiver. At 40 watts per channel into 8-ohm loads, distortion was under 0.2 per cent from 180 to 20,000 Hz, rising to 2 per cent at 50 Hz. At half power, the distortion was 0.45 per cent at 20 Hz, less than 0.1 per cent from 30 to 1,000 Hz, and only 0.15 per cent at 20,000 Hz. At one-tenth power (4 watts), which is typical of fairly loud listening levels, the distortion was well under 0.2 per cent from 20 to 15,000 Hz, and less than 0.1 per cent over most of that range.

Operating at 1,000 Hz, the harmonic distortion was 0.17 per cent at 0.1 watt, under 0.1 per cent from 1 watt to 22 watts, and about 0.14 per cent at the full power of 40 watts. It increased rapidly at higher powers, to 2 per cent at 47 watts. The IM distortion was about 0.2 per cent from 0.1 to 20 watts, and reached 1 per cent at 40 watts. The Allied 395 can deliver 57 watts per channel into 4-ohm loads, and about 30 watts into 16-ohm loads.

The audio sensitivity was high, requiring only 90 millivolts into auxiliary or 1 millivolt into phono inputs for 10 watts output. Hum and noise were extremely low—70 to 75 dB below 10 watts—and were totally inaudible under any listening conditions.

The measured performance of the Allied 395 was outstanding, and it sounded as good and handled as well as it measured. We found it to be one of the more attractive, functional, and flexible receivers we have used, and its audible performance would be difficult to improve upon. In this day of moderate-price low-efficiency speakers, it is encouraging to find a high-powered receiver of excellent quality at a similarly moderate price. And price is indeed one of the more outstanding aspects of the Allied 395—only \$299.95 with a metal case. An oiled walnut case is available for \$19.95. The Allied Model 395 is one of the best values on the high-fidelity market today.

For more information, circle 159 on reader service card

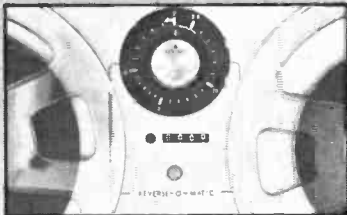


"... Hi, tape pen pal! My name is Bobby. I am nine years old. I live in Akron, and I like goldfish. Batman..."

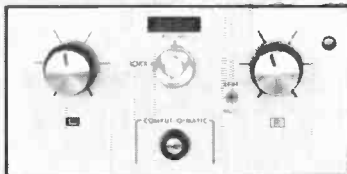


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**AUTOMATIC CONTINUOUS REVERSE
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**AUTOMATIC VOLUME CONTROL
(COMPUT-O-MATIC)** Provides automatically adjusted sound level for perfect high fidelity recording.

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- **PLUS**... 4-Track Stereo/Monaural Record/Playback • Sensing Tape Reverse • Solid State • Fully Shielded Play Head for Superior S/N Ratio • Electrical Track Selector • Automatic Stop and Shut-off • Automatic Pinchwheel Release • Sound on Sound • Fine Oil-finished Walnut Cabinet • Rack Mountable • Price \$699.95

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By JAMES GOODFRIEND



GOING ON RECORD

OLD MEN'S MUSIC

ELSEWHERE in this issue Henry Pleasants has a delightful and fact-filled article on music's longest-lived practitioners. In it, he addresses himself to the names and the dates and the conceivable reasons why some musicians can live to such tortoise-like ages, working and producing right up to the end. I, on the other hand, am simply interested in old men's music, in what it is that these octogenarians and nonagenarians can bring to us that the performing spring chickens cannot.

A number of years ago Artur Schnabel was quoted pretty much to the effect that the difference between Glenn Gould and himself was that he was seventy years old and played as if he were twenty, whereas Glenn was twenty and played as if he were seventy. It was a cute remark and a telling one, perhaps about both of them. It certainly allowed that there is a difference in playing styles accountable to age, and it marked Schnabel himself as (perhaps until just recently) one of the major exceptions. Certainly, he *did* play like a young man. Tune in to a broadcast of one of his records sometime, not knowing beforehand who is playing, and prove it to yourself.

Let's leave the question of whether Glenn Gould plays like an old man or not to some other time, and go on to some of the characteristics of old men's music. First of all, there is the matter of historical connections. Pianists and piano fanciers, especially, make a big thing of this, with their pupils of pupils of Liszt, and their last living connections to Clara Schumann. Sometimes performer rediscoveries rationalized by such connections turn out to be busts, for the longest-lived student may not have been the most talented nor the one with the best memory. But no one can take away the importance, for example, of Bruno Walter's association with Mahler. Many of us may think of Mahler's music quite differently today, but Mahler knew Walter's interpretations and endorsed them and there will never be another conductor of whom that can be said.

There are many other such examples. Who will be able to come up with something to match the sympathetic understanding (drawn partially, certainly, from personal relationship) of Sir Thomas Beecham's recreations of Delius' music? What will substitute for Pierre Bernac's total understanding of the songs of Francis Poulenc when he is no longer here either to sing the songs or teach others to sing them? Such historical connections mean something, and—thank God—we have records, at least, to recapture some of that meaning.

Apart from direct historical connections, older musicians bring with them a feeling of style born of another age, almost of another world. Probably the majority of performers (and some composers) establish a personal style relatively early in their careers and follow it into old age, refining, perhaps, and gradually re-evaluating and modifying certain aspects of it from within. Toscanini, for example, retained relatively the same approach to music throughout his conducting life, merely further emphasizing certain aspects of it (for me, the least likable aspects of it) as he got older. Stravinsky's conducting style, on the contrary, I think has changed drastically—but then, he is a continuously developing *composer*, and there can be little question that composers tend to see their earlier compositions in a different light from the vantage point of later development.

BUT, to get back to those who have persisted in their original aims: certainly the pianism of Egon Petri, Wilhelm Backhaus, Josef Lhevinne, and Serge Rachmaninoff, the harpsichord playing of Landowska, the singing of Julius Patzak, Giuseppe de Luca, and others derive from a different age. They simply carried it (and, through records, still carry it) into our own. Their music is a less specific link with the past than a direct historical connection would be—but it is on the other hand probably more meaningful.

Old men's music has certain draw-

backs. A violinist's pitch tends to get a little wavy with age, and the bow arm may not be capable of the rapid-fire articulation of youth. A pianist's fingers get stiff, and they cannot get from one end of the keyboard to the other as quickly as before. Voices lose their top notes. Composers tend, perhaps, to get careful. In all there is a certain holding back, a disinclination to take a chance, make the daring gesture—because it might not work. In the case of Sibelius it became an unwillingness to attempt anything. When he died, at ninety-two, after more than twenty-five years of compositional silence, many expected the discovery of a cache of late compositions—at the very least, of an Eighth Symphony. There was nothing.

“WHY should not old men be mad?” asked the poet Yeats; but they are not mad, they are merely careful, believing that there is more to be lost than to be gained by being too brave. But what else they have to offer us!—mastery, for example. Older pianists may not have the facility of a twenty-year old, but somehow they do seem to retain the power. A Backhaus never has difficulty in producing a full *fortissimo*, and that is less because he is a powerful man than because he has mastered the instrument to the extent that he knows the exact degree and the correct method of applying strength to produce that dynamic without wasted effort. Gieseking had the most exquisitely controlled *pianissimo* because the degree of tension necessary to it had become an ingrained part of his pianistic technique. He was not walking on eggs the way so many perhaps similarly talented but less experienced younger pianists are.

Furtwängler could take the sort of interpretive liberties that no young conductor could ever get away with, because he had come to know the precise value of every degree of pause, of every diminution of tempo. The late scores of Richard Strauss are so totally masterly in technique, accomplish their intents through such elegant means, that many are dazzled by the craftsmanship and cannot even see the artistry he has created through it.

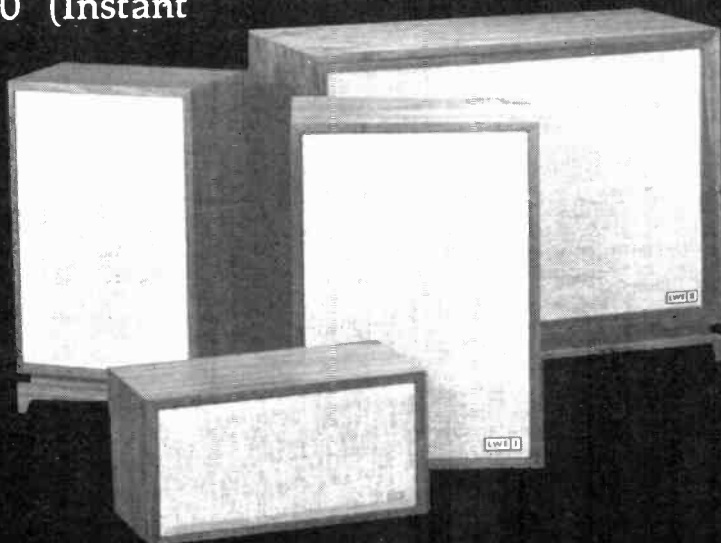
And, finally, there is the deepening of personality that comes of having lived in this world for a humanly long time, of perhaps not understanding it better, but feeling it more intensely. To certain composers—Franck, Janáček—that has been a prerequisite to their major accomplishments. To certain performers it has given something that was necessary to successfully recreate a few rare, special masterpieces. Sviatoslav Richter, when asked some years ago why he did not play certain Beethoven sonatas, gave a thoughtful answer. He said he didn't feel that he was yet mature enough for them.

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The unexcelled KENWOOD KA-6000, 180-Watt, Solid State, Stereo Amplifier for exceptional power and maximum versatility in creating an ultra-sophisticated stereo system.

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KENWOOD KRS-44, Complete Stereo System with KR-44, 48-Watt, FET, IC, Solid State FM/AM Stereo Receiver and Two Matching Stereo Speakers. "Instant Stereo" with plenty of power and provision to add-to later.

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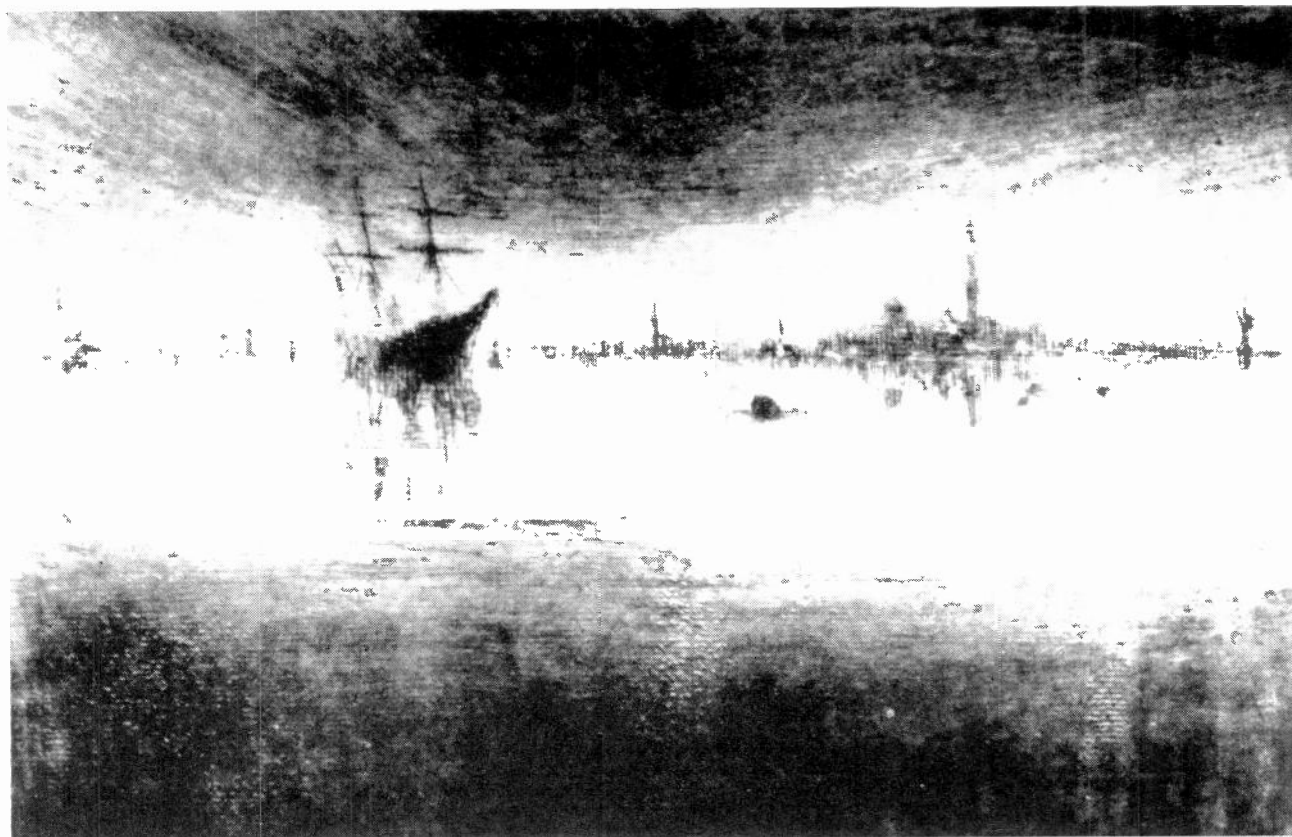
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Nocturne—etching, from the First Venice Set (1880) by James McNeill Whistler

Debussy's *NOCTURNES*

IN 1894 Claude Debussy composed his first purely orchestral score, the *Prelude to the Afternoon of a Faun*, inspired by a poem by Stéphane Mallarmé. It was a great success and had to be repeated immediately after its first performance. In one stroke the thirty-two-year-old composer had placed himself at the center of Parisian musical life.

While he was putting the finishing touches on the *Prelude*, Debussy conceived the idea of writing a work for violin and orchestra for the great Belgian violinist Eugène Ysaÿe. He wrote to Ysaÿe in September 1894:

I am working at three nocturnes for violin and orchestra that are intended for you; the first is scored for strings, the second for three flutes, four horns, three trumpets and two harps; the third combines these groups. This is, in fact, an experiment in the various arrangements that can be made with a single color—what a study in grey would be in painting.

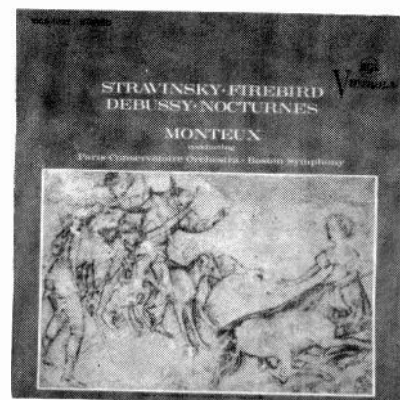
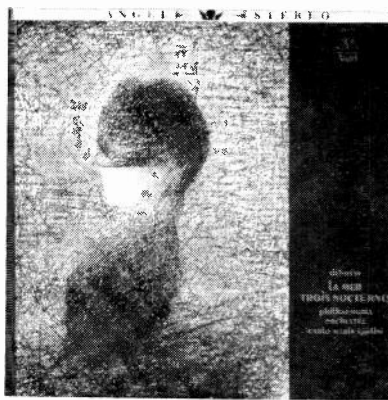
Another letter from Debussy to Ysaÿe of two years later seems to indicate that the *Nocturnes* for violin and orchestra were completed, and Debussy hoped Ysaÿe would give the premiere of the score in Brussels. Nothing came of the project, and between December 1897 and Decem-

ber 1899, Debussy converted the *Nocturnes* into the form we know: three orchestral tableaux with effulgent instrumentation, the third of them using a wordless female chorus.

The reference to the art of painting in Debussy's letter to Ysaÿe establishes the frame of reference for the word "nocturne"; Debussy's *Nocturnes* relate not to the night pieces for piano of John Field and Chopin, but to the nocturnes of the painter James McNeill Whistler, whose purpose was to evoke a mood or impression. On the title page of the finished score, Debussy wrote: "The title *Nocturnes* is to be interpreted here in a general and, more particularly, in a decorative sense. Therefore, it is not meant to designate the usual form of the Nocturne, but rather all the various impressions and the special effects of light that the word suggests."

Each of the three *Nocturnes* was given a characteristically impressionistic title: *Nuages*, *Fêtes*, and *Sirènes* ("Clouds," "Festivals," and "Sirens"). Debussy himself described them in these words:

Nuages renders the immutable aspect of the sky and the slow, solemn motion of the clouds, fading into poignant grey softly touched with white. *Fêtes* gives us the vibrat-



Three stereo recordings of Claude Debussy's Nocturnes are especially atmospheric: Ernest Ansermet's (London) with the *Orchestre de la Suisse Romande*, Carlo Maria Giulini's (Angel) with the *Philharmonia*, and Pierre Monteux's (RCA Victrola) with the *Boston Symphony*. Giulini's disc also contains a shimmering performance of Debussy's *La Mer*.

ing, dancing rhythm of the atmosphere with sudden flashes of light. There is also the episode of the procession (a dazzling fantastic vision) which passes through the festive scene and becomes merged in it. But the background remains persistently the same: the festival with its blending of music and luminous dust participating in the cosmic rhythm. *Sirènes* depicts the sea and its countless rhythms and presently, among waves silvered by the moonlight, is heard the mysterious song of the Sirens as they laugh and pass on.

Two clarinets and two bassoons begin *Nuages* in a rocking alternation of thirds and fifths—a direct quotation from the piano accompaniment to one of Moussorgsky's *Sunless* songs. An oboe joins the discourse in the third bar, followed by a phrase on the English horn that will recur several times later. Another important section is given to the flute and harp against sustained chords in the strings. Out of these materials Debussy weaves an atmospheric feeling of diaphanous drift and languor.

Fêtes opens with a breathless rhythmic pulsation in the strings, followed by woodwind glissandos and brass punctuations. The atmosphere of pageantry is climaxed by a herald-like fanfare on the trumpets, and then a winged ascending glissando on the harps leads to music of bustling merry-making, in which Debussy conjures up visions of festive and rollicking crowds. The section rises to a climax, and then, over a repeating rhythmic accompaniment, a procession approaches and recedes. The brilliance of the first section returns briefly, but the end is subdued and restrained, as if the revelers had exhausted themselves.

Sirènes hauntingly evokes the image of the intoxicating sea and the seductive sirens seated on their rocks ready to lure unsuspecting ships and sailors to their doom. There is an impassioned climax for orchestra alone in the middle of the piece, but then the voices come in again, and the end is enigmatic and unresolved, as if to suggest that the voices of the sirens will continue to sound for all eternity.

The *Nocturnes* are among the most frequently recorded of all Debussy's orchestral works: the current catalog lists ten accounts of the three parts, and an additional half-dozen of just *Nuages* and *Fêtes* (without *Sirènes*). What-

ever the expediency of concert-hall economics that justifies the separation of *Sirènes* from its companions (the need to engage a female chorus for little more than five minutes of singing, perhaps), violence is done to Debussy's conception when *Nuages* and *Fêtes* are heard by themselves.

The newest recording of all three *Nocturnes* is the one made in Paris last December by the *Orchestre de Paris* under the direction of Sir John Barbirolli (Angel S 36583). *Nuages* and *Sirènes* both are given evocative, highly colored performances that are most persuasive; Barbirolli's account of *Fêtes*, however, is devitalized in the extreme—the whole thing plods along on feet of lead, and removes this new issue from contention. My favorites among other complete recordings of the *Nocturnes* are those by Ansermet (London CS 6023), Giulini (Angel S 35977), and Monteux (RCA Victrola VICS 1027). All three are sensitive and responsive to the atmospheric demands of the music. Ansermet's, one of London's earliest stereo ventures, receives perhaps the most detailed sonic reproduction of the lot, with marvelous definition and excellent balances between the several orchestral choirs. On the reverse side of Ansermet's performance is an equally successful one of the ballet version (with its added prologue) of Ravel's *Mother Goose*. Giulini chose Debussy's *La Mer* as his companion piece, and he gave it a shimmering performance; the coupling for the Monteux recording is the familiar Suite from Stravinsky's *Firebird*, but there are more colorful and voluptuous performances than this one in the catalog.

Four among the available recordings of *Nuages* and *Fêtes* only seem to me to be worthy of recommendation: those by Bernstein (Columbia MS 6271), Cantelli (Serafchim 60077), Monteux (London CS 6248), and Munch (RCA LSC 2668). Here it is the Monteux recording (with the London Symphony Orchestra—his earlier version of all three *Nocturnes* is with the Boston Symphony) that I would single out because of its overall bite and authority.

My recommendations for tape buffs are the same as for record collectors: Ansermet (London L 80011) for all three *Nocturnes*, Monteux (London L 80108) for those willing to settle for only *Nuages* and *Fêtes*.

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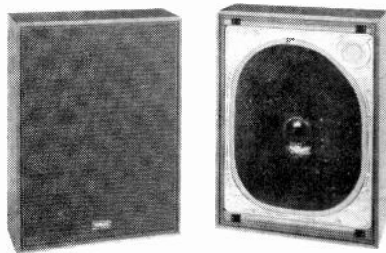
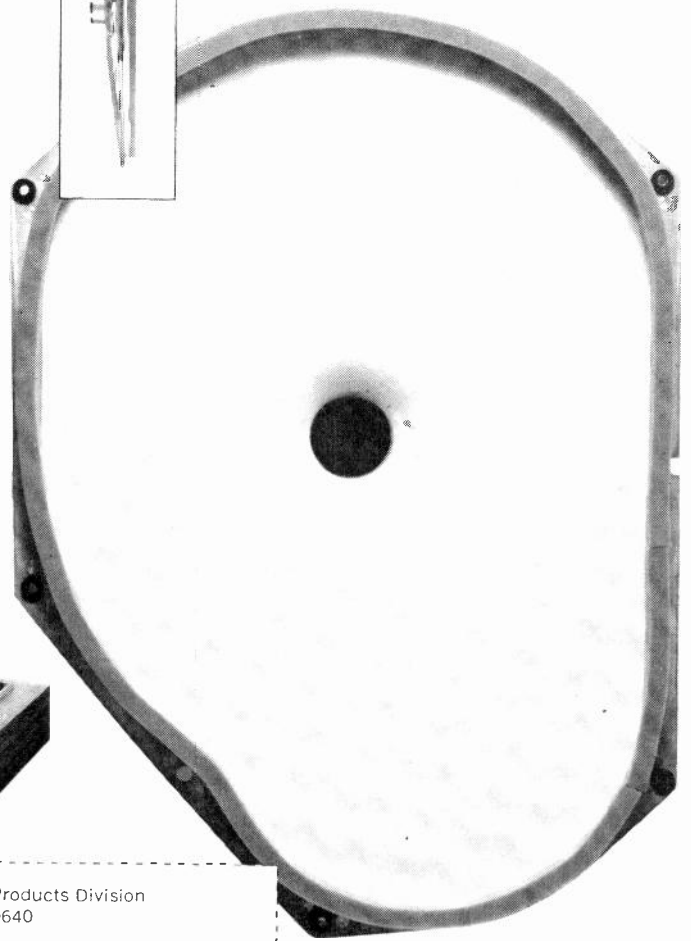
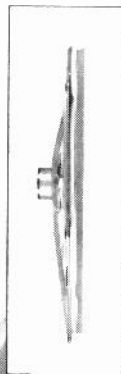
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CIRCLE NO. 60 ON READER SERVICE CARD



Lee Boltin photo, courtesy Electronic Workshop

The Technical Editor offers some
**GUIDELINES
TO
SPEAKER SHOPPING**

By **LARRY KLEIN**

ABOUT TO GO OUT loudspeaker shopping? Well, this is your big opportunity to qualify for the Awful Buy of the Month award. Perhaps I should explain why loudspeakers especially are contenders in the ABM sweepstakes: primarily because there is no necessary correspondence between the price of a speaker system and the quality of its reproduction. This is not true of other audio components. A name-brand amplifier or receiver, for example, that sells for \$100, \$200, or \$300 is going to have the same general performance capabilities as any other similarly priced name-brand amplifier or receiver. This is not to say that

there are no differences in the features provided, in the ease of operation, or even in the specifications, but the differences between a best buy and a mediocre buy at a given price level in amplifiers and receivers is not only not extreme, but it is usually not even detectable in a listening test.

Not so with loudspeakers, however. I have found no direct correlation between the cost of a speaker and the quality of the sound it reproduces. A speaker may have a big voice coil or a little voice coil, a large cabinet or a small cabinet, high efficiency or low efficiency; no one of these factors by itself insures quality reproduction. What, then, does determine quality? The answer, I'm forced to conclude, is the critical judgment—in effect, the taste—of the designer. I say taste, rather than knowledge, because I have heard some abominable systems produced by companies with top-notch test facilities and highly trained engineers, and I have heard some fine systems produced by accountants and school teachers working in basement workshops. Good speakers are most likely to be produced, then, by someone who has the proper theoretical background, adequate test facilities, *and* a good ear.

SINCE there is no direct correlation between price and quality in a speaker system, and since loudspeaker engineers have different ideas as to how a speaker should sound, what guidelines can a speaker shopper follow to insure achieving at least a reasonable acoustic return for the cash he spends? First of all, let me make clear my basic criterion (it is also that of Hirsch-Houck Laboratories) for judging a speaker. Simply stated, we believe that it is the function of a loudspeaker to provide an accurate acoustic analog of the electrical audio signal fed to it. In other words, a loudspeaker should have no character or sound quality of its own. It should not have "presence"; it should have "absence." It should sound "warm" only when the music embodied in the electrical signal being fed to it is warm, it should sound bright when the music is bright, and so forth. It, in itself, should be neutral. A little thought will show you why this should be. Insofar as a speaker has a sonic character of its own, it is going to add that character to *whatever* material it is reproducing. Sometimes the special coloration of a particular speaker may enhance the sound for a given individual on a given piece of music. But for most music, the speaker's contribution will probably be inappropriate and will degrade the reproduction.

Under the best of circumstances, and after years of critical listening, I still find it no easy matter to make instant and precise critical evaluations of a speaker system at an audio show or in a dealer's showroom. There are some techniques I've worked out, however, that can be very helpful. In general, I find it easier to make evaluations if I'm listening to one speaker rather than to



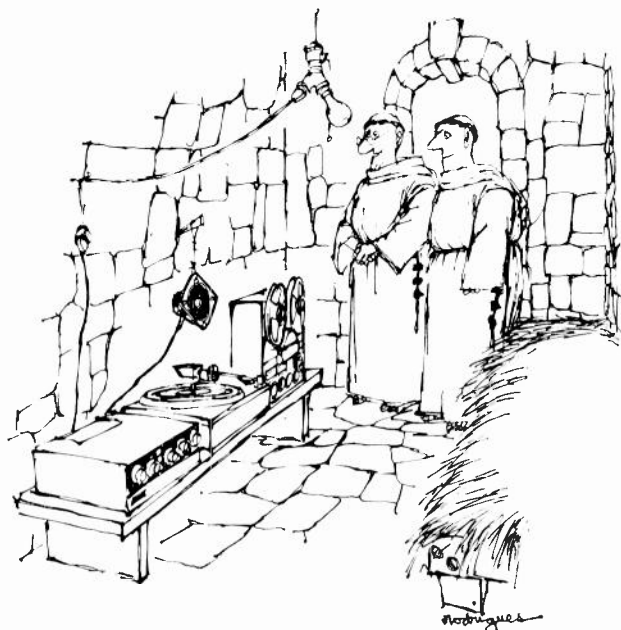
a stereo pair. However, when auditioning a single speaker in a showroom, one runs the risk of having its location influence its frequency balance between highs and lows. This can be easily checked by switching to the other member of the pair, which probably will not be installed in as advantageous (or disadvantageous) a location. However, when auditioning omni- or multi-directional speaker systems (discussed elsewhere in this issue), it is necessary to listen to them as a pair in order to appreciate their special qualities.

An important aspect of a speaker system's bass performance is its freedom from spurious resonances. This can be tested simply by tuning in several FM stations and listening carefully to the various announcers on the speaker(s) under consideration. One or two of the announcers may have naturally deep voices, but if every one of them sounds as if he were addressing you from the bottom of an oil drum, you can be sure that the loudspeaker under test (not the announcer) has a bass resonance peaking somewhere in the 100-Hz region. For some people this resonance provides a pleasant overlay of bass on classical material and enhances the beat on popular music, but the price paid is loss of upper-bass clarity and (usually) absence of genuine low bass. (In respect to the speaker's ability to reproduce low bass, I cannot do better than recommend that you check its reproduction of band 5, side 2 of STEREO REVIEW's Stereo Demonstration Record. Listen for a "solidity," a "thud" quality, rather than a boomy quality in the sound. The disc is available for \$4.98—see descriptive box on page 56.)

As far as the high-frequency performance of a speaker system is concerned, a good test is to listen to recordings of music that includes cymbals or triangles (such as band 4, side 2 on the Stereo Demonstration Record). Try to isolate the ringing or shimmering sound that is typical of these instruments. You will probably have to listen carefully for this quality in several speakers before you can easily distinguish between those that have it and those that don't. Note, also, while listening for shimmer, the amount of record noise (hiss) present.

You'll find that some speakers will have the shimmer plus a liberal helping of record noise, and that some will have the shimmer without the noise. Emphasized record noise is usually the result of an irregularity in the speaker's high-frequency response, which may or may not audibly affect other aspects of its performance.

Another quality essential to good performance is wide dispersion—a speaker's ability to spread the high frequencies in a broad arc across your listening room. Without it, the sound will be closed in and localized at the speakers; with it, there is a superior stereo image and a sense of openness and airiness. You can make a fast check for adequate high-frequency dispersion by using the interstation noise on an FM tuner (you may have to switch off the interstation-noise muting and AFC to do this). Tune between two stations to get the interstation noise (it has a rushing, hissy quality), and stand directly in front of the speaker. Then, concentrating on the hissy quality in the sound, walk off to one side of the speaker system; at some point you will find that the hissy quality disappears. You will find the same effect on the other side of the speaker—and, depending on where the speaker is installed, the hiss will probably diminish also if you duck your head toward the floor. The wider the area covered by the very-high-frequency hiss, the better the high-frequency dispersion of the speaker system, and the more open and natural-sounding will be the music it reproduces. This test should be made only after you have already established that the speaker's on-axis high-frequency response is everything it should be—if it is already short on highs, you may not notice any falling off at the dispersion limits.



"... An outstanding example of self-denial. Brother Cyprian. . ."

For many speaker manufacturers, the mid-range is still a problematic area. In the past, a number of manufacturers (they are fewer each year) deliberately set out to design speaker systems with a 5- to 15-dB boost in the middle frequencies. On certain types of material this mid-range boost imparts a sense of projection, a front-row center quality, to everything played. This is the so-called "presence" phenomenon, and it is a hindrance, not an aid, to accurate reproduction. The overly bright and projected quality that comes from a boosted mid-range may be impressive on first listening, but it is accompanied by unfortunate side effects. Minor side effects are harshness and emphasis of high-frequency noise and distortion in the program material. A major side effect—for me, it can make a speaker unlistenable—is a kind of nasality or honkiness that accompanies and discolors everything the speaker is reproducing. I have worked out a simulated "live-*reproduced*" technique that makes it possible for anyone to imitate—and to detect—this type of objectionable coloration.

First set up an FM tuner as you did for the high-frequency dispersion test. It should be tuned between stations with the AFC and muting circuits switched off. Then cup your hands over your mouth (as though you were trying to warm them with your breath) and make a loud "shhh" sound. Now remove your hands and make the same sound. Repeat several times until you hear the difference clearly. The hollow, rather nasal quality heard with your hands in front of your mouth is a good approximation of the nasal or honky quality associated with mid-range difficulties in a speaker. If you are in a hi-fi showroom, have the salesman switch among a number of speakers while you are listening to FM interstation noise. You will be able to pick out the speakers with the nasal quality rather quickly. And with practice you should be able to detect this same quality on music and voice if a speaker is particularly afflicted in this range. Remember that if a speaker is suffering either from bass boom or a honky mid-range, the effects will pervade *everything* coming through the speaker. For this reason, it is relatively easy to determine whether the fault lies with the speaker or with the program material being played through it.

If a loudspeaker system rated highly by Hirsch-Houck Laboratories or *Consumer Reports* sounds much inferior to some other system when being demonstrated in a dealer's showroom, there are two possible explanations. It may be that your taste in sound is such that you do not prefer an accurate or neutral reproducer, but want one with, perhaps, an overly heavy bass or a peaked mid-range. If you listen only to pop or rock material, such a speaker may be adequate for you. However, if your taste is more catholic and includes Bach and Beethoven, along with the Beach Boys and the Beatles, then you are better



off with the sort of neutral reproducer that I described earlier.

The second factor that may cause you to dislike one of the speakers we have rated highly is more serious and, unfortunately, all too common: the audio salesman may be deliberately fouling up the speaker's performance using any of several different techniques. His motive for doing this is simple: he makes a larger profit on the other brands. His technique ranges from a simple misadjustment of the mid-range and tweeter-level controls on the back of the speaker he wants to downgrade (a number of well-known systems sound best with their controls full on) to using gimmicked program material, or placing resistors or capacitors across the wires going to the speaker's terminals.

MUSIC TO LISTEN TO SPEAKERS BY

EXCERPTS from twelve different—and sonically excellent—commercial discs are gathered together on STEREO REVIEW's own demonstration record, making it a handy tool for the speaker shopper. Each selection is designed to show off one or more specific aspects of musical sound and its reproduction. Included with the recording is a booklet describing the aspect of stereo sound to listen for in each selection. The recording is available in both 33 $\frac{1}{3}$ - and 45-rpm versions. To get your copy (postpaid), send \$1.98 (and a note stating which speed you want) to:

Stereo Demonstration Record
P. O. Box 3463
Church Street Station
New York, N. Y. 10008

Outside the United States, the cost is \$7.00. New York State residents please add local sales tax.

