

HIGH FIDELITY

RCA vs. Columbia in Philadelphia

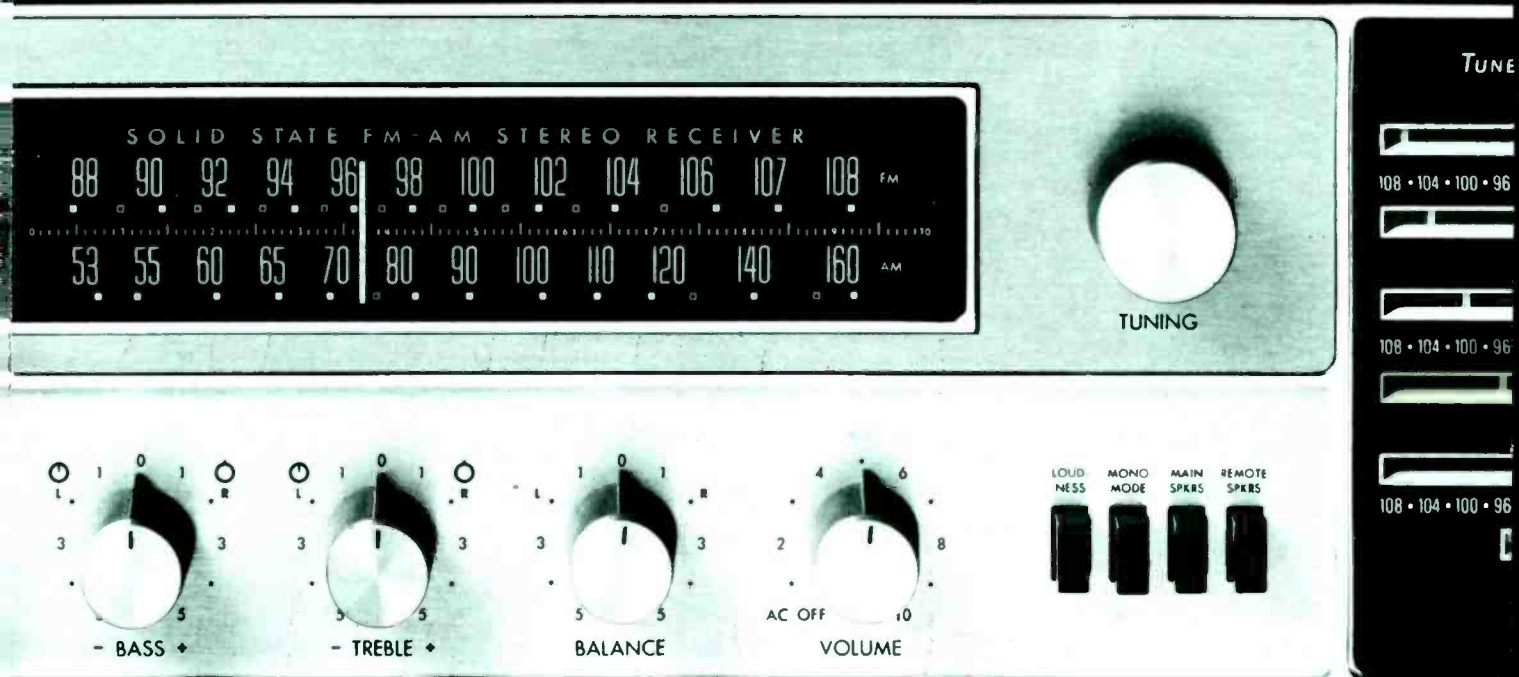
The New York City Opera Reaches 25

Are Your Wires Weakening Your Stereo?

stereo
products
for '68

KEWAUNEE
MI 54216**
*
*
*
B054216<MAC00550NCT AP69 01*
KEWAUNEE PUB L-BRARY

tuned in her 250-T M/FM stereo receiver.



pushbutton tuning.

That panel of buttons on the right side of the new Fisher 250-T may look like something in an elevator, but there the similarity ends. The buttons are Fisher's pushbutton memory tuning (Tune-O-Matic®) that lets you pretune any five FM stations and, later, switch to any one by pressing a button. This tuning is electronic, and dead accurate.

While pushbuttons are the most obvious new feature of this new Fisher receiver, there are other aspects, even more important, that become just as obvious when you hear the 250-T connected to a pair of good speaker systems.

The receiver delivers 100 watts music power (IHF) into an 8-ohm load. That's enough power to drive a pair of low-efficiency speaker systems. With enough power left over to drive another pair of speakers in another room.

Speaking of distortion, the 250-T has virtually none. Harmonic distortion is 0.5% or less at rated output. Hum and noise are 90 dB below rated output (volume control at minimum). Frequency response is from 20 to 20,000 Hz., plus or minus 2 dB.

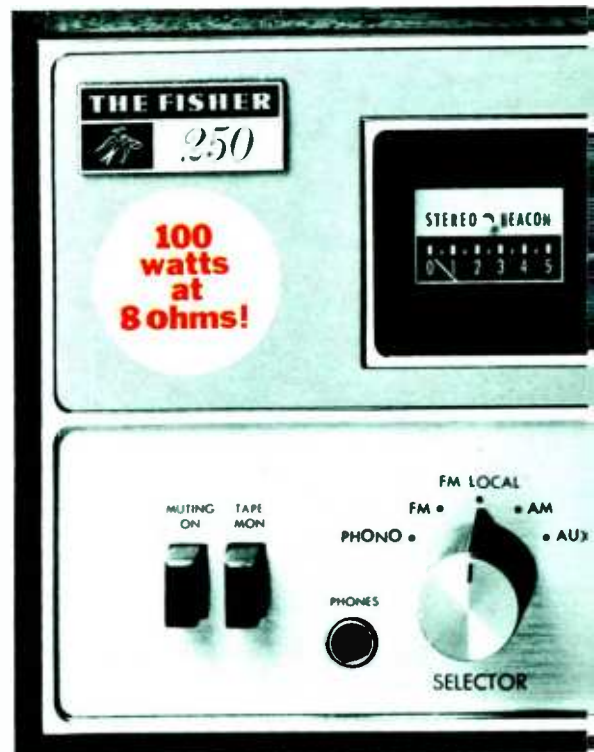
The FM tuner section, which features both pushbutton and flywheel manual tuning, has an FET front end and uses IC's in the IF amplifier. IHF sensitivity is 2.0 microvolts. Which is low enough to bring in both strong and weak signals with equal clarity. Stereo separation is greater than that of most stereo cartridges: 38 dB. The tuner includes Fisher's patented Stereo Beacon**, which automatically signals the presence of a stereo signal, and switches to the stereo mode.

As for the controls, the new Fisher 250-T has Baxandall tone controls, a loudness contour switch, a muting switch, a switch for the mono mode, plus enough other switches, controls and jacks to please the most sophisticated audiophile.

Since the new Fisher 250-T is more versatile and more advanced than any other receiver we've ever made, you'd expect it to cost what Fisher receivers have always cost: a lot.

But the only part of this new receiver that's uncharacteristic of Fisher is the price. **\$299.95***.

You've just the new Fis 100-watt A



With both and manual \$299.95*

Mail this coupon for your free copy of The Fisher Handbook 1968
This 80-page reference guide to hi-fi and stereo also includes
detailed information on all Fisher components.

Fisher Radio Corporation

11-35 45th Road Long Island City, N.Y. 11101

Name _____

Address _____

City _____ State _____ Zip _____



0110681

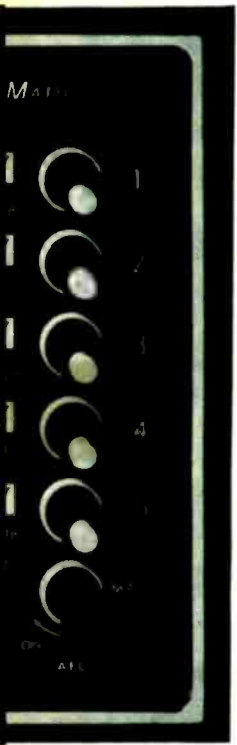
OVERSEAS AND CANADIAN RESIDENTS PLEASE WRITE TO FISHER RADIO INTERNATIONAL, INC., LONG ISLAND CITY, N.Y. 11101. *WALNUT CABINET, \$24.95. **U.S. PATENT NUMBER 3290443.

CIRCLE NO. 35 ON READER SERVICE CARD

Press five, please!



KEWAUNEE PUBLIC LIBRARY
KEWAUNEE, WISCONSIN



Invitation to euphoria.

PHOTOGRAPH BY FRANZ EDSON

Among all those who listen to music from records, there is a select few who do it very, very seriously. They originally spent countless hours comparing one component against another. Then they tried their speakers here and there at home until they worked to perfection with the room.

And when people like this listen, they do nothing but listen. Just as though they had paid good money for dinner out, orchestra seats and a baby sitter.

They know what that record should sound like. From deep soul-satisfying bass to those delicate, sweet highs.

They're never satisfied until they find themselves in that blissful state that tells them there's just nowhere else to go.

Euphoria.

If you don't know it, just leave everything as it is. Except your cartridge and favorite record. Take both to an audio dealer who has a particularly good listening room.

Listen first with your present cartridge. Then with the golden XV-15/750E. That's all.

You won't mind spending the sixty dollars. It's the least expensive passage to euphoria you'll ever find.

**Pickering & Co.,
Plainview, L.L., N.Y.**



The new Pickering XV-15/750E

THE XV-15/750E, WITH A DYNAMIC COUPLING FACTOR OF 750, DELIVERS 100% MUSIC POWER THROUGHOUT THE ENTIRE AUDIBLE RANGE AT 1/2 TO 1 GRAM TRACKING FORCE. IT IS THE NEWEST AND FINEST OF PICKERING'S XV-15 SERIES. EACH XV-15 MODEL IS OCF-RATED FOR A SPECIFIC CALIBER OF TONEARM, FROM A DCF OF 200 TO 750, AND ALL DELIVER 100% MUSIC POWER. PRICE FROM \$29.95. DYNAMIC COUPLING FACTOR AND DCF ARE SERVICE MARKS OF PICKERING & CO.

CIRCLE 50 ON READER-SERVICE CARD

HIGH FIDELITY

VOL. 18 NO. 10 OCTOBER 1968

MUSIC AND MUSICIANS

| | |
|--|-----|
| MUSIC MAKERS Roland Gelatt <i>Columbia vs. RCA in Philadelphia</i> | 18 |
| REPORTS FROM ROME, LONDON, VIENNA <i>How to make a record company</i> | 32 |
| THE NEW YORK CITY OPERA AT 25 Alan Rich <i>Its former shoestring has become a potent slingshot—aimed at the Met</i> | 62 |
| THE RECORD PRODUCER STRIKES BACK John Culshaw <i>A critical blast at a critic's blast</i> | 68 |
| WHAT IS THIS MAN DOING?..... | 72 |
| HANS WERNER HENZE: THE TOTAL MUSICIAN Robert P. Morgan <i>A brace of new releases spotlights a major artist</i> | 104 |
| THE LEES SIDE Gene Lees <i>A trend-bucking cornettist speaks his mind</i> | 146 |

AUDIO AND VIDEO

| | |
|---|----|
| TOO HOT TO HANDLE <i>HF answers your more incisive questions</i> | 44 |
| VIDEO TOPICS <i>Color, compacts, and components</i> | 50 |
| NEWS & VIEWS <i>Music from cigarette machines? . . . Are specs disappearing</i> | 52 |
| NEW PRODUCTS FOR 1969 | 54 |
| WATCH YOUR WIRES! Leonard Feldman <i>The wrong ones may weaken your stereo</i> | 74 |
| EQUIPMENT REPORTS | 79 |
| Lafayette LR-1500T <i>A top-flight receiver for \$300</i> | |
| Uher 7000D <i>From Germany, a modest-price, modest-performing tape recorder</i> | |
| JBL Model 88 <i>This speaker looks good too</i> | |
| Superox ST-PRO B <i>Headphones with separate woofers and tweeters</i> | |

RECORDINGS

| | |
|---|-----|
| FEATURE REVIEWS..... | 85 |
| 2001: <i>two souvenirs of Stanley Kubrick's space film</i> | |
| <i>The Symphonie fantastique and its narrated sequel</i> | |
| <i>Shostakovich's Second and Third Symphonies at Last</i> | |
| <i>Barbirolli moves up in the Mahler lists</i> | |
| OTHER CLASSICAL REVIEWS <i>Brendel plays Liszt . . . Sutherland sings Donizetti</i> | 90 |
| REPEAT PERFORMANCE <i>Toscanini's Bohème . . . Karajan's Bayreuth Meistersinger</i> | 140 |
| THE LIGHTER SIDE <i>Country Joe and the Fish . . . A first album from Nashville's Ed Bruce</i> .. | 148 |
| JAZZ <i>Johnny Hodges and Earl Hines swing . . . Art Tatum's games and chases</i> | 152 |
| FOLK <i>Railroad songs from the '20s . . . Milo O'Shea of the Ould Sod</i> | 158 |
| THE TAPE DECK R. D. Darrell <i>Cassette, cartridge, reel roundup</i> | 160 |

ETC.

| | |
|-----------------------------|---------|
| LETTER FROM THE EDITOR..... | 4 |
| LETTERS TO THE EDITOR | 6 |
| PRODUCT INFORMATION | 27, 163 |
| ADVERTISING INDEX | 162 |

Published at Great Barrington, Mass. 01230 by Billboard Publications, Inc. Copyright © 1968 by Billboard Publications, Inc. The design and contents of High Fidelity Magazine are fully protected by copyright and must not be reproduced in any manner. Second-class postage paid at Great Barrington and at additional mailing offices. Authorized as second-class mail by the Post Office Department, Ottawa and for payment of postage in cash. High Fidelity/Musical America Edition is published monthly. Subscription in the U.S.A. and its Possessions, \$12; elsewhere, \$13. Subscription including Concert Artist Directory published in December, \$17, in the U.S.A. and its Possessions; elsewhere, \$18. Regular issues \$1.00 a copy. National and other editions published monthly. Subscription in the U.S.A. and its Possessions, \$7; elsewhere, \$8. Regular issues 60¢ a copy. Indexed in the Reader's Guide to Periodical Literature. Change of address notices and undelivered copies (Form 3579) should be addressed to High Fidelity, Subscription Department, 2160 Patterson Street, Cincinnati, Ohio 45214. Please state both old and new addresses when requesting a change.

Letter from the Editor

Dear Reader:

If you are, or know, or know of a musician of American Indian heritage, conductor Maurice Peress of the Corpus Christi Symphony Orchestra is looking for you. Mr. Peress is engaged in a project to bring good music to American Indian youngsters in government schools and to show them the contributions their people have made to Western music. Indian soloists and chamber musicians would demonstrate to these students the bridge between the cultures just by their existence. If you can help, write to Maestro Peress, Corpus Christi Symphony Orchestra, P.O. Box 495, Corpus Christi, Texas 78403.

Next month's issue will be in effect an Anniversary Issue—not ours, but several others'. For one, it's the 100th anniversary of Rossini's death (November 13, 1868).

You remember Rossini: he wrote *The Barber of Seville*, a *Stabat Mater*, and some overtures. The *cognoscenti* know that he also wrote *L'Italiana in Algeri* and maybe another comic opera or two. But how many of our readers, I wonder, have ever seen or even heard any of Rossini's serious operas? They are hardly ever performed and Schwann lists only three recordings (and only one, *Semiramide*, recorded since the advent of stereo). Yet they are often denigrated, unheard, for being no different in style from the light, comic operas. There is, to be sure, some merit to the charge. But when the Rome Opera came to America last spring, one of its most successful productions was of Rossini's *Otello*. Again, during the summer the Lake George Opera Festival found this opera an audience winner. In our November issue, composer Jan Meyerowitz accepts the lack of musical differentiation between the light and serious works, but points out the "perverse" pleasure we can still get from the latter in "How Seriously Can We Take Rossini's Serious Operas?"

November 11, of course, is the fiftieth anniversary of Armistice Day, or whatever they're calling it this year. Gene Lees celebrates with an ironic survey of "Fifty Years of War Songs" that shows how the buoyant optimism of *Over There*, *Pack Up Your Troubles in Your Old Kit Bag*, and (in case you never heard it) *If He Can Fight Like He Can Love*, *Good Night, Germany* turned into today's plethora of antiwar songs like Bob Dylan's *Masters of War*, Joan Baez' *Saigon Bride*, and the Fugs's *Kill for Peace*.

This year is also the centenary of the Japanese Isshin, or Restoration. It was in 1868 that the Great Emperor Meiji (Hirohito's grandfather) ascended the throne at age fifteen and almost single-handedly turned Japan from a xenophobic, feudal, and agricultural state into a member of the international industrial community. As a musical result, Japan's younger generations have today all but forsaken their country's traditional music for Mozart, Beethoven, and Tchaikovsky. Fred Saito tells the story in "Good-by Gagaku, Hello Mozart" next month.

Also next month, we tackle the ever-present questions of distortion in stereo equipment. Edward F. McIntyre and Audio-Video Editor Norman Eisenberg have prepared an article on "Distortion: How Much Is Too Much?" for you to study before you buy your next piece of equipment. It will consider how much harmonic distortion is too much in an amplifier . . . how much tracking error you can live with in a pickup . . . what the outside acceptable percentage of rumble should be in a turntable.

Leonard Marcus

LEONARD MARCUS
Editor

JOAN GRIFFITHS
Senior Editor

NORMAN EISENBERG
Audio-Video Editor

PETER G. DAVIS
Music Editor

SHIRLEY FLEMING
Editor, Musical America Section

ROBERT ANGUS
Associate Editor

ROY LINDSTROM
Art Director

ROBERT MADDOCKS
Associate Art Director

RUTH W. DUNTON
Production Editor

MORGAN AMES
R. D. DARRELL
ALFRED FRANKENSTEIN
HARRIS GOLDSMITH
BERNARD JACOBSON
GENE LEES
CONRAD L. OSBORNE
Contributing Editors

MILTON GORBULEW
Circulation Director

CLAIRE N. EDDINGS
Assistant Publisher and
Director of Advertising Sales

ROLAND GELATT
Associate Publisher

WARREN B. SYER
Publisher

Cover by: Roy Lindstrom

ADVERTISING

Main Office: Claire N. Eddings, The Publishing House, Great Barrington, Mass. 01230. Telephone: 413-528-1300.

New York: 165 W. 46th St., New York, N. Y. 10036. Telephone: 212-757-2800. Seymour Resnick, Eastern Adv. Mgr.; Charlotte Gilbert; Leonard Levine.
Classified Adv. Dept.: James Flatley.

Chicago: Billboard Publications, Inc., 188 W. Randolph St., Chicago, Ill. 60601. Telephone: 312-236-9818. John R. Tierney.

Los Angeles: Billboard Publications, Inc., 9000 Sunset Blvd., Los Angeles, Calif. 90069. Telephone: 213-273-1555. Andrew Spanberger.


Nashville: Billboard Publications, Inc., Baker Building, Room 710, 110 21st Avenue S., Nashville, Tenn. 37203. Telephone: 615-244-1836. Robert Kendall.

London: 7 Welbeck St., London W.1. Telephone: Hunter 5971. Andre de Vekey, Mike Hawgood.

Tokyo: Japan Trade Service, Ltd., 2-1-408, 3-Chame Otsuka, Bunkyo-ku, Tokyo, Japan. Telephone: 944-0805. Kanji Suzuki.

West Germany: 10 Neuhauss St., Frankfurt/Main. Telephone: 595172. Walter B. Rlos.

CIRCLE 103 ON READER-SERVICE CARD →



**If your record player
today still has
a heavy turntable,
it must have yesterday's motor**

Why did Garrard switch from heavy turntables (which Garrard pioneered on automatics) to the scientifically correct low mass turntable featured on the SL 95? Simply because the synchronous Garrard Synchro-Lab™ Motor has eliminated the need for heavy turntables, which were developed to compensate (by imparting flywheel action) for the speed fluctuations inherent in induction motors. The light aluminum turntable on the SL 95, precision matched to the kinetic energy of the Synchro-Lab Motor, effectively relieves weight on the center bearing and reduces wear and rumble in this most critical area. And its full 11½" diameter gives your records proper edge support.

The Synchro-Lab Motor has also made variable speed controls as obsolete as they are burdensome to use. The synchronous section of the motor eliminates the fluctua-

tions in record rotation which cause music to drift on and off key. It guarantees completely constant, unvarying speed regardless of voltage warm up, record load and other variables. By locking in to the fixed, rigidly controlled 60 cycle current (rather than varying voltage), the synchronous motor insures unwavering musical pitch. And this brilliant new Garrard motor also incorporates an induction section that provides instant starting, high driving torque and notable freedom from rumble.

Garrard innovations such as the Synchro-Lab Motor and new turntable are characteristic of the achievements that make the SL 95, at \$129.50, the most advanced record playing unit available today.

For a Comparator Guide, describing all Garrard models, write Garrard, Dept. R2-8A, Westbury, N.Y. 11590.

Garrard®
World's Finest

WHAT
REMBRANDT
IS TO
PAINTING



SONY IS TO TAPE

In every field there are those who set the standard of excellence. It's that way with recording tape, too. There is Sony professional-quality recording tape. Unequivocally the finest! Then there are so-called bargain tapes. The kind that cause excessive wear on recording heads. ■ Sony tape costs a few pennies more. But! Sony quality makes a whale of a difference in how much better your recorder sounds—and keeps on sounding. ■ Sony tape is permanently lubricated by the exclusive Lubri-Cushion process. Plus Sony's extra-heavy Oxi-Coating won't shed or sliver. And remember, Sony tape is available in all sizes of reels and cassettes. ■ When you're number one in tape recorders, you don't make the number-two tape!

You never heard it so good.



© SUPERSCOPE, INC. 1968

SONY SUPERSCOPE®

SUN VALLEY, CALIFORNIA • 91352
CIRCLE 70 ON READER-SERVICE CARD

LETTERS TO THE EDITOR

Mono Treasures

A note of sympathy is due the reviewers who compiled their lists of favorites for "Last Chance for Mono Treasures" [July 1968] and the readers who sent letters that confirm the situation's gravity. We "serious" collectors who have infiltrated the record business can "save" historic mono recordings only if we achieve the one goal that must characterize any business enterprise: a reasonable profit margin. The arithmetic of this dilemma is hard and clear: lack of *public* support for mono treasures is driving this material from our catalogues, not lack of record-company support. We can continue our release of historic mono recordings *only* if buyers materialize.

As for pseudo-stereo "rechanneling," we have held to our policy of avoiding this process on Seraphim simply because we have been unable, to date, to produce pseudo-stereo counterparts that are as good as the mono originals.

Let HIGH FIDELITY'S "Last Chance" serve as a prod to the conscience of all collectors—and as a useful buying guide as each of us asks himself, "What have I done for mono today?"

Brown Meggs
Vice President,
Capitol Records, Inc.
Hollywood, Calif.

I was very impressed with the attention given to the disintegration of our mono catalogue in these columns of the July issue, and I should like to make a few other points in a similar vein.

Clearly it is impractical for the industry to release new performances in both mono and stereo. But older mono recordings, at least the great and memorable performances, are something else again. In the Twenties and Thirties, most artists unfortunately had little concept of the importance of recordings; and I think it can be said that in the industry only Fred Gaisberg realized the documentary power of this relatively new device. The Second World War came, its chaotic economic aftermath in Europe, then the deaths of many of these artists—Fritz Kreisler, Elisabeth Schumann, Artur Schnabel, Wilhelm Furtwängler, Erich Kleiber, and others—and we were left with woefully inadequate evidence of their era, which now appears to have been the greatest in our tradition of musical performance. Even this seems about to be taken from us.

I find unacceptable the industry's use of the argument that stores are hesitant to stock mono titles any longer as evidence for steadily discontinuing more mono issues, because it is the industry alone which has started this terrible cycle. The mass public has been brainwashed

into preferring stereoized reissues of material that, more often than not, are travesties of their excellent originals of the mid-Fifties. This dishonesty must be ended. Encouragement should be given to stores that mono titles will continue to be available, with full and healthy promotional help from the industry, to co-exist at budget prices with stereo.

Seraphim has bravely held out for high-quality mono reissues of older material, splendidly engineered and tastefully promoted. Its executives should merit our deepest thanks, and its offerings our firm support. Seraphim's policy should be adopted by the rest of the industry. We all rejoice in every new advance in recording technique for future productions. But if this progress must be achieved by the assassination of artistically superior recordings of the past, then it is not progress at all, but a vandalism as real as carving up churches and paintings.

Daniel Gillis
Haverford, Penna.

Bravo for your article "Last Chance for Mono Treasures." Many fine recordings are enumerated here; however, equally excellent performances were neglected by your nine critics. May I mention a few?

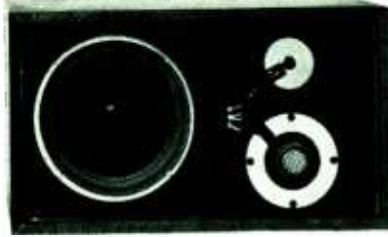
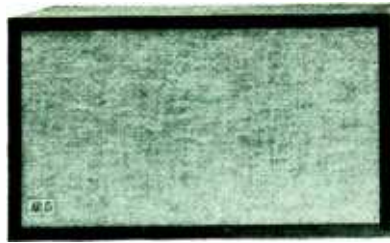
Beethoven: *Missa Solemnis*, NBC Symphony Orchestra, Arturo Toscanini, cond. RCA Red Seal LM 6013. This performance is truly an incomparable one: Beethoven's greatest work, performed by Toscanini in his greatest recording. It is highly doubtful if this performance will ever be equaled, let alone surpassed.

Mahler: *Symphony No. 5*, New York Philharmonic Orchestra, Bruno Walter, cond. Columbia SI. 171. This, a great reading by Mahler's friend and prophet, cannot be so easily dismissed as Bernard Jacobson did in his recent Mahler discography. Such imagination, *Gemütlichkeit*, and sweep has seldom been captured on disc.

Beethoven: *Symphony No. 3*, Vienna Philharmonic Orchestra, Felix Weingartner, cond. Columbia ML 4503. Along with this conductor's performance of Beethoven's Ninth, Weingartner's *Eroica* is an everlasting tribute to his integrity and musicianship. To many collectors, these performances remain the norm by which all other versions must be measured.

Brahms: *Concerto for Piano and Orchestra, No. 2*, Artur Schnabel, piano; Chicago Symphony Orchestra, Fritz Reiner, cond. RCA Red Seal LM 1831. This "pianistic Everest," to quote the revered critic C. G. Burke, has been surmounted by Reiner and Rubinstein in

Continued on page 8



the AR-5

a new addition to the AR family of speaker systems

In October, 1967, after nine years of experimentation and development, Acoustic Research introduced the AR-3a speaker system. It is the best speaker system we know how to make, regardless of price. The most important innovations in the AR-3a are two new hemispherical speakers which provide very smooth mid- and high-frequency response, together with what one reviewer called "virtually perfect dispersion." These two hemispherical speakers have now been combined with an entirely new 10-inch woofer to make the AR-5, a speaker system almost as good as the AR-3a at a price about \$75 lower. The main difference between the two systems is that the AR-3a response extends approximately one-third octave lower.

The cone of the AR-5 woofer is molded by a new low-vacuum process developed especially for Acoustic Research. The unusual cone texture which results reduces greatly the tendency toward coloration heard in conventional molded cones of paper or polystyrene. At the cone's outer edge is a new suspension, molded of urethane polymer. The cone itself has a compound curvature which is new, it is in a new housing, and the voice coil attached to it is slightly larger and longer. These internal improvements are complemented by a low 650 Hz crossover frequency made possible by the wide range of the AR hemisphere used for mid-frequencies. The crossover network is of the same type as is used in the AR-3a, and uses 100 mfd of highly reliable paper-dielectric capacitors. The two level controls are fully compatible with transistor amplifiers at all settings, as are the controls of all AR speaker systems.

The AR-5 is priced from \$156 to \$175, depending on cabinet finish, and is exactly the same size as the AR-2x and AR-2ax: 13½" x 24" x 11½" deep. Impedance: 8 ohms.

Please write to us for technical data and descriptive literature.

ACOUSTIC RESEARCH, INC., 24 Thorndike Street, Cambridge, Mass. 02141
CIRCLE 2 ON READER-SERVICE CARD

LETTERS

Continued from page 6

stunning fashion, beautifully performed and excellently recorded.

I have been a reader of HIGH FIDELITY for over twelve years. Let me thank you for affording me an immense amount of listening pleasure which has been accompanied with a knowledgeable authority unequalled by any other magazine in the field. Keep up the good work.

Joe C. Theiss

Morgantown, W. Va.

Listen Here

In "News and Views" [July 1968] you were kind enough to review the available tape cartridge catalogues, Harrison's and *Listen*, and mentioned one not at hand

at press time, *The Glass List*. Although it was gratifying to be included, I don't feel that you were fair or accurate in your statement that "... in striving for compactness, *Listen* has sacrificed correct catalogue numbers, particularly for reel-to-reel and cassette tapes."

As you may or may not know, the tape cartridge industry is in its infancy and many companies license out their libraries on either an exclusive or non-exclusive basis. Some have their four-track tapes duplicated by one company, while they may duplicate their own eight-track tapes, and permit their cassette and open-reel tapes to be duplicated by yet two other companies—and each company assigns its own catalogue number. Therefore, it would be virtually impossible in most cases to list all the appropriate numbers. *Listen* has not sacrificed correct catalogue numbers, but in most cases we use either the eight-track or

the original album numbers. We feel that the tape consumer isn't as much concerned about numbers as he is about available titles.

Ron Solovitz
Publisher,
Listen
Philadelphia, Penna.

Retrograde Inversion

Thanks to Peter Heyworth for giving us his thoughts on the unthinkable, and perhaps unlistenable, state of affairs in contemporary music ["The Fatal Sixties," June 1968].

Especially interesting is Mr. Heyworth's suggestion that "many years will pass before we begin to perceive traditional elements in Stockhausen." Conversely, to the extent that modern musi-

Continued on page 12

On Russcol as Freud

I chewed over Herbert Russcol's Liszt article ["Liszt as Lover," HF April '68] for a long time, thought I might write a letter, finally sat down and this came out, after which I felt better. I have no doubt that you have had enough of Liszt after so much in one issue, but there was so much omission of vital fact in that article that I had to do something about it.

Sigmund Freud was a pioneer in hitherto unexplored territory, and his novel and daring analytical system made possible a new and more accurate science of the mind. But this is only at its beginnings, and must develop considerably in the years to come. One of its vices in the past has been assumption on incomplete evidence, something even the Master himself, in his studies of Leonardo da Vinci and President Wilson, succumbed to. Without criticizing the actual application of Freudian analysis in Mr. Russcol's article, I must say he did give us Liszt with half of him left out.

There is no doubt that Liszt was a prodigious lover, and that he depended to a degree on women, often women older than himself (but by no means always, on Mr. Russcol's own showing). This is not an unusual phenomenon with great artists, and both Brahms and Elgar fell in love with women older than themselves, to quote the first names that come. But usually the true Don Juan type has fears for his potency and is a latent homosexual, as Mr. Russcol says; this is true of Brahms, who was Liszt's opposite in most things, but hardly of Liszt himself. The classic dramatic instance of the type is in Mozart's *Don Giovanni*, in which the Don is entirely unsuccessful with every woman he tries to seduce (unless he succeeds with Donna Anna, which is in doubt) right at the beginning of the opera. This is the classic syndrome—this is the man who needs women because he doubts his

powers with them. There was no doubt at all about Liszt's sexual powers; would Marie Duplessis or Lola Montez have accepted as lovers men of inferior performance? Besides, Don Juan Tenorio, The Great, rarely encumbers himself with a brood of children. I have little feeling for Liszt, and no intention of defending his character, but I am very interested in him as a unique human being: and my case is that the Freudian analysis throws only a partial light on his character, and genius, but most things come clear if we accept him simply in the light of his own values and those of his time.

It was a literary age, and men lived in story books, imitating the models they had themselves created. Underneath the superficial nature of Liszt, busy imitating art, he was a very different man from the pitiful failure Mr. Russcol paints. He criticizes Liszt's entourage of pupils, while ignoring two vital facts. The first is that this circus provided the early twentieth century with most of its great pianists, some of them very great indeed; the second is that Liszt gave his lessons free. Here is the key to the man. He was in fact, for all his faithlessness with women, an utterly selfless man. He devoted his life to the service of others: he sacrificed himself utterly in his last years to Richard Wagner, giving him his time, money, and endless support, not to speak of his daughter (Von Bülow's wife). Compared with the arrogant, unloving, dependent Richard Wagner, Liszt was a sincere and very independent man. A great chunk of one of Liszt's works turns up in *Die Walküre*; when Liszt and Wagner were hearing *Die Walküre* together, Liszt recognized it and said to Wagner, "It's nice to be played sometimes." Liszt died muttering "Tristan," and it was no idle romantic gesture; he had given the best part of his life to Wagner.

Again, only confusion results from believing that Liszt's religion was not sincere. Many people, perhaps most, in the history of Christianity have regarded sexual libertinism as compatible with sincere faith. The Middle Ages were full of this phenomenon, without going into the history of the Church itself. Liszt's diabolism was possible only for a believer, and is typical of Roman Christianity's fascination with the devil—even Luther felt it; did he not throw an ink-pot at Satan? The devil was in the air, as was Faust, who sold his soul to Mephistopheles. Liszt did not do that, but no unbeliever, or for that matter no mocker, could have drawn so many unnerving pictures of the Spirit Who Steadfastly Denies as Liszt did. Moreover, the spirit denies; one can hear him denying; and in both of Liszt's symphonies he is answered by religious music, in the *Faust* Symphony significantly by the astounding words with which Goethe identifies salvation with the love of woman. Goethe spoke for his age.

But Mr. Russcol's most astonishing assertion is that Liszt was played out as a composer in his last years. This almost sounds as though he knew more of Liszt's music from out-of-date books than from the music itself. There is a great deal of vulgar glitter in Liszt's music, but it is almost all in the early works. True, for many years Liszt's late works were seldom heard; but that is being remedied now. The reason for the neglect of Liszt's most significant compositions is manifold: Liszt himself cared little for their success after he had written them; he was too busy caring for other composers; but mainly they were too advanced for his time.

The spate of religious music is not confined to his later years, but is spread fairly evenly throughout his life. *Christus*

Continued on page 10

the musical heritage society

... makes Musical and Recording History and announces

SOME SUPERB \$ **1**
INTRODUCTORY
RECORDS
FOR ONLY ... EACH

Starting six years ago as an exclusively mail order organization, the Society became the first all \$2.50 record label and dealt almost entirely in recordings of Baroque music.

The Society's entry into the record market helped break the price barrier, gave impetus to the tide of economy label recordings with which music lovers are now blessed and inaugurated what came to be known as the "Baroque Boom."

Since its inception in 1962 the Society has served more than 250,000 music lovers. It has issued over 400 records. Fifty-six of its recordings have won the coveted GRAND PRIX DU DISQUE, the highest recognition a recording can achieve. Over half the Society's recordings are of music never recorded prior to the Society's release. These records are available only from the Society as its records are not sold in record stores. As they are not sold in record stores you will not find them listed in the Schwann catalog.

The Society has initiated a number of recording projects, some on a grand scale. It has already issued, on 15 records, all keyboard sonatas of Joseph Haydn as performed by Artur Balsam, the foremost interpreter of Haydn's keyboard works. The Society is in the process of issuing, on 49 records, the 106 symphonies of Joseph Haydn. It will shortly complete the issue of all Bach's organ works as performed by the world renowned organist, Marie-Claire Alain, on 25 records. Numerous other projects are nearly complete or underway, some of which are announced elsewhere on this page.

While the Society's records are regularly \$2.50 each, certain of them have been designated introductory records and may be purchased for only \$1.00 each. A list of these records will be sent you with a complete catalog upon your request. Please use the coupon.

the musical heritage society inc.

1991 Broadway
New York, N. Y. 10023



FREE!

The Society's catalog of more than 400 records covering Medieval, Renaissance, Baroque, Rococo, Classical, Romantic and Modern music will be sent to you free upon your request. There is no obligation. Please use the coupon below.

Details about the Society's recording projects, order forms, etc. will be sent upon your request. There is no obligation. Please use the coupon below.

WOULD YOU LIKE TO TRY SOME OF THE SOCIETY'S RECORDS FOR ONLY \$1.00 EACH? Upon receipt of your request for our catalog and other details we'll also include an offer of several superb introductory records representative of the Society's catalog at the low trial price of only \$1.00 each!

SOME OF THE SOCIETY'S RECORDING PROJECTS

- COMPLETED Joseph Haydn's complete keyboard works on 15 records Artur Balsam, Piano
- COMPLETED Johann Sebastian Bach's complete organ works on 25 records Marie-Claire Alain, Organ
- COMPLETED Ludwig Van Beethoven's piano sonatas, complete on 11 records Friedrich Gulda, Piano
- COMPLETED Claude Debussy's complete works for piano on 8 records Joerg Demus, Piano
- IN PROGRESS Joseph Haydn's 106 symphonies on 49 records The Vienna Chamber Orchestra, Ernst Maerzendorfer, Conductor
- IN PROGRESS Frederic Chopin's complete works (all that he ever composed) on 25 records Halina Czerny-Stefanska, Piano and other artists and groups
- IN PROGRESS Robert Schumann's complete piano works Joerg Demus, Piano

GRAND PRIX DU DISQUE . . . Fifty-six of the Society's recordings have won the Grand Prix du Disque, more than any other record company in America.

- The first all \$2.50 record label in the U.S.A. Established in 1962.
- Over 250,000 satisfied customers.
- Not sold in stores! Not listed in Schwann's. The Society's records are available to you directly from the Society's facilities. Send for a complete catalog.
- All the Society's records are available in TRUE STEREO. None of its records are "electronically enchanted" or in "compatible stereo."

Musical Heritage Society, Inc.
1991 Broadway
New York, N. Y. 10023

HF 10/68

Gentlemen:

Please send your free catalog of more than 400 records, details about the Society's recording projects and an offer of introductory records for only \$1.00 each!

NAME

ADDRESS

CITY STATE ZIP

CIRCLE 49 ON READER-SERVICE CARD

Tandberg® 64X

the
ultimate
in tape
recorders

**NOW AVAILABLE WITH
SEPARATE BIAS HEAD**

for remarkably better, clearer, more natural
sound... even at $3\frac{3}{4}$ & $1\frac{7}{8}$ speeds!



Model 64X—available in 2 & 4 tracks; includes 4 magnetic heads for record, playback, erase, bias; FM stereo multiplex, sound-on-sound, echo effects, add-a-track, direct monitor, remote control.

\$549.00

Tandberg leadership continues to grow! This outstanding stereo tape deck just recently tabbed "the highest caliber" includes its own proven crossfield (separate bias) head. This means even wider *Frequency Response* at $3\frac{3}{4}$ ips — 30 to 15,000 Hz; at $1\frac{7}{8}$ ips — 40 to 9,000 Hz; and of course, at $7\frac{1}{2}$ ips — 30 to 20,000 Hz; combined with lower *Signal-to-Noise Ratio* — 59db for $3\frac{3}{4}$ ips, 56db at $1\frac{7}{8}$ ips and 62db at $7\frac{1}{2}$ ips. Result: *Remarkably better, clearer, more natural sound!*

See your dealer immediately.

Write for our latest comparative performance chart.

Tandberg OF AMERICA, INC., P.O. Box 17., 8 THIRD AVE. PELHAM, N.Y. 10803

CIRCLE 71 ON READER-SERVICE CARD

LETTERS

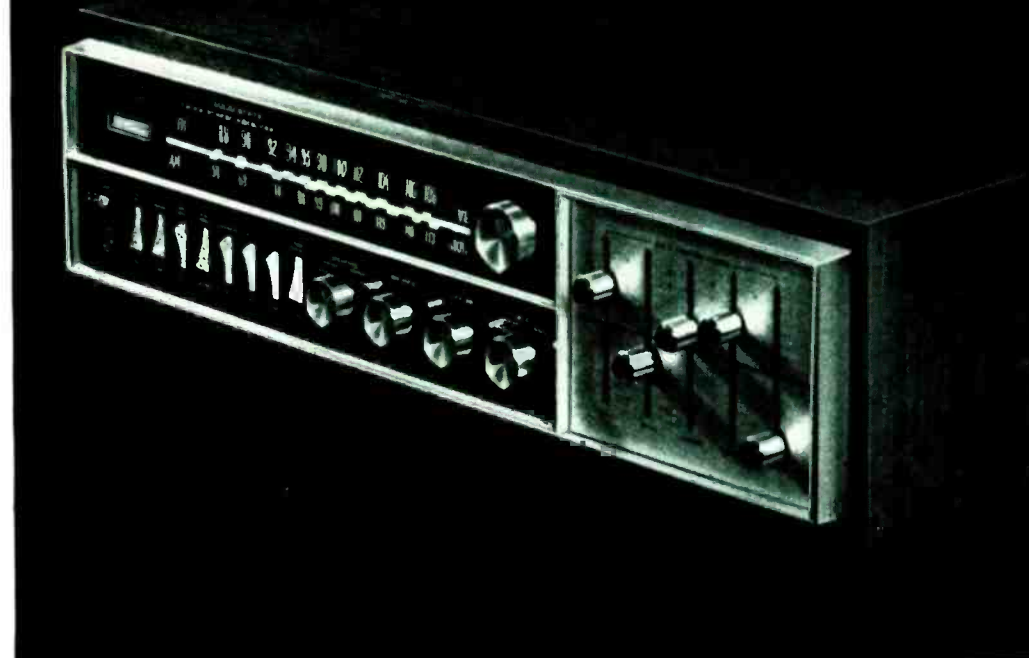
Continued from page 8

was begun in 1857, and the *Salve Regina* finished in 1885, a period of nearly thirty years. Most of Liszt's large-scale works were composed around the earlier date, and before 1855 we find the display pieces for piano, including the two concertos, which have been responsible for Liszt's dubious reputation. They are overpopular, naturally; and for their worst aspects: again, naturally. His later religious music was written in a mistaken but sincere attempt to reform Catholic church music, in much the same mood as the Jazz Masses of today. How much of it does anyone know? Bernard Jacobson in his discography calls attention to the *Via Crucis*, and this startlingly austere and haunting work is very typical of Liszt in his last period. It is not alone among the religious works of these years in being prophetic and powerful. When people cite *The Legend of Saint Elizabeth* as typical of religious music by Liszt, they forget that it is his first large-scale sacred choral work; even so, it is not wholly negligible. But it is the piano music and orchestral works of Liszt's last years that command attention and quite refute Mr. Russcol's evaluation. These include the last symphonic poem, *Von der Wiege bis zum Grabe*, and the incredible last piano pieces—including the *Bagatelle Without Tonality*. But all these pieces, from the *Four Short Pieces* of 1865 through the two *Elegies* of 1874 and 1877, *Wiegenlied* (1881), *Nuages gris* (1881), the amazing two versions of *La Lugubre gondola* (1882), *Richard Wagner Venezia* (1883), the *Hungarian Pictures* (1885), *Trauertorspiel* und *Trauertanz* (1885), *En Rêve* (1885), the final and hair-raising *Unstern!*, and the last *Mephisto Waltzes* and *Hungarian Rhapsodies*, anticipate most of the twentieth century's most cherished discoveries.

"Every contrariness existed in his soul" wrote that great psychologist Ernest Newman. Self-sacrificing and self-advertising, flamboyant and yet with perfect manners, hated by many, he seemed incapable of hatred himself, and strove to be on good terms with all men. Like most composers he developed, and the progress of his works, from the early showpieces and studies for piano, through the large-scale works of middle life, the *Faust* and *Dante Symphonies* and the B minor Sonata, to the austere and visionary late religious works and piano pieces, shows something of the progress of the man himself. He died poor in Bayreuth, not because he had dissipated his vast fortune, but because he had given it away, and his final minor orders was but a symptom of deep religious feeling that he had always possessed. His work affected a whole generation of composers, just as he taught a whole generation of pianists; far from his life being sterile and his last works worthless, few men have led a more fruitful life or left behind them a more startlingly prophetic final testament.

Peter J. Pirie
Sussex, England

UNIQUE



140 WATT SOLID STATE AM/FM/FM STEREO RECEIVER WITH EXCLUSIVE BUILT IN "SOUND EFFECT AMPLIFIER" TONE CONTROL SYSTEM.

Model 5003 is unquestionably the finest, most advanced receiver manufactured in the world today. Incorporating our exclusive Sound Effect Amplifier system of tone control, the 5003 permits the listener to select and adjust 5 variations of the tonal spectrum (two low-frequency, one Mid-Frequency and two High Frequency) rather than only two (one treble and one bass) as in most conventional units. Tone selection is provided by five vertically activated graphic controls located on the right side of the receiver. Additional electronic advances include Field Effect Transistors in the FM tuner, 140 watts power at 1% distortion, completely flat frequency response in the audio range and better than 70 dB image rejection. Additional examples of the sophistication of design and performance of the 5003 are shown below and are further evidence of the 40 years of experience that has enabled us to achieve our reputation as Japan's oldest and largest stereo equipment manufacturer. As such, we not only produce well over forty per cent of all records manufactured in the Orient but also design and manufacture every component part of each unit we produce. This latter manufacturing capability enables us to achieve engineering perfection without equal or compromise.

MODEL 5003 SPECIFICATIONS: 140 watt AM/FM/FM Stereo Receiver • "Sound Effect Amplifier" tone control system. • Field Effect Transistors in FM tuner. • FM muting switch • Hi and low cut filters for rumble and scratch free phono reproduction • Jacks for tape playback and recording • Phono input and head phone jacks • Front panel switches for selection of one, two or both separate speaker systems. • THD distortion at rated power only 0.5% at 1KHz • Magnet phono and tape input are equalized to RIAA and NAB specifications • Built in tuning meter • Cabinet finished in hand rubbed oiled walnut wood veneer • Dimensions: 20 inches wide, 4 1/4 inches high and 13 1/4 inches deep.

JVC

Manufactured by Victor Company of Japan, Ltd.

JVC America, Inc., A Subsidiary of Victor Company of Japan, Ltd., c/o Delmonico International Corp., 50-35 56th Road, Maspeth, N.Y. 11378, Subsidiary of TST Industries, Inc.

CIRCLE 22 ON READER-SERVICE CARD

Have you an ear for music?



Then pamper your ears with **TOP-RATED SUPEREX ST-PRO-B** stereo-phones

Complete with woofers, tweeters, and crossover networks built into each earphone. The experts say "they're something special" and they "deserve to be heard." Once you've heard them you'll agree. Ask your dealer for a demonstration. Approx. \$50

Write for Superex specification brochure and reprint of ST-PRO-B review.

SUPEREX ELECTRONICS CORP. • 1 RADFORD PLACE, YONKERS, N.Y. 10701
CIRCLE 69 ON READER-SERVICE CARD

HINGEPOWER, CRAZY!



Unique Toshiba "Electro-Hinge" speaker mountings permit play in open or closed position without cables. Everything about it is just as unusual. ToshibaMatic single knob tape control for sure, one-handed operation. Live pause-edit control. Has all professional studio quality features. Walnut veneer. It's the really new Toshiba solid state 4-track stereo tape recorder.

The Genoa, GT-840S. \$219.50 Mfrs. Sugg. Retail Price.



THE INTERNATIONAL ONE

CIRCLE 74 ON READER-SERVICE CARD

LETTERS

Continued from page 10

ology seeks to impose its own reinterpretation of the past, I wonder what Stockhausen-like elements of aleatoric music and notation-defying composition one might find in the tradition now ended? All we have to assume is that the *impulse* to sever music's event-relating time function may be common to both traditions.

Where was the bottomless pit ever glimpsed before, and in what form? One thinks of Varèse and the blurring, Bedlam-redundant sonics of *Arcana* as a sort of feckless attempt at monadic expression in music. Although it has form, *Arcana*, unlike many more sophisticated attempts to single-coin music and noise, creates a rather novel impression of reversability which, in turn, has the appearance of Stockhausen's "here and now" to a degree.

The search for better examples will be aided by the development of special terminology, perhaps akin to physics, which the new order will certainly require. Who knows what hitherto unsuspected linkages may exist? Think, then, of the features that might be written on the anti-material Richard Strauss, or the aleatory features of Bach, or parity problems in Verdi. Or how about "Anton Bruckner: Monastic or Monadic?" Only time (space-time, non-time?) will tell.

C. E. Crumpacker
Brooklyn, N.Y.

Whither Broadway

A few comments regarding Gene Lees's article "Whither Broadway" (June 1968):

- 1) Gerry Mulligan is wrong. The musical theatre is not *inherently* romantic. Music is inherently emotional but not needfully romantic. The fact that the recent tradition of musical theatre was based in the romantic movement does not make for a rule: Greek comedies, for example, were essentially musical but not romantic.
- 2) The rock movement is not inherently antiromantic. The recent excesses of the Moody Blues and of pieces such as *The Unknown Soldier* by The Doors would warm the heart of any Wagner fan.
- 3) *Hair* was not praised solely on its choice of music. I fear what disturbed Mr. Lees, other than his musical preferences, which are his own and have no place in this letter, was the play's refusal to act the way in which plays are supposed to act: montage was substituted for plot, and a subliminal message was projected instead of a familiar didactic moral. The play conveys no "generation gap," but it apparently conveys a "critical gap" between those able to sense value and those who must find value on a predetermined scale. Mr. Lees is in the same position as those of the French Academy who found themselves unable to evaluate Van Gogh: it's just all too much for his tiny teacup.

Continued on page 16

CIRCLE 40 ON READER-SERVICE CARD →

Transparent sound for the See-Through generation



Nova — an award-winning loudspeaker design from JBL — is engineered for the frank, tell-it-like-it-is era. To transparent chairs, walls, garments . . . add transparent sound. The clean, functional geometry of Nova's walnut exterior is a portent of the strong and simple purity of its reproduction. Free sound, vital, uninhibited, open-throated, unconstricted in spite of Nova's "bookshelf" size. Above all, *transparent*. Hear what it's like to "see through" straight back to the original performance. Nova . . . at your JBL Audio Specialist.

All inanimate objects above were honored by Industrial Design magazine in its 14th Annual Design Review. Clockwise from Peter Pepper Product's timepiece: acrylic chair by Neal Small Designs, a matched pair of Novas by JBL, Raymor lamp, acrylic chess set by Robert Blosser for the Reeves Co.


Write for limited edition of the JBL 1969 collection, 3249 Casitas Ave., Los Angeles, Calif. 90039

JBL



Take the goosebump test.

CIRCLE 36 ON READER-SERVICE CARD



(A not totally scientific but very enlightening comparison of the highly rated Harman-Kardon Nocturne Five Twenty vs whoever.)

By Goosebump Test we don't mean a head-on comparison of specifications. Most receivers costing what the Five Twenty costs have about the same "specs," give or take a point or two. And we're not talking about a beauty contest either. Of course, we think our "Nocturne Look" is the prettiest thing that's ever happened to receivers. But admittedly we are biased, and styling is most certainly a matter of taste.

So what is the Goosebump Test? Just what it sounds like. Go to your dealer and listen to a competitively priced receiver and then listen to our Nocturne Five Twenty. We think you'll not only hear the difference but actually feel the difference between our

instrument and our competitor's. *Feel* the difference enough to get goosebumps.

Actually there is a very scientific reason why the Nocturne Five Twenty sounds different. It is called wideband response. It's a design technique that allows us to build our amplifiers so they deliver frequency response well beyond 20 and 20,000 Hz. Most receiver manufacturers restrict their amplifiers so that they do not go below 20 Hz or above 20,000 Hz, reasoning that response outside of those parameters is inaudible and therefore meaningless.

We don't agree.

We can graphically prove that this restriction causes critical distortion in the mid-range where most of the music is. (We will be happy to send you a square wave analysis upon request.)

But more important than graphs or charts is what you hear. Our Five Twenty makes an oboe sound like an oboe. Clearly defines the subtle differ-

ence between a cello and a viola. Makes the bite of the bow, the hard metal of the brass an integral part of your listening experience. You hear the music as it is—not as it is interpreted by a severely limited electronic device.

Hi Fi/Stereo Review magazine recently called the Five Twenty one of "the cleanest, open sounding receivers" they had ever heard.

We call it "The Goosebumper."

Are you getting your fair share of goosebumps? Take the Goosebump Test. Today. At your Harman-Kardon dealer.

For more information, write Harman-Kardon, Inc., 55 Ames Court, Plainview, N.Y. 11803, Box # HF10



harman kardon

We took our receiver to the experts

... and as they said in Hi-Fi Stereo Review:

"The IHF sensitivity, rated at 1.9 microvolts, measured 1.7 microvolts. This places the 711B among the most sensitive FM tuners we have ever tested!"

"The FM distortion was as low as we have ever measured!"

"The unit was obviously very sensitive, yet was completely free of cross-modulation problems. It has an unusually clean sonic quality and even though we had a number of other receivers at our disposal, we always preferred to listen to the 711B!"

"There are a number of receivers whose specifications are not unlike those of the 711B, but few of them could match its overall performance in a side by side comparison!"

That's how they hear it.

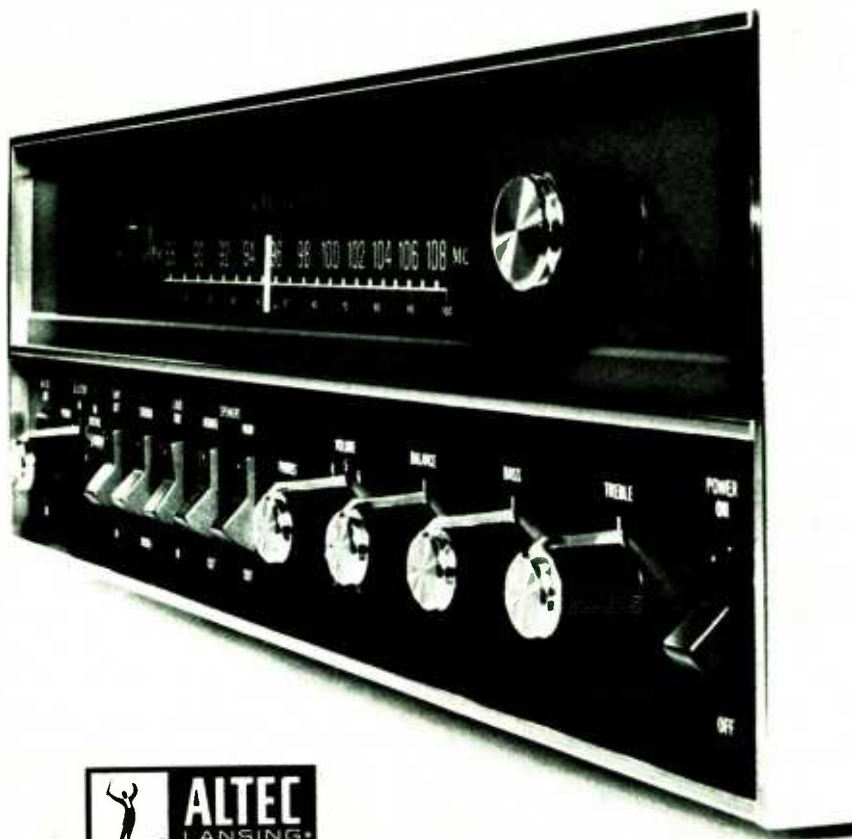
"The front panel of the Altec 711B has a velvet-textured matte black finish that is extremely tough, virtually immune to scratches, and in our opinion uncommonly handsome!"

That's how they see it.

"The price of the Altec 711B is \$399.50!"

That's how you buy it.

See your Altec dealer. (He's listed in the Yellow Pages.) And send for our 1968 Hi-Fi Catalog and reprint of this Test Report.



A division of **RTV** Ling Altec, Inc., 1515 So. Manchester Ave., Anaheim, Calif. 92803.

Visit Altec Lansing at Booths 203A-209A at the New York Hi Fi Show at the Statler Hilton in New York Sept. 19-22
CIRCLE 5 ON READER-SERVICE CARD

LETTERS

Continued from page 12

4) Art forms mold media to evoke emotion. Critical forms mold formulae to recognize art (i.e., in five out of seven areas it resembled *Oklahoma* and therefore must be a good musical). Jazz became sterile as a result of criticism's triumph over art, rules over creation. Rock (a diverse category having little to do with the Top Ten charts) lives because it is, in a McLuhan world, responsive to stimuli rather than the second-guessing of rule and formula makers.

Richard Gibson
Brooklyn Heights, N.Y.

Quo Vadis, EMI?

It was with great surprise that I viewed HIGH FIDELITY'S June cover containing a full-color reproduction of the long-deleted Stokowski performance of Shostakovich's Eleventh Symphony on Capitol. Imagine my expectations then, as I thumbed hurriedly to page forty-four where Norman Eisenberg would tell me that this treasure, long the object of a fruitless search, had been reinstated. Mr. Eisenberg, unfortunately, comments: "For reasons that are unrelated to either musical or technical values, this production is no longer listed."

It is to be hoped that Capitol/EMI will see fit to reissue the two-disc set in its Seraphim line, particularly after Mr. Eisenberg's comments on the recording's excellent merits.

A. S. Krupicz
Erie, Penna.

Our man Eisenberg's voice was apparently heard: Capitol will reissue Stokowski's Shostakovich Eleventh on its Seraphim label this January.

Record Packaging

I have recently become aware of a very peculiar situation in the packaging of records. I find it mystifying and inexplicable. Perhaps you will also find it strange, if you have not already noticed it.

Columbia, in its Columbia, CBS, and Epic records which list for \$5.79, has recently shifted from a plastic sleeve to a plain paper sleeve. At substantially the same time, Vox in its Turnabout and Vox Box records, listing at \$2.50 and three discs for \$9.95 respectively, has shifted from a plain paper sleeve to a plastic-lined paper sleeve. Very puzzling. Why should certain records come in plastic-lined sleeves, while others, listing for twice the price, come in plain paper sleeves? I can see no possible rationale for it other than plain commercial greed on the part of Columbia. Perhaps plain paper sleeves and plain commercial greed go together.

Jack C. Rea
Waltham, Mass.

CIRCLE 46 ON READER-SERVICE CARD →

Anybody can build a turntable.

(This is a public service message from Marantz.)

There are two ways to build a turntable. The ordinary way. And the Marantz **straight-line tracking way**.

Only straight-line tracking makes it possible for a home turntable system to reproduce the sound on a phonograph record exactly as it was originally etched by the cutting head. And only Marantz has it.

Straight-line tracking keeps the tone-arm precisely tangent to the grooves—not sloppily sloshing around in them. That's why it is the only known way to give you absolutely uniform stereo separation and frequency response from the outermost groove to the innermost (where distortion is greatest). In addition, straight-line tracking also eliminates tracking error distortion, uneven stylus wear, and skating force.

Another Marantz feature,

positive cueing control, ends accidental record scratch forever. One simple control knob lets you set the stylus in any groove you desire—without touching the tone arm.

The Marantz Model SLT-12U turntable is equipped with a universal pick-up head which is adaptable to a broad selection of popular cartridges. No wonder—feature for feature—it is the ideal instrument to enable you to enjoy perfect stereo sound in your own home—exactly as heard in the finest recording studios. And best of all, it is priced at just \$295.

There is so much that goes into making a Marantz a Marantz, that your local franchised Marantz dealer will be pleased to furnish you with complete details together with a demonstration. Then let your ears make up your mind.



marantz®

Designed to be number one in performance...not sales.

Columbia vs. RCA



Photos by Roland Gelatt

The Old Regime

Company: Columbia Records
 Place: Town Hall, Philadelphia
 Date: May 19, 1968
 Producer: Thomas Frost
 Orchestra: Philadelphia
 Conductor: Ormandy

... and the New

Company: RCA Victor
 Place: Academy of Music, Philadelphia
 Date: May 27, 1968
 Producer: John Pfeiffer
 Orchestra: Philadelphia
 Conductor: Ormandy

THE PHILADELPHIA ORCHESTRA has switched labels. After nearly a quarter century with Columbia, Ormandy and the Philadelphians are back where they started from—on RCA Red Seal. Why the change of allegiance? When the contract with RCA was signed last November, statements were made about a new opportunity to record a "wider repertory." But inasmuch as Columbia has recorded the Philadelphia Orchestra *in extenso* all the way from Bach to Berg, it's pretty difficult to swallow that line of reasoning. Except for providing a few exclusive artists for concerto recordings, what can RCA do that's so wildly different? A more plausible explanation would seem to be that the orchestra's trustees hope to make more money by re-establishing the historic affiliation with Red Seal. RCA's five-year contract reportedly guarantees the Philadelphia Orchestra \$2,000,000 in royalties. To earn that sum in today's rather depressed classical record market will take some doing, but RCA is hopeful about clearing it with room to spare.

Along with a change of labels goes a change of venue. Columbia for many years has conducted its recording sessions in Philadelphia's Town Hall. RCA has opted instead for the site that was used throughout the 1920s and 1930s: the orchestra's own Academy of Music. To observe the differences at first hand and to mark the passing of one regime and the debut of another, I attended Columbia's last and RCA's first recording session with the Philadelphia Orchestra. They occurred within eight days of each other. Here is a diary account of what I saw and heard.

Sunday, May 19

To Philadelphia with Tom Frost, producer of Columbia's Ormandy recordings. Crowded train. Who would have thought so many people travel to Philadelphia at 9:00 a.m. of a Sunday? In between cups of coffee Frost volunteers some pertinent background information.

"When we learned that Philadelphia had signed with RCA, we took a hard look at our catalogue and decided on

the things that needed to be done while the orchestra was still under contract. The Brahms First we're recording today is one of several bread-and-butter pieces which are being updated. Ormandy no longer likes the earlier performance, and the ten-year-old sound shows its age. So it's being done again. We've also recorded new versions of Respighi's *Pines and Fountains*, the *Bolero*, *Finlandia*, *Pictures at an Exhibition*. . . . Besides the updatings, we've tried to fill in some gaps in our Philadelphia list. For instance, Ormandy has never recorded the *Meistersinger* Prelude for us. We're doing that today too. Earlier this spring we recorded Bach's *St. John Passion*. Altogether we've put a lot in the can these past few months. I'd say we have enough unreleased Philadelphia material to last another four years.

"Perhaps I should tell you something about my method of working with Ormandy. Before I come to a session, I try to learn the score as if I were going

Continued on page 20

The
Mamiya/Sekor
DTL is the
only 35 mm
SLR camera
in the world
with two
separate
meter
systems
...and
prices
start
as
low
as
\$180



Subjects with front lighting are measured easiest with an "averaged" meter system. With back or side lighting you need a "spot" meter system to read the most important part of the picture. Almost all fine 35mm SLR cameras have one of these systems; only the Mamiya/Sekor DTL has both. Write for folder to **Ponder&Best**, 11201 West Pico Blvd., Los Angeles, California 90064.

MUSIC MAKERS

Continued from page 18

to conduct it myself. I trained as a conductor at Yale and the Accademia Chigiana, so I know what's going on. Anyway, over the years Ormandy has come to trust my judgment. Sometimes I can hear small slips over the speakers which he may miss in the hall. It's easier for me to stop him right away than to wait for him to pick up the error at the playback. Some conductors might object to this, but not Ormandy."

As we step off the train, Frost glances at his watch and observes matter-of-factly that we have nine minutes before the session is due to start. Cool. Pre-

cisely at 11:30, zero hour, the cab lets us off at Town Hall. A dreary, messy place on North Broad Street used mainly for union meetings and lodge dances. Ormandy on podium, orchestra tuning up. Frost waves hello and heads for the ladies' room. "Come on," he says "don't be afraid. We have our control room here." I venture in. So that's what they look like. The engineers are already there, checking meters, setting levels, threading tapes. I wander out into the hall—a square room surrounded on all sides by a low balcony, the orchestra sitting in the center. Suddenly I am engulfed by glorious waves of sound—the brilliant, glossy, ultrareverberant sound one has come to expect from Philadelphia Orchestra recordings. Ormandy is

rehearsing the *Meistersinger* Prelude.

Over the loudspeakers Frost is heard to ask, "Shall we start? Good. *Die Meistersinger* Prelude, take one." As the recording proceeds, I observe Frost's stop-and-fix technique in action. No ceremonious punctilio here, no dithering, no wasted motion. It's obvious that conductor and producer are in intimate rapport. During the first playback Ormandy gives Frost an affectionate hug. "I'll miss this fellow," he says.

When *Meistersinger* is finished to satisfaction, the Philadelphia's tuba player—Abe Torchinsky—comes in to say goodbye. He won't be needed in the Brahms. It's the first of many farewells, for the orchestra dwindles steadily as the day's work progresses, and no one wants to go without a parting word and wave for Frost and the engineers. By late afternoon only the strings remain to complete some short pieces for a "showcase" collection. Eyes begin to scrutinize the clock. The six-hour limit is approaching. After that the men get paid at triple rate, since it's a Sunday session. One violinist remarks to another: "Do you realize that if we go into overtime, we'll be getting more than our psychiatrists?" The deadline arrives and there's still work to be done. "It's six hours now," Frost announces over the intercom, "but we'll go on." He looks at the engineers and shrugs his shoulders. "What else can we do? It's now or never."

Thursday, May 23

RCA's first Philadelphia session is set for next Monday. Today I'm given an advance briefing by two old friends: Roger Hall, director of the Red Seal division, and Jack Pfeiffer, who will produce the recordings. "You've probably heard," Hall begins, "that we intend to return to the Academy of Music for our recordings. There's a very specific reason for this. We're convinced that what is known throughout the world as the Philadelphia sound is a composite of three factors—the orchestra, Eugene Ormandy, and the Academy. To us the Academy represents an essential element. The trouble is that it's a problem hall for recording. That's why Columbia gave it up many years ago. But we think we have the problem licked."

"Don't count your chickens," Pfeiffer interposed. "There's an element of risk in what we're doing. I look upon next Monday as something of a noble experiment. Basically, the trouble with the Academy is low reverberation. The hall has a good response pattern and a fine sense of intimacy, but the low reverberation period makes for a certain dryness. At a live concert in the Academy you don't notice this so much; but over loudspeakers it is bothersome."

"RCA's research facilities in Princeton have given us a lot of help. Most of the work was done by John Volkman of the Princeton labs. He has devised a method of controlling the acoustic properties of the Academy, but since it's a patentable process, I can't spell out

Continued on page 30

CIRCLE 15 ON READER-SERVICE CARD →

uniCLUB

saves you more
on more of what you want!

RECORDS TAPES STEREO GEAR BOOKS



Here are 10 facts about uniCLUB. They are 10 reasons to clip the coupon and join now!

1. Any LP or tape on every U.S. or foreign label available. Columbia—Capitol—RCA—London & 350 more. No exceptions.
2. You save a minimum of 35% on LP's; 33% on tapes and 25% on books.

| LP's LIST | uniCLUB |
|-----------|---------|
| \$1.98 | \$1.35 |
| 2.98 | 1.95 |
| 3.79/98 | 2.49 |
| 4.79/98 | 3.09 |
| 5.79/98 | 3.79 |

3. You can save even more by taking advantage of the regular extra discount "Specials." Save up to 80% off list price. Right now, for example, the entire RCA Red-Seal catalog is \$2.75 mono; \$3.25 stereo. The Vox \$4.98 series is \$1.75 mono and stereo.