In general, it's best to avoid a dealer's house-brand private-label speakers unless objective test reports on them have been published. It is standard practice for a number of discount operators to sell a name-brand receiver with house-brand speakers, apparently at an enormous discount for the buyer. Actually, the dealer's profit margin on such combinations is usually higher

than on any "package" that includes name-brand speakers. This is true because the house-brand speakers cost the dealer far less than the name brands. This is not to say that the dealer's own brands are *automatically* inferior, but you should be very careful when faced with such a choice. If at all possible, compare the sound of the house brand (using the techniques described earlier) with some well-reviewed name brands to see what the audible differences may be.

Be aware of room acoustics, both in your home and in the showroom, as factors that can strongly determine the sound of a speaker. If the showroom is relatively well padded and you intend to use the speakers in a finished basement, you'll find enormous differences in the sound under the two circumstances. In addition, if the speaker is designed to be a floor-standing unit and you intend to mount it on a shelf, or if the speaker is a shelf model that the dealer has on the floor, make sure that you get a chance to audition it in a reasonable approximation of the location and height at which it's going to be installed in your home. The sound quality of a speaker can change radically in respect to the balance between the treble and bass, depending on where it is installed.

Don't be tempted to buy a cheap speaker just because your "ear isn't trained." You'll find quickly enough that your ear *will* become trained, and that the speakers that lack a smooth frequency response will become irritating to listen to after a while.

A piece of advice we frequently repeat is: don't be overconcerned with speaker *theory* as a guide to choosing a system for use in your home. There are at present on the speaker market good and bad examples of practically every design theory extant. And no one, however skilled and trained, is in a position to know how good a speaker system is solely on the basis of information provided in sales literature. A complete set of anechoic-chamber measurements, tone-burst tests, harmonic-distortion checks, and so forth can, for a knowledgeable engineer, separate the good from the mediocre. But it is, in my opinion, beyond the talents of any engineer to differentiate between the excellent reproducers and those that are merely very good, on the basis of test data alone.

I'm fully aware that the foregoing guidelines are just that—and I have no illusion that I've provided definitive advice that will guide you unerringly to the ideal speaker at your budget level. At almost every price level you'll find beauties and bombs, and it's sometimes very difficult for the neophyte to differentiate between the two. Consult your friends and the dealers, listen to the systems in the showrooms, and most important, read carefully the test reports in the publications that evaluate speakers. All of this may not take you totally out of the running for the Awful Buy of the Month award, but it can at least prevent you from being a leading contender for the prize.



INSTALLATION OF THE MONTH

AGAINST-THE-WALL STEREO

UNLIKE some audiophiles, Mike Foley of Orem, Utah, doesn't feel that more money guarantees better sound. His present stereo installation is his third in six years, and he writes that although his previous setup cost more, this one is the best yet.

The installation covers an entire wall and consists of two identical cabinets suspended from the wall. All of the components, other than the speakers, are housed

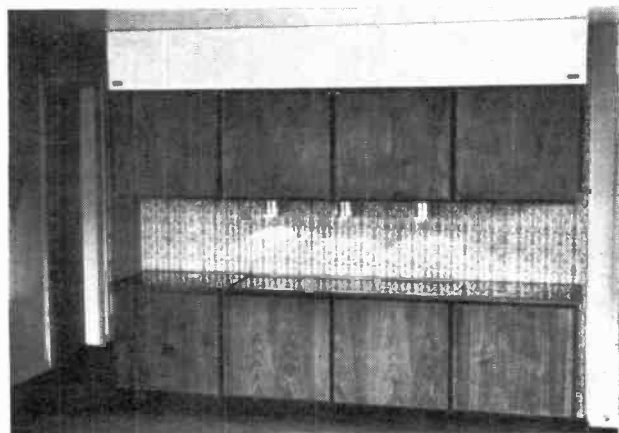
in the lower cabinet, and the upper one is used as storage space for books and magazines. Mr. Foley designed the cabinets and built them with the help of a local cabinet shop, which precut the walnut panels and made the tracks for the sliding glass top on the lower unit.

The components are a KLH Model 27 AM/stereo FM receiver, an AR turntable with a Shure V 15 Type II cartridge and a dust bug, and two Ampex tape recorders—a Micro 50 stereo cassette deck and a reel-to-reel machine for "more serious" recordings. Playback is through either a pair of Koss Pro 4 stereo headphones or a pair of KLH Model Six speaker systems. The speakers are located above the top cabinet behind the full-width fabric panel.

At both ends of the lower cabinet there is storage space for records, with enough room for about three hundred albums. Whenever servicing becomes necessary, the two center front panels of the cabinet can be removed to provide easy access to the equipment.

When Mr. Foley relaxes (with five children all under ten years old, you keep busy), he divides his listening equally between classical music and such popular groups as the Mamas and the Papas.

—W.W.



THOUGH the advent of stereophonic sound over a decade ago has since been acknowledged (by all but a few diehard purists) as a definite step forward in the quality reproduction of sound in the home, no one would claim that it constituted any final solution. Stereo recording techniques have themselves improved over the years, more sophisticated microphone handling, placement of instrumentalists, and clever mixing having done away with unrealistic ping-pong effects. Added center-channel speakers and even reverb units have also been tried to improve the stereo "image," and rumors of experiments with four-channel (and more) reproduction continue to tingle along the audio grapevine.

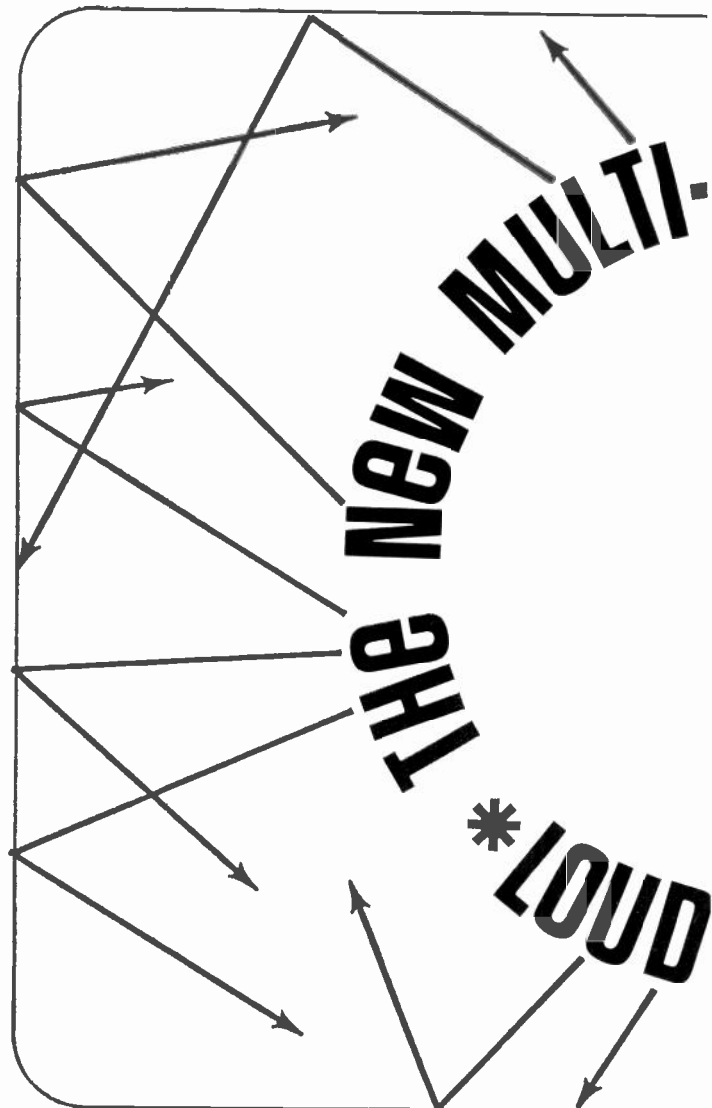
The latest tangible evidence of the industry's continuing concern with improvement in this area, however, is the appearance on the market of a number of new "multidirectional" speakers, which offer yet another option to the already bewildered speaker buyer. Just what are these "multidirectionals"—what are they intended to do, and how do they work? It might help for a starter to look upon them as speakers designed to radiate most of their sound energy *away* from the listener. Will this approach make a listening room sound more like a concert hall? More than half a dozen speaker manufacturers say it can—and with some justification. There have been multidirectional speakers around for years, of course. And *all* speakers have their sound reflected around the listening room to some extent; how much depends on how well their mid-ranges and tweeters spread the higher frequencies. But the multidirectional approach does seem to add a touch more spaciousness beyond what even the best "conventional" speakers can supply.

It is all done, you might say, with sonic mirrors: the multidirectionals aim most of their sound away from the listening area and toward the room's surfaces. This is an attempt to duplicate the listening experience in the concert hall, where much the same thing takes place. The sound-reflection properties (or reverberation) of your living room help turn the two discrete stereo signals from your loudspeakers into a smoothly blended sonic image. (Remember that room reverberation is in addition to and distinct from whatever original concert-hall reverberation is already present in the recording itself.)

The acoustical "character"—bright, dull, or otherwise—of a room or hall is determined by reflections. Reverberation, which is the sum of all the sound reflections, impinges on us from all directions in a concert hall, and it does at home too—though we're usually so close to the reflecting walls that the time lag between the arrivals of direct sound and the various reflections is quite short. The room's small dimensions preclude the fairly long sound-wave travel time that provides the reverberant warmth of a concert hall. [For a more detailed

explanation, see "Concert-Hall Sound in the Home," by Robert Berkovitz, in the May 1969 issue of *STEREO REVIEW*.]

As mentioned above, the situation is helped somewhat by including in the original recording some of the concert hall's reflected sound along with the direct sound of the music. But though a little recorded reverberation helps, too much of it quickly breaks down our ability to

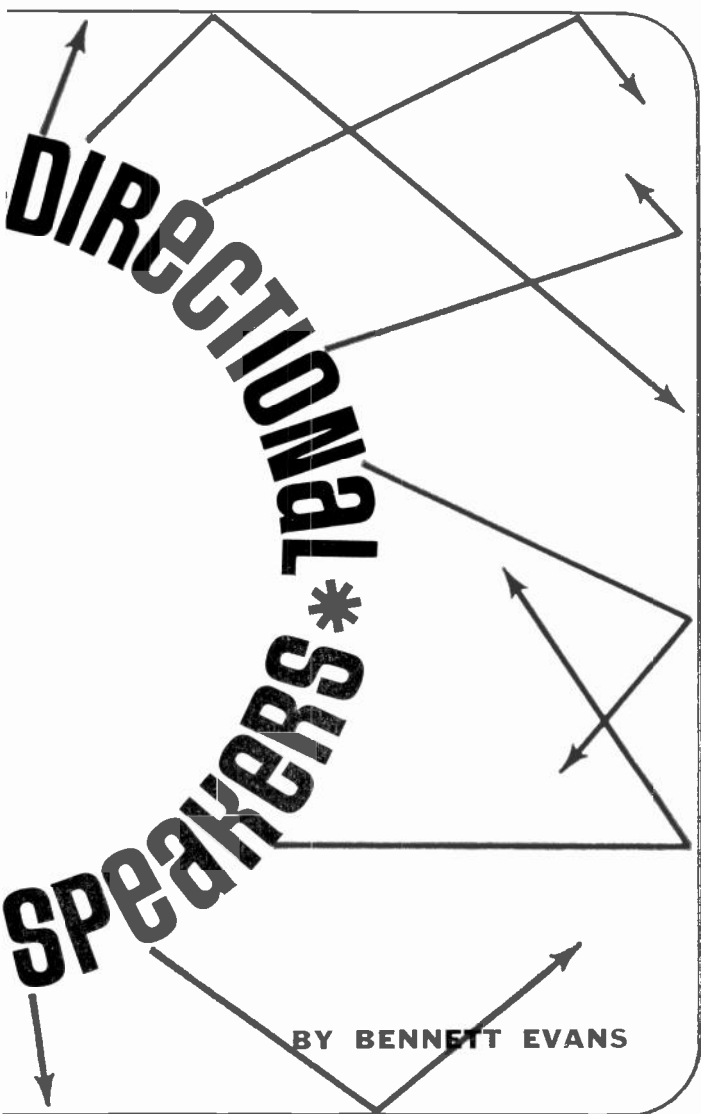


distinguish individual lines and voices. The sound becomes a sonic mush, with each note's dying echo obliterating the next note's entrance. The same is true if you add excessive reverberation at home with an echo device or if your listening room is excessively reverberant.

In the concert hall, we cheerfully accept an amount of reverberation that we'd call too much at home. In fact, about 80 to 90 per cent of what the average concert listener hears is *reflected* sound. We find large amounts of concert-hall reverberation acceptable because the

reflections reach us after long and varying delays, from many angles, blended with the orchestra's direct sound from the stage. At home, both the original sound and its many reflections are embodied in the stereo groove as a single composite signal. They therefore come to us from the same speakers, the same stereo "stage."

Stereo helps clarify this sonic mixture, spreading out the sound field so that the echoes seem to envelop us



naturally as we hear the orchestra on an imaginary "stage" within or just beyond the plane between our two speakers. Still, we are almost always closer to that plane than we would be to the orchestra in a concert hall. We are receiving more direct than reflected energy, as those in the front row at a concert do, but we do not get the long-delayed reflections from the back of the hall that even front-row listeners hear. It has been suggested that a stereo system with more than two channels would help—provided the extra channels carried sound picked

up from the rear and perhaps from the sides as well. In an anechoic chamber, one with no reflections of its own to alter the sound, such a system should produce a virtually perfect "concert-hall" illusion.

But this possibility offers no immediate practical benefits to the contemporary listener who has two-channel sound equipment and recordings and has no desire to live in an anechoic living room. And even the rock-bottom minimum addition to a conventional stereo system—a delayed center channel at the rear of the room—involves an extra amplifier, an extra speaker, and some type of delay device. And though it may enhance some recorded material, the effect of such devices is frequently quite unnatural. It would seem preferable, then, to use a conventional two-channel system, with speakers that encourage the reflections *created* in your room—even if they can't keep the recorded reverberation from sharing the stage as well.

The very best of the conventional speakers already do this to some extent, dispersing the upper frequencies broadly through good design of the mid-range and treble radiators. Below 250 Hz or so, *all* sound is omnidirectional, regardless of woofer design and aiming. The so-called multidirectional speakers, however, go a step further by directing *most* of their output at all frequencies away from the listener and toward the walls and other surfaces of the room. This has the double effect of increasing the dispersion of the high frequencies and of changing the ratio of reflected-to-direct sound you hear. It has been claimed that the greater amount of reflected sound gives your room a "larger" acoustic ambiance, which is subjectively equivalent to moving your seat farther from the orchestra. Whenever we move farther from the orchestra, whether physically or only through a sonic illusion, the width of the stereo stage decreases, but the multidirectionals fix the instruments more firmly within this stereo "space" and make them easier to localize. For reasons that are not entirely clear, they also create a well-placed stable stereo image that can be heard well outside the usual optimum "stereo listening zone."

THese differences between the multidirectionals and conventional speakers are real, are at least as easy to hear as the stereo illusion itself, and do add to most listeners' pleasure. Still, how great these differences appear to be depends on the quality of the conventional speakers used for comparison. The difference in perceived spaciousness between two similar conventional speakers—one having excellent wide high-frequency dispersion and the other poor dispersion—can be greater than that between a good multidirectional speaker and a wide-dispersion conventional unit.

Multidirectional design is of course no panacea, since there is much more to a good speaker than that. Multi-

directional speakers too can suffer from any of the conventional failings: peaky frequency response and coloration, high distortion, and even poor dispersion (from the drivers aimed directly at the listener), which can make the very high frequencies appear and disappear as

you stand up or sit while listening. Don't be carried away by "sonic depth" alone when you select a speaker. Better a conventional speaker with good sound than a multidirectional without it. But best of all, of course, is a multi with good sound.

MULTIDIRECTIONAL SPEAKERS: Reflections and Speculations

By Larry Klein

HAVING lived with some of the multidirectional systems, sampled others, and having struggled to work out the acoustical principles involved, I've come to several tentative conclusions. First, the acoustic situation faced by *any* type of speaker playing in a living room has no correspondence with the acoustic situation of an orchestra playing in a concert hall. The path lengths of the direct and reflected sounds in a concert hall are so long that no amount of finagling with artificial reverberation, reflectors, diffusers, or wide-dispersion radiators is going to provide an exact "you-are-there" simulation of the concert-hall experience with conventional two-channel stereo recordings.

Does this mean that the multidirectional speaker principle is a hoax? Not at all. What most listeners hear from such systems is an enhancement of the illusion that the original sound source is *in* the room—or, to put it another way, there is less consciousness that the sound is coming from a pair of speakers. A good multi also tends to stabilize the stereo image so that it does not shift or collapse into the nearest speaker as you move across the room. I have heard both of these desirable effects from the multis, but I have not been very much impressed with the various theoretical attempts to account for them.

Basically, what is a multidirectional speaker designed to do? By directing most of its sound energy away from the listener and toward the walls of the room, it encourages room reflections—and this, as we shall see, has all sorts of benefits that are not immediately apparent. For a demonstration of this sound reflection, all you need do is turn one of your speakers around and position it so that its sound bounces off the rear wall at a 45-degree angle from a distance of three or four feet. You may have to turn up the treble slightly to make up for wall-absorption losses, but you'll find that the apparent source of sound is now slightly *behind* the wall, although it is still a single localized source. (The sound of two or more speakers reproducing a mono signal bounced off the wall doesn't help spread the apparent source because the ear fuses the sound into a single source in the same way it does a mono signal from two forward-facing speakers.)

Such room reflections are exploited by multidirectional speakers: some of the sound hits the rear wall and is reflected directly to your ears; some hits the rear wall and is then reflected off a side wall before you hear it; and some of the sound will be reflected by many surfaces before it reaches you. Since the sounds impinge on you from all directions, how is total sonic confusion avoided? Happily, the ear tends to make primary localization by precedence and loudness. In other words, the

sound coming directly from the speakers will arrive at your ear first and possibly be somewhat louder than the subsequent reflections. Your ears will therefore fix the primary sound sources at the location of the two speakers, thereby establishing the primary areas on the stereo "stage." I suspect that the remainder of the reflected sound is subjectively localized between the two speakers by a rather complicated psycho-acoustic process. Reflections that are most similar (in phase or delay time) to the direct sound will be heard as originating relatively close to their respective source speakers; those least similar will be less localized. Insofar as the delayed reflections from the right speaker begin to take on the phase characteristics of the sound from the left speaker, they will be perceived as originating toward the left, and *vice versa*. If everything is working well, the result is a stable stereo image distributed fairly evenly between the two speakers.

If my understanding of all this is correct, then the evenness and definition of the spread between the speakers is going to be determined to a very large extent by the particular reflective properties of the listening room and by how they influence the reflected sound reaching the listener's ears—room acoustics, in other words, are still important. My own practical experience lends support to this, for I have heard a beautifully defined stereo image in my home with a pair of multis that in another environment were not anywhere near as impressive in this regard.

I HAVE found that, in a room with good acoustics, the stereo-image superiority of a multi (compared with a conventional *narrow*-dispersion speaker system) is immediately apparent. The difference is hard to describe verbally, but, as stated before, the music seems more *in* the listening room, and there is less sense that two stereo speakers are its source. However, when a multi is compared with the best of the *wide*-dispersion conventional speakers, the improvement is not at all obvious—but it can be demonstrated in A-B comparisons.

How good are the multis aside from their enhancement of the stereo effect? Very good indeed. The several units I have checked (by ear) had low distortion and smooth frequency response. How good are the multis against the best of the conventional speakers? As of this moment, the speaker whose overall sound I prefer is a conventional three-way system with a mid-range and tweeter that have very wide dispersions. I must admit, however, that I am wondering what would happen if I installed an additional pair of mid-range/tweeter units on top of each cabinet, angled them toward the rear wall, and . . .

THE LOUDSPEAKER AND THE ACOUSTIC ENVIRONMENT



THE SPEAKER MUST BE CONSIDERED PART OF A SYSTEM THAT INCLUDES THE TOTAL ACOUSTICAL CHARACTERISTICS OF THE LISTENING ROOM



By George Augspurger

IN THE olden golden days of high fidelity (soon after World War II), when stereo was but a gleam in the eyes of a few Bell Laboratories engineers, it was taken for granted that each installation was unique and highly individual. Frequently assembled from broadcast-station equipment, its performance was adjusted through long sessions with wood saw, screwdriver, voltmeter, and soldering iron until the desired balance between room acoustics, listening taste, and available (and acceptable) program material was reached, or until the budget—or the experimenter—was exhausted.

As component high fidelity gained in popularity, it inevitably became less complicated, and the intimate relationship between sound-reproducing components and the acoustic environment of the listener seemed to have been forgotten. Recently, however, commercial sound engineers faced with problems of concert-hall acoustics and the occasional inaudibility of a performer have begun to think again in terms of sound systems that compensate for acoustic inadequacies. Necessity being the mother of invention, this has already resulted in the appearance of electronic equipment intended to solve these problems. The systems available, all of them based on the pioneering work of Dr. C. P. Boner, include "Acousta-Voicing" by Altec-Lansing, professional and home versions of an "Environmental Equalizer" by Frazier (see the New Products column in this issue), and DuKane's "Varacoustics." Other, more general, approaches were detailed in Peter Sutheim's article "Electro-Acoustics in the Concert Hall" in the April issue of *STEREO REVIEW*.

The rationale behind all these electro-acoustical tech-

niques is to consider all elements of a sound installation—program source, amplification equipment, loudspeakers, *and* the listening environment—as a single integrated system, balancing them against each other for the optimum end result. The "equalization" thus applied is meant to approach an overall flat response; however, it is not the same sort of thing as the equalization that may be furnished for a given phonograph cartridge or loudspeaker. Speaker-amplifier equalization, for example, is designed to provide a reasonably flat acoustical output for the speakers as measured in an anechoic chamber, with no attempt being made to adjust for specific acoustic conditions in other listening situations.

Admittedly, a sound-reinforcement installation in a church, theater, or concert hall is not the same as a home music system. In sound-reinforcement work, the main goal is maximum acoustic gain before feedback; a smoothing out of the installation's acoustic response is only one part of the procedure. In recording studios, however, the situation is basically similar to that of a home stereo installation (though many times louder). Recording engineers will tell you, for example, about the hours they spend trying to get the same sound from the loudspeakers in Control Room A as they do from those in Control Room B. It is, for that matter, a real problem to get the same quality of sound from the Channel I loudspeaker as from the Channel IV loudspeaker in the same control room: just a few feet of wall space can change the acoustic environment enough that an audio engineer can hear the difference between two otherwise identical loudspeakers.

If loudspeaker systems of the same model can sound so

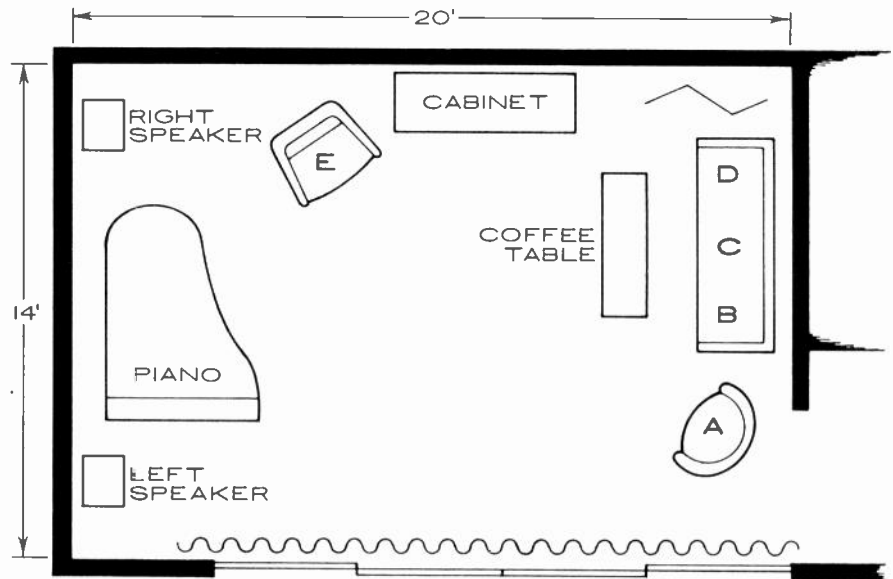


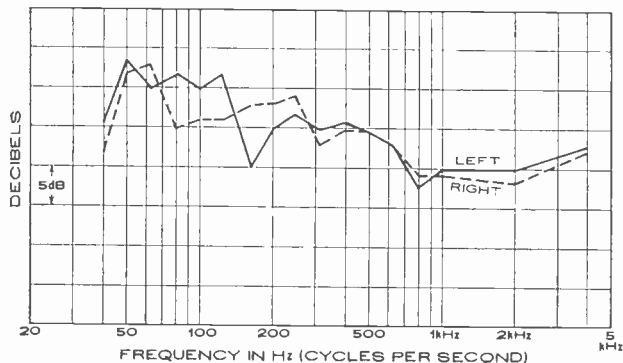
Figure 1. Floor plan of the author's listening room. The letters A, B, C, D, and E indicate the principal listening locations.

Interpreting the Curves

EACH point plotted on the accompanying curves represents relative sound pressure for a test tone that is varied over a half-octave—in other words, a warble tone. (This is the same type of warble tone used on the STEREO REVIEW SR-12 test record.) Thus, the reading for 100 Hz is a composite sound-pressure level for the frequency range from 70 to 140 Hz, and so on.

different in the same room, it is not surprising that in rooms of differing sizes, shapes, and acoustical qualities, the achievement of tonal balance becomes as much a function of the particular room as of the speakers themselves. In home installations, the effects of room acoustics are sometimes beneficial, but more often not. In studio work, where absolute uniformity in playback sound balance is desired, coloration contributed by acoustical effects is a

Figure 2. The curves shown below are the acoustic response of both the left and right channels of a stereo system as measured at point C. Note the different responses of the two channels.

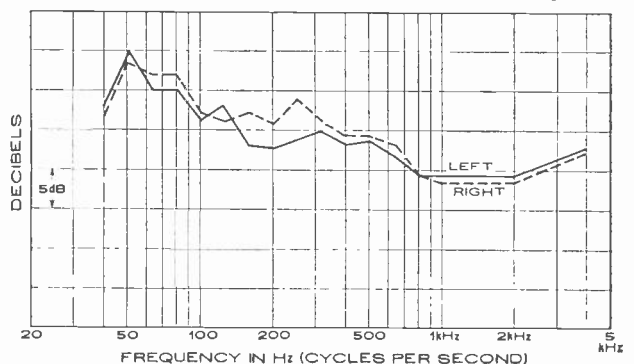


great annoyance since it might very well affect the finished recording as well.

Thus, when the testing techniques and "hardware" used for sound-reinforcement voicing became known to the engineering fraternity, it didn't take long for someone to adapt them for use in voicing playback and monitoring systems in recording studios. Largely through the efforts of Acusta-Voicing engineers, the idea caught on almost overnight. The objective is to give the man at the control board a direct audio link to what is happening on the recording tape, uncolored by any vagaries of loudspeaker characteristics or room acoustics.

EXPERIMENTS in and actual application of equalization in studio and control-room situations are now beginning to have great significance for home high-fidelity reproduction as well. Commercial voicing systems intended for recording studios are at this time too expensive for most of us to consider in our home installations, and the con-

Figure 3. These curves show the averaged overall acoustic response of the complete system as measured at all five listening positions and weighted in favor of the main listening areas.



struction of an acoustically planned listening room designed by a high-priced consultant is even more unrealistic. Some kind of home equalization system is surely sneaking up on us even now, however, and we should know just what difficulties such equipment will have to overcome if it is to work successfully.

We should consider first the acoustical differences between large rooms (such as auditoriums and concert halls) and small rooms (such as control rooms and most home listening rooms). In general, distribution of sound in large rooms is fairly uniform. Though those sitting in the very front rows of a concert hall hear a somewhat different tonal balance than those in rear seats, and though there may be dead spots under balconies and so forth, transitions from one such zone to another are smooth—a person sitting in the center of row L hears essentially the same thing as a person sitting twenty feet away in row P.

In small rooms, the situation is quite different. At the lower frequencies, the wavelengths are comparable to the dimensions of the room, and standing waves result. One doesn't have to understand what standing waves are or be able to explain them scientifically; it is enough to know that, at low frequencies, sound is *not* evenly distributed in a small room. Instead, it is strongly reinforced at some locations and virtually absent at others, the exact positions of peaks and nodes being determined by the wavelengths of the various frequencies interacting with the room's dimensions and not by the location of the loudspeakers. One might think of low-frequency sound distribution in a large room as being rather like a vat of tomato puree and sound distribution in a small room as like a tub of water with a dozen tomatoes floating in it. An inelegant analogy, perhaps, but apt!

The erratic low-frequency sound distribution in small rooms makes it impossible to equalize a reproducing system ideally for more than one listening location. In a recording studio, it is assumed that the man at the control board is the only person who counts. All measurements are made at his listening location. But at home we expect to get the same balance between high and low

frequencies at any one of three or four listening locations. Depending on the particular room and the locations of loudspeakers and listeners, this may or may not be possible.

Another difficulty is settling on a measuring technique that correlates well with what the ear actually hears. A nasty one-note boom that sends a critical listener up the wall may not show up at all on an integrated overall response curve. This, of course, can lead to well-justified disagreements over the relative merits of testing with third-octave pink noise, warble tones, pulses, and the like.

Further, before rushing in with expensive equipment and starting to equalize, amplifiers and loudspeakers must be checked to make sure that enough reserve power exists to accommodate electrical equalization without producing serious distortion. There is little point in trying to equalize for a 10-dB dip at 40 Hz if the loudspeaker systems can't produce a clean 40 Hz under any circumstances. And finally, electrical equalization can do nothing to improve a loudspeaker's dispersion or eliminate distortion, and neither can it alter the more subtle characteristics of a given loudspeaker—especially those characteristics tied in with phase-response irregularities.

To sum up, electronic voicing in the home can result in a startling improvement in sound quality if the listening area is favorably located with respect to the loudspeakers, if the speaker systems have reasonably smooth, distortion-free performance even at high power levels, and if the amplifier has enough reserve to allow for the desired amount of equalization. Keeping these criteria in mind, I recently installed an equalization system in a new stereo setup in my own home, using techniques that had proved successful in previous mono systems. The floor plan of my listening room is shown in Figure 1; fortunately, the arrangement is fairly symmetrical. Except for the chair at E, all listening locations are close together at the end of the room opposite the speakers, so that there should not be too much variation between locations.

Subjectively, the room is quite "live," which is all right

Figure 4. The electronic equalization used to smooth out the acoustic response of the system shows a gradual roll-off from 1,000 Hz down to about 55 Hz, at which point it starts to rise.

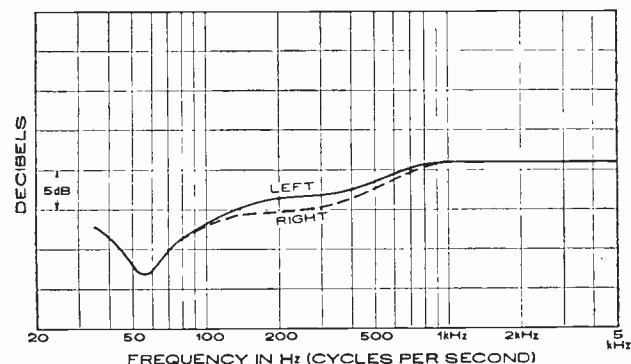
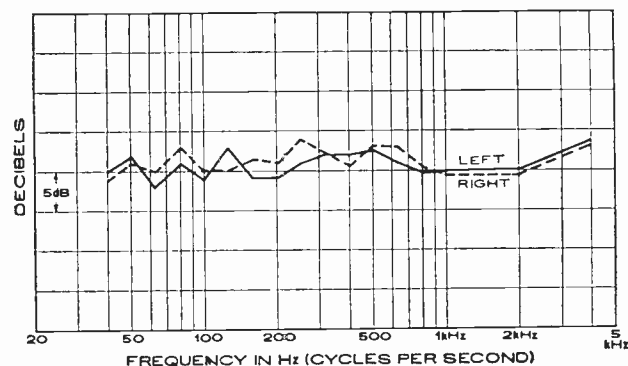


Figure 5. The result of all the work—the weighted overall acoustic response of the system after the electronic equalization shown in Figure 4 was applied. The improvement is quite audible.



for my taste, but I could detect two annoying resonances and was also bothered by a general feeling that the system was bass-heavy. The resonant frequencies were first identified by ear with the aid of an audio oscillator: one turned out to be centered about 50 Hz and the other about 250 Hz. When more detailed measurements were made and the results plotted, my general sense of the acoustics was confirmed—there *was* too much bass and there was a peak at 50 Hz.

Figure 2 shows the acoustic response of the system at a listening location at the center of the couch. If one were to voice the system for that location only (as in a recording studio), each channel would be independently equalized to smooth out the peaks and dips in the two curves. But when measurements are taken at several locations, one must decide to what extent an all-purpose equalization curve will be effective. By averaging the sets of data in various combinations and giving preference to the more favored listening positions, it is usually possible to equalize the system so that worthwhile improvement is realized at *any* listening location, and nearly flat response is achieved at the favored one. Figure 3 shows the weighted average response derived in this way for the system in question.

Rather than use commercially available one-octave or third-octave filters, less complicated circuitry was de-

signed to give the electrical response shown in Figure 4. With the equalizers in the system, the curves of Figure 3 are transformed to those of Figure 5. Results are as pleasing to the ear as the final curves are satisfying to the eye. The only remaining problem is in the 250-Hz region, where I still hear a resonance. Some day I may add a notch filter in each channel to suppress this one frequency.

What about the audiophile who does not have acoustical test equipment available and who does not know how to design filters or wire them into his system? Well, he might, if he has the money to spare, hire an acoustical consultant or one of the sound contractors licensed by Dr. C. P. Boner, Altec-Lansing, Frazier, or DuKane. Other than that, he'll have to wait—but perhaps not for very long. I am confident that relatively inexpensive professionally engineered voicing systems for home music installations will be commonplace within two years. They will have either do-it-yourself adjustments or there will be local audio specialists trained to provide this service. At that time, given good equipment and a reasonable listening environment, it will be possible to take full advantage of system equalization when it appears.

George L. Augspurger is Professional Products Manager for James B. Lansing Sound. He writes regularly for STEREO REVIEW on various technical aspects of loudspeaker design.

EQUALIZATION AT FIRST HAND: Eavesdropping on the Future

I RECENTLY visited the Altec-Lansing Audio Controls Division in Anaheim, California, and was given a first-hand demonstration of what, up to that time, had been a highly confidential project. I was taken to one of the research labs, a rather large concrete-floored room with work tables, desks, partitions, and no acoustical treatment other than ceiling tile. A standard home Altec stereo system was switched on and a variety of tapes were played, including classical orchestral, vocal, and pop music. In each case, the sound was just what might be expected in such a room: a trifle hollow and shrill, with the lower frequencies much depressed in relation to the mids and highs. The excessive high-frequency reverberation also practically wiped out the stereo definition. An engineer then reached out and flipped a switch that brought in the Acousta-Voicing equalization designed for the room, and the transformation was astonishing. I was suddenly listening to a very fine stereo system that had startling realism and presence, and a fine stereo image. With the equalization switched out, I was again listening to a system playing in an "impossible" room. It was particularly odd to hear a touch of "bathroom baritone" effect in our speaking voices while the Acousta-Voiced stereo system seemed to be playing in an altogether different environment.

The laboratory's acoustic situation was somewhat extreme and not representative of the acoustic environment in the average home. But the experiment certainly did demonstrate the ability of an equalizing technique to take a stereo system that was barely listenable because of room-acoustics problems and turn it into a fine-sounding setup. Unfortunately, at the present time there's no way for the average audiophile to use on his own the techniques under development. Precise equalization/correction demands control of small parts of each octave—in other words, a very expensive filter setup. And in addition, the filter is useless without a means to judge what frequency areas need correction—and to what degree. And the room has to be continuously monitored while the corrections are being made in order to judge the effects of each change. All this requires rather sophisticated and expensive instrumentation—and a number of hours of work.

INCIDENTALLY, the equalization technique is *not* going to audibly improve *every* home stereo system it is hooked up to. Some systems (and I'm including the room in the "system") are flat enough without equalization to make it unnecessary. But for the rooms that can use equalization, there's nothing like it.

—Larry Klein



Lauritz Melchior (center) shown with William Cochran (left) and John Russell (right), the two co-winners of the first grants from the Lauritz Melchior Heldenentenor Foundation.

*Stereo Review
talks to*

LAURITZ MELCHIOR

LAURITZ MELCHIOR, a rare visitor since his bygone Metropolitan days, came to New York recently on Heldenentenor business. Five years ago, he created the Lauritz Melchior Heldenentenor Foundation grant, a generous award which will pay for young singers' lessons, coaching, and other training as well as living expenses. The first winners were selected in mid-February, with such esteemed Wagnerians as Karin Branzell, Alexander Kipnis, Lotte Lehmann, and Birgit Nilsson among the judges. Immediately thereafter, the great tenor came to the studios of radio station WQXR for an interview with me, which formed part of a Melchior birthday tribute broadcast in March.

Our conversation began with the Heldenentenor competition, which is very close to Melchior's heart. It is, of course, a well-known fact that no real heroic Wagnerian has appeared on the international scene since Melchior's retirement from opera in 1950. "There are a few *light* heroic voices," concedes Melchior, "but no *schwere Helden*, no true singers for the heavy roles." And this is where, he hopes, the Melchior grant will alleviate what has become an internationally pressing shortage.

"True Heldenentensors," says Melchior, "are made, not born. They should begin to develop in their late twenties and early thirties, by which time they have acquired some kind of a foundation. Unfortunately, that is the age when young artists are preoccupied with family and financial responsibilities which often stand in the way of the required studies. That is where we come in."

"What made you decide to establish this award?"

"My own personal experience. My development into a heroic tenor would not have been possible had it not been for the generous financial help of the British novelist Hugh Walpole. He believed in me, encouraged me, and helped me through those crucial years. He was, of course, a very wealthy man. I am not that rich, but fortunately have many friends who, like myself, would like to make a lasting contribution to the cause of Wagnerian singing."

Remembering that Lauritz Melchior began his career as a baritone and became a tenor only after eight years of steady singing in the lower range, I asked him whether this progression had been beneficial to his development.

"Well, it certainly did no harm. A skyscraper cannot be built on sand. The same way, the strong foundation of a low range is essential to a Heldenentenor. Without it, he cannot develop his high notes."

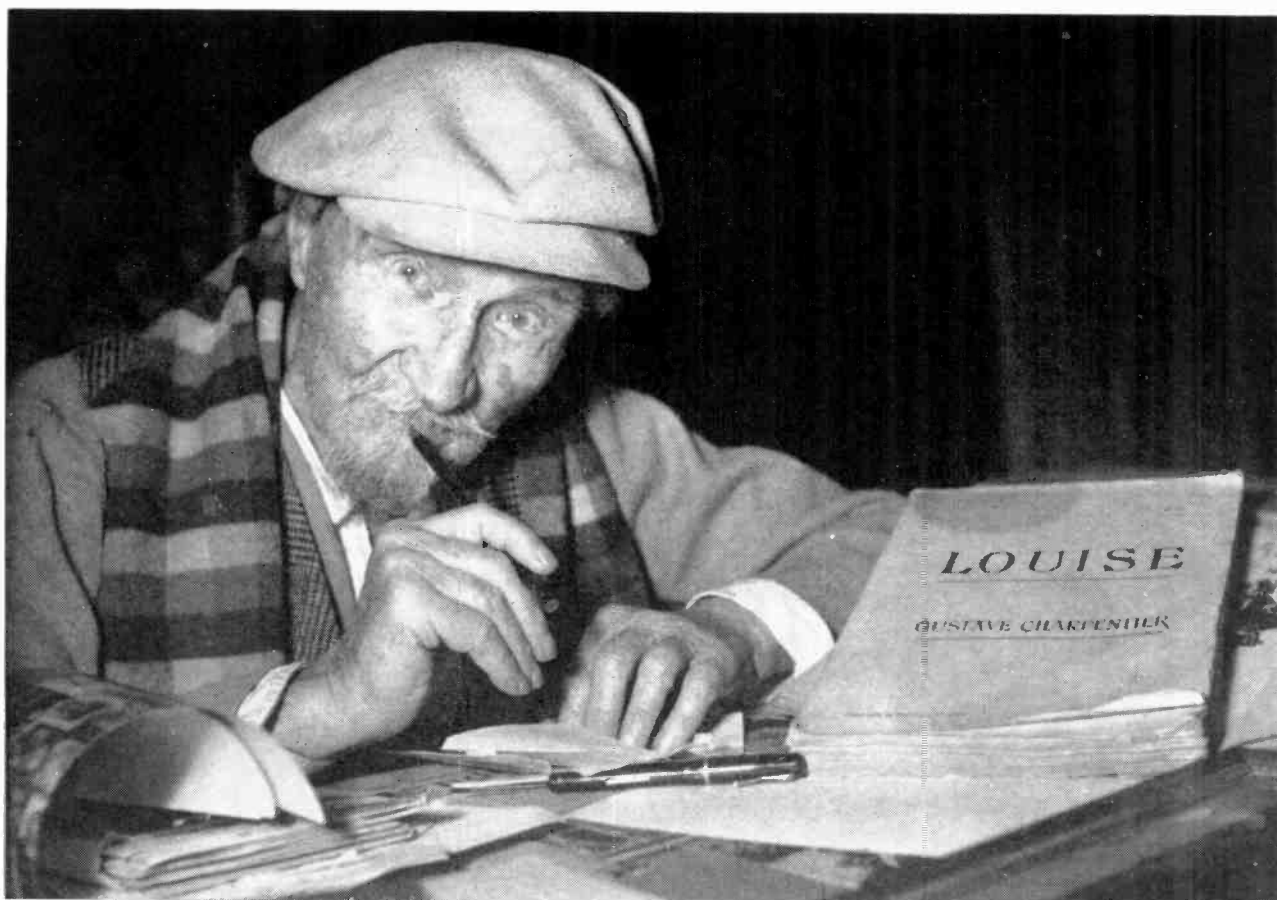
Melchior is distressed by the fact that he has no real successor in the demanding repertoire of Wagnerian heroes. "What a shame that such a great Wagnerian artist as Birgit Nilsson has no worthy partner. Imagine, our Isoldes and Brünnhildes must exist without their heroic boy friends! But it is not enough just to find a Heldenentenor. You must also have a true Wagner ensemble. We had a magnificent ensemble at the old Metropolitan with Flagstad, Lehmann, Schorr, List, Kipnis, and the others. There is nothing comparable to it in Italian opera, you know. *There*, you can always rescue a performance with a few well-sung arias, but you cannot do that with Wagner. Unfortunately, there is no such ensemble at the Metropolitan today. Maybe with a new administration, things will change. . . ."

Lauritz Melchior makes no secret of his disapproval of the current Met regime. It is well remembered that his Metropolitan career, which began under Gatti-Casazza in 1926 and reached its pinnacle under Edward Johnson, came to an abrupt end with the arrival of Rudolf Bing in 1950. And at the closing gala performance in the old house, when such past luminaries as Lehmann, Kipnis, Crooks, Pons, and Rethberg once again received the outpouring of tributes and affection from their fans on stage, Lauritz Melchior was conspicuous by his absence.

THIS unconcealed bitterness aside, Melchior shows every sign of contentment in looking back with pride on a long and rewarding life. His giant figure is as erect as ever, though he moves about with some difficulty and his hearing is somewhat impaired ("No wonder, after all those years of singing against Wagner orchestras!").

Melchior lives in Los Angeles. He is an enthusiastic Dodgers fan, and has often been heard, and seen on television, opening World Series games by singing *The Star Spangled Banner* from center field. Fond of fine food and drink, he is used to enjoying life to the fullest. In recent years, for instance, he has alternated the more conventional pastimes with some big game hunting. He celebrated his seventy-ninth birthday in his California home March 20, after a quick flying visit to Copenhagen to help celebrate his sister's birthday—her ninety-first. Later on this year, he plans to go on his third African safari with some California friends. After so many years of fighting dragons for a living, you don't easily lose the yen for that kind of thing.

George Jellinek



Bettmann Archive

Composer Gustave Charpentier at his desk at the age of 91.

MUSICAL METHUSELAHS

FOR WHATEVER REASON, THOSE WHO SPEND THEIR LIVES IN MUSIC—WHETHER AS COMPOSERS, CONDUCTORS, SINGERS, OR INSTRUMENTALISTS—SEEM TO LIVE SOMEWHAT LONGER THAN THE REST OF US

BY HENRY PLEASANTS

WHEN they celebrated Manuel García's 100th birthday at a banquet in London on March 17, 1907, the centenarian was on hand in person to accept congratulations and to receive and rejoice in a portrait of himself by John Singer Sargent. He lived to be just over 101.

This most famous of voice teachers—son of the first Count Almaviva in *The Barber of Seville*, brother of the legendary Maria Malibran and the almost equally legendary Pauline Viardot, inventor of the laryngoscope and teacher of Jenny Lind—is probably the only musician of note to have observed 100 birthdays, let alone 101; but many others have come close. They tend to be a long-lived lot.

A castrato named Antonio Bannieri lived to be 97. Composers Gustave Charpentier and François Joseph

Gossec, and pianist François Planté, all reached 95. Two other pianists, Isidor Philipp and Ilona Eibenschütz, last pupil of Clara Schumann, died at 94. Organist Charles Widor, pianist Charles Neate (first to play the "Emperor" Concerto in England), and pianist Julius Epstein died at 93. Composer Alexander Gretchaninoff reached 92, and composer Jean Sibelius and pianist Marguerite Long survived their 91st birthdays. Conductors Sir George Smart and Modest Altschuler were 90 at their deaths.

And the phenomenon is still with us. Composer Carl Ruggles is 93. Cellist-conductor Pablo Casals, pianist Rudolf Ganz, and former Vienna State Opera bass Victor Madin are 92. Elsie Hall, an Australian pianist, made a recording at 90 and has just taped a program for the BBC at 91. Composer Cyril Scott is alive and well at 89.

Four famous conductors—Guillaume Alexis Paris, Arturo Toscanini, Pierre Monteux, and Tullio Serafin—came within a few months of their ninetieth birthdays, and when one widens the limit to include those outstanding musicians who have lived well into their eighties, the number becomes legion. Ponce de León was looking up the wrong creek—or at the wrong island (Bimini)—in his quest of the fountain of youth. He should have become a musician, preferably a conductor or pianist.

Survival to advanced ages may run, as it does among non-musicians, in a family. The Garcías are an example. Manuel's father died young at 57, and his sister Malibrán at 28, apparently as the result of injuries suffered in a fall from a horse. But his sister Pauline Viardot lived to be 88, as did his son Gustave, also a voice teacher. Beethoven's pupil Ferdinand Ries died at 53, but Ries' father died nine days before his 91st birthday. Ferdinand's son Hubert lived to be 84, and two of Hubert's sons, Louis and Franz, reached 83 and 86, respectively. But familial longevity among musicians would seem to be the exception rather than the rule.

The love of music itself probably has little to do with it beyond the fact that few other professions provide, so continuously and so consistently, an emotional outlet and a creative challenge. But this fact itself may offer an important clue. Dr. S. J. London, Director of Research for the Vicks Pharmaceutical Company, in an article, "The Ecology of Aging Musicians," in the December 1963 issue of *The Gerontologist*, has expressed it in medical terminology:

The reason usually advanced for the longevity of musicians is that the outlet given them by their work for the free ventilation of their conflicts and frustrations shields them against death from the so-called diseases of stress—particularly those resulting from atherogenic cardiovascular diseases, hypersensitivities, and the metabolic conse-

quences of such relief mechanisms as alcoholism—that make shorter shrift of the rest of us. Many physicians accept this as a reasonable concept based on their clinical experiences despite the fact that experimental evidence is still equivocal.

But music, rather more than the other arts, demands both physical participation and physical exertion. It also requires, for all except resident teachers, frequent travel. And it is unremittingly competitive. Talent is essential for ultimate success in music; but talent alone is not enough. Also essential are a strong will, a healthy body, a tough hide, and a compulsion to excel.

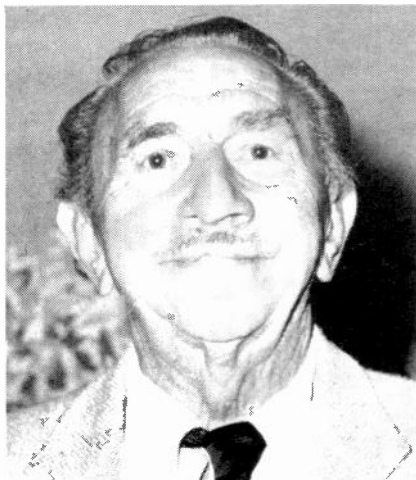
AND so it occurs to me, as I leaf through the lexicons, noting the life span of scores and scores of professional musicians, that the very qualities that brought them success in the first place may have something to do with keeping them, so to speak, alive and kicking. Or, to put it aphoristically, the kicking may help to keep them alive.

This is especially true, I suspect, of conductors. Some orchestra musicians, remembering the kicking, have suggested that they are just too ornery to die. Monteux offered a more cogent and certainly a less malicious explanation. The secret of conductorial longevity, he thought, was that their work made them sweat. Many physicians agree. For with conducting, more than with any other musical calling, it is not a question of longevity pure and simple. Conductors not only live long, they keep right on conducting. Well up into their eighties they daily perform physical and mental labor well beyond the capacity, and certainly beyond the habit or inclination, of most men past fifty. Eighteen holes of golf are nothing as compared with a three-hour rehearsal followed by a two-hour concert or a three-hour opera, all of it requiring that our octogenarian stay on his feet and shadow-box with an unpredictable adversary.

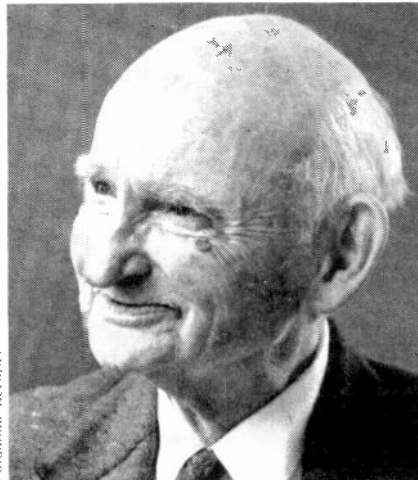
Three of the old guard among composers of our time are all happily still with us, and all, reportedly, are contemplating new projects. They are, from left to right, Igor Stravinsky, born 1882, Rudolf Friml, born (probably) 1879, and Carl Ruggles, born 1876.



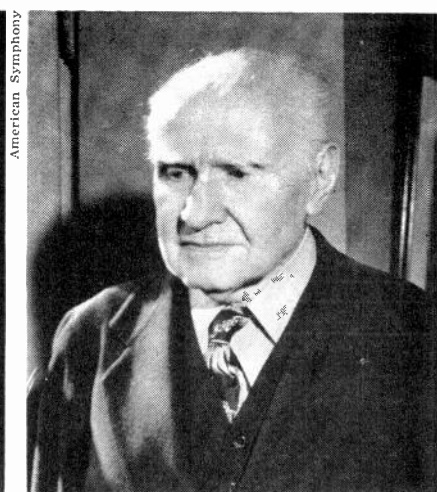
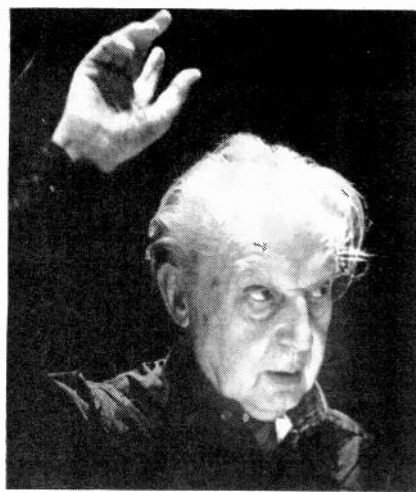
Columbia Records



Wide World Photo



Columbia Records



Among the many conductors who have continued their careers into their eighties is Leopold Stokowski, left, who is still conducting regularly at the age of 87. Walter Damrosch, center, reached 88, and Sir Thomas Beecham, right, died just short of age 82.

Old soldiers are encouraged by tradition, and by the promotion claims of their juniors, to fade away. Conductors are encouraged by tradition and their own strong wills to go on conducting. And unless struck down by disease or accident, they do. Sir Thomas Beecham, when asked how it felt to be 70, replied: "It doesn't feel like being 70 at all, old boy. It doesn't feel like anything. I'll feel like this at 75 and 80 and beyond. And I'll go on conducting to the end of my days, which is a hell of a way off!" Eleven years off, as it turned out; and he was conducting right up to the end. So was Monteux, who, when asked on his 79th birthday how long he would continue to conduct, said he reckoned himself good for another thirty years. That would have brought him to 109. As noted previously, he fell just short of 90.

WE music lovers have special reason to be thankful, I think, for the long activity of conductors. It provides us with a precious link to the past and to fading traditions. I well remember hearing Leo Blech conduct a performance of d'Albert's *Tiefland* in Berlin when he was 83 and finding it somehow uncanny that here was the same man who had conducted the world premiere in Prague in 1903. He died in 1958, aged 87. And it has been much the same listening to Toscanini and remembering that he had conducted the world premieres of *Pagliacci* and *La Bohème*, or to Monteux and remembering that he had conducted the world premiere of *Le Sacre du printemps*. And no other performances of Mahler's *Das Lied von der Erde* had the same effect as Bruno Walter's for those of us who were aware that he had conducted the premiere in 1912.

Others will doubtless have experienced the same sense of awe in the presence of a still vibrant past at the concerts of Walter Damrosch, who lived to be 88, of Carl Schuricht, who lived to be 86, of Richard Strauss and Ernest Ansermet, who survived their 85th birthdays, of Désiré Inghelbrecht, who died at 84, or—for the very oldest of us—of Karl Muck and William Mengelberg,

who died at 80, and Felix Weingartner, who died at 78.

This privilege, fortunately, is by no means a thing of the past. Among us today are Stokowski at 87, Vittorio Gui and Otto Klemperer at 84, Paul Paray at 83, Robert Heger at 82, and Sir Adrian Boult at 80. Behind them comes a group of active septuagenarians and prospective octogenarians including George Szell, Alfred Wallenstein, Karl Böhm, and Jascha Horenstein.

After the conductors, in terms of professional longevity, come the pianists. Indeed, pianists would have to be accorded precedence in terms of numbers and extraordinary physical accomplishment were it not for the mitigating fact that they can do their job sitting down.

Most remarkable among many was Planté, who celebrated his 89th birthday in 1928 by inviting friends to a *pair* of recitals at his home in Mont-de-Marsan. At the first, in the afternoon, he played a Beethoven sonata, Weber's Sonata in C, a Chopin *Ballade*, a miscellany of smaller pieces, and, finally, a Liszt group including transcriptions of the *Rakoczy March* and the Overture and Pilgrims' March from *Tannhäuser*. After dinner he played a similar program, closing with two of Liszt's *Hungarian Rhapsodies* and the *Mephisto Waltz*. Then came the encores. These have not been specified, but we who heard Alfred Cortot in his eighties reel off Chopin scherzos as encores will believe anything of Planté—except that he played as Artur Schnabel, at 83, or Wilhelm Backhaus, at 85, are playing today. Planté made some records at about that time, and Harold C. Schonberg, in his book *The Great Pianists*, says:

It is a little embarrassing to discuss them. Even granting his extreme age, his playing is spasmodic, to say the least, and the curious thing is that instead of the finesse and delicacy for which he was celebrated, the impression is one of uncontrolled power and uncertain rhythms. Isidor Philipp, at ninety, played much better.

A notable fact about pianists is that the women, on percentage, would seem to have been as long-lived as the men, and just as tenaciously active. Marguerite Long

was teaching until shortly before her death in 1966 at 91, and Elsie Hall, at 91, is still playing. Rosina Lhévinne is still teaching at 89. Arabella Goddard, one of the first to play Beethoven's late sonatas in public, lived to be 86. Elly Ney made her last public appearance on March 9, 1968, just three weeks before her death at the age of 85. Amy Fay, pupil of Liszt and author of the delightful book *Music Study in Germany*, died at 83. Cécile Chaminade lived to be 86. Wanda Landowska was recording and teaching at Lakeville, Connecticut, until her death in 1959 at the age of 82. Alice Ehlers, once her pupil, is still playing on the West Coast at 79.

But the men have been, of course, more numerous. Here are some of the most famous, and the ages to which they attained: Louis Adam, 89; Friedrich Wieck (Clara Schumann's father), 88; John B. Cramer, Charles Salaman, and Tobias Matthay, 87; Johann Peter Pixis and Camille Saint-Saëns, 86; Karl Klindworth and Theodor Leschetizky, 85; Cortot, Franz Huenten, Georges Matthias, and Vladimir de Pachmann, 84; Moriz Rosenthal, 83; Carl Friedberg and Alexander Siloti, 82; Mark Hambourg and Antoine François Marmontel (Planté's teacher), 81; Muzio Clementi, Frederic Lamond, Ignaz Jan Paderewski, Emil Sauer, and Alexander Winterberger, 80.

AGE tables for string players, on the other hand, are curiously unspectacular. Not only have their active careers been shorter than those of conductors and pianists, but their lives have, too. David Mannes lived to be 93, Fritz Kreisler died at 86, Leopold Auer at 85, and Otakar Sevcik at 81. But they seem to be exceptions.

One of the most notable was Domenico Dragonetti, who led the double-basses at the Beethoven Festival in Bonn in 1845 at the age of 82. He died the following year. Alfredo Piatti, the cellist, retired at 76 and died at 79. We can still write in the present tense of the cellist Bedřich Vaska, pupil of Dvořák, dean of the music staff at Goddard College's Summer Arts Center, now living in Worcester, Massachusetts, and still playing cello at age 90. And, of course, there is Pablo Casals.

Singers have been longer-lived than any other breed of musician in terms of years alone. I have counted fifty who were octogenarians, and could doubtless run down fifty more. They are, in any case, so numerous that one wonders if singers may not be the most consistently long-lived of God's creatures. (Can it have something to do with the deep breathing and lung expansion that are part of their daily routine?) Unlike conductors, pianists, violinists, *etc.*, however, their instrument—and the muscles and cartilages that control it—is a part of the body, and is subject to bodily decay. Their time before the public, as with athletes, is limited accordingly. But some extraordinary cases may be noted. There was Sims Reeves, for example, the English tenor who lived from September 26, 1818, until October 25, 1900, and sang in public from 1839 until 1896. He retired formally in 1891, but when his wife died in 1895, he married a pupil, and, thus rejuvenated, toured with her in South Africa. His singing at that age must have been a trial. Eduard Hanslick, the Viennese critic, heard him in London in 1886 and was moved to comment: "To win the favor of the British public is not easy; to lose it is impossible."

Reeves was not the only English geriatric vocal wonder. His predecessor as *the* English tenor was John Braham, who made his last public appearance at 75. And more remarkable even than Reeves was Sir Charles Santley, the baritone for whom Gounod composed *Even bravest heart may swell*. He was born in 1834, lived to be 88, and made his last public appearance in 1915, aged 81. Records he made in his early seventies are evidence of a most unusually well preserved voice.

The same was true of Sir George Henschel (1850-1934), who, despite the knighthood, was German-born. His recording of *The Two Grenadiers*, cut in 1930 when he was eighty, and with himself at the piano, is astonishingly robust. It is also a splendid performance, making one think twice about G. B. Shaw's indictment of nearly fifty years earlier—that "Mr. Henschel sat down comfortably to the piano and murdered Schumann in cold blood." (Continued overleaf)

Female conductors and composers are rare, but ladies hold their own well at the keyboard. Dr. Elsie Hall, left, still performs at 91. At that age Marguerite Long, center, was an active teacher, and Wanda Landowska, right, taught and recorded up to age 82.



But then Henschel was a truly astonishing fellow, not only as a singer but also as pianist, conductor, and composer. He enjoyed, among other distinctions, that of having been the first conductor of the Boston Symphony Orchestra. But one prefers, listening to his records, to remember him as one who often sang as a young man to the piano accompaniments of Brahms.

Not many are still among us who heard Mattia Battistini in his sixties (he died at 71); but Giuseppe de Luca, whom many of us remember, showed a voice unblemished in his sixties and only slightly blemished in the records he made in his early seventies, shortly before his death in 1950.

Most remarkably preserved of all voices, probably, was that of the French baritone Lucien Fugère (1848-1935), whose voice betrays no conspicuous evidence of decay on records made on his 80th and 82nd birthdays. Not quite so much—but a good deal, nonetheless—can be said for those made by Giacomo Lauri-Volpi at 69 and Lauritz Melchior at 70. The latter, incidentally, is still going strong at 79.

THE most famous composers, except Sibelius (91) and Verdi (87), have been less notably long-lived; and the lives of some of them, such as Pergolesi (26), Schubert (31), Bellini (33), Mozart (35), Purcell (36), Bizet (37), Mendelssohn and George Gershwin (38), Chopin, Nicolai, and Weber (39), and Hugo Wolf (43), were tragically brief. Dr. London, in the article cited previously, offers a persuasive explanation. He checked the data on 350 composers of the first and second rank born between 800 and 1910. The result suggested a division into three groups: those born between 800 and 1769, between 1770 and 1859, and between 1860 and 1910. Each group represents a distinctive phase in the socio-economic status of musicians.

The longest-lived, on percentage, were those born between 800 and 1769, and their longevity was wildly out of line with mortality averages for the time. Shortest-lived were those in the middle group, as reflected in the above listing, and Dr. London suggests that their early mortality stemmed from the stress placed upon the composer when he was released from the security of feudal and ecclesiastical employment and sponsorship into a society which was not prepared for him and for which he was similarly unprepared.

This helps to explain the resilient legend of the composer unappreciated in his own time. It is not that he was unappreciated, but rather that with the collapse of feudal organization there was no system for translating appreciation into security. There was no copyright. There were no performance fees. There was no protection against pirating. Mozart, Beethoven, Schubert, Bellini, Weber, *etc.*, were all widely published, and the publishers paid—but they didn't pay much. Hence frustration, an-

xiety, and stress. As Dr. London says of Wagner: "Only by resorting to outright chicanery and the virtual plundering of friends was he able to survive as he did."

Precisely the same circumstances probably explain the appalling mortality rate of jazz musicians today. In the view of society as a whole, they are thought of as "popular" and "commercial," and, therefore, neither deserving nor needing the institutional recognition and safeguards accorded the "serious" musician. In fact, they are not popular *enough*, and our musical society is simply not geared to accommodate the serious "popular" musician. Most of them, consequently, lead economically and physically hazardous lives, surviving from gig to gig and from hand to mouth—or not surviving at all.

For the "serious" composer the curve has turned upward again since about 1870, with copyright, performance fees, conducting opportunities, foundation grants, private and public commissioning, film scoring, and institutional teaching with title and tenure restoring to the composer most of the security he formerly enjoyed under monarch and bishop. Thus the preponderance of names from the first and third groups will be noted in the following list. The nonagenarians have already been named. Among the octogenarians are: Daniel Auber (89); Edward Burlingame Hill, Edgar Stillman Kelley, Sir Alexander MacKenzie and Heinrich Schütz (87); Franz Lachner and Telemann (86); Vaughan Williams, Joseph Elsner (Chopin's teacher), Duparc, Reinecke, Reznicek, Sinding (*Rustles of Spring*), and Richard Strauss (85); Thomas Tomkins, Cilea, Karl Goldmark, Arthur Foote, Hasse, and Kodály (84); John Dunstable, Sir Frederic Cowen, Josquin des Prez, and César Cui (83); Bruch, Dohnányi, Ferenc Erkel, Joseph Marx, and Johann Matheson (82); Cherubini, Fux, Giordano, Glière, J. K. F. Fischer, and Mascagni (81); and William Byrd, d'Indy, Daniel Gregory Mason, Pfitzner, Rameau, and Varèse (80). Still among us, in addition to the nonagenarians Ruggles and Cyril Scott, are Friml at 88 (or is it 90?), and Stravinsky and Malipiero at 87.

WHAT does it all mean? Well, Dr. London, who was dealing only with composers, concluded that the emotional-catharsis factor probably has a lot to do with it. In terms of the past, he would rate it behind material security and ahead of medical care. For the future, however, assuming prevailing high standards of both medical care and security, he reckons that it will be *the* factor.

Saying it with music, then, would seem to be not only an eloquent, but also a healthful, way of saying it!

Henry Pleasants, London Editor of STEREO REVIEW, is the author of the newly published book Serious Music—and All That Jazz! which was reviewed in these pages by Don Heckman last month.

STEREO REVIEW'S SELECTION OF RECORDINGS OF SPECIAL MERIT BEST OF THE MONTH



CLASSICAL

HANDEL'S OPUS 6 CONCERTI GROSSI: WORTH WAITING FOR

London presents stunning new performances by the Academy of St. Martin-in-the-Fields

EVER SINCE the Academy of St. Martin-in-the-Fields recorded Handel's Opus 3 Concerti Grossi plus Nos. 1, 4, and 6 from his Opus 6 set something over five years ago, I, for one, have been hoping for a complete set of the twelve Opus 6 works from the same forces. The isolated concerti and the complete Opus 3 were such stunning examples of just how this repertoire should sound that it seemed to me a matter of some importance that the remaining nine of the second group should be committed to disc without delay. And here they are, finally, in a new London issue, even with the previously available concerti newly recorded. It was well worth the wait.

Since the beginning of electrical recording, Handel's Opus 6 has never really been badly represented in the catalog. First, to my recollection, came a half-dozen of the set conducted by Ernest Ansermet, then a complete Adolf Busch set, followed by not one but two recordings by Boyd Neel. Neel's later version, which featured Thurston Dart's marvelously inventive harpsichord continuo (he duplicates the effort in the Academy's new recording), was long considered to be the standard bearer, although in recent years, in the light of new illumination from musical scholarship, it is no longer so satisfactory stylistically. A Vox recording with Kurt Redel (deleted, like the second Neel, not long ago) had more stylistic authority than any of the previous recordings, mainly in the matter of rhythmic alteration and the inclusion of cadenzas and

lead-in passages. Then there were a variety of other sets, including a series of German-Austrian efforts, which were either heavy-handed and unstylish (Karajan, for example) or idiosyncratic (Scherchen). Menuhin's album for Angel led the field until fairly recently, when three excellent and stylish accounts of Opus 6 could be said to have been the very best available: Wenzinger on Deutsche Grammophon Archive, Paillard on Musical Heritage Society, and, as of just a few months ago, Leppard on Mercury. All three of these—and, to a considerable extent, Menuhin's warm interpretation—utilize an appropriately small chamber group for the music. All respect Handel's conventions: embellishments are added, Baroque phrasing and articulation are used, and, where required, rhythms are altered, such as in double-

dotted French overtures. One couldn't really go wrong in choosing any of these, although the conceptions of the concerti often vary considerably, of course. Wenzinger, for instance, with his ensemble of original instruments, leans toward the lyrical element, whereas Leppard (to choose the two that afford the most contrast) stresses the lightness of the scores. If the former sometimes sounds a bit square-footed, the latter on occasion has a tendency toward exaggerated crispness.

Within the perspective of these two possible extremes, Neville Marriner and the Academy strike the perfect mean. The playing is wonderfully crisp and pointed (but not slick or full of effects), yet at the same time there is a



NEVILLE MARRINER
The conductor-violinist in the recording studio

superb sense of line, of lyrical flow, and of weight where weight is necessary. Above all, the members of this superb ensemble perform not only with technical brilliance (the violin solos of the concertino, incidentally, are allotted to various members of the group's violin section), but with a wealth of expression and nuance. The total effect is utterly convincing and thoroughly satisfying.