4. Never a requirement to buy. No monthly "stop-order" forms to return. You receive just what you order.

5. **LIFETIME MEMBERSHIP**
The club membership fee is \$5. This is for lifetime privileges which are increasing all the time.

6. **FREE CLUB MAGAZINE**
Members regularly receive "uniGUIDE" advising them of the latest releases, recommended best-buys and extra discount "Specials." When you join you receive a free 300-page Schwann record catalog listing every available record and its price. You receive a free Harrison tape catalog if you specify.

7. **FASTEST SERVICE ANYWHERE**
Your orders are not only processed but shipped the same day we receive them. This unique service is possible because your orders are picked from an inventory of over 250,000 LP's & tapes. You get factory-new sealed albums and tapes only. Defects are fully returnable at no charge.

8. **SAVE UP TO 50% ON STEREO GEAR**

Individual components or complete systems—

uniCLUB supplies hi-fidelity equipment of virtually every manufacturer at tremendous savings. This month's "Hi-Fi Special" is a Garrard SL 95 turntable; List \$129.00. to members only \$83.00.

9. **BOOKS OF ALL PUBLISHERS**
The Book Division—only uniCLUB has it—offers members at least 25% off on any book in print.* You get only original publishers' editions. uniGUIDE lists best-sellers, just-published works and book "Specials."

10. **FOUR CLUBS IN ONE**
uniCLUB is really a time-saver. It makes joining many clubs unnecessary. Now you can buy all your records, tapes, auto-cartridges, books and stereo-gear from one convenient source. We hope you'll join today!

SAVE MONEY EVEN ON YOUR MEMBERSHIP FEE
Give gift memberships with full lifetime privileges for only \$2.50 each. Splitting the cost with one other person lowers cost to \$3.75; enrolling five at a time brings cost down to only \$3 each.

Send my Free Schwann catalog, order blanks & uniGUIDE by return mail.

\$5 enclosed guarantees me:

1. LIFETIME MEMBERSHIP in uniCLUB
2. 35%-80% savings on LP albums, 1/2 off on tapes, 25% on books.
3. No requirements ever to buy anything. Nothing will ever be sent until I order it. I must be delighted with uniCLUB or within 30 days I will let you know and receive a full refund.

uniCLUB Inc.

255 West 42nd Street HF-108
New York, N. Y. 10036

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

Send gift memberships at \$2.50 each to names and addresses listed on attached sheet.

I am also interested in pre-recorded tapes.

CIRCLE 75 ON READER-SERVICE CARD

**The world's largest maker
of automatic turntables
presents the
world's finest collection...
BSR McDonald**



PRECISION CRAFTED IN GREAT BRITAIN

McDonald Automatic Turntables

To achieve the ultimate in performance, BSR McDonald has brought to perfection the Anti-Skate Control. This adjustable dynamic control applies a continuously corrected degree of compensation as required for all groove diameters. It neutralizes inward skating force and eliminates distortion caused by unequal side wall pressure on the stylus. All of the BSR McDonald automatic turntables incorporate anti-skate.



After the last record has played on any of the three BSR McDonald automatic turntables, the tone arm automatically returns to the Locking Rest. In conjunction with this action, the On-Off-Reject lever automatically shifts into the Off position which securely locks the tone arm in its cradle to protect it from accidental drops and resulting stylus damage.

All BSR McDonald automatic turntables have a Clip-In Cartridge Head. This lightweight tone arm head, with finger lift and clip-in cartridge holder, provides universal mounting and quick change facility. It can accommodate practically every contemporary cartridge currently on the market.



Key features are basic to McDonald Automatic Turntables

- Easy operating controls for manual or automatic selection of 7", 10", or 12" records at 16, 33, 45 or 78 RPM.
- Complete flexibility of operation in automatic, semi-automatic, and manual play, along with continuous repeat-play features by virtue of positive record size selection.
- Dynamically balanced, resiliently mounted, hum-shielded 4-pole induction motor has high torque, constant speed design assuring minimum rumble and wow. An induction motor is used because of its inherently lower rumble characteristics as compared to synchronous or other motor types.
- Pop Filter eliminates annoying "pop" which can occur in any turntable due to A.C. switch arcing when unit shuts off.
- Includes 6-foot UL approved power cord with ground lead and 4-foot twin shielded color coded audio cable. Wired for 120 volts, 60 cycle operation (easily convertible to 50 cycle operation). Operates on 105-130 volts, 60 cycle A.C. Overall dimensions: 13 1/8" x 11 1/4", 4" above, 2 1/2" below top surface of mounting board. Weight: Model 600—9 lb. 6 oz. (10 lb. 10 oz. shipping); Models 500A and 400—7 lb. 8 oz. (9 lb. 8 oz. shipping).

High Fidelity starts here



The most brilliant of the trio of BSR automatic turntables! Indeed an expression of the precision craftsmanship and undisputed engineering know-how that have made BSR the world leader. The BSR McDonald 600 encompasses every fine automatic turntable feature.



BSR McDONALD 600 TOTAL TURNTABLE (600/XM44E)

Includes factory pre-assembled and tested:

- | | |
|--|----------------|
| • BSR McDonald 600 automatic turntable | \$74.50 |
| • Shure M-44E Cartridge | \$34.50 |
| • BSR PB-1 Decor-matic power base | \$15.00 |
| • BSR DC-3 Deluxe Dust Cover | \$7.00 |
| <hr/> | |
| (See your dealer for special package price) | Value \$131.00 |

The PB-1 Decor-matic power base can be set to have the turntable automatically shut-off the receiver when the last record is played or allow operation of the receiver without the use of the turntable.

The matchless performance and appearance of the Model 500A bear the stamp of BSR engineering excellence. Along with the inherent family features, the softly styled satin black and brushed aluminum 500A boasts several exclusive features that contribute to making this model a favorite with discriminating equipment purchasers.



BSR McDONALD 500A TOTAL TURNTABLE (500A/XM44-7)

Includes factory pre-assembled and tested:

- | | |
|---|---------------|
| • BSR McDonald 500A Automatic turntable | \$59.50 |
| • Shure M-44-7 Cartridge | \$19.90 |
| • BSR PB-2 Standard Base | \$5.00 |
| • BSR DC-2 Standard Dust Cover | \$5.00 |
| <hr/> | |
| (See your dealer for special package price) | Value \$89.40 |

This beautiful turntable dispels the theory that a fine high fidelity automatic turntable must be costly. The Model 400 is the least expensive of the trio, yet it incorporates the same high standards and many of the fine features of the other models in the BSR McDonald line.



BSR McDONALD 400 TOTAL TURNTABLE (400/XM7N21D)

Includes factory pre-assembled and tested:

Outer dimension of all the Total Turntable models—including dust cover and base; 15 1/4"W x 13-3/16"D x 7 1/4"H.

- | | |
|--|---------------|
| • BSR McDonald 400 Automatic turntable | \$49.50 |
| • Shure M7N21D Cartridge | \$17.90 |
| • BSR PB-2 Standard Base | \$5.00 |
| • BSR DC-2 Standard Dust Cover | \$5.00 |
| <hr/> | |
| (See your dealer for special package price) | Value \$77.40 |

Important features of BSR M

A vital determinant of the quality of an automatic turntable is the tone arm system. Here are some of the tone arm and related features that make the BSR McDonald automatic turntables the sophisticated units they are.



A resiliently mounted coarse and fine Vernier Adjustable Counterweight delicately counterbalances the tone arm assuring sensitive and accurate tracking.

Micrometer Stylus Pressure Adjustment permits $\frac{1}{3}$ gram settings all the way from 0 to 6 grams. This important part of the tone arm assures perfect stylus pressure in accordance with cartridge specifications.



A much appreciated feature built into all BSR McDonald automatic turntables is the Cueing and Pause Control Lever. It permits pausing at any listening point and then gently permits the tone arm to be lowered into the very same groove. Positioning of the stylus anywhere on the record is accomplished without fear of damaging the record or the cartridge.

These other qualities all three BSR McDonald

- Light tracking design permits minimal tracking and tripping operation.
- Tone arm supported on virtually frictionless preloaded horizontal ball bearing pivots. The 600 and 500A also have ball bearing vertical pivots.
- Jam-proof arm design safeguards arm mechanism from damage or need for readjustments, even if tone arm is held during cycling operation.
- Interchangeable center spindles for manual or automatic play.



A history of dedication to achieving the ultimate in sound reproduction

The BSR quest for perfection in high fidelity sound reproduction began in England in 1933 when Dr. D. M. McDonald, an early electronics innovator, established BSR Ltd.

During the ensuing years, BSR earned an international reputation for outstanding advanced engineering and precision craftsmanship in the manufacture of automatic turntables.

Today, still headquartered in Great Britain, BSR is the world's largest manufacturer of automatic turntables and related equipment... a fitting tribute to the superb quality and performance of BSR's electro-mechanical sound reproduction equipment.

Until recently, BSR automatic changers were available only as the turntable units in portables and hi-fi console systems fabricated by the major companies in the home entertainment field and sold under their own brand names.

Having recognized that fine high fidelity sound reproduction has ceased to be the expensive privilege of a few, BSR decided to produce a limited group of automatic turntables specifically designed for high fidelity component systems, and to make them available under the proud BSR McDonald name.

This decision was reached only after BSR was convinced that it had created an extraordinary new group of automatic turntables with exclusive features heretofore reserved for only the most expensive turntables.

These magnificent new BSR McDonald models represent a third of a century of electronic innovation, technical know-how and incomparable British craftsmanship. Each incorporates features that assure maximum fidelity, ease of operation, and performance reliability.

Closely examine these features and we feel quite certain you will agree, BSR McDonald automatic turntables represent a most remarkable value.

TOTAL TURNTABLES A BSR McDonald first

Making a decision on which turntable you should own doesn't end there. You must also decide on the purchase of a cartridge, a base for the turntable and most often a dust cover as well.

To simplify this complicated selection problem for you, and to save you money at the same time, BSR invented the "Total Turntable." Here in one complete unit, in one package, all factory pre-assembled and tested is the turntable, a top-rated cartridge, an attractive base and a dust cover... ready to plug into your hi-fi system and play beautifully. Each of these individual items are made precisely for each other to insure maximum fidelity of sound reproduction and handsome appearance. Every BSR McDonald turntable is available as a "Total Turntable." Ask your dealer for the surprisingly modest prices.

BSR McDONALD 600

- Heavy cast, non-magnetic, specially balanced and machined turntable offers optimum flywheel action along with maximum record support.
- Continuously adjustable, dynamic Anti-Skate Control applies continuously corrected degree of compensation as required at all groove diameters to neutralize inward skating force and eliminate distortion caused by unequal side wall pressure on stylus.
- Micrometer Stylus Pressure Adjustment permits 1/3 gram settings for 0 to 6 grams.
- Scientific spring suspension system in conjunction with low mass tone arm design minimizes susceptibility to external shock common to other turntables with ordinary counter-balanced tone arms.
- Low mass tubular aluminum tone arm is perfectly counter-balanced both horizontally and vertically.
- Resiliently mounted, coarse and fine Vernier Adjustable Counterweight.
- Stereo Muting Switch for complete silence during change cycle.
- The Model 600 turntable is handsomely styled in satin black and brushed aluminum, with the turntable mat decoratively fitted with a large diameter brushed aluminum trim ring.



Suggested Retail Price \$74.50
(less base and cartridge)

BSR McDONALD 500A

- Resiliently mounted, coarse and fine Vernier Adjustable Counterweight.
- Low mass tubular aluminum tone arm is perfectly counter-balanced both horizontally and vertically.
- Scientific spring suspension system in conjunction with low mass tone arm design minimizes susceptibility to external shock common to other turntables with counter-balanced tone arms.
- Full size, deep-drawn turntable platter for ideal record support. Turntable mat is fitted with wide brushed aluminum trim ring.
- Micrometer Stylus Pressure Adjustment permits 1/3 gram settings for 0 to 6 grams.
- Continuously adjustable, dynamic Anti-Skate Control applies continuously corrected degree of compensation as required at all groove diameters to neutralize inward skating force and eliminate distortion caused by unequal side wall pressure on stylus.



Suggested Retail Price \$59.50
(less base and cartridge)

BSR McDONALD 400

- Low mass tubular aluminum counter-weighted tone arm.
- Full size, deep-drawn turntable platter for ideal record support.
- Scientific spring suspension system in conjunction with low mass tone arm overcomes susceptibility to external shock common to other turntables.
- Stylus Pressure Adjustment easily accessible for setting correct tracking force as required by cartridge manufacturer.
- Adjustable dynamic Anti-Skate Control applies continuously corrected degree of compensation as required at all groove diameters to neutralize inward skating force and eliminate distortion caused by unequal side wall pressure on stylus.
- Model 400 is styled in the same attractive satin black and brushed aluminum as the other members of the BSR McDonald trio of automatic turntables.



Suggested Retail Price \$49.50
(less base and cartridge)

BSR would not make this extraordinary replacement guarantee if these were just ordinary turntables.

An automatic turntable is a complex precision engineered mechanism consisting of hundreds of parts, some of which you can see—many you can't. All parts must be machined to operate perfectly together or the fidelity of sound reproduction and trouble-free operation are in jeopardy.

BSR is obsessed with quality control—so much so, that practically every part is manufactured by us in our own factories... even the tiniest screw.

Each unit is scrupulously tested at dozens of intervals along the various stages of sub assembly and upon final assembly before shipment from Great Britain.

Upon arrival in the U.S., each turntable is unpacked, adjusted and re-tested under actual playing conditions... and then re-packaged for shipment. These photographs



show some of the quality control operations at the BSR plant in Blauvelt, N.Y.

No other automatic turntables are subjected to this degree of quality control—and that is why BSR has the lowest rate of warranty claims and returns in the industry. That is also why every BSR McDonald turntable is backed by this unique guarantee.

• If for any reason... up to 7 days from the date of purchase... your BSR McDonald turntable does not operate to your complete satisfaction—your dealer is authorized by us to replace it immediately with a new unit from his stock with no questions asked.

• In addition, BSR guarantees all parts (except the cartridge) and that includes labor too... for one full year from the date of purchase.

Do you know any better way for us to convince you that BSR quality control is second to none in the industry?



ACCESSORIES



BASES

PB-1 Decor-matic Power Base

Provides option of having turntable automatically switch off entire system upon completion of last record—or use of receiver only, while turntable is off. Illuminated rocker switch selects function. Molded in ebony with silver accents. Optional walnut grained insert panel included. Accepts drawer slides.

Suggested retail price \$15.00.

PB-2 Standard Base

Molded in ebony with silver trim. Accepts drawer slides.

Suggested retail price \$5.00.



45 RPM ADAPTORS

AS-2 Adaptor Spindle Kit

Adaptor spindle permits manual and automatic operation of large-hole 45 RPM records on all BSR McDonald automatic turntables. Kit includes unique new "spindle park" mounting bracket that solves the problem of storage for extra spindles. Mounting screws included.

Suggested retail price \$2.25.



DUST COVERS

DC-3 Deluxe Dust Cover

High styled smoke tint dust cover with walnut vinyl and silver trim. Matches and enhances the beauty of all BSR McDonald bases. Designed for operation with cover in place.

Suggested retail price \$7.00

DC-2 Standard Dust Cover

Well designed smoke tint cover fits and complements all BSR McDonald bases and automatic turntables. Designed for operation with cover in place.

Suggested retail price \$5.00.

CK-50 50 Cycle Conversion Kit

Suggested retail price \$1.00

H-1 Clip-in Cartridge Holder

Suggested retail price \$2.00

MB-2 Mounting Board

Smoothly sanded, unfinished wood mounting board with cut-out to fit all BSR McDonald turntables. 15 7/8" x 15 7/8" x 1/2".

Suggested retail price \$2.25.



McDONALD

PRECISION CRAFTED IN GREAT BRITAIN
BSR (USA) LTD., BLAUVELT, N.Y. 10911

MD 10150/A Printed in U.S.A.



DO YOU NEED \$2,100 WORTH OF SPEAKERS FOR GOOD STEREO?

Lots of people don't. But if you do a lot of listening—and want your recorded music to sound like the original—\$2,100 for Klipsch Wide Stage Stereo is a bargain price.

What's in it? Two KLIPSCHORNS for flanking speakers and a CORNWALL as center speaker. Ideally the flanking speakers should be in the corners of your longest wall. Then, with Paul Klipsch's circuit for the center speaker, you have true stereo geometry as well as the finest sound reproduction. (See technical papers by Paul W. Klipsch on Wide Stage Stereo.) And stereo geometry is the whole point of stereo—to put the piccolo player in front of the drums back where he was in the first place.

Any Klipsch speakers may be used for Wide Stage Stereo. If you don't have flanking corners available for KLIPSCHORNS, use three CORNWALLS—



or two CORNWALLS and a MODEL H.



They are all compatible with each other, having closely similar frequency response and lower distortion than any other speakers of similar size.

But, here's a warning! After you've listened to Klipsch Wide Stage Stereo, you'll become a snob. Not because you own high priced equipment—but because it spoils you for anything else. Once you discover how near reproduced music can be to the original you won't want to turn back.

Send \$3.50 for a complete set of 17 technical papers on sound reproduction and stereo. This includes a reprint of Bell Telephone Laboratories' "Symposium on Auditory Perspective," 1934, which is the basis for all present knowledge on stereo.



KLIPSCH & ASSOCIATES
Box 280, H-10
Hope, Arkansas 71801

Please send me complete information on Klipsch speakers and Klipsch Wide Stage Stereo. Also include the name of my nearest Klipsch Authorized Audio Expert.

Name _____
Address _____
City _____ State _____ Zip _____
Occupation _____ Age _____

CIRCLE 43 ON READER-SERVICE CARD

DGG collectors are stagestruck.

That's why they'd inevitably be the first to know about the new (and only) stereo version of Kurt Weill's ballet-in-song, *The Seven Deadly Sins*, starring Gisela May from Brecht's famed Berliner Ensemble. And about the first available-in-America recording of *The Canterbury Pilgrims* (a swinging tongue-in-cheek adaptation of Chaucer) which led to the smash London musical coming to Broadway this season. Witty, rich, ribald—another definitely "in" album for the highly theatrical listener.



139 308

Hill/Hawkins: *The Canterbury Pilgrims*. The Gabrieli Brass; Martin Starkie, narrator. 139 380
Handel: *Concerti Grossi*, Opus 6, Nos. 2, 4, 6. Berlin Philharmonic / Herbert von Karajan. 139 035

Tchaikovsky: *Symphony No. 2 in C Minor* ("Little Russian"). New Philharmonia Orchestra / Claudio Abbado. 139 381

Schoenberg: *String Quartet No. 1 in D Minor*. New Vienna Quartet. 139 360

Spanish Guitar Music of Five Centuries, Vol. 1. Narciso Yepes, guitar. Works by Mudarra, Milan, Narvaez, Pisador, Sanz, Soler. 139 365


**Deutsche
Grammophon
Gesellschaft**

DGG Records are distributed by MGM Records, a division of Metro-Goldwyn-Mayer Inc.

CIRCLE 24 ON READER-SERVICE CARD

MUSIC MAKERS

Continued from page 20

the details now. How should you refer to it? Well, call it electroacoustical reinforcement. I can tell you that with Volkmann's help we've brought up the Academy's reverb period from about 1.4 seconds to something like 2.2 seconds.

"If you look around the hall next Monday, you'll see some evidence of what we've done. And in the control room you'll see a new solid-state recording console, which we'll be using for the first time. We'll also be using a new RCA tape that allows us to record at a higher level than ever before. Dolby? No need for it. With this new tape running at 30 ips, the problem of hiss just doesn't exist."

Monday, May 27

To Philadelphia again by train. It's getting to be a habit. Arrive at Academy in time to look around a bit. A lot nicer to view than Town Hall. In fact, this 111-year-old auditorium is undoubtedly the most beautiful setting for music on the East Coast. In the first tier I notice four loudspeakers tilted up towards the chandeliered dome at an angle of about 30 degrees. Each one is placed at a different spot in the horseshoe-shaped balcony, separated from each other by about twenty-five feet. Could they have anything to do . . . ?

My musings are interrupted by the appearance of Roger Hall, who mounts the podium and addresses the instrumentalists assembled on stage. As the Philadelphia Orchestra's ex-manager, he needs no introduction. A few words of welcome. Then Pfeiffer takes over. "This hall may sound a little different to you today," he says, "and it should sound different. We've found a way of improving the reverberation. Listen to this." He claps his hands, and there is a fine lingering decay to the sound. "Now we'll turn off our equipment." He claps his hands again. A dull, dry thud. "I think you can hear the difference. But don't let it disturb you. Just play as you would at a concert."

Ormandy begins conducting certain problem passages in Tchaikovsky's *Pathétique* Symphony. This was the first work he recorded with the Philadelphia Orchestra, back in December 1936, and for good luck he wants to resume his Red Seal recording career with the same piece. There are still four or five players in the orchestra who were present at that 1936 session, and Ormandy singles them out. As he talks to the men he becomes increasingly aware of the hall's new sound. "I'm not used to hearing my voice coming back from the rear of the hall," he comments. Pfeiffer and his crew emerge from the control room and begin to reposition microphones. There are four mikes hanging over the strings, four standing mikes immediately below them, and two high mikes about two-thirds of the way back in the hall.

At length the tests are completed and Pfeiffer calls for the first take. The *Pathétique's* opening movement—with its dark introductory passage for bassoons

and basses, its prominent use of the flute, its luscious string writing, its explosive fortissimos—sounds absolutely marvelous in the "augmented" hall. How will it sound over the loudspeakers? We all troop into the control room to listen.

During another playback I survey the empty hall and try to dope out the electronic system that has changed the Academy's sound. Part of the equipment is hidden in the ballroom, which has been declared off-limits to the press. Aha! Ballrooms are usually very reverberant. It all begins to add up: those four standing mikes fanned out across the strings, those four loudspeakers fanned out across the balcony, the reverberant ballroom. Could direct sound from the orchestra (picked up by the mikes) be given additional reverberation (in the ballroom) and then be fed back into the hall (by the loudspeakers)? It's a possibility.

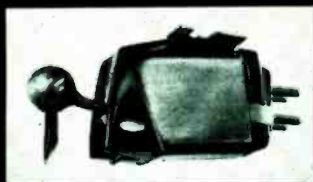
The musicians and recording crew plow ahead. In six hours they finish both the *Pathétique* and the Schubert *Unfinished*. Throughout the long day Pfeiffer and Ormandy continue to exchange compliments. They seem almost excessively polite to each other. It will take time to achieve the familiar working relationship that Frost enjoyed. But there is no doubt that Ormandy prefers making records in his own hall. So do the players. "We all vote to stay here," the conductor declares at the final playback. "Town Hall was a great hi-fi studio, but this sounds like a concert hall."

Here is the alphabetical conclusion of our preview of fall releases, inadvertently dropped from last month's column:

VOX—unusual repertory will be the calling card of Vox's new medium-priced (\$3.50) label, **Candide**. Half the initial release of eight discs is devoted to contemporary works, with a record apiece of Stockhausen (*Prozession*), Messiaen (*Oiseaux exotiques* and *Reveil des oiseaux*), Milhaud (*Six Little Symphonies*), and Busoni. Other titles include the Piano Concerto in A flat and seven Nocturnes by John Field, music for glass harmonica by seven composers (Mozart not included), and two discs of late renaissance music for vocal and brass ensembles, respectively.

WESTMINSTER—forthcoming are recital discs by New York City Opera stars Beverly Sills and Norman Treigle—the former in coloratura arias by Bellini and Donizetti, the latter in a collection of operatic arias including the final scene from Massenet's *Don Quichotte*, in which Treigle sings two roles. Other vocal sets feature Met tenor Barry Morell in Italian arias, and soprano Maxine Makus in a Poulenc song recital. Additional releases include Mozart's *Hunt* and *Dixsonant* Quartets performed by the Allegri, Bryan Priestman conducting the same composer's *Serenades* No. 4 and 5, a disc of Bach's orchestral symphonies, the Tipton Trio in music for flute, cello, and piano by Martin and Rorem, Ramon Ybarra playing South American guitar music, and the Obernkirchen Children's Choir in Japanese folk songs.

HIGH FIDELITY MAGAZINE



STANTON 681EE CALIBRATION STANDARD

"The tracking was excellent and distinctly better in this respect than any other cartridge we have tested....The frequency response of the Stanton 681EE was the flattest of the cartridges tested, within ± 1 dB over most of the audio range."

From the laboratory tests of eleven cartridges, conducted by Julian D. Hirsch and Gladden B. Houck, as reported in *HiFi/Stereo Review*, July, 1968.

To anyone not familiar with the Stanton 681, this might seem to be an extraordinary statement. But to anyone else, such as professional engineers, these results simply confirm what they already know.

Your own 681 will perform exactly the same as the one tested by Hirsch-Houck. That is a guarantee. Every 681 is tested and measured against the laboratory standard for frequency response, channel separation, output, etc. The results are written by hand on the specifications enclosed with every 681.

You don't have to be a professional to hear the difference a Stanton 681 will make in your system, especially with the "Longhair" brush that provides the clean grooves so essential for flawless tracking and clear reproduction.

The 681EE, with elliptical stylus, is \$60.00. The 681T, at \$75.00, includes both an elliptical stylus (for your records) and an interchangeable conical stylus (for anyone else's records). For free literature, write to Stanton Magnetics, Inc., Plainview, L.I., N.Y.



CIRCLE 67 ON READER-SERVICE CARD

NOTES

FROM OUR CORRESPONDENTS

ROME

How to Make A Record Company— Italo-American Style

Ever hear of Delphi Records? Well, chances are excellent that you will, especially if you're a collector of offbeat operas—and if an energetic New York City artists' manager named James Sardos has his way.

The idea for the new enterprise grew out of a casual conversation Sardos and bass-baritone Fzio Flagello were having one day on the subject of Italo Montemezzi's neglected 1913 opera *L'Amore dei tre re*. The work was a beautiful and highly dramatic one, they agreed: its lead role of Archibaldo would be a natural for Flagello, they agreed further: a twelve-year-old Cetra recording of a broadcast performance badly needed a modern replacement. The conversation became less casual, and Mr. Sardos went to work. Estimating the total costs for a stereo recording at about \$25,000, he dug into his own pockets, convinced Flagello to do the same, persuaded a



Baritone Flagello, conductor Karp.

number of other performers (baritone Enzo Sordello, tenors Pierre Duval and Mariano Caruso, soprano Luisa Malagrida, conductor Richard Karp of the Pittsburgh Opera) to make a financial as well as artistic contribution to the project, and then managed to find some outside backing. As a final coup, he talked Dr. Franco Colombo of the Ricordi Publishing Company into agreeing to waive his firm's usual \$2,000 fee for rental of the Montemezzi scores.

The scene now switches to the Fono Roma Studios, just off Piazza del Popolo, where recording sessions began during the last days of June. "We decided on Italy," declared Sardos, "because costs are about one-third lower here and these men are the most fantastic musicians imaginable." Karp concurred, later stating that the sixty-four man orchestra—almost all members of the RAI, incidentally—were the quickest sight-readers that he had ever worked with.

Eclectic as *Tre re* certainly is (broad patches of Wagner, Strauss, Mussorgsky, and Puccini swirled around us) the overall effect is one of dramatic power and originality. Montemezzi, (1875-1952), who had begun life as an engineer, once said—it's hard to tell how wryly—that he learned more about orchestrating in the gallery of La Scala than from all his textbooks put together. The score has very few set pieces, relying instead on a series of musical phrases building towards the cataclysmic ending. Both in the period of its story and in the fiber of its musical composition, the opera is not unlike a medieval tapestry.

Before leaving the sessions, I asked Sardos about his plans for marketing the new recording. "Several leading companies—including Westminster and RCA—have already expressed interest in buying it," he told me. "On the other hand, if we market it ourselves, I'll have to raise another fifteen or twenty thousand for printing and packaging before selling the idea to a distributor. I'm sure I can do it, though." The exemplar of positive thinking went on to speak of other developments. "The opera companies in Hartford, Tulsa, San Antonio, and about four other places are talking about staging our *Tre re* with the same cast—as sort of a package deal. And Maestro Karp plans to bring it to Pittsburgh for the 1969-70 season, in a new staging by the Met's Nathaniel Merrill. Yes, you're right, this is reversing the usual procedure of the recording following the performance."

Would Delphi do other operas in the future? "Good God, yes!" shot back Sardos, beaming. "If *L'Amore dei tre re* goes well, there's a stack of operas—Mascagni's *Iris*, Massenet's *Don Quixote*, all kinds of other seldom heard works—that I'm itching to do." EUGENE RIZZO

LONDON

An Elijah from EMI; A Salome from RCA

They were doing the "Baal" chorus when I arrived at Kingsway Hall for one of the first of EMI's sessions on Mendelssohn's *Elijah*. Two days before, the same performers—soloists Janet Baker, Gwynneth Jones, Nicolai Gedda, Dietrich Fischer-Dieskau; New Philharmonia Chorus and Orchestra under Rafael Frühbeck de Burgos—had given a concert performance at the Festival Hall and had obviously deeply stirred a remarkably young audience with the rushing waters, the fire from Heaven, and the still, small voice of God. Naturally the recording manager, Christopher Bishop, was anxious to capture the same atmosphere of fresh excitement on the tape.

It was not always easy. Fischer-Dieskau as Elijah (it was he who had suggested the project to EMI in the first place) dramatically commanded the Baal-worshippers to "call him louder," and the chorus launched out enthusiastically. But where Mendelssohn (not to mention the Bible) specifies no immediate response from the idol, the EMI engineers began seriously to wonder. First the closed-circuit television suddenly died, for no apparent reason; then, when the choir yearningly cried in prolonged thirds "Hear and answer!" what we in the control room heard was a mysterious buzzing on the top note, quite enough to spoil the take. The experts deduced intermodulation trouble, readily avoiding it next time, but I had a suspicion it was Baal answering. Again, as we were listening to the full playback, two flies kept buzzing round Frühbeck's head, sweating, as he was, like one of the tennis stars then currently appearing at Wimbledon. Fischer-Dieskau apparently shared my feelings of Baal-full influence. "Those flies come from Baal, you know," he explained seriously: "We've had them all week." He listened to his own singing carefully, his only comment a snipping-gesture with his fingers, when a particular note didn't please him.

At the next session I attended it was the turn of Janet Baker, the contralto soloist, to do her big aria, "O rest in the Lord." The hushed simplicity of her interpretation had made it one of the emotional highspots of the live performance, and when I heard the first take played back, I could not help feeling some disappointment. To me, it sounded faster

Continued on page 34

The first serious cassette tape deck.

Of all the cassette tape players and decks around, only a handful make a serious claim to high-fidelity sound reproduction.

And the few that do claim they sound on a par with today's good stereo systems, are missing some extremely important features. Features included together for the first time in this Fisher stereo deck.

The RC-70, as it is called, records and plays back anything from 30 Hz to 12,000 Hz. Which is just about everything you can hear. Record and playback amplifier distortion are inaudible.

We specially selected the narrow-gap, high-resolution tape heads for their extremely wide frequency response on record and playback.

And the Fisher cassette deck has separate VU meters for left and right channels. Clutched record-level controls (they work together or separately). A digital counter with pushbutton reset. A pair of professional-quality microphones. Features you usually find only in expensive

reel-to-reel recorders.

Unlike the less serious decks, the Fisher has an electronically stabilized solid-state power supply, to eliminate wow and flutter caused by varying voltages. It operates steadily on anything from 105 to 130 volts (60 cycles, AC).

There are enough pushbutton controls, inputs and outputs to please any audiophile.

The unit is enclosed in a case made from the same high impact ABS plastic used in telephones.

And in keeping with the seriousness of this Fisher tape deck is the price: \$149.95.

So low it isn't funny. (For more information, plus a free copy of the Fisher Handbook 1968, an authoritative reference guide to hi-fi and stereo use coupon on magazine's front cover flap.)

The Fisher RC-70



FISHER RADIO CORPORATION, INC., 11 35 45TH ROAD, LONG ISLAND CITY, N. Y. 11101 OVERSEAS AND CANADIAN RESIDENTS PLEASE WRITE TO FISHER RADIO CORPORATION, LTD., LONG ISLAND CITY, N. Y. 11101.

CIRCLE 35 ON READER-SERVICE CARD

NOTES FROM OUR CORRESPONDENTS

Continued from page 32

than the live performance and altogether less intense. I thus winced to hear Frühbeck claim that the piece was dragging and ask for the tempo to be speeded up. Well, he was right and I was wrong. After the conductor's careful analysis of what he wanted the whole performance suddenly came alive.

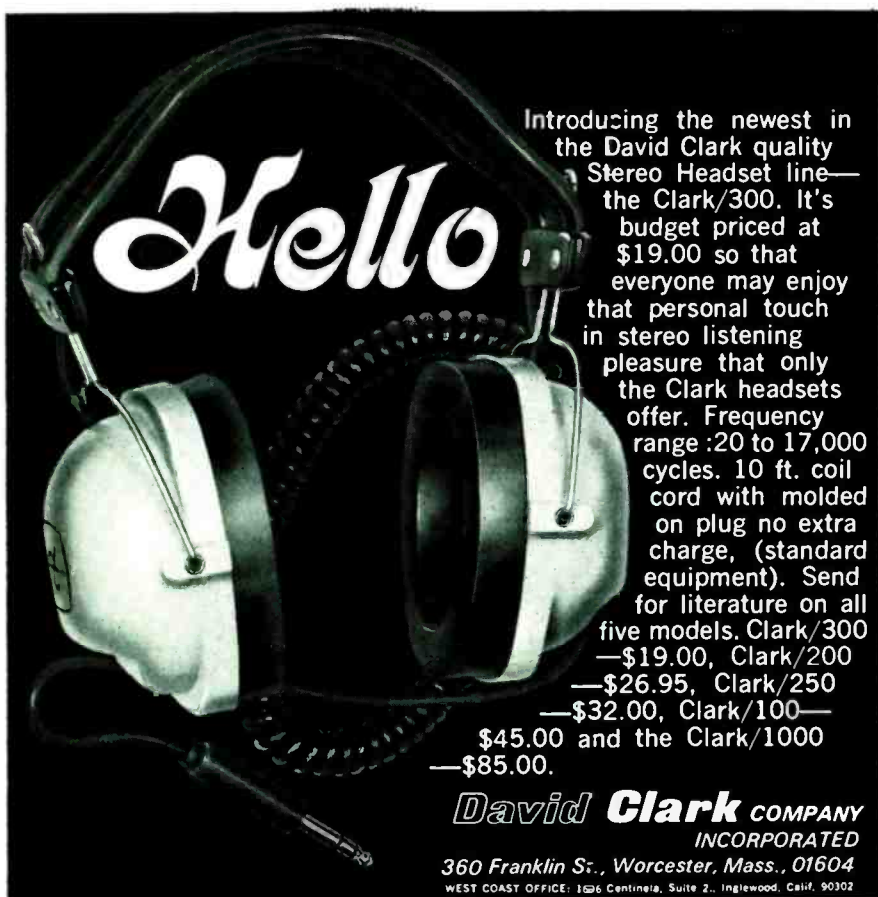
There remained the sessions with the boy's choir of Wandsworth School. Frühbeck has very strong ideas about how the unaccompanied trio "Lift thine eyes" should be done. Though at the Festival Hall he had agreed to a performance by three solo voices, for the recording he wanted a boy's choir—something that Mendelssohn himself sanctioned even though it is not specified in the score. Moreover, he argued firmly with the engineers that the sound should be very distant indeed, "coming from another world." Just *how* far distant became a matter of dispute, Bishop and the engineers being well aware that moderately distant sound can be made to sound very distant indeed by knob-twiddling but that extremely distant sound can't be brought closer without the risk of tape hiss.

This question was finally settled to everyone's satisfaction, but then came the problem of keeping the pitch up. In good choirmaster fashion Frühbeck put himself on extra duty, improvising at the organ in D major to get the boys thinking at the right pitch, and in the end everything came right. As in the Festival Hall, Frühbeck insisted that the recorded performance should be absolutely complete, including numbers rarely heard.

A Stereo Salome sans Special Effects. RCA's project to record Richard Strauss's *Salome*, with soprano Montserrat Caballé in the name part and Erich Leinsdorf conducting, started off in the sort of confusion any recording man knows well. Not musical confusion, fortunately—or at least no more than Strauss's score encourages—but a flurry over places of rehearsal, times of rehearsal, and times of sessions. Even Leinsdorf, normally the most ordered of musicians, succumbed, and your HIGH FIDELITY correspondent, due to be ferried out to Walthamstow Town Hall for the first session in the maestro's car, was left behind, mouth opening and shutting like a fish. Great embarrassment on the conductor's part—as well as relieved welcome—when I finally turned up, with just minutes to spare before the session began. The strain of his guilt feeling over my fate, he confessed, was threatening to undermine his conducting. My turn to experience embarrassment and guilt feelings.

The session itself went off in high style. Already the London Symphony Orchestra had had two full rehearsals with Leinsdorf, including a complete run-through of the whole score, and both

Continued on page 36



Introducing the newest in the David Clark quality Stereo Headset line—the Clark/300. It's budget priced at \$19.00 so that everyone may enjoy that personal touch in stereo listening pleasure that only the Clark headsets offer. Frequency range :20 to 17,000 cycles. 10 ft. coil cord with molded on plug no extra charge, (standard equipment). Send for literature on all five models. Clark/300 —\$19.00, Clark/200 —\$26.95, Clark/250 —\$32.00, Clark/100 —\$45.00 and the Clark/1000 —\$85.00.

David Clark COMPANY
INCORPORATED
360 Franklin St., Worcester, Mass., 01604
WEST COAST OFFICE: 1206 Centinea, Suite 2, Inglewood, Calif. 90302

New York HiFi Show, Statler Hilton, Room 206
San Francisco HiFi Show, Civic Auditorium, Room 417
CIRCLE 18 ON READER-SERVICE CARD



When Bob Dylan wrote "Times they are a changin'" he probably meant it for everyone in the world except record lovers. You see, record lovers are record savers. A stubborn group who just won't face progress... the new Uher 7000 tape deck.

The first four track tape deck designed to outperform any other in its price range as well as those two and three times the price. (This was determined by an independent consumer laboratory survey, not us.)

Uher 7000 offers more than great

music. No more scratched records, or worn out grooves. And you save money with tapes.

In addition, there are two speeds to give you hours and hours of enjoyment on one tape; sound on sound and full fingertip control for complete ease of operation.

These are just a few of the reasons why more and more music lovers are going with Uher. As for those record lovers, "Times they are a changin'."

Hear the 7000 at a franchised dealer or write for literature.

Uher 7000 by Martel
The easy-to-love tape deck

Martel Electronics Inc. Sole U. S. Importers. 2339 S. Cotner Ave., L. A., Calif. 90064; New York. Chicago.
CIRCLE 47 ON READER-SERVICE CARD

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 \$350, 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?

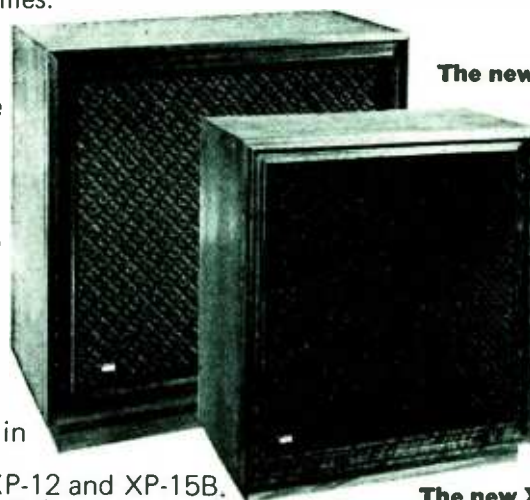
We could. And did: in the new Fisher XP-12 and XP-15B. They're a little smaller (24" x 22½" x 13¾" and 27" x 27" x 14¾", respectively), but still twice as big as bookshelf speakers. They're three-way systems instead of four-way, but they have the same type of 8-inch midrange driver with molded rubber 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 \$199.95 and the XP-15B at \$269.00.

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

(For more information, plus a free copy of the Fisher Handbook 1968, an authoritative 80-page reference guide to hi-fi and stereo, use coupon on front cover flap.)



The new XP-15B

The new XP-12

The Fisher

FISHER RADIO CORPORATION, INC., 11-35 45TH ROAD, LONG ISLAND CITY, N.Y. 11101. OVERSEAS AND CANADIAN RESIDENTS PLEASE WRITE TO FISHER RADIO INTERNATIONAL, INC., LONG ISLAND CITY, N.Y. 11101.

CIRCLE 35 ON READER-SERVICE CARD



**Telex Encore
Stereophones
Made in America
Unbelievable at
\$9.95**

(Clever, these Americans)

You'll become a believer once you look and listen. Dramatic sound. 50 to 18,000 Hz. response. Light weight. Comfortable. Tough Cyclocac plastic. Removable foam filled vinyl cushions. Rugged 8' Superflex cord. Hearing is believing. See your Telex dealer.

PRODUCTS OF SOUND RESEARCH
TELEX
COMMUNICATIONS DIVISION

9600 Aldrich Avenue South
Minneapolis, Minnesota 55420

CIRCLE 73 ON READER-SERVICE CARD

G R O M M E S

NEW The New GROMMES Solid State Stereo Receivers combine a 70 watt amplifier and tuner on one compact chassis. GROMMES outstanding features are: failure-free, low distortion silicon power transistors, 13 functional front panel controls, silver plated super sensitive cascode FET RF stage, 4 stage broad band silicon IF, with IC limiter, silent interstation FM tuning control, automatic stereo switching, stereo sentry light and precision tuning meter.

Introducing Grommes Premiere Line Solid State Stereo High Fidelity Components



GROMMES MODEL 503

PRECISION ELECTRONICS, INC. 9101 KING STREET FRANKLIN PARK, ILLINOIS 60131

NAME _____
ADDRESS _____
CITY _____ STATE _____ ZIP _____



CIRCLE 34 ON READER-SERVICE CARD

NOTES FROM OUR CORRESPONDENTS

Continued from page 34

the conductor and RCA's recording manager Richard Mohr were lyrical about the orchestra's speed in coping with a work it had never played before. By the time the opening session began you would have thought that Leinsdorf had been at the helm of the LSO for years.

As events were to turn out, the material recorded at that first session—the most exacting scene of the whole opera, when Salome talks of kissing the lips of Jokanaan's severed head—was redone at a later date. ("You don't start your meal with the *pièce de résistance*," had been Leinsdorf's final conclusion.) The same basic approach was employed throughout the whole project, however. In contrast to John Culshaw's Decca/London set made with Georg Solti and Birgit Nilsson, the RCA *Salome* abjured special sonic devices in favor of a deliberately straightforward recording technique. In fact, the engineering was in the hands of a single man, Bob Auger of Pye, with one lone assistant, Caballé, of course, has been singing the role since she did it in Basel in 1958—long before her American fame—and she presumably does not need technicians to fuss over her now. Apparently the same was thought true for other members of the cast: Sherill Milnes as Jokanaan, Sándor Kónya as Herod, Regina Resnik as Herodias, and James King as Nabaloth.

EDWARD GREENFIELD

VIENNA

Bach by Harnoncourt

New Conquests For New York City Opera Stars

This spring the Hamburg firm Teldec—an obvious acronym for Telefunken and (British) Decca—turned the hall of the Casino Zoegernitz here into something resembling a museum of rare instruments. Purpose: to record in the fashion of Bach's own time the composer's Mass in B minor.

Naturally, the group chosen for this task was Vienna's Concentus Musicus, which under its founder-director Nikolaus Harnoncourt has acquired an international reputation for its idiomatic performances of old music. For the work at hand, some of the players were using "only" reconstructions, such as the clarin trumpets in D (from F. Finke in Herford, West Germany) and the baroque oboe d'amore, but authentic originals were also much in evidence. One expert was tackling the difficulties of a valveless natural horn in D, two other musicians could be seen with flutes traversières—built in Dresden and Vienna respectively.

Continued on page 40

CIRCLE 70 ON READER-SERVICE CARD →

Sony separates the sound from the noise.

Noise-Reduction System. Another Sony first! This exclusive Sony circuit reduces the gain of the playback amplifier during quiet passages of the recorded material which is when background noise is most predominant. This feature reduces the noise level to inaudibility and at the same time expands the dynamic range by 100%. Sony "SNR" provides noise-free playback of all recorded tapes—automatically.

Three Motors. Two high-torque spooling motors and a two-speed hysteresis synchronous capstan drive motor.

Feather-Touch Push Button Operation. Relay-operated solenoid controls for all tape-motion modes. Additional features: Three motors. Stereo headphone jack. Two speeds. Two VU meters. No pressure pads. Four-digit tape counter. Pause control. Seven-inch reel capacity. Vertical or horizontal operation. Four-track stereophonic and monophonic recording and playback. And more.

ESP Automatic Tape Reverse. A special sensing head indicates the absence of any recorded signal at the end of a tape and automatically reverses the tape direction within ten seconds.



Instant Tape Threading. Exclusive Sony Retractable pinch roller permits simple one-hand tape threading. An automatic tape lifter protects heads from wear during fast forward and reverse!

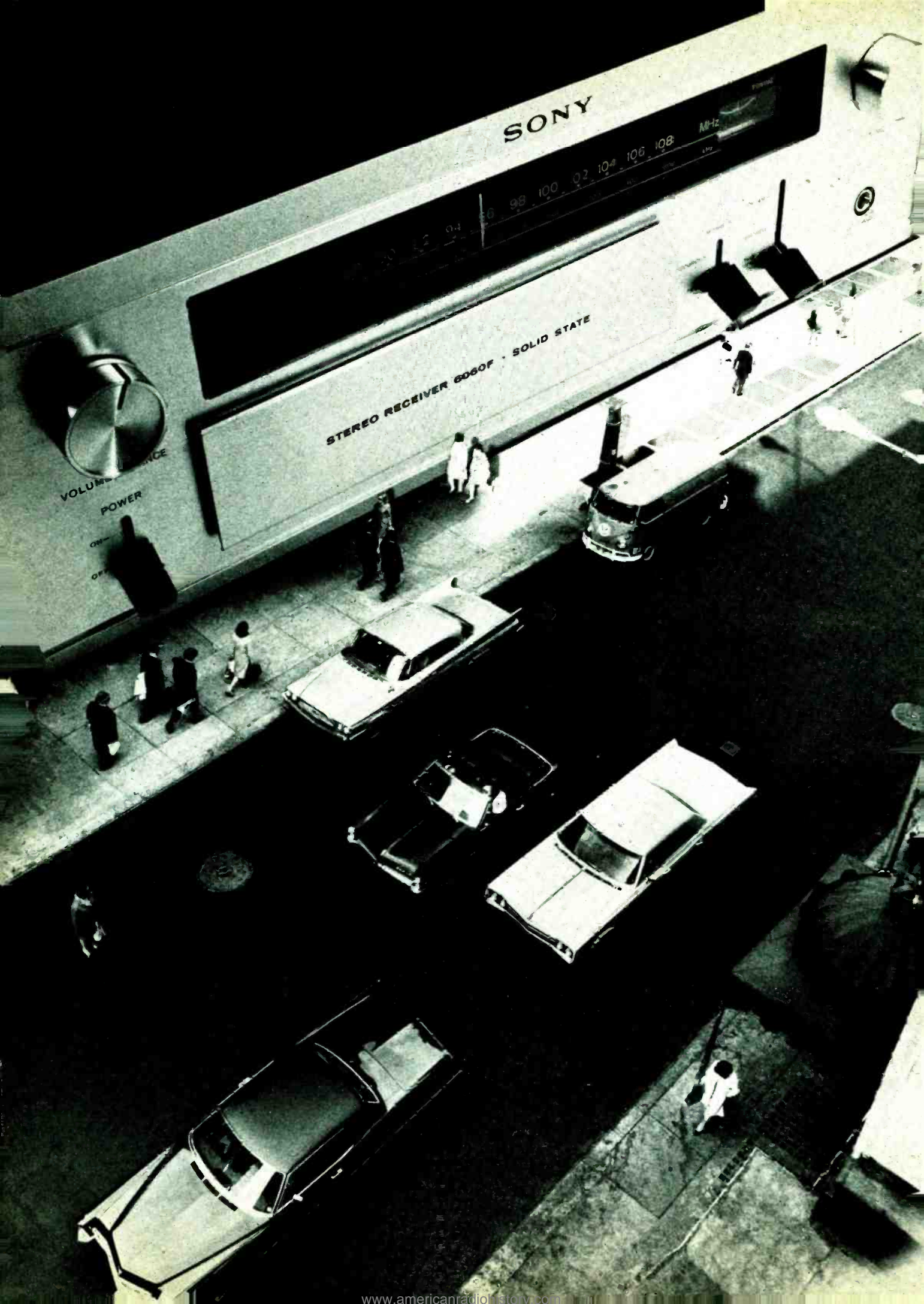
Non-Magnetizing Heads. Head magnetization buildup—the most common cause of tape hiss—has been eliminated by an exclusive Sony circuit which prevents any transient surge of bias current to the heads.

Automatic Sentinel Shut-off. Disconnects motor power only to tape mechanism at the end of reel or when tape is not threaded, without disconnecting power to preamplifier and power amplifier!

Sony Model 666-C Priced under \$575.00. For your free copy of our latest tape recorder catalog, please write to Mr. Phillips, Sony/Superscope, Inc., 3146 Vineland Avenue, Sun Valley, California 91352.



You never heard it so good.



SONY

STEREO RECEIVER 6060F - SOLID STATE

VOLUME BALANCE

POWER

ON

OFF

MHz

The Sony Side of the Street

it's any place they're showing the new 6060 receiver

The Sony 6060 receiver is the brightest thing that's happened to stereo hi-fi in a long while. A superb performer on FM stereo; FM and AM broadcasts; records and tapes. It will brighten up the music in your life.

Here's what Sony built: *Amplifier*—110 watts IHF power into 8 ohms. Distortion less than 0.2% at rated output. *The tuner*—sensitivity 1.8uV; selectivity, 80 dB; capture ratio, 1.5 dB; spurious signal rejection, 90 dB. *Abundant control facilities*: auto-

matic stereo reception; zero-center tuning meter; front panel headphone jack; switches for tape monitoring, muting, speaker selection, tape or Aux. input, loudness—the works.

At \$399.50 (suggested list) the 6060 outshines receivers costing up to \$500. Get a Sony disposition. Just direct your feet to one of the Sony hi-fi dealers listed below. Sony Corporation of America, 47-47 Van Dam Street, Long Island City, N.Y. 11101

ALABAMA BIRMINGHAM: Likis Stereo Center, 2018 11th Ave. So.

ARIZONA PHOENIX: Bruce's World of Sound Inc., 2711 E. Indian School Rd.

CALIFORNIA ANAHEIM: Henry Radio, 931 N. Euclid Stereo Mart, 979 S. Anaheim Blvd. **AZUSA:** Rancho Sound, 18532 E. Alosta Ave. **CANOGA PARK:** Wallichs Music City, 6600 Topanga Cyn. **LAKEWOOD:** Wallichs Music City, 5255 Lakewood Blvd. **LONG BEACH:** Humphrey's Music Co., 135 E. Third St. Wallichs Music City, 1501 N. Vine St. Winstead Cameras, 5015 E. Second. **LOS ANGELES:** Bel-Air Camera & Hi Fi, 927 Westwood Blvd. Crenshaw Hi Fi, 4051 Marlton Ave. Henry Radio, 11240 W. Olympic Blvd. Henry's Camera, 516 W. 8th St. Jonas Miller Stores, 3025 Crenshaw Magnetic Recorders, 7120 Melrose Ave. Schireson Bros. 344 So. Broadway Winstead Cameras, 724 So. Broadway. **PALM SPRINGS:** Palm Springs Music, 360 W. Palm Canyon Dr. Pat Barbara Music, 121 So. Palm Canyon Dr. **PALO ALTO:** Yamaha Peninsula, 3731 El Camino Real. **PASADENA:** High Fidelity House, 563 S. Fair Oaks Ave. Stereo Mart, 3205 Foothill Blvd. **REDONDO BEACH:** Bay Elect., 2315 Artesia Blvd. **SAN DIEGO:** Milo Double "E", 3686 El Cajon Blvd. **SAN FRANCISCO:** Skinner Hirsch & Kaye, 229 Kearney St. Tokyo Electronics, 1766 Buchanan St. **SANTA ANA:** Hi Fi Assoc., 2220 No. Main. **SANTA MONICA:** Bob Pilot's Stereo Ctr., 2201 Santa Monica Blvd. **SUN VALLEY:** Electronics Division, 7562 San Fernando Rd. **TARZANA:** Stereo Mart, 18410 Ventura Blvd. **TORRANCE:** Griffey's Elect., 3840 Sepulveda Blvd. Wallichs Music City, 17540 Hawthorne. **WEST COVINA:** Wallichs Music City, 2917 E. Garvey Ave. **WHITTIER:** Oxbow Elect., 15914 E. Whittier Blvd.

COLORADO BOULDER: Lloyds Hi Fi, 1134-13th St. **DENVER:** Empire Audio Exchange, 1100 Broadway Lloyds Hi Fi, 1599 S. Colorado Blvd.

CONNECTICUT NEW HAVEN: David Bean Smith, 262 Elm St. **NORWALK:** Arrow Elect., 18 Isaac St. **WESTPORT:** Klein's, 44-50 Main St.

WASHINGTON, D.C.: Glen Music & Audio, 1204 "G" St., N.W.

DELAWARE WILMINGTON: High Fidelity House, 3910 Concord Pike

FLORIDA MERRITT ISLAND: Stereo Assoc. (Helene's Int), 545 N. Courtenay Pike. **MIAMI:** Electronic Wholesalers, 9390 N.W. 27th Ave. Hi Fi Associates, 3188 Biscayne Blvd. **ORLANDO:** Electronic Wholesalers, 345 Graham Ave. **TAMPA:** Viviano Hi Fi Center, 1538 So Dale Mabry Hwy. **TITUSVILLE:** Stereo Assoc. (Helene's

Int), 4549 S. Hopkins Ave.

ILLINOIS CHICAGO: Allied Radio, 111 N. Campbell Ave. Musicraft, 2035 W. 95th St. Musiccraft, 48 E. Oak St. Schwartz Bros., 8533 S. Cottage Grove. **HINSDALE:** Hinsdale Camera, 49 Washington.

LOUISIANA BATON ROUGE: Kadair's Inc., 226 W. State. **MARYLAND BETHESDA:** Audio Center, 4962 Fairmont Ave.

MASSACHUSETTS CAMBRIDGE: Audio Lab, 16 Eliot St. Minute Man Radio, 30 Boylston St., Harvard Sq. **SPRINGFIELD:** Consumer Audionics of Springfield, 461 Summer Ave.

MICHIGAN DEARBORN: Alamas Hi Fi Stereo, 15031 Michigan Ave., DETROIT: Pecar Electronics, 11201 Morang Dr. Stereoland, 17131 W. McNicols, 20746 Mack Ave.

MINNESOTA MINNEAPOLIS: Audio King, 7010 France Ave., So.

MISSOURI KANSAS CITY: David Beatty Hi Fi, 1616 W. 43 St. **ST. LOUIS:** Hi-Fi West Inc., 8217 Delmar Blvd.

NEW JERSEY CHERRY HILL: High Fidelity House, 244 W. Marleton Pike. **NEW BRUNSWICK:** Hi Fi Haven, 28 Easton Ave. **NORTHFIELD:** Rainbow Electronics, 318 Tilton Rd. **PARAMUS:** Sam Goody, Garden St. Shopping Plaza. Music Age Inc., 171 Rte. 4. **SPRINGFIELD:** Federated Purchaser, 155 Rt. 22. **TRENTON:** House of Hi-Fi, 1819 No. Olden Ave. Ext. **TOTOWA:** Arrow Electronics, 255 Rt. 46. **WAYNE:** Stereo Sound, 1459 Route 23.

NEW MEXICO ALBUQUERQUE: H. Cook, 308 Central Ave., S.W.

NEW YORK NEW YORK CITY: Arrow Elect., 97 Chamber. Audio East, Inc., 319 E. 79 St. Audio Exchange, 1305 Second Ave.; 415 Lex. Ave.; 110 W. 32nd St. Electronic Workshop Sales, 26 W. 8th St. Grand Central Radio, 124 E. 44 St. Harmony House, 197 E. 76 St. Harvey Radio, 2 W. 45 St. Interiors & Sound, 1307 Second Ave. Leonard Radio, Inc., 18 Warren St.; 1163 Ave. of the Americas Liberty Music Shop., 450 Madison Ave. Lyric Hi-Fi Center, 1221 Lexington Ave. Marconi Brothers, 864 Lexington Ave. Sam Goody East, 666 3rd Ave. Sam Goody West, 250 W. 49 St. G. Schirmer Inc., 4 E. 49 St. Sonocraft Corp. (Asco Sound), 115 W. 45 St. Victor International, 13 W. 46 St. Wexler & Spory Inc., 125-127 Lafayette St. **BRONX:** Arista Camera Specialists, 2194 White Plains Rd. **BROOKLYN:** Audio Exchange, 1065 Flatbush Ave. Kitcraft (Dyna Tech Labs), 738 Washington Ave. **FARMINGDALE:** Arrow Elect., 900 Broad Hollow Rd. **HUNTINGTON:** Sam Goody, Walt Whitman Shopping Ctr. **JAMAICA:** Audio Exchange, 153-21 Hillside Ave.

MINEOLA: Arrow Elect., 525 Jerich Tpke. **NANUET:** Electronics 59, 346 W. Rt. 59. **ROSLYN:** Audio Exchange 1040 Northern Blvd. **SYRACUSE:** Q-Tronics, 3461 Erie Blvd. E. **VALLEY STREAM:** Sam Goody, Green Acres Shopping Ctr. **WAPPINGER FALLS:** Arnee Audio Designs, Nine Mall Rt. 9. **WHITE PLAINS:** Audio Exchange, 239 Mamaroneck Ave. **WOODBURY:** Harvey Radio, 60 Crossways Pk. W.

OHIO AKRON: Electronic Eng. Co., Audio Hall, 362 W. Bowers St. **CINCINNATI:** Hi Fi Audio Co., E. McMillian at Woodburn. **CLEVELAND:** Winteradio, 4432 Mayfield Rd. **COLUMBUS:** Anderson Hi Fi, 2244 Neil Ave. Custom Stereo Electronics, 1391 So. Hamilton. **DAYTON:** Hauer Music Co., 4421 Salem Ave. **KETTERING:** Hauer Music Co., 3140 Far Hills Ave. **PARMA:** Winteradio, 5373 Ridge Rd. **SPRINGFIELD:** Bradley Kincaid Music, 130 So. Fountain. **TOLEDO:** World of Sound, 3139 W. Central Ave. **YOUNGSTOWN:** Audio Arts, 4224 Market St.

OKLAHOMA OKLAHOMA CITY: Sonax Co., 1200 E. Britton Rd. **TULSA:** Sound Unlimited, 3745 So. Peoria. **PENNSYLVANIA ARDMORE:** Soundex, 45 W. Lancaster Ave. **FAIRLESS HILLS:** C. A. Rogers Audio Lab, 312 Oxford Valley Rd. **PHILADELPHIA:** Danby Radio Corp., 19 So. 21 St. Sam Goody, 1125 Chestnut St. **PITTSBURGH:** House of Audio, Terrace Level, 218 Allegheny Ctr. Radio Parts Co., 6401 Penn. Ave.; 929 Liberty Ave. Solar Elect., 2354 No. Mall. **POTTS-TOWN:** Amity Supply Co., 216 River Rd., So. **WAYNE:** High Fidelity House, 167 W. Lancaster Ave. **YORK:** Sol Kessler, 126 So. George St.

RHODE ISLAND WOONSOCKET: Sound Products, 230 West School St.

TENNESSEE MEMPHIS: Opus Two, 404 So. Perkins St. **TEXAS AUSTIN:** Home Entertainment Ctr. 4803 Burnet Rd. **DALLAS:** Gramophone Shop, 2800 Routh. **DENTON:** Music City EL PASO: Ayoub & Wardy, 218 S. Stanton. **HOUSTON:** Audio Center, 1424 Westheimer Home Entertainment, 5310 Kirby Dr.; Nassau Bay Shopping Ctr. Mall, 18091 Upper Bay Rd. **LAREDO:** Cowi's Music Center, 1212 Hidalgo St. **SAN ANTONIO:** Vandergriff, 6740 San Pedro Vision Elect., 1116 E. Houston St.

UTAH SALT LAKE CITY: House of Music, 156 So. Main St.; 4835 Highland Dr.

VERMONT BURLINGTON: Concert Electronic, 1161 Willistone Road.

WASHINGTON SEATTLE: Standard Records & Hi Fi, 1028 N.E. 65 St.

WISCONSIN MADISON: Specialized Sound, 621 Gammon Rd.; 411 State St. **MILWAUKEE:** Wack Sales Co., 5722 W. North Ave.

CIRCLE 64 ON READER-SERVICE CARD

When you're ready to buy your first professional recorder...



here's what to look for:

LOW NOISE Pure sound reproduction is the minimum requirement for a professional recorder. Listen carefully for hum and other machine-produced noises—marks of an "amateur" machine. Incidentally, Crown has the lowest noise level of *all* professional quarter-track recorders. (Guaranteed minimum of S/N 60db at 7½ ips.)

WIDE BAND-WIDTH Any professional recorder will cover all the audible sound spectrum. Now try to find one with the band-width safety margin of a Crown. (Guaranteed minimum of ±2db, 30-25 kHz at 7½ ips and 30-15 kHz at 3¾ ips.) In side-by-side comparison, you'll discover that reproduction on a Crown at 3¾ ips is comparable to that of other professional recorders at 7½ ips, giving you savings of 50% on tape in many recording applications!

MINIMUM DISTORTION Wow, flutter and other signal distortions should be imperceptible at 7½ ips for professional quality tapes. Crown guarantees a minimum of 0.09% wow and flutter at 7½ ips.

FLEXIBILITY Look for a recorder with a full range of professional refinements. More than with any other professional recorder, you can "do anything" with a Crown—record sound-on-sound, sound-with-sound, create special equalization and echo effects, A-B monitor while recording, mix four microphones and much more.

INVESTMENT Professional electronic equipment is a good secure investment, with a slow rate of depreciation. A Crown is insured against obsolescence with a design acclaimed by professionals "years ahead of the industry." With only ten moving parts, normal care and routine service will assure like-new performance for ten years. In 1978, you'll be glad you purchased the very best—a Crown.

Write to **Crown International**
Box 1000, Dept. HF-10
Elkhart, Indiana 46514

MADE ONLY IN AMERICA

CIRCLE 21 ON READER-SERVICE CARD

NOTES FROM OUR CORRESPONDENTS

Continued from page 36

about the middle of the eighteenth century. The violins, all adjusted to the practice of Bach's time and played with original bows, were also of considerable age—the oldest of them, in fact, being a violin built by Jacobus Stainer in 1665.

The singers for this new B minor included Rotraud Hansmann, Emiko Lijama, Helen Watts, Kurt Equiluz, and Max van Egmond, with a chorus composed of members of the Wiener Sängerknaben under Hans Gillesberger's direction. Like the orchestral parts, the vocal ones too were treated meticulously in eighteenth-century style. It was agreed that the choir should not have uniform strength throughout but should present itself on three different "sound levels" in order to achieve what might be termed "choral registration." For the first Kyrie, for instance, a choir of thirty-four was used, other passages were entrusted to a reduced group of twenty-four, while the *Crucifixus* juxtaposed sixteen singers with an orchestra consisting here of only flutes, strings, and continuo.

the Seductive Miss Sills. The members of the Vienna Volksoper Orchestra and the Vienna Akademie Kammerchor assembled in the Mozartsaal of the Vienna Konzerthaus on a rather warm summer afternoon knew they were there to play music by Bellini and Donizetti for a recording session arranged by James Grayson on behalf of Westminster. They could not have known that they were in for a far from routine experience. Enlightenment was almost immediate, however. The moment conductor Jussi Jalas (who comes from Helsinki and is, incidentally, the son-in-law of Sibelius) raised his baton and the singer they were accompanying started her first aria, the players seemed startled into extraordinary alertness. The American soprano Beverly Sills, whose work with the New York City Opera has added much to the luster of that organization [see Alan Rich's article, page 62], is not yet well known in this part of the world, but she certainly will be soon if the musicians at the Westminster session can spread the word. In brief, they were genuinely enthused by the art of Miss Sills. All the subtle effects asked for by singer and conductor were at once implemented, and in the accompaniment to "*Vivi, ingrato*" (from Donizetti's *Roberto Devereux*), for instance, the degree of co-ordination was like that usually encountered only among chamber groups.

In addition to "*Vivi, ingrato*" the disc will also include one aria each from Donizetti's *Linda, Lucia di Lammermoor*, and *Rosmonda d'Inghilterra* and from Bellini's *Sonnambula* and *I Capuletti ed i Montecchi*. The recording of "*Regnava nel silenzio*" from *Lucia* should be of special interest to the American public since Miss Sills will sing the name part of that opera in a new production to be presented by the New York City Opera next year. In the course of a conversation with the singer and her husband, I could not refrain from expressing my sur-

prise about her steady loyalty to the City Opera. Dramatic sopranos with coloratura gifts are rare nowadays, and this very fact, I implied, would suggest a career extending over more than one continent for an artist of Miss Sills's gifts. The reply was a simple one: "I like to work with [the City Opera's General Director] Julius Rudel." Beverly Sills's prospects for acquiring a world-wide audience seem assured, however: RCA is planning a major recording with this singer (a complete opera, according to report), to be made in London in the near future.

The Talented Mr. Treigle. At about the time of Miss Sills's visit here, another New York City Opera veteran was also in town and for a similar purpose: bass-baritone Norman Treigle, to record—again under James Grayson's direction for Westminster—a collection of arias (from a wide range of operas, including Boito's *Mefistofele* and Rossini's *Le Comte d'Ory*).

When I arrived at the Mozartsaal, I found conductor Jalas trying to explain to the orchestra the mood of the 6/8-introduction to the gripping finale of Massenet's *Don Quichotte*: "You must keep in mind that he is tired, dead tired. In fact he is about to die." Treigle not only sang the part of Don Quichotte but that of Sancho Panza too—remarkable evidence of this singer's ability to change the timbre of his voice within a fraction of a second.

The recording of the Massenet excerpt presented special problems. A big orchestra is opposed to the chamberlike sound of a solo violin and a harp accompanying the voice of Dulcinée, which according to the score is to come "from a very great distance." To achieve the proper balance necessitated much arranging and rearranging of the orchestral seating, a good deal of positioning and repositioning of microphones, and a fair number of preliminary takes. Don Quichotte died at 5:00 p.m. KURT BLAUOKOPF

High Fidelity, October 1968, Vol. 18, No. 10. Published monthly by Billboard Publications, Inc., publisher of Billboard, *Vend*, *Amusement Business*, *Merchandising Week*, *American Artist*, and *Modern Photography*. **High Fidelity/Musical America** Edition published monthly. Member Audit Bureau of Circulations.