A few additional points: Handel's oboe parts for Nos. 1, 2, 5, and 6 are used; the first and second violins are divided, and, finally, the continuo is played by either harpsichord or organ or both. The harpsichordist is, as I said, Thurston Dart, who has regrettably spent too little time in the recording studio of late. Here he is his usual magnificent self, however—wonderfully imaginative, offering all kinds of little touches to delight the listener. And the reproduction is splendid. *Igor Kipnis*

HANDEL: *12 Concerti Grossi, Op. 6*. Thurston Dart (harpsichord continuo); Andrew Davis (organ continuo); The Academy of St. Martin-in-the-Fields, Neville Martinier cond. LONDON CSA 2309 three discs \$17.94.

MASTER VIOLIST WALTER TRAMPLER

His new RCA recording (with conductor Georges Prêtre) of Harold in Italy is faultless

"STAR QUALITY," as a definable descriptive of human personality, is a term that has yet to yield to the pressure of even the most agile command of language. Ordinarily, it can only be illustrated by its effect, whether it involves a Callas, a Garbo, a Horowitz, or a Toscanini. I believe it was Vincent Canby, in a *New York Times* appraisal of the latest Academy Awards, who commented that although (loser) Joanne Woodward is an actress of surpassing talent and intelligence, she could never command the (star) quality that, as he recalled it, reduced young girls to tears on an occasion when (winner) Barbra Streisand, even though betraying a certain lack of experience and authority, merely swept through a San Francisco hotel lobby.

Which brings me to the subject of violist Walter Trampler, who, to my knowledge, is easily the most accomplished master of that instrument now making records or appearing before the public. I doubt I would find much agreement among the great public, but I find his work, viewed in the large, more generally eloquent and distinguished than any encounter I have ever had with the art of the all but legendary William Primrose. Yet Primrose, one must assume, had the star quality that, if I am to account for a failure to achieve a simi-

arly spectacular reputation, Trampler apparently lacks.

Obviously, these ruminations are the result of my just having listened to Trampler—on RCA's new recording of Berlioz's *Harold in Italy*. In complete candor, it is not a piece that I am fond of, not one that I can easily be convinced by. Yet, the Trampler-Prêtre collaboration (the conductor deserves an unmistakably large share of credit for the total effect in this performance) struck me as the most faultless—and consequently most believable—version of the work I have ever heard, recorded or otherwise. And, to make certain that this impression was based on real rather than vaguely remembered reaction, I listened also to two Primrose recordings of it—one with Beecham, the other with Munch. With what I believe to be a full appreciation of Primrose's virtuosity and authority, I was still far more impressed by Trampler's meticulous clarity, unerringly calculated understatement, and overall sense of the shape of a piece which is not famous for its impeccable structure.

For all I know, Prêtre and Trampler may have been at sixes and sevens over possible approaches to the piece, but the recorded result, which is my only proper concern, gives the impression that each musician had exactly the same thoughts on the subject from the first rehearsal. RCA has given the performance the works from an engineering point of view, leaving me with no further words of praise for a superb new recording.

William Flanagan

BERLIOZ: *Harold in Italy, Op. 16*. Walter Trampler (viola); London Symphony Orchestra, Georges Prêtre cond. RCA LSC 3075 \$5.98.

WALTER TRAMPLER: *eloquent and distinguished playing*





THE 5TH DIMENSION:
superior performers,
superior material

ENTERTAINMENT

THE 5TH DIMENSION'S "AGE OF AQUARIUS"

Soul City's bright new singing group scores in selections from the hit musical Hair

THE current fascination with astrology and astrological prediction continues apace. If not taken too seriously, either as art or as science, it can be a lot of fun. And in the hands of the popular singing group the 5th Dimension, at least in their joyous performance of *Aquarius* from the hit musical *Hair*, it becomes superb entertainment. Their version of *Aquarius*, together with *Let the Sunshine In* (also from *Hair*), is already a 45-rpm classic, and with good reason. It is a case of superior performers working with superior material in a magnificently arranged and produced recording. You have probably heard it by now, but if you haven't, you should pick up the group's new album on the Soul City label, "The Age of Aquarius." I think you will agree that it is five minutes of what good record making is all about. It is slick but never glossy, professional but loose, musicianly but spontaneous. Most important, it is an entity of and by itself: the five minutes have a definite shape, with introduction, segues, anti-climaxes, climaxes, and an interior pulse designed specifically for listening excitement in the recording medium. It is somewhat reminiscent of early albums by the Swingle Singers (whom the 5th Dimension at times resemble—particularly in *The Hideaway*, a Jim Webb dandy also in the album). These too were made

specifically as recordings, and achieved effects that made use of recording as a medium rather than as a mirror. The "mirror" concept of recording—that is, the degree to which a disc was a mere reflection of a "live" performance—was until three or four years ago an important criterion of a given record's excellence, as it still is to a large extent in the classical area. In any event, the 5th Dimension has been used creatively in the total recording itself rather than simply as the source of a performance to be microphoned and recorded. The excellence of the results in this case should perhaps be credited to Bones Howe, who is listed as being responsible for the "production and sound." He is one of the unseen and unheard (vocally or instrumentally) stars of this album.

I don't want to imply that the 5th Dimension is a collection of automatons, or that they would not be as good in live performance (they have just finished a smash engagement in New York)—no amount of recording technique can cover a lack of talent. Nor do I mean to imply that *Aquarius* is the only thing worth listening to on the album. The aforementioned *The Hideaway* is a subtle beauty, and the raunchy *Don'tcha Hear Me Callin' to Ya* is both funny and impressive as a demonstration of how to use gimmicked stereo separation (the ladies call from one speaker to a recalcitrant gentleman in the other). And their *Those Were the Days* is the only one that can compete in any sense with the definitive one by Mary Hopkin.

The 5th Dimension—Billy Davis, Jr. (Cancer), Florence LaRue (Aquarius), Lamont McLemore (Virgo), Marilyn McCoo (Libra), and Ron Townson (Aquarius)—are the brightest new singing group to appear in quite some time, and Bones Howe is assuredly a brilliant pro-

ducer. Together, they have made an album that is one of the high spots of the pop recording year. There is no doubt that the 5th Dimension is dawning right along with the Age of Aquarius. *Peter Reilly (Taurus)*

THE 5TH DIMENSION: *The Age of Aquarius*. The 5th Dimension (vocals); orchestra. *Aquarius/Let the Sunshine In; Let It Be Me; Sunshine of Your Love; Blowing Away; Workin' on a Groovy Thing; Wedding Bell Blues; He's a Runner; The Winds of Heaven; Those Were the Days; The Hideaway; Don'tcha Hear Me Callin' to Ya; Skinny Man*. SOUL CITY SCS 92005 \$4.98, ④ 4951 \$6.95, ⑧ 8951 \$6.95, ⑨ 0951 \$5.95.

"WILD AND WONDERFUL" JULIE BUDD

Her second album for MGM is a mature and intelligent compendium of pop standards

JULIE BUDD, a very contemporary singer who has a with-it "today" kind of sound, did not impress me much with her first MGM album, but I think it may have been her material that threw me. In her new album, "Wild and Wonderful," she hits the standard trail, and, like many singers who are forced to hide their taste and talent behind a nauseating façade of second-rate pop in order to make a living, Miss Budd proves that she has more perception and musical savvy when she can sing music she believes in.

The basic premise of this disc is that everything current and fashionable has developed from the past—art from the late nineteenth century, boutique clothes from the Edwardian Age, and even Burt Bacharach out of Cole Porter. I agree, except for the lyrics that come with the Bacharach music; nothing Hal David has written for his music is in the same league with Cole Porter's cleverness, wit, and sophistication. But our popular music does seem to be improving. There are signs, in the brilliant work of such composers as Laura Nyro, Jimmy Webb, and Randy Newman, that all the amplified clatter that used to please the teeny-boppers is taking on the mellower, more complicated compositional lines of the early masters, and much of the applause for bringing it forward should go to Barbra Streisand, Liza Minnelli—and now Julie Budd.

Miss Budd is only fourteen years old, a fact you will doubtless challenge when you hear her sing a throat-chopper like *Johnny One Note* with the professional aplomb of a young Judy Garland. Or when she injects a wise and worldly poignance into the reflective ballad *Where Is Love?* from the musical *Oliver!* Her range is awesome, her control impressive, and her intelligence admirable. In this age of sound-alike pop screamers, she is



MGM Records

JULIE BUDD: professional aplomb—at fourteen

unique. She also has the good fortune to be aided by Herb Bernstein, who has provided marvelous arrangements to showcase her voice in many moods and against varied musical textures—from a bossa-nova waltz tempo on *My Favorite Things* to the wistfulness-turning-to-ebullience of Cole Porter's *Be a Clown*. Miss Budd handles each song with a maturity and vision beyond her years.

She is in a spot, however, one she shares with many other youngsters of style and taste: the Streisand influence is obvious here, and it will undoubtedly lead to accusations of imitation and mimicry. Miss Budd is much too talented and ahead of her time to mimic anyone musically, but a record jacket as ugly, ridiculous, and badly photographed as this one is going to leave a Streisand-conscious public no other choice but to compare Miss Budd to Barbra in her Early Salvation Army days. She is simply going to have to find a way to ditch the granny glasses, the ratty thrift-shop fun furs, and the Garbo *cloches* and find her own personality. "There's somebody else inside I know I can be!" she sings on the title tune of this album. I hope she finds out who it is soon. She's only fourteen, so I shouldn't harp. But she already has so much sensitivity and class that I don't want to wait. *Rex Reed*

JULIE BUDD: *Wild and Wonderful*. Julie Budd (vocals); orchestra, Herb Bernstein arr. and cond. *Johnny One Note; My Favorite Things; Where Is Love?; Whistle a Tune; Be a Clown; What the World Needs Now is Love; Wild and Wonderful Me; Who Will Buy?; When I Fall in Love; Have Another Dream on Me; A Very Special Person*. MGM SE 4607 \$4.98.

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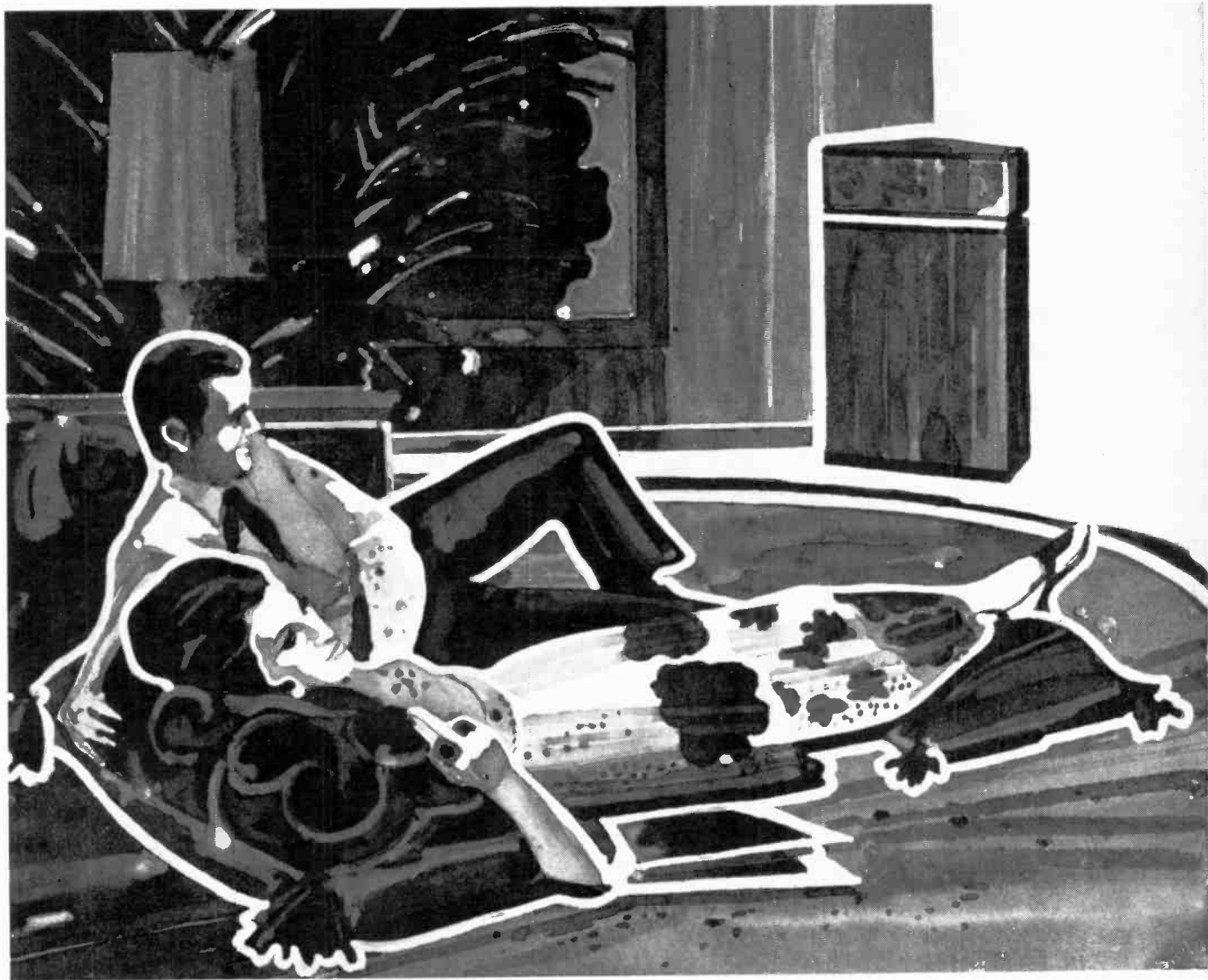
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RECORDING OF SPECIAL MERIT

BEETHOVEN: *Symphony No. 8, in F Major, Op. 93; Overture to Fidelio, Op. 72B; Overture to Leonore III, Op. 72A; Coriolanus Overture, Op. 62.* Berlin Philharmonic, Herbert von Karajan cond. DEUTSCHE GRAMMOPHON 139015 \$5.98, 89015 \$6.95, © 923057 \$6.95.

Performance: **Hale and hearty**
Recording: **Splendid**
Stereo Quality: **A bit hopped-up**

Every adolescent in professional music school today who endangers his eyesight by peering through his curtain of long shaggy hair at the blackboard is still taught that Beethoven's Symphony No. 8—coming after the innovative "Eroica", the programmatic Sixth, or the ponderously gloomy Seventh symphonies—was conceived as a nostalgic farewell to the less trying, Good Old Days of Classicism. Having given no consideration to the matter in twenty years, I'm damned if I know the evidence on which this highly romantic view of the Eighth is based. Judging by Karajan's new recording of the work for DGG, he will have no truck with this approach to the work whatever. In this new performance, the piece is big, robust, even raucous and fat-sounding on occasion; there is precious little evocation of eighteenth-century lightness and preciousity in Karajan's hot-blooded, thrusting performance. I don't know—nor, for that matter, do I care particularly—whether Karajan or those who hold forth in the classrooms are right. (I could run to my bookshelves and look for some authoritative decision, but I'm awfully tired.) I will say that it's refreshing, or maybe I'd better say what I really mean—a bit of a gas—to hear the Eighth played so winningly and raucously for a change.

The trio of overtures completing the disc are given some pretty rough handling, too. The overall effect is no less attractive. It may not be your regular, custom-made Beethoven that Karajan has produced here; but right or wrong, it's a refreshing, if slightly screwy, rethinking of the music.

The recorded sound and stereo effects are respectively big and sonorous, and for some reason inoffensively tricky, by turns. W. F.

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BEETHOVEN: *32 Variations in C Major, on a Waltz by Anton Diabelli, Op. 120.* Stephen Bishop (piano). PHILIPS PHS 900220 \$5.98.

Performance: **Very good**
Recording: **Okay**
Stereo Quality: **Okay**

This is a very good Diabelli set by a very talented young American pianist active in Europe. The playing is fluent and consistently beautiful. Almost too much so; one might ask for more angles, more levels and planes, more contrast between the dark and the light,



STEPHEN BISHOP
Piano playing too beautiful for Beethoven?

a crisper staccato, more *forza* in the *slowzando*, more in the way of Handelian double and triple dotting, more black humor, and more witchcraft. Part of the problem is that the piano sound, while closeup, is surrounded by a kind of cushy resonance that takes the "tack" out of the *staccato* and clouds up the more complex numbers—notably the fugue, which needs a crystalline *staccato* and transparent contrapuntal textures. Now this review has gotten weighted down with unfavorable remarks and is out of perspective. It is just precisely because Bishop is so good that one wishes his recording of the Diabelli were that much better. E. S.

BERLIOZ: *Harold in Italy* (see Best of the Month, page 72)

RECORDING OF SPECIAL MERIT

BERWALD: *Symphony No. 3, in C Major ("Singulière"); Symphony No. 4, in*

E-flat Major. London Symphony Orchestra, Sixten Ehrling cond. LONDON CS 6602 \$5.98.

Performance: **Powerfully classic**
Recording: **Good**
Stereo Quality: **Good**

The *Singulière* Symphony of Sweden's Classic-Romantic symphonist Franz Berwald is represented here by its fifth stereo recording, but its E-flat companion piece of the same year (1845) gets a first recording in stereo (these two symphonies were coupled in mono by Decca a dozen years ago in brilliant readings by Igor Markevitch with the Berlin Philharmonic). In view of the popularity that the *Singulière* has achieved in the past few years, it is ironic that Berwald, who had to make his living as physical therapist and factory manager, never heard this work during his lifetime. Indeed, like some of Charles Ives' works, it was not performed until sixty years after its completion. The E-flat Symphony, though not as fiercely urgent a score, is no less masterly in its ingenious construction, strong lyrical content, vital rhythmic pulse, and wonderfully clean and powerful scoring. There are echoes of Beethoven, Berlioz, and Cherubini here and there, but Berwald's music as a whole stands splendidly lodic line of the slow movements, the fanciful scoring of the scherzos (sometimes intertwined with a slow movement as in the *Singulière*), or startling dramatic touches such as the syncopated opening of the *Singulière* finale.

As to these recorded performances under Sixten Ehrling—who is regarded as Sweden's No. 1 conductor and is presently Musical Director of the Detroit Symphony Orchestra—this reading of the *Singulière* is decidedly different in tone from that of the five other disc versions. For one thing, he uses a new edition prepared for the forthcoming publication of the complete works of Berwald, and for another he takes a decidedly more stately view of the work, emphasizing the point by repeating the first-movement exposition. The impression produced is that of a warmly lyrical work, as against the starker feeling conveyed by the other recorded versions, in particular that of Markevitch. Ehrling's rendering of the lovely slow-movement-scherzo is beautiful, and he achieves a splendid articulation of the gnarled syncopated opening of the finale. His reading of the E-flat Symphony is no less impressive; again in comparison with Markevitch, he leans to broader, easier-breathing tempos.

The recorded sound, in keeping with London's recent standard, is not as bright and sharp as in the past, but very full, rich, and

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BRAHMS: "All mein Gedanken" (18 Folk Songs). *All mein Gedanken, die ich hab'*; *Erlaube mir, feins Mädchen*; *Mein Mädel hat einen Rosenmund*; *Ach, englische Schäferin*; *Es steht ein Lind*; *Da unten im Tale*; *Schöner Augen, schöne Strahlen*; *Schwesterlein, wann gehen wir nach Haus?*; and ten others. Hermann Prey (baritone); Karl Engel (piano). DEUTSCHE GRAMMOPHON 139375 \$5.98.

Performance: Caressing
Recording: Very good
Stereo Quality: Natural

These are eighteen of Johannes Brahms' forty-nine transcriptions of German *Volkslieder* (a complete collection is available: Angel 3675, with Elisabeth Schwarzkopf and Dietrich Fischer-Dieskau). The songs are pleasant, simple, and full of warm-hearted sentiment, and Hermann Prey lavishes on them his considerable art, with a truly ravishing effect in the last song, the beautiful "In stiller Nacht." But even his efforts cannot relieve the feeling of sameness, not only of style and mood, but of form as well, that pervades the material. In Germany, such a disc would probably be a runaway best-seller; here, it can be recommended for specialists only. G. J.

BRAHMS: *String Quartet No. 1, in C Minor, Op. 51, No. 1*. **SCHUMANN:** *String Quartet No. 1, in A Minor, Op. 41, No. 1*. Quartetto Italiano. PHILIPS PHS 900187 \$5.98.

Performance: Passionately lyrical
Recording: Rich and spacious
Stereo Quality: Good

The Budapest Quartet recording of the Brahms for Columbia and the Droic Quartet reading of the Schumann for DGG provide good points of comparison for this new disc. Passionate lyricism pervades both of the Quartetto Italiano's performances on this Philips release, which is the only one currently coupling these works. The first-movement exposition of the Brahms is repeated, whereas the Budapest choose to pass it up. Microphoning in the Philips recording is more distant than it is in either the Columbia or DGG discs, so that the impression of a broadly lyrical treatment comes home more strongly, especially in the Brahms. Frankly, I feel that the Brahms C Minor Quartet, with its almost orchestral texture, can stand this kind of recording, and I found myself thoroughly impressed all the way through this side. In the case of the Schumann, choice is a matter of taste in performance (lush or taut) as well as coupling. D. H.

RECORDING OF SPECIAL MERIT

BUSONI: *Sonatina No. 6 (Chamber Fantasy on Bizet's Carmen)*; *Nine Variations on a Chopin Prelude*; *Turandots Frauen-gemach*. **MOZART-LISZT:** *Reminiscences of Don Giovanni*. **VERDI-LISZT:** *Reminiscences of Simon Boccanegra*. John Ogdon (piano). SERAPHIM S 60088 \$2.49.

Performance: Tops
Recording: Okay
Stereo Quality: Good

(Continued on page 80)

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It has puzzled many observers that the great operatic arrangements of another day, so long neglected and sneered at, have been taken up again, not so much by the mere technical wizards as by virtuosos of the intellectual stature of a Charles Rosen or a John Ogdon. Quite forgotten is the fact that the best of these arrangements are by some of the most intellectual of composers—notably Liszt and Busoni. The title of this record, "Liszt and Busoni Improvisations," is quite misleading. These carefully worked out and masterly pieces are not "improvisations" at all; indeed, they are hardly "arrangements" in the usual sense, but rather they are original and substantial works based on earlier themes. So are, for example, Beethoven's *Diabelli* Variations and Josquin's "L'Homme armé" Mass!

Especially notable here are the Busoni *Carmen* Sonatina and the very beautiful and startling Chopin Variations—quite modern in harmony. *Turandots Frauengemach*—"Turandot's Boudoir," based on *Green-sleeves*!—is from the Busoni *Elegies*, which Ogdon ought to record entire. The more familiar Mozart-Liszt and Verdi-Liszt works are masterpieces in the genre. (But why hyphenated? They are clearly compositions by Liszt.)

Ogdon takes them all quite seriously as the brilliant and poetic works that they are. The fact that they are all but impossible to perform fazes him not a bit; he just plays the music. That is, he gets through the maze of technique to the music itself. I was not terribly impressed with the piano sound itself, but the record is too good to pass up over a

mere question of taste in recording acoustics.
E. S.

RECORDING OF SPECIAL MERIT

M. A. CHARPENTIER: *Medée* (*Suite from the opera*). F. COUPERIN: *L'Apothéose de Lully*. English Chamber Orchestra, Raymond Leppard cond. and harpsichord continuo. L'OISEAU-LYRE SOL 300 \$5.95.

Performance: **Colorful**
Recording: **Excellent**
Stereo Quality: **Fine**

The charming Couperin work with its programmatic pairing of the characters of Lully and Corelli, the latter welcoming Lully to Parnassus, is given a first-rate performance here, although Leppard uses a chamber orchestra rather than a chamber ensemble (as in Sylvia Marlowe's recent version on Decca). Charpentier, whose life and work was rather overshadowed by Lully, is represented by a set of instrumental excerpts from his opera *Medea* (1693). This, too, is music of considerable charm and marvelous spirit, and the coupling, especially as the works are so well played, is a felicitous one. Leppard is exceptionally keen on stylistic matters (the problem of the *notes inégales* in the section combining the violin duet-playing of Lully and Corelli in the *Apothéose*, for instance), and, although there are a few moments of slickness and effect for effect's sake, the interpretations are highly successful and full of color. The instrumental playing is quite ravishing; the recorded sound is excellent. I. K.

F. COUPERIN: *L'Apothéose de Lully* (see CHARPENTIER)

DEBUSSY: *La Mer*; *Three Nocturnes*. Young Girls' Choir of the French National Radio; Orchestre de Paris, John Barbirolli cond. ANGEL S 36583 \$5.98, © 36583 \$5.98.

Performance: **Unremarkable**
Recording: **Superb**
Stereo Quality: **First-rate**

Not only as a record reviewer, but simply as a listener, I am grateful to Sir John Barbirolli for his empathetically "right" and musicianly recordings of such composers as Vaughan Williams and Elgar. His lucid, cool performances of Vaughan Williams impart to the music a sort of classic stance that one is grateful to realize it possesses; in Elgar's rather more stolid, Victorian, and presumably dated post-Romanticism, Barbirolli has drawn attention to a level of honest musical substance that has given me both a different view of and a heightened respect for the composer.

But, probably because Debussy's music is of irreplaceable value to me personally, I cannot settle for unremarkable, workmanlike performances of it nearly as readily as I can of pieces by composers I value less. Take, as here, a repertoire standard like *La Mer*. It is amply represented in the most recent catalog by excellent performances encompassing every known approach. Even as recently as the issue of the Boulez performance, it was a pleasure to hear the piece played by a man who seems unable to perform any work without imparting to it a startling, fresh vision.

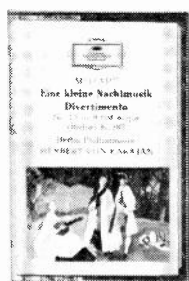
Barbirolli's readings of both *La Mer* and the scarcely less familiar *Three Nocturnes*
(Continued on page 83)

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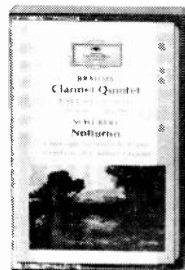
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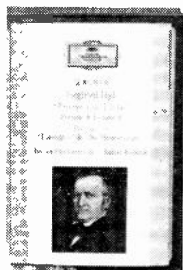
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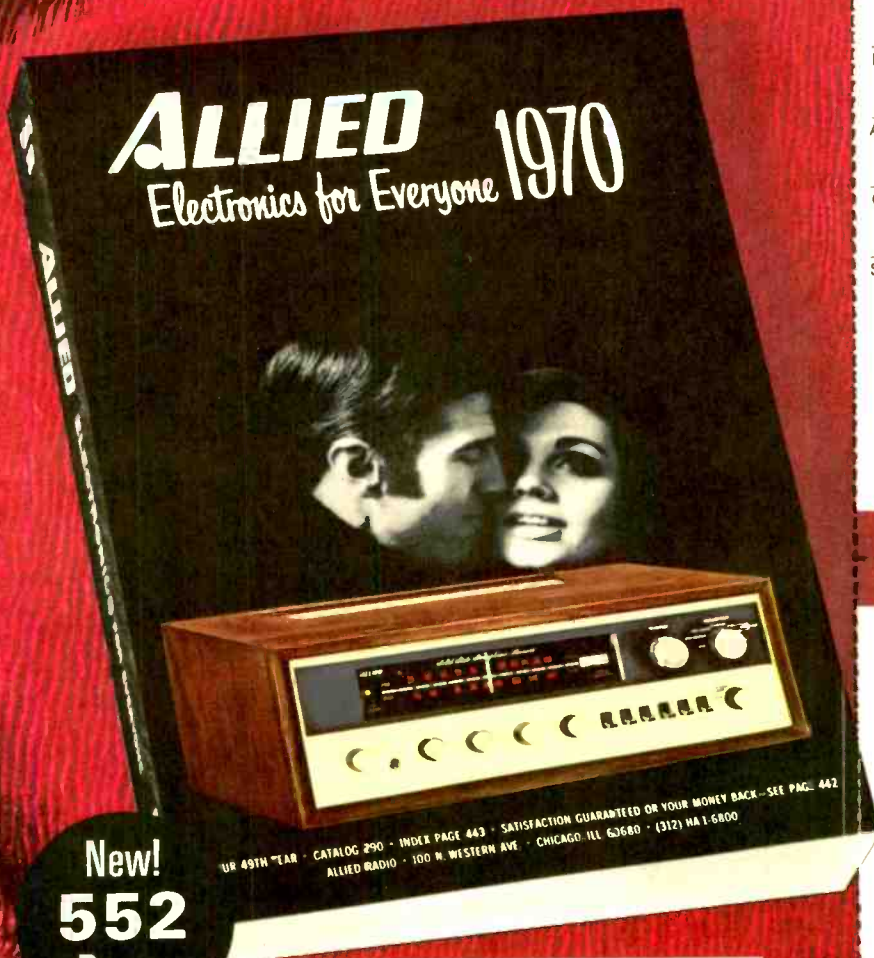
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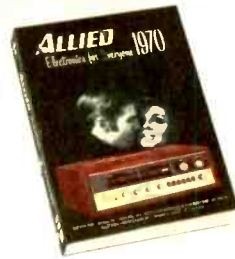
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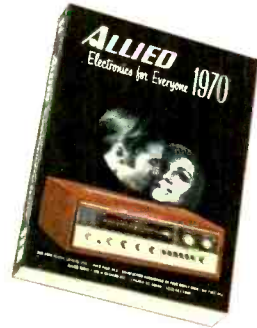


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are solid, honorable, musicianly; but, in view of what is already available, the total impression left by this recording is, in fact, the absence of any really memorable impression. Angel's engineers have given the performances engineering treatment of positively unassailable quality and sophistication.

W. F.

RECORDING OF SPECIAL MERIT

DVOŘÁK: *Nature, Life, and Love (cycle of three overtures): In Nature's Realm, Op. 91; Carnival, Op. 92; Otello, Op. 93. Scherzo Capriccioso, Op. 66.* London Symphony Orchestra, István Kertész cond. LONDON CS 6574 \$5.98, ® 6574 (7½) \$7.95.

Performance: **Zestful**
Recording: **Splendid**
Stereo Quality: **A-1**

All of these performances have been available hitherto as fillers on the various discs of Kertész's recordings of all nine Dvořák symphonies. It is a joy to have them liberated and consolidated on one disc. Forget about the programmatic titles of the three works of this "triple overture"—enjoy the zestful Dvořák melody and rhythmic pulse, and the Bohemian master's canny use of a common theme to link the pieces (its most familiar guise is the English horn melody midway through *Carnival*). The *Scherzo Capriccioso* is more of the same at an earlier and in some ways more potent stage—a heady brew! The performances could not be better, and the recorded sound is splendid in its brilliance and presence.

D. H.

Next Month in

Stereo Review

Music at the Movies

by Paul Kresh

An Interview with Pierre Boulez

by James Goodfriend

The Sense of Hearing

by Craig Stark

RECORDING OF SPECIAL MERIT

HANDEL: *Italian Cantatas: No. 1, "Ab! crudel, nel pianto mio"; No. 13, "Armida Abbandonata."* Janet Baker (mezzo-soprano); English Chamber Orchestra, Ray-

mond Leppard cond. and harpsichord continuo ANGEL S 36569 \$5.98.

Performance: **Superb**
Recording: **Excellent**
Stereo Quality: **Excellent**

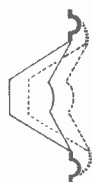
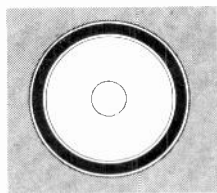
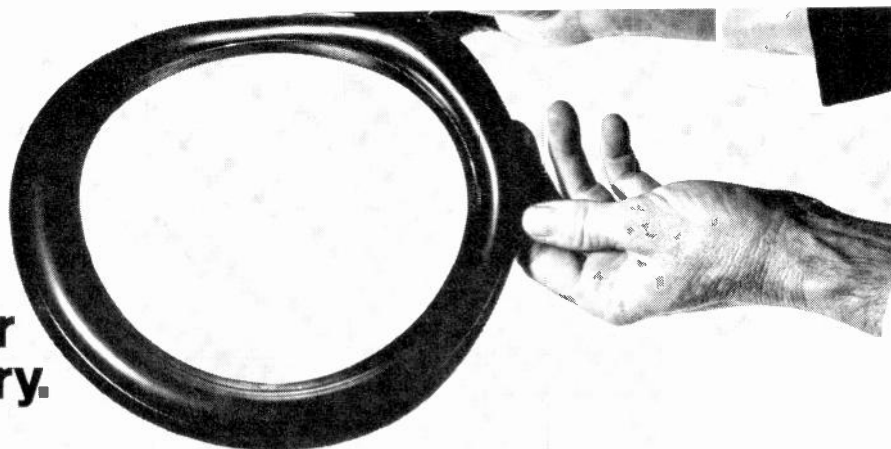
There are some twenty-four cantatas, plus several fragments for voice with instruments, in the Handel Gesellschaft, and the present two cantatas are splendid examples of this material. Generally they are considered to be early works, although No. 1 here (the numerical order was established only with their publication in the last century) might date from the end of Handel's life. Both works are typical of the Italian cantata form—its formal alternating of recitative and aria and its amazing variety of moods and passions. "Ab! crudel, nel pianto mio," for voice, strings, and two oboes, does not seem to have been recorded before, but "Armida Abbandonata," with string accompaniment only, was released some months ago in a performance by Netania Davrath. Janet Baker has the style totally in hand (Miss Davrath was less secure in it), and her affecting dramatic interpretations, complete with fine *da capo* embellishments, are models of their type. The accompaniments here, including the playing of the excellent anonymous first oboist, are expert, Leppard's direction and continuo playing are thoroughly imaginative, and the reproduction is first-class.

I. K.

HANDEL: *Twelve Concerti Grossi, Op. 6* (see Best of the Month, page 71)

(Continued on next page)

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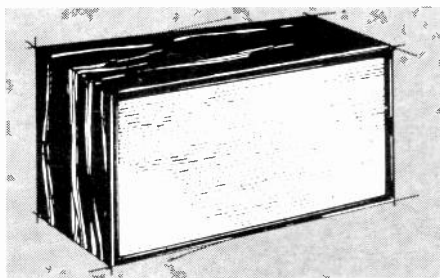
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KAGEL: *Match for 3 Players; Music for Renaissance Instruments*. Christoph Caskel (percussion), Siegfried Palm and Klaus Storck (cellos), Collegium Instrumentale, Mauricio Kagel cond. DEUTSCHE GRAMMOPHON DGG 137006 \$5.98.