Editorial correspondence should be addressed to The Editor, High Fidelity, Great Barrington, Mass. 01230. Editorial contributions will be welcomed. Payment for articles accepted will be arranged prior to publication. Unsolicited manuscripts should be accompanied by return postage.

Subscriptions should be addressed to High Fidelity, 2160 Patterson St., Cincinnati, O. 45214. Subscription rates: High Fidelity/Musical America: In the U.S.A. and its Possessions, 1 year \$12; elsewhere, 1 year \$13. National and other editions published monthly: In the U.S.A. and its Possessions, 1 year \$7; elsewhere, 1 year \$8.

Change of address notices and undelivered copies (Form 3579) should be addressed to High Fidelity, Subscription Fulfillment Dept., 2160 Patterson St., Cincinnati, O. 45214.

Scott's new LR-88 receiver takes the



out of kit building

Building a kit used to be something you couldn't do with ladies and children present, but Scott's new LR-88 AM/FM stereo receiver kit has changed all that. First, there's the instruction manual. In clear and simple language, it leads you, step-by-step, through every stage of the assembly process. And each stage is illustrated . . . full-size, full-color. Next, there's Scott's ingenious new Kit-Pak®. The parts for each assembly stage are in individual compartments, keyed to the instructions. All wires are color-coded, and pre-cut and pre-stripped to the proper sizes. Difficult or critical sections are pre-wired, pre-aligned, pre-tested, and factory-mounted on printed circuit boards. Is soldering your bugaboo? Scott has provided push-on solderless connectors for the hard-to-get-at spots.

About thirty painless hours after you've started, you've completed one great receiver. The LR-88 is the 100-Watt kit brother to Scott's finest factory-wired beauties. It includes the famous Scott silverplated Field Effect Transistor front end, Integrated Circuit IF strip, all-silicon output circuitry . . . in fact, all the goodies that would cost you over a hundred dollars more if Scott did all the assembling. Performance? Just check the specs below . . . and you'll be amazed at how great a receiver sounds after you've built it yourself. Treat yourself to a weekend of fun and years of enjoyment . . . see the Scott LR-88 at your dealer's today.

LR-88 Control Features: Dual Bass and Treble; Loudness; Balance; Volume compensation; Tape monitor; Mono/stereo control; Noise filter; Interstation muting; Dual speaker switches; Stereo microphone inputs; Front panel headphone output; Input selector; Signal strength meter; Zero-center meter; Stereo threshold control; Remote speaker mono/stereo control; Tuning control; Stereo indicator light.

LR-88 Specifications: Music Power rating (IHF), 100 Watts @ 4 Ohms; Usable sensitivity, 2.0 μ V; Harmonic distortion, 0.6%; Frequency response, 15-25,000 Hz \pm 1.5 dB; Cross modulation rejection, 80 dB; Selectivity, 45 dB; Capture ratio, 2.5 dB; Signal/noise ratio, 65 dB; Price, \$334.95.

CIRCLE 100 ON READER-SERVICE CARD

You'll swear by it



SCOTT®

Write for complete information on the new Scott components and kits.

H.H. Scott, Inc., Dept. 226-10
Maynard, Mass. 01754

Export: Scott International,
P.O. Box 277, Maynard, Mass. 01754

Walnut case optional extra © 1968, H.H. Scott, Inc.

Bell & Howell

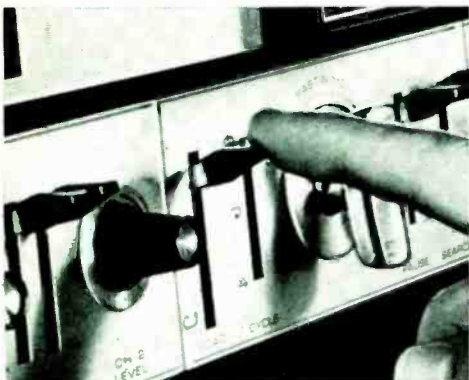
has just made it harder to choose a stereo tape deck.

Until now, it was pretty easy, because none of the choices really did much more than move tape from one reel to another.

Bell & Howell has just changed all that.

Because our new Autoload® Model 2293 does a lot more than move tape from one reel to another.

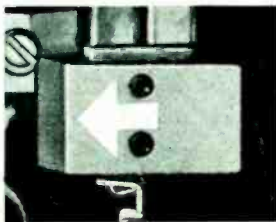
It loads itself, because it has Autoload, Bell & Howell's ingenious fully-automatic threading system.



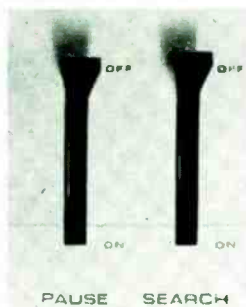
You never touch the tape because a gentle cushion of air transports it through the tape path directly onto the take-up reel. The entire process takes about three seconds, and it functions perfectly whether the deck is mounted horizontally or vertically.

It has three-way AutoPlay. You can set the 2293 to record or playback tape, in any of three modes: left to right and stop; left to right to left and stop; or continuous transport back and forth.

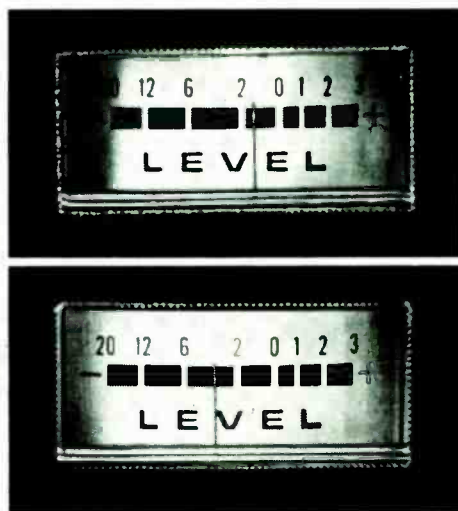
It has Bell & Howell's exclusive reversing head



design. This innovation assures perfect head alignment and identical performance characteristics for recording and playback... in both directions.



It has instant pause and audible search. Source input mixing and sound with sound. An accurate VU meter for each channel—



active in both play and record.

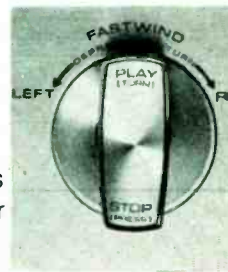
It has exceptional specs like: 4 speeds (7½, 3¾, 1⅞, 15/16); wow and flutter; .09% @ 7½; frequency response; 40Hz to 17,000Hz (±3db) @ 7½; signal-to-noise ratio: better than -51db; crosstalk: -40db.

It has top-mounted microphone jacks for added convenience when the unit is mounted flush in a console configuration.

It has a unique single knob control that lets you direct all tape

transport functions with the flick of the wrist.

It's designed with the kind of care and precision Bell & Howell's built its reputation on for more than 60 years.



And with all that, it's still priced under \$300. (Genuine walnut wood-grained cabinet and smoked glass hinged dustcover optional at modest cost.)

Do you agree the new Bell & Howell Autoload 2293 does a lot more than just move tape from reel to reel? Then maybe we haven't made choosing a stereo tape deck harder at all.

Maybe we've made it much easier.



TAPE PRODUCTS DIVISION

 **BELL & HOWELL**



TOO HOT TO HANDLE

Which cartridge is better—the Shure V-15 Type II or the Ortofon SL-15?—**George Rutsis, Phoenix, Ariz.**

By direct comparison under identical test conditions, the Shure has a slight rolloff at the very high end. Thus in a very live room with a lot of bounce, and over speakers with a prominent high end, the Ortofon might sound a bit extra bright at the top. The Shure, in contrast, might sound smoother. On the other hand, listen to both in a less live room and/or over speakers whose tweeters are a bit subdued and you might opt for the few decibels more response at the extreme high end of the Ortofon. Whichever of these two cartridges suits your needs and taste, rest assured it is a top-quality unit.

Do the Elpa PE-2020 or the Garrard SL-95 intermix sizes? I own quite a few 10-inch 78-rpm records.—**Larry Robinson, Bloomington, Ind.**

Neither the Garrard SL-95 nor the Elpa PE-2020 is an intermix changer. That is, you cannot intermix records of different diameters for automatic play. On the PE-2020, a built-in scanning device determines the arm set-down point according to the diameter of the first record in the stack. On the Garrard SL-95, the set-down point is combined with the speed selector: 12-inch-only for 78-rpm records, 7-inch-only for 45s, and 7-, 10-, and 12-inch for 33s. Garrard will modify its SL-95 free for automatic play of 10-inch 78-rpm records if you return it to the factory. For playing 45-rpm doughnuts in sequence on any automatic turntable, you need a special adapter sold as an accessory for a few dollars. Of course, you can play any size, any speed record manually.

I have the following hi-fi system: Empire 398 turntable and 888E cartridge, Dyna PAT-4 preamp and Stereo-120 amp, Viking 88 RMQ tape deck. However, I can't decide on speakers. I have narrowed the choice down to two: the AR-3a and the Altec 604E coaxial. The co-ax I can enclose in a large brick corner-reflex (Briggs type) cabinet, or in an adjoining-room infinite-baffle arrangement. In view of the low resonance of the co-ax (25 Hz), it would seem an enclosure would not be difficult to make fairly accurately. Which speaker system would provide the better sound for the money?—**Paul Rutledge, Willowdale, Ont., Canada.**

A properly installed Altec 604E coaxial speaker and an AR-3a do sound surprisingly alike. Both are very wide in range, transparent, and have good dispersion. The AR-3a takes more amplifier power (which your 120-watt Dyna can supply); the Altec takes more installation space (which your living quarters obviously have).

I'd like to find the best FM multiplex tuner I can for under \$200. In particular, I am interested not so much in being able to receive a large number of stations as in being able to receive stations with maximum clarity. This being the case, should I pay most attention to the S/N ratio, the shape of the IHF sensitivity curve, the distortion figures, or a combination of these things? Secondly, I would like to know what figure in dB can be considered good stereo separation.—**David E. Hiatt, Ann Arbor, Mich.**

To your first question, consider a combination of the specs, but give a little more weight, for your purposes, to the unit's distortion and signal-to-noise ratio than to its sensitivity. Excluding kits, of the basic under-\$200 stereo tuners we have tested in the past few years the factory-wired Dynatuner FM-3, at \$170, would best suit your needs. In our tests, its sensitivity was 3.9 μ V, its S/N ratio an excellent 60 dB. If you're thinking of kits, the Dynatuner in that form costs \$110 and you might consider the Scott LT-112B and the Heath AJ-15, each noticeably more sensitive than the Dyna (1.35 μ V and 1.8 μ V, respectively) and each with very nearly as good S/N ratio; each costs about \$80 more than the Dyna kit (still within your \$200 limit). Distortion was insignificant in all three tuners. As for your second question, you should expect a channel-separation figure of at least 30 dB at mid-frequencies, to match the separation that stations are required to transmit. All three tuners mentioned above beat that figure.

I have seen advertised in your magazine and elsewhere clubs that offer discounts on equipment and records to members, as well as wholesale houses which make similar claims. Do these reduced prices come as a result of wholesale purchase of substandard or damaged models? I would very much appreciate your advice on this matter—I realize that purchase of

sight-unseen mail-order goods from unknown outfits could be no bargain. Thank you.—**Roger Carr, Portland, Ore.** We have had no evidence that the reduced prices come as a result of "wholesale purchase of substandard or damaged goods." In any event, buy nothing without assuring yourself of the warranty that comes with it.

My Norelco 450 cassette recorder has inputs marked "phono." Yet when I tried to make some tapes from my record player (AR turntable with Empire cartridge) through these inputs I got practically no signal on the tape. Help!—**Arthur F. Lattimer, New York, N.Y.**

The "phono" inputs on the Model 450 (like similarly labeled inputs on a number of tape recorders) designate the type of connector (phono plug, as opposed to phone plug) rather than the type of signal they will accept. Actually you were feeding an unequalized, low-level signal into a circuit that requires an equalized, high-level signal. The 450 cannot take signals directly from a magnetic pickup. Think of its "phono" inputs as "line" or "tape amp" inputs and you'll get the idea.

My equipment is an Empire 398 turntable with the 980 tone arm, Citation amplifiers, and AR-2a speakers. I have used a Dust Bug from my very first record. Needle pressure is 3 grams. I enjoyed unalloyed satisfaction from my equipment until three months ago, when I accepted an offer from Grado Laboratories to exchange my Grado Lab cartridge for their new BE cartridge. They suggested this in lieu of replacing the stylus on the Lab. Your enthusiastic report on the BE cartridge swung me over to make the exchange. Now I wish I hadn't. The new BE does not play consistently. It often breaks up and causes a chattering sound. It goes crazy trying to reproduce the opening of Brahms's First. Old records that have always given forth marvelous music with the old Lab cartridge are now awful. Another annoyance is having to stop the record and clean the fuzz from the needle halfway through the music. It is clean to start with, too. Please help me with your advice.—**William Barrow, Jr., Tryon, N. C.**

Something may be amiss in the installation. Remember, you're now using a lighter-weight cartridge than before. First, check the mounting of the cartridge in the arm shell, following Grado's instructions. Next, rebalance the arm following Empire's instructions, and then adjust your new stylus force. An average of 2.5 grams ought to be enough. Assuming all this is checked out as satisfactory, another possible cause of the trouble you're having could be something in the setup giving rise to acoustic feedback. Try repositioning your turntable or your speaker systems with respect to each other. If you go through all this and still have trouble, then chances are the new cartridge is defective and should be replaced under your warranty.



If the personal symbol on the card attached matches a symbol on the chart below—
YOU HAVE ALREADY WON A FABULOUS PRIZE

| | | | | |
|----------------------|---|--|---|--|
| If Your Symbol Is | | | | |
| YOU HAVE WON: | THE EXCALIBUR new sports car, in classic antique style (or \$7,500.00 in cash). | \$2,500 in Cash a giant windfall for the lucky winner. | RADIO'S GREAT MOMENTS Rare collector's L.P. album Casey Stengel interview, other celebrities, famous radio clubs. FRK, RFK, more! | Genuine RACCOON COAT the coat that put the roar in the Twenties! |

NOW—HAVE A DISCOUNT RECORD STORE IN YOUR OWN HOME!

Save up to 55% on every record you ever want to buy! No obligation to buy any records

The Longines Symphonette's new service, THE CITADEL RECORD CLUB gives you any record, any artist, any label at savings up to 55% off manufacturer's suggested price. No obligation to buy any records • Jet Speed Service • See details below • Special Money-Back Membership—Just Like a Free Trial!



You've seen the 'tricky' ads in this and other publications: Get 10 records FREE they say. Then in smaller print, if you agree to buy 10 or 11 more in just one year. They give you your choice of from 30 to 90 records...and that is not free choice, for the Schwann Catalog lists more than 30,000 long-play records now available to you. The extra records you have to buy no matter what choice is offered you are part of the "trick". More records you really don't want. And did you ever try to turn down a record club selection of the month? It's tough—and you have to move fast. This kind of club forces you to buy records you don't want.

THERE IS A BETTER WAY: The Longines Symphonette's New Citadel Record Club gives you a huge "Discount Record Store" in your own home... acts like a "record buyers cooperative".

The honest sincere CITADEL CLUB way is quite simple. There are no hidden contracts, no obligation to buy any records at all, and you have your FREE choice of any record available today at discounts of up to 55%, with a minimum of 35% guaranteed. Here's how easy it is to start saving on the records you buy:

- 1 ANY RECORD, ANY ARTIST, ANY LABEL, ANY KIND OF MUSIC!** What do you prefer? Popular? Classical? Broadway Show? Rock and Roll? Movie or TV themes? Order Elvis Presley, Arthur Fiedler, Herb Alpert and The Tijuana Brass, Doctor Zhivago, Bobbie Gentry, Ray Conniff, Beatles, Diana Ross and The Supremes, Aretha Franklin, Eddy Arnold, Sergio Mendes & Brasil '66, any original Broadway Cast...you name it, if it's in print, you have it at a guaranteed 35% off manufacturers list price... often as high as 55%. Even includes imported labels and hard-to-find specialties.
- 2 YOU ARE NOT REQUIRED TO BUY ANY RECORDS AT ALL!** Buy as many or as few records as you need—records of your choice!
- 3 IRON CLAD GUARANTEE: FACTORY-FRESH RECORDS, MOST SEALED IN PLASTIC.** Any record that passes our inspection team and is imperfect, is replaced without additional cost to you.

4 24 HOUR SERVICE IN MOST CASES! Your orders filled promptly... mostly within 24 hours. The fastest service in the industry.

5 FREE MEMBERSHIP KIT INCLUDES 300-PAGE SCHWANN CATALOG PLUS TWO OTHER BIG BOOKS! As a member you get the famous SCHWANN catalog which lists more than 30,000 long-play records now available. Same book used by the biggest stores... tells you the manufacturers' suggested prices and other information. And you get two BONUS BIG BOOK CATALOGS listing special bargains and current top sellers. All FREE with your membership.

6 "MONEY-BACK" MEMBERSHIP—JUST LIKE A FREE TRIAL! In order to introduce you to the tremendous advantages of membership in The Citadel Record Club, we invite you to accept a three-month trial for just \$1. And—we will even give you a Record Bonus Certificate worth \$1 when you become a lifetime member... just like a FREE trial. **AND**—we'll even bill you later for the small \$1 fee. Remember—every Citadel Club membership is for the entire family. Your children can order and save. Any member of your family can order records... and save. But—try us out. Mail the card or coupon for the special three-month trial for only \$1.

TYPICAL CITADEL RECORD CLUB SUPER-BARGAINS

| Performer | Normal List Price | Citadel Special Price | Performer | Normal List Price | Citadel Special Price |
|----------------|-------------------|-----------------------|-------------------|-------------------|-----------------------|
| FRANK SINATRA | 5.79 | 3.19 | HERB ALPERT AND | 4.79 | 2.49 |
| MANTOVANI | 4.79 | 2.59 | THE TIJUANA BRASS | 4.79 | 2.49 |
| CONNIE FRANCIS | 4.79 | 2.29 | BARBRA STREISAND | 4.79 | 2.59 |
| LAWRENCE WELK | 4.79 | 2.29 | HARRY BELAFONTE | 4.79 | 2.59 |
| AL HIRT | 4.79 | 2.29 | LEONARD BERNSTEIN | 4.79 | 2.99 |
| ARTHUR FIEDLER | 5.79 | 3.19 | NAT KING COLE | 4.79 | 2.59 |
| RAMSEY LEWIS | 4.79 | 2.59 | EDDY ARNOLD | 4.79 | 2.29 |
| BOBBY DARIN | 4.79 | 2.29 | HENRY MANCINI | 4.79 | 2.59 |
| TONY BENNETT | 4.79 | 2.39 | GUY LOMBARDO | 4.79 | 2.29 |
| COUNT BASIE | 4.79 | 2.29 | ROLLING STONES | 4.79 | 2.29 |
| STAN GETZ | 4.79 | 2.29 | | | |

HOW THE SWEEPSTAKES WORKS. The symbol on the claim certificate attached tells you what prize you have won. To claim your prize, simply return the certificate. Your prize will be sent along with your membership kit.

Entries must be received by January 15, 1969. Employees of the Citadel Record Club, its media and suppliers shall not be eligible. Note: if you win a first, second or fourth prize, return your claim certificate by registered mail.

SEND NO MONEY—MAIL CARD OR COUPON TODAY!



CITADEL RECORD CLUB

Symphonette Square, Larchmont, N.Y. 10538

Enroll me in the club for all the privileges described in the advertisement. I get FREE kit including SCHWANN catalog plus two bonus big books. I AM NOT OBLIGATED TO BUY ANY RECORDS... but save up to 55% on those I really want, any artist, any label. Bill me for the \$1 trial membership and send the \$1 Record Bonus Certificate which I can use toward my first purchase.

MR. _____
 MRS. _____
 MISS _____

ADDRESS _____

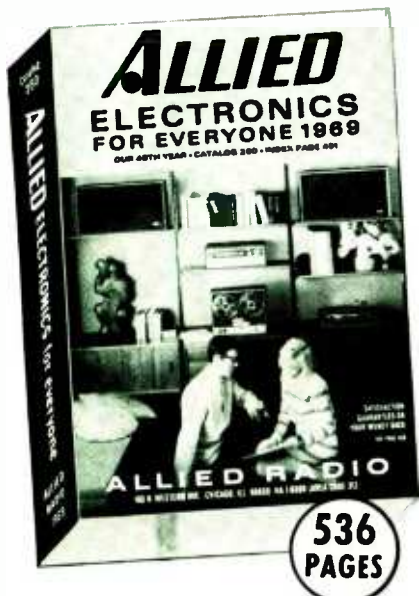
CITY _____ STATE _____ ZIP _____

I have enclosed my \$1.00 now—Do not bill me later. Refund guaranteed if not delighted.

© C. S., Inc.

774-105

FREE!



For top savings, shop by mail from the world's most famous catalog of electronic equipment, featuring hundreds of new and exclusive items and special Allied values.

536 pages—including a complete Electronic and Hobby Kits Catalog—picturing, describing, and pricing thousands of items. The most complete inventory ever assembled of Hi-Fi, Radios, Tape Recorders, CB, Electronic Equipment, Parts and Tools... *all at money-saving low prices.*

NO MONEY DOWN—24 MONTHS TO PAY!

**BIG SAVINGS ON THE BEST
IN ELECTRONICS FOR EVERYONE**

- Stereo Hi-Fi
- Electronic & Hobby Kits
- Tape Recorders & Tape
- CB 2-way Radios
- Walkie-Talkies
- FM-AM & AM Radios
- Shortwave Receivers
- Portable TV
- Phonographs
- Amateur Equipment
- Intercoms & PA
- Automotive Electronics
- Test Instruments
- TV Antennas & Tubes
- Power Tools, Hardware
- Tubes, Transistors
- Parts, Batteries, Books

WRITE FOR YOUR COPY TODAY!

ALLIED RADIO, Dept. 099
P.O. Box 4398, Chicago, Ill. 60680
Send me your free catalog for 1969
PLEASE PRINT

NAME _____
First Middle Last

ADDRESS _____

CITY _____

STATE _____ ZIP _____

CIRCLE 4 ON READER-SERVICE CARD

BY ROBERT ANGUS

VIDEO TOPICS

COLOR, COMPACTS, AND COMPONENTS

A COLOR HOME VIDEOTAPE recorder for \$2,400 or less? A battery-operated videocorder that straps on your back and operates with a hand-held camera? A helical scan video recorder which takes up less space than a conventional audio recorder?

They're all in the offing. The color VTR is a product of Telefunken. Though in viewing the picture on a first demonstration model we felt that the colors were almost too vivid and found some flicker, the set was at least "watchable." The reason for the flicker is that this compact recorder (it's about the size of a home video tape deck) utilizes a skip-line system similar to Sony's TCV 2010. Vivid colors, an engineer claimed, are the result of Germany's PAL system of colorcasting. If Telefunken offers the machine here, it will conform to American color standards. The price of the recorder is somewhere between \$600 and \$2,400 (the spokesman we talked with wasn't sure exactly where).

Shibaden's SV-707 is a 15-pound battery-operated portable videocorder which records in helical scan on half-inch tape at 7½ ips. The accompanying camera weighs 5½ pounds, including lens, microphone, and pistol grip. The whole package costs \$1,295. The manufacturer claims a horizontal resolution of 270 lines.

Craig-Panorama is marketing a recorder made by the Victor Company of Japan that is smaller than many audio recorders. To achieve compactness, the Craig recorder has staggered the reels on either side of the head.

Canada Gets UHF. Until recently, Canadian viewers (except those living near the U.S. border) have been denied the benefits of UHF television. Now the Board of Broadcast Governors has been authorized to license broadcasters on channels 14 through 83. We hope our Canadian cousins can get more out of their UHF channels than the reruns of second-rate melodramas which make up so much of UHF programming in the U.S.

Versatile Color TV. A color television chassis to use with your component high fidelity system has been announced by Packard-Bell. It's a 23-inch unit that connects directly to your component amplifier and speakers, and is styled for custom installation. The set is ready for direct connection to any of the standard home video tape recorders, and it will accommodate a CCTV camera without the need for additional wiring. Price is \$750.

Good News for Cable TV. Subscribers to the nation's cable television systems may be relieved to know that a recent Supreme Court decision holds that cable operators are not subject to copyright infringement charges when they carry regular TV programs. This means that cable subscribers will continue to enjoy the wide choice of programming now available to them.

Meanwhile, the Federal Communications Commission is considering a change in its rules to permit CATV systems to beam, via microwave, programs the systems themselves originate. These would be picked up by the community antenna and then relayed by cable to its subscribers. Local sports and news could be more readily covered if the rule-change takes place. The networks, of course, are again opposed.

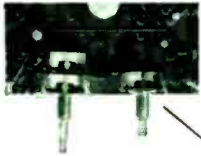
New Scott 341 FM Stereo Receiver

Superior Performance, Space-Age Reliability,
Advanced Scott Technology

only **\$249.95**

(Suggested audiophile net)

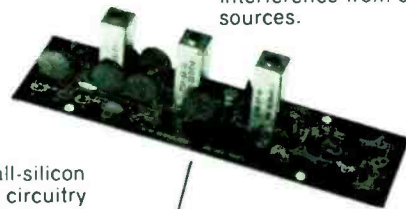
Scott Field Effect Transistor tone control circuitry gives you a wider range of control.



Radically new Scott Integrated Circuit preamplifier reduces distortion to inaudible levels.



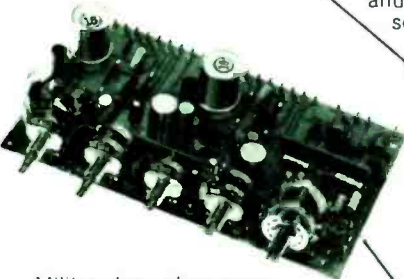
Scott Integrated Circuit IF strip virtually eliminates all interference from outside sources.



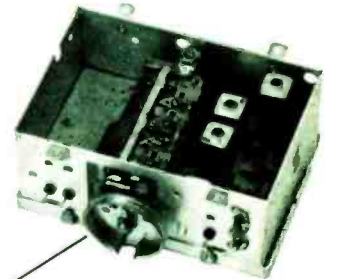
Scott solid-state Time-Switching multiplex insures lowest distortion and best stereo separation.

Scott all-silicon output circuitry provides effortless, instantaneous power, with maximum reliability.

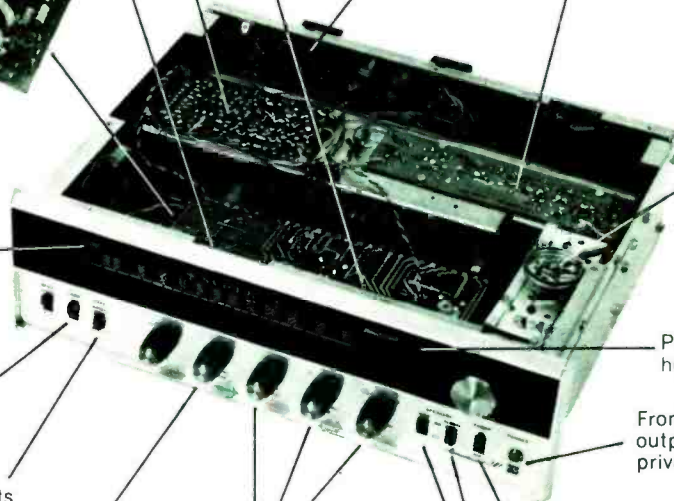
Leather-grained black vinyl case included.



Military-type glass epoxy printed circuit boards with solderless connectors boost circuit reliability.



Scott silver-plated Field Effect Transistor front end brings in more stations more clearly.



Stereo indicator light goes on only when tuner has automatically switched to stereo reception.

Precision center-tuning meter helps you tune for best reception.

Volume compensation switch permits full frequency sound enjoyment, even at very low volume levels.

Front panel stereo headphone output allows you to listen in privacy, with speakers turned off.

Tape monitoring control lets you do a professional job of transcribing your favorite programs or records on to tape.

Separate on/off switch lets you maintain volume at a constant level.

Input selector control gives you a choice of FM, records, tape, or tape cartridge.

Stereo balance control plus separate bass and treble controls for each channel let you adjust the music to your own taste and room acoustics.

Dual speaker switches turn on Main, Remote, or both sets of speakers; or switch all speakers off for earphone listening.

SPECIFICATIONS

IHF Music Power @ 4 ohms 55 watts
IHF Music Power @ 8 ohms 44 watts
Continuous output, single channel,
8 ohms .8% distortion 15 watts
Frequency response ± 1 dB 20 to 20,000 Hz
Hum and noise, phono -55 dB
Cross modulation rejection 80 dB
Usable sensitivity 2.5μ V

FM front end FET
Selectivity 56 dB
Tuner stereo separation 30 dB
FM, IF limiting stages 9
Capture ratio 2.5 dB
Signal to noise ratio 60 dB
Phono sensitivity 4 mV

Prices and specifications subject to change without notice. Walnut-finish case optional.

SCOTT®

H.H. Scott, Inc., Dept. 226-10, Maynard, Mass. 01754 Export: Scott International, P.O. Box 277, Maynard, Mass. 01754

CIRCLE 100 ON READER-SERVICE CARD

©1968, H.H. Scott, Inc.

NEWS&VIEWS

MUSIC FROM A VENDING MACHINE?

Cigarettes (at least some of them) are now one hundred millimeters long—almost exactly the size of the plastic box or case containing a stereo tape cassette. It would seem that the thousands of vending machines across the land now dispensing the 100-millimeter cigarette could also, with very little modification, handle dozens of cassette titles.

The possibility of machine vending of music comes at a crucial time for everybody concerned. The cassette makers are locked in a struggle with endless-loop cartridge manufacturers to determine which form mass taped music will take in the 1970s; owners of cigarette vending machines are concerned about their future existence, what with the voices that have been raised calling for the outlawing of such machines. The vendors see diversification—maybe into music—as a possible answer. At the same time, cassette manufacturers, who have been looking for the pilfer-proof rack, see it in the vending machine.

Will tape cassettes replace packages of cigarettes in thousands of coin vendors across the country?



FAST-DISAPPEARING SPECS

If you're going shopping for components this fall—particularly for one of the new receivers, stereo compacts, minispeaker systems, or stereo tape decks—you may have a little trouble finding out about distortion, capture ratio, noise level, stereo separation, and the like. The reason is a trend on the part of some of the larger manufacturers to downplay such technical data in new product literature and advertising. One of the firms planning to play down specs asserts that most of today's hi-fi buyers don't care very much about fine points of relative performance, and that—in any case—the fine points of difference don't mean much. Receivers and stereo compacts (and even some separate amplifiers and tuners) are being described in terms of their rated power, claimed frequency response, and features; and if a unit has particularly good FM sensitivity, you may also find that in the literature, too. But that's about it.

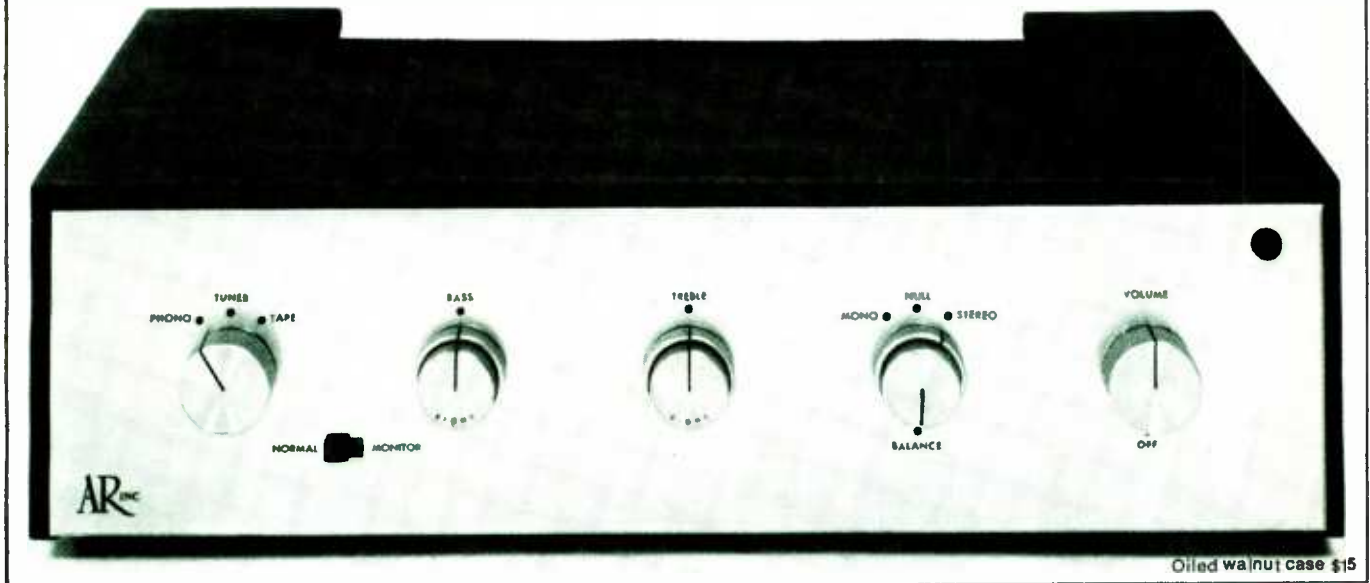
Not that the manufacturers are doing away with specs altogether. If you really want to know the wow and flutter spec for a tape deck, or the exact frequency response curve for a tuner, you can write to the maker and ask for data. Chances are you'll receive a sheet giving full specifications. In any case, McIntosh, Dyna, Klipsch, Sony, Altec Lansing, and others who have always catered to the audiophile by providing full specifications in their literature will continue to do so.

WHATEVER HAPPENED TO FM CLASSICAL MUSIC, or HAS SUCCESS SPOILED FM?

FM, once accused of being nothing more than a classical juke box, is fast losing its identification with the classics. New York, which formerly had more than a dozen commercial stations broadcasting classical music on the FM band, is now down to five; Washington, D.C., where the FM band once was occupied almost entirely by so-called good music, is down to one such station; and in Philadelphia, one of the earliest of the classical music stations, WFIL-FM, ditched the last of its classical programs in July.

What's replaced classical music has been a mixture of rock, "easy listening," top pops, and talk. And the reasons can be traced to two developments that otherwise have helped FM: the FCC rule requiring big-city FM stations to program separately from their AM affiliates, and a startling growth in the size of the FM audience. The first development has forced many former "free-riding" FM stations to have to pay their own way. The second has diluted (or expanded, if you will) the taste of those "out there" who eventually have to pay.

The first reviews of the AR amplifier.



"... After years of rumor and waiting, the AR amplifier finally has appeared. This first electronic product from a firm known up to now for its speakers and turntables is, in our view, an unqualified success, a truly excellent and unimpeachable amplifier, the more outstanding for its comparatively low price vis-a-vis today's market for the top cream in stereo products." "... Harmonic distortion was among the lowest ever measured, almost nonmeasurable across most of the audio band. The IM characteristics must be counted as the best we've ever seen: again, almost non-measurable up to high power levels..." "... Actually, the amplifier has more than enough power reserves and stability to drive any speakers... this is one of the quietest amplifiers yet encountered: free of hum and free too of annoying noise pulses that you sometimes hear when turning on solid-state equipment..."
High Fidelity commenting on test data supplied by CBS Laboratories, February, 1968.

"... AR states that it is virtually impossible to produce an unnatural sound quality with their tone controls, and we agree. Their unusual effectiveness invites regular use, and although we normally take a dim view of tone controls, these are an exception to the rule..." "... Our laboratory tests showed that the AR amplifier is rated with great conservatism. At 50 watts into 8 ohms, the distortion was under 0.15 per cent over most of the frequency range, and under 0.26 per cent even at 20 and 20,000 Hz... IM distortion was of very low proportions. Into 4-ohm loads, the AR amplifier delivered a staggering 110 watts per channel at the clipping point (about 0.5 per cent distortion)..." "... it ranks among the very best available. Perhaps its most remarkable feature is its price—\$225—which is less than any comparable rated amplifier and is actually less than some of the better kit-type amplifiers..." **HiFi/Stereo Review**, "Equipment Test Reports" by Hirsch-Houck Laboratories, March, 1968.

AR
INC.

Acoustic Research, Inc.
24 Thorndike St.
Cambridge, Mass. 02141

CIRCLE 2 ON READER-SERVICE CARD

New Products for 1969



Shows are a headache for the exhibitors but they still draw thousands who come to look, to listen, and to talk about new equipment and trends . . . above, a scene from New York City's EIA show held last June.

BROADER HORIZONS, both for equipment design and for equipment markets, seem to be the prospect in audio for 1969. Everything is coming on strong, from minispeakers to full-size speakers; from compact tape cartridges to standard open-reel recorders; from compact, low-powered electronics to king-size, high-powered units.

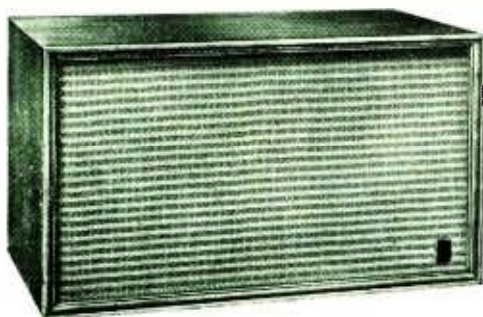
Many of these new and upcoming items were the products on view at the EIA (Electronic Industries Association) show last June, and the cream of that crop—from the standpoint of the serious audio fan—was scheduled to occupy the major section of the High Fidelity Music Shows in New York and San Francisco. Is there any discernible trend in this proliferation? We pass. It is harder than ever to generalize about trends in home sound products. What does seem apparent is that more firms are offering more equipment to more buyers than ever before.

Speakers and Headphones

For openers, consider the new phenomenon of the minispeaker. A minispeaker system, occupying one cubic foot of space or less, looks like a scaled-down bookshelf system, which generally takes two cubic feet. The latest models sound better than such small speaker systems ever did in the past, partly because several manufacturers are using the acoustic suspension principle, and partly because the minis are now being put out by such experienced high fidelity names as EMI, Jensen, University, Bogen, Harman-Kardon, Ampex, and Wollensak. The manufacturers don't claim big-system sound, of course; and our own feeling—at least on the basis of casual listening—is that the ultras-small models don't pose a real threat to a properly designed standard bookshelf system.

Perhaps the smallest (and least expensive) of the minis is Ampex's Model 415, a 6-inch cube retailing for \$19.95. More typical is Bogen's LS-10, which measures 15 by 8 by 7 inches and costs \$50. At the upper limit, both in terms of size and cost, is Harman-

The SS-2800 is one of two new speaker systems from Sony. A two cubic-footer, it's a three-way system using bass-reflex design. Below is a similarly sized entry by Allied Radio, the Model 2300CK. This three-way acoustic suspension system is offered factory-built or in kit form.



THE CASE OF THE VANISHING TWEETER

AND OTHER STEREO MYSTERIES

High frequencies are a sometime thing for most audiophiles.

Sit quietly where X marks the spot between your well-aimed tweeters, and every delicate overtone is audible. Stand up, move around, or even turn your head, and *pouf!* Those vital upper harmonics that give music its color and texture have simply disappeared.


The culprit is *directionality*, which every tweeter has unless you take steps to remove it.

We did. Completely.

We equipped our Grenadier speaker systems with a Divergent Acoustic Lens.

If you know your acoustical physics, or your musical math, you know that the higher a tone is, the more it 'beams' on a straight-line axis. When you get into those fine upper partials, moving your head an inch off-axis can give you vanishing tweet. *Unless* your speaker spreads them out.

We use a *domed* tweeter to spread them at the source. Then we use our Divergent Acoustic Lens to distribute them through a 140° arc.

Instead of high frequencies that beam out of a box like this $\square \rightarrow$, you get highs that radiate from our stereo cylinder like this 

In other words, *non-directionality*.

And we don't leave it at that.

We couple an Acoustic Lens to our mid-range speaker too. It has an *acoustic impedance*. And so does the horn that our high-compliance woofer feeds through.

Between them, you get two *acoustic cut-offs* that match our crossover network. A very uncommon refinement.

It means you *never* get peaks or dips as our three-way Grenadier systems switch from woofer to mid-range to tweeter. *Never* get a *forte* or a *pianissimo* where the score reads *piano*, or a random *sforzandi* accent on a level-volume chord change.

And you never hear music that's muddled up by hums, buzzes, rattles and booms, because our housing stays rigid and firm where boxes shudder and vibrate.

Wide-angle dispersion, smooth, level response and pure, unadulterated music.

Can you think of three *better* reasons to audition a pair of Grenadiers?

GRENADIER SPEAKER SYSTEMS

The Royal Grenadier • \$299.95 The Grenadier 7000 • \$209.95
The Grenadier 5000 • \$179.95



E EMPIRE

Empire Scientific Corp. • 1055 Stewart Avenue • Garden City, N.Y. 11530

CIRCLE 29 ON READER-SERVICE CARD



Koss ESP-6 headphones employ electrostatic elements, come supplied with self-oiling cable-plug assembly.



Panasonic innovation is Model RF-60: stereo FM receiver built into headphones; runs on three AA batteries.



Pioneer has introduced the Model SX-1500T receiver, 170-watts music power, AM/FM, four ICs in circuit.



Sansui Model AU-777 is integrated amplifier rated for 70-watts output; controls are prominently displayed.



Kenwood's new three-piece system, the Model KS-33, adds two speaker systems to a stereo FM/AM receiver.



Teac's Model AS-200 is integrated amplifier rated for 80-watts output; many controls are hidden behind panel.

Kardon's HK50, a floor-standing omnidirectional mini that measures 10¾ inches square by 18 inches high and claims 360 degrees dispersion from a 10-inch radiating woofer and 2¼-inch cone tweeter mounted against a radial reflector: the HK50 costs \$85.

In contrast, one can also see huge systems—the new models from Yamaha and Teac, for example, each of which uses kidney-shaped midrange speakers made of polystyrene. Yamaha, which also makes pianos, argues that the unconventional shape of its speaker is necessary to avoid peaks and dips in frequency response. Styrene is used instead of paper for the speaker cone, the producers say, because it provides a less "mechanical" sound. Yamaha's king-size NS 30 system stands 40½ inches high by 29½ wide and 12½ deep. Because the speakers are mounted backwards inside the cabinet, the firm explains, you get the best listening results when you place the system several inches away from a wall (which acts as a reflector). Also in the news are Marantz' first speaker systems, two floor-standing models known as the Imperial I and II, \$299 and \$369 respectively.

There are additions at both ends of the stereo headset line-up: for \$9.95 you can buy Telex's new Encore Stereophone, a lightweight model using dynamic transducers; for approximately ten times that sum you can have the first electrostatic headset, the Koss ESP-6, which claims superior high frequency reproduction. Panasonic showed (although there was no indication when—or if—it will be put on the market) a stereo headset with built-in stereo FM receiver: this unit is slightly heavier and bulkier than most standard headsets because it contains not only an FM receiver and antenna but a (flashlight) battery pack. Of course, looking at it another way, it is lighter and less bulky than most stereo receivers.

Electronics

Do you want to be able to adjust volume controls for various segments of the frequency spectrum? Or push a button and have your stereo receiver locate its own FM stereo stations? These are among the features offered on many integrated amplifiers and receivers this fall. There's a bumper crop, mostly from Japan, bearing such names as Teac, Panasonic, Mikado, Nivico, Hitachi, Sony, Kenwood, Pioneer, and Sansui. The widest range of choice is among the more sophisticated, more expensive units, with Panasonic asking \$650 for its



Sherwood's Model S-3300 stereo FM tuner, updated with integrated circuits and field-effect transistors.



Fisher Model 175-T stereo FA/AM receiver also employs integrated circuits, field-effect transistors.



Styling innovations set off new Koss/Acoustech 600 K AM/stereo FM receiver, available optionally as a kit.

Model SA 4000 160-watt FM push-button receiver (this is the one that selects its own stations) and Teac's 80-watt integrated amplifier carrying a price tag of \$300. Sony's TA-2000 stereo preamp alone costs \$330. Priced somewhat more modestly are a host of new receivers and other units from Mikado, Nivico, and Kenwood—but note that Nivico's preamp, which splits the sound spectrum into segments (you can adjust the 8,000- to 9,000-Hz range separately from the rest of the tonal spectrum, for example), costs \$700.

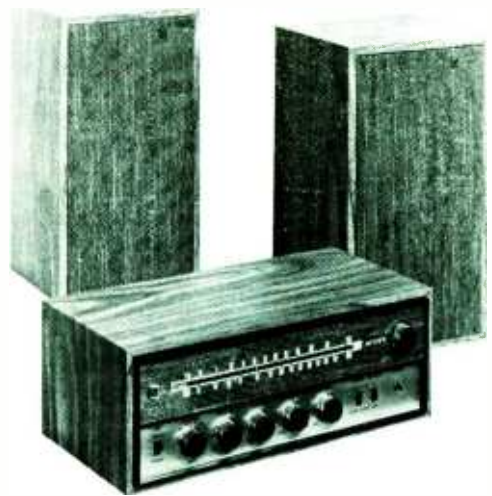
Although there are new stereo receivers, tuners, and amplifiers from such American manufacturers as Fisher, Marantz, Scott, Harman-Kardon, and Sherwood, the major emphasis among domestic companies this fall is on new stereo compacts. There are four from H. H. Scott, four from Harman-Kardon, two from Fisher, and one from Benjamin Electronics. Scott also is featuring the \$199 "Scottie," an AM/FM AC/DC radio with two minispeakers. A matching turntable is available for another \$60. Scott also has two new receivers and an FM tuner, while Fisher adds a new 50-watt AM/FM model to the receiver line. Marantz adds a \$450 AM/FM receiver and \$395 FM-only tuner.

If you've heard that kits have had it, don't you believe it. At least two new ones we've heard of promise to prove interesting, the KossKit 600 and Scott LR-88 stereo receivers. The Koss model incorporates a "500-watt-dynamic-power amplifier" and FM stereo tuner on a single chassis for \$600 in kit form or \$800 wired, while the Scott is an AM/FM 100-watter priced at \$335.

Record-Playing Equipment

There's not much new in record-playing equipment beyond Elac's new line of magnetic cartridges (similar in price and performance to the established brands), and individual magnetic models from Pickering, Teac, and Nivico. None claims to offer any technical breakthrough. What's new in automatic turntables primarily is bases. Garrard is offering a series of restyled bases, which feature a tray for turntable accessories and a hinged plastic dust cover, to accommodate all current and many recent models. BSR's bases similarly have been restyled to take on a modern look.

Among the new record players is the Dual 1212 automatic turntable, an economy (\$75) version of the Dual 1009. Variable pitch control has, by the way, been added to the 1009. The new model, Dual 1009F, sells



The Scottie, from H. H. Scott, is a stereo FM-AM table-top music system: stereo receiver plus two speakers.



Garrard SLx-2 comes with magnetic pickup, base, dust cover. Firm has covers and bases for all its models.

THESE TWO MAKE BEAUTIFUL MUSIC TOGETHER

When you hear them together, you will know
why they were made for each other...



KENWOOD KT-7000—IC—FET—SOLID STATE—AM/FM AUTOMATIC STEREO TUNER...\$249.95*

KENWOOD's sophisticated new twosome is made for lovers—music lovers. The new KT-7000 AM/FM Tuner and the new KA-6000 Stereo Amplifier reflect the ultimate in creative audio engineering.

Complementing KENWOOD's advanced circuitry is the meticulous craftsmanship that is an integral part of every KENWOOD unit. The result is not only superb sound performance—but also unmatched reliability and dependability.

Highlights of KENWOOD's technical specifications are shown on the opposite page. Your KENWOOD dealer has complete information. But words and numbers can't tell you the whole story—you have to hear it to believe it! Insist on a demonstration!



KENWOOD KA-6000—170 WATTS—SOLID STATE—STEREO AMPLIFIER... \$249.95*

KENWOOD KT-7000 AM/FM TUNER: 1.5 uV sensitivity—thanks to 3 FETs and 4-gang tuning condenser. Better than 60 dB alternate channel selectivity—due to 2 crystal filters and 4 ICs. Automatic inter-station muting circuit. Multiplex filter suppresses noise on stereo signals—but not frequency response. New AM/FM signal strength meter and zero-center tuning meter. Output level control to match your amplifier's input. Decorator-styled luminous dial—dark when off/illuminated when on. Better than 1.3 dB capture ratio—35 dB stereo separation at 1,000 Hz.

KENWOOD KA-6000 STEREO AMPLIFIER: 170 watt music power—with 10 Hz to 50,000 Hz power bandwidth. Less than 0.5% harmonic distortion at rated output (20 Hz to 20,000 Hz). Exclusive low-level phono inputs for very low-level output cartridges. Two pairs of magnetic phono input terminals for two sets of record players—plus four other inputs (mike, tape, tuner aux.). Key-type 20 dB muting switch for temporary request for quietness (such as telephone call). Three key-type filter switches (for scratch and rumble). Illuminated tally lights indicate input. Tone mode selector switch: ±10 dB bass control (@ 100 Hz); ±10 dB treble control (@ 10,000 Hz).

*includes cabinet

the sound approach to quality



3700 S. Broadway Place, Los Angeles, Calif 90007
 69-41 Calamus Avenue, Woodside, N.Y. 11377
 In Canada — Perfect Mfg. & Supplies Corp. Toronto, Montreal, Vancouver B.C.

Something new in Fun City: Visiting New York's Hi-Fi Show? Be sure to make KENWOOD's "Hear-In" at the Statler Hilton, Room 243. CIRCLE 41 ON READER-SERVICE CARD



Benjamin introduces a new series of Elac cartridges for various applications; top model is STS 444-E.



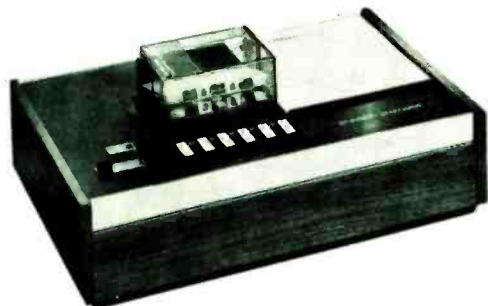
Model RCH-5 marks Concord's entry into record-players; four-speed automatic comes with ceramic pickup.



Dual 1212, new economy version of firm's Model 1009. It incorporates many of latter's features.



Businesslike amplifier panel fronts the new Tandberg Model 11 tape recorder, a professional-type portable.



Bell & Howell Model 332 is automatic stack-and-play tape cassette machine; plugs into external amplifier.

for the same price as the existing Dual 1009SK, \$109.50. From Teac there are two new turntables, the TS-85, an electrically switched model at \$300 (including a Teac moving-coil pickup with 0.5-mil diamond stylus), and the TS-80, a two-speed belt-driven model. Nivico also has two four-speed automatic turntables, each with a four-pole motor and cartridge.

Tape

If sheer volume of new product introductions is any indication (it isn't always), this will be a big year for the cassette. You can buy cassette carry-along players for \$10 and up; or you can spend up to \$270 for automatic cassette changers.

Among the changers, three—introduced by Bell & Howell, Ampex, and Norelco—operate very much like a record changer. You stack up cassettes in a chute, and the changer plays each one through in one direction before ejecting it. Aiwa and Teac have gone one better by providing an automatic reverse before ejection. Thus with the Aiwa Star home player (\$270) you can hear both tracks on each cartridge. Teac has incorporated the automatic reverse feature into its A-30 cassette deck (\$250), and Aiwa has also shown a reversing cassette player for the car for \$150. A so-called professional deck is Harman-Kardon's CAD-4, priced at \$160; it claims a usable frequency response of up to 12,000 Hz. TDK, a Japan-based supplier of blank cassettes, promises even higher fidelity in the medium early next year when it introduces its new ferrite-core cassettes, which a spokesman says will yield 20 to 20,000 Hz on the proper equipment. That would make it comparable to open-reel tape performance.

In addition to these units, there is a flood of new cassette battery portables, ranging in price from \$9.95 to more than \$100. Some are playback-only units, some come built into attaché cases or with built-in AM/FM radios, some are intended for dictation or teen listening.

Perhaps the two most interesting new tape recorders are the Sony reel changer and KLH's Dolby recorder, both of which were actually shown as prototypes at last year's shows. The former, at \$995, changes tape reels automatically in much the same manner as a record changer. If you want one, you must give your dealer a deposit of at least half the price; Sony guarantees delivery within six months, and your machine will come with your name engraved on a plate. The KLH recorder, a \$600 two-speed model, promises performance at 3¾ ips comparable to that from professional machines at



KLH's first recorder boasts Dolby noise reduction circuit; two-speed deck for use with external amplifier.

15 ips, a result achieved through its unique built-in noise-reduction circuit. Although this unit can play back any recorded tape, those it makes itself via its noise-reduction system can't be played satisfactorily on other machines. You can, however, bypass this circuit when making your own tapes. Other features are a single VU meter and three-head construction. A less expensive version may be in the offing.

The first combination audio/video recorder is Roberts Electronics' Model 1000, noted in "News & Views" last month. It uses the same reel of low-noise tape to record either pictures and sound at 1 1/4 ips, or stereo sound at 7 1/2 or 3 3/4 ips. The recorder's helical-scan head produces a highly acceptable picture.

In the moderate price range there are a number of new recorders from Ampex, Bell & Howell, Wollensak, and others which offer improved tape handling and durability at somewhat lower cost than in the past. Bell & Howell's new automatic threading and reversing Model 2293, for example, is a four-speed unit which sells for \$300. Prices for the Wollensak 6300 series average about \$200 for an open-reel tape system with acoustic suspension loudspeakers.

Gimmickry

Finally, for the stereo listener who wants his kicks visually as well as sonically, there's a small rash of near-psychedelic lighting effect devices that respond in color patterns to the changing sounds coming out of the stereo system. We confess we are unimpressed (maybe even repelled) by these gadgets, but obviously at least four companies—Eico, Clairtone, Aztec, and B & B Importers—feel there is a market for them. Clairtone has updated the Audio Baton, a device that splits the audio spectrum and assigns colors to particular musical tones and frequencies. With Clairtone's new color translator, you can purchase a projector to throw the patterns on a wall or a crystal globe. Aztec and B & B rely on cabinets of colored lights for their effect, as does Eico. You can buy the latter's Color Organ in kit form for \$49.95.

What it all means for the consumer is a continuing widening of choice, generally lower prices for convenience features, and improved performance. Although the number of "audiophile-engineered" products is small in comparison with those designed primarily for customer convenience, there are enough new developments to keep even the most forward-looking sound bug happy.



Four-Speed Model 2263 by Bell & Howell has automatic reverse for continuous play of open-reel tapes.



Offered as a professional-grade portable, the Sony Model 770 is a stereo unit that runs on DC or AC.



Separate speakers are supplied as part of the new Wollensak Model 6300. Firm also offers cassettes.

BY ALAN RICH

The New York City Opera at 25



I LEFT THE New York State Theater at Lincoln Center one day last spring, thinking that the New York City Opera Company's new production of *Manon* was possibly the most beautiful thing I had ever seen or heard on an operatic stage. The settings (by Marsha Louis Eck) were so many jewels—the paintings of Fragonard come to life and peopled with characters in magic costumes (by José Varona). These moved (thanks to Tito Capobianco's direction) like floating figures in some supremely romantic dream. They sang like angels, to an orchestra (led by Julius Rudel) that breathed and sighed Massenet's lush musical reveries like a warm pastel wash. "Isn't it charming," said a lady near me to her companion, "what this little opera company can do on a shoestring?"

Of such schizophrenia is fashioned the love bestowed by its audiences on the New York City Opera over the past twenty-five years. To some, it stands like a brave little David stoutly facing across the Lincoln Center fountain the mighty Metropolitan of Goliath Bing, turning its brave miracles on its penn'orth of sets and talents. To others, it stands

forth as a company so opulent in talent and imagination, so immensely valuable to the cultural progress of its city (and lately, for that matter, the world—see page 36) that often it is Goliath who must look to his laurels or even his defenses.

There was, of course, a time when the New York City Opera *was* what the lady believes it still is. Has ever a major artistic venture survived such humble beginnings? The story is often told of the early days, and it reads like the musical version of the Great American Legend as set forth by Horatio Alger and lived by Abraham Lincoln. Back in 1943 New York City reclaimed from the Shriners, for nonpayment of taxes, the ramshackle and crumbling Mecca Temple on 55th Street; unable to deal with it profitably, Mayor Fiorello LaGuardia turned it over to a private group at a dollar-a-year rent to be known as the City Center, operated mainly as a second-run house for Broadway shows at a \$2.20 top, a people's theatre in the best sense. There was a booking hiatus: "why not opera?" someone on the board timorously queried. It was as easy as that.

It was opera on a shoestring for real in those days. From the defunct St. Louis Opera Company came the new company's first director, Laszlo Halasz, and with him a warehouseful of antiquated sets and costumes. "The clothes were all out on old pipe-racks," reminisces Rosalind Nadell, a mezzo with the company at that time and its Secretary today. "When it came time to go on stage we just grabbed—not for the right opera, or even the right style.

Onetime program director for the Pacifica Foundation's nonprofit FM stations, author of numerous articles on music and records, and head of the music department at the New York Herald Tribune until that newspaper's demise, Mr. Rich is presently a contributing editor on the staff of the New York magazine.



The Met seems to be haughtily arching its pillars across Lincoln Center Plaza at the New York City Opera's new home, the New York State Theater. On the opposite page, City Center, nee Mecca Temple, the old house.

merely for something that fit." Somehow, despite the visual tatters, productions caught on; audiences, even critics, were at least pleased by what they heard. "I cannot recall ever having heard [*Carmen*] sung as beautifully as it was by Jennie Tourel," wrote the usually testy B. H. Haggin of the second-night performance back in those dark but hopeful days of February 1944, "with such loveliness of vocal sound and musical phrasing." Tourel, it should be noted, was also at the time a reigning star at the Met, "lent" by the older company to help out. Would Mr. Bing countenance such a gesture today?

At the very outset, a basic philosophy of operation was established that has remained with the company today. The man who was first tagged by LaGuardia to direct the then New York City Center Opera, Halasz, was by training a conductor. All of his successors—Joseph Rosenstock, Erich Leinsdorf and, since 1957, Julius Rudel—are conductors. Leadership of the company has therefore meant a close, immediate working relationship with all its members, and this, perhaps more than anything else, has explained the emergence over the past quarter century of a distinctive, identifiable, City Opera style.

Given the basic materials for his new company—the aforementioned tattered visual properties, a theatre with an immense seating capacity (3,000 plus) but with practically no proper backstage facilities, a troupe of eager young singers drawn together from informal auditions or teachers' recommendations but often without the slightest previous stage

experience—Halasz set out to sculpt a performing unit in which eagerness, dedication, and sheer dumb luck would somehow bind things together. Even the few stars brought in at first to gleam among the dross were dispensed with after one season. The emphasis was on building outward upon such strengths as the experience of performance itself might reveal; it was thus ideal that the man in charge was someone who could operate close to it all, from the podium rather than from a front office.

Perhaps even the times too were peculiarly propitious to the company's initial success. The war brought with it a need among audiences for diversion, especially at low costs. Furthermore, the war had forced the Metropolitan to do largely without its customary roster of glamorous foreign stars; that company had also been hard at work to develop a stable of native American singers, with some measure of success. By 1944, then, any fears that Americans were incapable of cutting into the basic European operatic repertory had been allayed; the Met itself paved the way for the company that was eventually to give it a run for its money.

Halasz' first two years were spent in consolidation. His repertory was on the safe side, with one venture into the near-unknown with a charming English *Bartered Bride* in the fall of '45. A year after this, however, came the first of the long series of Great Leaps Forward which were to establish the company as the most daring operatic venture in American stage annals: the first American performance (three



The four conductor/impresarios who have guided the fortunes of the New York City Opera. At top left, Joseph Rosenstock (1951-1955); above, the company's current director, Julius Rudel (1957—); at far left, Erich Leinsdorf (1955-1957); and Laszlo Halasz (1943-1951).

decades delayed, to be sure) of Richard Strauss's *Ariadne auf Naxos*. The critics were charmed; so, after a slow start, were the audiences. The artistic value of the New York City Opera Company was established beyond doubt.

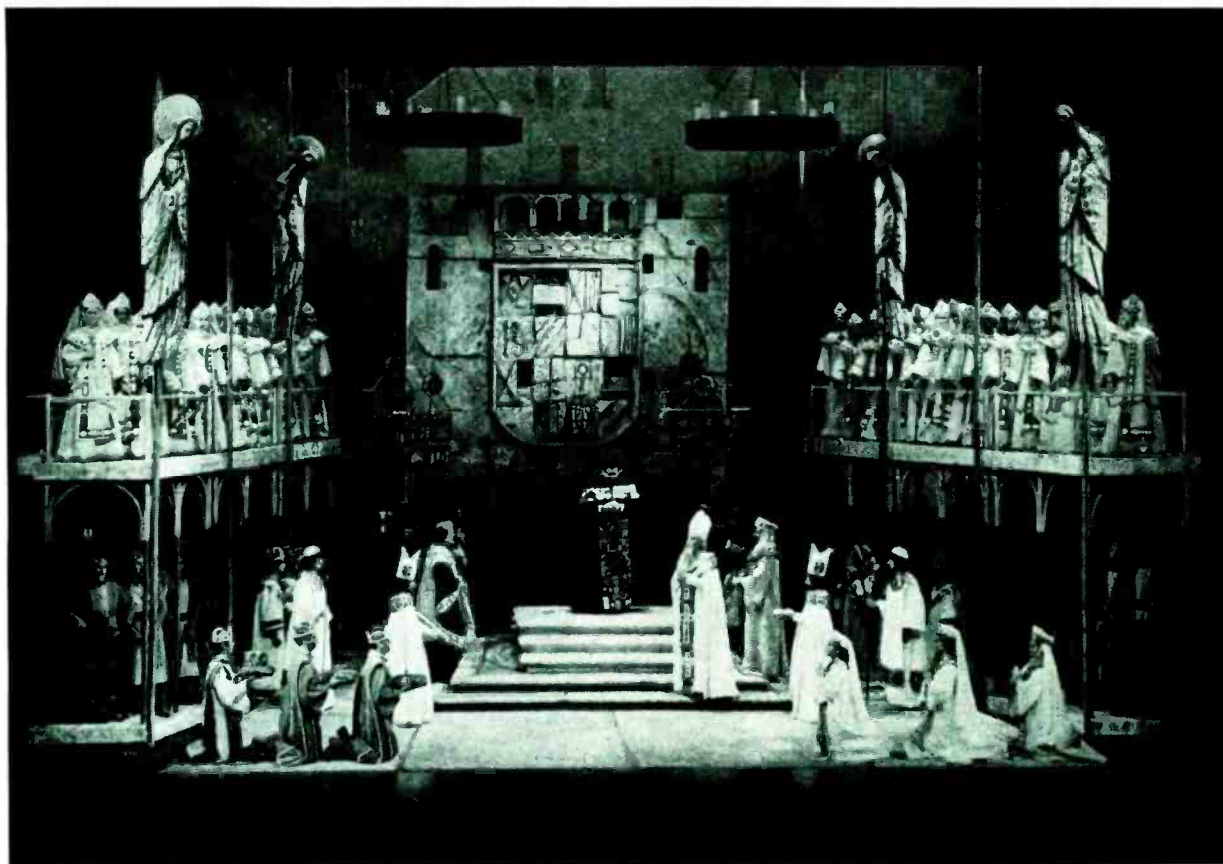
WHEN HALASZ LEFT the company in 1951, after a dispute with the City Center board centering, according to best reports, around his "autocratic methods," he bequeathed a repertory of three dozen works; by then the list of good deeds in behalf of the hitherto unheard had swelled to six, including a wonderfully loose-limbed production of Prokofiev's *Love for Three Oranges* (still, with some revisions, in the company's active repertory) and the world premiere of an American opera, William Grant Still's *Troubled Island*. In the ensuing four years under Rosenstock the list swelled to include the crucially important first New York mounting of *Wozzeck* (somewhat botched in its staging at first, later trimmed into a splendid, inventive production) and the first hearing anywhere of Copland's *The Tender Land*. Leinsdorf's two-year hegemony brought to the city its first (and, so far, only) staging of an opera of Carl Orff, a roisterous, delightful *Der Mond*. (The company also has a successful ballet version of Orff's *Carmina Burana* in its lists.)

After Leinsdorf, the deluge. His departure was somewhat precipitous, brought about by a dustup

over budget. The public, by now lured by far more solid considerations than low ticket prices, stuck to the troupe like teenagers to The Beatles. Nevertheless, a leadership crisis faced the City Opera in the fall of 1957, resolved eventually by a vote of the performing ensemble itself. Julius Rudel, then a stripling thirty-six but a veteran of the coaching and conducting staff since its first days, won hands down.

Viennese-born, American-trained, Rudel was (and is) almost a personification of what the company was striving for—an exceptionally versatile musician, a fiend for overwork, a fighter when the occasion demanded battle. The company he inherited was already glorious in divers directions: a repertory that extended to nearly seventy-five operas, fully a third of which had received their premieres at City Center; a roster of singers still unified in the repertory-company tradition, but with many of them already displaying star quality. By now the company could even point to a group of distinguished vocal alumni, singers who had been given their first break by the City Opera and had, often with a reluctance born of genuine affection, gone on to the big money: Regina Resnik, Dorothy Kirsten, Frank Guarrera, Ramon Vinay. There were to be others later, but perhaps even more important was the fact that a nucleus of greatly gifted singers had now and then sniffed the air outside and had opted instead to remain with the company and share in its growth.

Most important of all was the fact that, among



Fred FehI

the varied repertory the company could offer its audiences, no fewer than seventeen operas on its list were by Americans, a total already but two short of the entire eighty-five-year accomplishment at the Met. American opera, like American opera singers, had come onto the musical map, and the interest had begun to spread beyond the ticket buyers. The Ford Foundation, then making its first major forays into cultural subsidy, dug into its coffers to underwrite a season, in the spring of '58, devoted entirely to American works. Two years later, largely at Rudel's urging, it instituted a full-scale commissioning-and-mounting program in which other American opera houses also participated. The funding, while by no means lavish, also enabled Rudel to tend to the on-stage looks of his company's work; while some of the repertory pieces still had the castoff look of the old St. Louis days, the new works enlisted the services of some of the theatre's brightest designing talent: Howard Bay, Donald Oenslager, and the brilliant young China-born Ming Cho Lee.

With negligible exceptions, everything Rudel touched turned, at least in the dim City Center light, to gold. The company expanded its seasons, began gradually to revamp its stagings of the basic repertory, established a perfectly wonderful satellite company devoted to Gilbert and Sullivan, undertook a modest touring program, and buttressed its growing American repertory with such important novelties from abroad as Strauss's *The Silent Woman* (which



Fred FehI

Two of the company's most colorful and most successful recent productions at the New York State Theater. At top, the opening night production of Ginastera's *Dor Rodrigo*—Placido Domingo in the title role is crowned emperor. Above, Norman Treigle as King Dodon and Beverly Sills as the Queen of Shemakhan in *Le Coq d'or*.

A decade of City Opera productions. At right, Robert Kurka's *The Good Soldier Schweik*, premiered in 1958; below left, a scene from the American premiere (1946) of Strauss's *Ariadne*; below right, the 1956 staging of Floyd's *Susannah* with Phyllis Curtin; on the opposite page, Handel's *Julius Caesar* in 1966 with Norman Treigle (Caesar), Beverly Sills (Cleopatra), Maureen Forrester (Cornelia).



Photos by Fred Fehl



has sadly been allowed to lapse into limbo), Shostakovich's *Katerina Ismailova*, Prokofiev's dazzling *Flaming Angel*, Britten's *Turn of the Screw* and *Midsummer Night's Dream*. When the specter of Lincoln Center appeared on the horizon, and it appeared inevitable that the company's move to the New York State Theater would constitute a sellout to the Establishment, Rudel shrewdly set matters right on opening night at the new house with probably the most challenging new opera he has yet produced: Alberto Ginastera's *Don Rodrigo*. It also turned out to be the first absolute box-office smash in the company's new-music annals.

SINCE RUDEL'S ACCESSION the American-opera total at the City Opera has grown to nearly forty works, including eight commissioned under the Ford plan. Not many of the new scores have much chance of survival, to be sure, but that is to be expected. One does not approach the assembled composers of a country, announce that the long drought has sud-

denly ended and that from now on their operatic propensities will be attended to, and expect an immediate flow of masterworks. It is rather impressive, under the circumstances, how much variety the company's American repertory does encompass.

There have been grand, dramatic operas in the late-romantic European tradition: Ned Rorem's *Miss Julie*, Douglas Moore's *Wings of the Dove*. There have been many attempts to explore America's own cultural roots and work within an indigenous native style: Moore's *Baby Doe* and Carlisle Floyd's *Susannah* in the white-rural tradition, Jerome Moross' *Gentlemen, Be Seated* in the minstrel-show/spiritual/ragtime vein. (*Baby Doe* and *Susannah*, introduced in the mid-Fifties, have remained among the company's most popular American offerings, although the "grassroots revolution" their folksy style appeared to portend has not really materialized.) There have also been some tentative attempts to push on in the search for a reconciliation between the demands of the stage and current musical styles, most notably in Hugo Weisgall's *Six Characters in Search of an*



Author and, presumably, in Weisgall's new *Nine Rivers from Jordan* which the company will introduce this month. Whatever the ultimate destiny of this repertory, the fates of the City Opera and the American composer are inextricably entwined, and each has served the other nobly.

As things stand today, the shoestring has vanished except in sentimental recollections. Neither glory nor success has spoiled the New York City Opera to any measurable degree. The passion for experiment, nay, gamble, which accompanied the company's birth pangs is still very much in evidence. If anything, it has spread. Today, there is as likely to be controversy and fascination in a new City Opera *Traviata* as in a challenging new score.

For this Rudel can take full credit. Beyond his remarkable gifts on the podium, he is basically a man of the theatre, and it is the latter circumstance, above all others, that motivates the company's scheme of operation. Working with surprisingly little friction with his backstage staff, he has inspired a new kind of operatic theatricality for the familiar works which may, in the long run, challenge in value his achieve-

ments as a mover in the realm of the new. Capobianco and his colleague Frank Corsaro, who are the company's chief resident stage directors, have accomplished a series of miracles in bringing credibility and even dramatic power to such works as *La Traviata* and *Madama Butterfly*. Rudolf Bing may well gnash his teeth when the critics give the nod to the City Opera's *Traviata* over his own new production with its high-priced celebrity singers; he may throw tantrums when Beni Montresor's enchanting red-and-gold *Magic Flute* settings win most of the votes away from his own fancy art-gallery designs by the illustrious Marc Chagall. But he will have to learn to live with the pain.

What Bing's company can offer in abundance, of course, is the genuine excitement that comes from top international singing stars in traditionally conceived grand operatic displays, and there is no reason to believe that operatic productions of this genre will soon fade from the scene. But the surprising thing is that, with the basic plan for developing singing talent from within its own ranks unchanged from its beginning, the City Opera now finds itself with its own galaxy of stars, sought-after around the world but bound to the company by love, loyalty, and the encouragement to perform as the whole person before an audience whose own loyalty remains undiminished.

In this category one would certainly put Beverly Sills, who joined the ranks a decade ago and has grown into a lyric-coloratura soprano of almost limitless versatility; Patricia Brooks, another lyric soprano with an innate stage sense that makes her *Violetta* almost unbearably moving; Michele Molese, a young tenor (New Jersey-born) with a splendid, forthright vocal style and a range of good vocal manners rare to his breed; Norman Treigle, a seventeen-year City Opera veteran who is quite possibly the best dramatic bass-baritone in the world today. And these are but a small part of a stable nucleus of talent around which the company continues to ripen and grow.

Of the company, Virgil Thomson once wrote, nearly two decades ago: "The performances seem always to have as their theme the work performed, rather than the cast performing it. It makes no money, loses no money, asks no contributions, gives a wonderful show. It is one of the most valued and valuable cultural institutions in a city rich in cultural offerings of every kind." When Thomson wrote these words the company had not yet embarked on its sustained program of service to American opera; it had not yet given its audiences the music of Ginastera; it had not yet presented, in its *Giulio Cesare*, the first professional staging of a Handel opera New York has seen in modern times. The miracle of the New York City Opera, as it rounds out its first quarter century, is that it has now done all these things while remaining true to Thomson's early estimate. The brand of opera it offers, in New York and now on its yearly visits to Los Angeles, genuinely merits the term unique: streamlined yet elegant; virtuosic yet artistically integral; adventurous and, above all, important.

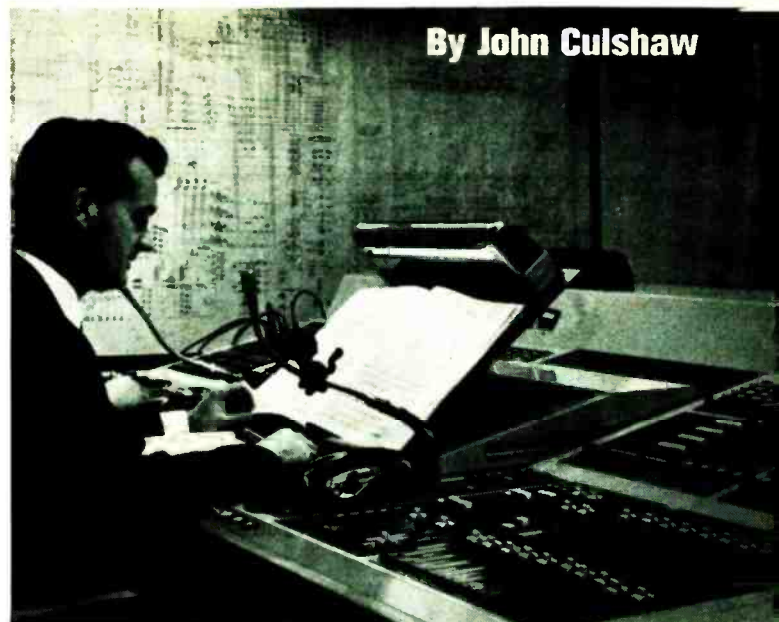
NOW THAT I AM NO LONGER an active recording producer, I am free at last to join battle with Conrad L. Osborne, HIGH FIDELITY's long-time reviewer and opera expert. In the past, it wasn't so easy to speak out, because anything I said might have been construed as company policy; and while record companies are not overly fond of most critics, they do try very hard not to upset them. I may also be writing here on behalf of colleagues in other firms whose work occasionally arouses Mr. Osborne's wrath—though never, I am rather pleased to say, have they brought him anywhere near the paroxysms of rage with which he has regularly greeted even my most innocent and gimmickless recordings. The wrath has been fairly consistent over the years; but it came to the boil, so to speak, with the release of Strauss's *Elektra*, reviewed in these pages last February. "A stage work violated?" asked the headline. "or a new sonic miracle?"—and you really did not have to read Mr. Osborne's review to know that he would opt for the former.

I am the villain, the fiend. It seems that I have torn *Elektra* from its right and proper environment in the theatre, and in putting it on records in the way I did, I have massacred a masterpiece. It is a strange thought that while the massacre was going on nobody at all raised a finger in protest. Even poor Georg Solti did not object when the musical "line" he was trying to impart to the performance was ruined by the infernal microphonic obstacles which the villain and his technical devils placed in his path. It is a daunting, nay, a terrifying account of persecution which Osborne draws for us. There is Solti, bullied and beaten into a state of total musical submission. There is Birgit Nilsson, paralyzed with fear at the prospect of the fiend coming out of the control room to taunt and terrorize her into yet another different type of acoustic. By comparison with the reviewer's vision of the recording producer, the Grand Inquisitor is a lady-in-waiting.

What, according to Osborne, has the fiend done? For a start, he has imposed himself between the opera and its audience. His total fallacy is the assumption that a work conceived and written for the stage can, and should, be molded to fit another medium of communication. To support the charges, Osborne cites the case of movies made from operas—"there hasn't yet been a satisfactory one: of hundreds made, not one!" Well, in the first place I question the figure: I doubt that *hundreds* have been made; and even if they had been, I doubt that Osborne could possibly have seen them all. And I can think of one case where an opera worked better on film than on the stage—Britten's *Billy Budd*. It's a pretty poor batting average, I agree; but then it's a very difficult game.

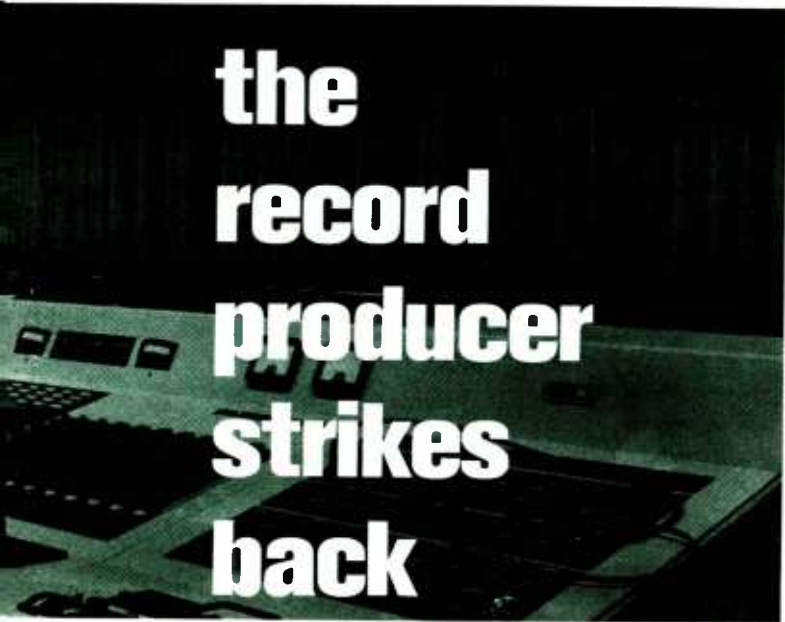
I don't want to cover ground that has already been well plowed. The clue to all Osborne's objections

Former record producer for Decca/London—and the man largely responsible for that company's Ring cycle—Mr. Culshaw is now director of BBC television music.



lies in the word "violation." His protest is the classic one: leave things as they are, leave opera where it belongs, in the theatre; in other words, *don't touch!* For Conrad Osborne, a recording of an opera is something that he feels bound to relate to his own experience of the same work in the theatre. He reviews a record, with vast knowledge, from the standpoint of that very tiny minority of people who constitute the world's opera house audience. The record producer, on the other hand, is concerned to look beyond that minority—and his motive is not just that of an artistic crusader. It is much more pragmatic, for if he doesn't reach an audience beyond that minority, the company he works for is going to lose a great deal of money, and the artists appearing on the record are going to grumble about miserable royalties. The way to reach this extra audience, especially in the case of a relatively unpopular and "difficult" work like *Elektra*, is to make the sound of the music more immediate than it could ever be when heard from most seats in most opera houses. For these listeners, a recording is not a souvenir to remind them of an evening at the Met, nor does it need to bear any essential relationship to anything that ever happened in any opera house anywhere. Their question is: does this record bring the drama to life in my living room? If it does, it works; if it doesn't, they don't want to know about it. It follows that, generally speaking, such people are not collectors of old recordings, nor are they interested in "transcriptions" straight from the stage. I accept the possibility that this part of the potential audience may now be getting a bit too much attention from recording producers—but it gets none at all from Conrad L. Osborne. I don't think he knows it exists.

The listener-at-home and the listener-in-the theatre are not, however, necessarily different people. I myself happen to be able to accommodate this sort of schizophrenia, for I know and *expect* my reac-



the record producer strikes back

tions to be different in the two environments. In the theatre everyone, including a critic, is a member of a herd, and responsive in a thousand ways to all sorts of communal influences. At home, the listener is virtually master of his fate. He can alter the sound if he so desires; he can play all or part of a piece, or play some parts twice; he can drink throughout the performance; he is vulnerable to all sorts of domestic distractions. And he cannot see. The producer, sitting in his control room, should have this sort of listener constantly in mind. He never asks himself the question: "Is this how it sounded when I heard Nilsson do it at the Met?" or "Didn't she sing it differently the night I heard her at Covent Garden?" Instead, he asks himself endlessly: "Will this make dramatic and musical sense in domestic surroundings to someone who may even be hearing the opera for the first time?" In a word, the recording has to have impact, and I use the word without relating it to loudness.

IT IS TIME FOR some specifics. What does the villain actually do? This brings me back to Osborne's review of *Elektra*, which I read with a mixture of amusement, annoyance, and sheer bewilderment. Here was someone writing with evident authority about what I, specifically, was supposed to have done during certain professional hours of my life—but whatever flights of sonic imagination I may have indulged at that time, they were as nothing compared with Osborne's fantasies. He informs us that in *Elektra* I had sought "to establish a recognizable sound environment for each scene" (italics mine). I did nothing of the sort; what's more, I wouldn't really know how even if I wanted to. I'm not saying that we didn't provide any special effects in *Elektra*; but I am saying that we didn't create, or even try to create, a different sound environment for different

scenes. Yet Osborne heard, or thought he heard, such a difference, because he has become abnormally sensitive to what he supposes to be the influence of the recording producer. His imagination is revealing wondrous and wicked things unto him.

What *did* we do? Well, we followed the score in all its complexities. We refused to assume that the opera's superb orchestration necessarily sounds at its best in the cramped and dead conditions of most orchestra pits in most opera houses. Because it so often has to be played under such conditions doesn't mean that the resultant wretched sound is what Richard Strauss wanted when he wrote the piece. Look at the score: look at the subtleties, and you quickly see at work a mind that, consciously or unconsciously, was looking to a future when opera would be liberated from the confines of inherited tradition and architecture. The record producer does not alter a score; he just does the best he can to make it sound the way it's written. And when you are dealing with an orchestra of almost a hundred and twenty musicians, this is precisely the aim that *cannot* be achieved in ninety per cent of the extant opera houses because they weren't built to accommodate anything like such forces. If Osborne can fault a recording in relation to the score, he has a valid point; but to fault it in relation to the theatre doesn't make musical or logical sense.

As for Osborne's allegation of "different environments" for different characters, about the only thing that could remotely support such an assertion is that we tried to make a mild aural point of the fact that Klytemnestra first appears at a window and actually approaches Elektra only some time later—there is a slight difference between the sound of Regina Resnik's voice when she is at the window and when she is at Elektra's side. (If an artist merely turns her head while singing there is another sort of aural difference, not decreed by the producer and evident on every opera recording ever made.) Frankly, it's so gently done that I myself hardly hear it, and now wish I'd made it much more emphatic; but in any case it's the only instance of a special acoustic for an *on-stage* voice in the entire recording. And in connection with off-stage voices, I wonder why Osborne didn't make a point about the chorus? In the theatre there is only one way to make the chorus audible, and that is to suppress and thus contradict Strauss's orchestral dynamics. On the recording, we were able to record the orchestra as written and still make the chorus sound audible and off-stage. Does this also come into the category of "violation"? Does virtue lie in the score, or in theatrical compromise?

Again, with reference to Klytemnestra's exit, which HIGH FIDELITY's reviewer found "botched," his criticism proceeds from his insistence on referring everything to opera house practice. It is a fact that theatre stages are acoustically dead, and thus all you can hope to get in a live performance is a series of short "dry" laughs—which don't, of course, convey the terrible madness of the scene. (DGG, in

the only modern rival recording, stuck to those few close, dry laughs—and very silly they sound, to my ear.) I once heard an old Italian hag screaming at some American tourists who were visiting a castle, I don't know how they had upset her, but she followed them all the way down a long corridor until she and they were well off-stage from where I was; and as the intensity of her rage mounted, so, it seemed to me, that though with every step she was getting farther away, her voice kept getting *louder*. Her screams, of course, were being assisted by the very open and live acoustic of the corridors and rooms, until the whole place seemed to reverberate with her mania. This, and this precisely, is what we tried to create for Klytemnestra's exit. But because it doesn't sound like a performance in the theatre, where backstage areas are dead for architectural reasons, Osborne hates it. There is a serious failure of imagination somewhere, and I don't think it was ours.

ENOUGH OF THE SPECIFICS, for in the end specifics come down to taste. So what is the villain up to? In my career as a recording producer, was I looking for self-glorification? Or had I become bored with theatrical opera and fallen in love with sonic technology? Neither is the case. You can divide recording producers into two categories, and, although I do not mean to be presumptuous, a sort of parallel comparison can be made about conductors. There are some conductors who, in performance, try to minimize their own presence and contribution to the music—they are the ones who are said to give us the music "straight." Likewise there are recording producers who are concerned only to ensure that the notes of the score are properly played or sung. They are known affectionately by the engineers as "dot readers," for that is exactly what they do, and all they claim to do. They tend to make respectable records that don't sell.

The other kind is, if you like, the extrovert. If he is a conductor, he puts his own firm imprint on the music—he can't help doing so. If he is a recording producer, he probably has a passionate conviction about how the music should sound in domestic surroundings, and he works to make his enthusiasm communicate with other people. He doesn't let his engineers iron out the dynamics of a score, and he probably doesn't believe that every single word of an operatic text must at any cost be audible. He is a curious hybrid, for although his job is basically musical he needs every bit of technical advice and assistance he can get. What he achieves is nearer to technology than to art; but if he doesn't use the technology, the art he tries to serve must be compromised. I say he should use the technology—for otherwise the record, as a growing means of musical communication, will die.

And look at the facts. The really risky ventures for the record industry are the big operas and choral works, which cost a fortune to make and cannot



"IS THIS HOW IT SOUNDED . . .
Birgit Nilsson (*Elektra*) records a scene in Vienna's Sinfoniasaal as Marie Collier (*Chrysothemis*) listens.

ever be assured of the initial sales almost certain for the standard orchestral repertoire. Yet the really big successes of the past decade have been the so-called blockbusters; and in just about every case, from whatever source, they have exemplified the cooperation between a committed conductor and a committed recording producer, both of whom accepted from the start the fact that they were not working in the opera house or the concert hall. Ten years ago, would anyone in his senses have thought that *Das Rheingold* would become a worldwide best seller? Would it have done so if, in 1958, we had made it "straight"? If you think it would, please ask yourself why both modern recordings of *Die Meistersinger* have failed—for both are very straight indeed. I believe that not more than five per cent of those who have bought *Elektra* have ever heard it in the theatre, or have any prospect or intention of hearing it there.

I have been doing some figures. It is probably reasonable to suppose that one per cent of the population of the United States—rounded off, that amounts to some two million people—show some active interest in what we call serious music. My suspicion is that an accurate figure might be quite a bit higher, but let us be utterly pessimistic and assume it is less—say, one million people. Even at this estimate, any modern opera recording that in its first two years reaches *one* per cent of that figure will be counted a resounding success. The proportion is about the same for any other territory in the Western world. So although it may be true that records like *Elektra* are breaking through to audiences who a generation ago would not have given half an ear to Strauss, the real pioneer work has still to be done among those who already have a basic interest. The figures until recently at my disposal show without question that the response is



WHEN NILSSON DID IT AT THE MET?"

In the "different environment of the Met Opera stage, Nilsson glares at the Klytemnestra of Regina Resnik.

growing, and with such rapidity that it must be the converted who are now turning to the sort of recording Mr. Osborne most dislikes. Why?

BECAUSE WE ARE in the middle of the twentieth century, that's why; and because if performed art doesn't adjust to life, life won't adjust to performed art. Osborne, and others like him, are crying for a past which has gone forever, except for a very tiny and elite minority; and his anguish is revealed in the very emotive language he chooses to describe our approach to *Elektra* ("radio meller-drammer") and the recording producer of the future ("some boy genius"). He goes further. "Where are we? What is the audience/performer relationship?" These are good questions, but I don't think anyone who has ever paid hard cash for opera on records would have the slightest difficulty in answering them. Where are we? We are not in the theatre; we are where music belongs: in the mind and in the emotions and in the imagination. And what is the audience/performer relationship? It is closer than it has ever been, precisely because there is no proscenium arch when you listen to records. Indeed, the falling of proscenium arches is becoming a familiar clatter these days, for in the modern theatre itself there is a continuing trend towards closer audience involvement. The trend has its off-shoots in every direction: in pop music with its layers of sound; in serious music where the audience for, say, Karlheinz Stockhausen's *Gruppen* is surrounded on three sides; in Karajan's staging of *The Ring* and his other productions in the Salzburg theatre with its Cinerama type wrap-around stage; and in Benjamin Britten's church operas when, in their original setting, the audience can almost touch the performers.

Whatever mistakes are made along the way, I do not believe that this is an unhealthy development.

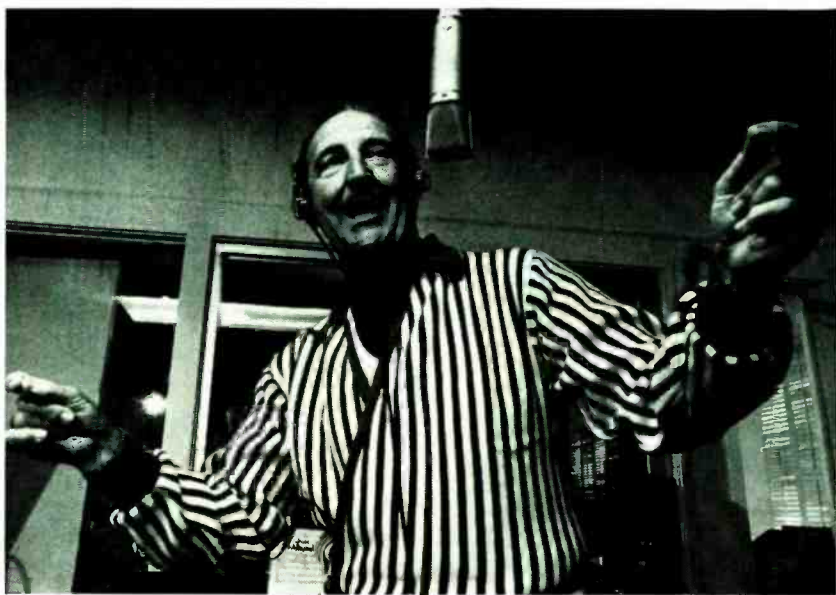
I do not believe that composers want their work restricted to a minority which in the case of opera is determined and conditioned by the availability and suitability of theatres. I don't think we should perform the plays of Shakespeare only in the way they were originally performed in the Globe Theatre. But what has happened in the last quarter of a century has happened with such rapidity that only young people have been able to adapt, precisely because they have had no time for the sacred cows of the generation before. I still meet people in England who pine for the old-time music hall or vaudeville theatres, the last one of which, in London at any rate, went out of business ten years ago, Pine as they may, the fact is that such types of light entertainment are now provided domestically by television. You can't go back.

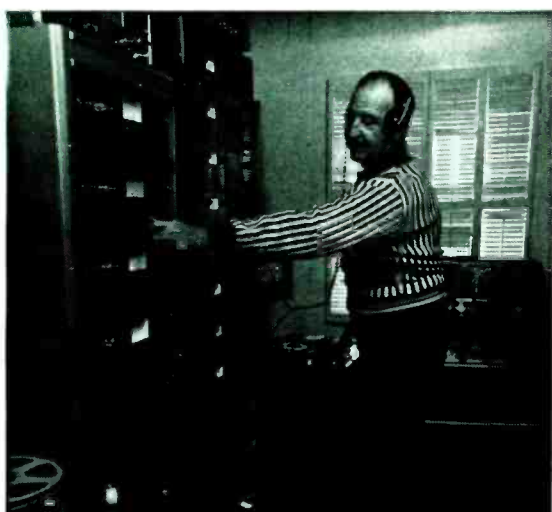
On a single cold February evening this year, more people saw *Aida* on BBC television than the total audiences for that opera in Covent Garden since it was first given there in 1876. In almost every way this was a splendid event, and I think Conrad Osborne would have approved because the production came straight from the stage and wasn't in any way "violated." It gave much pleasure, and *absolutely no cause for thought*. I make the point here, because it is the focus of our dispute. What is opera? Is it just an acquired taste, a getting-to-know-about-vocal-conventions, a theatrical ceremony with its own rituals just as much for the audience as for the stage? Or can it, should it, be more?

Yes, a thousand times yes. Without going any further back than the last hundred years one can see an entire literature, the literature of opera, struggling to break from the fetters of convention. I mean convention in production, in style, and in environment. I submit that we are only just beginning to grasp the immensity of opera as a total experience, and to see that there is a really profound difference between, say, *The Barber of Seville* and *Wozzeck*. From *The Ring* onwards opera has been growing, penetrating regions of the human mind with a totality and directness unparalleled elsewhere in the arts. The future for opera lies in removing the conventions and obstacles and fashions which impede that directness of communication. Wieland Wagner was working in that direction; so, in her great years, was Maria Callas; and it is the hardest path to tread.

Conrad Osborne completely missed the point about *Elektra*: we set out consciously to do the one thing that no other recording of the opera had even attempted; we wanted to make it extremely disturbing, because it *is* disturbing. We didn't want to make a nice comfortable recording for the canary fanciers to chatter about: we wanted it to hurt in the way Strauss meant it to hurt, and to involve in the way Strauss meant it to involve. This is what really matters, because it is what the composer wrote. This is what the fiend was *really* doing; and if you don't believe me even now, look at the score.

WHAT IS THIS MAN DOING?





He's recording the soundtrack to *The Beverly Hillbillies*. Curt Massey, music director of the CBS television show, does his own composing, arranging, recording, playing, and singing. The theme music, as nearly everybody must know by now, is performed by guitarist Lester Flatt and banjoist Earl Scruggs; but the rest of the musical background is all Massey.

Until 1964 he had his own television show over NBC in Los Angeles, and some readers may remember him as a singing "personality" from the pre-TV days of radio. Massey is shown here singing, playing the mellophone, xylophone, violin, piano, and banjo, and adjusting an Ampex 4-track mixer (the 8-track version is to its right). He cuts the soundtrack for *Hillbillies* (and for *Petticoat Junction*, which he also serves in his multiple capacities) in his own home: two rooms hold some \$25,000 worth of audio equipment, including Ampex 4- and 8-track recorders to capture all the Massey musical lines in succession, the two mixers, and an Ampex AG-351 2-track recorder to extract the final result. A Telefunken-Neumann U-67 microphone and such sundry necessary incidentals as a remote control unit and headphones top off his equipment. This well-stocked home, a Spanish-style house, is appropriately in Beverly Hills, and Massey can even claim a sort of backwoods background: his father was a country-style fiddler.

If you don't want to
sell your stereo short,
use the right cable and
make the right connections

WATCH YOUR WIRES!

By Leonard Feldman

AN INCIDENTAL STATEMENT made at the tag end of an article on amplifier testing published here last March has brought HF's editors an avalanche of queries. The author of the piece had simply remarked: "... the damping qualities of a good amplifier can be practically eliminated by a poor hookup to the speakers. Play safe by using heavy wire and making good connections. . . ."

"What," ask the readers, "do you mean by 'heavy wire' and 'good connections'? Is ordinary lamp cord 'heavy' enough? Is wrapping the multistrand exposed wire ends around the amplifier terminal output screws 'good' enough? In short, just how *do* you 'play safe'?"

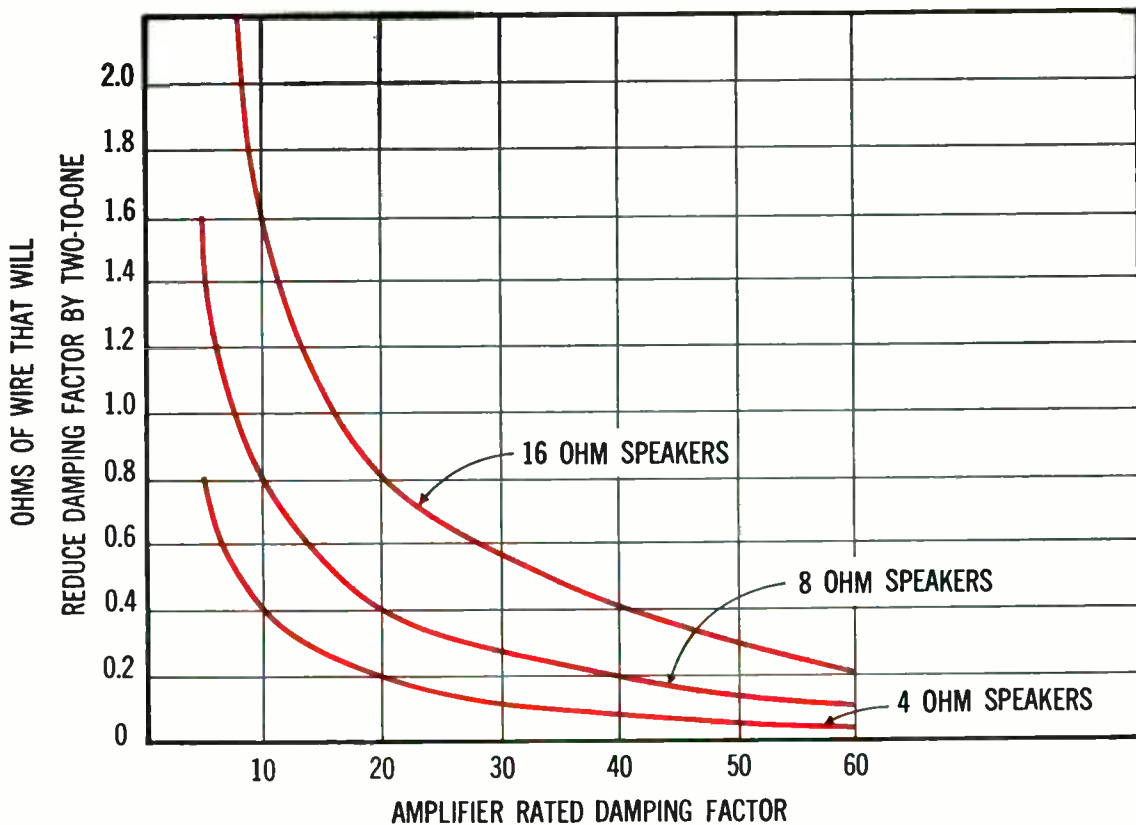
An explanation is clearly called for. To begin with, all hookup wire has some resistance, usually expressed as so many ohms per thousand feet. The narrower the diameter of the wire, the higher its resistance per given running length. Wire diameter is expressed as a gauge number, such as #14, #16, and so on—with the *higher* number designating a *nar-*

| WIRE GAUGE | OHMS/1000 FEET | FEET/OHM |
|------------|----------------|----------|
| 16 | 4.016 | 249 |
| 18 | 6.385 | 157 |
| 20 | 10.15 | 98 |
| 22 | 16.14 | 62 |
| 24 | 25.67 | 39 |

Wire resistance changes with thickness of wire and the length used. Signal loss can become significant.

rower diameter wire. For instance, #18 wire has a smaller diameter than #16 wire, and hence has more resistance for an equal length of run. A listing of wire gauges, showing resistance per thousand feet as well as number of feet per ohm of resistance, is provided in the table above. Bear two things in mind when consulting this table. First, most hookup wire (including lamp cord, also known as "zip" cord) consists not of a solid, single conductor (which would not be flexible) but of many strands of much narrower gauge wires, twisted together to form the equivalent of the desired gauge. For example, #20 gauge stranded wire in fact consists of seven strands of approximately #28 gauge wire twisted together. The table is valid for either copper solid wire or its multistrand equivalent, but for the latter type *all* the strands count. A missing strand actually narrows the wire gauge, raising its resistance. The second point to remember is that in figuring the distance for

Leonard Feldman, an electronics engineer, is the author of Hi-Fi Projects for the Hobbyist and other works in the field of audio.



How wire used for speaker hookup can lower the system's damping factor.

one channel of sound from amplifier to speaker you must double the number of feet measured, since you are dealing with two conductors, nominally the "hot" path and the "ground" return.

When a current flow encounters a resistance, however small, a voltage drop (and hence power dissipation) occurs. Any power dissipated in the hookup wire is not available to drive the loudspeaker. A simple example shows that this loss can be significant. Suppose your speaker has an impedance of 4 ohms and is located twenty feet or so from your amplifier. This really means forty feet of wire—twenty going and twenty coming back, as pointed out above. Suppose that you had mistakenly chosen to use #24 gauge wire. The wire would contribute 1 ohm (approximately) of resistance. The total resistance "seen" by the amplifier would be 5 ohms—4-ohms worth of speaker and 1-ohm worth of wire. An amplifier that would normally deliver 25 watts of power to a speaker having negligible connector wire resistance would now deliver only 16 watts of power (approximately) to the same speaker!

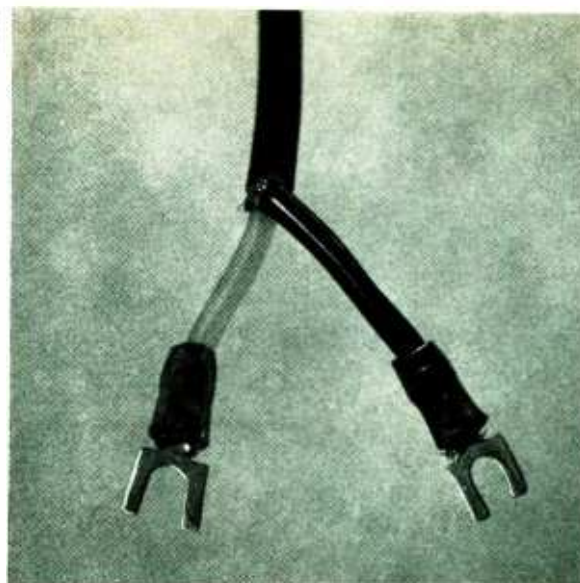
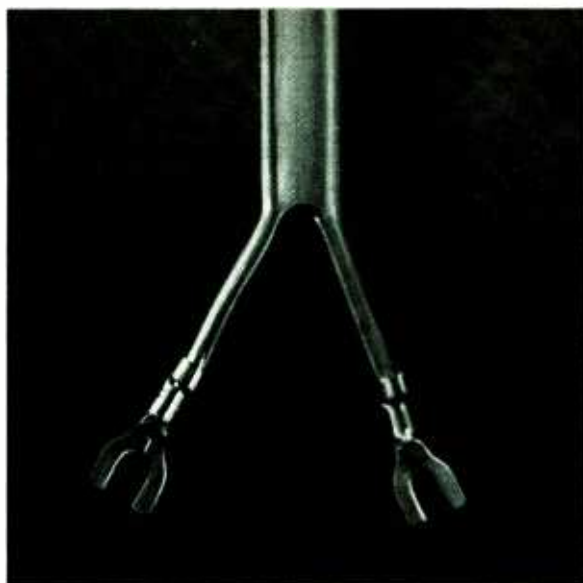
If this statement seems startling, consider the mathematics involved. Suppose that an amplifier is putting out 10 volts of signal, feeding a 4-ohm speaker with negligible resistance introduced by hookup wire. Since power is voltage squared, divided by resistance ($P=E^2/R$), the power delivered would be $10^2/4$, or $100/4$, or 25 watts. Now, suppose we introduce our "1-ohm" connecting wires. The total resistance now is 5 ohms, but of the 10 signal volts available, one fifth (2 volts) will be dropped across the silent hookup wire, while four fifths (8 volts)

will appear across the 4-ohm speaker. The power delivered now to the speaker is $8^2/4$, or $64/4$, or 16 watts.

Would you ever have guessed it? These calculations make plain that speakers of higher impedance (such as 8 ohms and 16 ohms) will suffer less power loss under the same set of conditions, but even when they are used, the loss can be significant.

Another, and perhaps more important, virtue of low-resistance speaker cable has to do with the damping factor of the amplifier. Modern amplifiers have a very low internal impedance. This impedance, which the "speaker looks back into" when connected to the amplifier, is usually a small fraction of an ohm. Damping factor—often responsible for the sharp, clearly defined percussive reproduction of low-frequency sounds and the absence of "muddiness" or "hangover"—is defined as the speaker impedance divided by the "looking back into the amplifier" impedance. Thus, an 8-ohm speaker connected to an amplifier with an internal impedance of 0.25 ohms would be damped by a factor of 32. Now, if between the speaker and the amplifier you were to interpose another ohm of cable resistance, the new, apparent damping factor would be $8/1.25$, or approximately 6.5. The lower damping factor could mean less defined bass reproduction. From the accompanying graph, you can determine how many ohms of speaker cable it will take to reduce the apparent damping factor by two to one.

If you don't wish to calculate required wire sizes that precisely, you might be guided by the following general rules. For speaker runs of up to ten feet, use



Spade lugs, which may be attached to any type of wire, make for positive and easy connections to amplifier output, and most speaker input, terminals. Lugs come in different sizes although No. 6 or No. 8 is widely used for these hookups. Cost is a few cents per lug.

lamp cord of #22 gauge. For runs up to sixteen feet, move up to #20 gauge. I'd recommend #18 gauge wire for runs up to thirty feet or so. For distances longer than that, #16 gauge twin-conductor wire is my choice for optimum performance and maximum power transfer from amplifier to speaker.

Since lamp cord and other similar twin-conductor wire is made up of several individual copper strands, it is important that *all* these strands be involved in the connection. A couple of strands dangling loose at speaker and amplifier ends could easily lower the *effective* diameter of the wire by one full gauge. For this reason I strongly urge the use of spade lugs crimped and soldered to the leads at both ends. Typical spade lugs are shown in the photo. The size selected depends upon the screw size—usually No. 6 or No. 8—used on your amplifier output and speaker terminals. The lugs slip positively under the head of the screw and insure a "minimum contact resistance" connection. A few amplifiers require pin-tip phono plug connectors, in which case these should be properly soldered to the ends of the leads. If your speaker system uses large, knurled-nut connectors, the spade lugs described may not fit under these larger binding posts; in this case simply wrap the exposed lead around the screw and tighten the knurled nut. Always twist the individual strands tightly together when making this sort of connection and, if possible, apply some solder ("tin the ends") so that all strands remain tightly bonded together.

Many people prefer to use twin-lead (TV antenna "ribbon") cable for speaker connections, since it lies flat and is inconspicuous under a rug or along baseboards. Good, but bear in mind that this type of wire (though well enough insulated) rarely contains conductors thicker than #20 gauge. Thus, it should be confined to runs no longer than sixteen feet. The

same holds true for so-called speaker wire. Still others prefer to use some form of coaxial or shielded cable. This type of cable facilitates proper phasing, since the "outer" conductor is usually connected to the "ground" or common terminal on the amplifier and speaker, while the inner conductor is connected to the "hot" terminals. This practice too is all right, providing the conductor gauge is adequate and providing that the increased capacitance of this type of cable does not render the amplifier unstable and cause oscillations, conditions which are impossible to predict.

Proper phasing, in any case, can be accomplished with ordinary lamp cord, since most types have their conductors coded in some way: a colored stripe, a printed legend, a slight ridge along the insulation of one of the conductors, or a colored strip of cotton fiber running under the insulation of only one of the conductors. Once you've found the marking, your phasing problem is solved. Whichever lead of the pair you use for the "ground" terminal at the amplifier end, use for the same terminal at the speaker.

A couple of other hints may prove helpful. If you plan to secure lamp cord along baseboards or across a stretch of floor, do not use tacks, use staples that fit entirely over the cable, and be very careful that neither prong pierces the insulation. If you plan to run speakers in parallel at a remote location, run separate sets of cables back to the amplifier, rather than "extending" the same cables from one set of speakers to the next.

Lamp cord will do for most home stereo hookups if you observe the few points I've made. It's durable, inexpensive, and easy to work with. But don't forget that it is being used for amplifier-to-speaker connections and *not* as a lamp cord—in other words, never, NEVER plug a loudspeaker into a wall outlet!

Introducing the 18 x 10-1/4 x 7-1/2" speaker that fills an entire room

The image shows a tall, dark-colored speaker cabinet with a vertical wood-grain pattern. A small, rectangular logo with the letters "EMI" is mounted on the upper right side of the front panel. The cabinet is shown from a low angle, making it appear to rise steeply into the background.

EMI

We squeezed a lot of speaker into a little space. A lot of sound into a little cabinet. The new EMI-55 is a compact, compact, 2-way bookshelf speaker (elliptical woofer, matching tweeter and an LC network) in a handsome oil-finished walnut enclosure. At only \$54.95, it's the most speaker for the money on the market today. Benjamin Electronic Sound Corp., Farmingdale, New York 11735 - new EMI-55.

Does WHARFEDALE still use sand in its speaker systems?

YOU BET WE DO! For example, you'll find over 7 pounds of fine, white sand densely packed between layers of hardwood in our W70D speaker system... even more in the W90D... a little less in the W60D. Why sand? Because to create the famous Wharfedale *Achromatic* sound, we know a speaker cabinet must remain absolutely inert. It must be more than just hardwood, for even the thickest wood baffles can resonate. The Wharfedale sand-filled construction damps all vibrations and eliminates spurious resonances, no matter how deep or intense the bass energy. The result is distortion-free, superior sound. Rap the back cover of a sand-filled Wharfedale and hear the low, dull "thud" in contrast to the resonant sound of equally large plywood panels normally used in other systems.

MORE COSTLY TO BUILD... AND WORTH IT!



1. Cabinet back cover being assembled. Heavy plywood walls are further strengthened by thick wood braces, forming a strong, rigid panel with cavities.



2. Panels are stacked on specially designed vibrating machine. Note small, round openings on top edges, for fine-grain, cleansed white sand.



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.

HEARING... AND SEEING... IS BELIEVING. Once you hear the sound of Wharfedale *Achromatic* Speaker Systems, you will understand why Wharfedale has earned the loyalty of the most knowledgeable listeners in music and audiophile circles. *Achromatic* sound is rich, full, realistic sound reproduction, uncolored by extraneous modulations. The speakers and cabinet perform together as a single unit in correct acoustical balance to provide a truly faithful duplication of the original performance. It's the result of unique and exclusive construction features and techniques developed by Wharfedale.

What's more, you'll be delighted by Wharfedale cabinets: decor-conscious proportions; fine furniture finish; tasteful grille fabrics, removable at will; design that is a refreshing departure from conventional "boxy" shapes.



Wharfedale
ACHROMATIC SPEAKER SYSTEMS

Write for Comparator Guide and dealer list to: Wharfedale Div., British Industries Corp., Dept. HF-2, Westbury, N.Y. 11590.

EQUIPMENT REPORTS

THE CONSUMER'S GUIDE TO NEW AND IMPORTANT HIGH FIDELITY EQUIPMENT



LAFAYETTE LR-1500T STEREO RECEIVER

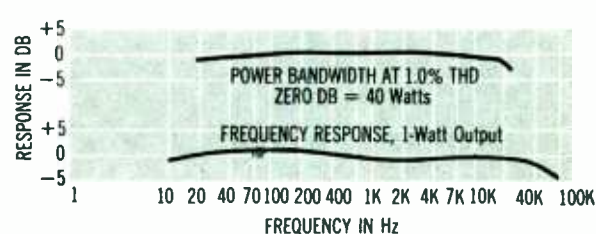
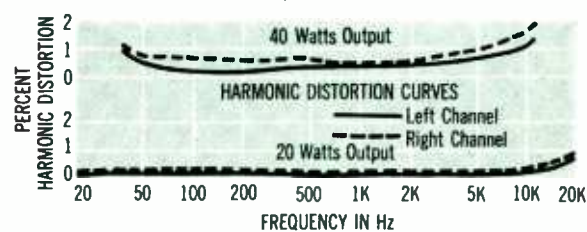
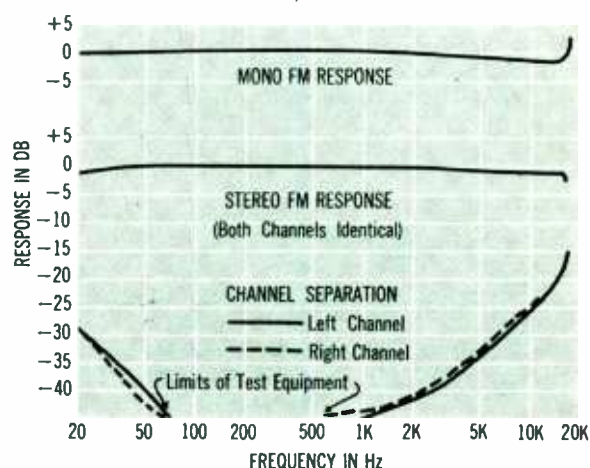
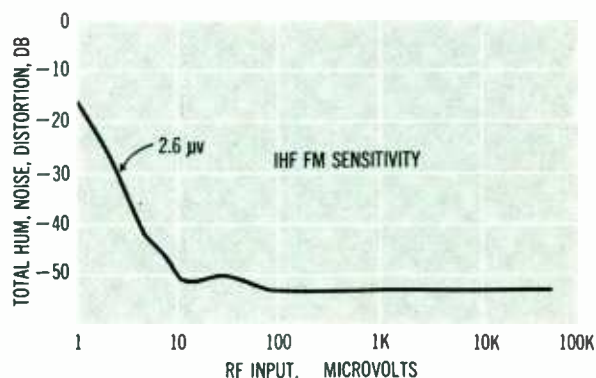
THE EQUIPMENT: Lafayette LR-1500T, a stereo FM/AM receiver. Dimensions: 16¾ by 14¼ inches. Price (includes simulated wood-grain metal case): \$299.95. Manufacturer: Lafayette Radio Electronics Corp., 111 Jericho Turnpike, Syosset, N. Y. 11791.

COMMENT: High performance and an abundance of features distinguish Lafayette's best stereo receiver to date, the model LR-1500T. The set combines a sensitive tuner (for mono and stereo FM, and AM) with a medium-high-powered control amplifier in a well-designed, attractive, and very competitively priced format. It is, in short, an excellent buy on today's market.

Most of the top half of the front panel is taken by the FM and AM tuning dials, with a logging scale running between the two. At the left are a stereo FM indicator and a signal strength meter. At the right of the dial the words "phono," "tape," and "aux" light up according to what you choose on the program selector knob. Beyond the dial itself there's the tuning knob, a variable muting control, and a speaker mode selector which, in conjunction with connections at the rear, lets you run two separate pairs of stereo speakers and choose either, both, or none. This switch also turns the power off and on for the set.

The lower half of the front panel contains additional controls. The selector knob is marked for auxiliary, tape head, phono, FM, MPX filter, and AM. The FM position is "automatic"—that is, it lets the set (and the stereo indicator) respond to whatever is coming in, mono or stereo. There is no "stereo FM defeat" as such—but you can switch the entire system to mono by using the next knob, the mode control. This control also has positions for left and right balance, stereo, reverse channels, and left and right inputs. The tape monitor control has four positions: off, stereo, left, and right. Dual-concentric clutched bass and treble controls let you regulate bass and treble on each channel separately or simultaneously. The two-section volume control serves also as a channel balance control, in conjunction with the balance-left-and-right positions of the selector knob. Three rocker switches handle loudness contour and low- and high-frequency filters. A stereo headphone jack (live regardless of the positions of the speaker selector) and a tape recorder feed jack complete the front panel.

The rear of the set contains the inputs corresponding to the selector knob positions plus additional tape feed jacks, the speaker terminals, antenna ter-



REPORT POLICY

Equipment reports are based on laboratory measurements and controlled listening tests. Unless otherwise noted, test data and measurements are obtained by CBS Laboratories, Stamford, Connecticut, a division of Columbia Broadcasting System, Inc., one of the nation's leading research organizations. The choice of equipment to be tested rests with the editors of HIGH FIDELITY. Manufacturers are not permitted to read reports in advance of publication, and no report, or portion thereof, may be reproduced for any purpose or in any form without written permission of the publisher. All reports should be construed as applying to the specific samples tested; neither HIGH FIDELITY nor CBS Laboratories assumes responsibility for product performance or quality.

Lab Test Data

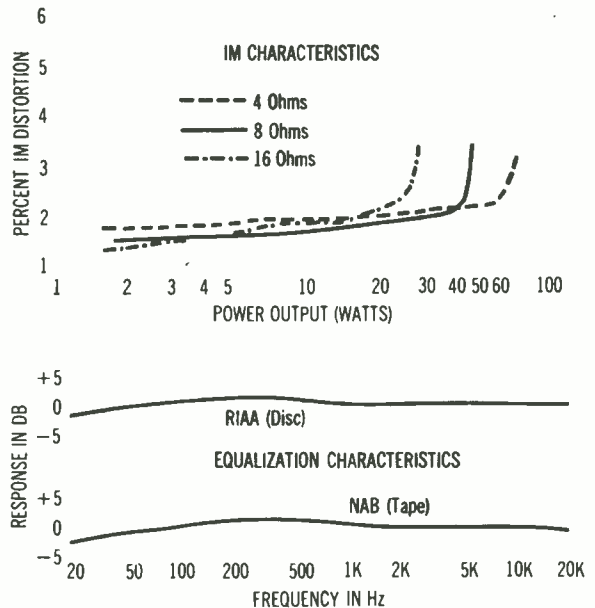
| Performance characteristic | Measurement |
|------------------------------------|--|
| Tuner Section | |
| IHF sensitivity | 2.4 μ V at 90 MHz; 2.6 μ V at 98 MHz; 3.9 μ V at 106 MHz |
| Frequency response, mono | ± 1.5 dB, 20 Hz to 17 kHz |
| THD, mono | 0.28% at 400 Hz; 0.30% at 40 Hz; 0.33% at 1 kHz |
| IM distortion | 0.5% |
| Capture ratio | 1.5 dB |
| S/N ratio | 71 dB |
| Frequency response, stereo, l ch | +0, -2 dB, 20 Hz to 16 kHz |
| r ch | +0, -1.5 dB, 20 Hz to 16 kHz |
| THD, stereo, l ch | 0.46% at 400 Hz; 0.58% at 40 Hz; 0.47% at 1 kHz |
| r ch | 0.29% at 400 Hz; 0.35% at 40 Hz; 0.31% at 1 kHz |
| Channel separation, either channel | better than 45 dB at mid-frequencies; better than 24 dB, 20 Hz to 10 kHz |
| 19-kHz pilot suppression | -56 dB |
| 38-kHz subcarrier suppression | -59.5 dB |

Amplifier Section

| | | |
|---|-----------------------------------|-----------|
| Power output (at 1 kHz into 8-ohm load) | | |
| l ch at clipping | 43.7 watts at 0.88% THD | |
| l ch for 1.0% THD | 44.2 watts | |
| r ch at clipping | 41.4 watts at 0.64% THD | |
| r ch for 1.0% THD | 43.7 watts | |
| both chs simultaneously | | |
| l ch at clipping | 36.6 watts at 0.54% THD | |
| r ch at clipping | 36.6 watts at 0.56% THD | |
| Power bandwidth for constant 1.0% THD | below 20 Hz to 27 kHz | |
| Harmonic distortion | l ch: under 1.1%, 40 Hz to 20 kHz | |
| 40 watts output | r ch: under 1.7%, 40 Hz to 20 kHz | |
| 20 watts output | l ch: under 0.8%, 20 Hz to 20 kHz | |
| | r ch: under 1.0%, 20 Hz to 20 kHz | |
| IM distortion, 4-ohm load | under 1.2% to 40 watts | |
| 8-ohm load | under 1.2% to 39 watts | |
| 16-ohm load | under 1.2% to 19 watts | |
| Frequency response, 1-watt level | ± 1.25 dB, 10 Hz to 35 kHz | |
| RIAA equalization | +1, -2 dB, 20 Hz to 20 kHz | |
| NAB equalization | +1, -3 dB, 20 Hz to 20 kHz | |
| Damping factor | 14 | |
| Input characteristics, 40-watt output | Sensitivity | S/N ratio |
| phono, low | 15 mV | 57 dB |
| phono, medium | 6.3 mV | 57 dB |
| phono, high | 2.5 mV | 57 dB |
| tape head | 1.5 mV | 56 dB |
| aux | 365.0 mV | 78 dB |
| tape in (tape amp) | 700.0 mV | 80 dB |



Square-wave response to 50 Hz, left, and to 10 kHz.



minals, and a center-channel (mono A plus B) output for driving an external amplifier. Two AC outlets—one switched—are provided. The power line is fused, and the output and driver stages are protected by an automatic overload circuit. The tuner uses field-effect transistors in its front end, and four integrated circuits in its IF section. The silicon power output transistors are mounted on large heat sinks facing the rear of the chassis.

In tests at CBS Labs, the LR-1500T had above-average performance for its cost, as both a tuner and an amplifier. FM sensitivity was high; distortion low; response linear. The set's channel separation on stereo would be remarkable at any price, exceeding as it did the limits of our test equipment over a considerable portion of the audio band. In our cable-FM test, the LR-1500T logged a very high total of fifty-five stations, of which thirty-seven were judged good enough for long-term listening or off-the-air-tapng. The amplifier furnished ample, clean power, although when pushed to its maximum it balked somewhat at the very low end—a characteristic of every popularly priced combination set we've tested. Still, at normal listening levels, driving moderately efficient speakers, it will make an excellent showing. Equalization for both magnetic pickups and tape heads was accurate; hum and noise were well below any audible level. The high (scratch) and low (rumble) filters were not the sharpest noise cut-off performers we've seen, but they will reduce some noise if you have to use them. Transient response is excellent; the set will not degrade whatever "air" and "realism" is in the program material fed into it.

The cabinet supplied with the LR-1500T enables the set to be installed as is, on a shelf or table-top. Alternatively, you can remove the chassis from this wrap-around and install it with the front panel flush-mounted in a panel cut-out.

CIRCLE 141 ON READER-SERVICE CARD

UHER 7000D TAPE RECORDER



THE EQUIPMENT: Uher 7000D, a two-speed (7½ and 3¾ ips) stereo tape deck with built-in record/playback preamps. Supplied mounted on wooden base. Dimensions: 15 by 13½ by 7 inches. Price: \$149.50. Manufactured by Uher of W. Germany; distributed in the U.S. by Martel Electronics, 2339 S. Cotner Ave., Los Angeles, Calif. 90064.

COMMENT: The 7000D offers quarter-track mono and stereo recording and playback in a compact format. Its modest performance reflects its price, the lowest yet for a Uher.

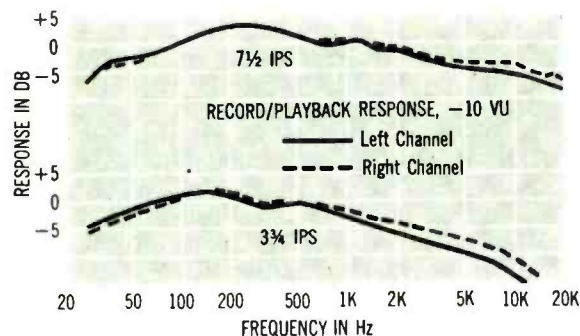
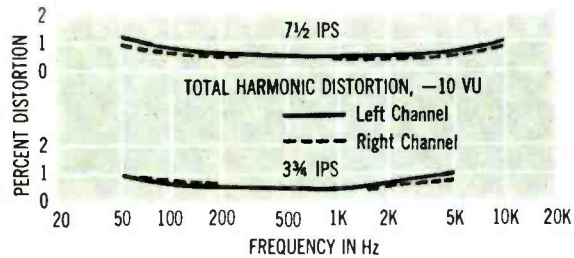
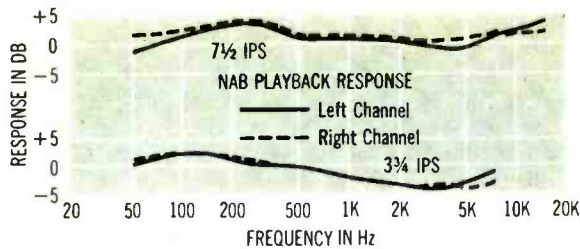
Styling and control arrangement are neat and simple. The power switch is combined with the speed selector so that rotating it turns the deck on; pulling it up changes the speed. A mode selector lets you choose mono or stereo. Three push keys and a slide control handle the transport motion (start, stop, fast-forward, rewind, pause). To record on the 7000D, you must press a red record button simultaneously with the start key. The former won't stay down if pressed alone, a safety feature to avoid accidental erasure of recorded material. There are two signal meters and two recording-level controls. The meters are not numerically calibrated, but divided into black and red areas. The deck has a four-digit tape counter with reset button. An automatic shutoff feature may be used if your tape has a piece of "stop foil" at the end. Some tapes come with this foil attached, but you can also buy the adhesive foil and attach it yourself.

The 7000D has two heads: erase and combined record/playback. For playback, you must hook the unit up to an external amplifier and speaker system. You can record material from an external sound system and from microphones. Connections for these hookups at the rear are European-type (5-pin) sockets, but Martel supplies adapter cables fitted with standard U.S. connectors. Also at the rear is an adjustment that permits running the recorder on six different values of line voltage encountered here and abroad.

In CBS Labs' tests, the 7000D's speed accuracy was about average for this price range; wow and flutter were insignificant; hum and noise were quite low. The NAB playback response at 7½ ips (for prerecorded tapes) remained within 5 dB from 50 Hz to 15,000 Hz, which is very good for a machine of this price. The record/playback response at 7½ ips

Lab Test Data

| Performance characteristic | Measurement |
|---|---|
| Speed accuracy, 7½ ips | 105 VAC: 0.5% fast 120 VAC: 1.3% fast 127 VAC: 1.4% fast |
| 3¾ ips | 105 VAC: 1.7% fast 120 VAC: 2.3% fast 127 VAC: 2.3% fast |
| Wow and flutter, 7½ ips | playback: 0.02% and 0.05% respectively record/playback: 0.03% and 0.06% respectively |
| 3¾ ips | playback: 0.03% and 0.10% respectively record/playback: 0.04% and 0.11% respectively |
| Rewind time, 7-inch, 1,200-ft. reel | 2 min. 31 sec. |
| Fast forward time, same reel | 2 min. 32 sec. |
| NAB playback response, 7½ ips | l ch: +4, -1 dB, 50 Hz to 15 kHz r ch: +4, -0 dB, 50 Hz to 15 kHz |
| 3¾ ips | l ch: +2.5, -4 dB, 50 Hz to 7.5 kHz r ch: +2.5, -4 dB, 50 Hz to 7.5 kHz |
| Record/playback response (-10 VU) 7½ ips | l ch: +3, -7 dB, 26 Hz to 15 kHz r ch: +3, -7 dB, 25 Hz to 19 kHz |
| 3¾ ips | l ch: +1.5, -10 dB, 22 Hz to 5.4 kHz r ch: +1.25, -10 dB, 22 Hz to 8.5 kHz |
| S/N ratio (ref 0 VU, test tape) playback | l ch: 46 dB r ch: 46 dB |
| record/playback | l ch: 32.5 dB r ch: 35 dB |
| Crosstalk (400 Hz) record left, playback right | 41.5 dB |
| record right, playback left | 38 dB |
| Sensitivity (for 0 VU recording level) radio input | l ch: 1.1 mV r ch: 1.0 mV |
| Accuracy, built-in meters | left: -3¾ dB right: -3½ dB |
| IM distortion (record/play) 7½ ips, -10 VU record level | l ch: 5.5% r ch: 7.0% |
| 3¾ ips, -10 VU | l ch: 7.0% r ch: 7.0% |
| THD, record/playback (-10 VU) 7½ ips | l ch: under 1.2%, 50 Hz to 10 kHz r ch: under 1.0%, 50 Hz to 10 kHz |
| 3¾ ips | l ch: under 1.1%, 50 Hz to 5 kHz r ch: under 1.0%, 50 Hz to 5 kHz |
| Maximum output, preamp or line | l ch: 680 mV r ch: 840 mV |



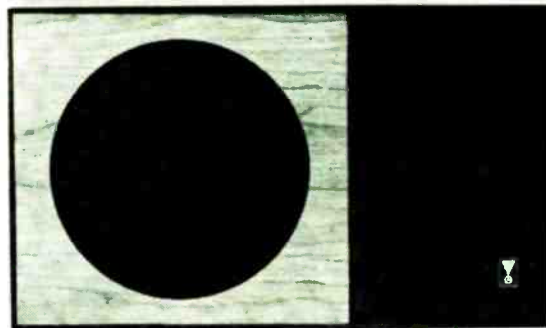
showed an unusual rolloff in the highs (down 6 dB at 10 kHz on the left channel), but it's a very smooth rolloff which can, to a great degree, be lifted by a little treble boost on one's system amplifier. At 3 3/4 ips the high-end rolloff was naturally more pronounced. Against this rolloff, however, one should balance the fact that both harmonic and IM distortion measured better than average for this class of equipment.

A word on the 7000D's meters. In meters that are not numerically calibrated, such as these, the "zero VU" mark is customarily taken to be the line between the two colors on the meters (the black section being less than 0 VU; the red portion being "plus VU"). The advice given with such meters always is to record so that the needle rarely, if ever, swings into the red area (such peaks overmodulate, and distort, the recording). On the 7000D, CBS Labs found that the black/red line was 3.75 and 3.5 dB "high" on left and right channels respectively. (We are not talking here of the built-in "correction factor" of 4 dB in European meters. European meters are designed to react faster than American meters; they thus would reach their peak more readily and more often than do American meters. To make up for those faster ballistics, European meters are set 4 dB lower than American meters.) To offset the measured error, you should try to adjust the record-level controls so that the needles don't peak to more than about three fourths of the way across the black area.

In addition to the adapter cables, the 7000D is supplied with an empty tape reel and a rubberized dust cover. The instruction booklet is straightforward and clear.

CIRCLE 142 ON READER-SERVICE CARD

J. B. LANSING MODEL 88 SPEAKER SYSTEM



THE EQUIPMENT: JBL 88, a full-range, compact speaker system in enclosure. Dimensions: 23 1/2 by 14 by 11 3/4 inches. Price: \$180. Manufacturer: James B. Lansing Sound, Inc., 3249 Casitas Ave., Los Angeles, Calif. 90039.

COMMENT: High styling and high performance are offered by the JBL 88. The large round grille covers a woofer, while the rectangular patch hides a tweeter and a ducted port—the latter designed to augment the bass. The woofer itself is a high-compliance 12-inch cone; the tweeter is a small dome-center diaphragm mounted on its own subpanel that is set somewhat forward of the woofer baffle. Finished in walnut, the system presents an appearance of striking modern design, and it may be positioned vertically or horizontal-

ly. Because the middles and highs are projected with vigor over a very wide angle, this is one compact that won't suffer by being placed on the floor—although it may look lost there, particularly in view of its design which almost demands being shown off on a pedestal, bench, or shelf. Connections are made at the rear via color-coded, spring-loaded terminal posts; impedance is 8 ohms; a level control lets you adjust the relative level of the highs. Efficiency is moderate: the JBL 88 can be driven by just about any size amplifier, and is robust enough to take and project enormous amounts of power without strain.

On test tones, the JBL responded with exemplary smoothness and linearity across the audible range. Directional effects were virtually nonexistent through the middles and highs; in fact, frequencies up to about

13 kHz were audible off axis; 10 kHz could be heard from behind the speaker through an open door in another room. From 14 kHz, the response sloped toward inaudibility. No peaks or dips could be discerned throughout the response, although on program material we felt a gentle broad rise spread out over the upper mids, which gave the system a certain "forward" quality that helped define transients and lent some prominence to solo voices. The bass rolled off gently and smoothly from about 80 Hz, and just sort of disappeared at about 28 Hz. Doubling, when the system was driven abnormally hard, began at about 45 Hz, but at normal listening levels we got clean bass to just below 30 Hz. White noise response varied, according to the setting of the rear level control, from very smooth to moderately smooth. You have to turn

this control up somewhat to get the highs; we found that a position a bit less than halfway up suited our taste in our room.

The JBL 88 projects a very full sound front, thanks to its wide-angle treble dispersion and its strong bass end. A pair on stereo or mono can fill a larger-than-average room with convincing sound, but are just as much at home in a smaller room. In addition to the treble adjustment on the rear panel, JBL advises that you can attenuate the bass end somewhat by stuffing the port with glass wool—the entire front cover is easily removed from its snap-on holders for this purpose. We liked the bass as is, but will concede that in some rooms cutting it back a little might help the over-all balance.

CIRCLE 143 ON READER-SERVICE CARD

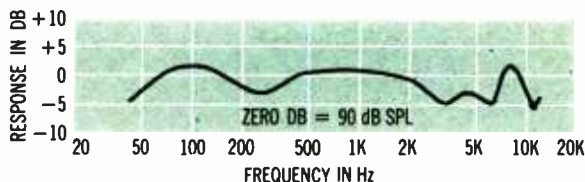


SUPEREX ST-PRO B STEREO HEADPHONES

THE EQUIPMENT: Superex ST-PRO B, stereo headphones. Price: \$50. Manufacturer: Superex Electronics Corp., 4 Radford Place, Yonkers, N. Y. 10701.

COMMENT: Each headphone in the Superex set is actually a dual unit—like a two-way speaker system—containing a small dynamic woofer and a ceramic tweeter. These elements, coaxially mounted, are housed with a crossover network inside each ear cup. This design makes the ST-PRO B a bit heavier (20 ounces) than most other headphones. However, it fits as comfortably as any headset we've tried. The ear pieces are cushioned with vinyl surrounds, filled with urethane foam. The headband—spring steel, adjustable for size—is also well padded. The cups form a snug but unobtrusive seal at the ears.

The ST-PRO B passed CBS Labs' tests better than any stereo headset previously encountered. As the accompanying graph shows, frequency response was, for a transducer, remarkably linear, varying by no more than $7\frac{1}{4}$ dB (plus $1\frac{3}{4}$, minus $5\frac{1}{2}$) from below 50 Hz to above 12 kHz. These frequencies are the nominal limits for Sam, the listening dummy at CBS Labs. In live listening tests, we checked clean response from 30 Hz to beyond audibility, discerned no audible peaks or dips, and felt that everything came through with exemplary clarity and smoothness. Distortion measurements confirmed this impression: THD on the left channel was too low to be measured accurately at any test frequency. On the right channel, 0.7% was clocked at 200 Hz and at 1 kHz, but at all other test frequencies, the story was the same as for the other channel—distortion too low to be measured.