Performance: Excellent
Recording: A propos
Stereo Quality: Very pronounced

A while ago, I ran into a European composer acquaintance who politely inquired what I was up to. "Writing a piece for Renaissance instruments." "Oh no," he cried possessively, "you can't be doing that. I'm writing a piece for Renaissance instruments."

Well, well, there ought to be room for at least two modern pieces for old instruments. Here, in fact, is a third, and quite an effective one too. Mauricio Kagel is an Argentinian composer active in West Germany and in the forefront, as they say, of the far-out. *Match* is a rather bloodless bit played by more modern forces (two cellos and percussion). It has, I think, an elaborate rationale about a contest, but let it pass. What one hears is made up of short scraping sallies punctuated occasionally by shouts of "Nein" (from the players, not the audience), police whistles or the whine of a flexatone (an instrument that coincidentally I used in my Renaissance piece!). But *bis* Renaissance piece—for a large band of antique music-makers rather than a small consort—is a most remarkable fantasy which makes good use of the rather pure and almost electronic-sounding colors of these fascinating old winds and strings, adding to them the occasional sound of voices, the whole bathed in a golden electronic glow. It is easily the best piece by Kagel that I know. Performances are effective, and well recorded. Indeed, the Renaissance piece sounds stronger and more effective than it could without electronic assistance; well, fine—the acoustic actually becomes part of the piece. E. S.

KHACHATURIAN: *Symphony-Poem (Symphony No. 3, 1947)*. RIMSKY-KORSAKOV: *Russian Easter Overture, Op. 36*. Chicago Symphony Orchestra, Leopold Stokowski cond. RCA LSC 3067 \$5.98. Ⓢ R8S-1122 \$6.95.

Performance: All right
Recording: Curiously muffled
Stereo Quality: Good

For some odd reason, both Prokofiev and Khachaturian, shortly after World War II, took to writing pieces for unusual and/or outsized ensembles. Prokofiev, in 1945, scored his *Ode to the End of the War* (Op. 105) for eight harps, four pianos, brass, percussion, and string basses. Two years later, Aram Khachaturian brought forth his one-movement *Symphony-Poem* with virtuoso organ *obligato* and fifteen trumpets added to the usual symphonic ensemble.

Both works got a back-of-the-hand from the official hearings in the USSR shortly after their first hearings, and both works have remained in eclipse, except for Mr. Stokowski's revival of the Khachaturian work in Chicago early in 1968. I'm not sure that this particular sleeping dog should not have been allowed to lie. It's a pretty obvious and vulgar splurge, with little of the freshness and rhythmic zest that mark the best pages of the Armenian composer's youthful *Gaïne* ballet
(Continued on page 86)

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RECORDING OF SPECIAL MERIT

MENDELSSOHN: *Elijah*. Gwyneth Jones (soprano), Janet Baker (mezzo-soprano), Nicolai Gedda (tenor), Dietrich Fischer-Dieskau (baritone), Simon Woolf (treble). New Philharmonia Chorus and Orchestra; Wandsworth School Boys' Choir; Rafael Frühbeck de Burgos cond. ANGEL SC 3738 three discs \$17.94.

Performance: **Very good**
 Recording: **Excellent**
 Stereo Quality: **Excellent**

When George Bernard Shaw referred to the "exquisite prettiness" of Mendelssohn's *Elijah*, it was not in a complimentary sense, for he deplored its lack of true religious fervor. It is hard to quarrel with Shaw's assessment. *Elijah* adheres to Mendelssohn's high standard of craftsmanship: it is a lucid, nicely proportioned work with a pleasing succession of arias and choruses. But, considering its length, one is disappointed that it reveals so few instances of the refreshing inspiration that is Mendelssohn's "earmark."

Elijah was omnipresent in the England of Shaw, and it still appears to be very popular with English choral societies. Virtually all of the work's complete recordings have originated in England, including this new release, the first English-language recording in stereo. It offers a good performance that on occasion rises to real excellence. Although Frühbeck is young and Spanish—which means that he could not have been steeped in the English oratorio tradition—he displays an obvious sympathy with the work. His tempos are well chosen to make a good effect with Mendelssohn's expressive devices in the orchestra as well as the chorus and, in general, his presentation strikes a sound balance between music drama and traditional oratorio. And he has an outstanding chorus to work with, one trained by the redoubtable Wilhelm Pitz. It is warm and sonorous in tone, strong in discipline, and homogeneously blended. Although the words are not always perfectly clear—a perennial problem with large choruses—musical details emerge with transparent clarity, as witness the canonic episode in "He, Watching over Israel" (No. 29).

Appropriately for its central position, the *Elijah* of Dietrich Fischer-Dieskau is a com-
 (Continued on page 88)

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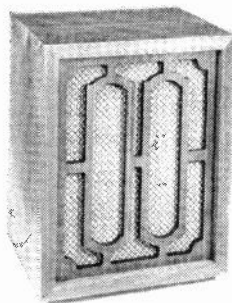


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STEREO REVIEW

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(... a commentary on the critical role of tracking forces in
evaluating trackability and trackability claims)

TRACKABILITY:

The "secret" of High Trackability is to enable the stylus tip to follow the hyper-complex record groove up to and beyond the theoretical cutting limits of modern recordings—not only at select and discrete frequencies, but across the entire audible spectrum—and at *light tracking forces that are below both the threshold of audible record wear and excessive stylus tip wear.*

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A general rule covering trackability is: the higher the tracking force, the greater the ability of the stylus to stay in the groove. Unfortunately, at higher forces you are trading trackability for *trouble*. At a glance, the difference between $\frac{3}{4}$ gram and 1, $1\frac{1}{2}$, or 2 grams may not appear significant. You could not possibly detect the difference by touch. *But your record can! And so can the stylus!*

TRACKING FORCES:

Perhaps it will help your visualization of the forces involved to translate "grams" to actual pounds per square inch of pressure on the record groove. For example, using $\frac{3}{4}$ gram of force as a reference (with a .2 mil x .7 mil radius elliptical stylus) means that 60,000 lbs. (30 tons) per square inch is the resultant pressure on the groove walls. At one gram, this increases to 66,000 lbs. per square inch, an increase of *three tons* per square inch—and at $1\frac{1}{2}$ grams, the force rises to 75,000 lbs. per square inch, an increase of *7½ tons* per square inch. At two grams, or 83,000 lbs. per square inch, *11½ tons* per square inch have been added over the $\frac{3}{4}$ gram force. At $2\frac{1}{2}$ grams, or 88,000 lbs. per square inch, a whopping *14 tons* per square inch have been added!

The table below indicates the tracking force in grams and pounds, ranging from $\frac{3}{4}$ gram to $2\frac{1}{2}$ grams—plus their respective resultant pressures in pounds per square inch.

TRACKING FORCE		GROOVE WALL PRESSURE	
GRAMS	POUNDS	POUNDS PER SQUARE INCH	
		(See Note No. 1)	
$\frac{3}{4}$.0017	60,000	
1	.0022	66,000	+10% (over $\frac{3}{4}$ gram)
$1\frac{1}{2}$.0033	75,000	+25% (over $\frac{3}{4}$ gram)
2	.0044	83,000	+38% (over $\frac{3}{4}$ gram)
$2\frac{1}{2}$.0055	88,000	+47% (over $\frac{3}{4}$ gram)

SPECIAL NOTE:

The Shure V-15 Type II "Super-Track" Cartridge is capable of tracking the majority of records at $\frac{3}{4}$ gram; however state-of-the-art advances in the recording industry have brought about a growing number of records which require 1 gram tracking force in order to fully capture the expanded dynamic range of the recorded material. ($\frac{3}{4}$ gram tracking requires not only a *cartridge* capable of effectively tracking at $\frac{3}{4}$ gram, but also a high quality manual *arm* (such as the Shure-SME)

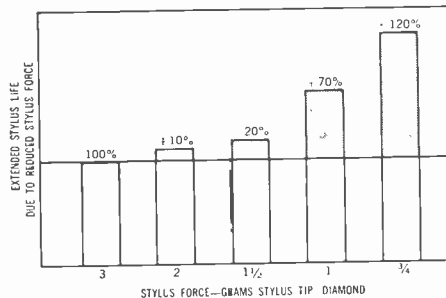
or a high quality automatic turntable *arm* capable of tracking at $\frac{3}{4}$ gram.)

TESTS:

Our tests, and the tests of many independent authorities (see Note No. 2), have indicated two main points:

- At tracking forces over 2 or $2\frac{1}{2}$ grams, vinylite record wear is dramatically increased. Much of the "high fidelity" is shaved off of the record groove walls at both high and low ends *after a relatively few playings.*
- At tracking forces over $1\frac{1}{2}$ grams, *stylus wear is increased to a marked degree.* When the stylus is worn, the chisel-like edges not only damage the record grooves—but tracing distortion over 3000 Hz by a worn stylus on a brand new record is so gross that many instrumental sounds become a burlesque of themselves. Also, styli replacements are required much more frequently. *The chart below indicates how stylus tip life increased exponentially between $1\frac{1}{2}$ and $\frac{3}{4}$ grams—and this substantial increase in stylus life significantly extends the life of your records.*

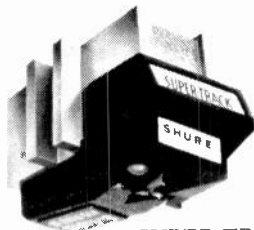
RELATIVE AVERAGE TIP LIFE VS. TRACKING FORCE



No cartridge that we have tested (and we have repeatedly tested random off-the-dealer-shelf samples of all makes and many models of cartridges) can equal the Shure V-15 Type II in fulfilling all of the requirements of a High Trackability cartridge—both *initially* and *after prolonged testing*, especially at *record-and-stylus saving low tracking forces*. In fact, our next-to-best cartridges—the lower cost M91 Series—are comparable to, or superior to, any other cartridge tested in meeting all these trackability requirements, regardless of price.

NOTES:

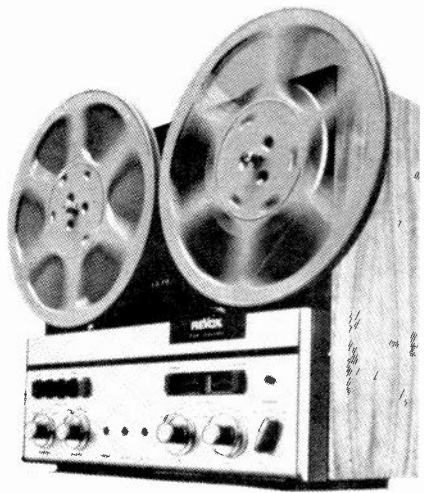
- From calculations for an elliptical stylus with .2 mil x .7 mil radius contact points, using the Hertzian equation for indentors.
- See HiFi/Stereo Review, October 1968; High Fidelity, November 1968; Shure has conducted over 10,000 hours of wear tests.



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manding figure. The baritone's English pronunciation is excellent, and his superior musical intelligence illuminates the Prophet's character in his various moments of trial. There is meaning and power in his recitatives, and in passages that do not strain his vocal resources, his singing is smooth and eloquent. The air "It is Enough" (No. 26) is a particularly impressive example of his dignified delivery. Unfortunately, there are also moments that find him lacking in the required power or command of high tessitura, with the unavoidable compromise in musical execution.

Gwyneth Jones brings intensity to her solos, and her dramatic presence compensates for occasional instances of tonal unsteadiness. Her "Hear Ye, Israel" is quite beautiful, and the duet "What Have I to Do with Thee" (No. 8) shows both Miss Jones and Fischer-Dieskau at their best. There is less dramatic strength in Janet Baker's contribution, but in purely vocal terms she is the standout performer; the poised assurance of her singing and the velvety sumptuousness of her tone silence criticism. Nicolai Gedda sings with feeling and ample sonority, if not always with the highest degree of polish. His English pronunciation too deserves praise.

Sonically, the recording is sure to please the most demanding taste. G. J.

MENDELSSOHN: *Songs Without Words.* *Sweet Remembrance; Venetian Gondola Songs Nos. 1, 2, 3; Song of the Traveller; Elegie; Spring Song; Tarantella; Sadness of Soul; Duet; Spinning Song; May Breeze; The Fleecy Cloud; The Joyous Peasant.* Guiomar Novaes (piano). TURNABOUT TV 34245 \$2.50.

Performance: **Light-fingered**
Recording: **Good**
Stereo Quality: **Adds presence**

Mendelssohn confided his *Songs Without Words* to his notebooks in somewhat the same way Shakespeare added to the store of his sonnets in the course of his life: noting down moods and impressions with the quick skill and sense of musical color for which the composer was so admired in the Europe of his day. By the time of his death at the age of thirty-nine, he had written forty-eight of these brief pieces over the years—the same number, as it happened, as Bach had composed for *The Well-Tempered Clavier*. The Mendelssohn pieces are slight, sweet, and entirely lacking in the polyphonic grandeur of Bach's arresting constructions. At their best, as in the *Venetian Gondola Songs*, the *Songs Without Words* are apt and tidy (some clown is sure to write terrible words to them some day) and are expressions of simple moods—"folk songs in evening dress," as some critic or other once called them. Some, like the *Spinning Song*, the *Tarantella*, and *The Joyous Peasant* hint at the glittering energy of the great scherzos set down by the same composer when he was not in the temper to fuss with miniatures. Others, like the *Spring Song*, which used to be inflicted on music appreciation classes, are just sentimental blots of *Kitsch*, the musical bric-a-brac of an age too fond of prettiness. Miss Novaes is the ideal pianist for the baker's dozen of them that make up this program. Discreetly she skates amid their felicities, with a light hand glossing over their self-indulgent weaknesses (*Sadness of Soul*,

for example, which weeps tiny mother-of-pearl tears) to turn in as elegant and precise a performance as one could possibly expect with such pleasant but evanescent material.

Paul Kresch

MOZART: *Clarinet Concerto, in A Major (K. 622); Clarinet Quintet, in A Major (K. 581).* Benny Goodman (clarinet); Boston Symphony Orchestra, Charles Munch cond.; Boston Symphony String Quartet. RCA VICTROLA VICS 1402 \$2.50.

Performance: **Good quintet**
Recording: **Good**
Stereo Quality: **Okay**

Jazz clarinetist Benny Goodman's third time around with the Mozart Clarinet Quintet in 1957 (his first two were with the Budapest Quartet on 78's and with the American Art Quartet on a 1952 Columbia LP) was his most easy-swinging, as though he and the BSO first-chair players had had a chance to work things out at leisure before the "moment of truth" with the recording microphones. In any event, this Victrola disc is the first *stereo* release of those performances of both the Quintet and the Concerto. In the concerto, Goodman seems a little less at ease, and it would hardly be honest to say that he and Munch match in nuance and vitality the top three of the dozen or so other versions listed in the Schwann catalog. Leister-Kubelik and De Peyer-Maag, among others, are potent competition. D. H.

MOZART-LISZT: *Reminiscences of Don Giovanni* (see BUSONI)

RECORDING OF SPECIAL MERIT

PALESTRINA: *Missa sine nomine (Missa Mantovana); Motets: Confiitemini Domino; Adoremus te Christe; Gloriosi principes terrae; Alma redemptoris mater; Ave regina coelorum; Salve regina; Ave Maria; Sub tuum praesidium; Pueri Hebraeorum; Surrexit pastor bonus; Haec dies.* Imre Kálmán (baritone, in Mass intonations); Female Choir of the Music High School in Győr, Hungary, Miklós Szabó cond. QUALITON LPX 11328 \$5.98.

Performance: **First-rate**
Recording: **Generally very good**
Stereo Quality: **Fine**

A female choir singing music that was intended for an all-male chorus? Curious, to say the least! Yet, if you use your imagination, the sound of this absolutely first-rate choir is undoubtedly similar in timbre to what Italian boys (all these works were written for high voices) of the sixteenth century must have sounded like. And that sound is far more appropriate to Palestrina than the pure, white-voiced timbre of the typical English choir, or, for that matter, the heavy vibrato and muddiness of a present-day Italian chorus. What is so marvelous about this Hungarian ensemble is not only its lack of soupiness, but also the presence of plenty of spine in the performances; there is immense clarity, a superb sense of pitch, and an intense, passionate interpretive approach with an ideal understanding of pacing and *affect*. Finally, one can also make out the words! Concerning the music itself, both the Mass, commissioned by the Duke of Mantova, and the eleven motets were com-

(Continued on page 90)

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Cleveland Institute of Music

ALTHOUGH we don't often pay much attention to obscure private recordings, Arthur Loesser's recital titled "Sic Transit Gloria Mundi" is impossible to pass over quickly. No one who takes the piano seriously—I mean the Pianoforte in all its historical splendor as an essential part of Western culture in the last two centuries—can afford to miss this record. It is, for one thing, a charming collection of faded flowers; for another, it is a memorial of a remarkable man. And for a third, it contains some of the most extraordinary piano playing it has ever been my pleasure to hear.

Arthur Loesser was born in New York in 1894, made his debut in Berlin in 1913, and was quite prominent in the Twenties or thereabouts. Later he seems to have disappeared into that special limbo that we reserve for artists who pass out of fashion. He became a teacher at the Cleveland Institute of Music and later was head of the piano department of that school. He also turned into a witty and trenchant critic (his first review for the *Cleveland Press* was of one of his own recitals!), the author of a superb book titled *Men, Women, and Pianos*, and a kind of eccentric lecturer-recitalist specializing in . . . well, in Dussek, Field, Raff, and friends. On October 29, 1967, he gave his first New York recital in a quarter of a century before a large and enthusiastic audience. On January 4 of this year, he died suddenly. The record at hand is taken from the 1967 recital, and the proceeds from its sale will benefit the Arthur Loesser Memorial Archive of the International Piano Library.

Readers of *Men, Women, and Pianos* are acquainted with a genial and immensely clever man who had an extraordinary grasp of the musical and social history of the past

two centuries. Not surprisingly, this record is a compendium of rare and fascinating music by once revered and now forgotten masters (a real discovery: the very modern-sounding Busoni Sonata). I was less prepared for the level of the piano playing itself; the great and famous of musical history have rarely had such persuasive advocacy. The technical feats are astonishing enough—remember, these are portions of a "live" performance—but the sheer beauty, wit, style, and spirit of the playing must be heard to be believed. A pearly legato, crisp articulation, melting rubato, a perfect sense of timing, ability to lay on the big gesture without the least pedantry . . . well, that's for starters. Loesser was a real master. Is there more of this stuff around? How about the Hummel and Clementi works played at the recital but not on this record? What a tragedy and what a waste that this man had not been recording this repertoire for the last twenty-five years. Anyway, this record is no mere bit of camp, but a musical experience not to be missed.

ARTHUR LOESSER: *Sic Transit Gloria Mundi*. Dussek: *La Chasse*; Field: *Nocturne No. 9*; Jensen: *Eros, from Erotiken, Op. 44*; Rubinstein: *Prelude and Fugue, Op. 53*; Raff: *Rigaudon, Op. 204, No. 3*; Paderewski: *Légende, Op. 16, No. 1*; Chabrier: *Bonivée Jantaque*; Casella: *Grazioso—Anti-Grazioso*; Busoni: *Sonatina No. 2*; Moszkowski: *Valse, Op. 34*; MacDowell: *To a Wild Rose, Op. 51*; Ravina: *Étude de Style*. Arthur Loesser (piano). INTERNATIONAL PIANO LIBRARY IPL 102 (available by mail from Discount Records, 221 Euclid Avenue, Cleveland, Ohio) \$6.50.

posed for a choir of equal voices. The Mass is certainly a superb example of Palestrina's skill in this direction, but the motets should be taken in smaller doses, no matter how exquisitely sung. The recording for the most part is very good, the exception being a certain amount of overmodulation distortion whenever the voices rise above a forte. No texts are given. I. K.

PERKINS: *Music for Thirteen Players; Caprice* (see SHAPEY)

RIMSKY-KORSAKOV: *Russian Easter Overture* (see KHACHATURIAN)

SCHUBERT: *Eighteen Songs. Beim Winde; Der Jüngling an der Quelle; An eine Quelle; An die untergehende Sonne; Geheimnis; An Franz Schubert; An die Laute; An mein Klavier; Trost im Liede; Die Götter Griechenlands; Die erste Liebe; Das Rosenband; Sprache der Liebe; Versunken; An die Entfernte; Heimliches Lieben; An die Nachtigall; Von Mitleiden Mariae; Epistel*. Werner Krenn (tenor); Gerald Moore (piano). LONDON OS 26063 \$5.98.

Performance: Engaging
Recording: Good
Stereo Quality: Good

These eighteen Schubert songs are all either little-known or virtually unknown—several of them are recorded for the first time here. Among the more rarely heard items are some beauties, particularly *Der Jüngling an der Quelle* and *An die Laute*, and at least one treasure—*Heimliches Lieben*—though in his excellent notes Erik Smith accurately points out that its lyrics are inferior. For the most part, the songs are well suited to Werner Krenn's vocal resources, which are light, lovely, and limited. Meditative and serenade-like songs are in the majority here, and they are rendered with endearing tone and tasteful phrasing. In the more passionate *Versunken*, in which the vocal line is less interesting than the excited piano accompaniment, the tenor seems severely strained. The same is true of *Epistel*, a spoof of a dramatic concert aria in the style of Beethoven's "Ah, perfido!" that is short on humor and rather unmemorable.

This disc is of rather limited interest, but it has three big pluses: it broadens the scope of recorded Schubert songs, it acquaints us with a very attractive recitalist, and it allows Gerald Moore another opportunity to show what no man can do better. The warm and full recorded sound is an added bonus. G. J.

SCHUMANN: *String Quartet No. 1, in A Minor* (see BRAHMS)

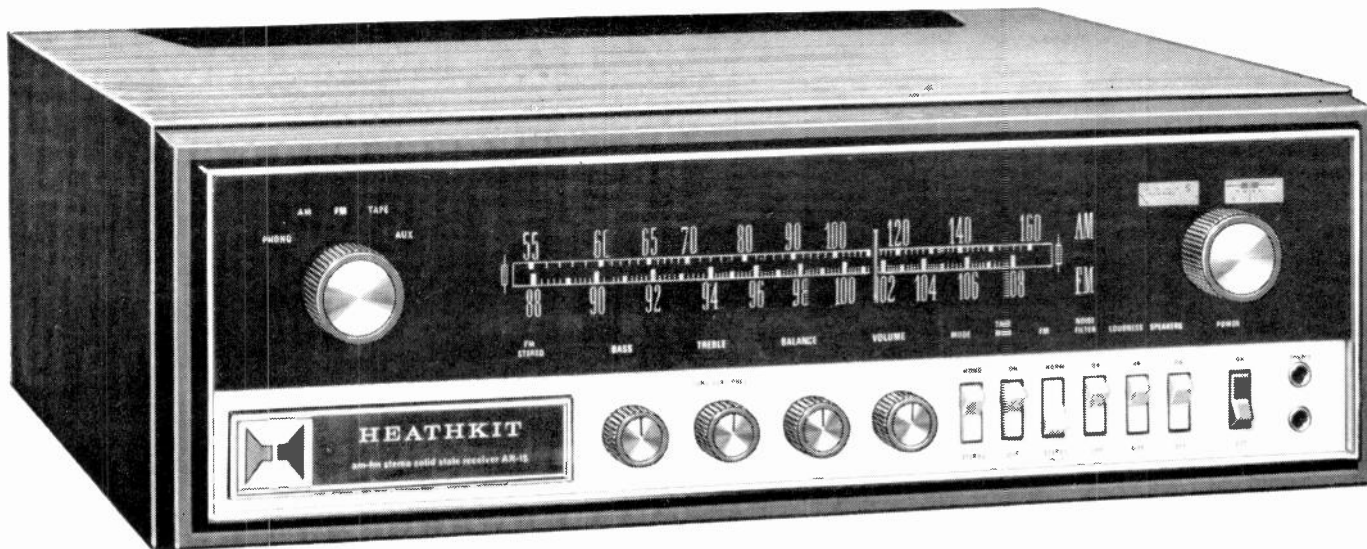
SHAPEY: *Incantations for Soprano and Ten Instruments*. PERKINS: *Music for Thirteen Players; Caprice*. Bethany Beardslee (soprano); Easley Blackwood (piano); Contemporary Players of the University of Chicago, Ralph Shapey cond. COMPOSERS RECORDINGS, INC. CRI 323 USD \$5.95.

Performance: Excellent
Recording: Good
Stereo Quality: Good

Ralph Shapey is one of the strongest personalities and most individual figures in American music. Long active in the New York artistic underground, Shapey estab-

(Continued on page 92)

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Capture Ratio	Better than 1.5 dB
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IM Distortion	.5% or less
Spurious Rejection	Better than 100 dB
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Frequency Response	± 1 dB 20 Hz to 15 kHz
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lished himself as a dynamic creative force. If he had been, like many of his friends and colleagues, a painter producing salable objects of commercial value, he would be as famous and highly regarded as Pollack or Kline or De Kooning. Ironically, since he moved to Chicago to found and direct the excellent Contemporary Chamber Players at the university there, his music has actually begun to receive the attention it has long deserved but never got in New York.

Shapey's music is descended from that of Varèse and, to a lesser degree, from that of his teacher Stefan Wolpe. Nevertheless it would be a mistake to dwell on the influences; whatever the sources, Shapey has developed his ideas in a thoroughly distinctive way. Huge, imaginative sonorous blocks of sound—no prissy *pianissimo* modern music here—are built up in layers of sound and great rhythmic and dynamic cycles that return again and again in ever-changing permutations and overlappings. The voice—including syllabic or phonemic sounds—is integrated into the whole, which builds up tremendous energy charges within its huge, static, non-linear cycles, juxtapositions, and pile-ups. The title *Incantations* is quite to the point, for there is a sense of mystery, of primeval life-force, in this music which is, nonetheless, highly disciplined through what Shapey calls "ritualistic reiteration." It's an impressive experience, especially in this superb performance by Bethany Beardslee—by common consent the leading lady of new music in this country—and the first-class ensemble under the composer's direction.

John MacIvor Perkins was born in St.

Louis in 1935, studied at Harvard and the New England Conservatory, with Nadia Boulanger, Luigi Dallapiccola, Roberto Gerhard, and at Brandeis with Arthur Berger, Harold Shapero, and the late Irving Fine. He has taught at the University of Chicago and is now on the Harvard music faculty. His *Music for Thirteen Players* is in an advanced serial idiom with an interesting constructional idea—something to do with changes in texture and degrees of chaos and order. Unfortunately these ideas do not seem to quite reveal themselves through the energies of the work itself—at least not after several hearings without a score. The *Caprice*, which is in a more familiar twelve-tone idiom, has a much clearer dynamic. "Promising" sounds like damning with faint praise, I suppose, but "promise" is what these works suggest. In any case, they provide remarkable showcases for the talents of Easley Blackwood—himself a notable Chicago composer as well as prodigious pianist—and the Contemporary Players under Shapey. Sound is okay. The *Caprice*, by the way, is not listed on the record label. Take my word for it that it is on the record.

E. S.

SIBELIUS: *Symphony No. 4, in A Minor, Op. 63; Tapiola—Tone Poem, Op. 112.* Vienna Philharmonic Orchestra, Lorin Maazel cond. LONDON CS 6592 \$5.98, (R) 6592 (7½) \$7.95, (B) 86592 \$5.95, (C) 56592 \$5.95.

SIBELIUS: *Symphonies: No. 3, in C Major, Op. 52; No. 6, in D Minor, Op. 104.* Vienna Philharmonic Orchestra, Lorin Ma-

zel cond. LONDON CS 6591 \$5.98, (R) 8021 (7½) \$7.95.

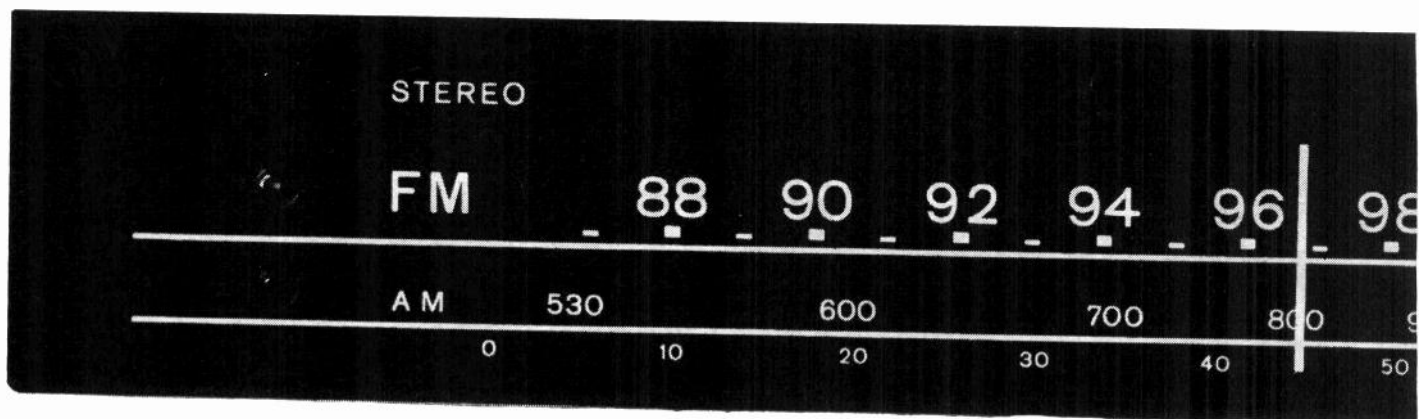
Performance: **Intermittently impressive**

Recording: **Very fine**

Stereo Quality: **Good**

Lorin Maazel winds up his traversal of the seven Sibelius symphonies with three of the toughest nuts to crack—and with the final orchestral masterpiece, *Tapiola*, thrown in for good measure. There is no question that it is the dramatic aspect of Sibelius' musical language to which Maazel responds most keenly. His very impressive account of the end movements of the Fourth Symphony bespeak this most eloquently. He is less successful with the inner movements: the Scherzo is pushed pretty relentlessly, with no easing of the pace whatever for the flute duet in thirds, and in the slow movement the tempo is a hair too fast to achieve the true Largo gotten by both Sixten Ehrling and the late Tauno Hannikainen, the latter on a Soviet MK disc (where, unhappily, a fine conception is marred by less than first-rate orchestral playing). Maazel does have one thing going for him to a greater degree than any of his competitors, and that is superb recorded sound. Given this, and his apparent effort to unravel the many knotty and elusive textural and accentual details in the development sections of the first and last movements, it is certain that, as revelation of the actual material in this score, Maazel's is the best Sibelius Fourth we have at present: Karajan is too fussy; Bernstein sentimentalizes; Watanabe is honest, but lacks a great orchestra.

The Maazel versions of Symphonies 3 and



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6 are bound to raise hackles among the true-blue Sibelians. Both works are in essence lyrically ruminative, but Maazel tries very hard to fit them into his dramatic mold. The results are graceless and hard-driven. In the Third, Maazel's first movement allows little time to breathe the fresh Sibelian musical air. His slow movement seems nervous rather than gracefully languorous, but the finale stands up better to his lickety-split approach.

It is daring of Maazel to try to take the Sixth Symphony out of the realm of pastel-shaded quasi-chamber music and to attempt to give it a heroic cast. After rehearsing the recent Karajan DGG disc, I can almost understand the reading as a violent reaction to the Austrian's almost painfully over-refined treatment. Again I found myself going back to the old Ehrling records (of No. 5 and No. 6) and finding them wholly just in tempo, proportioning, dynamics, and textures. On reconsidering the available stereo recordings, the choice would probably have to be Bernstein for No. 5 and Maazel for No. 6. The Maazel reading of *Tapiola*, by the way, is splendidly colorful and dramatic, adding to the worth of the Sibelius Fourth disc. *D. II.*

STRAUSS: *Concerto, in D Minor, for Violin and Orchestra, Op. 8; Burleske, in D Minor, for Piano and Orchestra.* Carroll Glenn (violin), Eugene List (piano), Vienna State Opera Orchestra, Kurt List cond. ODYSSEY 52 16 0312 \$2.98.

Performance: Excellent
Recording: Good
Stereo Quality: Very good



HUGO WOLF

An important set of his seldom-heard works

A Richard Strauss Violin Concerto? Yes, indeed. Written while the composer was still in his teens, this is very definitely early Strauss of the kind usually described as Brahmsian. Actually, it is closer to some more facile composer such as Max Bruch or even Mendelssohn. It was, in its day, not an entirely unknown work, and it is certainly a pleasing, pretty thing with a *Biedermeier* last movement that can only be described as charming camp. One would think that vio-

linists would certainly have picked it up. This is, however, billed as a first stereo recording, and, since it is an excellent job all around, it should commend itself to lovers of rich German-Austrian pastry.

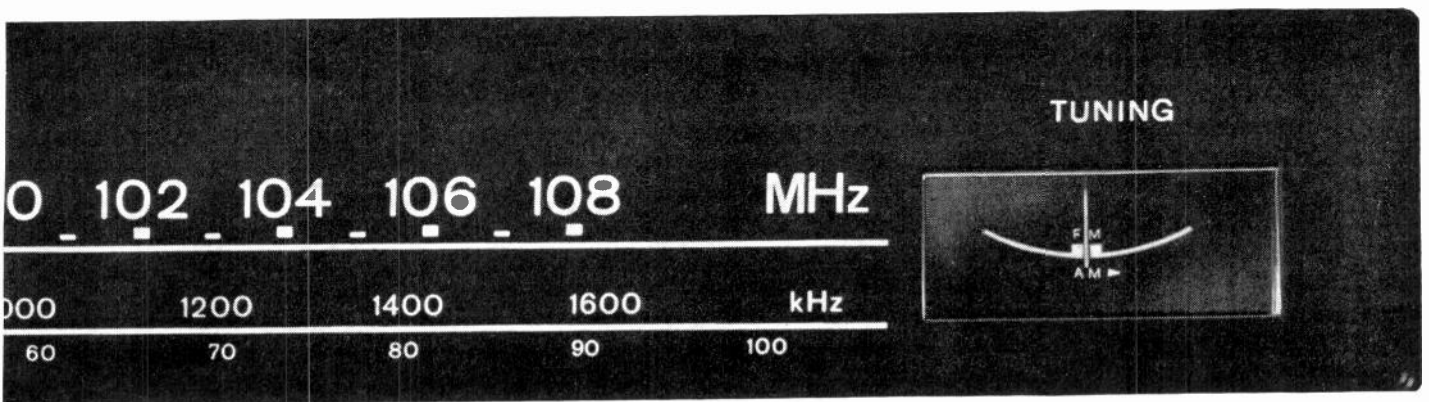
The slightly later *Burleske*, still Strauss' best-known early work, was written for von Bülow who called it unplayable. The work, in contrast to the light and romantic Violin Concerto, is in the full, late-Romantic Brahmsian mode, a grave and *serioso* sort of *Burleske*. It might benefit from a bit more intensity and Romantic high style, particularly in the orchestral music. Still, this is a good performance, reasonably well recorded, and a good match for the concerto. Incidentally, Miss Glenn is Mrs. Eugene List, but Kurt List, the conductor and formerly a producer for Westminster Records, is no relation to them. *E. S.*

VERDI-LISZT: *Reminiscences of Simon Boccanegra* (see BUSONI)

WOLF: *Italian Serenade; Penthesilea; Mignon; Gebet; Neue Liebe; Wo find ich Trost; Harfenspieler I, II & III; Prometheus; Der Fenerreiter.* Evelyn Lear (soprano); Thomas Stewart (baritone); Vienna Juvenile Chorus, Vienna Symphony, Otto Gerdes cond. DEUTSCHE GRAMMOPHON 139 126/7 two discs \$11.96, Ⓢ 9:127 (7½) \$11.95.

Performances: Passable
Recording: Good
Stereo Quality: Good

(Continued on page 96)



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NONESUCH'S "SPECTRUM: NEW AMERICAN MUSIC"

By William Flanagan

ALTHOUGH I expect the statement will seem strange, and perhaps contradictory, from the writer whose name is attached to this review, Nonesuch's new three-record series (each available separately) called "Spectrum: New American Music" is an extremely valuable, carefully chosen, high-quality documentation of an era of American musical composition, beginning about 1950, that was dominated by a "school" variously labeled post-Webernism, Total Organization, neo-serialism, or something else more or less peripheral—a school the power of which eventually effected all but total usurpation of the music Establishment. By conceding the value of Nonesuch's project, I retract in no essential way my previous evaluation of, or impatience with, this long era. But I sense that this era is now drawing to a close, and Nonesuch's meaningfully varied survey—one that shrewdly presents us with some of the more gifted composers who represent the period and its aesthetic—seems almost to be marking a turning point (who knows of what sort?) by means of an early "retrospective."

My own feelings about the music of the postwar decades are by now perhaps mellowed than formerly, but I have always held that, from its early resurgence in the mid-Forties, post-Webernism (and its technical-stylistic bedmates) was not in any real sense "new" because its revolutionary technical basis was devised and refined by Arnold Schönberg during the era following World War I. I have likewise always held (I watched it happen in the decades of my own youth) that almost any movement that presented itself as uncompromisingly "avante-garde" would, as it now has in fact, eventually become the Establishment. I have complained that the innate complexity of the musical techniques of this movement is by no means suited to many of the genuine talents employing them, talents that have either agonized to the point of dropping out, been wasted by misdirected use, or simply produced machine-made pieces each of which is indistinguishable from the others. Furthermore, I persist in the conviction that, for better or worse, the anything-goes level of dissonance saturation, and the formula of organization that can be learned and mastered by any intel-

ligent man who chooses to, have let a few ersatz talents far enough into the inner circle for them to be rewarded with undeserved fame and recognition.

Finally, it is a personal belief of mine that, in spite of the fact that many beautiful works have come out of what I think of as this "radical academicism," few among even the best of them will ever gain wide public acceptance (I obviously cannot prove this). And although I simply consider it par for the contemporary musical course that the general public, according to the periodic statements of a critic for an influential New York daily, "couldn't care less," I view with alarm the fact that the *crème de la crème* of the intellectual community and practitioners of music's sister arts, with but few exceptions, are possessed of an ignorance of what our "serious" composers are doing that can be explained only by exasperated indifference. For them, the New Music is the Beatles or Blood, Sweat and Tears.

If I have summarized at length my feelings about the American compositional scene at the calculated risk of repeating myself, it is only because I feel that reiteration of them will give point to the admiring appraisal of Nonesuch's "Spectrum" series which follows. Although many of the composers' names, as befits the musical climate of the times, are by no means well known to the public, there is no questioning the innate musicality and talent of any of those represented. Furthermore, no composer here strikes me as having gotten into excessively deep water through his choice of complex chromatic, organizational, and rhythmic techniques as devices for self-expression. Nor is there one who gives the unmistakable impression that he has used such techniques because they are (or were) the In Thing, whether or not they were right for *him*.

Finally, the particular "point" Nonesuch has made by its selection of musical material may be by way of a refutation—to some degree, at least—of the ever so frequently heard complaint that all music committed to total chromatic dissonance of a scrupulously anti-tonal nature—organized by serial devices or any other—will be inescapably self-resembling, and ultimately as lacking in tension and contrast

as music that allows no chromaticism or dissonance whatever. Although the music recorded here is all to a greater or lesser degree of the same school, I have no sense of simply hearing different versions of the same piece; indeed, Nonesuch's inclusive title for the series suggests that, instead of giving us a musical survey, it is illustrating the breadth of expressive, textural, and other possibilities within the framework of a school often repudiated for its very inability to achieve such breadth.

BUT (at last) to the music itself. The composers represented encompass an age span from Stefan Wolpe (b. 1902) to Joseph Schwanter (b. 1943). Some of the works are both "conservative" and humanistic, and some are tough and demanding, yet all are roughly of the same general school. It is not surprising to me to find that one of the most relaxed, expressive, "coloristic," yet personal works is that by Fredric Myrow (b. 1934). Like the only other vocal work on the program, Seymour Shifrin's *Satires of Circumstance*, Myrow's *Songs from the Japanese* are composed in a technically demanding but compensatingly grateful lyrical vocal style. Finding performers adequate to highly chromatic-dissonant vocal music was for a long time an extremely knotty problem for its typical composers. As such extensions of instrumental possibilities usually are, this problem has been solved by the development of a new kind of performer. Both soprano Phyllis Bryn-Julson, in the sensitive Myrow settings, and mezzo-soprano Jan De Gaetani, in the elegantly crafted, somewhat bolder and more assertive Thomas Hardy settings by Shifrin (b. 1926), excel in music of this sort; they take the big skips with complete ease, and by adopting a rather thin "white" tone rather than the more traditional, voluminous kind, they create paradoxically a lyrical, expressive effect, because the pitches of the angular, fragmented lines emerge as melodic displacements rather than as unrelated hootings. The Shifrin and the Myrow works (the latter's expressive ambience is personally a more sympathetic one) give me the impression of being the freshest, most inventive pieces of the series. At the risk of offending their composers, I will state as a fact that they gave me the most uncomplicated pleasure.

Of the purely instrumental works, I found the comparatively conservative but elegant, sensitive, and expressive *Serenata d'estate* by George Rochberg (b. 1918) the most rewarding, best proportioned, and most unmistakably skillful of all. In its considerably more *outré*, problematical, and yet (I sense) liberated effect, *Quel Are the Mounds of Earth*, a long sprawling work by Roger Reynolds (b. 1934), is a close second. Stefan Wolpe's almost perversely difficult music has managed (rather like Milton Babbitt's) to create a reputation that far exceeds either our familiarity with it or its frequency of performance. He is, as a result, a sort of poetic hero for the young "radical" composer. Chamber Piece No. 1, for all the complexities described in Eric Salzman's sleeve annotation and its impressively hard-hitting refusal to yield to traditional gestures, is in some

curious way the most accessible (or at least the most familiar-sounding) music of the lot, even though it was composed in 1964.

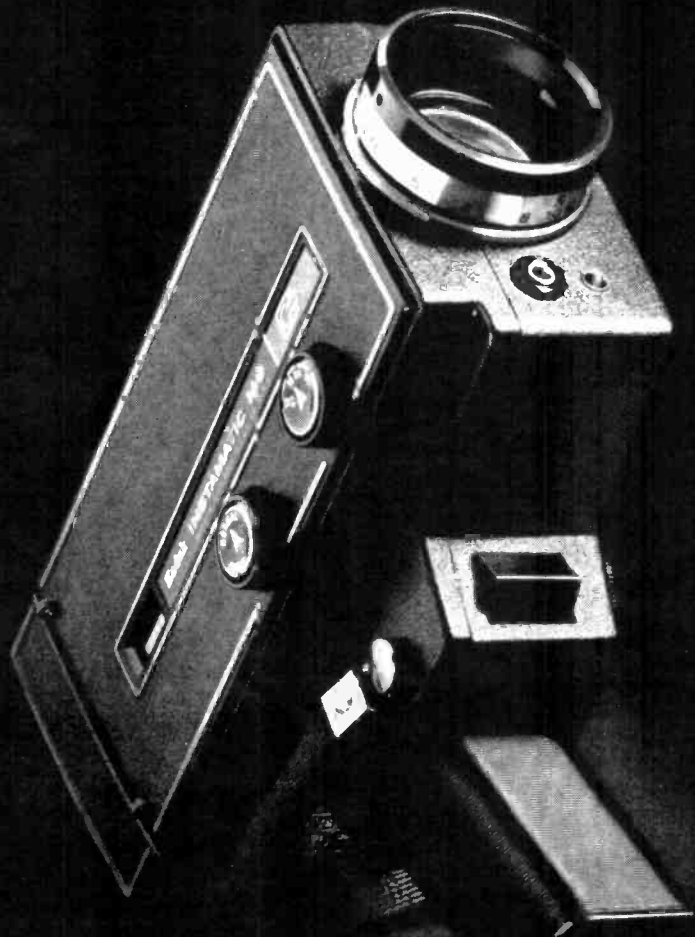
Surprisingly enough, almost as if by intention, two of the three works of Volume Three come closest to what experience leads me to describe as the most predictably unpredictable music of the series, that music most likely to be competitive in the oneupmanship of ingenuity on paper. *Incenters*, by Jacob Druckman (b. 1928), is the least provocative of all, in spite of the fact that one quite literally squirms in discomfort as one senses the so-familiar effect made by a composer sweating blood to create the opposite impression—that of pristine novelty. Perhaps Druckman's age, which would place his musical origins in an entirely different era, accounts for the feeling that he has one foot in the traditionalism of the Forties, but hopes by placing the other foot doggedly with the young radicals to counteract it. This might account too for the impression that the relaxed, comfortable climate of *Diaphonia intervalum* by Joseph Schwantner, the youngest composer under consideration here, stems from the fact that this is the work of a man who was literally weaned on this music. *Confinement* (1956) by John Harbison (b. 1938) is a long, self-resembling affair that, like Druckman's piece, lacks any apparent *raison d'être* other than its composer's desire to do what comes unnaturally: after the first few bars of quasi-microtonal *portamento* instrumental effects, which give way with no apparent logic to vaguely Stravinskian rhythmic asymmetries and other half-familiar, half-absorbed sources, the piece seems to be concerned to do nothing more than "its own thing." If Salzman's dates are correct, if this piece indeed comes from a boy of eighteen, then both the free-associative musical continuity and the work's undeniable precocity are perhaps explained and made fascinating in themselves.

ALL together, this anthology tells us much, both by musical illustration and extra-musical implication, about what has been going on with probably the most powerful and influential aesthetic force in American music for approximately twenty years. Like its product or not, Nonesuch has once again put an enormously important package in the retail shops, one that deserves the respectful attention of anyone who wants enlightenment about our native music since World War II.

The performances—I am judging by Arthur Weisberg's reputation and what my ears and instincts tell me—are quite probably beyond reproach, and the sound is everywhere excellent.

SPECTRUM—NEW AMERICAN MUSIC. Volume I: Myrow: *Songs from the Japanese* (Phyllis Bryn-Julson, soprano). Reynolds: *Quick Are the Months of Earth*. Volume II: Wolpe: *Chamber Piece No. 1*. Rochberg: *Sevenata d'estate*. Schifrin: *Satires of Circumstance* (Jan DeGaetani, mezzo-soprano). Volume III: Druckman: *Incenters*. Schwantner: *Diaphonia intervalum*. Harbison: *Confinement*. Contemporary Chamber Ensemble, Arthur Weisberg cond. NONESUCH H 71219/20/21 three discs \$2.98 each.

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Kodak Instamatic M9 movie camera.

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This release is quite literally the record of a Hugo Wolf concert given in the Grosser Musikvereinsaal in Vienna in September 1968. The concert was, one might say, a simple act of justice from a city that has always treated its best native talent very badly. The chamber-orchestra version of the *Italian Serenade* and *Penthesilea*, Wolf's only major orchestral work, deserved a better fate than the obscurity in which they have so long languished. The orchestrations of the songs invariably are after the piano original; nevertheless, they are authentic and important in the history of the orchestral song, a genre that is typical of the late Romantic and early twentieth-century period. (One song, the creepy *Der Faenericher*, appears in an effective guise for chorus and orchestra.)

The performances do not seem to be taken directly from the concert; at least, one detects an obvious tape splice or two. Nevertheless, these are by no means highly polished studio versions. The *Italian Serenade* gets by on vim and vigor, but the long, dense, and somewhat overwrought *Penthesilea*—the *Sturm und Drang* of the last section finally outlasts one listener's stormy-music quotient—could have used a tighter, clearer, and better balanced interpretation. Similarly, in such songs as the quiet and introspective *Gebet*, the orchestra is up to the mark, but the magnificent and epic *Prometheus* could benefit from a stronger performance. Mr. and Mrs. Stewart do not win me over with the beauty of their singing, but they give competent and musical readings. Indeed the

album is important enough that one wishes it had all turned out a bit better. Oh, well, the recorded sound is good, and German-English texts are provided. E. S.

COLLECTIONS

JULIAN BREAM: *Classical Guitar*. Giuliani: *Grand Overture, Op. 61; Sonata in C Major, Op. 15; Allegro*. Sor: *Introduction and Allegro, Op. 14*. Diabelli: *Sonata in A Major* (edited by Julian Bream). Mozart: *Larghetto and Allegro, K. Anh. 229* (edited by Julian Bream). Julian Bream (guitar). RCA LSC 3070 \$5.98.

Performance **Impeccable**
Recording **Extraordinarily good**
Stereo Quality **Superior**

I should be very much surprised if I stand second to any man in my admiration for the intensity, concentration, virtuosity, and unerring musicality of Julian Bream's performances on the guitar. But if this newest of his recorded recitals came as a rather sharp disappointment to me, it is because even Bream's wizardry is not enough to lure me into believing that I am listening to music of quality when my tastes and judgment tell me otherwise.

Since I am by no stretch of the imagination a student of the guitar (I've been required to compose for it a couple of times and only by the graces of luck and instinct did I produce anything playable) or its literature, those who are may feel very differently about the material on this program. According to Jack Diether's sleeve commentary, Mauro Giuliani, an eighteenth-century Italian, contributed significantly to the advancement of the instrument's technical possibilities. This may very well be so. But even the impeccably clear and ever natural structural coherence and wide dynamic and coloristic range that Bream brings to the music doesn't compensate for the somewhat less than second-rate quality of the musical materials themselves.

Fernando Sor, a Spaniard who turned up at around the same period as Giuliani, has, if little else, the natural grace in composing for the instrument that Spanish composers appear to be born with. Here the actual writing for the instrument is far enough ahead of its time for even my ears to detect. But, like Giuliani's, at least this particular work of Sor's gives off the uncomfortable and, particularly in the twentieth century, rather boring impression that he was more concerned with *how* he composed for the instrument than *what* he composed for it.

By the time I was ready for the flip side and the prospect of a long work for guitar by Diabelli and a transcription of two movements from Mozart's obscure *Divertimento No. 2* for Two Clarinets and Bassoon, I was resigned to the fact that the worst was yet to come. But, as is not infrequently the case, I had guessed wrong. The Diabelli may have its perfunctory pages, but it has a perfectly beautiful slow second movement which Bream plays with exquisite sensitivity. Furthermore, Bream's editing and playing of the Mozart excerpts are so magically idiomatic that only RCA's word for it would have convinced me that they hadn't been conceived for the instrument.

The guitar repertoire is, of course, anything but limitless. And in giving the album the inclusive title "Classic Guitar" I assume

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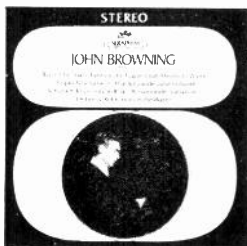
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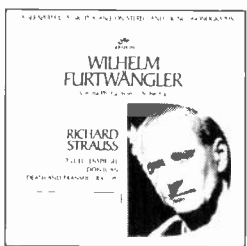
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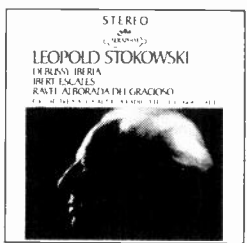
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that a joint reference to a style of playing as well as a *period* of the instrument's literature was intended. Considering that the guitar literature of the eighteenth century is, I should suppose, the most limited of all, perhaps I have dealt too severely with honorable intentions. Be that as it may, the playing is uniformly superb and RCA's knack for recording Bream and, in the process, creating the impression that he is invisibly present in the room remains uncanny. W. F.

RECORDING OF SPECIAL MERIT

PLÁCIDO DOMINGO: *Romantic Arias*. Handel: *Giulio Cesare: Svegliatevi nel core*. Mozart: *Don Giovanni: Il mio tesoro*. Donizetti-Salvi: *Il Duca d'Alba: Angelo casto e bel*. Halévy: *La Juive: Rachel, quand du Seigneur*. Verdi: *Luisa Miller: Quando le sere al placido*. Wagner: *Lohengrin: In fernem Land*. Verdi: *Simon Boccanegra: Sento arrampar*. Tchaikovsky: *Eugene Onegin: Lenski's Aria*. Puccini: *Le Villi: Torna ai felici di*. Mascagni: *Iris: Apri la tua finestra!* Plácido Domingo (tenor); Royal Philharmonic Orchestra. Edward Downes cond. RCA LSC 3083 \$5.98, © R8S 1121 \$6.95.

Performance: **Very good**
Recording: **Very good**
Stereo Quality: **Good**

Opera recitals designed to demonstrate a singer's versatility generally fill me with apprehension, since very few singers manage to live up to the challenge. But I must admit in this instance that Plácido Domingo indeed sounds as though he could convincingly per-



SHERRILL MILNES

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form all ten roles represented on this disc.

He begins most impressively by executing the demanding Handel aria with consistent beauty of tone and clean articulation despite the inconsiderately fast pace set by conductor Downes. If orchestra and singer are not always precisely coordinated—and the same thing happens in "Il mio tesoro" as well—the fault is not Domingo's. The Italian opera excerpts come off beautifully, with youthful passion, nicely spun legato, and a great deal of dynamic and coloristic variety. Domingo's sound is bright and pure; he

is a lyric tenor who sings with ardor but without any intrusive mannerisms, and always on pitch. His German in "In fernem Land" is surprisingly good (the role of Lohengrin is in his repertoire). The *ritardando* effect in the line "Alljährlich naht vom Himmel eine Taube" is interesting, but the score does not call for it. Although the rarely heard serenade from *Luisa* is hardly inspired Mascagni, the even more esoteric Puccini item is quite lovely.

Señor Domingo has come a long way fast, but he deserves his high stature among tenors. This is a very fine program, and an adventurous one. G. J.

RECORDING OF SPECIAL MERIT

SHERRILL MILNES: *The Baritone Voice*. Handel: *Joshua: See the Raging Flames Arise*. Rossini: *William Tell: Resta immobile*. Verdi: *Attila: Digi' immortal i sticci; È gettata la mia sorte*. Wagner: *Tannhäuser: O du mein holder Abendstern*. Thomas: *Hamlet: O vin, dissipe la tristesse*. Offenbach: *The Tales of Hoffmann: Scintille, diamant*. Verdi: *La forza del destino: Morì! Tremenda cosa! Una fatale*. Tchaikovsky: *Pique Dame: Prince Yekaterina's Aria*. Puccini: *Il Tabarro: Nulla! Silenzio*. Levy: *Mourning Becomes Electric: Too weak to kill the men I hate*. Sherrill Milnes (baritone); New Philharmonia Orchestra, Anton Guadagnone cond. RCA LSC 3076 \$5.98.

Performance: **Very impressive**
Recording: **Very good**
Stereo Quality: **Very good**

(Continued on next page)

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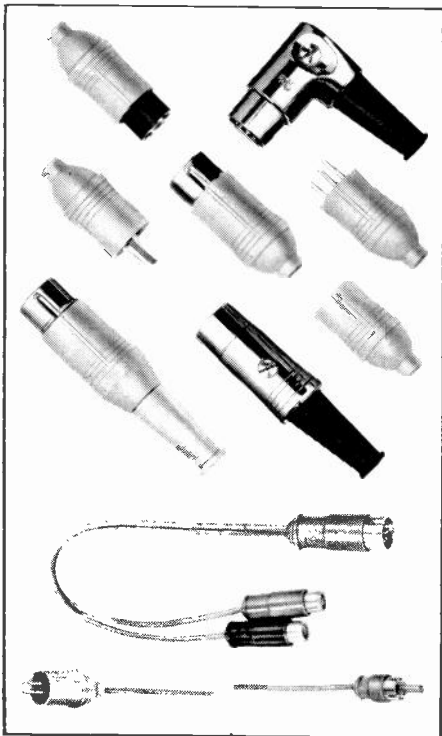
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Each decade of this century has produced at least one American baritone earmarked for the top of the international heap, and, following upon David Bispham, Clarence Whitehill, Lawrence Tibbett, and John Charles Thomas, Leonard Warren, Robert Merrill, and Cornell MacNeil, the Sixties have brought us Sherrill Milnes. This is an unusually imaginative program for a debut recital, and for the most part it is exceptionally well performed. Both Verdi excerpts carry authority and excitement, confirming this artist's demonstrated success with the music of a baritone's greatest benefactor. This is the first full recording of this particular *Attila* scene—Igor Gorin's fine version, issued almost thirty years ago, offered only the first portion. He is equally successful with the turbulent *Il Tabarro* aria and with Tell's moving plea, both seldom-heard pieces. And the special requirements of Handel's music do not find him wanting. Elsewhere he is less consistent. *The Tales of Hoffmann* and *Pique Dame* excerpts sound a shade tentative, and the Song to the Evening Star, though beautifully vocalized, lacks poetry. These reservations aside, here is an artist with everything in his favor: a voice of fine natural quality, range, and power, as well as intelligence and, above all, youth and a capacity for growth. Perhaps Milnes' youth explains the impulse to end the *Attila* scene on a high B-flat—a thrilling note, perfectly placed; yet one hopes that, as he grows older, Milnes will find such temptations less than irresistible. Good sound, and unexciting but satisfactory accompaniments. G. J.

NEW YORK PRO MUSICA: *Petrucchi, First Printer of Music*. Ninot le Petit: *Ella la la*; Hayne van Ghizeghem: *De tous biens playne*. Josquin des Prés: *De tous biens playne (canon a 2)*; *El grillo*; *Missa Ave Maris Stella*. Ghiselin. *La Alfonsina*. Bruhier: *Latura tu*; Compère: *Lourdault, lourdault*. Dalza: *Pavanna alla veneziana*; *Salta-rello*; *Piva*. Bossinensis: *Recercar and Lauda Professionale*, "Se mai per maraveglia." Rossinus Mantuanus: *Un sonar da piva in jascinesco (Lirum bililirum)*. New York Pro Musica, John Reeves White director. DECCA DL 79435 \$5.98.

Performance: **Fine presentation**
Recording: **Excellent**
Stereo Quality: **Very good**

This is undoubtedly the first time (other than through assorted collections of Attaignant dances) that a disc has been compiled to pay homage to a music printer. Ottaviano dei Petrucci (1466-1539), who worked in Venice, is considered to have been the first music printer, with his invention of workable type for all musical symbols. Between 1501 and 1520 he printed a large selection of secular and sacred works, vocal and instrumental, mainly by French and Low Country composers, but also including works by Italian instrumental virtuosos. Of the selection presented here, the longest is Josquin's *Ave Maris Stella* Mass (preceded in this performance by the Gregorian Chant version), a splendid work that contrasts delightfully with the gay *El grillo* by the same composer, and the *frottola* (a secular song) by Rossinus Mantuanus, *Lirum bililirum*. The Pro Musica is in excellent form in these as well as in the majority of this well-varied and interesting repertoire. Some of the performances have a gentle, lyric quality, as in

the Mass, but at other times—the opening of the first side, for example—the pace sounds rather pushed for effect; surely the Pro Musica can make its point without resorting to such streamlined razzle-dazzle. Texts and translations are supplied, and the recorded sound is excellent. I. K.

RECORDING OF SPECIAL MERIT

FRANCIS PLANTÉ: *The Issued Recordings*. Boccherini-Planté: *Minuet*. Gluck-Planté: *Gavotte*. Berlioz-Redon: *Sérénade de Mephisto*. Mendelssohn: *Scherzo, Op. 16, No. 2; Songs Without Words; Op. 19, No. 3 (Hunting Song); Op. 67, No. 4 (Spinning Song); Op. 67, No. 6 (Sérénade); Op. 62, No. 6 (Spring Song)*. Schumann-Debussy: *Am Springbrunnen, Op. 85, No. 9*. Schumann: *Romances, Op. 28, No. 2, and 32, No. 2*. Chopin: *Etudes; Op. 10, Nos. 4, 5, and 7; Op. 25, Nos. 1, 2, 9, and 11*. Francis Planté (piano). INTERNATIONAL PIANO LIBRARY LIMITED EDITIONS CLUB (IPL 101 \$6.00 (with membership in IPL Limited Editions Club) or \$10.00 (non-members)). Available from International Piano Library, 215 West 91 St., New York, N.Y. 10024.

Performance: **Often fascinating historic document**
Recording: **1929 vintage**

Francis Planté was born in 1839, which means that he was ten when Chopin died; he gave his first concerts at eight, was a friend of Liszt, Rossini, Mendelssohn, Moscheles, Thalberg, Anton Rubinstein, and just about any musician you might care to mention who lived between the mid-nineteenth century and 1934, which is the year of Planté's death at the age of 95. Ask any really serious collector of piano discs about Planté, and chances are he will roll his eyes and mumble something about the rarest of the rare.

Planté made a number of recordings in 1928, of which all the issued ones (nine discs) have now been brought together in the present limited edition. These were made at his own home in Mont-de-Marsan in France, probably not under optimum conditions. But all of them are of enormous historical interest: imagine hearing a pianist play a transcription from Berlioz's *Damnation of Faust*, a pianist whom the composer himself had heard and praised in this very same piece.

Yet some of the playing is extremely strange to our ears, not because it is in some ways technically a little rough (Planté was ninety at the time he recorded), but because it is often so wayward, with considerable distortion of tempos. One wonders whether this is the way Planté and his confères performed in the mid-nineteenth century, or whether it merely represents the very free style he evolved at the end of his life. My guess is the latter. I don't find Planté a particularly deep interpreter; rather, his is a Gallic presentation—highly charming, quite lovely in tone, and often very scintillating. Certainly there are few times when one is aware of the performer's age, and that itself is an amazing document. All in all, this is an often fascinating recital that piano collectors will undoubtedly want to hear. The reproduction is well managed, considering the age of the source. Details for obtaining the disc, which is available only on direct mail order, are given above. I. K.

STEREO REVIEW

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

JULIAN HIRSCH

By LARRY KLEIN



SEVERAL years ago, in discussing the activities of Hirsch-Houck Laboratories, Julian Hirsch wrote in his *Technical Talk* column: "Other than a concern for the 'improvement of the breed' of hi-fi components, we have no ax to grind, and we call the shots as we see them. And with apologies for the mixed metaphors, we expect to continue doing just that." It is just this independent stance, of course, that has made his test reports so valuable to readers of *STEREO REVIEW*.

And he is well equipped for "calling the shots," not only by reason of his years of audiophile enthusiasm, but also by his impressive credentials in electronic engineering. After graduating from the Cooper Union School of Engineering with a B.E.E. degree, Julian served in the U.S. Army Signal Corps as a radar maintenance officer. Since 1947 he has worked in the electronics industry in such diverse areas as radar navigational systems, ultrasonic medical instrumentation, motion-picture sound, and television. At present, he is the engineering section manager in charge of spectrum analyzer development for a major manufacturer of electronic equipment.

Julian started testing high-fidelity equipment way back in the early 1950's. Intrigued by the many claims of radical improvements in audio components, he decided to take advantage of the test equipment in the well equipped laboratory in which he was then working to check the claims. He set up an unofficial after-hours program in which his own high-fidelity components and those of his fellow engineers were subjected to a variety of tests. Some of the equipment lived up to the claims made for it, but other units were shockingly deficient. It quickly became apparent that the average audiophile—or even the engineer without access to the appropriate test equipment—had no way of separating

the technical facts from the advertising fancies of that day.

Accordingly, in 1954, Julian Hirsch and three fellow engineers began publishing a newsletter, *The Audio League Report*. This was an ambitious part-time activity, in which all four shared the work of testing, writing, publishing, and distribution. The first reports were made on components owned by the lab's engineers, their friends, various friends of friends, and so forth. The founders of the Audio League soon learned, however, that most manufacturers were glad to lend units to be tested, and the scope of the League's work grew considerably. During the next three years, the circulation of *The Audio League Report* increased to more than 5,000, and the small part-time staff found themselves inundated with work.

Eventually, it became obvious that a job of that magnitude could not be conducted on a part-time basis. It was strictly a labor of love, and it had been an instrument of education for the founders of the Audio League as well as for the loyal readers of the *Report*, who had learned to put up with an extremely erratic publishing schedule. But in time the work load became so great that the Audio League disbanded.

Julian Hirsch and Gladden Houck picked up the pieces and formed Hirsch-Houck Laboratories in 1957. Houck, a fellow engineer from the Audio League, has worked on the development of radar and microwave components and is currently involved in aircraft instrumentation. Together, Hirsch and Houck continued testing high-fidelity equipment and writing up the results—still on a part-time basis—but they decided to leave the headaches of publication and distribution to full-time professionals. Their lab reports were subsequently published in a number of magazines, and in September 1961 they agreed to take on the

testing program of this magazine.

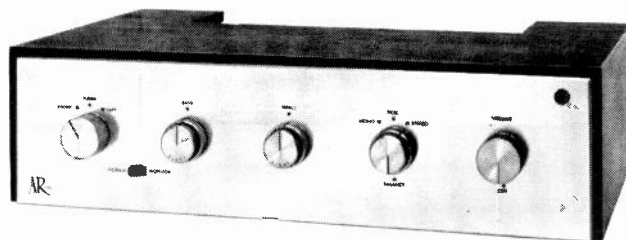
Those are the facts, but what of the person behind them? Like so many others employed in the electronics industry, Julian is also an electronics hobbyist. In addition to his long-standing interest in audio, he has been an ardent amateur radio broadcaster for more than thirty years. The degree of his interest can be judged by the fact that he gets up at five o'clock (!) every weekday morning for the sole purpose of DX'ing and maintaining contacts with other hams. Even his car is equipped with a high-powered ham transceiver.

This taste for sunrise semesters on the ham band may seem somewhat strange, but the continuing high level of his enthusiasm for audio is almost incredible. Despite the time and effort involved in testing more than fifty audio components a year, Julian still gets excited over any new piece of equipment that seems to show engineering originality or promises exceptionally good performance. Periodically he calls me at my office and asks me to arrange for a manufacturer to lend him one component or another so that he can check it simply for his own interest. While he is fascinated with the theoretical aspects of electronics design, he never lets it override his basic concern with how well a unit does its job in practical terms. As one may gather from his test reports, his heart really goes out to those products that score well in both areas.

OF course, Julian has some interests of a nonelectronic nature. He follows auto racing news closely throughout the season, and he is a frequent spectator at sports car races. And somehow, in addition to all this activity, he has found the time to be happily married for twenty-two years. He has two children, a fifteen-year-old daughter and a seventeen-year-old son who occupies some of his spare time playing in a rock band.

Since as Technical Editor of this magazine I plan *STEREO REVIEW*'s test program, you might say that nominally Julian Hirsch works under my direction, but over the years we have evolved a very free give-and-take relationship. We not only see eye to eye on almost all technical questions, but we also—if you'll pardon the expression—usually hear ear to ear. Our parallel opinions can probably be explained by the fact that we both arrived at our present relationship to the equipment industry via the audiophile route. And to this day, our concerns and our viewpoints are consciously those of the equipment user rather than the equipment manufacturer.

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THE CRITICS' CHOICE

THE AMERICAN
**record
guide**

(Larry Zide, in the June, 1968 issue)

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HIGH FIDELITY (commenting on test data supplied by CBS Laboratories, February, 1968)

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Hi Fi/Stereo Review ("Equipment Test Reports" by Hirsch-Houck Laboratories, March, 1968)

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ENTERTAINMENT

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Reviewed by CLIVE BARNES • DON HECKMAN • PAUL KRESH • REX REED • PETER REILLY

MICHAEL ALLEN: *Act One*. Michael Allen (vocals); orchestra, Ray Ellis arr. and cond. *Never Will I Marry*; *The More I See You*; *Side by Side*; *Don't Blame Me*; *Anything Goes*; and six others. LONDON Ⓢ PS 544 \$1.98, Ⓞ 72155 \$6.95.

Performance: **Blues in the boîte**
Recording: **Good**
Stereo Quality: **Good**

I first became aware of Michael Allen in Leonard Sillman's ill-fated 1968 edition of *New Faces*. He impressed me as a sturdy singer with a strong, resonant voice, a flair for putting a song across on stage, and consummate good taste. He seems equally at home in the more intimate "boîte" setting—creamy-voiced and schmaltzy enough to give a lady at one of the smart New York night clubs a big thrill when he sings one "just for her."