Rated at 4 to 16 ohms, the ST-PRO B may be driven from the headphone outputs commonly found on today's receivers and amplifiers. It comes fitted with a seven-foot cable terminating in a stereo phone plug. You also can order it wired for mono, or for stereo with other plug fittings: two RCA-type phone tips, or two miniplugs, or a pair of PL-55 phone plugs. The headphones also are available in higher impedances (600, 2K, 15K, or 50K ohms) for professional use as model ST-PRO H, \$55. Accessories include a longer cord (10 feet and retractable), \$4; and a boom mike attachment, \$1.

CIRCLE 144 ON READER-SERVICE CARD

REPORTS IN PROGRESS

Neshaminy Z-960 Speaker System
J. B. Lansing SE 400S Amplifier

A time to listen

Red Seal albums designed for deep pleasure

Shirley Verrett
RCA Italiana Opera Orchestra,
Georges Prêtre, Conductor

Fresh from the foot-stomping ovation which greeted her recent Covent Garden debut in "Don Carlo"... and in celebration of her debut at the Metropolitan this season, Miss Verrett is presented in a glistening program of arias from Gluck's "Orfeo ed Eundice," Donizetti's "Anna Bolena" and "La Favorita," Berlioz' "Romeo and Juliet" and "The Damnation of Faust," Gounod's "Sapho," Massenet's "Werther" and Saint-Saëns' "Samson and Delilah."



Julian Bream

The Cremona String Quartet and harpsichordist George Malcolm join Mr. Bream in this Spanish-tinged album mixed with charm and excitement. The sound is stunning, too.



RCA

**The Boston Symphony Orchestra/
 Erich Leinsdorf, Conductor**

Two albums by Mr. Leinsdorf and The Aristocrat of Orchestras brighten the lists this month. One consists of superb renditions of Haydn's Symphony No. 93 and No. 96 ("Miracle"). Two of the famous "London" symphonies, these are new to the RCA catalog. The second album presents Beethoven's sunny Symphony No. 2 in a reading refreshing in concept and sound. Round up cut it is a bum is the best of the ballet music as well as the well-known overture to "The Creatures of Prometheus." Two to treasure, from Boston.



CIRCLE 58 ON READER-SERVICE CARD

THE NEW RELEASES

Reviewed by ROYAL S. BROWN • R. D. DARRELL • PETER G. DAVIS • SHIRLEY FLEMING
 ALFRED FRANKENSTEIN • CLIFFORD F. GILMORE • HARRIS GOLDSMITH • DAVID HAMILTON • PHILIP HART
 BERNARD JACOBSON • PAUL HENRY LANG • STEVEN LOWE • ROBERT P. MORGAN • CONRAD L. OSBORNE
 ROBERT W. SCHAAF • MICHAEL SHERWIN • WAYNE SHIRLEY • PATRICK J. SMITH • SUSAN THIEMANN



In Kubrick's space film, Gary Lockwood as astronaut Poole and Keir Dullea as Mission Commander Bowman.

FROM M-G-M AND COLUMBIA, AURAL SOUVENIRS OF 2001

by Wayne Shirley

SOUNDTRACK ALBUMS AND their spin-offs rarely stray from the "Theatre and Film" columns of this magazine, but a glance at the discographic facts appended to the present review will indicate that: a) the repertoire chosen by Stanley Kubrick for his space epic would normally be considered in HF's "Classical" pages; b) the performers represented on these two records include some of the most prestigious concert hall names; c) a miscellany of such heterogeneous material featuring such artists would seem to call for special treatment of some kind.

The M-G-M disc is drawn from the performances used to make the soundtrack of *2001*, these performances, according to the liner notes, being reproduced courtesy of Deutsche Grammophon Gesellschaft. The Columbia record consists of reissues of material from three separately released Columbia albums, together with two freshly recorded tracks—the whole glued together into what only a liner-note writer would consider a "sonic unity" by Morton Subotnick's electronic bridge passages;

Columbia's also includes a series of excerpts from its now deleted recording of the late Karl-Birger Blomdahl's space opera *Aniara*.

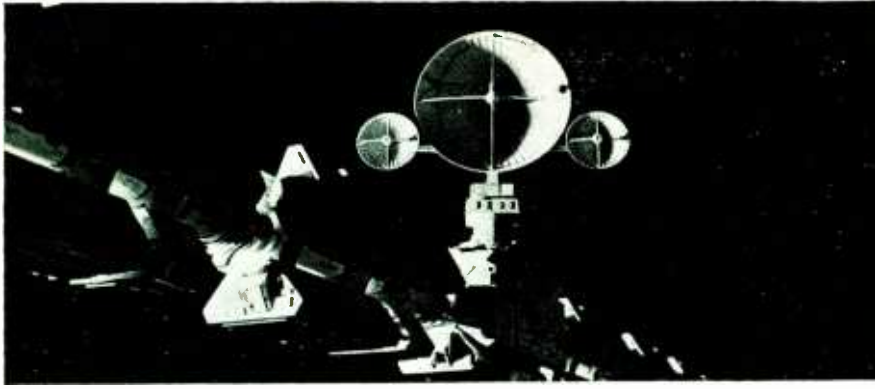
Both of these records have been produced in a manner that will discourage purchasers interested in the repertory they contain rather than in simply an auditory souvenir of the film. In some cases this is understandable: no one will complain that *Also sprach Zarathustra* is represented only by the opening sunrise, or the Khachaturian only by the movement used in the film. Why M-G-M found it necessary to divide the *Blue Danube* between sides of its disc is more mysterious: perhaps DGG insisted on this in order to insure that anyone attracted by Karajan's Cineramic performance and wanting it without a side break would have to buy it on DGG 139014. (Karajan's reading is ideal for its use in the film, but Ormandy's Columbia version, if further from outer space, is recognizably nearer to Vienna.)

Columbia's attempt to weld together the entire collection of *2001* pieces by electronic interludes—much in the man-

ner of the silent-movie pianist bridging from the love music (*Pathétique*) to the chase (*William Tell*)—turns out to be a mistake. The interludes themselves do nothing to advance Morton Subotnick's reputation—though fans of the movie will appreciate his reference to the "breathing sequence"—and permitting them to overlap the preceding and following pieces makes it impossible to listen to any of the selections separately (though I predict a bright future as a party record for the final Subotnickized cadence of the *Blue Danube*).

None of this would be worth making an issue of if these records contained only standard concert repertory or performances easily duplicated elsewhere. Substantial parts of both discs, however, are given over to music by the impressive young Hungarian-born composer György Ligeti, who is otherwise very scantily represented in Schwann—two of the works recorded here are not available on any other domestic label—and all the performances involved are, in their untampered state, admirable.

Ligeti, a composer gifted with a keen



The antenna system of the deep space exploration ship Discovery.

imagination and a phenomenal ear. is one of the leaders of the Big Juicy Sound school of the avant-garde. Indeed, his *Atmosphères*, the piece by which (thanks to the Bernstein performance first released on Columbia MS 6733 and still available) he is best known to American record buyers, is fully as impressive an example of that school as the current Big Daddy of BJS pieces. Penderecki's *Threnody for the Victims of Hiroshima*. Of the four Ligeti pieces used in 2001 both M-G-M and Columbia offer two: *Atmosphères*, which accompanies the interstellar "trip" in the picture; and *Lux Aeterna*, a piece for unaccompanied chorus. M-G-M also includes Ligeti's Requiem, for soloists, chorus, and orchestra. (The other Ligeti piece used in 2001—the vocal-instrumental *Adventures*, heard briefly in the final episode—is not represented on either record.) The two choral works (both new to Schwann) bear out the promise of *Atmosphères*: both the clamor of the Requiem excerpt and the unearthly calm of the *Lux Aeterna* prove afresh Ligeti's wizardry with sound and his ability to employ that wizardry for expressive purposes.

M-G-M's disc draws partly on performances released in Germany on the Wergo label: in the light of what I am about to say about their transfer to the American disc, it may be worth giving their German release numbers for those interested in obtaining them in a state of nature. *Atmosphères* is contained on an all-Ligeti record, WER 60022 (which also contains *Adventures*), and *Lux Aeterna* is included in an album of new choral music, WER 60026. The M-G-M set apparently marks the first release anywhere of any part of the Ligeti Requiem. Columbia's *Atmosphères*, as indicated above, is a re-release of the Bernstein recording; its performance of the *Lux Aeterna* is freshly recorded by the Gregg Smith Singers.

My complaints about the Columbia recording are limited to the overlapping electronic music: both *Atmosphères* and *Lux Aeterna* end by quietly bleeding to death—in the manner of much music of the '60s, from Dallapiccola to *A Day in the Life*—and for Subotnick's sounds to come cheerily burbling up some ten measures before silence finally settles in is completely destructive of the mood

of the pieces. Bernstein's *Atmosphères* in itself is a delight, while the Gregg Smith Singers' *Lux Aeterna*, if less otherworldly than that of the Stuttgart group on M-G-M, is equally accurate and more obviously the work of human throats—one can hope Columbia will issue this performance untampered with one of these days.

The charges against the M-G-M offering are more serious, and approach the domain of the Truth-in-Packaging laws. While the liner notes and record label give no indication that the disc contains anything but complete performances of the three Ligeti works, all three have been severely doctored. The *Lux Aeterna* is electronically faded out about two-thirds of the way through, while what is described as the Ligeti Requiem is actually about two-thirds of one movement (the Kyrie, in case you are curious what that word was) of a four-movement work lasting in all about a half an hour. There is, of course, as much excuse for including an excerpt-only from these works as there is for including only the sunrise from *Zarathustra* (which also appears on the M-G-M label with no indication that it is anything but a complete *Zarathustra*); but while few will be misled into thinking that they have the Strauss complete, the average listener might conclude that he has the whole of the two little-known works.

Perhaps DGG is responsible for the abridgment here of the two Ligeti choral pieces, although M-G-M must be held responsible for their misleading packaging. (I hasten to add that the Wergo issue of the *Lux Aeterna* is complete: may we hope that the complete Requiem will be issued soon?) What has happened to *Atmosphères*, however, must be laid squarely at the feet of M-G-M's engineers. Not only have they provided the work with a new ending (as the piece is about to end, the beginning fades in, runs to the first juicy climax, then fades out again), but the entire piece has been re-recorded with the sort of grotesquely overmodulated sound normally reserved for psychedelic rock. A performance that in its original state was a worthy competitor of Bernstein's is thus reduced to a clumsy, garish, contrastless read-through. (The M-G-M approach has had its advantages: according to a press release from the com-

pany, its recording of *Atmosphères* is starting to break into the charts on San Francisco rock stations. Will it be re-released as a hit single?) One amusing sidelight of this process is that the electronic whimper of a microphone in pain, driven beyond its powers by the necessity of recording four piccolos screaming at the top of their registers (a barely audible sound in the original recording), is blown up by M-G-M's overmodulation to a point where it is as audible as the music itself, producing a sound reminiscent of World War II Air Force movies. The Columbia record also shows some microphone backtalk at this point: has Ligeti written the Unrecordable Piece?

Both Columbia and M-G-M have issued adequate records for those who simply want to hear the music from 2001 (M-G-M has the lead here: the Requiem section is among the most striking music in the film, and many will particularly want a recording of it.) But both companies have missed a chance at producing something more. In the meantime DGG, with the Géza Anda Mozart C major already in its stable as "Theme from *Elvira Madigan*," has relabeled its Karajan/Johan Strauss album as "containing the soundtrack of 2001." Perhaps Decca should re-release its record of the Bell Telephone computer singing *Daisy Bell*.

2001: A SPACE ODYSSEY

R. Strauss: *Also sprach Zarathustra* (excerpt). Ligeti: *Atmosphères*; *Requiem* (excerpt); *Lux Aeterna* (excerpt). J. Strauss: *Blue Danube*. Khachaturian: *Gayne*: *Adagio*.

Stuttgart Schola Cantorum. Clytus Gottwald, cond. (in *Lux Aeterna*); Berlin Philharmonic Orchestra, Karl Böhm, cond. (in the R. Strauss), Herbert von Karajan, cond. (in the J. Strauss); Südwestfunk Orchestra. Ernest Bour, cond. (in *Atmosphères*); Bavarian Radio Orchestra, Francis Travis, cond. (in the Requiem); Leningrad Philharmonic Orchestra, Gennady Rozhdestvensky, cond. (in the Khachaturian). M-G-M 1E-13, \$4.79 or SIE-13, \$5.79.

MUSIC FROM 2001: A SPACE ODYSSEY

R. Strauss: *Also sprach Zarathustra* (excerpts). Ligeti: *Atmosphères*; *Lux Aeterna*. J. Strauss: *Blue Danube*. Khachaturian: *Gayne*: *Adagio*. Subotnick: Electronic effects. Blomdahl: *Aniara*: *Suite*.

Gregg Smith Singers (in *Lux Aeterna*); John Corigliano and Michael Rosenker, violins, William Lincer, viola, Leonard Rose, cello, Theodore Cella, harp, Efreim Kurtz, cond. (in the Khachaturian); Philadelphia Orchestra, Eugene Ormandy, cond. (in the R. and J. Strauss); New York Philharmonic, Leonard Bernstein, cond. (in *Atmosphères*); Wiener Volksooper Orchestra, Werner Janssen, cond., electronic effects by Swedish Radio (in the Blomdahl). COLUMBIA MS 7176, \$5.79 (stereo only).



Ernest Ansermet



Pierre Boulez

TWO NEW FANTASTIQUES—AND THE FIRST LÉLIO IN YEARS

by Bernard Jacobson

LET'S BE CLEAR about one thing: the excitement in having Berlioz' "Episode from an Artist's Life" on records for the first time in an integral performance is not the excitement of discovering a new masterpiece. It is a little more like seeing an old masterpiece in a new light—but it is not quite that either. For though the first half of this outrageously compendious opus, the *Symphonie fantastique*, gains an additional perspective when its grisly conclusion is followed by the "return to life" in which the lyric monodrama *Lélio* consists, the illumination cast by this latter half-work is not such as to change our view of the *Fantastique* in any fundamental way.

It used to be believed, and still is in some quarters, that the *Fantastique* itself was a mere hodgepodge of miscellaneous materials devoid of symphonic coherence. Wilfrid Mellers, on the other hand, has described it as "one of the most tautly disciplined works in the early nineteenth century," and this is the view that happily prevails in our own unpedantic day. For though the form of the *Fantastique* is new, it *is* form, and it *does* cohere.

But *Lélio* is as hodgepodge as only Berlioz in full imaginative flight could make it—the man who could quite happily set his *Damnation de Faust* in Hungary, for no better reason than that he wanted to include an excellent Hungarian march he had lying in a drawer unused. Several themes and most of one whole movement of the *Fantastique* were borrowed from earlier works. *Lélio*, however, was taken *entirely* from existing compositions, and its diverse ingredients are integrated not by musical means but by verbal-dramatic ones. And even Berlioz' co-ordinating scenario, delivered by a Narrator who represents the Artist, is pretty unco-ordinated, ranging from pats on the autobiographical back to a violent attack on critics who dare malign Berlioz' adored Shakespeare.

In the introductory note to his recording, Pierre Boulez has it that, by the very procedure of personifying himself on stage, the composer manages to "link the scattered pieces and compel them to obey a logic other than musical, a logic of time and experience." "By this dodge, at the same time naïve and masterly,"

Boulez goes on, "Berlioz sublimates an amalgam of what in composers' slang is called 'the contents of the bottom drawer.'"

Well, I don't know about that. The setting of Goethe's ballad *The Fisherman*, the chorus of shades, the brigands' song, the song of happiness, the memories of the aeolian harp, and the fantasy on Shakespeare's *The Tempest* form in my estimation a rather less than sublime assemblage. But this in no way lessens my delight at having the whole thing available in a good modern recording (my recollection of the Leibowitz version on Lyricord is that it was unpolished both in performance and in engineering). The music may fall into six independent sections, but all of them are worth listening to, and the not-so-connecting narration is full of splendidly exhilarating rodomontade.

Boulez gives an excellent performance. He has the advantage of a first-rate orchestra and chorus, a strong baritone soloist in John Shirley-Quirk, a conscientious tenor in John Mitchinson, and an unsurpassable narrator in Jean-Louis Barrauld.

Boulez' performance of the *Fantastique* is excellent too. But here, with nearly two dozen versions in the catalogues, he does not quite walk away with the honors. Unlike Colin Davis, whose Philips recording with the same orchestra is still my first preference, Boulez fails to do a couple of things that one really might expect a composer, of all people, to do: as far as my ear can judge, he does not include the cornet part that Berlioz added, some time after the symphony's completion, to the *Ball* movement, and which greatly enhances it; and he does not observe the repeat mark either in the first movement or in the fourth.

There are also more fundamental problems. The strength of Boulez' conducting has always been his sense of line—his ability, as Wagner I think put it, to find out where the tune is. Line is of enormous importance in Berlioz, and to that extent Boulez is an ideal Berlioz conductor. But there are other things in Berlioz, important things, and some of them seem not to interest Boulez. He does not respond readily to drama. He appears ex-

cessively concerned with abstract beauty. The *Fantastique* is not abstract, and it is sometimes damnably, deliberately ugly. Boulez' preoccupation with beautiful finish leads him to make much of the music too slow or too smooth. His handling of the "March to the Scaffold" is both, especially when he comes to that big, blaring brass tune; in his conception it sounds too respectable for even a private execution. Again, I am bothered by Boulez' refusal to go along with *animato* markings. These elude him towards the ends of the first, second, and last movements, all of which he concludes with an air of almost perverse stolidity.

The orchestral playing is great, and the performance as a whole is way above the average both in over-all formal control and in penetration of instrumental detail. The slow movement is consistently lovely. In sum, however, I am compelled to say that, though Boulez sees the *Fantastique* straight, sees it whole, and sees it with a composer's insight, he also sees it inaccurately. This may indeed be the obverse of the "composer's insight"—it may be that Boulez' own creative slant has clouded his view. For certainly there is more to the *Fantastique* than he perceives.

A great deal of that "more" is to be found in Ansermet's performance. Without the initial advantage of a true virtuoso orchestra, the Swiss maestro nevertheless obtains an extremely high level of execution. Interpretatively too, everything he does is imaginative, and yet everything derives from the score. It is fascinating to hear, on the bonus rehearsal disc included with this release, how Ansermet will try a short passage with his men precisely to obtain one of those nuances that Boulez ignores. And it is wonderful to observe how every such subtlety has its origin in some indication by the composer.

Perhaps the most remarkable thing about Ansermet's performance, apart from his accustomed rhythmic buoyancy, is its sheer rightness of sound. By some magic he has invested his orchestra's very tone with fire and brimstone. This performance curdles the blood as effectively as any. Davis will remain my first choice, partly because of those repeats,

partly because of that cornet, and most of all because of the unerring judgment with which Davis balances musical and dramatic values—a balance that reflects the inherent paradox of Berlioz' style. Ansermet comes, I think, a close second, well out in front of every other version I know. And if Boulez is a little less persuasive, he is still analytically full of interest, and his *Lélio* gives him a special point of attraction.

The Boulez set is being marketed at a special price, and in addition to some useful notes the presentation will, I am

told, include full texts and translations of *Lélio*, both narrative and musical portions. The Ansermet release includes a fine performance of the *Corsaire* overture, and the liner for this set will incorporate an explanation of Ansermet's *Fantastique* rehearsal comments, themselves delivered in the most lucid French.

BERLIOZ: *Symphonie fantastique, Op. 14; Lélio, or The Return to Life, Op. 14b*

Jean-Louis Barrault, narrator, John

Mitchinson, tenor, John Shirley-Quirk, baritone, London Symphony Chorus (in *Lélio*); London Symphony Orchestra, Pierre Boulez, cond. CBS 32 B1 0010, \$7.79 (two discs, stereo only).

BERLIOZ: *Symphonie fantastique, Op. 14; Le Corsaire, Overture, Op. 21*

Orchestre de la Suisse Romande, Ernest Ansermet, cond. LONDON CSA 2101, \$5.79 (including bonus rehearsal disc) (stereo only).

A RECORDING "FIRST": EARLY SHOSTAKOVICH SYMPHONIES, LED BY MORTON GOULD

by Royal S. Brown



The composer in his early 20s, when he wrote his Symphonies Nos. 2 and 3.

ALTHOUGH THEY ARE among Shostakovich's earliest works, the Second and Third Symphonies are the last of the composer's thirteen (at last count) to become available for general consumption by the present generation. Just why the two symphonies have taken so long to reappear—they have even resisted recent "thaws"—is difficult to explain. Considering the patriotic choral finales of both works, the dearth of performances in the Soviet Union itself cannot be accounted for as a purely political phenomenon (a circumstance which certainly must disappoint many critics). As for the popular charge leveled by many Western so-called experts that the symphonies represent a submission to the powers-that-be, this attack is neither historically nor musically justifiable.

Far from being a hackneyed propaganda piece, the Second Symphony is, for the most part, one of the most musically audacious works Shostakovich has ever written—or is likely to write. Finished in 1927, the work belongs to what can be considered Shostakovich's "experimental" period, roughly spanning the years 1926 to 1928 and including three other works—the First Piano Sonata (Op. 12), the *Aphorisms* for piano (Op. 13), and the composer's first opera, *The Nose* (Op. 15)—not one of which is yet well known. This "experimental" period followed a year during which Shostakovich apparently wrote absolutely nothing; torn between becoming a concert pianist or a composer, he spent this year "passing in review a large part of the musical baggage" he had acquired.

The four works that resulted from the

"passing in review" are frequently stunning and often prophetic in the richness of their musical language (the fuguelike entr'acte for percussion alone in *The Nose* is but one example of a direction Shostakovich followed well before any vogue had been established). The Second Symphony is virtually a catalogue of any number of musical innovations that appeared in the 1920s, and Shostakovich shows particular originality in the use of orchestration and contrapuntal technique, which have always been his strong points. Like the Third Symphony, the Second is a single-movement work concluding with a brief choral finale based on a patriotic text. According to many, the general movement of the work was intended to portray the progression from the chaos preceding and during the revolution of October 1917 (to which the symphony is dedicated) to the new spirit and order that followed (it is said that an episode preceding the entrance of the chorus portrays the shock Shostakovich felt on seeing a policeman kill a young boy).

The Second Symphony is anything but a "program symphony," however (nor are any of Shostakovich's first ten symphonies, for that matter). It considerably precedes *Pravda's* celebrated 1936 denunciation of Shostakovich's music, and the composer was under no particular pressure to write according to any bureaucratic prescription. Instead, then, of writing music that merely depicted revolution, Shostakovich composed a score whose musical language was *in itself* revolutionary. The purely orchestral part of the symphony, if not atonal, is markedly antitonal (which makes one

wonder why the record jacket bothers to list a key for the symphony; furthermore, if the key is to be based on the closing bars of the work, as it apparently is for the Third Symphony, then it should be B major and not the C major indicated on the jacket). The vertical structure and texture of the symphony's orchestral section are complicated beyond belief. The composer who most immediately comes to mind here is Charles Ives, although there is no question of influence—there is scarcely a moment in the pre-choral music where there are not at least several highly disparate musical elements working at the same time.

In spite of the general tendency to mention (and often denigrate) the Second and Third Symphonies in the same breath, they are hardly twin symphonies. Both in harmony and texture, the Third is much more conservative than the Second, which may account for the fact that the Third—unlike the Second, until now—has been performed (*sans chorus*) outside the Soviet Union. A miniature score of the work has even existed for some time, whereas the score of the Second is much harder to come by. Once again, the musical nature of this symphony does not appear to be the result of any political pressure. Written in 1929, the Third belongs to a period in which Shostakovich was obviously more concerned with the dramatic than with the purely musical elements of his writing, as is witnessed by the other compositions of the same period, most of them film scores, incidental music, and ballets. The somewhat conservative direction Shostakovich's work took at this time is cer-

tainly more a manifestation of his personal aesthetic and emotional inclinations than of anything else; if politics must be taken into consideration, one might say that Shostakovich's metamorphosis was more a *reflection* of the growing political (and artistic) climate than a *submission* to it.

The Third Symphony has hardly become a repertoire piece, however, and in many ways, it is a more paradoxical work than the Second. Shostakovich has always been more concerned with variety than with variation and development, and this is readily apparent in the Third Symphony. For while the over-all structure of the work is more symphonic than that of the Second (the Third can be divided as follows: Introduction—Fast—Slow—Fast—Slow—Finale (choral)—Coda), the handling of the thematic material is almost neurotically disjointed and pointillistic. For all of the thematic fragments appearing in the Second Symphony, it has a certain over-all continuity; in the Third, there seems to be a deliberate anti-continuative aesthetic, except in the finale. Much of this is probably due to a sardonic humor typical of much of Shostakovich. The Third Symphony is full of false starts, false climaxes, tonal passages interrupted by high-pitched discords, sudden eruptions from the bass drum which interrupt a melody (a device later used in the Second Cello Concerto), and there is even an apparent quote from the beginning of Schubert's *Unfinished*

Symphony at the opening of the first Slow section.

A deep obeisance is due both Morton Gould and RCA, not only for the very fact of their undertaking to record these two works (neither has been recorded previously, except for a dismal pair of tapes made privately from a broadcast of the Latvian Radio Orchestra and Chorus) but also for the excellence of both sound and performances. The miking here is appropriately somewhat distant, thus effectively eliminating the possibility of musical claustrophobia that might otherwise result. Furthermore, RCA's engineers have happily not succumbed to the temptation, which must be great for works such as these, of "enhancing" the sonics—even the blasts from the bass drum in the Third Symphony are somewhat toned down, giving the needle a fighting chance of staying in the groove. Rarely have I heard low strings and brass sound as rich and natural as they do in these recordings.

Of the two works, the Second Symphony comes off better, both on the grounds of the music itself and of the performance. There is some occasional sloppy string playing in the Third, and I find the choral section a bit slow, which causes the music to sound more bombastic than necessary. But both works, particularly the Second, present no small number of rather fiendish problems for conductor, orchestra, and chorus (the

sopranos have a sustained high "C" in the Second), and Morton Gould has done for the most part a brilliant job in an extremely difficult role. To keep track of the disparate contrapuntal elements in the Second Symphony, in which there are sometimes more than a dozen different instrumental lines playing simultaneously, must demand extraordinary skill, but it is obviously not a hit or miss affair with Gould. The instrumental balance, which is quite important in these works, is particularly good, and is well seconded by the recorded sound. The use of a somewhat smallish chorus in both works also helps in maintaining a good structural balance.

Whatever the reasons may be for Morton Gould's recent predilection for Russian symphonic music, I can only hope that both he and RCA continue to serve the music as well as they have on this recording (might we hope for a new recording of the Shostakovich Eighth . . .). I might add that the liner notes by Boris Schwartz present an excellent historical and musical analysis of the symphonies.

SHOSTAKOVICH: *Symphonies: No. 2, Op. 14 ("To October"); No. 3, Op. 20 ("May Day")*

Royal Philharmonic Chorus and Orchestra, Morton Gould, cond. RCA RED SEAL L.M 3044 or LSC 3044, \$5.79.



MAHLER'S SYMPHONY NO. 6—AND BARBIROLI'S FINEST PERFORMANCE

by *Bernard Jacobson*

IN THAT LIMBO OF assorted impressions from the past commonly known as prejudice, I have always thought of Sir John Barbirolli as a curved conductor and Mahler's Sixth Symphony as a straight piece. *He* is flexible, gracious, responsive to the changing pressures of emotion in a piece; *it*, to be sure, embraces many fluctuations of pulse and mood, but nevertheless it is perhaps the most gritty, determined, inexorable, and

in a substantial sense fateful of all Mahler's works. The prospect of a Mahler Sixth by Barbirolli did not, therefore, seem an enticing one. The event, however, confounds my expectations. I have been profoundly moved by this release. Not only moved—also a shade confused, because there is just one consideration, unfortunately a major one, that stands between this set and an unqualified recommendation.

I shall come to the qualification in a moment. In general, Barbirolli's reading is the diametric opposite of Bernstein's, previously my clear favorite among recorded versions. And on reflection, much as I admired Bernstein's interpretation, I think Barbirolli's is better. The difference is essentially a matter of tempos. Both conductors are superbly sensitive to Mahler's copious dynamic and expressive markings, so that the two performances

are equally telling in detail. But Barbirolli's over-all framework is one of much greater deliberation, except in the slow movement, where speeds are similar. (Like Bernstein and Leinsdorf, by the way, and unlike conductors of previous recordings, Barbirolli places the slow movement third, since he is using the revised Collected Edition score.)

The question of tempo is most crucial in the first movement. I have always preferred a moderate speed here, for the music demands weight both of tone and of dramatic emphasis. Bernstein's tempo is unconventionally fast. His immense conviction and his effortless superiority over the two extant rival recordings convinced me in turn. Now that Barbirolli has come up with a performance that is both taken at a more appropriate pace and superb in its own right, I am delighted to be able to re-adopt my own view of this magnificent movement.

But why, oh why (and here we come to my one reservation) did Barbirolli omit the exposition repeat? If this sounds like a hobbyhorse of mine, well, maybe it sometimes is—but not on this occasion. Firstly, Mahler indicated precisely two exposition repeats in his entire symphonic output (the other is in the First Symphony), so that the old excuse about mere convention will not do. And secondly, Bernstein's masterly shaping of the movement proved, if it needed proving, that Mahler knew exactly what he was doing here. In his performance, the slower section after figure 21 in the development gains enormously from its contrast with the feeling of majestic inevitability engendered by a double exposition, but only imperfectly established by a single one.

No less important a consideration could have prevented me from going completely overboard about Barbirolli's performance. It is probably the finest recorded interpretation I have ever heard from him, as good as the memorable Mahler Second he conducted in London five or six years ago. All the flexibility is there, when it is needed, together with a wonderful feeling for Mahler's unique orchestration—listen to all those contrabassoon passages, and the many chordal phrases for the trombone choir, brought out by a startlingly, almost analytically vivid recording. Yet there is never any self-indulgence or sentimentalizing. All is firmly shaped and monolithically interrelated. The end of the Scherzo (some joke, this!) is so breathtaking in its controlled tension that it was a long time before I could bring myself to get up and turn the record over.

I see I have omitted to mention the playing of the New Philharmonia. This is significant. It is playing that never draws attention to itself. But like everything else in this magnificent achievement, it is as good as you could wish.

MAHLER: *Symphony No. 6, in A minor*

New Philharmonia Orchestra, Sir John Barbirolli, cond. ANGEL SB 3725, \$11.58 (two discs, stereo only).

CLASSICAL

ARENISKY: *Variations on a Theme of Tchaikovsky, Op. 35a*—See Tchaikovsky: *Suite No. 4, in G, Op. 61* ("Mozartiana").

BACH: Organ Music

Complete Organ Music, Vol. 3: Preludes and Fugues: in C, S. 531; in D, S. 532; in E minor, S. 533; in G minor, S. 535; in C minor, S. 549; in G, S. 550; Seven Partitas in F minor on "Christ, der du bist der helle Tag," S. 766; Nine Partitas in C minor on "O Gott, du frommer Gott," S. 767; Eleven Partitas in G minor on "Sei gegrüßet, Jesu gütig," S. 768; Eight Chorales from Eighteen "Leipzig" Chorales, S. 651-658.

Lionel Rogg, organ. EPIC B3C 173, \$11.39 (three discs, stereo only).

Tocatta and Fugue in F, S. 540; Preludes and Fugues: in A minor, S. 543; in B minor, S. 544; Schmücke dich, o liebe Seele from Eighteen "Leipzig" Chorales, S. 654.

Karl Richter, organ. DEUTSCHE GRAMMOPHON 139325, \$5.79 (stereo only).

"Organ Music from Soissons Cathedral": Preludes and Fugues: in A minor, S. 543; in G, S. 550; in D minor, S. 554; in B flat, S. 560; Tocatta and Fugue in F, S. 540; Fantasia and Fugue in A minor, S. 561.

Marie-Madeleine Duruflé and Maurice Duruflé, organ. ANGEL S 36507, \$5.79 (stereo only).

Volume three of Lionel Rogg's traversal of the complete organ music of Bach presents an interesting and varied collection, comprising six early preludes and fugues dating from the Weimar years or before; three sets of chorale partitas, two written by a youth of sixteen or seventeen (the third, *Sei gegrüßet*, was probably started at about this time and completed later); and the first eight of the *Eighteen Chorales*, probably written at Weimar but completely revised and rewritten during Bach's last years in Leipzig.

In Bach's earliest preludes and fugues we find a freedom and irresistible bounce absent from the later, more tightly constructed works. While Rogg takes considerable liberties with these little gems, nowhere does he distort a rhythm or

phrase to the extent that Biggs does on his most recent Bach organ disc on Columbia. Ornamentation is relaxed but accurately measured, and there are some tongue-in-cheek surprises in registration. In short, he obeys all the rules strictly, yet manages to imbue each piece with real character and lots of zesty good humor.

The real substance of this album, however, is in the chorales, dating (in their final revision) from about the same time as the Catechism Hymns, when Bach's creative powers were at their peak. And Rogg's sensitive and accurate readings more than meet the challenge. The emphasis is again on linear continuity and clarity and a sensitive projection of the mood and meaning of the text of the chorale upon which each of the "chorale fantasias" is based.

After repeated hearings of Rogg's first three volumes, I find the silvery tone of the Andreas Silbermann even more appealing than ever. It is truly a gorgeous instrument. The recorded sound is rich and spacious with plenty of reverberation; however, the texture in this latest set seems to be not as clear as in the previous two volumes, and my copy has more than a tolerable amount of distortion on a couple of sides.

It is satisfying to note that so gifted an interpreter of Bach Cantatas as Karl Richter is also almost as good an organist. Those familiar with his cantata recordings on Archive will recognize the same personality at work here; accuracy, authenticity, and excitement are the outstanding characteristics of his organ playing as in many of his performances of the vocal and instrumental works. The F major Tocatta is made to order for this approach. An extremely fast tempo, sharp attacks, and very articulate phrasing make for a tremendously exciting performance. This same brisk and bouncy approach is disastrous, however, in the calm and serene Fugue which follows. Here a much more relaxed tempo and solid (but clearly phrased) legato are essential to the character of the work. Though the Preludes and Fugues in A minor and B minor emerge as quite powerful statements when subjected to Richter's very personal treatment, the Tocatta, with its sweep and drive, remains about the best thing I've heard him do. An overly rigid tempo which allows insufficient space for breath are a hindrance to the chorale *Schmücke dich*, which is left in somewhat sterile condition.

Richter plays a quite attractive, bright, and articulate instrument dominated by a buzzy reed (probably *en chimade*). Recorded sound is excellent.

The third and final entry in this month's Bach organ music sweepstakes is the Duruflé husband-and-wife act . . . or I should say, wife-and-husband act, because Mme. is assigned Side one and turns in the better performances here. Her pinpoint staccato reading of the G major Prelude and Fugue, S. 550, is one of the most engaging performances I've heard. The F major Tocatta would be fine except for several rather tasteless and very unsubtle additions of stops

A magnificent buy.

The best of twenty great albums
in one spectacular set.
Two records at a special low price.

A 2-RECORD SET—SPECIAL LOW PRICE
THAT PHILADELPHIA SOUND
EUGENE ORMANDY
PHILADELPHIA ORCHESTRA



20 SPECTACULAR FAVORITES
INCLUDING:
ESPAÑA/DANCE OF THE COMEDIANS
PROCESSION OF THE SARDAR
RUSSIAN SAILORS' DANCE/PRELUDE TO
"LOHENGRIN" (ACT III) AND 15 OTHERS

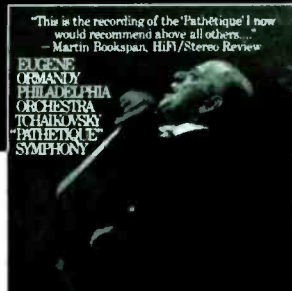
M2X 786

Here are more great Philadelphia Orchestra Spectaculars.

PICTURES
AT AN
EXHIBITION
ORMANDY
PHILADELPHIA
ORCHESTRA
NIGHT ON BALD MOUNTAIN

MS 7148*

This is one piece of classical repertory that really requires an orchestra like the Philadelphia to carry it off. They do it. Magnificently.



MS 7159

The recording of the "Pathétique" that's recommended above all others. A superb performance.



MS 71C3*

The Philadelphians play it light and lovely with the same luxurious sound that distinguishes their recordings of heavier classics.

Eugene Ormandy/The Philadelphia Orchestra
The Sound of Genius/On Columbia Records

CIRCLE 20 ON READER-SERVICE CARD

COLUMBIA MARCAS REG. PRINTED IN U.S.A.

(either by means of the crescendo pedal or by sloppy assistants) and the ornaments are not as carefully thought out as they might be. Curiously, the husband also succumbs to the temptations of the evil crescendo pedal, on several occasions in his otherwise exciting reading of the A minor Fantasia and Fugue, S. 561. His journey through the A minor Prelude and Fugue, S. 543, is a very cautious one, of the nothing-ventured-nothing-gained variety.

Both performers are heard on the modern French baroque organ of the Soissons Cathedral, a large instrument with plenty of big reeds of the delicious sort that only the French know how to build. The organ would be much better suited to the music of Couperin than Bach, however. It would be nice to hear Mme. Duruflé, especially, playing French baroque music on it. The recording is so spacious that considerable detail is lost, but the sound is very attractive, nevertheless. C.F.G.

BACH, C.P.E.: Concertos: for Two Harpsichords and Orchestra, in F; for Cello and Orchestra, in B flat

Gustav Leonhardt, Alan Curtis, harpsichords; Angelica May, cello; Collegium Aureum. RCA VICTROLA VIC 1343 or VICS 1343, \$2.50.

The finest thing on this disc is the slow movement—very much in the minor—of the double concerto for harpsichords: the sonority has an unusual appeal to the ear and the rhythmic complexity of the relationship between the two solo instruments reaches almost cliff-hanging intensity. Even the more conventional first and final movements (brisk angularity, spanking vigor—the usual thing) are more than normally interesting, thanks to the presence of two keyboards. The Cello Concerto, on the contrary, outlives its usefulness; it was originally a harpsichord concerto, then was transcribed by Bach for flute; its final destination was apparently the version for cello. The soloist, who is excellent, earns her keep and does much running around, but this is far from Carl Philip at his most original. The Collegium Aureum shapes the orchestra portions of both works beautifully, and the harpsichordists could not be improved upon. S.F.

BEETHOVEN: Quartets for Strings

No. 7 in F, Op. 59, No. 1 ("Rasumovsky"); No. 8, in E minor, Op. 59, No. 2 ("Rasumovsky"); No. 9, in C, Op. 59, No. 3 ("Rasumovsky"); No. 10, in E flat, Op. 74 ("Harfen"); No. 11, in F minor, Op. 95 ("Serioso").

Guarneri Quartet. RCA RED SEAL LM 6415 or LSC 6415, \$11.58 (four discs).

The first observation one makes about this collection (offered at a special low price, be it noted) is that it is supremely well played: the Guarneri foursome has that beautifully matched, "peaches-and-



The Guarneri Quartet: a peaches-and-cream tone doesn't preclude briskness.

cream" kind of ensemble tone characteristic of the Budapesters in their prime. In other words, chords are sensitively weighted, attacks and releases are judiciously dovetailed, and the four instrumentalists have devoted a sensitivity towards each other that precludes their individual vibratos from interfering with internal clarity. For all its throbbing, luscious aura, then, the basic sound of the group is lightweight, refined, and jewel-like. There is none of the metallic, monochromatic bleakness that typifies the Juilliard and (to lesser degree) the Fine Arts performances, nor is there the heft and lusty attack of, say, the Amadeus, Janáček, or Allegri teams.

The second observation I feel impelled to make concerns a certain reticence about the playing. It is rather paradoxical that the Guarneri players, each a highly touted soloist in his own right, are frequently so much at pains to subordinate their own personalities in the interest of "ensemble" that no one wants to play first violin! Sometimes the cellist in the group (the oldest and most experienced ensemble player of the foursome) does step in to fill the power vacuum, but even so, I found most of Op. 59, No. 1, the first movement of Op. 59, No. 2, and the Adagio of Op. 74 distinctly unassertive (if not downright droopy). On the other hand, there are also advantages to this restraint; the *adagio molto* of the E minor Quartet has here a long-breathed *Innigkeit* which really penetrates the music's surface. Similarly the slow introduction to the Op. 74's first movement has a miraculously rarified atmosphere; in fact, I like the whole of this movement, despite the introspective, unusually slow allegro tempo chosen.

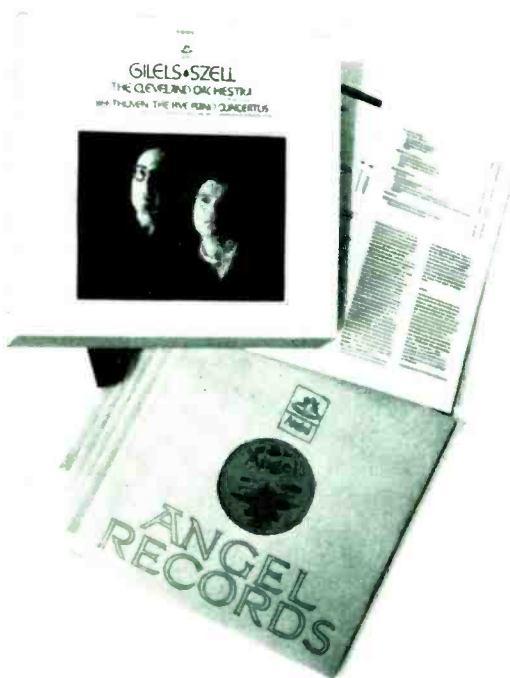
For the most part, these Guarneri readings are notable for their lyricism. The players, while certainly aware of the drama in the music, are not always completely successful in projecting that qual-

ity in terms of sustained forward momentum. Often the abundance of detail in their treatment tends to obscure the over-all structural pattern of the music. Some of the fussy (though strangely effective) rhetoric in the first movement of Op. 59, No. 3 reminded me of the readings by Willem Mengelberg in his finicky, ultrarefined Concertgebouw phase of the late Thirties and early Forties. That is, one finds in the Guarneri performance much the same unusual mixture of extreme technical discipline with extreme interpretative perversity (at least vis-à-vis holding to a basic tempo). Then too, for all the thoughtfulness and sensitivity, I find a certain lack of interpretative integration in much of the Guarneri's work here: the excitingly paced finale to Op. 59, No. 3—taken up to the New Music Quartet's and Beethoven's, tempo—doesn't sound like an effective culmination to the group's *languueur* in the three earlier movements; in the New Music performance (still obtainable on the Bartók label, by the way) the identical treatment seemed to evolve naturally out of what came before. Similarly, I felt, on the basis of several hearings, that the variations in Op. 74, each beautifully characterized by itself, were not really meaningfully related to one another.

The Op. 95, on the other hand, receives just about the most superlative account I can recall hearing. From the brisker than usual first movement (it sounds really angry, for once) to the ultramercurial, breathtakingly nuanced Rossiniesque ending of the finale, every detail of this rendition is triumphantly calculated. It is my prediction, that in a few years performances like that here given the Op. 95 will be the norm for this truly musicianly ensemble: the Guarneri is still a young quartet—give it a few years for growth.

Since these players are most generous about repeats, it is reasonable that RCA should have used four, rather than the

SZELL...
GILELS...
THE CLEVELAND ORCHESTRA ON ANGEL RECORDS!



SE-3731 (Deluxe 5-Record Set)

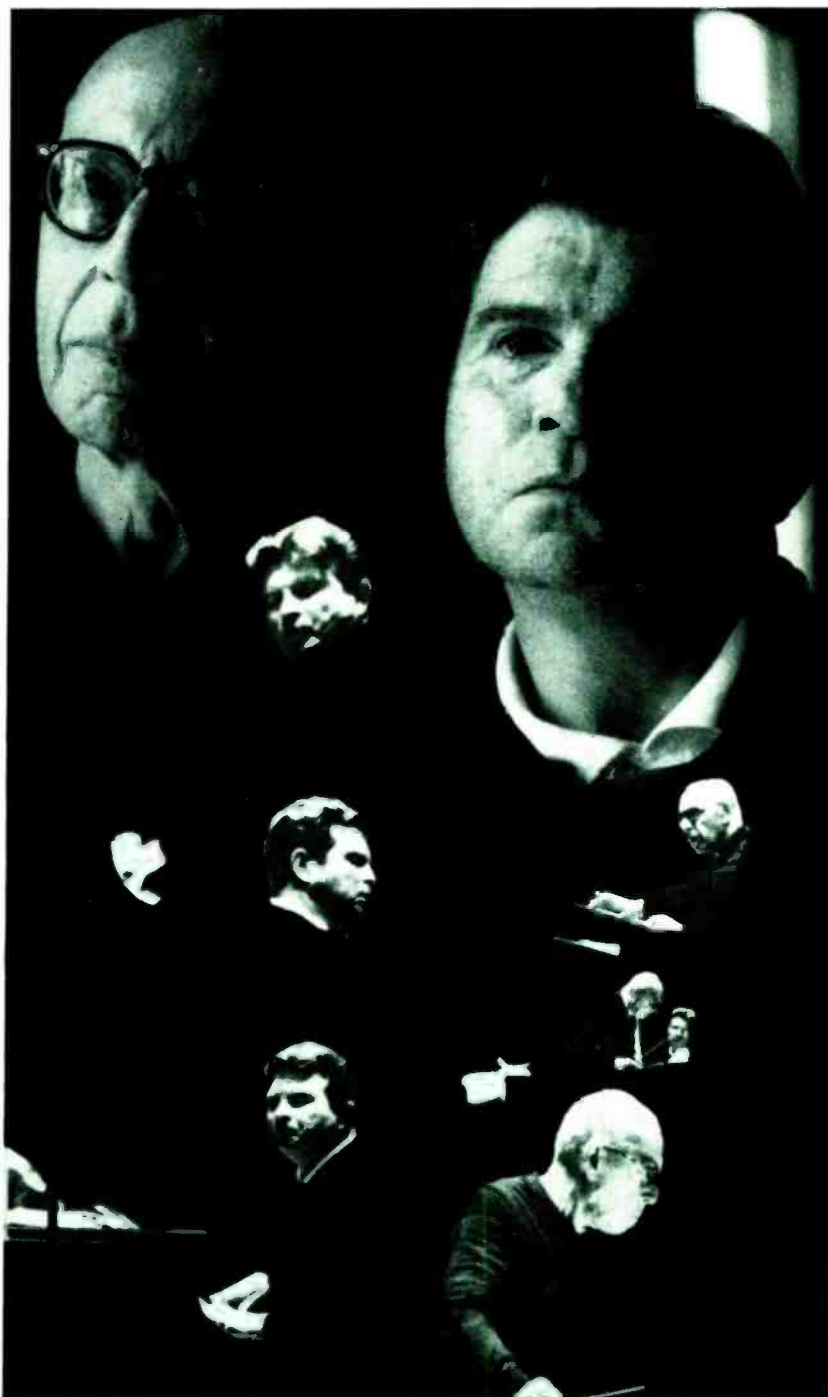
The great Cleveland Orchestra and George Szell make their debut on Angel Records this month in a monumental recording achievement — the five piano concertos of Beethoven. *Soloist is the eminent Soviet musician Emil Gilels!*

The Cleveland has ranked for years as one of America's very finest orchestras; during its twenty-two years under Dr. Szell it has become equally celebrated in Europe. Compelled by an artistic sympathy rare in this jet age, Emil Gilels came to America last May specifically for these recording sessions with his favorite American partners. The results have an aura of eternity.

The five discs are filled out with three sets of Beethoven's variations for piano solo — the C-minor, the "Turkish March" and the "Russian." They are presented with a lavish booklet in a special slipcase box, in celebration of this auspicious occasion and the fifteenth anniversary of Angel Records' first release in America

The alliance of Angel Records and the Cleveland Orchestra is part of "The New Age of Angel"— the significant new recording artists and recording projects that reflect what's new and exciting on the transatlantic music scene.

The Cleveland Orchestra appears through the courtesy of Columbia Records



normal three, discs. (The Budapest album, similarly stretched onto four records, offers no such compensation.) RCA's practice of breaking works such as these between discs and coupling the whole in automatic sequence strikes me as unreasonable, however. H.G.

BERLIOZ: *Symphonie fantastique, Op. 14; Lelio, or The Return to Life, Op. 14b.*

Narrator, vocal soloists, chorus (in *Lelio*); London Symphony Orchestra, Pierre Boulez, cond.

BERLIOZ: *Symphonie fantastique, Op. 14; Le Corsaire, Overture, Op. 21*

Orchestre de la Suisse Romande, Ernest Ansermet, cond.

For a feature review of these recordings, see page 87.

BOCCHERINI: *Concerto for Cello and Orchestra, in B flat*—See Kablevsky: *Concerto for Cello and Orchestra, No. 2, in C minor, Op. 77.*

BRAHMS: *Intermezzos: Op. 16, No. 4; Op. 118, Nos. 1 and 2; Capriccio, Op. 76, No. 5; Rhapsody, Op. 119, No. 4*—See Stravinsky: *Petrouchka: Three Movements.*

BRITTEN: *Six Metamorphoses After Ovid, Op. 49; Suite for Violin and Piano, Op. 6; Quartet for Oboe, Violin, Viola, and Cello, Op. 2 ("Phantasy")*

Humbert Lucarelli, oboe; Gerald Tarack, violin; Thomas Grubb, piano: New Art String Trio. LYRICHORD LL 195, \$4.98 or LLST 7195, \$5.98.

Britten's *Suite for Violin and Piano* (a piece which fails to arouse much enthusiasm on my part) seems to be pretty well played here. The performance of his early and attractive one-movement *Phantasy Quartet*, however, is no match for the Gomberg/Galimir Quartet version on *Counterpoint 504 or 5504*. Any question of phantasy, or even of mere fantasy, is ruled out in the present performance by the way Lucarelli and the New Art String Trio (whose individual names are not divulged on jacket or label) iron out tempo differences between successive sections of the piece. For instance, the opening *Andante alla marcia* is marked quarter-note 92-96 and the succeeding *Allegro giusto* half-note 132-144, which is a big difference; but here the beats practically coincide somewhere between 100 and 110. Since, additionally, the recorded balance is unfair to the oboe, the older version is preferable in every way. Gomberg and the Galimirs don't fulfill Britten's tempo prescriptions quite literally, but they come much closer to doing so, and they play throughout with more poetry and imagination.

Clarinetist Leister and the Amadeus Meld Handsomely in Brahms

RECORD COLLECTORS with long memories will remember the great prewar 78-rpm set of this work by Reginald Kell and the Busch Quartet. The juxtaposition of the light-handed, British way of playing Brahms with the staid, darker Teutonic manner produces similarly gratifying results here. Karl Leister, solo clarinetist with the Berlin Philharmonic, shares with most other German or Austrian practitioners of this instrument a basically thick, woolly sonority but with the volatile Amadeus foursome he also shows himself capable of a gypsylike abandon and wide range of dynamic shading. Conversely, the Amadeus Quartet, who have sometimes been a little syrupy in vibrato and waywardly "expressive," are just a bit sterner and darker here.

This performance is one of those rare cases where all the little traditional tricks of interpretation are neither underplayed nor exaggerated. Many other clarinetists, for

instance, have employed rhythmic rubato in their opening flourish and many other teams have made a dramatic pause before entering the coda of the first movement, but never have the results sounded less tricky and more musical than they do in the present reading. Other details especially worth commendation are the perfect integration of the five strands of sound, the analytical comprehension of Brahms's counterpoint and rhythmic diversity, and the observance of the repeat in the first movement plus those in the variations. This, in short, strikes me as the recording of this masterpiece that today's Brahmsians have long been waiting for. H.G.

Brahms: *Quintet for clarinet and Strings, in B minor, Op. 115*

Karl Leister, clarinet; Amadeus Quartet. Deutsche Grammophon 139354, \$5.79 (stereo only).

The seventeen-year-old *Metamorphoses After Ovid* offer some charming instances of the small-scale inspiration that is Britten's strongest suit. But once again the performance, though this time without competition, cannot be unreservedly recommended. Lucarelli has an attractive tone and a pleasingly lyrical style. His rhythmic sense, however, is not flawless—the dotted-eighth/sixteenth groups in *Bacchus* sometimes sound more like eighths and sixteenths in 12/8 time; and the shape of *Arethusa* is confused by the rhythmic inconsistency with which the ends of the first four parallel phrases are shaped. Intonation too poses some problems. I shouldn't go so far as to say that *Niobe* is out of tune; but I fancy the naked ear might have difficulty in deciding whether the opening third between F natural and D flat were major or minor, and the distance between Lucarelli's B flat and his A flat is also questionable. These may sound like quibbles, but in a minuscule piece of this kind accuracy of detail is all-important. B.J.

COWELL: *Hymn and Fuguing Tune, No. 2; Ballad; Hymn and Fuguing Tune, No. 3*—See Koechlin: *Cinq Chorals dans les Modes du Moyen-Age.*

DEBUSSY: *La Mer; Nocturnes: No. 1, Nuages; No. 2, Fêtes; Prélude à l'après-midi d'un faune*

Philharmonia Orchestra, Guido Cantelli,

cond. SERAPHIM 60077, \$2.49 (mono only; *Nocturnes and Faune* from Angel 35525, 1957).

Here are a few statistics: Cantelli recorded thirty-one compositions between 1949 (the year after Toscanini "discovered" him) and 1956 (the time of his death, at age thirty-six, in an airplane crash). Three of those performances were rejected by the artist, five appeared on the RCA Victor label, another five on RCA's domestically pressed LHMV series, one solitary item (Vivaldi's *Four Seasons*) was done for American Columbia in 1955 and released by that company the same year; all of these records have been discontinued in this country (those in the LHMV series of necessity, inasmuch as the reciprocal agreement between RCA and HMV expired in 1956). HMV's new American subsidiary, Angel, made seven additional Cantelli items available in 1957-58 as a memorial to the conductor. The balance of his recordings, though issued throughout Europe, have never appeared in American pressings.

In view of this background and with the added knowledge that the fate of all monophonic recordings is in dire peril, it strikes me as irresponsible of Angel/Seraphim (if not downright sadistic) to tantalize Cantelli-admirers with reprints of the same Mendelssohn *Italian*, Schubert *Unfinished*, and Beethoven Seventh while ignoring such tempting (and fine) things as Brahms's Third Symphony,

Continued on page 99

RCA 3 3/4 **VICTOR** 4
STEREO TAPE TRACKS

It's a Man's World
ED AMES

ED AMES
SINGS
APOLOGIZE

CONTAINS TWO COMPLETE STEREO ALBUMS

RCA 3 3/4 **VICTOR** 4
STEREO TAPE TRACKS

THE ROMANTIC
WORLD OF

THE EVERLOVIN'
WORLD OF

EDDY ARNOLD

CONTAINS TWO COMPLETE STEREO ALBUMS

RCA 3 3/4 **VICTOR** 4
STEREO TAPE TRACKS

JUSSI BJÖRLING
SINGS

CONTAINS ONE COMPLETE STEREO ALBUM

RCA 3 3/4 **RED SEAL** 4
MONO TAPE TRACKS

JUSSI BJÖRLING
SINGS

THE EQUIVALENT OF TWO LONG PLAYING ALBUMS

3 3/4 **RCA VICTOR** 4
STEREO TAPE TRACKS

MONSERRAT
CABALLÉ
Verdi
RARITIES

CABALLÉ
ROSSINI
RARITIES

CONTAINS TWO COMPLETE STEREO ALBUMS

RCA 3 3/4 **RED SEAL** 4
STEREO TAPE TRACKS

VAN CLIBURN
BOSTON SYMPHONY
ERICH LEINSDORF

VAN CLIBURN
CHICAGO SYMPHONY
FRITZ REINER

THE EQUIVALENT OF TWO STEREO ALBUMS

RCA 3 3/4 **RED SEAL** 4
STEREO TAPE TRACKS

up up and away

ALL THE THINGS
YOU ARE

ARTHUR FIEDLER
BOSTON POPS

CONTAINS TWO COMPLETE STEREO ALBUMS

RCA 3 3/4 **VICTOR** 4
STEREO TAPE TRACKS

HAIR

CONTAINS ONE COMPLETE STEREO ALBUM

RCA 3 3/4 **VICTOR** 4
STEREO TAPE TRACKS

The Mellow Guitar
Moods of
Los Indios Tabajaras

The Fascinating
Rhythms of
Their Brazil

LOS INDIOS TABAJARAS

CONTAINS TWO COMPLETE STEREO ALBUMS

3 3/4 **RCA VICTOR** 4
STEREO TAPE TRACKS

ANDRÉ PREVIN/LONDON SYMPHONY
Rachmaninoff

SYMPHONY No. 3
FANTASY FOR
ORCHESTRA, Op. 7
("The Rock")

SYMPHONY
No. 2

CONTAINS TWO COMPLETE STEREO ALBUMS

3 3/4 **RCA VICTOR** 4
MONO TAPE TRACKS

THE GREAT
RACHMANINOFF

Plays
Schumann
CARNAVAL, Op. 9

Chopin
SONATA IN B-FLAT
MINOR, Op. 35

Also features selections by
Schubert,
Mendelssohn,
Schumann, Chopin,
List and Henselt

THE EQUIVALENT OF TWO LONG PLAYING ALBUMS

RCA

Another Reel Turn-on.

11 new 3 3/4 ips tapes from RCA

CIRCLE 57 ON READER-SERVICE CARD

The KLH Advertisement

Maybe audio jargon can never be very precise, any more than an attempt to describe the taste of a wine or evaluate a painting can be. But there is a difference between a nice try and a deliberate attempt to mislead.

Take for example the statement by some manufacturers that their speakers "respond" from 30 or 45 Hz up to whatever. What does this mean? How do they respond? A shrug or a shudder is a "response." So is screaming and passing out.

Frequency response in a speaker is a complicated matter which must be further complicated, if it is to have any meaning, by such things as room acoustics,

octave-to-octave balance, and the way people hear things. A discussion of it could only attempt to translate into words what you would hear if you went out and listened to a particular speaker.

Still, we'll be happy to discuss frequency response sometime when we've a few dozen pages. In the meantime we present our speakers below (in the order we designed them) with the knowledge that it would be nice to have a definitive standard for comparing speakers.

Fortunately there is, just such a standard. As we've suggested above, it is you.

MODEL SIX:

This was the first full-range loudspeaker designed and built entirely by KLH. It probably sounds better on a wider variety of program material than any other speaker.

A year and a half's thoroughgoing analysis of recorded sound went into it: Analysis not only of what speakers do, but of how they actually sound to real people in real rooms.

It reproduces enough high frequencies to give definition to every instrument (the higher frequencies define even the lower instruments), enough to give "air" or "roominess" to overall sound quality, but not enough to reveal the nastier forms of distortion that are present in many kinds of program material.

The Model Six reproduces enough bass for almost anything, deepest organ pedal notes included. Its bass harmonic distortion is very low, just a shade higher than that of the Model Five and Model Twelve.

12 $\frac{5}{8}$ " W x 23 $\frac{1}{2}$ " H x 11 $\frac{7}{8}$ " D. 12" woofer, 1 $\frac{1}{2}$ " tweeter. 3-position switch in crossover network allows adjustment of high-frequency balance over a range of 5 db. Impedance: 8 ohms. See power note.[†] Suggested price: \$134. Slightly higher in the West.

MODEL NINE:

Probably the most accurate reproducer of sound ever made. Naturally, such accuracy will show up poor program material or mediocre equipment mercilessly.

Instead of cones and moving coils, the Model Nine uses electrostatic attraction and repulsion to push and pull a practically weightless sheet of mylar. Its vast area and the front-and-back radiation of sound give a very spacious quality and free it from many of the usual room-acoustic limitations.

It is not the most practical speaker in the world. Note that it is some six feet tall, that it should not be placed closer than three feet from the wall, and that it requires a fantastic amount of amplifier power. There is an upper limit to its ability to handle power, as well. It is unlikely that you would want to listen at that upper limit in any dwelling-type room, but the volume can be turned up to where the Model Nine begins to distort. And when electrostatic speakers distort they really distort.

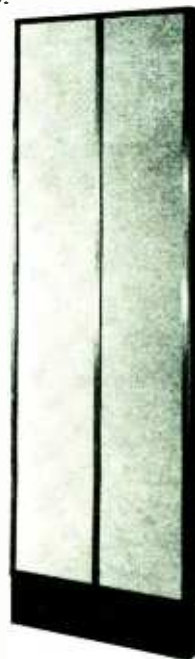
Each section: 23 $\frac{1}{2}$ " W x 70" H x 2 $\frac{7}{8}$ " D. Nominal impedance: 16 ohms. Minimum power requirement: 35 W r.m.s. per section, into 16 ohms. (This is not a typographical error.) Suggested price (pairs only): \$1,140 the pair. (The Model Nine is the only big speaker we know of now on the market. Every other "big" speaker, including our own Model Twelve, is just a bunch of little speakers in a big box. Having said that, let us point out that there is no relationship between the size of a speaker and the size of the sound it reproduces. Trust us.)

MODEL SEVENTEEN:



Uses same tweeter as the Model Six, to which it is very similar in sound quality except for a slightly less solemn bass. Among moderately-priced speakers it is unmatched, in sound quality, in real efficiency (the percentage of electrical energy it converts into acoustic energy) and in power-handling (the amount of power it can handle without exceeding its rated distortion). Its bass distortion is much lower than anybody's speaker near its price, and only slightly higher than our Model Six's.

11 $\frac{3}{4}$ " W x 23 $\frac{1}{8}$ " H x 9" D. 10" woofer, 1 $\frac{3}{4}$ " tweeter. Impedance: 8 ohms. See power note.[†] Suggested price: \$69.95. Slightly higher in the West.

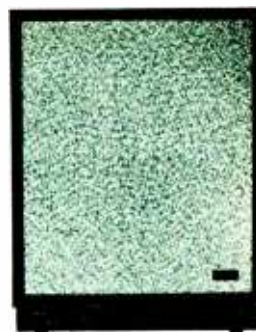


MODEL TWELVE:

Designed with the same fine disregard for the limitations of program material as our Model Nine (the *rationale* in both cases being that program material will improve), but with much more practicality. On the best material it sounds very much like the Model Nine. However, its power requirements are well within the limits of high-power amplifiers, and it can be driven to a level that will satisfy the stormiest—short of overturning furniture. Also includes remote "Contour" control.

Don't expect the Model Twelve to have that over-ripe boom-bass many big speakers have, by the way. That is phoney. The Model Twelve is real.

22 1/4" W x 29" H x 15" D. 12" woofer, two 3" mid-range speakers, 1 1/4" tweeter. Four 3-position switches in remote box allow adjustment of 300-800 c.p.s., 800-2500 c.p.s., 2500-7000 c.p.s. and 7000-20,000 c.p.s. ranges respectively. Impedance: 8 ohms. See power note.† Suggested price: \$275. Slightly higher in the West.



MODEL FIVE:

Very much like the Model Twelve, but with a little more mid-bass—in case it is not used on the floor—and a little less power-handling capability—which you would never notice except perhaps in one of our larger auditoriums.

Note: Of all KLH speakers only the Models Five and Twelve use mid-range speakers. These are not necessary for faithful sound quality. Rather, they are for increased power-handling and more precise contouring of musical balance.

13 3/4" W x 26" H x 11 1/2" D. 12" woofer, two 3" mid-range speakers, 1 5/8" tweeter. Two 3-position switches on back allow adjustment of 2500-7000 c.p.s. and 7000-20,000 c.p.s. ranges respectively. Impedance: 8 ohms. See power note.† Suggested price: \$179.95. Slightly higher in the West.



MODEL TWENTY-TWO:

For the great majority of modern homes and apartments, this is probably the size a speaker ought to be. It offers excellent balance and high-frequency definition, but not as much bass reach or power-handling as our Model Seventeen. Specifically, it would take four of these to produce the same unstrained sound level as two Model Seventeens.

More efficient than other low-priced speakers, which means it is better suited to low-priced amplifiers than most low-priced speakers are.

10 1/4" W x 18" H x 7 5/16" D. 8" woofer, 2" tweeter. Impedance: 8 ohms. See power note.† Suggested price: \$54.95. Slightly higher in the West.



†POWER NOTE: All our speakers, like any good speakers, will profit from as much power as you can afford to give them. Not for sheer loudness (which you can get from a 3-watt amplifier), but for handling the dynamic range of music.

Our Models Seventeen and Twenty-Two were specifically designed to go well with the moderate-powered, moderate-priced amplifiers you would think of buying with them. Still, the foregoing statement applies to them as well.

OTHER PEOPLE'S SPEAKERS

Space will not permit a very thorough treatment of other people's speakers here, but on the chance you may be listening to some of them along with ours, here is a rough guide:

Compare our Model Twenty-Two to any speaker at or near its price, our Model Seventeen to those costing twice or three times as much as it does, and our Models Five, Six and Twelve to anything on the market, regardless of size or price.

Compare the Model Nine to a more expensive speaker, too, if you can find one.

(advertisement)



Obviously this tuner is too small and low-priced to be any good. It's our Model Eighteen. Suggested price: \$129.95. Slightly higher in the West.

We know of two hideously expensive tuners that, under some circumstances, will bring in more stations than this one, with as little noise or other interference. Try and find them.



® A TRADEMARK OF KLH RESEARCH AND DEVELOPMENT CORP.

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

CIRCLE 42 ON READER-SERVICE CARD

We (KLH) wouldn't hesitate to sell you our less expensive Model Six Loudspeaker instead of our more expensive Model Five, if you listened to both of them and heard no difference.

It doesn't make sense, your paying for a difference you can't hear. Even if we're the ones you're paying.

So why should we hesitate to suggest that, if you listen to every stereo receiver on the market, you may find the KLH* Model Twenty-Seven every bit as good as other people's bigger, nominally more powerful and much more expensive models?

The fact is, we don't hesitate to suggest it:

We suggest that,
if you listen to all of them,
you may find the KLH*
Model Twenty-Seven Receiver
every bit as good as other
people's bigger, nominally
more powerful and much
more expensive ones.



Our only receiver. Suggested price: \$319.95. Slightly higher in the West. We suggest that you compare it to those bigger ones, not only for AM and FM reception and sound quality, but for flexibility and useable controls as well.

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



*A TRADEMARK OF KLH RESEARCH AND DEVELOPMENT CORP.

CIRCLE 42 ON READER-SERVICE CARD

Mozart's *Musical Joke* and Symphony No. 29, Falla's *Three-Cornered Hat Suite*, and Dukas's *L'Apprenti sorcier*. And now the company has added insult to injury by making the exquisite 1954 *La Mer* available at long last, but linked to the previously released *Nocturnes* and *Faune* instead of to the original British coupling, the Suite from *Le Martyre de St. Sébastien*. What can I say? If



The late Guido Cantelli: who doesn't own his cherishable *La Mer* is lost.

you don't own any of these superb performances, you should buy this disc post-haste; if you *do* own half of it by way of the original Angel collection (which combined the *Faune* and these two *Nocturnes* with Ravel's *Pavane* and *Daphnis et Chloë* Suite No. 2), get the new Seraphim release anyway for *La Mer* . . . and be sure to write Angel a nasty letter!

The 1954/55 monophonic sound remains thoroughly acceptable. It has markedly more detail now than in the original pressings (this goes equally for *La Mer*, which I have in its earlier British format) but, paradoxically, less mellow "atmosphere." H.G.

DONIZETTI: *La Fille du régiment*

Joan Sutherland (s), Marie; Monica Sinclair (ms), Marquise de Berkenfield; Edith Coates (ms), Duchesse de Craken-torp; Luciano Pavarotti (t), Tonio; Alan Jones (t), Peasant; Omar Godknow (t), Notary; Spiro Malas (bs), Sulpice; Jules Bruyère (bs), Hortensius; Eric Garrett (bs), Corporal; Chorus and Orchestra of the Royal Opera House, Covent Garden, Richard Bonyng, cond. LONDON OSA 1273, \$11.58 (two discs, stereo only).

Donizetti's *La Fille du régiment* is one of the many nineteenth-century Italian operas that had their premières in France to a French libretto. As might therefore

be expected, the score exists in a number of editions: the original French—in this case, since it was written for the Opéra Comique, with spoken dialogue; an Italian translation, including the setting of part of the dialogue in recitative; and finally a later French edition, which includes both spoken and accompanied dialogue.

La Fille held the stage during the nineteenth century and into the twentieth because of its gay lyricism and its coloratura opportunities, and not so long ago was a Lily Pons staple at the Met. Recently its adde-pated libretto (fashioned in the spirit of Boieldieu's riotously successful *La Dame blanche*) and its general "oh what a lovely war" approach have caused it to languish in the wings. Face it: in the world of Brecht's *Mother Courage* the image of a beautiful *vivandière* (not camp follower but provisioner of the troops!) who has an entire regiment as stepfather and who is sweet and innocent as a babe strains credulity past all sentimental barriers. Yet if the music is not top-drawer Donizetti it is nimble and lyric, combining the graceful flowing line of the Italian solo arias with the verve of the French comic opera choruses (the refrain of the "song of the regiment" is a swinging tune on which Offenbach would build his reputation in another generation). What is also interesting—and becoming more and more apparent as Donizetti's operas see the light of performance—is the extent of his legacy to Verdi. To take one instance: the *portamento* pivot from F minor to F major in Marie's romance "*Il faut partir*" exactly foreshadows Violetta's in the "*Ah! fors'è lui*" scena.

The present recording stems from the Convent Garden revival, which was disliked by the critics and adored by the audiences. From the recording we can get an inkling why, for the approach has been to sacrifice the sentimental aspects of the opera for belly laughs. Thus the gruff Sergeant Sulpice becomes a comic-strip army sergeant, complete to grunts, growls, guffaws, and a leering use of *sprechstimme*; the aristocratic Marquise (who naturally turns out to be Marie's mother) becomes an overblown harpy, etc. Only the two principals float serenely through the proceedings, not as much unaware as unconcerned.

Bonyng employs the French score, with a conflation of some spoken dialogue and some recitative (uncut except for an inexplicable excision of a short and touching *fagato* passage in which Marie says good-by to her manifold father), and transposes the final chorus so that *La Stupenda* can sail off on an E flat *in alt*. The idea of doing the French version and using spoken dialogue is good, because any glimpse, even at second hand, into the world of early nineteenth-century French comic opera is welcome. Yet the combination of Anglicized and Italianate French accents and, more seriously, the hammering, sock-it-to-'em nature of the humor goes directly against the pointed and polished manner in which it should be delivered. What has been overlooked in our criticism of the sentimentality of much *opéra comique*

is that these stretches of spoken dialogue, properly presented, undercut the sentimentality both by fleshing out the characters and by investing them with a measure of Gallic irony, all of which is lost in accompanied recitative or in playing for the cheap guffaw.

The recording, however, stands or falls on Sutherland, all the more so since its competition is the low-price reissue on Everest of the Cetra Italian version: a good, solid job with one standout—the young Cesare Valletti. London's tenor, Luciano Pavarotti, has a lovely lyric voice free of mannerism, although his high Cs are constricted, but Sutherland is the show. By now her plusses and minuses are encised in marble, which the record buyer either accepts and loves or rejects. Effortless ease of production, glorious and secure coloratura, dead-on pitch control, confident and relaxed use of embellishment—and a detached quality, a mushy approach to words, and a willingness (an eagerness?) to abandon them at any moment and run to vocalise. Sutherland uses this last device so often that I suspect she considers the words mere nuisances in the way of the notes. It is not surprising, then, that she makes more of a vocal than a characterizational impact. Make no mistake: she's in top vocal form on the recording; for Sutherland fans, that's enough. Monica Sinclair and Spiro Malas ham their way through their roles, and Edith Coates as Craken-torp contributes a jarring—and totally unaristocratic—yowl just before the finale.

The recorded sound is not as spacious or deep as London sometimes produces, although it abounds in sound effects: were the engineers trying to reproduce that characteristic French boxy recorded sound? P.J.S.

DVORAK: *Quartet for Strings, No. 2, in D minor, Op. 34*—See Martinů: *Quartet for Strings, No. 4*.

FIOCCO: *Lamentatio secunda*—See Handel: *Armida abbandonata*.

GABURO: *Antiphony III; Antiphony IV; The Wasting of Lucrectzia; Fat Millie's Lament*

New Music Choral Ensemble; Members of the University of Illinois Contemporary Chamber Players, Kenneth Gaburo, cond. NONESUCH H 71199, \$2.50 (stereo only).

Kenneth Gaburo teaches composition at the University of Illinois (although according to the jacket notes he is about to take up residence at the University of California at San Diego), and these performances were executed by students at the university (with the help of electronics) under his direction. The music falls into the category of what I call "musical pop art," here done, however, with a seriousness and pretentiousness which I find a bit depressing. They say that converts are the most fanatic believers, and the present composer, who only a few years ago wrote polite, deriva-

tive music in keeping with his Eastman training, would seem to be a case in point.

Mr. Gaburo has become aggressively "modern," manipulating phonemes (rather than texts as such), voices, instruments, and what-have-you electronically and then combining the result with live performances. At least this is what happens in two of these numbers—*Antiphony III* and *IV*. The irony is that although the music may have become less polite, it is still derivative (the presence of Cage and Stockhausen is particularly noticeable) and only somewhat more interesting than it was before. Two of the pieces, *The Wasting of Lucretetia* and *Fat Millie's Lament*, are purely electronic, although both make use of "concrete" material. The former is apparently a parody of the rock mentality, although it appears to me to be much too close to the real thing to work as a parody. Only *Fat Millie* really comes off, an inconsequential but amusing musical analogue to a very funny poem, presumably by Gaburo himself, about an apparently real acquaintance of his.

The jacket notes supplied by the composer would seem to indicate that music is fast catching up with the visual arts in the pretentiousness of its accompanying prose. You know the kind of thing: "structure" is used as a verb, and the explanations are full of such phrases as "plot linear density flow from most to least." There is even one self-instruction: it reads: "Use nonrandom processes." That sounds like very good advice indeed.

R.P.M.

GIULIANI: *Concerto for Guitar, Strings, and Timpani*—See Rodrigo: *Concierto de Aranjuez, for Guitar and Orchestra*.

HANDEL: *Armida abbandonata: O Numi eterni*
 †Fiocco: *Lamentatio secunda*
 †Scarlatti, Alessandro: *Su le sponde del Tebro*

Netania Davrath, soprano; Richard Rudolf, trumpet (in the Scarlatti); Wiener Solisten, Anton Heiller, cond., CARDINAL VCS 10028, \$3.50 (stereo only).

The baroque explosion in the last two decades or so is an interesting and long overdue phenomenon. Although in painting or architecture the baroque has long been appreciated, in music Bach and Handel have stood for the whole immense period that stretches from the late sixteenth century to the middle of the eighteenth. Today we have added half a dozen composers to the two giants but we still restrict ourselves chiefly to the age's instrumental music, especially the concerto. Actually, what we call "neoclassicism," the sewing machine counterpoint so favored in the 1920s, should be called "neobaroque," for it has nothing to do with the classic era of the late eighteenth century. But what those musicians saw in the baroque, the fluent and easy-flowing counterpoint, is only one

aspect of one segment of baroque music: the nerve center of that music, from which everything radiated, was dramatic music, by which is meant opera and concerted church music, the latter being closely related to opera.

The core of this dramatic vocal literature was the solo cantata, either with basso continuo or with orchestral accompaniment. When we say "cantata" we of course immediately think of Bach, but the Italian cantata, whether sacred or secular, was a miniature opera, a dress rehearsal, as it were, for the real thing. (That many of Bach's "sacred" cantatas belong in this category should not con-



Netania Davrath: in Handel, often impressive; in Scarlatti, just right.

cern us here; Bach is ripe for a thoroughgoing modern reappraisal.) There were untold thousands of cantatas composed during the baroque; the demand was insatiable and it was not unusual for a favorite composer to turn out two, three, or even five hundred of them. Handel himself weighs in with a round hundred. The trouble is that this great literature is available in a mere handful of specimens, usually in anthologies for singers; only Handel's cantatas have been published in a body. Moreover, with a few laudable exceptions, the anthologies are poorly edited, nothing is said about the sources used and about the operations performed on the scores. These amateur scholars show little understanding for baroque practices and their figured bass realizations are atrocious. Still, even from what little is available to us, it is abundantly clear that this vast unexplored literature of music is not only of basic importance, but if properly understood and presented is so magnificent an art that, to quote Milton, it "might create a soul under the ribs of death."

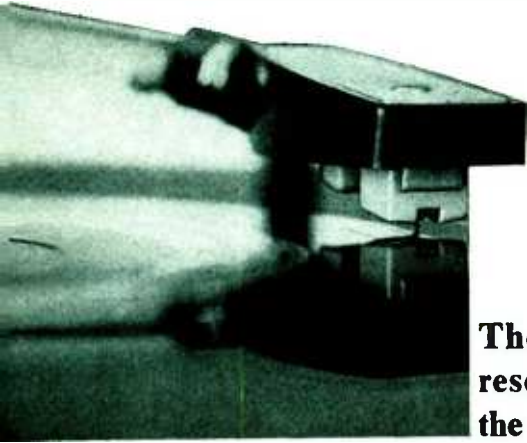
Now what is done with these cantatas? As a rule singers like to begin recitals with one, as a sort of *hors d'oeuvre*, then they proceed to what is considered solid fare. While singing a solo cantata they concentrate on a smooth legato, perhaps

display the *messa di voce*, but their passion is restrained and their introspection naïve. These arias carry far more feeling than we should expect to find in the stereotyped allegorical and pastoral stories about Armida, Daphne, or Chloë. A close examination will show the reason for this: the composer does not set the text so much as the mood, and therefore single words may acquire exceptional importance. Nor do the notes alone tell the whole musical story. When, in *Armida*, Handel begins an aria with "*Ah, crudele*," these words set the tone for the entire piece, the rest of the text matters little. To invest such a brief "text" with life there must be a wealth of nuances in the way the melody is inflected, how the pauses are observed, how vocal color is employed. This is the art of *bel canto*; the faultless legato is only one of the many means that must be used to accomplish what is rightly understood by that term.

Netania Davrath, the Israeli soprano, has a fine voice which is always nicely on pitch. She does the recitatives well and is quite impressive in the vigorous arias, in which she displays temperament and élan, but in the languorous slow arias she is not suave enough; the closing siciliana in *Armida*, for example, does not glide with freedom. But in this Heiller, the conductor, is to be blamed; he is too insistent on a sharply rhythmical texture, which is fine in a brisk allegro but goes against the grain in this particular dance form. Also, his violins are not mellow enough. Otherwise Heiller is an able and reliable musician, and his accompaniments are good when the recording engineer does not interfere with the relative balances. The two Handel cantatas, both masterpieces, are hurt by recording that is too sonorous, with everyone seemingly clutching the microphone, and the continuo cello is far too prominent. The second of these cantatas, *O Numi eterni*, is a bold and ardent work composed for Lucrezia André, a Florentine prima donna. (Yes, the future composer of *Messiah* had some whirlwind love affairs which pious biographers would like to forget about.) Some of the modulations are hair-raising and the chromaticism would make good old César Franck gulp. Davrath acquits herself with flying colors, and while we try to get our bearings as to just where Handel is landing us in the tonal scheme, she hits her squirming notes accurately—a very musical girl. But her coloraturas are a little breathless. These are not the bravura type we are used to in nineteenth-century opera—though they are equally difficult; they are more like virtuosos chamber music and must be negotiated with delicacy. This is another peculiarity of true *bel canto* that is little understood.

On the other side of the record there is a marked change. The sound is toned down, probably because of the sky-high trumpet part in the Scarlatti cantata, and hits just the right degree of intensity. Davrath also hits it just right. In the Scarlatti she gets real pathos into the key words, and she is more enterprising with the duration of pauses. If anyone

THE SHOW-OFF



There is a great reserved pride in the higher priced

cartridges such as the top-rated ADC 10E/MkII. In quality and sound reproduction it is in a class by itself, and accordingly, you pay well for this prize.



However, take the case of the perky ADC 220. **BOOM!**

Although it sells for one-fourth the price of the 10E it has many of its excellent qualities. It has the same unique "induced magnet" principle, almost the same construction,

flat frequency response, remarkable smoothness, and freedom from resonance in the audible range. In fact, most audio critics have taken the position that it sounds very much the same.

Although it has astounding separation at the higher frequencies (up to 20 db) it does not compare to the 10E separation of over 25 db. And, its higher tracking



force is ideal for inexpensive record changers.

To wit, as was stated by Stereo Review Magazine, "...we know of no other cartridge of comparable sonic quality."

With rave reviews like these it's no wonder why it's as proud as a peacock and thrice as show-offy.

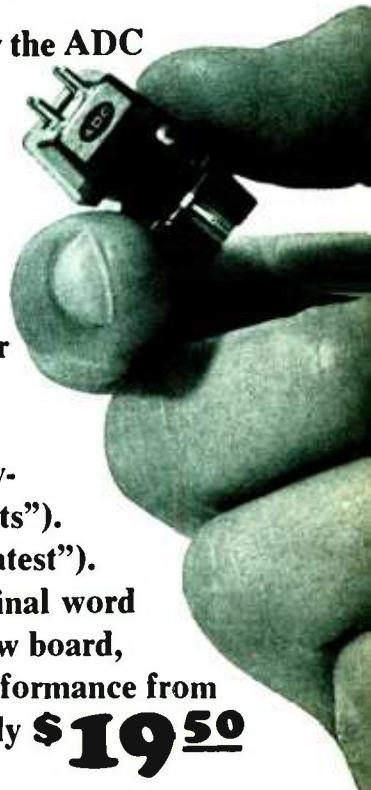
Given the opportunity the ADC 220 can reproduce the entire musical range from piccolo to bassoon better than any other cartridge in its price category ("and then some"); track better ("I'm the grooviest"); and outperform consistently ("I can play twenty-eight different instruments").

In total, ("I'm the greatest").

And, in closing, the final word from the magazine review board, "...truly an amazing performance from a cartridge selling for only **\$19⁵⁰** The ADC 220.

What a Show-off!

AUDIO DYNAMICS CORPORATION
New Milford, Connecticut 06776



THE ROYAL FAMILY OF OPERA
 FLAGSTAD/TEBALDI/SUTHERLAND/NILSSON
 HORNE/SULIOTIS/LORENGAR/BERGANZA
 CRESPIN/RESNIK/JONES/LUDWIG/BUMBRY
 WEATHERS/GUEDEN/SIMIONATO/ZEANI
 GHIAUROV / DEL MONACO / DI STEFANO
 SIEPI/BERGONZI/MERRILL/FISCHER-DIESKAU
 CORELLI/GOBBI/PREVEDI/MACNEIL/EVANS
 LONDON/MC CRACKEN/KRAUSE/HOTTER
 KING/CORENA/WINDGASSEN/BASTIANINI
 FLAGSTAD/TEBALDI/SUTHERLAND/NILSSON
 HORNE/SULIOTIS/LORENGAR/BERGANZA
 CRESPIN/RESNIK/JONES/LUDWIG/

3 LP
 SET
 ONLY
 \$6.79

SPECIAL
 MFR'S.
 CATALOG
 PRICE
 INCLUDES
 46-PAGE
 BOOKLET

The Most Spectacular Operatic Recording of All Time

the who's who of opera on **LONDON**
 RECORDS

THE ROYAL FAMILY OF OPERA

An incredible album — incredible value. A star-studded set which only London could have produced! 37 of the world's greatest singers in a 3 record album of unforgettable operatic experiences.

SIDE ONE:
RENATA TEBALDI — Cilea: Adriana Lecouvreur — Io son l'umile ancella
MARIO DEL MONACO — Verdi: Ernani.— Come rugiada al cespite
GIULIETTA SIMIONATO/ETTORE BASTIANINI — Donizetti: La Favorita — In questo suolo a lusingar tua cara
FRANCO CORELLI — Puccini: Tosca — E lucevan le stelle
GRACE BUMBRY/CARLO BERGONZI/DIETRICH FISCHER-DIESKAU — Verdi: Don Carlo — Garden Scene Trio

SIDE TWO:
ELENA SULIOTIS/TITO GOBBI — Verdi: Nabucco — Oh, di qual onta aggravasi
FELICIA WEATHERS — Puccini: Manon Lescaut — In quelle trine morbide
FERNANDO CORENA/GIUSEPPE DI STEFANO — Donizetti: L'Elisir d'Amore — Duetcamara / Nemorino duet from "Ecco il magico liquor!"
ROBERT MERRILL — Verdi: Il Trovatore — Il balen
REGINA RESNIK — Saint-Saëns: Samson et Dalila — Mon coeur s'ouvre à ta voix

SIDE THREE:
JOAN SUTHERLAND — Rossini: Semiramide — Bel raggio lusinghier
NICOLAI GHIAUROV — Gounod: Faust — Le Veau d'or
MARILYN HORNE — Meyerbeer: Les Huguenots — Page's Aria
PILAR LORENGAR — Charpentier: Louise — Depuis le jour
JAMES KING — Wagner: Die Meistersinger — Prize Song
TOM KRAUSE — Rossini: William Tell — Sois Immobile

SIDE FOUR:
TERESA BERGANZA — Rossini: L'Italiana in Algeri-Cruda Sorte
GERAINT EVANS — Mozart: The Magic Flute — Der Vogelfänger bin ich
REGINE CRESPIN — Ponchielli: La Gioconda — Suicidio!
CORNELL MACNEIL — Verdi: A Masked Ball — Alla vita che l'arride
VIRGINIA ZEANI — Puccini: Gianni Schicchi — O mio babbino caro
BRUNO PREVEDI — Giordano: Fedora — Amor ti vieta
GWYNETH JONES — Cherubini: Medea — Del tuoi figli

SIDE FIVE:
CESARE SIEPI/HILDE GUEDEN — Mozart: The Marriage of Figaro — Se a caso madama
JAMES MCCRACKEN — Beethoven: Fidelio — Gott! welch' Ounkel hier!
GEORGE LONDON — Wagner: The Flying Dutchman — Monologue
CHRISTA LUDWIG — Wagner: Die Götterdämmerung — Waltraute's Narrative

SIDE SIX:
BIRGIT NILSSON — Wagner: Die Walküre — Ho-jo-to-hot
WOLFGANG WINDGASSEN — Wagner: Siegfried — Nothing! Nothing!
KIRSTEN FLAGSTAD — Wagner: Lohengrin — Elsa's Dream
HANS NOTTER — Wagner: Die Walküre — Wotan's Farewell

CIRCLE 82 ON READER-SERVICE CARD

wants to know where Handel learned his trade and got his stuff from, all he has to do is to play the miniature overture that prefaces *Su le sponde del Tebro*, a brisk trumpet voluntary faultlessly played by Richard Rudolf. The cantata is full of life, glorying in the baroque splendor of euphony and motion, a superb piece well performed. Even the fourth cantata here, by the unknown Fiocco, is a good piece. Such interesting and unfamiliar music deserves more literary support and guidance, however, than the dozen perfunctory lines on the sleeve; besides, one needs a microscope to read them. P.H.L.

HAYDN: Sonata for Piano, No. 52, in E flat—See Rachmaninoff: *Concerto for Piano and Orchestra, No. 3, in D minor, Op. 30.*

HAYDN: Symphonies: No. 63 in C ("La Roxolane"); No. "B," in B flat, Hob. 1:108 ("Parthia"); Overture in D, Hob. 1a:4

Kurt Rapf, harpsichord (in the *Parthia*); Vienna Radio Orchestra, Robert Rudolf, cond. WESTMINSTER WST 17141, \$5.79 (stereo only).

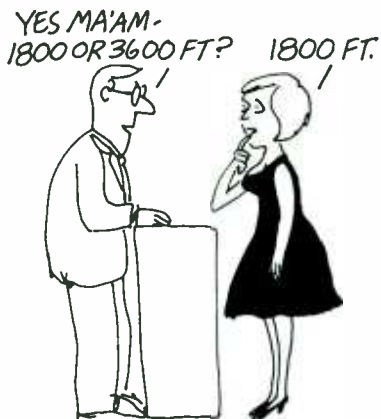
HAYDN: Overture to an English Opera, in C, Hob. 1a/3; Symphonies: No. 63, in C ("La Roxolane"); No. 78, in C minor

Little Orchestra of London, Leslie Jones, cond. NONESUCH H 71197, \$2.50 (stereo only).

As Haydn's reputation grew to international proportions, unscrupulous publishers began bringing out pirated editions of his music. In retaliation, the composer began to engage in equally *sub rosa* dealings: selling the same work—though in slightly different versions—to several publishers and compiling symphonies from leftover odds and ends. The *Roxolane* Symphony (to the best of my knowledge never before recorded—but now recorded in two versions almost simultaneously) is typical of both practices. For its first movement, Haydn used his overture to the opera *Mondo della luna*; for the second, he adopted a set of variations on the French song *La Roxolane* (hence its name). To round out the first version of this torso, he added a minuet and finale he'd already written for another symphony, of which the first two movements were lost. Various revisions followed for other publishers and performances, but these seem to have disappeared save for the final one, which changes bits of orchestration in the first movement, leaves the second intact, and substitutes a completely different, wittier, and more deliberate minuet and finale. Robert Rudolf presents the original version in its entirety, then throws in the second minuet and finale for good measure.

The designation of No. "B" for the *Parthia* Symphony is only a temporary

Continued on page 106



The new Ampex Tape Selector simplifies your life. We've taken all the kinds of tape we make at our manufacturing facility—one of the most modern in the world, by the way—and put them together with our twenty-five years of innovation in recorders and frustration in tape shopping. The result: a compact and handy way to find the just-right tape. Fast. Easy. And note: For a limited time only people who shop at our Tape Selector Rack will get a *Free Tape Calculator*—an ingenious device that tells you what kind of tape to use for specific recording jobs. If there isn't an Ampex Selector Rack in your favorite store, fill out and mail this coupon and we'll see that you'll get a free instruction book on tape recording by return mail.



| | | | |
|-------------------|--------------------------------------|-------------|-----------|
| AMPEX | AMPEX CORPORATION | | |
| | 401 Broadway, Redwood City, CA 94063 | | |
| NAME _____ | | | |
| ADDRESS _____ | | | |
| CITY _____ | | STATE _____ | ZIP _____ |
| DEALER NAME _____ | | | |
| _____ | | | |

CIRCLE 8 ON READER-SERVICE CARD

THE TOTAL MUSICIANSHIP OF HANS WERNER HENZE

IN THE PREFACE to the score of *Musen Siziliens*, Henze writes: "I believe that I may say that in this music . . . the world of Rome, and in particular that of the Castelli Romani, my chosen home, becomes audible, if not visible." With these words the composer touches upon what appears to me to be the most characteristic quality not only of this particular work but of all his more recent music. The *Musen*, in fact, represents the culmination of a tendency in Henze's development that goes back to 1953, a year which marks a turning point in the composer's life both musically and geographically. In this year Henze moved to Italy, where he has lived ever since, first on the island of Ischia, then in Naples, and most recently in Rome. His contact with the Mediterranean world has had a profound effect both on his music and on the focus of his musical output. Shortly after his arrival in Italy he began work on the first of his full-length operas, *The Stag King*. And it is at this same time that Henze's interest in formal logic and serial techniques, so characteristic of his earlier "German" work, begins to be heard in conjunction with a pervasive lyricism, resulting in a softening of the structural contours and a simplification of the musical texture. It is this lyricism and the emphasis on voice and song that lend Henze's work its "Italianate" aura: I feel they also largely account for his success as an opera composer.

These two new recordings, consisting entirely of vocal compositions written during the past few years, illustrate this point very well, although only one of the pieces, the *Moralitäten*, or "Moralities," written for this year's May Festival in Cincinnati, is actually operatic in conception. This work consists of three short scenes on texts by W. H. Auden, based on Aesop's fables. Henze refers to them as "school operas" and "instructional pieces," since they are relatively simple in construction and make modest demands upon the performer. Although short solo passages are included, the main vocal emphasis is placed on the chorus, represented in this recording by the Dresden Kreuzchor, a youthful group which uses boys' voices for the upper parts. They sing excellently and with stunning effect.

Henze here neatly solves the ticklish problem of writing music



In two new discs of recent vocal music conductor Henze well serves composer Henze.

that is not too difficult without condescending to the performers. And although the result is rather eclectic, a common trait in Henze's work, this seems peculiarly appropriate for the setting of these texts, which require the broadest sort of musical characterization. The score is cleverly constructed and often quite humorous, particularly when different compositional styles are evoked for dramatic purposes. There are very few composers who can get away with this sort of thing; it is to Henze's credit that he brings it off with complete naturalness, spontaneity—and fun. I only regret that the text is in a German translation.

The *Musen Siziliens* ("The Muses of Sicily"), written in 1966, is similar to the *Moralitäten* in that it features relatively simple choral writing; and once again the youthful voices of the Kreuzchor seem ideally suited for the musical substance. The orchestra, as in the *Moralitäten*, is a small one, but here it is given more elaborate material and strengthened by two concertante piano parts, quite virtuosic in conception and extremely well played by Joseph Rollino and Paul Sheftel. The two works are also similar in their relatively conservative style, but whereas in the *Moralitäten* the effect was light and humorous, here it is for the most part serious (the last movement being the exception), in keeping with the texts taken from

Vergil's *Eclogues*. Once again Henze manages to pull off a difficult feat: he writes tonally without seeming banal.

The three cantatas for soprano and various instrumental combinations included on the second disc were all written in the early 1960s. The *Cantata della Fiaba Estrema*, set to a poem by Elsa Morante, is the longest of the three and also uses the largest forces, a chamber orchestra and a small chorus in addition to the solo soprano. *Whispers from Heavenly Death* is a setting of the opening of the poem from Whitman's *Leaves of Grass*, while *Being Beauteous* uses Rimbaud's poem of the same name from *Les Illuminations*. All three works reveal a more "advanced" stylistic base than the two pieces previously discussed, and yet once again it is Henze's lyricism that carries the main argument. Particularly interesting is *Being Beauteous*: here the soaring soprano passages are interjected with short, highly fragmentary instrumental interludes which are ultimately absorbed into the fabric of the song itself. Henze's unfailing ability to write well for the voice is beautifully complemented by the excellent performances—except for her diction—of soprano Edda Moser. Each poem is set in its original Italian, English, and French, respectively, but very few of the words are comprehensible.

Henze, who conducts all of the performances, projects the sense of his music extremely well. These two discs are an impressive document of Henze as both composer and performer. ROBERT P. MORGAN

Henze: *Musen Siziliens*; *Moralitäten*

Joseph Rollino and Paul Sheftel, pianos (in the *Musen*); Dresden Kreuzchor; Dresden State Orchestra (in the *Musen*); Leipzig Gewandhaus Orchestra (in the *Moralitäten*), Hans Werner Henze, cond. Deutsche Grammophon 139374, \$5.79 (stereo only).

Henze: *Cantata della Fiaba Estrema*; *Being Beauteous*; *Whispers from Heavenly Death*

Edda Moser, soprano; RIAS Chamber Chorus; Berlin Philharmonic Chamber Orchestra, Hans Werner Henze, cond. Deutsche Grammophon 139373, \$5.79 (stereo only).

Scott requests a moment of silence in memory of

The Console Myth

Remember when no red-blooded American audiophile would ever think of buying a stereo console? Thanks to Scott, those days are dead. The obituary recently appeared in HIGH FIDELITY Magazine, and their review of the Scott Copley console should be an eye-opener for the components-only crowd:

"... The Scott Copley is the first stereo system in console form to be offered for testing and evaluation on a component high fidelity basis. Indeed, its parts all can be bought as separate components; what Scott has done here is to assemble and package them in a striking console cabinet that comes ready to plug in and play. The old bugaboo of feedback from speakers to phono pickup has been eliminated by a floating, shock-proof technique (known as Isomount) for installing the turntable. This technique not only eliminates feedback but renders the record player highly immune to external

jarrings, including bumping the cabinet and stomping on the floor. The speaker systems are isolated in their own sealed, rock-solid enclosures at either end of the console. They pump out bass in the 30-Hz region like no speakers we ever heard in such an all-in-one system.

"... The receiver, is Scott's Model 388, installed vertically and with its tuning dial and control re-arranged for easy topside handling. The tuner section boasts excellent performance characteristics and, with an external antenna, should pull in the weakest of signals in just about any locale. Its score on our cable FM tap was forty-four stations. It has a signal-strength meter and a stereo indicator which lights up only when the mode switch is on stereo. Tuning is smooth and accurate. Distortion is very low, response very linear.

"... It doesn't take much listening to the Copley to realize that it comprises

a first-rate stereo system, and the reasons for its performance are documented in technical terms by (our) test data."

HIGH FIDELITY has many more complimentary things to say about the Scott console, and we'll be glad to send you a full reprint of the review. What it all boils down to is that the Scott stereo console is a complete Scott component system encased in acoustically-perfect, hand-crafted furniture. Performance is identical to that of the best Scott separate component systems. More than that, you couldn't ask for. Less than that wouldn't carry the Scott name. But don't take our word for it. Listen to the myth-destroying console, at your Scott dealer.

SCOTT®

H. H. Scott, Inc., 111 Powdermill Road, Maynard, Mass. 01754 © 1968, H. H. Scott, Inc.

CIRCLE 100 ON READER-SERVICE CARD

one. Inasmuch as Haydn wrote many of his symphonies under other titles (e.g., cassations, divertimentos, etc.) and as newly rediscovered scores are occasionally still being unearthed, Haydn authority H. C. Robbins Landon feels, quite rightly, that until we can be reasonably sure that no more lost manuscripts will come to light, any attempt to number the known symphonies chronologically would be futile. No. "B"—originally called a "Partita," which it is not—is believed to have been Haydn's Seventh Symphony. In any case, it is flowing and decorative in the composer's early style.

The present overture dates from Haydn's middle phase, the years just

prior to his coming under Mozart's influence. It is a spunky little score, full of high spirits and felicitous touches.

To paraphrase a renowned librettist, Rudolf would appear to be the very model of a modern Haydn *Kapellmeister*. He has the robust élan and also the silken caress. His rhythms are bright and incisive, he is musicologically authoritative without being precious, and he has the 37-piece orchestra (average size by the going standards of Haydn's day) playing with a great deal of suppleness. The recording is generally excellent, though for some reason the Overture sounds a bit drier and more constricted than its disc companions.

In contrast to Rudolf's *La Roxolane*, Jones offers only the earlier version un-

adorned. He also offers a squarer, more inelegant approach to phrasing and color than does the American conductor. On the other hand, Jones's set offers a fine Overture, one of the best (and hardly ever recorded) middle-period symphonies, plus an attractive low price. Moreover, I am not so sure that Jones's blunter, more incisive approach to this literature is really that much less apropos than Rudolf's.

The sound is typical of Nonesuch's Jones/Haydn series, albeit a bit sweeter in the violins than usual. Otherwise, one gets the expected small-room ambience (à la Toscanini's studio 8-H) with its resultant overamplified harpsichord continuo and prominent timpani. Like the sturdy performances it abets, you get used to it. H.G.

DGG collectors are predictable.

In their enthusiasms. In their tastes. In their preference for perfection.

They tend to wear their loyalties on their sleeve. Hence, a Wagner fan is predictably a Karajan fan. And judging from the overwhelming applause accorded Maestro Karajan's personal production of *Die Walküre* (a 5-record DGG set starring Crespin, Janowitz, Veasey, Vickers, Stewart and Talvela) we predict equal enthusiasm for its sequel.



139 229/33

With his new *Das Rheingold*, Karajan now offers half a 'Ring' on DGG—in his monumental project of recording the entire *Der Ring des Nibelungen* and performing it at the Metropolitan Opera.

DGG Records are distributed by MGM Records, a division of Metro-Goldwyn-Mayer Inc.

A heroic 3-record set starring Fischer-Dieskau, Kerns, Grobe, Stolze, Kelemen, Wohlfahrt, Talvela, Ridderbusch, Veasey, Mangelsdorff, Dominguez—with Donath, Moser and Reynolds as the Rhinemaidens.



139 226/28

Das Rheingold is an unforgettable event, as thrilling as its predecessor. As powerful—and unpredictable—as Wagner was meant to be.

From the distinguished Karajan collection on



IVES: *Holidays Symphony*

Camerata Singers; New York Philharmonic. Leonard Bernstein, cond. COLUMBIA MS 7147, \$5.97 (stereo only).

For several years Ivesians have looked forward to the completion of Bernstein's movement-by-movement recording of the four pieces which, taken together, form Ives's *Holidays* symphony. This record marks the full fruition of that project, releasing for the first time Bernstein's performance of *Thanksgiving and Forefathers' Day* (an Ivesian double-bill of a title, but a single movement) and gathering together the three previously released movements—*Washington's Birthday*, *Decoration Day*, and *Fourth of July*—on a single disc: for once a justified instance of Columbia's habit of re-releasing its contemporary repertoire a variety of couplings.

The excellent Bernstein readings of the first three movements have been reviewed here before and need no further comment in this review. On one level, *Thanksgiving* is their equal: the performance is never less than exciting, and Bernstein's X-ray treatment of the score brings out details left indistinct in other performances.

In other respects this is a disappointing *Thanksgiving*: the drive and energy that make Bernstein's *Fourth of July* so electric are unsuited to the more sedate and contemplative *Thanksgiving*, and the performance becomes hyperthyroid, overdriven. (For example, the opening: the score is marked *forte* in the strings, *mezzo-forte* in the brass; Bernstein starts out with a good solid *fortissimo* and stays there.) Even the quiet, lyric central section doesn't sing as it should: the whole is a distinct disappointment after the well-scaled, sensitive reading of *Johannes* and the Dallas Symphony gave the movement as part of their integral recording of *Holidays* on a recent Turnabout disc.

Thanksgiving is somewhat the stepchild of *Holidays* (Ives was not completely happy with it, and in his later years called it "a nice piece of turkey") and Bernstein's overdone version doesn't detract from the excellence of the remainder of this disc. If forced to choose one *Holidays*, I would settle for the *Johannes*; but the Bernstein record is wel-

Maybe all your car needs is a good tape job.

Listen to the inside of your car for a minute. What you hear is car radio. Over the years, it's gotten away with murder. Like the crackle, the buzz and the whirr. Then there's the two-stations-competing-for-your-one-set-of-ears routine. Well, at last there's something you can do about it.

It's called the Tape Job.

The Tape Job is more than just tape. It's a whole new idea about how the inside of your car should sound. (That's where Panasonic comes in.)

Panasonic is the world's leading manufacturer of tape recorders, so we know our way around tape. And because we make a lot of car radios, we also know our way around cars. So when we decided to do an 8-track, Solid-State car stereo, we had a system. We called the system a Tape Job. Half tape. Half radio.

The tape half is a neat 4 x 5-inch stereo tape cartridge that comes in The Beatles,

Billie Holiday, Beethoven, and you name it. It's like magic. Once you snap the cartridge into the stereo player, your car becomes a sound chamber on wheels. That's



because there's no place for the sound to go but straight from the speakers to your ears. It's some of the best stereo in the world.

And for 80 minutes nothing gets in the way. Not thunderstorms or tunnels

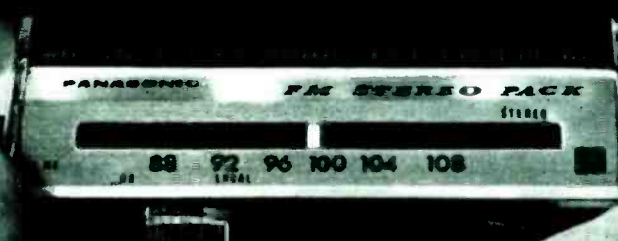
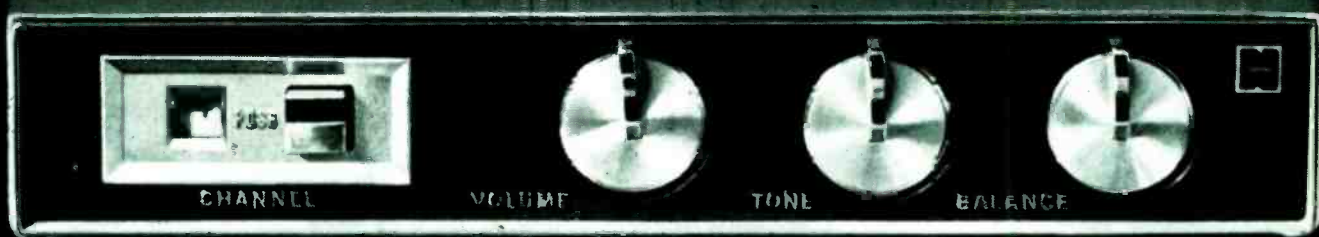
or low-flying planes. And tape won't scratch or wear out.

The radio part of our system is going to get to you, too. Imagine an FM tuner the same size as the tape cartridge. Snaps in the same place. And because it's part of the system, it, too, broadcasts in stereo. And if there's still something left for you in AM radio, the system can pack it.

All this magic can be installed while you wait. And even though we made our car stereo to fit for keeps, we're smart enough to know nobody keeps a car forever. That's why the same unit can go in car after car. It works as well in a Chevy as it does in a Rolls. A bad installation is never a problem.

If radio is the trouble with your car, bring it in to any dealer we permit to carry the Panasonic line.

Ask him for our Tape Job. Just like that he'll turn you on to the Great American Road Show. Panasonic.



PANASONIC
203 Park Avenue New York 10017



this is a portrait of Willi Studer

Willi Studer likes to be known by his Studer-Revox Series 77 more than anything else. He is justifiably proud of this superb machine designed for the perfectionist.

Willi Studer lives in Switzerland and makes precision tape recorders.

Revox Corporation are at
212 Mineola Avenue Roslyn Heights N.Y. 11577
to sell them for him.

Telephone area code 516 484-4650

REVOX

CIRCLE 81 ON READER-SERVICE CARD

come for bringing all of this conductor's *Holidays* together—and the *Fourth of July* alone is worth the price of admission. W.S.

JOSQUIN DES PREZ: *Fama malum; Dulces exuviae; Huc me sydereo; O Domine Jesu Christe*
†Schütz: *Anima mea liquefacta est, Adjuro vos; O quam tu pulchra es, Veni de Libano*

UCLA Men's Glee Club; UCLA Madrigal Singers; Collegium Musicum. Donn Weiss, cond. EVEREST 3210, \$4.98 (stereo only).

The Renaissance side of this stylish disc makes a fine addition to the rather sparse Josquin discography. This master is at his best with an expressive text to inspire him, and the selection here shows him at the top of his form. The humanism of the Renaissance breathes in the two settings of texts from the *Aeneid*, Dido's famous lament and an evocative picture of the volatile nature of fame. Again, the same union of human and musical expression underlies the homophonic passion motet, *O Domine Jesu Christe*, another of the composer's greatest works. The performance here is just as good as the music; the UCLA singers, backed up with discreet instrumental doubling, capture both the color and the line of these magnificent pieces. Josquin's music is always a joy, but considering how much more it means when you know what he is saying, Everest's lack of texts is particularly lamentable.

Schütz was another eloquent master when it came to setting words to music, as witness the meltingly sensuous setting from the Song of Songs, *O quam tu pulchra*. Unfortunately the UCLA forces, who sound so marvelous on the Josquin side, are out of place in the virtuoso music of the baroque. A chorus of voices on a single part cannot hope to cope with the delicately wrought ornamentation which is an integral part of Schütz' style. The clash of timbres between the solo violins and the muffled glee club is intensified because the instruments are too closely miked. S.T.

KABALEVSKY: *Concerto for Cello and Orchestra, No. 2, in C minor, Op. 77*
†Boccherini: *Concerto for Cello and Orchestra, in B flat*

Daniel Shafran, cello; Leningrad Philharmonic Orchestra, Dmitri Kabalevsky, cond. (in the Kabalevsky), Arvid Jansons, cond. (in the Boccherini). MELODIYA/ANGEL SR 40065, \$5.79 (stereo only).

Kabalevsky has produced something of a show-stopper in this cello concerto, written for Daniel Shafran and first performed by him in 1965. I can't guarantee the staying power of the piece, but I can assure you that on early acquaintance it works: the basically monothe-matic concept is well handled, utilizing a

Continued on page 114

introducing the COMPONENT COMPACT... Heathkit® Stereo Center "27"



High Fidelity Components In A Compact Package... For Only \$169.95

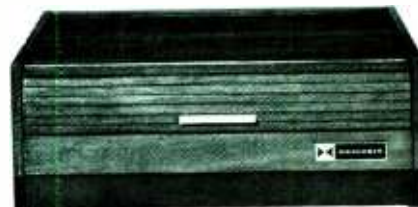
A quality approach to stereo compact design. Heath engineers used a remarkably simple, yet very efficient solution to the problem of putting high-fidelity capability into the small space of a stereo compact. How? By using performance proven *stereo components*.

For example, here's what you get in the new AD-27: Quality electronics from the Heathkit AR-14 Stereo FM Receiver, modified only mechanically to fit. Audio Magazine said about the AR-14: "... undoubtedly one of the best values we have encountered to date." Plus the precision-crafted British BSR McDonald 500 Automatic Turntable, complete with famous Shure diamond stylus cartridge. And a beautiful walnut cabinet with sliding tambour door to house them. Here's the AD-27 in detail: Amplifier portion features: • 15 watts per channel music power — ample to drive almost any reasonably efficient speaker system • Solid-state circuitry • 12-60,000 Hz ± 1 dB frequency response • 45 dB channel separation • Harmonic & IM distortion less than 1% • 4 to 16 ohm output impedance • Tape output • Front panel headphone jack • Speaker defeat switch for private listening. FM Stereo section features: • 4 stage IF gives 5 μ V sensitivity for real station pulling power • Hum & Noise —45 dB • Less than 1% distortion • Smooth inertial flywheel tuning • Adjustable phase control for best channel separation • Stereo indicator light • 20 dB channel separation • Filtered outputs for "beat-free" stereo taping. High quality BSR McDonald 500 Automatic Turntable with these features: • Low mass tubular aluminum tone arm • Adjustable anti-skate control • Micrometer stylus pressure adjustment • Cueing/Pause control • Diamond Shure cartridge with 20 Hz to 20 kHz response • Plays all 4 speeds — automatic, semi-automatic or manual • 4 pole induction motor • Low wow and flutter.

The AD-27 — a high performance FM Stereo Receiver and a quality automatic turntable in an attractive walnut cabinet. We think you'll agree that the AD-27 Component Compact leads the field. Order yours now.

Looks As Good As It Sounds

The AD-27 will perform with its solid walnut disappearing tambour door either open or closed, and it makes an attractive addition to any room. No unsightly cables either — they're recessed in the side.



Recommended Speaker Systems



AS-10
\$54.95 (unfinished)
\$64.95 (walnut)



AS-16
\$49.95



AS-37
\$39.95

Kit AD-27, 41 lbs., no money dn., \$16 mo. \$169.95

NEW Free 1969 Catalog!



Now with more kits, more color. Fully describes these along with over 300 kits for stereo/hi-fi, color TV, electronic organs, electric guitar & amplifier, amateur radio, marine, educational, CB, home & hobby. Mail coupon or write Heath Company, Benton Harbor, Michigan 49022.

HEATH COMPANY, Dept. 8-10
Benton Harbor, Michigan 49022

Rush my new Heathkit Catalog
 Enclosed is \$ _____ including shipping.
Please send model (s) _____

Name _____

Address _____

City _____ State _____ Zip _____

Prices & specifications subject to change without notice.

HF-219

CIRCLE 38 ON READER-SERVICE CARD

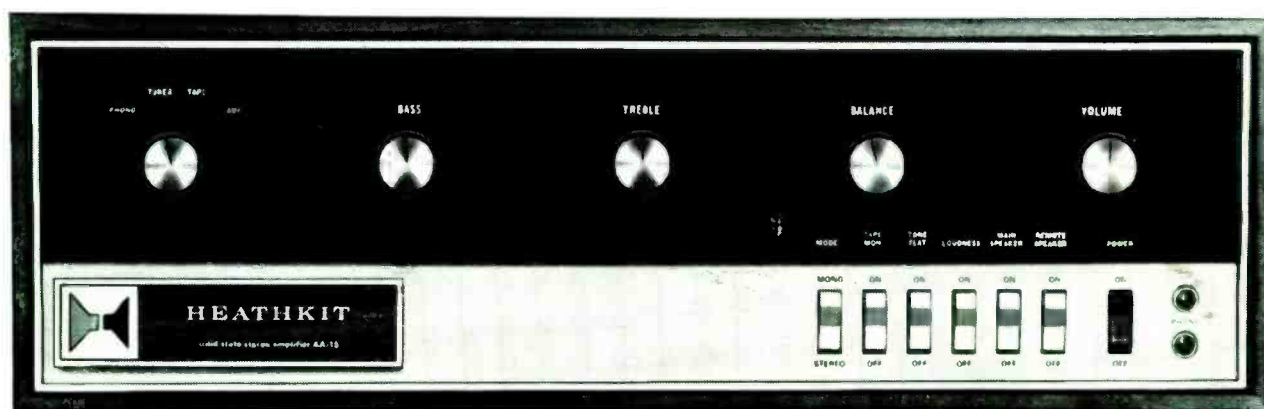
from the world's finest stereo receiver...



comes the world's finest stereo tuner...



and the world's finest stereo amplifier...



**for the man who already owns a
fine something or other.**

Heathkit® AR-15

Every leading electronics magazine editor, every leading consumer testing organization, and thousands of owners agree the Heathkit AR-15 is the world's finest stereo receiver. All give it top rating for its advanced design concepts and superior performance . . . all give it rave reviews such as these:

. . . "an audio Rolls Royce" . . . "engineered on an all-out, no compromise basis" . . . "cannot recall being so impressed by a receiver" . . . "it can form the heart of the finest stereo system" . . . "performs considerably better than published specifications" . . . "a new high in advanced performance and circuit concepts" . . . "not one that would match the superb overall performance of the Heath AR-15" . . . "top notch stereo receiver" . . . "its FM tuner ranks with the hottest available" . . . "it's hard to imagine any other amplifier, at any price, could produce significantly better sound" . . . "a remarkable musical instrument."

The Heathkit AR-15 has these features: exclusive design FET FM tuner for best sensitivity; AM tuner; exclusive Crystal Filter IF for best selectivity; Integrated Circuit IF for best limiting; 150 watts music power; plus many more as shown below.

Kit AR-15, \$339.95; Assembled ARW-15, \$525; Walnut Cabinet AE-16, \$24.95

New Heathkit® AJ-15

For the man who already owns a fine stereo amplifier, and in response to many requests, Heath now offers the superb FM stereo tuner section of the renowned AR-15 receiver as a separate unit . . . the new AJ-15 FM Stereo Tuner. It features the exclusive design FET FM tuner with two FET r.f. amplifiers and FET mixer for high sensitivity; two Crystal Filters in the IF strip for perfect response curve with no alignment ever needed; two Integrated Circuits in the IF strip for high gain and best limiting; elaborate Noise-Operated Squelch to hush between-station noise before you hear it; Stereo-Threshold switch to select the quality of stereo reception you will accept; Stereo-Only Switch rejects monophonic programs if you wish; Adjustable Multiplex Phase for cleanest FM stereo; Two Tuning Meters for center tuning, max. signal, and adjustment of 19 kHz pilot signal to max.; two variable output Stereo Phone jacks; one pair Variable Outputs plus two Fixed Outputs for amps., tape recorders, etc.; all controls front panel mounted; "Black Magic" Panel Lighting . . . no dial or scale markings when tuner is "off"; 120 240 VAC.

Kit AJ-15, \$189.95; Walnut Cabinet AE-18, \$19.95

New Heathkit® AA-15


For the man who already owns a fine stereo tuner, Heath now offers the famous stereo amplifier section of the AR-15 receiver as a separate unit . . . the new AA-15 Stereo Amplifier. It has the same deluxe circuitry and extra performance features: 150 Watts Music Power output . . . enormous reserves; Ultra-Low Harmonic & IM Distortion . . . less than 0.5% at full output; Ultra-Wide Frequency Response . . . ± 1 dB, 8 to 40,000 Hz at 1 watt; Ultra-Wide Dynamic Range Preamp (98 dB) . . . no overload regardless of cartridge type; Tone-Flat Switch bypasses tone controls when desired; Front Panel Input Level Controls hidden by hinged door; Transformerless Amplifier for lowest phase shift and distortion; Capacitor Coupled Outputs protect speakers; Massive Power Supply, Electronically Filtered, for low heat, superior regulation . . . electrostatic and magnetic shielding; All-Silicon Transistor Circuitry; Positive Circuit Protection by current limiters and thermal circuit breakers; "Black Magic" Panel Lighting . . . no dial markings when unit is "off"; added features: Tuner Input Jack and Remote Speaker Switch for a second stereo speaker system; 120 240 VAC.

Kit AA-15, \$169.95; Walnut Cabinet AE-18, \$19.95



FREE 1969 Heathkit Catalog

Shows these and over 300 other easy-to-build kits that save up to 50% . . . Electronic Organs, Stereo, Marine, CB, Ham Radio, Test, Photography, Educational for home & hobby. No skills or experience needed. Send for your free copy today. Mail coupon or write Heath Co., Benton Harbor, Mich. 49022.



HEATH COMPANY, Dept. 8-10
Benton Harbor, Michigan 49022
In Canada, Daystrom Ltd.

Enclosed is \$ _____ plus shipping charges.

Please send _____ (quantity & model)

Please send FREE Heathkit Catalog.

Name _____

Address _____

City _____ State _____ Zip _____

Prices & specifications subject to change without notice.

HF-217

CIRCLE 38 ON READER-SERVICE CARD

theme that lends itself to a variety of harmonic and melodic situations and avoiding—just—making too much of a good thing. The three movements are played nonstop, with luscious cadenzas linking them, and whether you choose to hear in all of this the struggles of a hero who eventually reaches serenity (the composer's program) is your own business. Certain weaknesses do swim into view: some of the excitement of the first-movement middle section is sheer surface stuff (but the soloist is entitled to a bit of this, surely), and the composer is not terribly reluctant to use a flashy effect or two—the sudden introduction (and

equally sudden departure) of an alto sax in the ragtime-ish, rather static second movement being one of them. But Kabalevsky knows how to handle a cello and an orchestra and how to put the two together (*vide* a lovely passage for solo and woodwinds early on), and the work is more than a mere vehicle for show. Shafran plays the work with a wry intensity and beautifully focused tone, and a knowing application of varying degrees of vibrato as the situation calls for it.

The Boccherini piece is performed in a spirit of free-wheeling, almost florid rhetoric, involving passionate rubatos and dog-wagging cadenzas. It is as far from the classic style as Lucca from Leningrad. S.F.

KOECHLIN: *Cinq Chorals dans les Modes du Moyen-Age*
 †Cowell: *Hymn and Fuguing Tune, No. 2; Ballad; Hymn and Fuguing Tune, No. 3*
 †Starer: *Mutabili*

Louisville Orchestra, Jorge Mester, cond. LOUISVILLE LOU 682, \$7.95 or LS 682, \$8.45.

Though Charles Koechlin is an immensely prolific composer, only one other work of his is listed in the current Schwann. The undated *Cinq Chorals dans les Modes du Moyen-Age* may not add up to a masterpiece, but it is clear that their composer was an able contemporary of Fauré, Debussy, and Ravel, and he handles the old modes with the delicacy, solemnity, and evocative beauty of that school at its best. The performance, unfortunately, leaves a great deal to be desired, especially in the matter of ensemble in the strings.

The music of William Billings is for an American composer much as the *moyen-âge* was for Koechlin and his French generation; indeed, there was much of the medieval about Billings and his school, even though they flourished in Boston just before 1800. Modern American composers in search of a "usable past" have often nominated Billings as their spiritual ancestor, hence William Schuman's *New England Triptych*, Randall Thompson's *Peaceable Kingdom*, and the several pieces called *Hymn and Fuguing Tune* by Henry Cowell. This particular pair of pieces bearing that title is especially lovely in melody, modal harmony, and vivid, folksy rhythms; the *Ballad*, inserted between them, is the greatest heartbreaker in American folk style this side of Virgil Thomson's sinfully neglected Cello Concerto.

Robert Starer's *Mutabili*, which completes the disc, is a pleasantly academic exercise in twelve-tone variation. A.F.

MAHLER: *Symphony No. 6, in A minor*

New Philharmonia Orchestra, Sir John Barbirolli, cond

For a feature review of this recording, see page 89

MARTINU: *Sextet for Strings, Quintet for Piano and Strings, No. 2*

Jaroslav Motlik, viola; Sasa Vectomov, cello; Eva Bernathova, piano, Prague Quartet: ARTIA ALPS 716, \$5.79 (stereo only).

MARTINU: *Quartet for Strings, No. 4*
 †Dvořák: *Quartet for Strings, No. 2, in D minor, Op. 34*

Smetana Quartet. ARTIA ALPS 717, \$5.79 (stereo only).

None of the Martinů works named above



OCTOBER
 IS A GOOD MONTH
 FOR LISTENING TO
MOZART

Featuring
 Classic All-time Performances
 at Irresistible Prices
 \$2.50 per disc...Stereo,
 also playable on Mono

MOZART: MASS IN C MINOR (The Great)
 MARIA STADER (Soprano), NEDDA CASEI (Soprano),
 WALDEMAR KMENTT (Tenor), HEINZ REHFUSS (Bass).
 VIENNA STATE OPERA CHORUS AND ORCHESTRA
 JEAN-MARIE AUBERSON, Conductor SRV 258/9SD

MOZART: THE FIFTEEN SONATAS FOR VIOLIN AND PIANO
 JOSEPH SZIGETI, Violin
 MIECZSLAW HORSZOWSKI, Piano and GEORGE SZELL, Piano.
 Vol. 1-3 discs boxed SRV 262/3/4 SD*
 Vol. 2-3 discs boxed SRV 265/6/7 SD*

"... A particularly welcome addition to the Szigeti discography."
High Fidelity

"... A major historic release." *San Francisco Progress*

Also offered... New Everyman Classic Releases
 of Such Outstanding Repertory as...

HANDEL: ALEXANDER'S FEAST
 HONOR SHEPPARD (Soprano),
 MAX WORTHLEY (Tenor), MAURICE BEVAN (Bass)
 ORIANNA CONCERT CHOIR AND ORCHESTRA
 ALFRED DELLER, Conductor SRV 282/3SD
 "... A joy from start to finish... one of the
 handful of recordings that may be described as
 being without blemish, musically, technically,
 vocally and artistically." *The New Records*

HANDEL: MUSIC FOR THE ROYAL FIREWORKS
 CONCERTO NO. 2 IN F FOR TWO WIND BANDS
 AND STRINGS
 WIND ENSEMBLE AND PRO ARTE ORCHESTRA
 CHARLES MACKERRAS, Conductor SRV 289SD
 "... An experience not soon to be forgotten...
 an ideal synthesis of modern standards of performance
 polish with authenticity of baroque
 styling." *HiFi/Stereo Review*

DVOŘAK: PIANO QUINTET IN A (Op. 81)
 ALEXANDER SCHNEIDER (Violin),
 FELIX GALIMAR (Violin), MICHAEL TREE (Viola),
 DAVID SOYER (Cello), PETER SERKIN (Piano)
 SRV 288SD
 "Tremendous virtuosity and vitality... at times
 breathlessly exciting and at other times beautiful
 in repose." *American Record Guide*

PURCELL: ODE FOR ST. CECILIA'S DAY
 ALFRED DELLER (Counter-tenor),
 A. CANTELO (Soprano), W. BROWN (Tenor),
 M. BEVAN (Baritone), J. FROST (Bass),
 P. SALMON (Counter-tenor)
 AMBROSIAN SINGERS /
 KALMAR CHAMBER ORCHESTRA OF LONDON
 MICHAEL TIPPETT, Conductor SRV 286SD*
 "... One could not wish for a more artistic
 performance..." *Audio Record Review*

MAHLER: DES KNABEN WUNDERHORN
 MAUREEN FORRESTER (Contralto),
 HEINZ REHFUSS (Bass-baritone)
 SYMPHONY ORCHESTRA OF THE VIENNA FESTIVAL
 FELIX PROHASKA, Conductor SRV 285SD
 "... the recording cannot be praised too highly."
HiFi/Stereo Review

THOMAS TALLIS: THE LAMENTATIONS OF JEREMIAH
 THE PROPHET/FIVE HYMNS
 THE DELLER CONSORT SRV 287SD*
 "Magnificent music, beautifully sung, finely recorded."
The Gramophone

*Electronically rechanneled for stereo



a few new reasons you should see the Pioneer line now!

In every area of high fidelity, new components by Pioneer are making listening more enjoyable... a richer experience. Although these components represent the newest and most advanced technology in audio electronics, each is backed by the 30 years' experience of the world's largest manufacturer devoted solely to high fidelity and audio components. Here is a sampling of some of the things to come in the next few months.

SX-1000TD-130-watt AM-FM Stereo Receiver with an FET front end and 4 IC's

A powerful 130-watt (8 ohms, IHF) receiver with most advanced circuitry, boasts 1.7 uv FM sensitivity (IHF), excellent selectivity, capture ratio of 1 dB (at 98 MHz), and S/N ratio of 65 dB (IHF). Automatic stereo switching, frequency response: 20 to 50,000 Hz \pm 1 dB.

CS-52T-Compact 2-way Speaker System

Brilliant sound reproduction from a

very small enclosure (13 $\frac{3}{8}$ "H x 8 $\frac{1}{2}$ "W x 8 $\frac{3}{8}$ "D). Driven by a 6 $\frac{1}{2}$ -inch woofer with extra large and heavy magnet, and 2 $\frac{1}{2}$ -inch cone-type tweeter. Excellent transient response and sparkling highs with very wide dispersion.

IS-31-Basic Music Programmer for Integrated Systems

Pioneer has led the way in advanced concepts of bi-amplification and electronic crossovers — the Pioneer Integrated Systems. Hailed as the ultimate approach to perfect sound reproduction, Pioneer introduces for 1969 (available now!) this basic music programmer — an AM-FM stereo tuner, a transcription turntable, and preamplifier, in one integrated module to couple with bi-amplified speaker systems such as the IS-80. Beautifully designed in walnut, charcoal, and white gold, with smoked acrylic cover.

PL-25-Semi-automatic Transcription Turntable

The turntable perfectionists have been waiting for — the precision of

a manual transcription turntable with automatic cueing, automatic shut-off, and automatic arm return. The turntable with the conveniences people want.

CS-5-Intermediate-sized, Budget priced Speaker System

An intermediate-sized speaker system at the lowest possible price, from the world's largest manufacturer of loudspeakers. The CS-5 is a convenient bookshelf-size system, using the most advanced transducers for full range reproduction, to fit anyone's budget. Measurements: 21 $\frac{1}{4}$ "H x 11 $\frac{7}{16}$ "W x 8 $\frac{13}{16}$ "D.

See these and other fine components by Pioneer at your nearest Pioneer franchised dealer. Or write directly to Pioneer for free literature. PIONEER ELECTRONICS U.S.A. CORP. 140 Smith Street, Farmingdale, L.I., New York 11735.



CIRCLE 54 ON READER-SERVICE CARD

Brendel's Liszt— Virtuosity With Probity



JOINING THE RANKS of pianists such as Charles Rosen and Glenn Gould who write their own liner notes, Alfred Brendel provides for this set a well-reasoned defense of Liszt in general and of the *Hungarian Rhapsodies* in particular. Even more persuasive is his performance of these much maligned works, for Brendel offers a unique combination of musical-intellectual probity and blazing virtuosity, such that even the Presto climaxes can be regarded objectively for their musical relevance, quite free of the Entry-of-the-Gladiators aroma they normally exude.

The rhythm of Liszt's harmonic progressions, his fabulously various keyboard orchestrations, and his subtle melodic variations are superbly displayed here, with the individual qualities of each Rhapsody more highly characterized than in any other performances I know. It's too bad that five of the seven pieces here are also included in Vázsonyi's collection (Vox STPL 512340), for the latter is the only

other respectable selection of these works now available (Farnadi's complete set is technically weak and musically erratic). To be sure, Brendel's playing is several degrees of brilliance ahead of the young Hungarian's and also more structurally and harmonically aware, as one might have expected from his splendid earlier series of Liszt records for Vox. Now all we need is the rest of the Rhapsodies from Brendel, and some more of those splendid late works—the *Csárdás obstiné* is an acerbic invention on a descending four-note theme, and the 17th Rhapsody an intriguing tonal enigma (does it end in the "right key"?). How about some of the late Russian-opera transcriptions? D.H.

Liszt: *Hungarian Rhapsodies: Nos. 2, 3, 8, 13, 15, and 17; Csárdás obstiné*

Alfred Brendel, piano. CARDINAL VCS 10035, \$3.50 (stereo only).

is currently in the catalogue, and it is good to have them there although they are not altogether kind in their revelations. Certain mannerisms begin to hammer at the brain—a fatal tendency for the music to sink to its knees by way of sequential chromatic slithering; a frequent reliance on reiterated figuration to build up intensity; a fondness for broad effects that depend on our not examining them very closely—all of these characteristics contributing to a strong suspicion, time and again, that this music is not really going anywhere.

The Quartet No. 4 (1936) suffers least from such weaknesses, it seems to me. The work gives glimpses of Martinů at his best in the first movement, where the bumptious rhythm and pronounced melodic line establish themselves effectively, and particularly in the third movement, where the texture is much more interesting than elsewhere. In the Piano Quintet No. 2 (1944) the jolly folksiness of the opening Allegro is one of those Czech references that have helped to popularize the composer; for my money, the softly shimmering scoring of the trio provides the best moments of the work. It is hard, at this date, to work up much steam over the Sextet, which won the Elizabeth Sprague Coolidge Prize in 1932: the ideas seem shortwinded, the lack of independence among the parts monotonous, the folk bits in the finale rather obvious. But the Prague players give it all it is worth, and the sheer sonority is attractive. They do equally well by the Piano Quintet, though here the keyboard tends to lose out in the recorded balance.

The Smetana Quartet is, of course, thoroughly at home in the Martinů and the Dvořák. The latter is one of those

unpretentious quartets that leave you midway between acceptance and boredom—its easy, dancing rhythms, its not very distinguished melodies are mostly predictable, but who can resist a polka when it's offered? The center of gravity is the long Adagio, rather mysterious in its sustained sonorities and creating a certain amount of linear interest. S.F.

MENDELSSOHN: *Sonata for Piano, in E, Op. 6*
†Schubert: *Waltzes; Ländler; Deutsche Tänze*

Karl Ulrich Schnabel, piano. SHEFFIELD M 8, \$4.98 or S 8, \$5.98.

One idea that was stressed repeatedly in a series of piano master classes given by Karl Ulrich Schnabel at a New York conservatory several years ago was the principle of playing quietly, *really* quietly. Mr. Schnabel kept emphasizing the need for trying to extend the low end of one's dynamic range, for seeing how delicately one could touch the keys and still produce a sound. In this way, not only is a rapt, poetic atmosphere created, but a *forte* or *fortissimo*—when it finally arrives—has that much more power and force.

All of this is prelude to saying that Mr. Schnabel certainly lives by his own advice! He lifts the utterly lovely (and utterly neglected) Mendelssohn Sonata into the realm of sheer magic and makes a ravishing experience out of the long sequence of Schubert *morceaux* that he himself has arranged. Schnabel's way with the brilliant finale to the Mendelssohn is aristocratic and supple rather

than rhythmically high-strung in the traditional virtuoso manner. Similarly, his treatment of the Schubert dances leans towards the stylized and introspective. One might say that he borrows *Eusebius* from Schumann, and the result is much more poetic than is customary for these basically naive, unproblematical works.

The sound of the piano is a bit studio-ish and confined, but otherwise pleasing and realistic. H.G.

MESSIAEN: *Oiseaux exotiques; La bouscarle; Reveil des oiseaux*

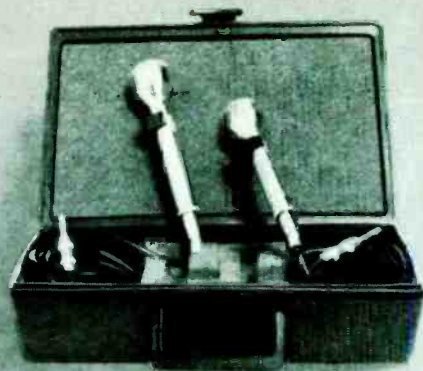
Yvonne Loriod, piano; Czech Philharmonic Orchestra, Vaclav Neumann, cond. (in the *Oiseaux exotiques* and *Reveil des oiseaux*). CANDIDE CE 31002, \$3.50 (stereo only).

This latest addition to the growing Messiaen discography is devoted entirely to one aspect of the composer's work, the *style oiseau*. Bird song has always been a strong influence on Messiaen's melodic and textural thinking, and the works presented here show both the special charm and the limitations of this approach.

La bouscarle, for piano solo, is, I suspect, the earliest work of the three, in that stylized bird song is set against the composer's early salon style of piano writing. Despite a certain superficial brilliance and some moments of serene beauty, the result is a rather embarrassing mixture of Scriabin and Cecile Chaminade, musically negligible.

More rewarding are the two quasi-concertos. *Oiseaux exotiques*, written in 1956, uses an orchestra of eleven winds and seven percussion. It is structured on

free



You get these \$126*

Electro-Voice mikes when you buy our Viking 433W stereo tape recorder. (Know of anything that sounds better?)

Yes, the Electro-Voice mikes are yours free. And listen to what you get when you take this Viking tape recorder home with you. Solid-state, 4 track stereo. Three motors, three heads, three speeds. Monitor controls. Sound on sound. Echo. Illuminated, color-coded control indicators. All for \$389.95* at selected Hi Fi dealers. See the model 433W today. It's the one with the walnut base. And don't forget your free mikes.



FREE
\$126*

Electro-Voice
631 Mikes

High quality
dynamic. High Z.
Omnidirectional.
15 ft. professional
cables. Fitted
carrying case.