Michael Allen looks—Italian? Jewish? Hungarian? Portuguese?—yet his name is all-American enough, so that any and all ethnic groups can claim him for their very own. His style is reminiscent of Johnny Mathis when Johnny Mathis' style was distinctly Lena Horne. His repertoire is safe—only the big, big, old, old standbys (*too* old in spots). And to play it even safer, he has Ray Ellis to watch over everything with ear-shattering two-note brass emphatics that send the mind reeling back to the old Paramount days. (On the other side of Ellis' musical coin is a quivering string quartet which sounds like the same one that followed Frank Sinatra around in his old "Close to You" album.)

A promising *Never Will I Marry* opens this debut disc, but everything seems rather pedestrian from then on. It's not—as I've hinted—that Michael Allen isn't good. It's just that he seems stalled in the Sargasso of a passé musical epoch. It takes a Bobby Short or a Mabel Mercer to add fresh spice to songs from night-club acts and make them sting. Michael Allen is so young, and all of these songs seem so—old? I wonder if he needs Jimmy Van Heusen and Meredith Willson and all those other ASCAP cornerstone-layers quite as much as he seems to think he does. As great as they are and always will be, there *is* such a thing as playing it *too* safe. R. R.

Explanation of symbols:

- Ⓢ = reel-to-reel tape
- ④ = four-track cartridge
- Ⓞ = eight-track cartridge
- Ⓢ = cassette

Monophonic recordings are indicated by the symbol Ⓢ; all others are stereo

JULIE BUDD: *Wild and Wonderful* (see Best of the Month, page 74)

DION: *Wonder Where I'm Bound*. Dion (vocals); orchestra. *Southern Train*; *The Seventh Son*; *Farewell*; *Baby, Please Don't Go*; *Now*; *900 Miles*; and five others. COLUMBIA CS 9773 \$4.98.

Performance: **Good**
Recording: **Good**
Stereo Quality: **Fair**

I have always admired the professional courage of Dion. He started out in the first



BOB DYLAN
Purringly sweet, romantic, apolitical

frenetic days of rock in an act called Dion and the Belmonts, which was slightly better and certainly no worse than hundreds of other similar acts of the time. Eventually he went out on his own and became a spectacular success, singing really mediocre but highly commercial material. It was at the height of this success that he suddenly got fed up with what he was singing and the way he was singing it. He virtually retired from the business to restudy and rethink his professional future. During this time he kept recording for Columbia, but in a Dylanesque vein which was almost the complete opposite of his previous work. Very little of this material was ever released. Now, several years later, he has a hit on another label, so, as naturally as spring follows summer and record companies follow charts, Columbia is releasing these tracks.

In them he is still obviously groping for a secure style of his own. He often sounds unsure and uneasy, but his basic earnestness

does shine through. His best efforts are *I Can't Help But Wonder Where I'm Bound*, which he does with the Wanderers, and *Southern Train*, which he performs by himself and with a great deal of feeling. The liner notes, by the way, seem to want to give the impression that he is a totally new performer, which, though inaccurate, surely gives Dion the last laugh after all. P. R.

RECORDING OF SPECIAL MERIT

BOB DYLAN: *Nashville Skyline*. Bob Dylan (vocals and guitar); Johnny Cash (vocals, on *Girl from the North Country* only); instrumental accompaniment. *Girl from the North Country*; *Nashville Skyline Rag*; *To Be Alone with You*; *I Threw It All Away*; *Peggy Day*; and six others. COLUMBIA KCS 9825 \$5.98, Ⓞ MC-1151 (3¾) \$7.95, Ⓞ 14-HO-0670 \$5.95, Ⓞ 18-HO-0670 \$7.95.

Performance: **Romantic Dylan**
Recording: **Excellent**
Stereo Quality: **Excellent**

A new Dylan recording raises problems similar to the appearance of a new Beatles or Rolling Stones release. That is, it is a statement from a performer who has such a legendary reputation that every public utterance, musical or otherwise, is read and reread for every possible literal and symbolic significance. Potentially, "Nashville Skyline" represents the most controversial change in Dylan's musical evolution since his embracing rock in the mid-Sixties. This time, the perplexing elements are Dylan's voice, which has suddenly become purringly sweet, and his new songs, which are apolitical and openly romantic.

Since I hate to see any artist judged by a single outing, I reject the insistence upon endless, and probably pointless, speculation on the relationship between this "new" Dylan and the "old" Dylan. Suffice it to say that when you have a verbal message to communicate through music—particularly one that is concerned with topical ideas—you use as direct and literal a language as possible. This kind of speech-song style Dylan has used in the past. When you have a romantic story to tell, you use a singing voice. Quite simply, this sweetly mellow Dylan has some songs to sing, and most of them, notably *Lay, Lady Lay*, *Peggy Day* (reminiscent of mid-Forties "name" songs like *Linda*), *Tonight I'll Be Staying Here with You*, and the countrified *One More Night*, are very fine indeed. Dylan's accompaniment, in the Nashville tradition, is all a performer could desire.

I was less impressed by his duet with Johnny Cash on *Girl from the North Country*. Collaborations between super-stars, even

ones as ingratiating as Dylan and Cash, tend to slough off quickly into self-indulgence. Neither Cash nor Dylan seems inclined to take the musical lead on *Girl*, and the results, especially at the close, are very nearly catastrophic.

That small reservation aside, however, I can recommend the album quite literally for, as they say, all the family. The kids will find enough of the "old" Dylan to make them happy; their parents will discover a remarkably talented young performer whose songs are more familiarly satisfying than they may have expected. *D. H.*

EARTH OPERA: *The Great American Eagle Tragedy.* Earth Opera (vocals and instrumentals). *Home to You; Mad Lydia's Waltz; Alfie Finney; Sanctuary from the Law;* and four others. ELEKTRA EKS 74038 \$4.98, (R) 4038 (3¾) \$5.95, (4) 44038 \$5.95, (8) 84038 \$6.95, (C) 54038 \$5.95.

Performance: **War is hell!**
Recording: **Give 'em hell!**
Stereo Quality: **What the hell!**

Man is a curious animal. Whenever he has really bad trouble—which is all the time—he insists on singing about it. Through the ages he has expressed his discontents variously, from *John Brown's Body* to *Brother, Can You Spare a Dime?* Unfortunately (for me) today's protests—tomorrow's "classics"—are all about draft-dodgers and day-trippers. Why couldn't this have been the time when the blues were born? Think how kicky it would be to open a new album written by an unknown named W. C. Handy. Would he, I wonder, also protest too much? I think today's crop of lamenters do, and then there are also all those electrified instruments to contend with.

But to get back to Earth Opera, a group dedicated to the proposition that all men are created equal except those of draft age (the latter should all escape to Canada the beautiful). They call this opus "The Great American Eagle Tragedy," but it's more than the bird they bring down. They manage to bring down the whole shebang of American history, even the wars we were proud to fight! The lyrics are shrouded in symbolism. Allusion to a widow bearing thirteen black roses (our revolution did involve thirteen states, right?) is one of the more understandable lines. I also heard "it was the same in Forty-one." But, no, it wasn't the same in Forty-one, Earth Opera, not when we were fighting to save ourselves and others from fascist domination and slavery.

Both the title and cover art indicate a scathing attack on the current American way of life, including police brutality and our penchant for making war. But I can't find any true musical or lyrical irony here that has what it takes to bite. Earth Opera's way is rather a whine that borders on petulance, and frankly, though their complaint may be valid, it is also tedious. Musically, Earth Opera is occasionally diverting. The opener, *Home to You*, is a standard country-and-western tune highlighted with maracas. The maraca shaker doesn't get credit and he's very good. Then, in *Mad Lydia's Waltz* (she was the one with the roses), there is a distinct flamenco influence. It's all very delicate and well done. The gentleman singing the solo effects a fine falsetto and—well, that could be one way to escape the draft, too. *Alfie Finney* is an anachronism. It doesn't belong in this collection's scheme of things, but

since it's the only song written by Paul Dillon, I guess they threw it in just to make him happy. You know, peace at any price.

The title song is a drum-roll dirge complete with sounds of bullets popping amid screaming guitars. Do these clowns know how often they sound like a regiment of bagpipers running out of breath? A noisy penultimate piece is titled *Roast Beef Love*, which leads to the finale, *It's Love*. Only it ain't. It's just another Earth Opera *kvetch*. *R. R.*

THE 5th DIMENSION: *The Age of Aquarius* (see Best of the Month, page 73)

CLARE FISCHER: *Thesaurus.* Clare Fischer Big Band (instrumentals). *The Duke; Miles Behind; Calamus; Lennie's Pennies;*

World Pacific



CLARE FISCHER

Bone-rattling by a nonpareil orchestrator

and four others. ATLANTIC SD 1520 \$5.98, (8) 1520 \$7.95.

Performance: **No challenge for Fischer**
Recording: **Excellent**
Stereo Quality: **Excellent**

Clare Fischer is a nonpareil orchestrator and an articulate and thoroughly original pianist. For this outing he has assembled a group of excellent West-Coast musicians and provided them with a book of arrangements that could serve as a primer for the student orchestrator. Virtually every major big-band style, from Ellington to Basie, with a few original stops in between (as in the effective rendering of Lennie Tristano's *Lennie's Pennies*), is represented.

Yet the music leaves me with a surprisingly disquieted feeling. Broken up into its components, it is undeniably effective. In spots—the marvelous solos by the underrated tenor saxophonist Warne Marsh, for example—everything works. But the feeling persists that Fischer is rattling the bones in the closet, expending an inordinate amount of energy and talent on an undertaking that could hardly be expected to produce results that justified the effort. I don't know how much scoring, by the way, Fischer is doing for pop and rock groups, but he certainly should be heard from in that area. It would be interesting to hear him in a musical situation that offered the kind of freedom and mo-

tivation allowed Van Dyke Parks in his "Song Cycle" album for Warner Brothers. Fischer's talent is just too large to be tricked out in big-band rewrites. *D. H.*

PETE FOUNTAIN: *Those Were the Days.* Pete Fountain (clarinet); instrumental accompaniment. *Dear World; Wichita Line-man; Those Were the Days; Cycles; California Summer; On the South Side of Chicago;* and five others. CORAL CRL 7 57505 \$4.98, (8) 6 57505 \$6.95, (C) 73 57504 \$5.95.

Performance: **Easy**
Recording: **Fine**
Stereo Quality: **Okay**

Life should always be a fountain—a Pete Fountain. Next to Angela Lansbury singing *Dear World*, I like Pete Fountain tooting it. Old-fashioned? Schmaltzy? I don't deny it. But there are times when the hour is late, tired, and frazzled—and this soft-sounding instrumentalist is the perfect panacea for Excedrin headache #1001.

Pete Fountain is a clarinetist who won't riff any waves in life's musical puddle. An earth shaker he is not. But like those turbaned zombies who flute cobras out of baskets, he can hypnotize me into a state of near-Nirvana. He is especially effective in this latest release, tootling around with today's big hit songs. This is the era of the vocalist, and with vocalists you have to have words. Words, words, words. The current crop of words became pretty banal after the seven-hundredth playing—*Wichita Line-man, Cycles*, and *Those Were the Days*, for instance. Everybody is busy just wearing them out! So it's a distinct pleasure to hear the familiar music *sans* lyrics. *Those Were the Days* is a delightful background rendition you can sing along with while you work.

I expect the most severe criticism of Pete Fountain lies in the fact that he is limited to being just a background musician. Oh well, someone has to keep the vice-presidents at Muzak happy and well-fed. *R. R.*

4 SEASONS: *Genuine Imitation Life Gazette.* 4 Seasons (vocals and instrumentals). *Mrs. Stately's Garden; Saturday's Father; Somebody's on Her Mind; Look Up, Look Over; Wall Street Village Day; Idabo; Soul of a Woman;* and three others. PHILIPS PHS 600290 \$4.98, (R) 6290 (3¾) \$5.95, (4) PC4 600290 \$5.95, (8) PC8 600290 \$6.95, (C) PCR4 600290 \$5.95.

Performance: **Commercial**
Recording: **Thunderous**
Stereo Quality: **Pronounced**

This is a straight commercial effort to emulate the Beatles' "Sgt. Pepper" album. Sonically there is enough going on here to keep Donovan's brain at a boil for a year; artistically, it is pretty thin stuff. The packaging is truly incredible—if that is the word. First, one must plow through six cardboard sheets making up the album notes, a facsimile of something called *The Genuine Imitation Life Gazette*, in which, buried at random places throughout, are the lyrics of the songs. Enclosed, but not attached, is yet another eight-page color supplement which shows rather bleary pictures of the good life that the 4 Seasons' recording success has brought them; two pages of color comics; advertisements for fictitious movies; and a supposedly funny fake supermarket ad ("Elvis Parsley 79¢"). I'm not kidding when I tell you that for some time I could not find the rec-

ord itself. I had to flex the album several times to discover if indeed there was a disc buried somewhere in all this.

There was, and it is often as trivial and overblown as the packaging. *Mrs. Stately's Garden*, for instance, is a try at an *Eleanor Rigby* kind of quiet desperation, but it collapses under the weight of its pretentious and empty lyrics. *American Crucifixion Resurrection* is six minutes of crashes, booms, whirling voices, sound effects, and enough general noise for a month, rather than a night, on Bald Mountain. A supposed put-on, *Idaho*, is so witless that you are turned off by the third or fourth line.

I have a feeling this album might be entertaining to the sub-teen group, since it is commercializing material that in its original form might be a little too complex for them. For everyone else, I don't see how it could fail to pall after a single hearing. P. R.

TIM HARDIN: *Tim Hardin 4*. Tim Hardin (vocals and guitar); instrumental accompaniment. *Airmobile; W'biskey, W'biskey; Seventh Son; How Long; Danville Dame;* and six others. VERVE/FORECAST FTS 3064 \$4.98, Ⓢ 83064 \$6.95.

TIM HARDIN: *Suite for Susan Moore and Damion*. Tim Hardin (vocals, guitar, and keyboards); instrumental accompaniment. *Implication I: First Love Song; Everything Good Become More True; Implication II: Question of Birth; Once-Touched by Flame; Last Sweet Moments;* and five others. COLUMBIA CS 9787 \$4.98, Ⓢ HC 1178 (3/4) \$6.98, Ⓢ 18100710 \$6.98.

Performance: Verve "live,"
Columbia quietly at home
Recording: Very good for Columbia,
fair for Verve
Stereo Quality: Very good on both

Contrasting facets of Tim Hardin's complex musical personality are revealingly portrayed in these two recent issues. The Verve disc apparently finishes the material from a Hardin concert which took place in April 1968. The first set from the program, already released under the title "Tim Hardin 3, Live in Concert," was a stunningly performed collection of familiar Hardin originals; the works included here are less interesting, and their quality varies considerably.

The Columbia disc was recorded at Hardin's home in Woodstock, New York. In order to do so, virtually an entire recording studio, along with a huge collection of rented instruments and electronics, was moved to that upstate New York town. Two musicians are present on both dates: the superb drummer Donald McDonald and Warren Bernhardt, one of the most versatile keyboard players I've ever heard. The Columbia disc, in addition, includes some players who, although not so identified, appear to be sidemen in the Paul Butterfield Blues Band. Butterfield, also not identified, presumably plays the harmonica backgrounds that appear from time to time. (Strangely, the Verve disc also includes some harmonica work, although I don't recall that a player was present when I heard the concert from which the recording was made. Curiouser and curiouser.)

Once past the similarities in personnel, the differences between the two recordings begin to mount up. The concert disc represents Hardin at his outgoing musical finest—subject to

the strains and tensions of an enthusiastic audience and provocative accompanying musicians, and responding with musical invention and emotional penetration. The Columbia disc is quite different, and consists of new songs and spoken extracts from Hardin's poetry. A tribute to the security Hardin has now found in his family, it raises the question of the extent to which purely personal emotions can or should be transformed into the universals of art. Ironically, Hardin's present contentment, satisfying though it must be personally, has generated music that is melodically and harmonically more complex than his earlier songs, but far less memorable than the material from his more troubled days. Pain, after all, may be more artistically viable than contentment. D. H.

RECORDING OF SPECIAL MERIT

JIMMIE AND VELLA: *Heartbeat*. Jimmie and Vella Cameron (vocals and instrumentals). *Well; Hey, Boy, Over There; Tomorrow; Yes or No; People Make the World; Such a Mystery;* and six others. IMPERIAL LP 12419 \$4.79.

Performance: Sweet and sassy
Recording: Good
Stereo Quality: Good

Vella is seventeen, Jimmie is nineteen, and they make their recording debut in this album complete with a written endorsement from James Baldwin, who assures the purchaser that "Whosoever will can learn much of life and love, and himself, and our common history from this performance of a black brother and sister." I don't know how much you'll learn from them about life and history, but Jimmie and Vella are certainly an entertaining pair of singers who can put over a song about love ("Love is everywhere, Charlie," they inform you in one number), or flower-picking, or the hopes of a better tomorrow with a good deal of saucy grace and no sign of strain. There's a rather frenetic opener called *Well* which tries to be a whole revival meeting, with results more tiresome than infectious, but after that things get quieter and proportionately more ingratiating. Except for the objectionable gimmick of including the sound of their own heartbeats between numbers, they are models of sensitivity and simplicity, and should have a long and lucky career ahead of them. P. K.

STEVE LAWRENCE AND EYDIE GORMÉ: *Real True Lovin'*. Steve Lawrence and Eydie Gormé (vocals); orchestra, Marty Manning cond. *Real True Lovin'; Can't Take My Eyes Off of You; Never My Love; Happy Together; Walk On By;* and six others. RCA LSP 4107 \$4.98, Ⓢ P8S 1449 \$6.95.

Performance: Unseasoned but savory
Recording: Excellent
Stereo Quality: All tricked up

Music, it seems, may be processed like American cheese and the product marketed by making a virtue of its very blandness. On this album, RCA has imported to the North such salable goods from its warehouse in Nashville as *Real True Lovin'*, *Never My Love*, and other country staples, carefully removed whatever bucolic redolence remained, and turned them over to Steve and Eydie for urban delivery. Through the miracle of modern engineering, the company has recorded both

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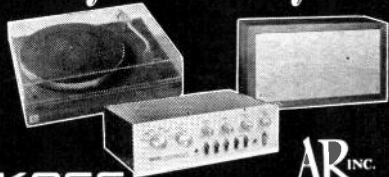
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these singers by a method of sound-on-sound that eventually gives us the soloists as their own accompanying chorus. The results, surprisingly, make for a mild but altogether pleasant interlude. And since pleasantness is becoming an ever rarer quality in all aspects of contemporary life, I find myself moved to recommend the album.

P. K.

BAMBI McCORMICK. Bambi McCormick (vocals); orchestra, Harry Betts arr. and cond. *Why Can't I Walk Away; I Keep It Hid; Magic Morning; Color Your Daytime; Good Morning New Day*; and six others. METROMEDIA MD 1002 \$4.98.

Performance: Clean, wholesome fun
Recording: Could be better
Stereo Quality: Okay

Bambi is a belter in the best possible sense. She has tremendous power, clarity, and verve. She is obviously well-trained and acclimated to what is known as the "legit" theater. She is as American as boysenberry pie or a Rodgers and Hammerstein musical. She has a fine top to her voice and a far-away bottom (supposedly, her range is 3½ octaves). Bambi can produce a jolt like Shirley Jones, then temper it with a sweet sound reminiscent of Dinah Shore (dig a song called *I Keep It Hid*, if you really want to compare her to Dinah).

Some of the songs on this album are just too nowhere to impress me much. Bambi needs better material if she is ever to make more than a tiny dent in the maddeningly cluttered market. Side one is the worst. Side two is better, with more subtly arranged selections—soft, sweet, and better suited to show off Miss McC. I especially flipped over her beautiful rendition of Bacharach's *Knowing When to Leave*. It is so good it should send the girl who sings it in *Promises, Promises* out for voice lessons.

I think Bambi McCormick is really quite a marvelous singer. She needs a better showcase than this debut album, but don't let that deter you. Listen and enjoy.

R. R.

MC5: Kick Out the Jams. MC5 (vocals and instrumentals). *Ramblin' Rose; Kick Out the Jams; Come Together; Rocket Reducer No. 62 (Rama Lama Fa Fa Fa)*; and four others. ELEKTRA EKS 7-40-42 \$5.98, ④ 44-042 \$5.95, ⑧ 84-042 \$6.95, ⑥ 54-0-12 \$5.95.

Performance: Rock call for revolution
Recording: Okay
Stereo Quality: Very good

Can revolution be propagated and encouraged by a rock band? MC5, a heralded new hard-rock quintet from Detroit (Motor City 5), seems to think so. John Sinclair, credited with "guidance" for the MC5, and "Minister of Information" for the "White Panthers," explains in the liner notes that "the MC5 is totally committed to the revolution, as the revolution is totally committed to driving people out of their separate shells and into each other's arms."

The practical result of this rhetoric is a music with an astonishingly high energy level. The group's "live" performances generate an acoustical wattage that must be unrivaled by anything since Patrick Gilmore's massed band concerts a century ago. Despite a heroic effort by Elektra, however, MC5's musical energy becomes a loud, unattractive roar when it is confined to the grooves

of a record. And the excitement of its "live" performances simply disappears.

Because of its political sympathies and the occasional use of those functionally descriptive words that the media refer to as "obscenities," MC5 is having some difficulties with bookings. If they show up in your vicinity, however, I suggest you hear the group "live." Although it is not a strong musical ensemble, the usual definitions do not apply, since they are, after all, promoting a form of energy and confrontation rather than technical expertise. You may not like them, but you won't be unaffected, and that's more than I can say for many rock groups. (Rumor has it, by the way, that this edition of the recording has been replaced by a new pressing which deletes a shouted expletive—the word that denotes one who copulates with a close female relative. Perhaps our protectors of public morality were concerned that MC5 might instigate an Oedipal as well as a political revolution.)

D. H.



DINAH SHORE
Better than she's ever been

RECORDING OF SPECIAL MERIT

MOTHERS OF INVENTION: Uncle Meat. Mothers of Invention (instrumentals and vocals). *Uncle Meat; The Voice of Cheese; Nine Types of Industrial Pollution; Zolar Czaki; Dog Breath, in the Year of the Plague*; and twenty-two others. BIZARRE two discs 2024 \$7.98, ⑧ P-2024 (7½) \$11.95, ⑧ SRJ-2024 \$12.95.

Performance: Instrumental Mothers
Recording: Excellent to good
Stereo Quality: Very good

Frank Zappa and his Mothers of Invention have been working on a film titled (that's right) "Uncle Meat." According to Zappa, he is \$300,000 short of being able to finish it. When, and if, they do, it should be one of the more remarkable neighborhood-theater events of the season. In the meantime, he has released this two-record set of what is presumably to be the soundtrack (along with an enclosed booklet of pictures, music, and scenario). It showcases a vocally subdued collection of Mothers who put their instrumental talents on the line in a series of long, rambling, sometimes good and sometimes not so good but always interesting improvisations. The use of various kinds of distortion pre-amplifiers on the wind instruments

introduces fascinating special effects into otherwise fairly pedestrian jazz solos. But the real talent is Zappa's. He writes like a dream, dipping in and out of a myriad of musical styles—avant-garde "classical," jazz, Fifties rock, and doubtless anything else that comes into his admittedly strange head. All in all, it is a superb performance, musically and instrumentally, from a young composer who is surely one of the major musical talents of the decade. So don't wait for the movie; try "Uncle Meat" (somehow, that doesn't sound quite right) now. *D. H.*

RECORDING OF SPECIAL MERIT

DINAH SHORE: *Country Feelin'*. Dinah Shore (vocals); orchestra. *Back in the Race*; *Evil on My Mind*; *Year Time*; *Baby*; *Little Green Apples*; *Rocky Top*; and five others. DECCA DL 75094 \$4.79, Ⓟ 6-5094 \$6.95, Ⓢ 73-5094 \$5.95.

Performance: **Superlatives**
Recording: **Excellent**
Stereo Quality: **Good**

Bill Williams, in a set of somewhat monumental liner notes, has written up Dinah Shore's return to her hometown of Nashville rather in the manner of a romantic novelist: "There is always a little something in the air, a quickening of the pace, an intangible excitement when Dinah is around, but this time there was a little more. She had come home to record."

There has always been something about Miss Shore's best work that brings out excesses in anyone trying to praise it. Year in and year out she has produced an astonishing variety of really fine albums on Victor, Capitol, and now Decca. Though her work on television was often a bit heavy-handed and overproduced (toward the end her clothes became so elaborate and so obviously expensive that the camera took to fondling them rather than concentrating on her performances). I have always found her on records and in personal appearances to be a singer of exquisite taste both in the selection and the delivery of her material. She also has a gift for making even the most complicated or dramatic lyric fit into the essential musical whole—she is a truly musical singer who I doubt could sing an ugly phrase or bend a note out of shape if she wanted to. In the last ten years her work has grown steadily in maturity, depth, and feeling so that today she is better than she has ever been. (The result of this is, of course, that she doesn't sell so many records any more.)

"Country Feelin'" is Miss Shore's genuflection to country-and-western music, and it is pure delight. First off, there is her natural feel for the cadence of country-music lyrics which is, not surprisingly, made even more effective by her slight Southern accent. Then there is her voice, always an instrument of rather sweet-sad beauty, but this time with an edge of heartiness in it. Finally, there is her skill in getting words and music together in such a way as to give the material (a lot of it not really worthy of her) more the sound of an authentic ballad than Nashville hackwork. *With Pen in Hand*, for instance, is really a godawful song, but Miss Shore's handling of it is so light, so adept, so modulated and correctly restrained, that for once I could not only bear it but almost enjoy it. *Rocky Top*, in which she supplies

her own harmony through overdubbing, is another example of how to triumph without really seeming to be trying. My own favorite here is her reading of *Evil on My Mind*, a song I always thought genuinely comic anyway, which Miss Shore delivers in a deadpan, flat-footed way that is hilarious. And if you thought you couldn't bear another recording of *Little Green Apples*, try the one included here.

As good as this album is and as refreshing as it is to hear Miss Shore have some simple fun with rather witless material, it also seems a bit of a waste. If I were a record company I'd lock her in a recording studio and ask her to sing every song she knows and likes. The album might not sell in the hundreds of thousands, but at least it would be *there*. There are not enough singers like her around to risk not having anything she wants to do recorded for future study and pleasure. *P. R.*

STONEPILLOW: *Eleazar's Circus*. Stonepillow (vocals and instrumentals). *Transcontinental Depress*; *There's Good News Tonight*; *Green George*; *Strange Times*; *Coat of Many Colors*; and four others. LONDON SP 44123 \$5.98, Ⓟ 74123 (7½) \$7.95, Ⓢ 14123 \$6.95, Ⓢ 84123 \$5.95.

Performance: **Whimsical worship service**
Recording: **Superb**
Stereo Quality: **With it**

The group that calls itself Stonepillow has come up with a simple solution to the familiar problem of how to understand the words rock groups mumble nowadays: a complete text is included. They are rather clever words, dealing with the *Transcontinental Depress* rushing across the twentieth century and such up-to-the-minute revisions as this for the family of Mother Goose:

Bo Peep's on the needle, her sheep's teaching school,
Miss Muffet's adrift in Peru,
Jack Horner's sick with a touch of ptomaine.
Where are you, Little Boy Blue?

As you can see, nobody is going to pull the wool over *this* outfit's eyes. Their attitude is that of a mod Alice adrift in a surrealist Wonderland. To reassure the Confrontation Generation, however, the surrealism is delivered with several messages appended. *Coat of Many Colors* describes a Joseph's coat of "turquoise, blue, and cinramon;" but is careful to include "a touch of white for love of humanity." In *Eleazar's Circus*, which makes up the elaborate finale of this concert, the whimsy of a tigress weeping over her lost love for a peanut vendor, and of a contortionist "tied up in a complicated knot," is balanced with careful calculation by allusions to a barker who has "sold his heart for cash" and a Biblical reference to Absalom, the son of David—not to mention the prophet Eleazar. The music for these songs, which are credited to Lor Crane and Jay Zimmet, is neither as sly nor as ingenious as the words, but it's pretty dashing stuff, too, and displays a great deal of skill in both arrangement and performance. All in all, quite a circus. *P. K.*

RECORDING OF SPECIAL MERIT

AL WILSON: *Searching for the Dolphins*. Al Wilson (vocals and instrumentals). *The Dolphins*; *By the Time I Get to Pheonix*; *I Stand Accused*; *Summer Rain*; *Do What You*

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CIRCLE NO. 16 ON READER SERVICE CARD

Gotta Do; Poor Side of Town; This Guy's in Love with You; and four others. SOUL CITY SCS 92006 \$4.98.

Performance: Good easy listening
Recording: Something for everybody
Stereo Quality: Fine

Everything about "Searching for the Dolphins" reveals professionalism and taste. The repertoire is impeccable, and Al Wilson does justice to each and every song on both sides. This is a record you can mix in a pile and love both sides of. The arrangements are great, with good use of a thundering organ and a hard but inventive drum beat, lots of good gospel piano, and an occasional sweep of strings and full orchestra to complete the contrasts. Mr. Wilson is an articulate singer—his lyrics are gratefully understandable and honestly interpreted. His only fault is a somewhat shaky bottom to his vocal range. I enjoyed every song on this record, and recommend it to anyone who enjoys rock slightly softened and ever gentle on the ear.

R. R.

RECORDING OF SPECIAL MERIT

JOHNNY WINTER. Johnny Winter (vocals and guitar); orchestra. *I'm Yours and I'm Hers; Dallas; Mean Mistreater; Back Door Friend; When You Got a Good Friend; and four others.* COLUMBIA CS 9826 \$4.98, Ⓜ HC 1164 (3¾) \$6.98, Ⓞ 14-10-0672 \$6.98, Ⓞ 18-10-0672 \$6.98.

Performance: Excellent
Recording: Very good
Stereo Quality: Very good

Columbia paid one of the largest advances in recent years to secure the services of an artist who until then had been a relatively unknown blues singer, Johnny Winter. On the basis of this, his first album, I would guess that the investment will pay off. Winter is a very fine performer indeed, with a gutsy and vivid style and a voice that does pretty much what he wants it to do—that is, it communicates a range of emotional colors from deep magenta to an airy silver. Just listening to him one would swear that he was a black man—and a slightly older than middle-age black man at that. The cover photo shows him to be moonlight white, and most of the musicians who assist him are also white. When I say that he is good enough to make color immaterial, I mean it in the same way I mean it about Leontyne Price or Grace Bumbry in another field of music. He is no mere black impersonator, but a bridge between cultures and a great interpreter in his own right.

Like many other good artists, Winter makes his own synthesis of a variety of styles. He has drawn from several sources, but the completed performance is all his own. The two songs here that he has composed himself (*I'm Yours and I'm Hers and Leland Mississippi Blues*) struck me as not only his best performances but the best songs as well. Everything here is well worth hearing, but it seems to me that Winter's full force comes through strongest on his own material.

The album has been beautifully produced without sacrificing raw urgency—Winter's strongest point—for superficial recording-studio gloss. Winter is already a first-class artist; he should become even more important as time goes on. I recommend that you get to know him.

P. R.

JAZZ



RECORDING OF SPECIAL MERIT

GARY BURTON QUARTET: *Country Roads & Other Places.* Gary Burton (vibes and piano); Jerry Hahn (guitar); Steve Swallow (bass); Roy Haynes (drums).



GARY BURTON

Direct, uncluttered emotional expression

Country Roads; The Green Mountains; True or False; Gone, but Forgotten; Ravel Prelude; and five others. RCA LSP 4098 \$4.98.

Performance: Best Burton in a while
Recording: Excellent
Stereo Quality: Excellent

This is Gary Burton's best album of recent memory. His group has finally begun to function like a smooth, well-oiled unit; his material is a provocative blend of jazz and pop styles; and, most importantly, he has found a way to sublimate his unquestioned technical agility into a direct, uncluttered emotional expression. (One of the devices he uses allows him to bend the pitch of his notes—a seeming impossibility on the vibraphone—imparting to them the sliding blues inflections of a pulled guitar string.)

Equally impressive is the interplay between bassist Swallow and drummer Haynes. Guitarist Jerry Hahn in no way approaches the enormous creativity of Larry Coryell, his predecessor in the group, but Hahn's more modest style has an advantage that Coryell's did not: easy integration into the group's total musical fabric. If I had to make a single choice from among Burton's last four or five albums, this one would easily win the laurel.

D. H.

GARY McFARLAND: *America the Beautiful: An Account of its Disappearance.*

STEREO REVIEW

ty McFarland (composer); various instrumental ensembles. *On This Site Shall Be cited; 80 Miles an Hour Through Beer County; Suburbia—Two Poodles and Iastic Jesus; Due to Lack of Interest, Tomorrow Has Been Cancelled; If I'm Elected; Rites for the Promised Land.* SKYE SK 879, ⓑ 88 \$6.95, © 678 \$7.95.

Performance: **Pop-jazz in disguise**
Recording: **Very good**
Stereo Quality **Very good**

ang people are challenging the heretofore sistent power of the military-industrial plex. President Nixon is ready to allo- billions of dollars to an anti-ballistic ile system that no scientist in the country ks will work, and the poor are about have funds for their programs cut off an irresponsible Congress. But Gary Mel- land is worried about "commercial inds on our country's splendor."

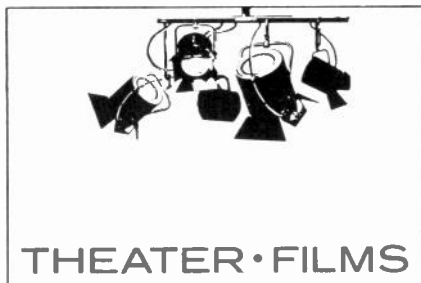
Y'ell, everybody is entitled to his own rities, but it does seem a bit like trying find a large enough band-aid to treat a e of cancer. And I don't exactly see what ct this collection of typical McFarland zes is going to have upon the problems air pollution and urban sprawl, except, haps, to provide McFarland with suffi- rent funds to, as the liners tell us, "... join frantic race for a green and quiet retreat y from the city's foul air and compound- tensions." Yes, I know it's not complete- air to blame an artist for the hokey pro- tion that may surround his work, but I pect the album is pretty much McFar- d's idea. It impresses me as a particularly nsive example of hypocritical exploita- . (By the way, it has been advertised in ous media as "America's First Protest nphony"; no such description appears on album.)

nce past all the fancy trappings, you'll l some warm sunny-day sounds, some y music-machine metaphors, and some y jazz soloing (along with some dull, de- tive string writing). If that's all you're king for, then stop right here; McFarland always been extraordinarily proficient in assembly of a juicy mixture of pop-music seb.