PRODUCTS OF SOUND RESEARCH
TELEX[®]
VIKING TAPE RECORDER DIVISION

9600 Aldrich Ave. So.
Minneapolis, Minnesota

*Manufacturer's suggested list price.

Our speaker is now a household word.



Around recording and motion picture studios, our name is almost a generic term. Audio engineers swear by our equipment and rely on it for realistic sound reproduction and playback.

But we're just as much at home around people who want studio quality sound in their living rooms.

One reason is our full-sized A7-500W-II Magnificent speaker system you see above.

Its hand-crafted, oiled walnut cabinet and wood fretwork grille handsomely houses our famous A7-500 "The Voice of the Theatre": a hefty 15" LF speaker with cast aluminum frame and 10-lb. magnetic structure in a front-loaded exponential horn; a HF driver that works from the lower mid-ranges to beyond audibility without distortion or the need for another crossover; a 25" cast aluminum horn that smoothly distributes frequencies above 500 Hz over a wide, room-filling angle at all frequencies; a precision, two-section 500 Hz crossover network that permits this combination of components to perform at peak efficiency.

Another reason is that we don't let a Magnificent out of our sight until all these components are mounted, tested and tuned to perfection.

This way, the perfectionist can be sure of getting full bass, clean mid-range and silky highs, with the greatest dynamic range heard anywhere today. From anyone.

If the Magnificent's measurements of 44-32-25 are a bit much for your home, it has two smaller brothers named Valencia and Flamenco (left and right below).

Though they're just half the size of the Magnificent, there's no sibling rivalry here.

Full-sized systems in themselves, their 800 Hz "The Voice of the Theatre" components make beautiful sounds from behind contemporary or Spanish styled grilles and oak or walnut cabinetry.

(Their price is a little smaller than the Magnificent, too.)

Whichever one you choose to take into your home is fine by us. The Magnificent, Valencia or Flamenco.

All three are the last word in speakers for the home—just like the name Altec is among professionals.



A Division of *Raytheon* Ling Altec, Inc.
1515 So. Manchester Ave., Anaheim, Calif. 92803

Want the last word in speakers? See your nearest Altec Dealer, or write us for a free 1968-69 catalog.



"VISIT ALTEC LANSING AT BOOTHS 203A-209A AT THE NEW YORK HI FI SHOW AT THE STATLER HILTON IN NEW YORK SEPT. 19-22."

CIRCLE 5 ON READER-SERVICE CARD

alternating solo and orchestral episodes built symmetrically around a central tutti, of great contrapuntal complexity. All of the melodic material of the piece is derived from literal bird song. In addition, the percussion maintains continuous patterns devised from Hindu and Greek rhythms. In imitating the birds, the instruments are pushed to the extremes of their ranges and quite often make less than lovely sounds. Messiaen's piano style has by this time matured, and the two extended cadenzas have considerable profile and life (none of the old parlor hijinks here). While the whole is rather heartless and cerebral, the piece does stir up quite a bit of aural excitement.

Reveil des oiseaux of 1953 is at once more successful and much more difficult to describe. Similar in structure to *Oiseaux exotiques*, it employs an orchestra of winds and strings and only the lightest of percussion. It is a work of great instrumental piquancy, subtly, and no little humor (a quality sadly lacking in much of Messiaen's output). The bird song here is used in a much less episodic structure, and the piece holds the attention from the opening cadenza to the last taps on the temple blocks. It is never ugly. A lovely piece and well worth investigating.

Once again Mlle. Liorid (Mme. Messiaen) turns in performances that can neither be gainsaid or bettered. The orchestral playing demonstrates exemplary poise and precision—no small feat, in view of the unfamiliarity of the material to the Czech players. The sound is fine, except for some rather prominent print-through.

As one of the inaugural releases for Vox's new Candide label, the disc augurs well for the series both in choice of repertoire and excellence of performance.

R.W.S.

MILHAUD: *Six Little Symphonies; L'homme et son désir*

Orchestra of Radio Luxemburg. Darius Milhaud, cond. CANDIDE CE 31008. \$3.50 (stereo only).

THE *Six Little Symphonies* were worth waiting for. Each is for a small chamber orchestra: the first three are for woodwinds and strings, the fourth is for ten strings, the fifth for ten winds, and the sixth for wordless voices, oboe, and cello. These pieces were not conceived as an organized series, but were composed at intervals between 1917 and 1923. Despite their miniaturistic dimensions—they vary in length from three and a half to seven minutes—they clearly chart the growth of Milhaud's style. The first three are perky, insouciant, tuneful, and full of "Parisian folklore." The last three are much more serious, grandiose, and expressive in tone; Milhaud has begun to outgrow the aesthetics of *The Six*.

L'homme et son désir, which completes the second side, is a ballet about—you've guessed it!—man and his desire, set in a South American jungle. It was composed during Milhaud's days

We interrupt this magazine to bring you two sound reasons for the trend to TEAC.

A-4010S STEREO TAPE DECK

with three precision motors: dual-speed hysteresis synchronous for capstan drive — plus two eddy-current outer rotor motors for reel drive. This TEAC exclusive means less wow and flutter, more studio-quality sound. Other outstanding features:

- 4 heads, 4-track 2-channel operation
- Electrified automatic reverse system
- Exclusive symmetrical control system
- 4 solid-state amplifiers
- Tape tension control switch
- Independent LINE and MIC input controls
- Handsome walnut and brushed chrome styling



AS-200 INTEGRATED AMPLIFIER —

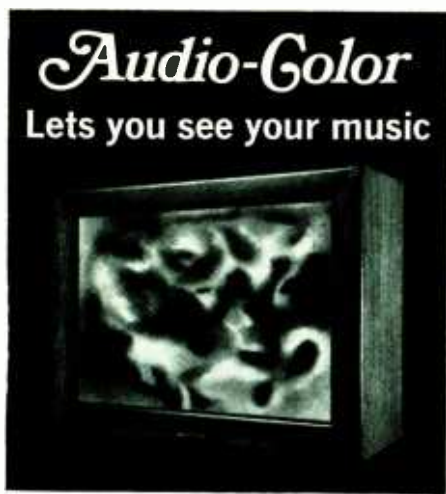
powerful differential-type amp and pre-amp, with superb equalization and precision tone control. New this year!

- Pushbutton source selector
- Large variety of input connectors
- Overload protection
- Hidden panel controls

And there are more where these came from.

TEAC®

TEAC Corporation of America, 2000 Colorado Avenue, Santa Monica, California 90404
CIRCLE 72 ON READER-SERVICE CARD



ASSEMBLED **KIT FORM**
\$54.95 **\$44.95**
\$5 DOWN — \$5 MONTH

Walnut finished cabinet included
 Shipped REA Collect

Easy to build, easy to install. All transistor AUDIO-COLOR adds a visual dimension to musical enjoyment. A brilliantly moving panorama of color casts dancing images on a soft frosted screen, reflecting rising and falling volume with each beat of the music. Here's a truly unique and exciting new musical experience. Make check or money order to CONAR.

SEND FOR FREE CONAR CATALOG

CONAR Division of National Radio Institute
 Dept KT8C 3939 Wisconsin Avenue, Washington, D.C. 20016
 CIRCLE 11 ON READER-SERVICE CARD

SCHWANN RECORD CATALOG

Each month an up-to-date LP book (approx. 300 pages) of over 35,000 listings on 629 record labels.

The best way to be thoroughly informed about currently available records.

Available at better record shops and independent record clubs throughout the U.S.A. and in many foreign countries.

Send a self-addressed 6¢ stamped, long (#10) envelope for a free copy of our 16 page Basic Record Library pamphlet, arranged by historic musical periods.

W. SCHWANN, INC.
 137 Newbury Street,
 Boston, Mass. 02116

CIRCLE 62 ON READER-SERVICE CARD

in Brazil (1917-18) and calls for an orchestra of twelve solo instruments and four solo voices. In instrumental handling and general layout it reminds one much of the same composer's famous *Création du monde*—a *Création du monde* full of Brazilian folk color rather than the folk color of jazz. But where the *Création* is one of the major works of Milhaud and of the twentieth century, *L'homme et son désir* seems dated and obvious. No one can be as prolific as Milhaud and produce a masterpiece every time.

Recordings are superb, performances are the last word, and the notes, by R. D. Darrell, really tell you something. A.F.

MOZART: Concertos for Piano and Orchestra: No. 23, in A, K. 488; No. 24, in C minor, K. 491

Clifford Curzon, piano; London Symphony Orchestra, Istvan Kertesz, cond. LONDON CS 6580, \$5.79 (stereo only).

London has begun Curzon's projected integral recording of the Mozart piano concertos in a fashion typical of the phonograph industry: the company gives us as the first release in the series the third and second recordings, respectively, of the only two of these concertos that the artist has already put on discs. As the earlier renditions have long been out of print, this is a quibble, perhaps—but there it is.

In any case, Curzon's playing here is a joy. He is not nearly so angular and dramatically explosive as Lili Kraus was in her fine recent versions, yet he is by no means placid in the "traditional" manner of Mozart playing. In his treatments of the two slower movements there is a vein of songful pathos and conservative romanticism; and while his passagework in the outer sections has wonderful point and spryness, he completely avoids pressured bravura and tonal percussiveness. Characteristically, Curzon will expand the rhythm gently and lovingly in the interests of poetry and lyric color, but the license is obviously that of a meticulous craftsman who loves and fully understands the idiom. The A major's finale, as a case in point, is paced in a jovial, rhythmically buoyant fashion which makes it especially attractive. At one or two places in the C minor's first and *larghetto* movements, Curzon embellishes the line ever so discreetly, and in every case his trills (beautifully supple and even, by the way) begin on the upper auxiliary. He uses Mozart's own cadenza in the first movement of K. 488, and in K. 491, where the composer supplied none, the short, unfamiliar ones Curzon opts for are models of idiomatic discretion.

Kertesz follows the pianist's lead capably except for the one or two instances where his apparently largish ensemble tumbles along in that gregariously unstructured, overbassy, under-woodwindy fashion I remember so well from the days of Bruno Walter. Whatever its shortcomings, however, the orchestral



Clifford Curzon: a joyous beginning for a new integral set of Mozart concertos.

support here is worlds better than that given Mme. Kraus. The sound is fleshy, bright, and realistic. H.G.

MOZART: Quartets for Strings: No. 15, in D minor, K. 421; No. 21, in D, K. 575

Yale Quartet. CARDINAL VCS 10019, \$3.50 (stereo only).

Another milestone for the Yale Quartet. If this group's first album (Beethoven's Op. 132) implied a bright future for its performers, the present coupling is a healthy step toward the fulfillment of that promise. I am continually enchanted by the richness and fullness of sound created here. Technically, these players are nonpareil, bringing to the fore the best aspects of American chamber playing yet remaining quite free of the machinelike expertise characteristic of all too many ensembles.

Though the performances are uniformly excellent, they are anything but uniform in approach. For the D minor Quartet, the Yale group has adopted a strongly accented approach, almost angry at times, which brings out the excess of passion and turbulence of a distinctly unclassical aspect of Mozart's nature. The sunnier piece in D major is bathed in a sunnier ambience, high in grace and ingenuousness. S.L.

MOZART: Symphonies: No. 35, in D, K. 385 ("Haffner"); No. 32, in G, K. 318; No. 38, in D, K. 504 ("Prague")

English Chamber Orchestra, Daniel Barenboim, cond. ANGEL S 36512, \$5.79 (stereo only).

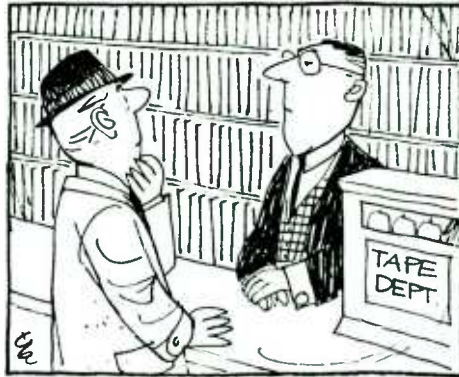
MOZART Symphonies: No. 35, in D, K. 385 ("Haffner"); No. 38, in D, K. 504 ("Prague"); Deutsche Tänze (6), K. 510

Prague Chamber Orchestra. CROSSROADS 22 16 0202, \$2.49 (stereo only).

Barenboim's Mozart is something you can't turn your back on. These performances have a whirlwind impetus that makes you wonder at times if the conductor is not more interested in where he is

CIRCLE 9 ON READER-SERVICE CARD →

The average embarrassed non-technical music-loving layman's clip-and-save INSTANT GUIDE TO RECORDING TAPE



Does that shiny new tape recorder you got for a gift have you buffaloed? Do you panic at the terms like acetate tapes, Mylar tapes, tempered Mylar tapes, standard-play tapes, longer-recording tapes, double-length tapes, triple-time tapes, low-print tapes, low-noise tapes, and inches-per-second? Here's how to stop trembling and start taping. A complete course in four easy, step-by-step lessons... plus a clearly marked paragraph of advertising from the makers of Audiotape.

Lesson 1. The Basic Question— Acetate or Mylar Base?

When you record something, you are magnetizing microscopic particles of iron oxide. If you don't know what iron oxide is, don't worry. Just bear in mind that the particles have to be attached to something or they will blow away, so they are coated onto plastic tape. This base tape can be either acetate or Mylar. Choice of base does not affect fidelity of sound, so why a choice? To save you money and trouble.

Acetate gives you economy. It's not as rugged as Mylar, but professional recording studios prefer it and use it almost exclusively. You may prefer it too.

Mylar* gives you mileage. It survives for years even in deserts and jungles (if you're taping tribal chants, you'll want Mylar). Mylar tapes also can be made exceedingly thin, which means a reel can hold more feet for a longer, uninterrupted program.

'Tempering' overcomes Mylar's tendency to stretch under stress, and is used for the thinnest, most expensive tapes (the next lesson takes you painlessly through thick and thin). *DuPont's registered trade mark for its polyester film.

Lesson 2. Standard-Play, Longer-Recording, Double-Length, Triple-Time.

Instead of "Play," "Recording," "Length" or "Time," think of "Thickness." Picture a tape-reel 7 inches in diameter. It will hold 1200 feet of standard-recording tape (acetate or Mylar)... 1800 feet of longer-recording tape (considerably thinner acetate or Mylar)... 2400 feet of double-recording tape (still thinner Mylar). Easy, isn't it? Now move on to:

Lesson 3. Which Speed to Record At.

| RECORDING TIME PER TRACK: ONE DIRECTION (IN MINUTES) | | | | |
|---|----------|----------|----------|----------|
| TAPE SPEED | 1200 FT. | 1800 FT. | 2400 FT. | 3600 FT. |
| 1½ | 128 | 192 | 256 | 384 |
| 3¾ | 64 | 96 | 128 | 192 |
| 7½ | 32 | 48 | 64 | 96 |
| 15 | 16 | 24 | 32 | 48 |

Your tape recorder probably allows you to record at several different speeds (you, by the way, are a recordist; only your machine is a recorder). What's the reason for this smorgasbord of speeds? The faster the speed, the higher the fidelity; the slower the speed, the more playing time per foot and per dollar.

■ 15 ips (inches-per-second). Commercial recording companies use this speed when they tape your favorite performer for later transfer to records. Forget it.

■ 7½ ips is what you need for really good hi-fi music at home, and for the clearest reproduction of speech (foreign-language homework, sound-tracks for home movies, cocktail-party capers). An 1800-foot reel will play for 45 minutes—the length of a long-play record.

■ 3¾ ips is fine for background music and for most speech applications—dictating to your secretary and recording baby's first words. An 1800-foot reel will play for an hour and a half.

■ 1½ ips is a businesslike speed without hi-fi frills. Good for taping conferences at the office because it puts a lot of words on a single reel. An 1800-foot reel will play for three hours.

■ 15/16 ips is not recommended for anything but continuous monitoring. An 1800-foot reel will play for 6 full hours. Unless you do wire-tapping, you are probably not in the market for 15/16 ips and you're ready to try this:

Tricky Test Question.

Q: How do you get longer playing time per reel of tape?

A: You can do it in either of two ways. (1) At slow speed. The tape plays longer but sound fidelity is reduced. (2) On thin tape. You get more footage per reel but it costs proportionately more. (To put it another way the same recording job can cost you a dime or a dollar, depending on the method you select. If you're clear in that, you've earned your diploma.)

Lesson 4 Post-Graduate Course.

Experienced tape recordists, with ears and equipment that are ultra-sensitive, can sometimes hear "echoes" caused by "print-through." Think of it as a leakage of sound from layer to layer when very thin tape is wound on the reel. When you achieve that kind of expertise, you'll want special "low-print" coatings... as well as "low-noise" coatings which eliminate the barely perceptible tape-hiss that only the most expensive amplifiers can pick up anyway.

Advertising Paragraph.

Now that you feel like an expert, you'll want the brand of tape that's used by experts because it's made by experts. Its name is Audiotape. It's made by the people who supply tape for recording studios, corporate computers, Cape Kennedy countdowns and automobile stereo cartridges. It's made in the full range of acetateMylar tempered Mylar standard play longer recording double length tripletimelow printlow noise. It's made better. Ask anybody who knows. They'll tell you to ask for Audiotape.



How To Make Good Tape Recordings.
150 pages packed with easy-to-understand tips. Regularly \$1.50. Yours for 25¢ or the end tab from reel of Audiotape (7-inch size). Audio Devices, Inc., 235 East 42nd Street, New York 10017.



going than in how he gets there—hardly the most recommendable characteristic for Mozart playing—but the near-flamboyance never runs beyond bounds, and it does create a stir while it's abrewing. It brews mostly in the fast movements; the slow movements of all three symphonies show a surprising degree of pleasure in the musical journey, and Barenboim never brushes past a relevant detail. He has, in addition, that hard-to-define ability to sustain tension even in slow motion: the first-movement introduction of the *Prague* is a case in point (it becomes fossilized in the other version under consideration here).

The Prague Chamber Orchestra, playing without conductor, renders justice to every note in the scores without managing to create a sense of forward motion—which makes the difference between a static performance and one that goes somewhere. S.F.

POULENC: *Songs*

Avant le cinéma; Hymne; Main dominée par le coeur; Deux mélodies (1965); *Le portrait; Chansons gaillardes; Dernier poème; Air romantique; Rosemonde; Paul et Virginie; . . . mais mourir, Tel jour telle nuit.*

Gérard Souzay, baritone; Dalton Baldwin, piano. RCA RED SEAL LM 3018 or LSC 3018, \$5.79.

Souzay's voice was apparently not in its

best condition for this recording, and the close Victor miking emphasizes the rough sound and incipient tremolo as well as some imprecise pitching. This is regrettable, for at his best Souzay should bring to these songs far more voice than his teacher, Pierre Bernac, ever did. A few bands (such as the *Dernier poème de Robert Desnos* and the 1965 *Mélodies*) are quite successful, for they don't exceed the pitch and dynamic limitations within which Souzay can operate with ease. But elegance is even more important in this literature than voice, and too many of the sounds we hear on this disc are inelegant.

In particular, the two cycles are very disappointing: the *Chansons gaillardes* rough, *Tel jour tel nuit* lacking the response and smoothness of Kraysen's version (Westminster WST 17105), which also preserves the original keys.

Dalton Baldwin's piano could with justice be placed closer to the microphone: well played, it is submerged by occasional vocal outbursts. The transpositions are no help in keeping the texture clear, either. No texts or translations are provided, merely brief paraphrases. D.H.

RACHMANINOFF: *Concerto for Piano and Orchestra, No. 3, in D minor, Op. 30*

†Haydn: *Sonata for Piano, No. 52, in E flat*

Vladimir Horowitz, piano; London Symphony Orchestra, Albert Coates, cond.

[from RCA Victor originals, 1930]. SERAPHIM 60063, \$2.49 (mono only).

As the date above shows, both of these performances were recorded not very long after the young virtuoso made his sensational New York debut in 1928. Although later Horowitz versions of both compositions are available, the interest of these vintage recordings is obvious.

The Coates Rachmaninoff, in particular, has over the years gained almost legendary status, despite the merits of the fine Reiner version of twenty years later on RCA Victor. In contrast to the sheen and subtle control of that effort, this one boasts a more spontaneous expression, an impulsiveness that is perhaps even more thrilling than the work of the older artist. By 1950, Horowitz had substituted satin for Satan. Some of the fiery thrust preserved here, though, must undoubtedly be credited to the late Albert Coates, whose orchestral direction retained some bran and grit refined away by the fastidious Reiner. The recorded sound, at least as heard from an advance acetate cutting submitted for review, is amazingly effective. Orchestral climaxes naturally suffer ill-effects of monitoring and primitive engineering, but Horowitz' piano has admirable solidity. Moreover, considerable detail emerges from the rather close microphone placement.

Alas, there is a catch: as opposed to the skillful trimming in evidence in the Reiner version, the present one is, to make no bones about it, slashed to ribbons. Though Rachmaninoff apparently

PACKARD BELL COMPONENT COLOR TV.

**This is the only one approved
by the Underwriters' Laboratories
for custom installation.**

Our component color TV was the first and only one to pass the UL test with flying colors. That means a lot to us. But what does it mean to you?

It means our component color TV was not just adapted from an existing color TV, but totally designed from the ground up. It can be built into a flush wall mounting. A custom cabinet. Or a pre-existing stereo system. And for your protection it will thoroughly comply with all building codes.

Our Packard Bell component color TV also has many exclusive features: convenient front and rear audio output jacks, and a built-in connector for an external video tape recorder or TV camera.

So if you'd like to complete your stereo system or replace an existing component black-and-white TV with color, why not look into a Packard Bell component color TV. If you don't you'll be missing a lot of color in your life.

Packard Bell. 

For more data (including schematic) and the name of your nearest audio specialist who handles Packard Bell component color TVs write Packard-Berman Sales Co., 8530 Wilshire Blvd., Beverly Hills, Calif. 90211.

CIRCLE 52 ON READER-SERVICE CARD

Test your knowledge of stereo (in the privacy of your own home) and learn how you can improve it!

- | YES | NO | |
|--------------------------|--------------------------|---|
| <input type="checkbox"/> | <input type="checkbox"/> | Do terms like "woofer" and "tweeter" confuse you – and would you like simple, understandable definitions of such terminology? |
| <input type="checkbox"/> | <input type="checkbox"/> | Are you uncertain as to whether you should consider "compacts" or "components" or both – and do you want to know the "whys" behind each difference? |
| <input type="checkbox"/> | <input type="checkbox"/> | Do you want to know more about how to build and enjoy a good music library – but you aren't really sure what is the best way to do it? |
| <input type="checkbox"/> | <input type="checkbox"/> | Are you puzzled by the comparative advantages of 4 and 8 track tapes and cassettes – and would you like to know the disadvantages as well? |
| <input type="checkbox"/> | <input type="checkbox"/> | Would you like to know how much you really need to spend to get the degree of fidelity you want in sound equipment – and where you can find it? |

STEREO



Now add up the "yes" column. If there's even one "yes" checked off, surely you'll find investing just \$1.00 in the current Fall edition of STEREO QUARTERLY magazine a wise decision. It's available now on the newsstands. It will help fill in the gaps in your knowledge of the wonderful world of stereo and break through the sound barrier separating you from true music appreciation and enjoyment.

STEREO

THE QUARTERLY GUIDE TO SOUND AND VIDEO

sanctioned the severe truncation (his own version of a decade later perpetuates all the excisions made in the Horowitz/Coates—and one more, to boot!), this “authenticity” notwithstanding, the music is harmed. The Horowitz/Reiner thus continues to be my recommendation for this Concerto—until the utopian *third* Horowitz recording comes to pass. Let us hope it materializes as soon as possible, for the twelve-year hiatus in the pianist's active career seems to have replenished his enthusiasm and recharged his energies.

The Haydn Sonata in the present issue is easily preferable to the later Victor version on LM 1957. Horowitz's treatment of nuance and long melodic lines is not allowed to become florid and sentimental here, his virtuosity is just as considerable, and the fractionally less bright piano sound of 1930 has far more body than that of c. 1951. (RCA attributes its source as an actual recital, but fails to specify the date.) H.G.

RODRIGO: *Concierto de Aranjuez, for Guitar and Orchestra*
†Giuliani: *Concerto for Guitar, Strings, and Timpani*

Alirio Diaz, guitar; Members of the Spanish National Orchestra, Rafael Frühbeck de Burgos, cond. ANGEL S 36496, \$6.79 (stereo only).

This is a gently conceived and lyrical performance of the ever popular Rodrigo concerto, supported in these qualities by gentle and rather “soft” recorded sound. This version lacks the rhythmic intensity and coiled excitement of some others (Williams with the Philadelphia, for instance), but there is, after all, something to be said for a Spanish rendition of Spanish repertory, and Diaz and conductor Burgos make a good case for themselves. The concerto by Mauro Giuliani (1781–c. 1840) is a curious and entertaining piece—made, in the first movement, of heroic materials rather alien to the guitar's natural temperament but relenting, in the second and third movements, by way of a Siciliano and a Polish-derived dance which meet the instrument half way. The guitar, skillfully handled by Diaz, would have benefited by a more forward placement; it is occasionally swallowed up by the orchestra. S.F.

RUDIN: *Tragoedia*

NONESUCH H 71198, \$2.50 (stereo only).

This is the second big work commissioned for recording by Nonesuch—and it is the best large-scale electronic work I have ever heard.

In Andrew Rudin's hands the electronic idiom finally comes of age. In its early phases it was hedged about with a million arbitrary thou-shalt-nots, with the result that every electronic piece sounded like every other electronic piece. Rudin, however, employs the entire spectrum of electronic expression, including sounds of fixed pitch. His handling of it all—the

colors, the textures, the rhythms, the sonorous space which is so powerful an electronic resource—is masterly, and his music actually does equal the grandeur of his theme, which is nothing less than the essence of Greek tragedy. This seems to be the composer's first work to appear on records. It is most unlikely to be his last. A.F.

SCARLATTI, ALESSANDRO: *Su le sponde del Tebro*—See Handel: *Armida abbandonata*.

SCHUBERT: *Divertissement à la hongroise, for Piano, 4 hands, Op. 54, D. 818; Variations on an Original Theme, in A flat, for Piano, 4 Hands, Op. 35, D. 813*

Jörg Demus and Paul Badura-Skoda, piano. RCA VICTROLA VIC 1329 or VICS 1329, \$2.50.

Simultaneous with this domestic release of a German Harmonia Mundi recording, Westminster has issued an electronic stereo version of the original Badura-Skoda/Demus recording of the A flat Variations. The earlier performance was played on a conventional modern grand piano; this later account utilizes a Schweighofer Hammerflügel (c. 1845) which with its plangent, biting sonority is probably more in line with what Schubert was used to. Aside from this difference, I find the performance at hand to be a bit more angular and rambunctious, while the older version displays more delicately strung rhythm, neater precision in passagework, and more gently atmospheric coloring. Both are fine, and the music is some of Schubert's most magical.

In the overside *Divertissement à la hongroise* one finds a similar discrepancy between the vigorous analytical thrust of this new Demus/Badura-Skoda effort and the bland contours and easygoing charm of their predecessor edition (not contained on the two-disc Westminster issue). Here there is no question in my mind but that the later recording demonstrates artistic growth. Indeed this Victrola performance offers close competition to the very similar Artur/Karl Ulrich Schnabel reading for EMI (which has better sound and choicer coupling on the imported Angel COLH incarnation).

Personally, I find the sound of the Hammerflügel very ingratiating, but listeners are advised that it may take some getting used to. H.G.

SCHUBERT: *Waltzes; Ländler; Deutsche Tänze*—See Mendelssohn: *Sonata for Piano, in E, Op. 6*.

SCHUETZ: *Anima mea liquefacta est, Adjuro vos; O quam tu pulchra es, Veni de Libano*—See Josquin des Prez: *Fama malum*.

SHOSTAKOVICH: *Concerto for Violin and Orchestra, No. 2, in C sharp minor, Op. 129; Symphony No. 6, in B minor, Op. 54*

David Oistrakh, violin (in the Concerto); Moscow Philharmonic Symphony Orchestra, Kiril Kondrashin, cond. MELODIYA/ANGEL SR 40064, \$5.79 (stereo only).

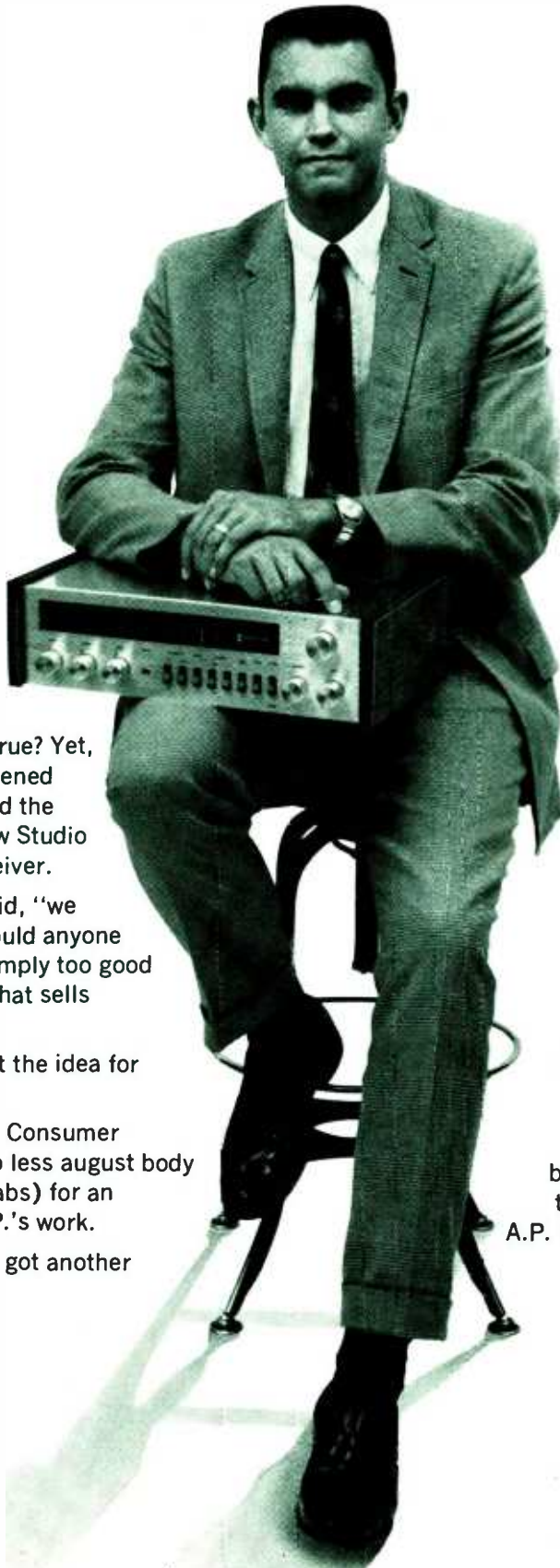
The Melodiya/Angel collaboration is bearing especially welcome dividends as important new Soviet works become available to American record collectors shortly after their first performance. A present case in point is this recording of Dmitri Shostakovich's Second Violin Concerto, given its world premiere, by the same forces heard here, on September 26, 1967.

The new concerto brings the total of Shostakovich's works in this form to six, two each for piano, cello, and violin. Whereas the composer's First Piano Concerto is brash and the Second banal, his concertos for strings comprise some of his most personal and serious writing. The First Violin Concerto was written in 1947, just before the Communist Party Central Committee's infamous censure of Soviet composers for “decadent formalism,” and apparently to avoid difficulties with the authorities, Shostakovich withheld it from publication until 1955, renumbering it from Opus 77 to 99. Recently, the unusually experimental Cello Concerto No. 2, Op. 126, seems also to have run afoul of the proprieties—no recording has yet been released in Russia. The Second Violin Concerto, however, is unlikely to offend anyone. Traditional without being trite, it is arguably the finest thing the composer has written since the Tenth Symphony of 1953, not yielding all its content on initial acquaintance, and growing in stature with repeated hearings. The orchestration is light, omitting all brass save French horns, and each of the three movements contains an extensive cadenza, that of the opening *moderato* having the soloist



David Oistrakh: dedicatee—and ideal interpreter—of Shostakovich's Violin Concertos.

**Our A.P. Van Meter designed the PRO-120 so well,
he had to go through
the indignity of being double checked.**



Who ever heard of double checking the head project engineer, just because his design seemed too good to be true? Yet, that's exactly what happened when A.P. first submitted the specifications on his new Studio Pro-120 FM Stereo Receiver.

"A.P.," management said, "we believe you, but why should anyone else? These specs are simply too good to be true in a receiver that sells for \$379.50!"

And that's when they got the idea for the double check.

They called Nation-Wide Consumer Testing (a division of no less august body than the U.S. Testing Labs) for an impartial analysis of A.P.'s work.

Then somebody in sales got another

bright idea, "Why not ask them to certify that the Pro-120 will meet or exceed its published specifications?"

The men from U.S. Testing agreed, but on one condition. They wouldn't test a Pro-120 at their lab. (After all, anyone who cares can "tune-up" a unit just as you would a car.) Instead, they would come to University in Oklahoma City and pull units at random right off the production lines.

And that's how the University Studio Pro-120 came to be the world's first and only certified receiver. Just because it seemed too good to be true.

What about A.P.?

Well, getting his baby certified made believers out of lots of people. Including the boss. So, instead of a double check, A.P. now has the dignity of a doubled check.

 **UNIVERSITY[®]SOUND**
A DIVISION OF LTV LING ALTEC, INC.
9500 West Reno • Oklahoma City, Oklahoma 73126

Graduate to University

CIRCLE 76 ON READER-SERVICE CARD

simultaneously combine the Concerto's lyrical first theme with its orchestral countermelody. It is followed by a nocturnal adagio linked to a strangely sardonic allegro finale which makes prominent use of timpani and tom-toms and bandies about a three-note figure in surprising and unexpected keys.

As might be expected, David Oistrakh, to whom both of Shostakovich's violin concertos are dedicated, is the work's ideal interpreter, wringing every drop of expressive potential from the highly violinistic solo part. Kiril Kondrashin's conductorial collaboration is less propulsive and intense than was Bernstein's at the American premiere of this work, or Ormandy's in a broadcast by the BBC Symphony. But—though higher voltage may well make the work more electrifying—Kondrashin's approach wears well under repeated hearings. The recorded sound is good, doing full justice to Oistrakh's unique buttery tone and making creative use of stereo separation, with the percussion in the finale placed in antiphonal dialogue.

On the overside Kondrashin leads a perfunctory, humorless performance of the Sixth Symphony, sonically superior to a Soviet mono version conducted by Gauk and still circulating on Artia, but generally outclassed by the only other stereo edition, that by Boult and the London Philharmonic on Everest. Those interested in a definitive version of the Sixth would do well to watch for the forthcoming Stokowski/Chicago Symphony set on RCA, which, to judge from the broadcast concert that preceded the recording, should be nothing short of superlative. M.S.

SHOSTAKOVICH: *Symphonies: No. 2, Op. 14 ("To October"); No. 3, Op. 20 ("May Day")*

Royal Philharmonic Chorus and Orchestra, Morton Gould, cond.

For a feature review of this recording, see page 88.

SIBELIUS: *Symphony No. 5, in E flat, Op. 82; Night Ride and Sunrise, Op. 55*

New Philharmonia Orchestra, Georges Prêtre, cond. RCA RED SEAL LM 2996 or LSC 2996, \$5.79.

To the degree that we can accept Georges Prêtre's sophisticated approach to Sibelius, there is artistry aplenty in this excellent performance. But is it Sibelius?

Prêtre's lack of stylistic affinity for Sibelius here manifests itself in many ways: a suavity completely at odds with the abrupt dialect of Sibelius' "Nordic" language; a generally lyric emphasis as opposed to the rhetorical; and a demphasis of rhythmic pulse and drive. Tempos that are not too slow as such are undermined by a lack of rhythmic punctuation and inner tension which might have given this performance

stylistic vitality. Finally, Prêtre's polish completely lets him down at the end of the Symphony in the obviously rhetorical ostinato coda. This music simply cannot be underplayed without losing the whole effect of one of Sibelius' most obvious but at the same time most dramatic passages, a passage which pulls the whole Symphony triumphantly together. Yet Prêtre's reading has substantial musicianship in it: I was again and again delighted and moved by a felicitous lyricism that one seldom hears in Sibelius performances. Compared with Prêtre's disc Maazel's more obviously theatrical one is flawed again and again by tasteless and uncalled for (by score or by musical instinct) emendations of the text, especially in the first movement where the rhythmic relation between two large sections is so crucial. On the whole I feel that in recording this work Prêtre is a fine and sensitive musician who has been simply miscast.

In terms of style and vitality of performance, Bernstein's is still the best stereo recording of this Symphony: his performance is in the great tradition of Koussevitzky, one of the great interpreters of this score. Both Bernstein and Prêtre play the Fifth at tempos that require the Finale to be placed on the second side, filled out in each case with a tone poem. Between Bernstein's *Pohjola's Daughter* and Prêtre's *Night Ride and Sunrise* there is little choice: the same stylistic differences shown in the Symphony are evident in the fillers.

The New Philharmonia plays beautifully, responding well to Prêtre's highly individual style and to his keen ear for balance and musical line; the reproduction is first-rate. P.H.



De Larrocha: to her fine discography of Spanish music add now a fine Soler.

SOLER: *Sonatas for Keyboard; in D minor; in D; in F sharp minor; in F; in F sharp; in C sharp minor; in G minor; in D flat*

Alicia de Larrocha, piano. EPIC BC 1389, \$5.79 (stereo only).

This version of the "Specialist" game is

a bit unconventional. As Alicia de Larrocha (or more probably, her a & r representative) plays her hand, the rules specify that she record only Spanish music—but she is free to record the work of any Spanish composer of her choice. The present disc of Soler is a welcome change of pace from Mme. de Larrocha's Granados, Turina, and Albéniz (however exquisitely performed), but it seems outrageous that the repertory of an artist who is a supreme practitioner in just about everything she does should be restricted in any way.

We must, however, be grateful for what we have—and here that is a very great deal. What the lady accomplishes in these brightly incisive, delightfully varied, and often finger-twisting excursions warms the heart, clears the mind, and stirs the blood. Her trills dance for joy, her tonal gradations caress, her passagework scintillates. There is nary an unmusical phrase, nor one unilluminated by pellucid virtuosity and untrammelled imagination. The exotic key relationships and rapierlike *flamenco* thrusts which abound in this neglected music couldn't have a more convincing exponent: Mme. de Larrocha brings just the proper ratio of peasant lustiness and patrician elegance to her assignment. There is something Landowska-like about the grandeur and authority of the rhythmic elasticity here, but the performer's work remains *piano*-playing of the first order.

Bright, warmly incisive reproduction further adorns a record absolutely not to be missed. H.G.

STARER: *Mutabili*—See Koechlin: *Cinq Chorals dans les Modes du Moyen-Age*.

STRAVINSKY: *Petrouchka: Three Movements*

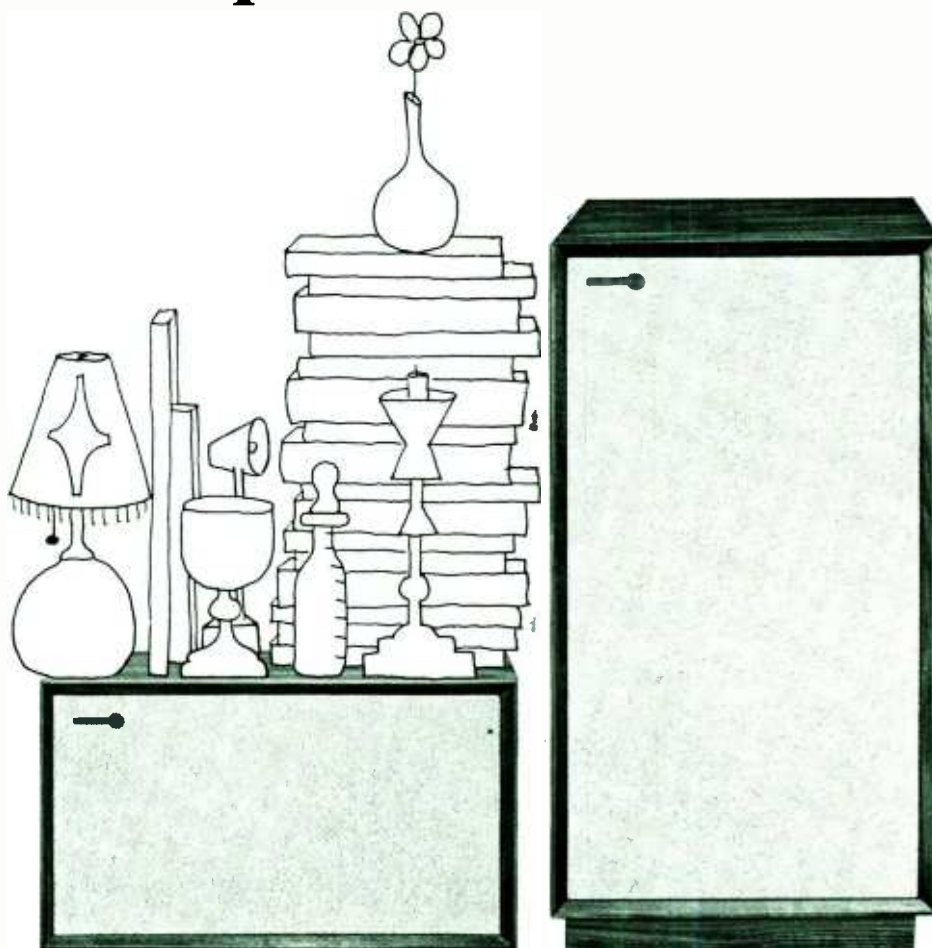
†Brahms: *Intermezzos: Op. 116, No. 4; Op. 118, Nos. 1 and 2; Capriccio, Op. 76, No. 5; Rhapsody, Op. 119, No. 4*

Misha Dichter, piano. RCA RED SEAL LM 2970 or LSC 2970, \$5.79.

To the editing of *Petrouchka* there is, apparently, no end; a few months back we had Zubin Mehta touching up the original scoring, and now here is young Mr. Dichter fiddling with the composer's own piano transcription. To be sure, this is a time-honored tradition, and at least the "Dichter variants" seem to go back to the original ballet. He restores some measures that Stravinsky dropped in the transcription, dolls up the final measures to match the orchestral concert ending, and gives evidence of having studied the original tempo markings.

It's not clear what all this is in aid of (unless, improbably, Dichter is preparing for a career as rehearsal pianist for a ballet company); presumably, Stravinsky knew what he was doing back in 1921 when he recast these portions of his ballet for piano solo. But it must be admitted that Dichter is in pretty fair com-

Our shelf model can save you a little money... and a lot of space!



The best speaker you can buy is the Rectilinear III.

A lot of hard-nosed experts have said so. In print.

So, if true sound counts, you really shouldn't settle for anything less. Unless you're cramped for space.

Even then you can have a Rectilinear.

For people who have to contend with close quarters, we spent two years perfecting our shelf speaker, the Rectilinear VI.

It's about half as big as big brother. So it fits on a shelf, in a tiny apartment, a pint-sized office or studio.

And, miraculously, it gives you almost everything the big Rectilinear does.

All we scrimped on was the dimensions.

The cabinet is smaller; the woofer is 10 inches instead of 12.

Otherwise, you get exactly the same engineering and design that earned Rectilinear its reputation.

It's still the same 4-way, 6 speaker system.

Now you know why our shelf model is only \$40 less than our top-of-the-line.

We didn't design Rectilinear VI to fit in a budget.

We designed it to fit on a shelf.

Rectilinear

Sold at better audio dealers

RECTILINEAR VI — \$239.00. Size: 14" x 25" x 11½" D • Hand Rubbed Oiled Walnut • Frequency Response: ± 4db from 26 to 18,500 Hz.
RECTILINEAR III — \$279.00. Size: 35" x 18" x 12" D • Hand Rubbed Oiled Walnut • Frequency Response: ± 4db from 22 to 18,500 Hz.

A Development of Rectilinear Research Corporation, 30 Main Street, Brooklyn, New York 11201

CIRCLE 59 ON READER-SERVICE CARD

mand of the considerable technical difficulties. He doesn't make nearly as much of the textural subtleties as Weissenberg (on Swedish Odeon ALPC-8), who gives the most polished performance I know of this work, barring a few unstylistic tempo modifications. Since Bachauer (Mercury SR 90349), who shows unusual finesse in a few spots, more often plays stiffly and now and then sounds almost overwhelmed, Dichter becomes the best domestic choice, despite a marked tendency to rush.

The overside Brahms miscellany is long on swooning, short on consistent understanding of the subtleties of Brahmsian phrasing, rhythm, and dynamics. When he digs into the E flat Rhapsody, Dichter at last gets a real sense of forward movement, but the slower works lack consistent pulse and impetus.

The piano sound is good standard RCA—as it ought to be on a record containing less than thirty-five minutes of music. D.H.

TCHAIKOVSKY: *Suite No. 4, in G, Op. 61* ("Mozartiana"); *Quartet for Strings, No. 1, in D, Op. 11: andante cantabile*

†Arensky: *Variations on a Theme of Tchaikovsky, Op. 35a*

Chamber Symphony of Philadelphia, Anshel Brusilow, cond. RCA RED SEAL LM 3020 or LSC 3020, \$5.79.

Tchaikovsky on Mozart, Arensky on Tchaikovsky—not a bad idea, though Tchaikovsky, in *Mozartiana*, turned fresh strawberries into strawberry mousse, and the richness of the recipe precludes frequent helpings. The spare stuff of three piano pieces by Mozart and the less spare stuff of Liszt's piano transcription of a Mozart cantata are totally enveloped in the warm orchestration and elastic dynamics of *Mozartiana*, but it's a good showpiece for the Chamber Symphony of Philadelphia, and allows solo violinist Stuart Canin some Paganini-esque adventures in the fourth movement. Once again I am impressed by Brusilow's sensitivity to dynamic shading; he is thoroughly at home in this literature, and his players respond beautifully to his direction.

Arensky's variations deal, respectably and conventionally, with the lovely melody from one of Tchaikovsky's *Songs for Children, Legend*; and the *andante cantabile*, from Op. 11, is dressed in its best. S.F.

TOCH: *Concertos: for Piano and Orchestra, Op. 38; for Cello and Chamber Orchestra, Op. 35*

Ernst Toch, piano. Vienna Symphony Orchestra. Herbert Haefner, cond. (in Op. 38); Frédéric Mottier, cello, Zurich Forum Group, Fred Barth, cond. (in Op. 35). CONTEMPORARY RECORDS S 8104. \$5.79 (rechanneled stereo only).

After Ernst Toch died, four years ago, his widow discovered a tape of a 1950 broadcast of his Piano Concerto which

he had made with the Vienna Symphony. It is this tape, spruced up by modern electronics, that is presented here. It can be gratefully received, for the Piano Concerto may be the finest thing Toch ever composed. Written in 1926, like other piano concertos of the period (Stravinsky, Bartók, Prokofiev) it draws strongly classical analogies; at the same time, it revives the baroque concertante principle and goes in heavily for fugal dissonance. Unlike any other concerto of its era, however, it manages to combine all this with romantic heroics in the grandest, most heaven-storming style. Its first movement lifts you out of your chair with its power, and it is not difficult to understand why the piece as a whole was so great a hit in 1927 as to make Toch appear to be a fading composer.

The Cello Concerto, written a year before the piano work, is in the complex, beautifully crafted, styleless style one ordinarily associates with Toch. Mottier is a superb cellist and the recording is good, but the piece does not add up to anything like the experience provided by the music on the other side. A.F.

VERDI: *Rigoletto*

Reri Grist (s), Gilda; Mirella Fiorentini (ms), Countess Ceprano; Limbania Leoni (ms), Giovanna and A Page; Anna di Stasio (c), Maddalena; Nicolai Gedda (t), The Duke; Franco Ricciardi (t), Borsa; Cornell MacNeil (b), Rigoletto; Benito di Bella (b), Marullo; Carlo Castucci (b), An Usher; Agostino Ferrin (bs), Sparafucile; Ruggero Raimondi (bs), Monterone; Alfredo Giacomotti (bs), Count Ceprano; Chorus and Orchestra of the Rome Opera, Francesco Molinari-Pradelli, cond. ANGEL SCL 3718, \$17.57 (three discs, stereo only).

By my own count, this is the thirteenth integral *Rigoletto* to appear on a domestic commercial label, including the briefly circulated German-language edition with Berger, Roswaenge, and Schlusnus and a hairy budget version for Remington featuring Ivan Petroff (not the noted Soviet bass, but a baritone). But it is the first since the almost simultaneous release of the current Victor and DGG entries about four years ago, and only the fifth in stereo. It is also the second to cast Cornell MacNeil in the title role, the other being the peculiar London set which offers an absolutely complete edition, the intermittently remarkable but sleepy-sounding Gilda of Sutherland, and some oddities of sound.

And a solid effort this Angel production is, not incandescent but distinctly competent, with one or two really outstanding features, one or two genuine drawbacks. It should appeal largely to collectors who want the finest, most up-to-date sound, and will settle for what we might call high routine in terms of performance.

MacNeil, unquestionably a major singer, makes an uneven impression. The lower and middle portions of his voice have darkened considerably since he made the London recording, and there

is now some audible unsettlement in the upper-middle range. The long sections of pure cantabile, in which he ought to excel, are too often lax and flabby-sounding, as if he were working so assiduously at singing in a relaxed, easy fashion that he had forgotten that even *piano* line singing must be done with precision and attack.

On the other hand, the real top (F sharp, G, A flat) remains about the best in the business, fat and soaring; and from an interpretative standpoint, he has found a right inflection for many points (especially in recitative and declamatory lines) that formerly went by in a handsome but bland way. He is in and out with this, tending to forget all about it when it comes to the straight "singing" passages, but certainly he is closer to vitalizing the role than he was on the London recording, and he is also given a fairer shake by the engineers. The voice continues to put out a large, lovely sound of the right caliber.

His Gilda is the young and charming American soprano Reri Grist. Her voice is very much in what we Americans accept as the "Gilda tradition"—the slight, silvery high soprano which has come down the line at the Met from Gallurci to Pons to Peters. It is a good instrument of that sort, but I am afraid Miss Grist is a listenable Gilda rather than an interesting one. She seems to have slight instinct for the stylistic possibilities in the music—her phrasing seldom really flows, and she has a habit of taking the vibrato out of her tone, resulting in a flat, declarative sort of statement rather than a colorful, emotive one. Her careful-sounding "*Caro nome*" is representative—some nice, clear vocalizing and a pretty effect as she comes off the trill at the end of the scene, but otherwise a bit choppy and stiff and awfully formal-sounding. She is better when the voice is forced to move along, as in the *Vendetta* duet or the Act III trio (see below).

Nicolai Gedda's vocal situation is no more encouraging here than it has been in other recent efforts. The top has a good heft and ring, but there is not much genuine smoothness or beauty in the rest of the voice, and there are constant difficulties in getting through the vicinity of E and F above middle C. He pumps it all through, but in an often bumpy, effortful sort of way. He belts out an excellent D flat in the "*Addio*" duet with Gilda, but avoids the optional D at the end of the "*Possente amor*" cabaletta—a passage which is justified for me (like the equivalent "*O mio rimorso*" in *La Traviata*) only by some high-grade vocal excitement.

Much more positive contributions come from the two basses who sing Sparafucile and Monterone. Agostino Ferrin hung around the Met for a while a few seasons back in subsidiary roles, giving the impression of a young man with a fine voice but small stage experience or poise. Here he sounds like an important singer: a dark, velvety sound which is rock-solid over the normal range (he, like most of his competitors, has no low E to speak

of for the end of his Scene 2 colloquy with Rigoletto), very fine vowel articulation and intonation, and even some temperamental flair. I do not care for the faked *mezza-voce* on the E flat at "*Sparafucil mi nomino*," but otherwise there are no complaints—he is as good as any bass on records in this important role. Ruggero Raimondi, whom I have not encountered before, is enormously impressive—a thunderous, unshakable bass voice which turns Monterone's curse into the frightening turning-point it should be. I find myself wondering whether the top would hold up in more extended assignments, but on the basis of this recording I'd certainly like to find out. Anna di Stasio is an ordinary Maddalena, and Benito di Bella, I fear, is less than ordinary as Marullo.

Molinari-Pradelli has never been an idol of mine, but this time he has not attained even his usual level of predictable mediocrity. In fairness, I will say that the Rome orchestra plays above its recorded average for him, but the reading is of a sort to simply turn one off. So much of it is flaccid and disinterested-sounding (listen to the stage band in the opening scene), and so much of the rest perversely deliberate, so that the singers are reduced to mouthing syllables as if participating in remedial elocution lessons. Once in a while this works, as in the big Act III trio, where all the lines are firmly delineated, the coupled eighths a few bars from the end are clearly rendered, and Grist is able to make good sense of her top line. But most of the time, it is simply unmusical, and beyond even the question of interpretative choice—when the score says "*più mosso*," you are expected to do something about it, feel it or not.

Fortunately, this moderately effective performance is clothed in really broad, full sound, which ranks with the Barbirolli *Butterfly* as the best yet to come from the Angel opera series. The edition used is complete, except for the repeat in "*Possente amor*" and the six bars that through sheer laziness are always left out of the "*Veglia o donna*" duet. C.L.O.

WAGNER: *Overtures: Der fliegende Holländer; Tannhäuser; Preludes: Tristan und Isolde; Die Meistersinger*

Boston Symphony Orchestra, Erich Leinsdorf, cond. RCA RED SEAL LM 3011 or LSC 3011, \$5.79.

When Theodore Thomas was conductor of the Chicago Symphony Orchestra and first received the orchestra parts of *The Ride of the Valkyries*, he started rehearsals with a session for strings alone. The experience, he reported, was sheer disaster. Only when he played the score with full orchestra, blending the difficult string parts into the sonorous whole, did the music emerge intelligibly.

The notoriously monotonous violin figuration in the climax of the *Tannhäuser* Overture might serve as another case in point: it must be played with some degree of chiaroscuro. With the

magnificent Boston Symphony at his disposal, Erich Leinsdorf projects the literal text of such a passage with awe-inspiring accuracy—but at the expense of both tempo and musical line. More drama and less ponderous precision in both of the early Overtures here would have been welcome. Again, in the *Tristan* Prelude (here offered without the *Liebeshod* and with Wagner's concert ending) emphasis on details and languid tempos do nothing to convey either inner tension or true feeling of climax. Of the four pieces on the record, the Prelude to *Die Meistersinger* fares best, though it is more pompous than celebrative. P.H.

WILLAERT: *Vocal and Instrumental Music*

Zoia zentil; al'aventure; Ricercar No. 2; Dessus le marché d'Arras; O crux splendidior; Dulces exuviae, Quando nascesti amor; Ricercar No. 10; O dolce vita mia; Beata viscera.

Jean Allister, contralto; Harold Lester, harpsichord; Jaye Consort of Viols; Ambrosian Choir and Consort, Denis Stevens, cond. ODYSSEY 32 16 0202, \$2.49 (stereo only).

One of the many Flemish musicians who came to ply their trade in sixteenth-century Italy, Adrian Willaert was *maestro di capella* at St. Mark's in Venice for thirty-five years from 1527 to 1562. A worthy predecessor of Monteverdi and the two Gabriellis, he is still only a name to most music lovers. This disc reveals an astonishingly versatile composer who turned an aristocratic craftsmanship to every form that crossed his path. The secular works included here range from a popular villota in Venetian dialect to airy madrigals, elegant French chansons, instrumental compositions, and a setting of Dido's lament in Vergil's text, a great example of classical humanism in music. The record also includes two of those magnificent motets whose dark colors and rich polyphony must have rolled around the corners of St. Mark's with a grand effect.

The performances led by musicologist-conductor Denis Stevens are in all ways equal to the music. The nimble voices of the Ambrosian Consort romp through the French and Italian songs in great style, while the spacious choral sound of the twenty-voice chorus is perfectly adapted to the colorful Venetian motets. Jean Allister's warm alto is beautifully supported by the viols of the Jaye Consort in a memorable performance of Vergil's *Dulces exuviae*.

The sound on this disc is excellent, full and lifelike without excessive echo. The recording was made possible by a grant from Columbia University in memory of the late Erich Hertzmann, a musical scholar whose researches included an important monograph on Willaert. It is probably thanks to this connection that Odyssey has procured the fine notes and translations by Gustave Reese and Ernest Sanders respectively, which do so much to make the record even more enjoyable. S.T.

RECITALS & MISCELLANY

ANCIENT INSTRUMENT ENSEMBLE OF ZURICH: *Ballades, Rondeaux, and Virelais*

Machaut: *Nesque on porroit, Je sui aussi, Très bonne et belle, De petit po, Amours me fait desirer*. Landini: *Va pure amore, l'prieg' amor, Per allegrezza, Gram pian'agli occhi*. Cordier: *Tout pas compas*. Gallo and De Insulis: *Je ne vis pas*. De Haspre: *Ma douce amour*. Dufay: *Franc cuer gentil, Adieu m'amour, Se la face ay pale*. Anon.: *Du bist mein Hort, Quene note, Falla con misuras, La Spagna*.

Bill Austin Miskell, tenor; Ancient Instrument Ensemble of Zurich. ODYSSEY 32 16 0177 or 32 16 0178, \$2.49.

The title "*Ballades, Rondeaux, and Virelais*" sounds so much like a lecture in fourteenth-century musicology that I was pleasantly surprised to find the contents of this disc fresh and appealing in their own right. Machaut, Landini, and Dufay are well-known figures, but it is also nice to hear some of the recently unearthed repertory from the early fifteenth century. Baude Cordier's canonic *Tout pas compas* and the nervous *Je ne vis pas* with its added triplum by Francus de Insulis do not present any great difficulties to the player or listener, but *Ma douce amour* by Johannes Simon de Haspre, a singer at the papal court at Avignon, gives some idea of the rhythmic complexities and disregard for consonance that characterize this group of composers.

The final pieces in this group are neither ballades, rondeaux, nor virelais but pure instrumental compositions. The last two, at least, are dances based on the popular *La Spagna* tune. As Odyssey provides no sources for the music and the notes are largely irrelevant to the content of the recording, it is impossible to say which of the over thirty extant arrangements of *La Spagna* is used for the jolly finale that concludes this delightful program.

Over half the pieces are given a purely instrumental performance, but the Zurich ensemble doesn't fall into the trap of thinking this automatically implies a fast tempo and a little drum. Their thoughtful readings of the long spun-out melodies of *Je sui aussi* and *Très bonne et belle* are very beautiful indeed. On the other hand the awkward jumps of *De petit po* do not lend themselves very well to the voice. I preferred the instrumental treatment of this ballade by the

New York Pro Musica on its recent Machaut release for Decca.

On the vocal numbers Bill Austin Miskell reveals an attractive tenor which is particularly well adapted to this kind of music. His sense of style is also a pleasure to listen to, as is the sensitive and accurate performance of his instrumental companions. If some of the instruments seem out of place (a baroque bassoon?), it makes no difference in the ensemble sound—which is always beautifully balanced and enhanced by a fine job of sound reproduction. S.T.

BOSTON SYMPHONY CHAMBER PLAYERS

Mozart: *Quartet for Piano and Strings, in G minor, K. 478; Quintet for Piano*

*and Winds, in E flat, K. 452. Brahms: Trio for Horn, Violin, and Piano, in E flat, Op. 40. Schubert: Trio for Strings, No. 1, in B flat, D. 471. Poulenc: Trio for Oboe, Bassoon, and Piano (1926). Haieff: Three Baguettes for Oboe and Bassoon (1955). Villa Lobos: *Bachianas Brasileiras, No. 6, for Flute and Bassoon (1938). Colgrass: Variations for Four Drums and Viola (1957).**

Boston Symphony Chamber Players, RCA RED SEAL LM 6184 or LSC 6184, \$17.37 (three discs).

This disc is presumably intended to be a sort of introduction to chamber music for those record buyers who to date have managed to resist the illusive charms of this intimate art. Thus it at-

tempts to contain a bit of everything: the compositions range in medium from duo to quintet (mixing winds, strings, and piano liberally) and in chronology from Mozart to Michael Colgrass. To sweeten the pill the producers have also included on an extra, fourth disc, a recorded "lecture" by Peter Ustinov, apparently designed to win over the reluctant consumer faced with such musical austerity. Ustinov, to his credit, seems profoundly embarrassed by the whole thing and admits straight off that he is as surprised to find himself doing this as is the listener to find him. He then mumbles through two full sides of the record, pathetically attempting to lend some degree of mirth to a hopeless situation by recounting anecdotes (mostly about his own musical background, which seems to have been singularly lacking in distinction), imitating instruments, and attacking critics and twelve-tone composers. It is all terribly dull and old-hat, except for one marvelous imitation of a Webernesque composition, a gem of musical parody which almost saves the whole record. But finally, and most seriously, there remains the fact that Ustinov says nothing about the music that will be of value to the inexperienced listener. When he confesses at one point that it took a great deal of persuasion to get him to agree to make the record, we can only wonder why he finally capitulated.

As for the music, the desire to give the listener as much variety as possible creates a strange musical smorgasbord. The organization is rather like that of a concert in that pieces from various periods are included (although representatives from the baroque are conspicuously absent). It also resembles most concerts in that the quality of the twentieth-century pieces is considerably inferior to that of the traditional ones. The latter are, without exception, major works from the standard repertoire. The newer pieces are all decidedly lightweight, attractive enough in their own way but hardly up to the standard set by their companions.

Of the eight pieces included in this set, all but two—those by Alexei Haieff and Colgrass—are already available in several different recorded versions. The performances, by members of the Boston Symphony Orchestra (pianist Claude Frank being listed as a "guest artist") are on the whole very good, though I would think most record buyers would prefer to make their own choice of performances among the various possibilities in the catalogue. Nevertheless, the idea behind this set must have appeal for some: it is the second such collection to come from the Boston Players. R.P.M.

THE FABULOUS EDISON CYLINDER

Verdi: *Otello: Nium mi tema* (Florencio Constantino, t); *La Forza del destino: Urna fatale* (Mario Laurenti, b); *Madre pietosa vergine* (Julia Heinrich, s); *Luisa Miller: Quando le sere* (Alessandro Bonci, t). Meyerbeer: *L'Africana: O Paradiso* (Carlo Albani, t); *Les Huguenots: Bianca al par* (Leo Slezak, t.); *Le Prophète: Ah! mon fils* (Marie Delna, c).

It's good to hear from Standard.



Once more, Standard puts together the kind of sound you want to hear: the Mark II high fidelity stereo system.

The SR-157S amplifier delivers 20 watts of continuous music power (10/10) at 8 ohms and 1KHz. Frequency response is 20 to 30,000 Hz at 8 ohms, harmonic distortion less than 0.5% at 1KHz.

The SR-A200T is a solid state FM/FM multiplex tuner, with a 5-dial, preset tuning system for instant station selection. Signal-to-noise and cross modulation ratios are 60 dB, harmonic

distortion 0.3%, frequency response 30 to 20,000 Hz ± 1 dB.

Mark II speakers bring it all to you, over a frequency range of 50 to 17,000 Hz. The speakers are 20 watt, specially designed and constructed to complement the 157S.

\$209.85 complete, which has a nice sound all by itself.

Complete Mark II specifications at your Standard dealer. For the one nearest you, just drop us a line.

It's The Sound Choice.



STANDARD RADIO CORP.

electronic years ahead!

60-09 39TH AVENUE, WOODSIDE, N.Y. 11377, 1934 SOUTH COTNER AVENUE, LOS ANGELES 90025

CIRCLE 66 ON READER-SERVICE CARD



Now, what's the best way to play your records for under \$80?

For years the AR turntable, at \$78*, has been the only truly fine record playing mechanism you could buy for under \$80.

A well informed audiophile, who wanted to save some money on his complete stereo system, bought the AR turntable. Period.

But now, if you're out to make an informed choice of a low cost turntable, you'll have to take one other product into consideration.

The new automatic Dual 1212. At \$74.50**

Just like the AR, the Dual 1212 exceeds every NAB standard for broadcast turntables in rumble, wow, flutter and speed accuracy.

But only the Dual lets you vary any of its speeds by 6%. That'll come in handy if you're pitch-sensitive.

The Dual has three speeds (including 78). The AR has two.

Just like the AR, the Dual will accept any currently available cartridge, and track it at its optimum stylus force.

But so that your cartridge will ride in the center of a stereo groove at low tracking forces, the Dual has built-in anti-skating compensation. (The AR has no equivalent device.)

And to protect your cartridge, the Dual has a cueing control that gently lowers the arm anywhere on your record. It also lets you conveniently interrupt play for a time, and then continue in the same place. (Again, no AR equivalent.)

The Dual is automatic. It can start or stop automatically. With one record or a stack of six. (The tracking

force of the Dual arm won't vary from first record to last.) And even when you place its arm on a record by hand, the Dual will start turning automatically.

The AR is a manual turntable with no automatic features.

Your records will probably sound exactly the same played on whichever of the two turntables you choose.

So go to your dealer and see them both. And then decide which way you want to play records.

With a host of Dual convenience features, for \$74.50.

Or without them, for \$78.

United Audio Products, Inc.,
535 Madison Avenue, **Dual**
New York, N.Y. 10022.)

*Including base and dust cover. **Base and dust cover are extra.

Massenet: *Le Cid: O Souverain! O Juge! O Père!* (P. Asselin, t). Puccini: *La Bohème: Sì, mi chiamano Mimi* (Lucrezia Bori, s). Proch: *Theme and Variations* (Frieda Hempel, s). Thomas: *Mignon: Je suis Titania* (Blanche Arral, s).

ODYSSEY 32 16 0207, \$2.49 (mono only, from Edison Amberol cylinders, 1908-22).

AN EDISON MEMORABILIA

J. Strauss: *Voce di Primavera* (Melitta Heim, s). Verdi: *Rigoletto: Questa o quella; La donna è mobile* (Alessandro Bonci, t); *La Forza del destino: Pace, pace mio Dio* (Celestina Boninsegna, s). Wagner: *Lohengrin: Einsam in trüben Tagen* (Marie Rappold, s). Flégier: *Le Cor* (Paul Payan, bs). Meyerbeer: *Le Prophète: Ah, mon fils* (Marie Delna, c). Bellini: *La Sonnambula: Come per me sereno* (Maria Galvany, s). Bizet: *Pescatori di perle: Mi par d'udir ancora* (Giuseppe Anselmi, t). Saint-Saëns: *Mon coeur s'ouvre à ta voix* (Carolina Lazari, c). Donizetti: *Don Pasquale: So anch'io le virtù magica* (Lucrezia Bori, s). Leoncavallo: *Pagliacci: Vesti la giubba* (Giovanni Martinelli, t). Chopin: *Nocturne, Op. 9, No. 2, in E flat* (Moriz Rosenthal, piano).

EDISON FOUNDATION UR4S-1029, \$4.79, (mono only, from Edison Amberol cylinders and discs, 1910-29).