The problem is that one is always aware the dominance of style over content. He kes much of piquantly original instrumen- timbres, catchy rhythm-section figures, l a perceptive interrelationship of his im- mental riffs to his soloists' styles—and little of the development of his already ht-weight basic material. Of course, if one thinking in terms of pop entertainment, not too bad. But McFarland's recordings, ecially when they contain "large" works e this one, have usually been prefaced by oductions made in the hushed tones ac- ded musical masterpieces.

Heard as what it really is—a light collec- n of pop-influenced instrumental jazz— erica the Beautiful" has its entertaining ments. It may not have much effect on beer cans littering the side of the road, it should provide McFarland with a few re green, grassy acres.

D. H.



CANDY (Dave Grusin). Original-sound- track recording. The Byrds and Steppenwolf (vocals); orchestra, Dave Grusin arr. and cond. ABC ABCS OC 9 \$5.98, ⓑ 9 (7½) \$7.95, ⓑ 89 \$6.95, © 59 \$5.95.

Performance: **Good**
Recording: **Good**
Stereo Quality: **Good**

Candy, the first of the red-hot teeny-boppers, came to fictional life in Paris in the late 1950's, under the aegis of her authors Terry Southern and Mason Hoffenberg, when Maurice Girodias published her adventures in his "Traveller's Companion" series of erotica. Eventually she made her stateside appearance under legit circumstances and immediately set off a furor about what was, or was not, pornography. Now this endlessly accommodating teenager's meetings and couplings have been made into a film. I've seen the film, and it's pretty dreary but also often very funny in a stag-party sort of way. The worst fault of the film is a pretentious attempt to elevate the story with all sorts of mystical claptrap, and the worst fault of the score is that it tries to imply the same sort of mumbo jumbo. Both Steppenwolf and the Byrds pitch in, trying to give the score a little authentic life, but unfortunately the Grusin talents are mainly in the straight commercial groove. A pleasant, but not a distinguished, album.

P. R.

"... CAN HEIRONYMUS MERKIN EVER FORGET MERCY HUMPPE AND FIND TRUE HAPPINESS?" (Herbert Kretzmer - Anthony Newley). Original- soundtrack recording. Anthony Newley, Joan Collins, Ron Rubin, Stubby Kaye and Bruce Forsythe (vocals); orchestra. *Overture; If All The World's a Stage; Piccadilly Lily; Ob What a Son-of-a-Bitch I Am; Sweet Love Child; Avrological Ballet; Chalk and Cheese; I'm All I Need*; and seven others. KAPP KRS 5509 \$5.98.

Performance: **For fans only**
Recording: **Very good**
Stereo Quality: **Fine**

Playboy called this film with the exasperat- ing name "a zany erotobiography that looks like a Marx Brothers' movie shot in a nudist camp." That was enough to keep me away, but since the original soundtrack has caught up with me, I am pleased to report that Anthony Newley is to be heard throughout in excellent form braying his own ballads with perhaps more fervor than they deserve. He's at his best in *On the Boards*, one of those inevitable English ditties extolling the old music-hall days ("I'd rather stay in make- up than to wake up as a clerk") and at his worst trying to put over a paean to the de- lights of narcissism called *I'm All I Need*— trying to make it sound like another *W'bat Kind of Fool Am I?*, which it isn't. In be-

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CIRCLE NO. 40 ON READER SERVICE CARD



*Stereo Review
talks to*
**HOWARD
SACKLER**
*"The Toscanini
of the Spoken Word"*



FIVE-FIFTEEN on a Wednesday afternoon. A matinee crowd is pouring out of New York's Alvin Theatre onto West 52nd Street, everybody looking slightly dazed after the explosive experience of attending a performance of *The Great White Hope*. A horde of teen-age girls waits at the stage-door entrance to hail Broadway's newest idol, James Earl Jones, who has just put in a grueling couple of hours in the dramatic role of Jack Jefferson, the black champ of the boxing ring. Jones will repeat the performance, one that won him the 1969 Tony Award as Best Actor, this same evening.

Meanwhile, down a dingy staircase inside the Alvin, the members of the huge cast come clattering. From their midst springs the play's author, looking affable (as usual) in rumpled work clothes, his curly reddish-blond hair framing a slightly plump face still tanned from a recent sojourn with his wife and two children in Hollywood, his blue eyes sparkling and beaming, a cigarette-lighter dangling from a chain around his neck so he won't lose it. There's going to be a softball game next day against the cast of the hit musical *1776*, and after making sure he'll be included on the team, Howard Sackler leads the way to the dressing room of Jane Alexander. She'll be making ready here in a couple of hours for her nightly ordeals as Eleanor Bachman, the white girl from Tacoma who throws in her lot with the black-skinned boxer and is rewarded for her loyalty and courage with an ugly death. Meanwhile, she's lent us the little room for a chat.

Sackler got the idea for *The Great White Hope* when he saw a news photo of Jack Johnson, black heavyweight champion from 1908 to 1915, flat on his

back in the ring in Havana as challenger Jess Willard stood over him watching the referee bring his hand down for the count. Sackler actually started writing the play in 1964, as a drama of "the destiny of a man pitted against society" rather than a straight stage biography. It took him about four years to get the script ready for production. Now he's earning some \$7,000 a week from the Broadway run, has collected 60 per cent of a \$550,000 down payment on the film rights, and has received this country's three top prizes for drama. How has winning the Pulitzer Prize, the Tony Award, and the Drama Critics' Circle Award in rapid succession for his play changed the life of this thirty-nine-year-old dynamo?

The Brooklyn-born playwright, who got his education in New York City schools and holds a B.A. from Brooklyn College, but has acquired something of an English accent during long years in London, replied almost laconically:

"I'm too busy to be affected by it. I was busy before the awards, and I'm even busier now. I spent years polishing the play and it went through a lot of changes from the time of its first performance at the Arena Theater in Washington to the Broadway opening. Now I've been working on the movie scenario, and I can see so many places where the play can be tightened, characters sharpened, and lines improved that I intend to make these changes in the script in time for September, when we start shooting the movie version with James Earl Jones, and Yaphet Kotto takes over the part here. And then there's the record album...."

Of the millions who now recognize Sackler's name as a newly arrived playwright, only a relative few are aware

that he's been involved in directing the spoken word on discs for many years. He's done more than two hundred albums for the Caedmon label, including *Hamlet* with Paul Scofield, *Much Ado about Nothing* with Rex Harrison, *Cyrano de Bergerac* with Ralph Richardson, *Romco and Juliet* with Albert Finney and Claire Bloom, *The Glass Menagerie* with Montgomery Clift, Julie Harris, Jessica Tandy, and David Wayne—and many other major works with equally distinguished artists. Sometimes he has waited years for the right actor to be available for the right role, and he thinks nothing of rehearsing for a recording for days or even weeks before turning on a single microphone.

Once called Sackler "the Toscanini of the spoken word" in these pages, and there is more than one reason for the comparison. He favors, for example, a brisk pace and a dry sound for the drama on records, just as the maestro did for music. He is finicky to a fault about results. He often supplies his own incidental music and personally creates the sound effects. Although he preferred to invite Edwin Sherin to direct *The Great White Hope* for the stage (Martin Ritt will direct the movie for Twentieth Century Fox), Sackler took more than a passing interest in the preparation of its taut, lightning-swift staging, and he has both produced and directed the recording himself, re-creating Sherin's production for the ear alone. Tetragrammaton Records, an enterprise run by a company called Campbell-Silver-Cosby (the Cosby is comedian Bill) won this plum by out-bidding all the competition, and the cast was assembled in an old Columbia Studio on West 30th Street for two harrowing days before the microphone.

"We chose the studio because I thought it had the dry sound I favor," the author-producer-director recounted, "but when we got there it turned out to be so big that there was a definite echo which had to be defeated by putting up baffles everywhere to deaden the sound. This canceled out the big advantage of the studio's spaciousness, and I was not able to get hold of a certain special single stereo mike I have come to love because it will duplicate the direction of every sound that reaches it. But we strung up a set of five standard stereo mikes, brought over the key props from the theater and set to work."

With a cast of sixty all being paid regular union rates, Sackler had to go at it faster than is his habit. Fortunately, the performers, then in the midst of their triumphant Broadway run, were already in top shape. They were able to get most of the play on tape in one day, and Sackler spent the next working on key scenes which involved only the principals.

"I think of the recording medium as being somewhere between the stage and motion pictures," he said. "I like to use the technique of close-ups. I don't think of my listener as being in some orchestra seat, but want to bring him right into the midst of the action. And that's what we've done with this play in transferring it for the phonograph."

Running time of the album's three discs is slightly over two hours. Even though one long speech, cut from the theater script as unworkable, has been restored, this adds up to a bit less time than it takes on stage: "The pauses that

can be so pregnant in the theater are absolutely sterile for the ear alone and often serve only to slow down the feeling of action. We eliminated most of them. I also added sound effects. But only a few—a very few—lines of dialogue have been altered, and those simply for the sake of clarity when you can't see what's going on."

In addition to *The Great White Hope*, for which the producers are also limbering up a national company to take to the road some time this fall, the playwright's current preoccupations include forthcoming productions of his plays *Monsieur Robert* and *A Few Enquiries*. *Monsieur Robert* is about a nobleman on the order of the Marquis de Sade who "investigates the nature of fantasy by putting on plays which enable him to relieve episodes out of his own life." *A Few Enquiries* is a set of three one-acters "about what makes any given action happen—about causation." Both will be performed by the American Conservatory Theatre, operated by William Ball in San Francisco, and are being published by the Dial Press, the publishers of *The Great White Hope* as well.

Any more record plans? "Certainly. I want to do Marlowe's *Dr. Faustus* with Paul Scofield, and I'd like to finish the Shakespeare cycle so close to completion at Caedmon—especially *Henry VIII* (he has his eye on Ralph Richardson for the part) and *Love's Labour's Lost*."

Sackler thinks of himself primarily as a writer, and believes he will always prefer the services of others when it comes to directing his own plays: "A good di-

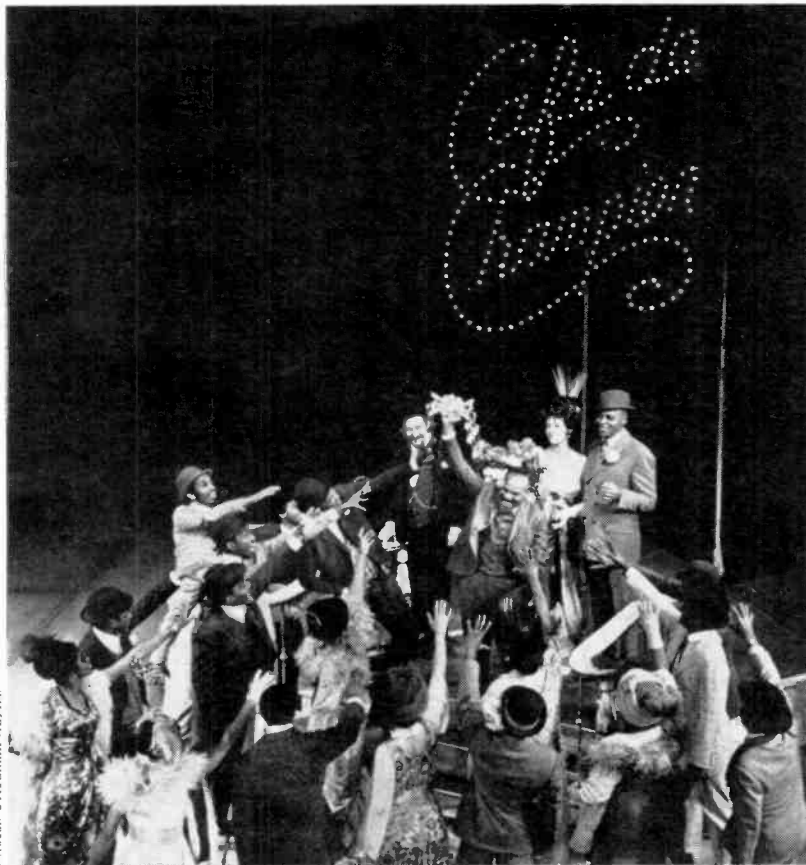
rector will see elements in a script that I as the author simply overlook." He wants to go on directing works by others because he regards direction as "a very serious, very intense game that permits me to get inside the structure of great plays, to work with great actors, and to get a feeling about theater from the depths of its nature. Besides, I'm really what you'd call outgoing enough to enjoy immensely the idea of shared work with others, especially on a high level of professional competence."

I asked Mr. Sackler if he felt at all discouraged by the tastes of a world that awarded the Grammy award to Rod McKuen last year in preference to his own album of T.S. Eliot's *Murder in the Cathedral*, which was among the nominees in the spoken-word category.

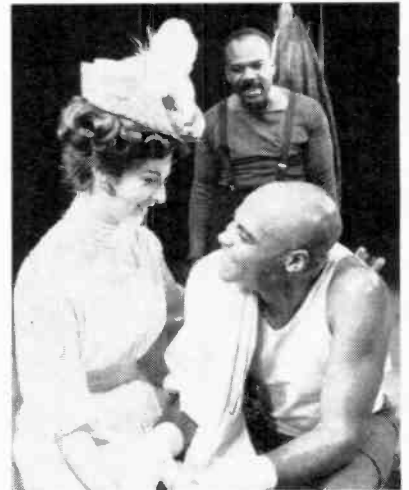
"The public for what is worthwhile on spoken-word recording," he replied, "may be comparatively small and scattered, but it is growing, and as there is increasing leisure, people are going to look for ways to fill that time. Ultimately, they will tire of what is slick and easy and yearn for what is genuine. And all this time, the real thing will have been waiting for them, even as for so many years was the case with serious music. When the breakthrough comes, many thousands—perhaps millions—of collectors will be in for some pleasant surprises."

When that bright day dawns, Howard Sackler's own contributions in the field are bound to be among them.

—Paul Kresh



Photos: Friedman, Abalos



In Howard Sackler's prize-winning play *The Great White Hope*, James Earl Jones stars as boxing champion Jack Jefferson. Above, Jefferson chats with his mistress (Jane Alexander) and his trainer (Jimmy Pelham). At left, in a scene from Act I, a celebration follows one of Jefferson's major victories.

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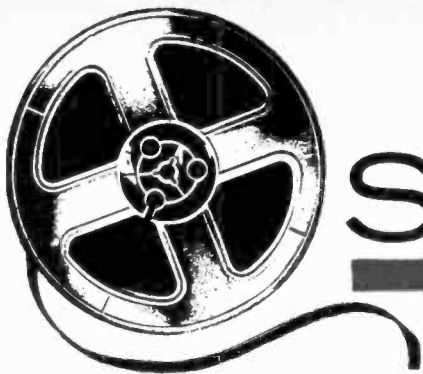
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STEREO TAPE

Reviewed by DAVID HALL • DON HECKMAN • IGOR KIPNIS
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CHOPIN: *Concerto No. 2, in F Minor, Op. 21; Grand Fantasy on Polish Airs, Op. 13.* Artur Rubinstein (piano); Philadelphia Orchestra, Eugene Ormandy cond. RCA TR3 1002 \$6.95, Ⓞ R8S 1110 \$6.95.

Performance: **Straightforward**
Recording: **Okay**
Stereo Quality: **Okay**
Speed and Playing Time: **3¾ ips; 46'25"**

I like Ormandy's hearty, good-natured approach to the orchestral *tutti* of this score, although, occasionally, I wish he had not been so deferential towards his illustrious soloist. Rubinstein's playing, while not nearly so restrained as Ormandy's leadership, is surprisingly matter-of-fact; the last movement even misses something of its accustomed zest. Nevertheless, this is a long way from being a stiff or unmusical reading; what it lacks in airiness it makes up in solidity. It has a certain clarity and tracery of line that suggest that the piece has a good deal more in the way of form than it is usually credited with. This is, clearly, music that is closer to Hummel than to Rachmaninoff. (Query: what happened to the final *tutti* of the first movement?)

The *Grand Fantasy on Polish National Airs*, although no great masterpiece, is a pleasant bonus bon-bon in the quaint style of the period. Reasonable sound. *E. S.*

G. GABRIELI: *Canzon Septimi Toni No. 2; Canzon Duodecimi Toni; Canzon à 12 in Echo; Sonata Octavi Toni; Canzona per Sonare No. 27; Canzon Quarti Toni; Canzon à 12; Canzona per Sonare No. 28; Sonata Pian' e forte; Canzon Primi Toni; Canzon Septimi Toni No. 1; Canzon Noni Toni; Canzona per Sonare No. 2.* Philadelphia Brass Ensemble; Cleveland Brass Ensemble; Chicago Brass Ensemble. COLUMBIA MQ 1064 \$7.98.

Performance: **A bit square**
Recording: **Gorgeous**
Stereo Quality: **Superb**
Speed and Playing Time: **7½ ips; 43'45"**

The word "square" used to describe the performance here does not apply to the magnificent tone and rhythmic precision of the combined brass choirs of three of our major symphony orchestras, but rather to the curi-

ous too-perfect atmosphere generated by the playing. The music itself is shatteringly beautiful, the overall acoustic ambiance and stereo "placement" of the antiphonal choirs superbly effective. Perhaps the use of modern performing editions, with scoring for brass only rather than mixed winds, strings, and continuo heard in more authentically styled performances, is responsible for the feeling of squareness. Three of the pieces represented here have also been recorded at San Marco in Venice by E. Power Biggs, the Edward Tarr Brass Ensemble, and the Gabrieli Consort La Fenice (Columbia MS 7142). Comparative hearings of the *Canzon Septimi*



CLAUDIO ABBADO
Deft lightness for the "Little Russian"

Toni No. 2, the Canzon Dodecimi Toni, and the Canzon Noni Toni is both fascinating and instructive. On all other counts, however, this tape would have rated a "Special Merit" tag. *D. H.*

TCHAIKOVSKY: *Symphony No. 2 in C Minor, Op. 17 ("Little Russian").* New Philharmonia Orchestra, Claudio Abbado cond. DEUTSCHE GRAMMOPHON DGC 9381 \$7.95.

Performance: **Early, airy Tchaikovsky**
Recording: **Excellent**
Stereo Quality: **Good**
Speed and Playing Time: **7½ ips; 59'23"**

Tchaikovsky was still just warming up when he wrote his Second Symphony, filling it with little Ukrainian tunes and lifting a wedding march from his discarded opera *Undine* to supply a rueful interlude between the in-

gratiating *Allegro vivo* of the first movement and the rather Mendelssohnian Scherzo. To wrap up the package with a rich and colorful finale, as Rimsky-Korsakov prescribed, he chose the folk song *The Crane* for a series of cleverly instrumented variations in the manner of his big ballets to insure a wide-awake audience at the *presto* close. Except for the opening and singularly expressive *Andante*, nowhere does one encounter in this score the personal brooding, the introverted melancholy that distinguish this composer's major symphonic works from the musical Christmas cookies he baked up between masterpieces. It all goes by rather merrily and breezily, as though the notes were still being jotted down long after the initial inspiration had flagged, a consciously put-together exercise constructed along conventional Russian lines rather than the expression of a musical statement that *had* to be made, as in the Fifth or the "Pathétique." This pleasant though not urgent score is given an appropriate lightness under Abbado's deft baton, not as sharp nor as pungent as Previn's on its London rival, but more vivacious than most of the half-dozen others in the catalog. *P. K.*

COLLECTIONS

RECORDING OF SPECIAL MERIT

BEVERLY SILLS: *Bellini and Donizetti Heroines. Bellini: I Capuleti ed i Montecchi; Eccomi in lieta veste . . . Oh! tante volte; La Sonnambula: Cave Compagne . . . Come per me se veno. Donizetti: Linda di Chamounix: Ah, tardai troppo . . . O luce di quest' anima; Lucia di Lammermoor; Regnava nel silenzio; Roberto Deteveaux: E Sava in questi orribili momenti . . . Vivi, ingrato, a lei d'accanto; Rosmonda d'Inghilterra: Aucar non giunse . . . Perchè non ho del vento.* Beverly Sills (soprano); Sonja Drakler (contralto); Vienna Akademie Chours; Vienna Volkoper Orchestra, Jussi Jalas Cond. WESTMINSTER WTC 7143 \$7.95, Ⓞ 87143 \$6.95, Ⓞ 57143 \$5.95.

Performance: **Spectacular**
Recording: **Very good**
Stereo Quality: **Fine**
Speed and Playing Time: **7½ ips; 59'43"**

The most stunning feature of Beverly Sills' performances here—a feature that perhaps obscures the fact that the singing itself is so artistic—is the coloratura fireworks. Beverly Sills sings everything here with such incredible accuracy and pinpoint intonation that one cannot help wondering why her very justified success was so late in coming. Hers is not a particularly colorful voice, and there is some tonal spread near the top of her register,

Explanation of symbols:

- Ⓜ = reel-to-reel tape
- ⓐ = four-track cartridge
- ⓑ = eight-track cartridge
- ⓒ = cassette

Monophonic recordings are indicated by the symbol Ⓜ; all others are stereo

but considering the intelligence of her portrayals and her spectacular technique, this recording ought to be a must for all vocal enthusiasts. The sonic reproduction is very vivid, but there is some overmodulation distortion on loud vocal climaxes. I imagine that Westminster provided notes, texts, and translations with their disc; unfortunately they are not included here. *I. K.*

ENTERTAINMENT

RECORDING OF SPECIAL MERIT

JOSÉ FELICIANO: *Feliciano!* José Feliciano (vocals and guitar). *California Dreamin'*; *Light My Fire*; *In My Life*; *And I Love Her*; *Just a Little Bit of Rain*; *Sunny*; *Nena Na Na*; and four others. RCA TP3 1002 \$6.95, P8S 1377 \$6.95.

Performance: **Excellent**
Recording: **Excellent**
Stereo Quality: **Excellent**
Speed and Playing Time: **3¾ ips; 34'21"**

At this point, what is there left to say about José Feliciano? He is one of the best new talents to come along in pop music in several years. He is a terrific musician with a style and a performing manner that are completely his own. The absolute sincerity of his work is notable at a time when many performers are smothering themselves in arrangements, vocal tricks, and gimmicks. His super-hit *Light My Fire* is included on this tape, but lest you think he is a one-hit artist, listen to what he does with the Lennon-McCartney *In My Life*. It is superb. Though the basic inflection of his work is in the Spanish-Latin idiom, he has a fine understanding of blues and jazz. As an eclectic with the ability to communicate in almost any style without strain, he is something of a rarity. No matter how, when, or where you have an opportunity to listen to this tape, I know you will enjoy it. *P. R.*

Eye: Honey Bee; I'll Set You Free; Can't Shake It Loose; and seven others. MOTOWN MTX 670 \$5.95.

Performance: **Glittering**
Recording: **Excellent**
Stereo Quality: **Good**
Speed and Playing Time: **3¾ ips; 32'34"**

Circe Diana Ross and her handmaidens continue to enchant me. Even shown as they are here in the cover photo (backed into an alley and decked out in hippie regalia), they still come across as swinging birds of paradise. Their performances have always seemed to me to be models of musicality, earthiness, and bubbling wit. This tape is no exception. Just listen to the title song, and you can't help but see (or hear) what they are all about. They have an incredibly life-giving, life-giving sound. They are musicians and performers down to their fingertips, and they



JOSÉ FELICIANO

An eclectic who communicates in many styles

communicate a tremendous joy in their work. Try anything here, the fast-moving *Can't Shake It Loose*, the insinuating *Does Your Mama Know About Me?*, or the more romantic *Honey Bee*, and I think you'll find yourself feeling better about the world in general in very short order. Buy this tape and have a ball. Miss Ross and her cohorts obviously are having one. *P. R.*

THEATER MUSIC

HAIR (Gerome Ragni-James Rado-Galt MacDermot). Original London-cast recording. Paul Nicholas, Vince Edward, Oliver Tobias, Michael Feast, Peter Straker, Annabel Leventon, Linda Kendrick, Marsha Hunt, Sonja Kristina, others (vocals); orchestra, Derek Wadsworth cond. Atco ATA 7002 \$5.95, © 57002 \$6.95.

Performance: **Woolly but not wild**
Recording: **Excellent**
Stereo Quality: **Most effective**
Speed and Playing Time: **7½ ips; 54'05"**

Not counting the proliferation of singles drawn from it for discs by almost everybody in the business, *Hair* has racked up, among other distinctions, three complete "original-cast" recordings in the course of a couple of years. The first, an RCA offering of the off-Broadway version, suffers from cuteness and

a kind of anemia that defuses the potential of its rock-style score. The second, also from RCA, conveys the spunk and freshness of the Broadway show quite faithfully, and the tape of it has previously been recommended by this listener in these columns. Now comes a tape of the London version. It starts off promisingly with a soft, meditative instrumental prelude and bursts exuberantly into song with the by now familiar opening chorus of *Aquarius*. As the tape winds, however—despite crisp engineering work and the advantage of the 7½-ips speed (RCA's is 3¾)—a certain sweetmeatiness, a substitution of *Half a Sixpence* charm for the lusty, ferocious humor of the Broadway version, grows increasingly evident. Linda Kendrick's salute to the virtues of air pollution, for example, entirely lacks the sly irony of Shelley Plimpton's, and the same goes for Sonja Kristina's off-bina interpretation of the song about Frank Mills, the motorcycle kid who captures Miss Plimpton's heart so much more convincingly on Broadway. It may be of significance to international relations that the number about Manchester, England, where Claude, the hippie, wishes he had been born instead of "slummy, mucky, polluted Flushing," has been given a bigger spot in the English production. Then again, it may not. At any rate, the London cast tries hard and pitches in with much skill and energy, but the results sound strained, overanxious to please, and just a little alien to the proper idiom of *Hair*. *P. K.*

RECORDING OF SPECIAL MERIT

OLIVER! (Lionel Bart). Original-soundtrack recording. Ron Moody, Oliver Reed, Harry Secombe, Shani Wallis, Mark Lester, Jack Wild, others (vocals); orchestra, John Green arr. and cond. COLGEMS CG03 1002 \$8.95, © G-1003 \$7.95.

Performance: **Excellent**
Recording: **Superb**
Stereo Quality: **Excellent**
Speed and Playing Time: **3¾; 48'02"**

Someone said recently that Lionel Bart's *Oliver!* is probably the only really successful English musical of the last twenty-five years. It has certainly proved its success as a musical film not only with audiences but with critics. The score is without doubt a minor masterpiece of its genre. John Green's arranging and conducting of that score, as I have mentioned previously, is a fine job, most especially in the big production numbers. I suppose the matter to decide here is whether or not this tape is more exciting sonically than the already released disc, or if either is preferable musically or sonically to the Broadway disc. Well, the tape is better sonically, most particularly in the large production numbers, such as *Oom-Pah-Pah* and *Consider Yourself At Home*, but not really in any such degree as to make a new purchase necessary if you already own the disc. The Broadway disc, while containing a few songs dropped from the film version, seems to me to be rather limp sonically and rather constricted in its musical arrangements compared to the film version. Probably the best reason for buying the tape is that if you are fond of the score and intend to play it often, you have the longer sonic life of tape to consider. With a score as ingratiating as this one is, that might be a sizable factor in your choice. *P. R.*

DR. JOHN, THE NIGHT TRIPPER: *Gris-gris*. Dr. John, the Night Tripper (vocals and instrumentals). *Gris-Gris Gumbo Ya Ya*; *Danse Kalinda Ba Doom*; *Mama Roux*; *Danse Flambeaux*; and three others. Atco ATX 234 \$5.95, © 5234 \$5.95.

Performance: **Surprisingly good Haitian jazz/rock**
Recording: **Very good**
Stereo Quality: **Very good**
Speed and Playing Time: **3¾ ips; 33'41"**

Somebody at Atco (it might even have been Dr. John—whoever he may be) decided to mix some rock/blues/jazz with Caribbean rhythms and package the whole thing in voodoo mumbo-jumbo. Surprisingly, it results in occasionally interesting music. Dr. John (I'll assume he does the singing) has a firm rhythmic quality to his style and is particularly well-supported on several tracks by keening female voices. The instrumental work has moments of interest and the tunes are strongly blues-based. Despite the sometimes annoying promotional gimmickry of the production, this is one worth hearing. *Don H.*

RECORDING OF SPECIAL MERIT

DIANA ROSS AND THE SUPREMES: *Love Child*. Diana Ross and the Supremes (vocals); orchestra. *Love Child*; *Keep on*

By CRAIG STARK



TAPE HORIZONS

THE ON-LOCATION RECORDER

MOST OF THE design and performance features of the truly "professional" tape recorder are of no importance to the average hobbyist. A few of these extras, however, are of interest to the recordist who seeks to expand his taping activity beyond the living room, taking his machine "on location."

In considering a recorder for live use, you should realize that the stated frequency-response and signal-to-noise specifications are almost invariably made through the high-level (tuner or auxiliary) input, which bypasses the recorder's microphone preamplifiers. If you will be using a mike mixer, which is fed into the recorder's high-level input, there is no problem.

You will also want to pay particular attention to the machine's wow-and-flutter specification. Often you may want to duplicate one of your master tapes for friends or performers, and wow and flutter tend to accumulate with each successive tape dubbing. You can check your machine by recording some sustained piano chords (from a record or live) on one channel, duplicating the recording on the other channel, re-recording it again onto the first channel, and then playing the copy back. If the wow is still not obtrusive, the recorder is good enough.

In my experience, the built-in power amplifiers and speakers that some recorders have are useless in live recording situations, for if you use them for monitoring (and you don't have the luxury of a separate control room) they are likely to interfere with the performance. However, the recorder's ability to drive a good pair of stereo headphones is crucial. A three-head recorder, which permits monitoring the recording as it is being made, is particularly convenient. You should also be aware of the fact that most headphones have an 8-ohm impedance, but that the headphone jacks on many recorders are suitable for use only with high-impedance headphones (600 to 3,000 ohms). If your headphones are not of the right impedance or sensitivity, you might be able to use a small matching transformer. Check with the manufacturer to see what is available for your phones. Or, if you do enough on-location recording to justify the cost, you can buy a low-power headphone amplifier that can be driven from the recorder's line output. And, in any circumstances, you should use headphones with a tight ear seal to keep out any external sounds that would interfere with monitoring the recording as it is made.

An obvious consideration for on-location work is ruggedness, which unfortunately is often directly proportional to weight. The recorder will suffer quite a few jolts on occasion, and it's no fun to arrive at a recording date only to find that your machine will work in fast-forward but not in play! A heavy die-cast frame helps keep mechanical parts in proper alignment—although other than actually taking a recorder apart it is hard to check on just how it is built.

If you do much live recording, you will want to be able to splice together parts of different takes. Therefore, an edit facility that permits manually rocking the tape back and forth so that an exact position for an editing cut can be determined is high on my list of desirable features. And for those times when you have to record while tucked away in some off-stage closet, you might consider a recorder with remote-control facilities and illuminated recording-level meters.

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100% BRASS POWER

Words are inherently limited in stimulating the emotions aroused by music. This is especially so in describing how high fidelity components perform.

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

We kept both aspects in mind when developing the XV-15 series of cartridges. We made the technical measurements. And we listened.

We listened especially for the ability of

these cartridges to reproduce the entire range of every instrument. With no loss of power. In the case of brasses, this meant a cartridge that could recreate the exact nuances that distinguish a trumpet from a cornet. A trombone from a bass trumpet. A Wagner tuba from a French horn.

We call this achievement "100% brass power."

When you play your records with an XV-15, you won't be concerned with even that simple phrase.

Instead, you'll just feel and enjoy the renewed experience of what high fidelity is really all about.

PICKERING



THE NEW PICKERING XV-15/750E.
PREMIER MODEL OF THE XV-15 SERIES. TRACKS AT 1/2 TO 1 GRAM. DYNAMIC COUPLING FACTOR OF 750 FOR
USE IN FINEST TONE ARMS. \$60.00. OTHER XV-15 CARTRIDGES FROM \$29.95. PICKERING & CO., PLAINVIEW, L.I., N.Y.

CIRCLE NO. 41 ON READER SERVICE CARD

7 arguments in favor of building your own speaker system from scratch.

The easiest way to buy high fidelity speakers may not always be the best. Because a complete pre-packaged system may be far from what you need. Consider some of the advantages of separate component loudspeakers:

1. You choose from an almost infinite variety of sizes and levels of performance. Your system will exactly reflect your specific listening preferences.
2. You save space by building speakers into walls, ceilings, closet doors, even in floors! Or use existing cabinets or custom-built enclosures that better suit your decor than any mass-produced system.
3. You enhance the illusion of "live" music by hiding or disguising the sound source. You listen to the music — not the speakers.
4. You end the conflict between fine sound and handsome decor by making the speaker system an integral part of the room or the furniture.
5. You save money by paying only for performance.
6. You can up-date your component system as often as you wish to meet advances in the state of the art.
7. You can use the building-block method of planned improvement as your budget permits. There's no problem of

being "stuck" with a compact that fits today's budget but can't meet your ultimate listening goals.

Take a few minutes to study the variety of Electro-Voice component speakers. 21 models from \$14.00 to \$250.00. From super-tweeters to giant 30" woofers. Consider how they can aid in creating a speaker system that uniquely expresses your musical needs. And ask your Electro-Voice high fidelity specialist for his recommendation. Finally, take the time to listen carefully.

Freedom of choice. It's at the nub of high fidelity.

ELECTRO-VOICE, INC., Dept. 894F,
616 Cecil Street, Buchanan, Michigan 49107