I am rather disappointed by both these

discs. Not that there aren't fine things on each of them—it's just that with the incredible wealth of artists and selections on the Edison label, virtually untapped so far as LP is concerned, there seems hardly an excuse for issuing a record comprised (as both of these are) of roughly fifty per cent clinkers.

I don't think there can be much question that Edison was several years ahead of the rest of the industry in terms of recorded sound throughout most of his company's life. I am particularly certain of this insofar as the discs are concerned. I have had only two or three opportunities to hear the cylinders played on proper machines, and with varying results, but I have heard whole eveningsful of Edison hill-and-dale discs played on the correct machines, and can testify that it is the finest sound I have ever heard from the acoustic process. Since the means exist today for minimizing noise and correcting speed problems, there would seem to be every encouragement for delving into the Edison legacy with a liberal hand.

Unfortunately, the present discs make the case for Edison's engineering only spasmodically. To be sure, the voices are extremely well recorded: one has only to compare the Bori selections (especially the *Pasquale* aria) with Victors made by her within a year or two, to appreciate the fullness and clarity with which the Edisons captured even high voices. Individual instruments also stand out with unusual fidelity; and while the sound of the orchestral ensemble is apt

to resemble a burly early movie soundtrack, that is, come to think of it, an improvement on most acousticals.

But the Odyssey record has evidently been made by using an unretouched tape of the cylinders played on an Amberola, with no attempt to clean up any of the noise or to compensate for the sometimes horrifying slippages in speed. The same problems plague the cylinder side of the Edison Foundation disc (the final chord of *Le cor* changes key about four times while Payan is sustaining what is supposed to be a low D), and on the disc side there is an obtrusive metallic hiss of the sort one gets from an oft-played steel-based acetate (some of these selections are from unreleased test pressings or mothers). In addition, this record is about the worst-processed I have ever tried to listen to—there are at least fifteen spots on my copy where the needle sticks—and I must consider it unplayable, for all practical purposes.

I am not in favor of doctoring the life out of old records for the sake of eliminating noise, but I know that the job can be done more carefully and effectively than it has been here.

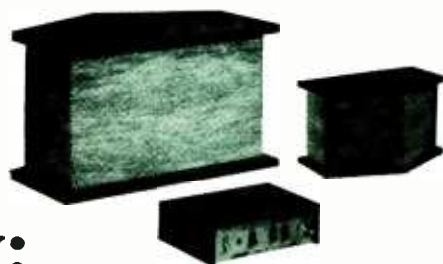
Most of the really interesting performances are on the Edison Foundation record. Payan's black, velvety bass is something to hear in the lovable old Flégier salon song; Boninsegna is, as always, highly individual and compelling in the *Forza* aria; Bori is positively bewitching in the *Pasquale*—I know of no more flattering representation of her; and there is an exceptionally fine 1929

Norman Eisenberg said in 'HIGH FIDELITY':

"SURROUND AND CONQUER... the Bose 901 strikes me as the best-sounding speaker system in its size and price class I have yet auditioned. Indeed, it rivals many systems built to larger dimensions and/or costing considerably more. In its midrange and highs—for clarity, full range, wide dispersion, open and natural sound—it is unsurpassed by anything I've heard... the 901 system is the closest approach to the concept of "sound conditioning" of a listening room yet encountered in a commercially available, competitively priced product... Add to these virtues the utterly clean wide-range response of a 901, its neutral, well-balanced, transparent quality on all program material, and you feel you've made some sort of stereo discovery. And it doesn't pall, either: you can listen to this system for hours on end without getting listener fatigue—if your own response to it is like ours, you'll be reluctant to turn it off and go to bed."

Julian Hirsch said in 'Stereo Review':

"After a couple of months of living with a BOSE 901 system, I am convinced that it ranks with a handful of the finest home speakers of all time... The BOSE 901 had an utterly clean, transparent, and effortless sound. Its clarity and definition when reproducing complex orchestral passages were, in the writer's opinion, unsurpassed by any other speakers he has heard... Its low-bass response was difficult to credit to such a compact system. It had all the room-filling potency of the best acoustic-suspension systems, combined with the tautness and clarity of a full-range electrostatic speaker. The spatial distribution, which brings an entire wall alive with sound, contributes greatly to the sense of realism... I must say that I have never heard a speaker system in my own home which could surpass or even equal, the BOSE 901 for overall 'realism' of sound."



We Say:

Out of 12 years of research has come a deeper understanding of what a loudspeaker is *trying to accomplish* in reproducing a musical performance in your living room... and a better technology to accomplish it.

The Direct/Reflecting BOSE 901 incorporates four major advances in speaker design, covered by patents issued and pending.

- The proper balance of direct and reflected sound, as measured in the concert hall.
- The use of multiple, same-size, full-range speakers, internally coupled, to eliminate audible resonances and distortions inherent in woofers, tweeters and crossover networks.
- Active equalization for utterly smooth power output throughout the spectrum.
- A new and different scale of measurement for a new and better concept of speaker function. The 901 radiates a flat total power output into the room, whereas the conventional speaker is limited to flat frequency response on axis.

You can hear the difference now.

THE **BOSE** CORP.®

East Natick Industrial Park
Natick, Mass. 01760

CIRCLE 14 ON READER-SERVICE CARD

The new Sansui 5000 is now available at Sansui Franchised Audio Centers across the country

Inputs for 3 sets of stereo speaker systems . . .
Selective monitoring for up to 4 stereo tape decks or
recorders . . . 180 watts (IHF) of music power . . . FET FM
Front End . . . Integrated circuits . . . FM Sensitivity 1.8 μ V
(IHF) . . . Just to name a few of the features .

You are invited to test the new Sansui 5000 at your
favorite Sansui Audio Center . . . Do it today for a
truly great experience.

\$449.95



Sansui®

Sansui Electronics Corporation • 34-43 56th Street • Woodside, N.Y. 11377 • Phone: (212) 446-6300
Sansui Electric Company, Ltd. Tokyo, Japan • Electronic Distributors (Canada) British Columbia

CIRCLE 61 ON READER-SERVICE CARD



"Vesti la giubba" from Martinelli. The rest of the selections range from the dreary (Lazzari and Rappold) through the witless (Heim and Galvany—how could the latter, such a fine partner for Ruffo in the *Traviata* and *Rigoletto* duets, sing this insensitively?) to the puzzling (how did Bonci's reputation survive the release of these ghastly *Rigoletto* performances?). If you do buy this record, keep the sales slip until you've checked your copy.

The Odyssey record gives us a better Bonci, in his stylish "Quando le sere," and the healthy young Hempel going through Proch's infiltration course. But most of the rest is very ordinary—why this harsh-voiced, squeezed "O Paradiso" from Albani, or this butchering of the great *Le Cid* aria by Asselin? Where, on either of these discs, is Destinn? The young Muzio? The great and almost totally forgotten concert singer, Arthur Middleton? Anna Case? There is one Laurenti on the Odyssey disc, but such an uncharacteristic and poorly sung one as to be hardly recognizable, I never would have taken it for the fine high baritone who recorded Italian songs or the Silvio/Nedda duet (with Muzio) to such brilliant effect.

In principle, I'm all with these issues, but I'm afraid we'd do better starting all over. C.L.O.

MARILYN HORNE: *French Opera Arias*

Massenet: *Werther: Air des lettres; Air des larmes.* Thomas: *Mignon: Connais-tu le pays; Gavotte; Elle est la! . . . Elle est aimée.* Bizet: *Carmen: Habañera; Seguidilla.* Saint-Saëns: *Samson et Dalila: Printemps qui commence; Mon cœur s'ouvre à ta voix.*

Marilyn Horne, mezzo; Vienna Opera Orchestra, Henry Lewis, cond. LONDON OS 26064, \$5.79 (stereo only).

This doesn't sound much like the Marilyn Horne I remember from that first London recital, or even the somewhat over-ambitious Malibran-Viardot recital of a few years ago. The voice is now more heavily weighted towards the chest register, more prone to scooping portamentos and attacks from below the note. For all that the singing is still accurate and rhythmically precise, its general character

is much less attractive; much of the phrasing is neutral and without impulse, while the sheer sound is monotonous and—frankly—rather hard-boiled.

Among the present arias, those from *Carmen* are the most satisfactory, for a degree of characterization is evident—especially in the exchanges with José in the *Seguidilla*, for which a real live tenor, William Blankenship, is provided (although he doesn't reappear at a parallel place in "Mon cœur s'ouvre"). There is also an anonymous chorus in the *Habañera*, but I would hesitate to characterize this assemblage as "real live"; they sound pretty scruffy.

The remainder of the program is curiously flat and uninvolved, despite a few impressive moments from the orchestra (the playing isn't always clean, but Lewis has a good ear for instrumental details). For most of its length, I'm afraid this sounds like a record made to fill out a contract. D.H.

STEVEN STARYK: "Four Hundred Years of the Violin"

Steven Staryk, violin; Eloise Niwa, piano; Adela Kotowska, piano; Kenneth Gilbert, harpsichord. EVEREST 3203/6, \$29.88 (six discs, stereo only).

Although five of the records here are currently listed in Schwann on the Virtuoso and Baroque labels, the present set assembles them—together with a disc of previously unreleased Staryk performances—for the first time under one lid.

The collection is an unusually venture-some one. There are two discs of sonatas for violin and harpsichord—one Sonata each by Nardini, Veracini, Locatelli, and Corelli, and four by Bach. Those by the last-named are not from the familiar set of six, but consist of the Sonatas in G major and E minor, S. 1021 and S. 1023, for violin and figured bass, and two Sonatas, in F major and G minor, whose authenticity is doubtful. Another record is devoted to solo sonatas by Pisendel, Geminiani, Stamitz, Hindemith, and Prokofiev (Op. 115, not Op. 121 as given on the jacket), and includes also an Aria for Violin Solo by Staryk's countryman, the contemporary Canadian composer Jean Papineau-Coutre. A fourth disc comprises first recordings of eighteen études for unaccompanied violin by Dancă, Dont, Fiorillo, Kayser, Kreutzer, Rode, and Wieniawski—nineteenth-century violinist-composers whose works contributed to the development and establishment of the modern Franco-Belgian school of violin technique, and usually languish in the obscurity of the practice studio. Wieniawski is further represented by an LP containing his Etude-Caprices for Two Unaccompanied Violins, Op. 18 (Staryk playing both parts himself as an exercise in musical auto-eroticism) and a number of his violin-and-piano showpieces. Rounding out the album is the newly issued disc—ten encore tidbits mingling such chestnuts as Falla's *Danse espagnole* and Nováček's *Perpetuum mobile* with rarely heard fare by Fiocco, Szymanowski, and others.

Now in his mid-thirties and a professor of violin at the Oberlin College Conservatory, Steven Staryk first attracted the attention of record collectors as the violin soloist in Sir Thomas Beecham's highly acclaimed Angel recording of Rimsky-Korsakov's *Scheherazade*. Appointed concertmaster of the Royal Philharmonic Orchestra at the age of twenty-four, he went on to occupy the first chairs of the Amsterdam Concertgebouw and the Chicago Symphony. He impresses as a violinist with a warm, intense tone of distinctly individual character, an almost textbook command of all the bowing and fingering devices in the string player's arsenal, and a dramatic flair which makes his virtuoso displays convincing. His playing here has been recorded in sound ranging from adequate to excellent, though in a few instances the violin and its accompaniment are so sharply separated on opposing channels that use of a blend control is desirable.

Regrettably, the value of the album has been compromised by an extremely haphazard presentation. Everest has inexcusably omitted the thorough and informative annotations of the original releases and has devoted so much of the back jacket to a biographical puff that it has not left itself space to detail the contents of all the discs; you must consult the record labels and transcribe the contents on to the jacket yourself. Secondly, the title of the album is a misnomer. Since nothing in this collection was composed before 1700, "Two Hundred Fifty Years of the Violin" would have been more accurate. Finally, the set is hardly the "anthology of the art of violin playing" it purports to be. Considered on that basis, it is riddled with gaps and misplaced emphases that challenge one's credulity (Paganini, for example, is represented only by his tame and inconsequential Sonatina for Violin and Guitar, Op. 3, No. 6, in a version transcribed for piano accompaniment; Bach is heard at his most obscure; there is too much Wieniawski, but not a note of Beethoven).

Regarded, however, as a compilation of infrequently heard repertoire, brilliantly played and well recorded, this album is attractive indeed. M.S.

2001: A SPACE ODYSSEY

Excerpts from music by J. Strauss, R. Strauss, Khachaturian, and Ligeti.

Stuttgart Schola Cantorum; various orchestras and conductors.

MUSIC FROM 2001: A SPACE ODYSSEY

Excerpts from music by J. Strauss, R. Strauss, Khachaturian, Ligeti, and Blomdahl; electronic effects by Subotnick.

Gregg Smith Singers; various instrumentalists, orchestras, and conductors.

For a feature review of these recordings, see page 85.

The \$89.50 Miracord



with the \$129.50 features

The new Miracord 620 has most of the features more expensive record changers offer plus some that are exclusive to Miracord.

For example — a tonearm that is dynamically balanced in all planes by means of an adjustable counterweight. A gram calibrated knob and pivot bearing for precise tracking force adjustment. Continuously adjustable anti-skating compensation, contoured to exactly the correct value for every point on the surface of the record. Remarkably precise cueing. The ability to track any cartridge at its recommended stylus setting to well below 1 gram. A balanced 4-pole induction motor for precise speed accuracy. A heavy pressure-formed turntable platter for smooth, steady motion. **That's what the 620 offers that other automatic turntables offer!**

Here's what other automatic turntables don't offer. Light touch pushbutton operation — a Miracord exclusive. The gentlest touch puts the Miracord into automatic play — up to 10 records. Or you can ignore the pushbuttons and play the single records manually by simply placing the arm on the record. Another Miracord exclusive lets you repeat the same record over and over. That's how easy it is to operate the Miracord 620 and to enjoy its performance.

The Miracord 620 follows in the great tradition of the 50H (\$149.50) and the 630 (\$119.50). Model 620. Miracord quality at \$89.50. See what we mean at your hi-fi dealer. Benjamin Electronic Sound Corp., Farmingdale, N. Y. 11735.

New Miracord 620

IN BRIEF

BARTOK: Duos for Two Violins (44). André Gertler and Josef Suk, violins. Crossroads 22 16 0208, \$2.49 (stereo only).

BLOCH: Concerto for Violin and Orchestra (1938); Suite Hébraïque (1951). Hyman Bress, violin; Prague Symphony Orchestra, Jindrich Rohan, cond. Crossroads 22 16 0212, \$2.49 (stereo only).

HANDEL: Concerti grossi, Op. 6: No. 4, in A minor; No. 2, in F; No. 6, in G minor. Berlin Philharmonic Orchestra, Herbert von Karajan, cond. Deutsche Grammophon 139035, \$5.79 (stereo only).

MOZART: Divertimento for Violin, Viola, and Cello, in E flat, K. 563. Grumiaux Trio. Philips PHS 900173, \$5.79 (stereo only).

SHOSTAKOVICH: Twenty-Four Preludes for Piano. **HINDEMITH:** Sonata for Piano, No. 3. Klára Havlíková, piano. Crossroads 22 16 0204, \$2.49 (stereo only).

STAMITZ: Concerto for Viola and Orchestra, in D; Sinfonia Concertante for Violin, Viola, Cello, and Orchestra, in A. Ulrich Koch, viola (in the Concerto); Collegium Aureum. RCA Victrola VIC 1339 or VICS 1339, \$2.50.

GEORGE WELDON: "London Pops." Pro Arte Orchestra, George Weldon, cond. Capitol SP 8684, \$4.79 (stereo only).

These are really teaching pieces, but they are such beauties and are so marvelously played and recorded here that their issuance as concert music is very well justified. The duos are all tiny miniatures based on Central European folk songs and folk-dance tunes. Each is a gem in itself, and each displays the endlessly unanswerable Bartókian paradox: how can a piece of music taken directly from folk sources manage to be an utterly personal and totally inimitable expression within a time span of forty seconds? A.F.

Bress slashes his way through Bloch's orchestral underbrush, producing a technically adroit, glaringly unsubtle performance which has its momentary (but I suspect, not very durable) effectiveness. Menuhin's blandness, while not perfect either, is less jarring on the nerves, and I will continue to prefer it until *Odyssey*—or another interested party—re-releases the incomparable Szigeti/Munch recording. The *Suite Hébraïque*, here played without the optional supplements of the *Meditation* and second *Processional*, is minor Bloch. Since it was intended for the viola, the piece loses its slight, dulcet atmosphere when played on the thinner-sounding violin. H.G.

Arriving as it does on the heels of the English Chamber Orchestra version of Op. 6 (reviewed in August), the Karajan disc strikes me as decidedly broad in the beam: the phrasing is smooth, almost voluptuous; the cadential retards grandly pulled out; the largo movements slow indeed, and dare I say it?—dull. The rhythmic lift, the more exciting phrasing of the English players is replaced here by grandeur (with a big body of instrumentalists and big recorded sound to match). While Karajan is always articulate, he fails to draw one with any special love into the niceties of the score. S.F.

This is the only trio for this instrumental combination that Mozart wrote, and he put much into it: his Adagio is as deep-reaching and beautiful as any quartet slow movement, and has a big, dark sonority all its own. The divertimento designation, therefore, may mislead the unwary—this is no mere frivolous exercise—and although one or two melodic themes do not steer clear of cliché, Mozart's thematic working-out and his handling of the three instruments leaves one in no mood to criticize. Besides the Adagio, two particularly telling moments linger in the ear—the trio of the second Minuet, lovingly conceived, and a chromatic and poignant variation in the fourth movement (there are six movements altogether). Grumiaux and his colleagues render it all with tremendous vigor, joy, and warmth. S.F.

Shostakovich's Twenty-Four Preludes, written in 1932-33, sound strangely immature for a composer whose style had manifested itself with complete individuality and conviction in much earlier works. The humor and tunefulness of Shostakovich are by no means absent from these preludes; on the whole, however, they are rather bland reminiscences of Chopin and Rachmaninoff—or so Miss Halíková makes them seem. She does better with the joyous, scintillating, marvelously open-textured sonata by Hindemith; everybody plays this piece, and it has been recorded many times before, but seldom with such vividness and skill. A.F.

Stamitz was a good fellow, and a bore. He did all the smooth and workmanlike things expected of an accomplished player/composer of the late 1700s, and did them well; the Collegium Aureum passes them on to us in many fashion, slighting nothing, adding some excellent cadenzas (in the Viola Concerto), and keeping affairs moving in as lively a manner as possible. Ulrich Koch is a dexterous violist, noodling happily and giving the brief motives of his best, and the soloists in the *Sinfonia Concertante* carry out their decorous relationship with conviction. S.F.

They just don't write symphonic *morceaux* like these any more—"these" being the British Proms masterpieces-in-miniature lovingly resurrected on Side 1 here: Eric Coates's *London Bridge March*, Elgar's *Bavarian Dance No. 1*, German's "Gypsy Suite" *Minuetto*, Fletcher's *Bal masqué*, Quilter's *Rosamunde*, and Haydn Wood's *Joyousness Waltz*. But in England the old tradition at least lingers—as exemplified by the present second-side essays of contemporary British composers who emulate their elders. Anthony Collins' *Vanity Fair*, Gilbert Vinter's *Portuguese Party*, Frederic Curzon's *Punchinello*, are passable replicas of the real thing (although Alan Langford's *Waltz for String Orchestra*, Fredric Bayco's *Elizabethan Masque*, and Harry Dexter's *Siciliano* are frankly ersatz). No matter: the first side contains authentic jewels of the genre while the entire disc is estimable for the splendid performances by the late George Weldon and for fine circa 1963 recording. R.D.D.

Our competition builds some pretty good stereo receivers.

(We just happen to build a great one.)

Let's not kid around. At 700 bucks plus tax, a Marantz Model 18 Stereophonic FM Receiver isn't for everyone.

But, if you'd like to own the best solid-state stereophonic receiver made anywhere in the world, this is it. Here are just a few of the reasons why.

The Marantz Model 18 is the only receiver in the world that contains its own built-in oscilloscope. That means you can tell a lot more about the signal a station is putting out besides its strength or whether or not it's stereo. Like if they're trying to put one over on you by broadcasting a monaural recording in stereo. Or causing distortion by overmodulating. (It's nice to know *it's their fault.*)

The Marantz Model 18 is the only stereo receiver in the world with a Butterworth filter. Let alone four of them.

The result: Marantz IF stages *never need realigning*. Marantz station selectivity is superior so strong stations don't crowd out adjacent weaker stations. And stereo separation is so outstanding that for the first time you can enjoy true concert-hall realism at home. Moreover, distortion is virtually non-existent.

But there is much more that goes into making a Marantz a Marantz. That's why your local franchised Marantz dealer will be pleased to furnish you with complete details together with a demonstration. Then let your ears make up your mind.



marantz

Designed to be number one in performance... not sales.

get
the
NEWS

FREE



MA 5100

Solid State Power Amplifier
and Preamplifier

The new McIntosh 36 page catalog gives you all the details on the new McIntosh solid state equipment. In addition, you'll receive absolutely free a complete up-to-date FM Station Directory.

FREE!

SEND TODAY

McIntosh

McIntosh Lab. Inc.
2 Chambers St., Dept. A-10
Binghamton, N. Y. 13903

Please Send **FREE CATALOG**
and **DIRECTORY**

NAME _____

ADDRESS _____

CITY _____

STATE _____ ZIP _____

CIRCLE 48 ON READER-SERVICE CARD

REPEAT PERFORMANCE

A SELECTIVE GUIDE TO THE MONTH'S REISSUES

BRAHMS: *Vier ernste Gesänge, Op. 121.*
DVORAK: *Biblical Songs, Op. 99.*
Dietrich Fischer-Dieskau, baritone;
Jörg Demus, piano. Heliodor HS
25082, \$2.49 (stereo only) [from
DGG 138644, 1960].

Brahms's *Serious Songs* are most congenial material for Fischer-Dieskau. Perhaps a darker bass voice would be more in keeping with the composer's somber Biblical reflections, but I have yet to hear a better sung version than the one contained on this disc. Most recitalists are given to intoning the vocal line in a monotonous Sunday morning fashion, apparently without the faintest understanding of the songs' musical and emotional riches. Fischer-Dieskau, on the other hand, exercises his familiar command of textual nuance from forceful declamation to *pianissimo* legato in a wholly fascinating exploration of the music.

The rarely heard *Biblical Songs* of Dvořák are the appropriate companion pieces (six of the set of ten are offered here). Their childlike innocence and fresh melodic ideas are disarming, and the baritone's unaffected, moving performance suits the music perfectly. Demus's accompaniments are quite marvelous and the reproduction is faultless. Texts and translations.

DVORAK: *Symphony No. 9, in E minor, Op. 95 ("New World").* Berlin Philharmonic Orchestra, Ferenc Fricsay, cond. Heliodor HS 25083, \$2.49 (stereo only) [from DGG 138127, 1962].

The *New World* Symphony has fared very well on records and here is another fine budget version, to compete strongly with Kubelik's excellent performance on Stereo Treasury. Fricsay's first recording of the work for DGG over fifteen years ago was a curiously uneven affair. Here he is more like himself, striking a very happy balance between Toscanini's supercharged excitement and Kubelik's warm lyricism. The work's melodic lines shape themselves freely and naturally without the tempo vagaries that afflicted his earlier effort—nor is there any lack of thrust or orchestral bite when such is called for. The Berlin ensemble produces the ripest of instrumental colors and the sonics are brilliant. There may be more personal statements of this symphony in the catalogue, but Fricsay's reading is one to live with.

ELGAR: *Enigma Variations, Op. 36.*
RESPIGHI: *Feste romane, NBC* Symphony Orchestra, Arturo Toscanini, cond. RCA Victrola VIC 1344 or VICS 1344, \$2.50 [from RCA originals, the Elgar recorded in 1951, the Respighi in 1949].

Both these performances are deservedly

classic in the Toscanini canon. The Elgar has pages of fiendish writing—as difficult as anything in the late romantic orchestral repertoire—but the NBC Orchestra makes light of the challenges and the many solo spots are all superbly played. In over-all conception, few recorded *Enigmas* are quite so pellucid in detail and noble in statement.

Although Respighi's third Roman portrait wears even less well than the more popular *Pines* and *Fountains*, it still makes a good show-off piece for a virtuoso orchestra and conductor. Needless to say, Toscanini's version has yet to be bettered. The sound on Victrola's remastered disc is a great improvement over previous editions.

FRANCK: *Symphonic Variations.* **RIMSKY-KORSAKOV:** *Concerto for Piano and Orchestra, in C sharp minor.* **SCRIABIN:** *Concerto for Piano and Orchestra, Op. 20.* Paul Badura-Skoda, piano; Philharmonic Symphony Orchestra of London, Artur Rodzinski, cond. (in the Franck and Rimsky-Korsakov); Vienna Symphony Orchestra, Henry Swoboda, cond. (in the Scriabin). Westminster WST 14521, \$4.79 (re-channelled stereo only) [from Westminster XWN 18521, 1951].

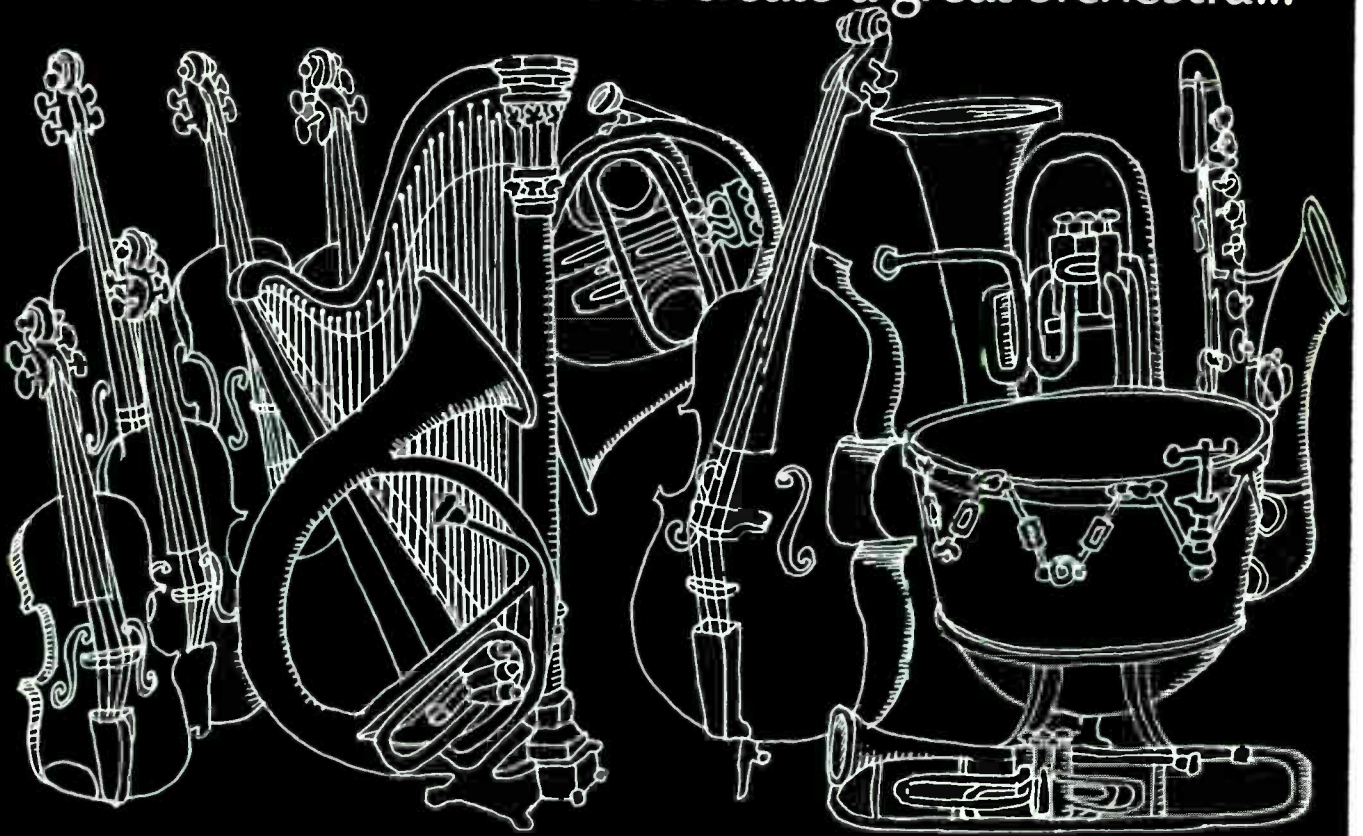
Neither of the two Russian concertos on this disc is terribly compelling. Rimsky's brief one-movement monothematic fantasy has unmistakable Lisztian overtones but not much vitality; Scriabin's work is not without occasional lyrical interest but on the whole it leaves a rather amorphous and turgid impression. Badura-Skoda's performances are graceful and cleanly executed, and anyone in the market for these pieces could scarcely do better. The familiar Franck Variations are also beautifully played, full of exquisite details and brilliant passagework. As for the disc's sonic quality, the piano sound is crystalline but the orchestra is more often than not a blur in the distance.

MOZART: *Quintet for Piano and Winds in E flat, K. 452.* **BERKELEY:** *Trio for Violin, Horn, and Piano, Op. 44.* Colin Horsley, piano; Manoug Parikian, violin (in the Berkeley); Dennis Brain, horn; Dennis Brain Wind Ensemble. Seraphim 60073, \$2.49 (mono only) [from Capitol G 7175, 1959].

When this disc was first released in England in 1953, the performers were identified as the Colin Horsley Ensemble. Today it is presented to us as "The Art of Dennis Brain, Vol. 2." The tribute is not unjustified, for any sample of the late hornist's artistry, whether as soloist or chamber player, is a valuable catalogue addition. Actually, Brain's still available performance of the Mozart on Angel 35303 (mono only), with Walter Giese-

HIGH FIDELITY MAGAZINE

It takes more than violins to create a great orchestra...



and more than
ordinary loudspeakers
to reproduce it.

That's why Bozak speakers are extraordinary

... in design
... in manufacture
... in performance

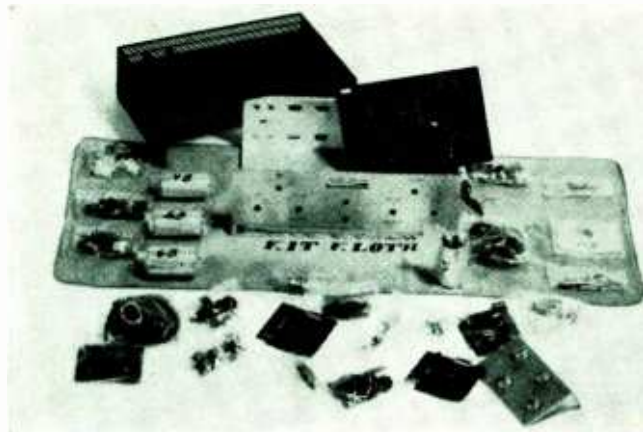


Bozak[®]

Darien, Connecticut 06820

®Registered

Here is what it takes to build the finest amplifier available today



...and you can do it yourself with
a koss-acoustech kit for only \$249

Model XII with preamp module. Dynamic power (1 kc) 4 ohms: 200 watts. RMS Power (1 kc) 8 ohms: 80 watts. Frequency response ± 3 db: 8-25,000 Hz. Rise time: Less than $1\frac{1}{4}$ microseconds. Hum and noise (unweighted): -95 db below rated output. Harmonic generation: 0.09%. 1M Distortion (phono input): 0.015%. Write for complete details.

KOSS

Koss Electronics Inc.
2227 N. 31st St., Milwaukee, Wis. 53208

CIRCLE 44 ON READER-SERVICE CARD

Now YOU can buy ANY

RECORD OR TAPE

on ANY LABEL!

WORLD'S LARGEST SELECTION

AT LOWEST DISCOUNT PRICES

Thru KING KAROL'S World Famous MAIL ORDER SERVICE!



FREE MAILING AND HANDLING ANYWHERE IN U.S.A.!

THE PRICE OF THE RECORD IS ALL YOU EVER PAY! YOUR ORDER GETS INSTANT SERVICE—PROCESSED DAY RECEIVED!

KING KAROL ALWAYS HAS ALL THE RECORDS AND TAPES ALL THE TIME!

FREE SCHWANN CATALOG with Initial Order!

The complete guide to every record available!

| List Price | Your Price |
|----------------|------------|
| \$1.89 to 1.99 | \$1.35 |
| 2.19 to 2.49 | 1.65 |
| 2.79 to 2.99 | 1.95 |
| 3.19 to 3.49 | 2.30 |
| 3.79 to 3.99 | 2.50 |
| 4.19 to 4.49 | 3.20 |
| 5.19 to 5.99 | 3.90 |
| 6.19 to 6.99 | 4.40 |

TAPES — 1/4 OFF CATALOG PRICE!

FREE Shipping Anywhere in USA and APO & FPO Addresses! (Add 15% for Foreign Shipments—Minimum Charge \$1.50) Send check or M.O. with order.

KING KAROL RECORDS HF-10
P.O. Box 629, Times Sq. Station, New York, N. Y. 10036

Enclosed find \$ _____ Send to:
NAME _____
ADDRESS _____
CITY _____ STATE _____ ZIP _____

*N.Y. State residents please include local Sales Taxes

CIRCLE 83 ON READER-SERVICE CARD

king at the piano, has slightly more character than this sensitively played but rather timid interpretation. The Berkeley Trio is a conservative, effectively written effort. Admirers of Brain will want the record primarily for the latter work, which contains numerous horn passages tailor-made for Brain's limpid tone and razor-sharp attack.

PUCCHINI: *La Bohème*. Licia Albanese (s), Anne McKnight (s), Jan Peerce (t), Francesco Valentino (b), Nicola Moscona (bs), et al.; Chorus: NBC Symphony Orchestra, Arturo Toscanini, cond. RCA Victrola VIC 6019 or VICS 6019, \$5.00 [from RCA Victor LM 1709, 1953, recorded in 1946].

It seems incredible to have at hand a recording of *La Bohème* led by the conductor of the world premiere, and in this respect Victrola's reissue of the Toscanini reading is of no small historical significance. One should tread carefully, though, in assuming that this is exactly how it went on the evening of February 1, 1896. As evidenced by his recording career, Toscanini's ideas, like any other musician's, changed considerably over the years.

However it sounded on that first night and despite the authority arising from the conductor's long personal association with Puccini, this fiftieth anniversary performance has never appealed to me. Toscanini treats the score with the same unsmiling, revved-up intensity that he brings to Verdi—as if he were trying to find the same penetrating humanistic truths in the younger composer's fragile, sentimental drama. *Bohème* cries for the more relaxed, slightly indulgent *con amore* touch supplied by Beecham in what is still, to my mind, the preferred recording, currently available on Seraphim. No Toscanini performance is without its own special illuminations, however, and certainly every opera collector should hear this one for himself.

The singers are all seasoned *Bohème* interpreters, although those in search of sheer vocal allure should seek elsewhere. And as far as recorded sound goes, in comparison with the sonic improvements administered to the Maestro's *Aida* this set comes as a severe disappointment: it seems even harsher and more brittle than ever in the electronic stereo version.

WAGNER: *Die Meistersinger*. Elisabeth Schwarzkopf (s), Hans Hopf (t), Gerhard Unger (t), Erich Kunz (b), Otto Edelmann (bs), et al.; Chorus and Orchestra of the Bayreuth Festival 1951, Herbert von Karajan, cond. Seraphim IE 6030, \$12.45 (five discs, mono only) [from Columbia SL 117, 1952]. While none of the five currently listed *Meistersinger* recordings can be recommended as definitive, this live taping from the first postwar Bayreuth Festival strikes me as the most satisfactory. The set's greatest asset is clearly Karajan, conducting his first (and most probably last) performance at the official Wagner shrine. Karajan quite appropriately views the opera as a celebration of song—apart from a rather shaky overture, the rich score unfolds in a flow-

HAVE A SYSTEM?

THINK YOU'RE SATISFIED?

NOT REALLY!

(unless you've heard* . . . Quad)

**SATISFACTION
THEREAFTER WILL BE
GUARANTEED**



**HARMONY
HOUSE**

197 EAST 76 ST.
NEW YORK, NEW YORK
(212) 737-8767

**Official Agent for
Quad Products
in
U. S. A.**

*heard, as in hearing, as in
owning. Be prepared.

CIRCLE 37 ON READER-SERVICE CARD

OCTOBER 1968

what are the Quad triples?

Triples are merely a group of three transistors coupled together in such a way that they operate as a single entity.

QUAD has developed a new type of output circuit⁽¹⁾ using such 'groups of three' or triples, where each triple behaves as a kind of super transistor with a far higher performance⁽²⁾.

This offers an important new degree of freedom to the designer. Whereas previously he has had to struggle hard to reduce distortion to acceptable limits, he can now put it as low as he wishes, to -100 dB or more if he so desires.

In the QUAD 303, all forms of distortion are placed well below the limits of human hearing so that no matter how refined the test, the amplifier can never degrade the programme quality.

- (1) Wireless World, April 1968 "Low Distortion . . . a new approach . . ."
- (2) * Symmetrical *and* complementary.
* β in the *tens of thousands*.
* VBE *independent* of output junction temperature.
* *Single* transistor phase shift.

QUAD
for the closest
approach to the
original sound



For further details
see your Hi-Fi dealer
or write direct to:—

QUAD

ACOUSTICAL MANUFACTURING CO. LTD.
HUNTINGDON, ENGLAND.

CIRCLE 1 ON READER-SERVICE CARD

There are speakers and speakers and speakers and speakers and speakers of all kinds with nothing really new except for the **LEAK** Piston-Action "Sandwich"...



The only speaker systems having the "Sandwich" cone, (U.S. Patent No. 3,111,187), which provides structural strength, hundreds of times greater than conventional cone material. The rigidity of the "Sandwich" cone prevents cone breakup or erratic flexing which causes distortion in other speakers. You hear smooth natural sound. Perfection at every harmonic and dynamic level. The rich grained Scandinavian wood cabinetry is a joy to see. Where space is a problem, see and hear the "Mini-Sandwich" —\$135.00. For no compromise in performance, the "Mark II" Sandwich is \$199.00. For brochure and name of nearest dealer—Write Dept. SA

ERCONA CORPORATION

Sole U.S. Representatives for:
PML Condenser and Dynamic Microphones
Omega Replacement Stylus
432 Park Ave South, New York 10016

CIRCLE 30 ON READER-SERVICE CARD

MORE and BETTER

FM Stereo Multiplex BROADCASTS FOR YOU

with a

FINCO®

AWARD-WINNING FM Antenna

Model FM-4
\$24.90 List

World's Most Complete line of HI-FI Phased

FM ANTENNAS

Write for Catalog 20-213.

THE FINNEY COMPANY
34 W. Interstate • Bedford, Ohio
Dept. HF

CIRCLE 31 ON READER-SERVICE CARD

DIXIE IS Largest discount High Fidelity component distributors in the South. Wholesale prices on package or individual components. Latest models in factory sealed cartons shipped immediately from our warehouse. Special attention given to Audio Clubs, Churches and Schools. For Special Price Quote — Write

DIXIE HI FIDELITY WHOLESALE
Our New Warehouse
10520 DETRICK AVENUE
Kensington, Maryland 20795
Phone: 301-933-7600

CIRCLE 25 ON READER-SERVICE CARD

GRAMOPHONE

BRITAIN'S FOREMOST RECORD CRITICS WRITE EVERY MONTH

IN

GRAMOPHONE

COMPREHENSIVE CLASSICAL REVIEWS

★

JAZZ AND SWING REVIEWS

★

MUSIC FROM STAGE AND SCREEN

★

EQUIPMENT TESTS AND REPORTS

GRAMOPHONE

ANNUAL SUBSCRIPTION \$5

379 KENTON ROAD, KENTON,
HARROW, MIDDLESEX, ENGLAND

WRITE FOR FREE SPECIMEN COPY

CIRCLE 33 ON READER-SERVICE CARD

ing, captivating lyrical fashion with page after page of fine expressive playing by the orchestra. Nor does Karajan slight the opera's architectural points, building up to some magnificent climactic moments. The Act II riot, for instance, is tautly prepared and impressively presented as are the many less obvious key passages in the opera—the beautifully poised performance of the orchestral fantasia that gradually ushers the Mastersingers onstage in the first act, to mention only one example. Karajan will no doubt record *Meistersinger* again, but it seems unlikely that he will better this reading.

The singing tends to be variable, but there are no outright disasters. Edelmans's Hans Sachs only scratches the surface of the role, but his voice is in far better shape than it was for his later Met appearances. Much the same applies to Hopf, whose Walther is not terribly musical but relatively free of the beefy, throaty quality that ruined the tenor's subsequent *Heldentenor* experiments. Schwarzkopf's fresh and dewy Eva falls gratefully on the ear and, best of all, Kunz presents a brilliantly sung and flavorsomely etched portrait of Beckmesser. The Mastersingers are all in good hands, and the clarity, presence, and depth of the sonics are simply remarkable for on-the-spot 1951 engineering. Furthermore, the live performance ambience adds considerably to the immediacy of the recording. For the present then, this is the recording of the *Meistersinger* to have.

HANS HOTTER: "Great German Songs, Vol. 2." Songs by Brahms, Wolf, and Loewe. Hans Hotter, bass-baritone; Gerald Moore, piano. Seraphim 60065, \$2.49 (mono only) [the Brahms from Angel 35497, 1957].

Hotter is in excellent form on this disc, displaying an uncanny stylistic understanding of three very different Lieder composers. By and large, the eleven Brahms items are familiar fare—gentle, restrained mood pictures such as *Wir wandelten*, *Sapphische Ode*, *Wie Melodien*. With an artist of limited imagination, the unrelieved tenderness could become tedious, but Hotter colors his voice so subtly that each song takes on a very special individual quality.

The Wolf and Loewe selections are apparently new to the domestic catalogue. Hotter artfully projects the fine points of the Wolf character vignettes (*Nimmersatte Liebe*, *Anakreons Grab*, *Verborgenheit*, *Der Musikant*, and *Fussreise*) and relishes the part of storyteller in Loewe's narrative ballads (*Der Erbkönig*, *Edward*, *Odins Meeresritt*, *Die wandernde Glocke*, and *Hinkende Jamben*). Gerald Moore's accomplishments, needless to say, are immaculate, and the recorded sound is pristine. Complete texts with translations are provided as well as interesting notes on each song. A basic disc for anyone's Lieder collection.

PETER G. DAVIS



HIGH FIDELITY MAGAZINE

All you need is a ROBERTS and each other.....

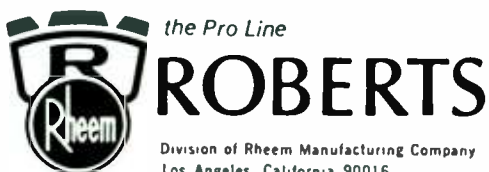


Fill your world with beautiful music and you won't even notice the little things that are missing.

Here's a stereo tape recorder that's completely self-contained and portable. The detachable, swing-away speakers permit total stereo listening. You can record your favorite music from LP records, AM, FM stereo broadcast or mike at the new long play 1-7 8, and the standard speeds of 3-3 4 and 7-1 2. And look at the professional features you'll enjoy on your ROBERTS 1725 III... 2 VU meters; stereo headphone jack for private listening; automatic shut-off; digital index counter, built-in tape cleaner, and many other features.



MODEL 1725 III



CIRCLE 80 ON READER-SERVICE CARD

Trend Bucker Ruby Braff Of the Anti-Phony Brigade



Not a modernist, not quite a traditionalist, just a first-rate cornetist.

ONE OF THE MOST interesting men I know is the Boston-born cornetist Ruby Braff. If Ruby weren't white, the critics would by now have rendered him into legend. In his wonderful golden tone and clear unpretentious inventions, there is a tie to Louis Armstrong and the past.

Ruby's trouble is that he has never submitted to fad, never associated with fashionable movements. Barely into his forties, Ruby represents a phase of jazz that predates his own birth. He is not entirely a traditionalist, and he's not a modernist. And perhaps he is not phony enough for today's shadow-loving listener. Nobody's ever been able to pin Ruby down, and there is a tendency in aesthetics to ignore what cannot be classified.

Part of Ruby's trouble arises from his curious crusty sagacity. Ruby has strange and sometimes disturbing powers of insight, and he has absolutely no inhibition about saying what he sees. And people in the music business do not in general care much for the truth.

Small, compact, dryly witty, and with a mild incapacity to say the letter R, Ruby is like a transistorized oracle as he pops off about music, the business of music, the trumpet—you name it, Ruby has a view of it.

When I first met Ruby, he put down the cornet. He disliked the instrument he played so superbly. "What a stupid way to go through life," he said. "With your arm stuck out in front of you like an idiot. I wanted a saxophone. I wanted to play tenor. But my family had the nerve to bring me home a cornet."

He grinned. "I used to look at the saxophone men and envy them. They looked so comfortable, and they looked so *proficient*, with all those keys to work. The public would say, 'Isn't he wonderful?'—even if the guy played dreadfully."

If the critics have not praised Ruby enough of late, it is not entirely their fault. It's become difficult to hear him, unless you live in Europe. Ruby lives in New York, but no matter: he has more following abroad than here. And he hasn't recorded in this country in eight years. (How many people remember those wonderful things he did on Vanguard years ago with pianist Ellis Larkins?)

Ruby argues that there is as much acceptance of good music by the people of America as there is overseas. "The trouble," he says, "is they don't get the chance to hear it here. Wherever I play, people—and this includes a lot of kids—say, 'That's wonderful music, how do we get to hear more of it?' I say, 'Write to your goddamn radio stations.'"

Ruby has been a trend bucker from the beginning, and he still is—iconoclastic and yet reverent towards music—and he has never made any secret of his open contempt for a good many people at the executive level of the record industry, which is undoubtedly a factor in the industry's frantic rush not to record him.

"Those people," he said, "who are saying, 'Man, you gotta get with it, get with the kids, they're preposterous. You don't get to be forty years old and then go backwards to the time when you *didn't* know anything."

"A lot of this foolishness comes from Madison Avenue. There are two reasons why these people promote the get-with-it thing, which is essentially thinking down. One is that they're faggots, and can find no other way to relate to the world. A business man can't run around shaking his tail at the country club, but if he *promotes* these dances so that they're in vogue, then it becomes all right for him to do it. He'd like to be with and touch the young, but he can't. So the next best thing is to promote new dance steps.

"The second thing: he's a guilty father who's been rotten to his children. So he thinks that to be accepted by them now, he'll wear a minijacket and minishorts. And then he'll have a minilife with his minisex.

"So he tries to live this life and does everything in his power to promote it, doing a lot of witless dances based on no musicality whatsoever. You can dance any way you want, since there's no contact between the dancers. Boys can end up dancing with boys and girls dancing with girls. The next thing you've got is minisex.

"A lot of these people who are manipulating the kids today, they're really failures. They've never done anything. They copped out early. And there's always been something missing for them.

They never swung, never lived. They don't even know if they really are faggots. They're closet fags.

"Let's make this clear: I couldn't care less about a man's actual sex life. That's his business. It didn't hurt the music of . . ." He named several major composers of American popular music of the last thirty years, all known in the trade to be homosexual. "The point is that their virility wasn't destroyed: it was there in their work. There's no virility in what's going on today.

"It wouldn't be so bad if all this were going on in a separate colony, but when they influence the stream of American thinking . . ."

He didn't finish the point. He didn't have to. Madison Avenue and/or the record industry—and their ties grow closer—certainly do influence the stream of American thought, and whether they've influenced it for the better or not . . . well, just look at the country.

"This false alliance with youth," Ruby said, "has to be fought by people of intelligence. We've got to come back to music. All these years, playing for all kinds of audiences, I have never seen anybody resist good music. But what can they do when they're constantly barraged by this noise?"

It isn't quite correct to say that Ruby hasn't been recorded in this country in eight years: he did an album for Columbia a few years ago. He played and talked on the date. He introduced each tune, told stories about each player, introduced them, communicated what they were as men. "I thought it was a wonderful idea," he said. "But Columbia never issued it. As a matter of fact, they lost the master. *Lost* it. But everybody got paid, so what the hell."

What are Ruby's plans, the music business today being what it is? He has just finished a month at New York's Half Note café with Zoot Sims, and he is rehearsing a new group built along the lines of the old John Kirby Sextet.

"I just go on playing," he says. "It isn't hard for the artist to keep faith when he's working all the time. But the man who can keep faith with himself when he's not working, *he* is an artist."

GENE LEES



LASTING QUALITY

In the evolution of high fidelity, there have been some "revolutions"—the stereo record, FM multiplex, and transistorization, to give some examples. Each of those changes left its trail of obsolete equipment, frequently replaced with much higher priced models. Through these periods of change, Dynaco has maintained a level of quality so high that our equipment is always current, never obsolete, and always adaptable to the newest useful innovations.

Dynaco's underlying philosophy is to deliver exceptional performance from designs so carefully and progressively engineered that they defy obsolescence. We add new products only when we feel that they can make a contribution of value to music reproduction. In each Dynaco high fidelity component the total value of the separate parts is greater than what you pay for the finished product, and you can save even more by buying the kit.

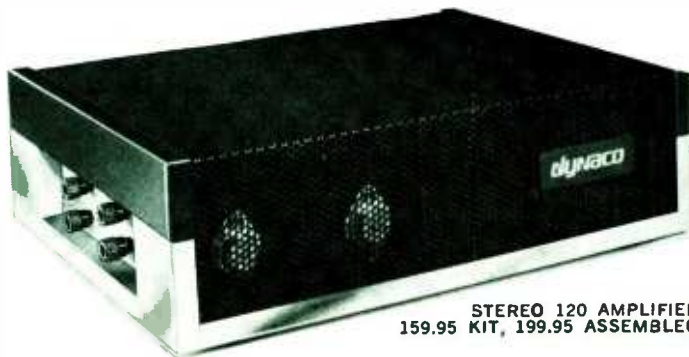
Dynaco's separate components give you the ultimate in flexibility and ease of installation. They can be interchanged with full compatibility, not only with Dynaco units, but with any other similar designs which are generally accepted as being of the finest quality. No industry innovation can make your system obsolete, and future changes, such as an

increase in amplifier power, can be easily and economically accomplished.

The quality of performance obtained with the FM-3 tuner, PAT-4 preamplifier, and the Stereo 120 power amplifier cannot be matched in any single package regardless of promotional claims. Other Dynaco units which can interchange with this system will also give similar results at lower power, or with a bit less control flexibility at still lower cost, depending on the units chosen.

Whether you compare Dynaco with others by listening or by laboratory test, you will find that Dynaco gives sound closest to the original—with lucid clarity, without murkiness, noise or distortion. Every unit—whether purchased as a kit or factory assembled, is assured of delivering the same specified quality, for our reputation has grown through directing our design efforts towards perfection rather than to the planned obsolescence of yearly model "face-lifts."

You may find that your dealer does not have some Dynaco equipment in stock, however, for the demand greatly exceeds our ability to produce for a rapidly growing audience. Quality is our first consideration, so we must ask your patience. We believe you will find it is worth the wait.



Write for descriptive literature and complete specifications.

dynaco inc. 3060 JEFFERSON STREET, PHILADELPHIA, PA. 19121
 IN EUROPE WRITE: DYNACO A/S, HUMLUM, STRUER, DENMARK

THE LIGHTER SIDE

reviewed by MORGAN AMES • O. B. BRUMMELL • R. D. DARRELL • GENE LEES • STEVEN LOWE • JOHN S. WILSON

SYMBOL * DENOTES AN EXCEPTIONAL RECORDING

* **COUNTRY JOE AND THE FISH: Together.** Vocal group with guitars, organ, and rhythm accompaniment. *Rock and Soul Music; Susan; The Harlem Song; Waltzing in the Moonlight*; seven more. Vanguard VSD 79277. \$5.79 (stereo only).

Progressive rock is in great danger of being undermined by the record industry. Virtually every group sponsored by the major labels is critical of the Establishment, though the criticism is tempered, softened, and comprised by the mind-rotters whose livelihoods are contingent upon bludgeoning and bilking millions of adolescents each year.

Feigned radicalism has become a commodity and the record mongers are raking in the money at breakneck speed. Commercialism is not exactly unknown in American business practice, so none of this is too surprising. What is surprising—and gratifying—is simply that one can still occasionally find groups that maintain a steadfast commitment to a genuinely radical view of Americana. Country Joe and the Fish are of this small but honorable species.

Just one example: the race issue in America is devastatingly portrayed in *The Harlem Song*. You are invited to bring your family to visit a black world that has never existed, save in the minds of white Americans. The song pictures



Country Joe and the Fish: they're rough, and their radicalism is the real thing.

a community of dancing, singing, shuffling darkies that entertain you and yours in your summer quest for family fun in Fun City.

The Fish make their points with a very funky, unpolished style that is highly ingenious. The guitar strings squeak, Joe McDonald's voice is wholly untrained and raw. It is all part of their undeniable attractiveness and appeal. They're rough—like the Stones and most other radical groups.

They project incredible presence, an honest enthusiasm, and flesh-and-blood realism that has almost entirely passed from the American pop scene. They are very real. Which means, of course, that a lot of people won't like them.

The Fish have developed into a sharply focused satirical rock machine, an example of committed artists commenting on a segment of society that should be committed. S.L.

* **LU ELLIOTT: With a Little Help from My Friends.** Lu Elliott, vocals; Tommy Goodman, arr. and cond. *My Romance; Don't Love Me; I Know Now*; eight more. ABC S 637, \$4.79 (stereo only).

MARION LOVE: A Groovy Kind of Love. Marion Love, vocals; musical direction by Mike Melvoin and Sid Feller. *Every Day; Sunny; Look of Love*; eight more. Capitol ST 2898, \$4.79 (stereo only).

KIM WESTON: This Is America. Kim Weston, vocals; Marty Paich, arr. *People; Born Free; Impossible Dream*; nine more. MGM 4561, \$3.79 or S 4561, \$4.79.

* **CLEA BRADFORD: Her Point of View.** Clea Bradford, vocals; Richard Evans and Les Hooper, arr. *Summertime; Anything Goes; I Need Love*; nine more. Cadet 810 or S 810, \$4.79.

FRANK D'RONE: Brand New Morning. Frank D'Rone, vocals; Richard Evans, Johnny Pate, and others, arr. *Somewhere; Bluesette; Makin' Whoopee*; nine more. Cadet 806 or S 806, \$4.79.

This past summer we were swamped with albums by relatively unknown singers. Summer record releases differ markedly from the more active seasons—it's then that most companies put out albums they didn't know what to do with earlier,

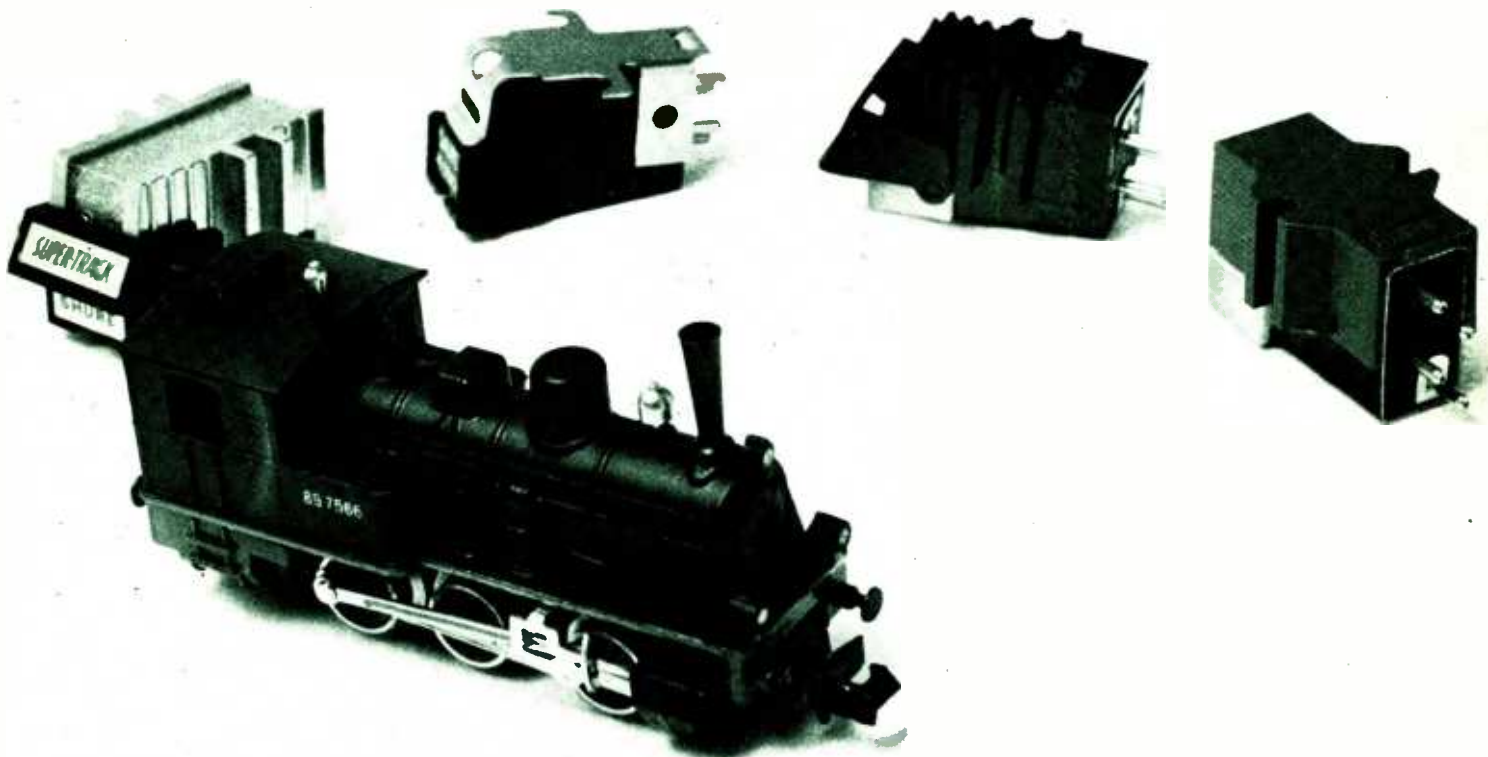
many of them by newcomers. Here are five of the more notable sets.

Lu Elliott, according to the notes, is thus far one of those "secret singers" known in the profession but not out of it. This is her second ABC album. Miss Elliott's jazz-rooted singing is both warm and sure. The sort of presence she displays is acquired only by the mature after long experience. While the word "mature" has become a Mad-Ave. equivalent for "aged," Miss Elliott is far from old. She is simply a grown-up woman, and a great deal of her charm comes from the fact that she sounds it.

Next to the ripe and ready singing of Lu Elliott, Capitol's Marion Love shows her age. She's twenty-two, and too new to have her own sound—one hears touches of Nancy Wilson, Diana Ross. This is Miss Love's first album and probably, like more first-rounders, she tried too hard. She has an intonation problem. It may be nerves but it sounds more like bad technique. One has the feeling she sings with her chin thrust forward, pushing the tone and hitting underneath it on highs. She is pretty on *Watching You*, but even on this quiet ballad too many notes begin delicately and dissipate into quick vibrato and faulty pitch. Miss Love's confident air on songs such as *Souville* and *Walk Proud and Pretty* leads one to think her heart is in rhythm & blues. At present, she's an attractive but not show-stopping young talent.

Of the five singers listed, Kim Weston is possibly the most familiar due to recent television exposure. As far as I know, this is her second album. While Miss Weston is a powerful singer, this album is most impressive in terms of conceptual tightness. The surprising theme is America, and every selection is fresh, thoughtful, and appropriate, reflecting the singer as a bright young woman, a Negro, a newcomer making her way in a difficult field. Marty Paich's arrangements are vital and interesting.

Not to be outdone in the realm of obscure girl singers, Cadet gives us Clea Bradford. I couldn't be happier. Of the five albums, this one is tightest and swings hardest. The tightness comes from the near-perfect blend of Miss Bradford's singing and Richard Evans' arranging (he did all but two of the charts). Between the matching rhythmic force of



TRACKABILITY is much more than a train of thought

Trackability makes a *hearable* difference. It's a measure of performance that most cartridges will not attain. *Only* a high trackability cartridge will track all the grooves on today's recordings at record saving less-than-one-gram force. The **Shure V-15 Type II Super-Track** is one such cartridge — the very best. The world over, every independent expert who has tested it agrees to that. Shure Brothers, Inc., 222 Hartrey Ave., Evanston, Ill. 60204.

Only Shure offers a complete spectrum of cartridges to match your equipment, your ear, and your exchequer. The incomparable V-15 Type II Super-Track at \$67.50; the New M90 series of Easy-Mount Hi-Track cartridges at \$39.95 to \$49.95; the M75 Hi-Track series at \$24.50 to \$39.95; and the Stereo Dynetic series: Model M55E at \$35.50; M44* series from \$17.95 to \$34.50; M31-32* series at \$29.95 and \$29.50; and the M3D*—the all-time best-seller—at only \$15.75. (*not illustrated) Send for specifications and the complete Raison d'Etre for each.

© 1969 SHURE BROTHERS, INC.

the two, the album all but sizzles as it plays. In the forefront of the orchestra is a guitarist who is either Kenny Burrell or someone doing an amazingly accurate imitation of Burrell. At any rate, the guitar playing is so good that at times one loses track even of Miss Bradford, splendid though she is. The whole album crackles. Miss Bradford and Mr. Evans (who also produced) are a formidable team.

The only male singer of the five is Frank D'Rone. This is his first set for Cadet but it's certainly not his first album. Still young, D'Rone has been around for some time. He's a musicianly singer (and also a good guitarist). Though occasionally he suffers from too much hipness, there is almost no tempo, style, or mood in which D'Rone is not agile. Yet something is lacking. Probably it's that mysterious and divine X ingredient on which so many less gifted performers have built bustling careers. On this album, D'Rone sings several new or little-heard ballads, such as *Mandy Is Two*, *Girl Without a Name*, and *Lonely Girl*. In the end, none of them is a really memorable song. As always, D'Rone's singing is clean and skillful. But it doesn't stay with you.

See what I mean about this being a singer's summer? M.A.

THE WIND IN THE WILLOWS. Wayne Kirby, vocals, double bass, piano, harpsichord, organ, and vibes; Ida Andrews, flute, bassoon, piccolo, chimes, and vocals; Peter Brittain, lead guitar and vocals; Paul Klein, vocals and guitar; Deborah Harry, vocals, tamboura, tambourine, and finger cymbals; Anton Carysforth, drums; Steve "Marvello" DePhillips, bass and vocals; others. *Moments Spent; Uptown Girl; So Sad; The Friendly Lion*; seven more. Capitol SKAO 2956, \$5.79 (stereo only).

Most albums sent to reviewers are identical to those found in the racks of record stores; occasionally, however, review copies come wrapped in fancier surroundings, with pictures and assorted promotional odds and ends. These "extras" are in themselves cause for suspicion. Usually, the gratuitous trimmings forecast mediocrity.

Such is the case with *The Wind in the Willows*, one of the very worst groups I've heard in several years. They exude an absolute paucity of personality and an abundance of No-Talent. They don't even sound like a group, but rather like a bunch of isolated clods, hopelessly square and out of it, brought together by lobotomized studio men for a session of fake rock. Harmonies are insipid, melodies nonexistent, musicianship amateurish. They are to rock what Howard Johnson is to food.

The vocal style (ha!) is derived largely from the Mamas and the Papas rejects. Instrumentally they are all-styles, or no-style. You'll hear bits and snatches of the Beatles, Blues Project, and dozens of stylistic motifs that are so overused, so steeped in cliché, that they defy distinct categorization.

This album is as appetizing as moldy white bread. S.L.

✻ **RAY CHARLES SINGERS: MacArthur Park.** Ray Charles Singers, vocals; Jimmie Fagas and Ray Charles, arr. *Honey; Little Green Apples; Gregory's Chant*; eight more. Command RS 936 SD, \$5.79 (stereo only).

Many of the people who make up the Ray Charles Singers are the same vocalists one hears in radio commercials, TV shows, and other recording groups.

Studio singers are a specialized lot. Their vocal ranges are enormous; they can sing in a variety of styles, with or without vibrato according to need; they can read the most difficult arrangements virtually on sight. Most have only one problem: time. Actually it's a problem in reverse. While they can sing time values exactly as written, they cannot relax and sing them *inexactly* when called for, such as with jazz or bossa nova. With all their awesome skill, studio choruses often end up sounding painfully square. (Symphony players have the same problem when they try to play jazz.)

When rock-and-roll came along, studio singers, with their orderly sense of tempo, were at a loss. Early rock-chorale arrangements were stiff and deadly. The interesting thing about this album is the apparent change going on among the singers. After five years of digesting the new idiom, they're beginning to relax with it. Certainly they do not sound like the Jefferson Airplane. But neither do they sound like a displaced opera chorus. The vitality of their sound comes from the probability that most of the singers were interested in the music.

The success of this project was encouraged by the fact that leader Ray Charles has chosen fine examples of the music that's in the air today. Foremost among the songs—and performances—is Jim Webb's haunting ballad, *MacArthur Park* (a hit close on the heels of Webb's *Up, Up, and Away* and *By the Time I Get to Phoenix*). In many ways, their rendition rivals that of actor Richard Harris, who had the hit.

Other high points are Bacharach's bright *Do You Know the Way to San Jose* and the Previns' *Theme from Valley of the Dolls*. Even *Love Is Blue* emerges a more interesting tune than it is, due to Charles's tasteful arrangement and the chorus' convincing singing.

The Ray Charles Singers have always been among the most efficient vocal units on the set. For my tastes, this is the first time they have sounded not just correct, but warm.

Happily, the album is on Command and its recorded sound is excellent.

M.A.

MUSIC FOR THE QUEEN. Chorus, organ, and Central Band of the RAF, J. L. Wallace, cond. Elgar: *Imperial March; Pomp and Circumstance March No. 4; Land of Hope and Glory*. Walton: *Crown Imperial March; Orb and Scepter March*; five more. Capitol SP 8685, \$4.79 (stereo only).

When "The Queen!" was a stiff-lipped empire-builder's toast rather than the title of a transvestite movie, the British

boasted patriotic songs with tunes and swelling harmonies fit to burst one's heart with pride. And if today the sun has at last set on many parts of the empire, the great ceremonial fanfares, hymns, and marches remain. RAF bandsmen, joined at times by the lusty if smallish Finchley and Barnet District Choral Societies and/or organist Frederic Bayco give their all here. Bowlers off, gentlemen: *Sic transit gloria mundi!* R.D.D.

HARRY JAMES: The Golden Trumpet Orchestra, Harry James, trumpet and cond. *Ciribiribin; You Made Me Love You; Two O'Clock Jump*; ten more. London SP 44109, \$5.79 (stereo only).

Who picked Harry for an audio apotheosis in the glories of Phase-4 sound? Actually this is the first complete Phase-4 music program to be recorded outside England—in Tutti Camarata's Hollywood Studios, Sunset Sound, by engineer Bill Lazerus. And if the sonic results are markedly more impressive than Harry ever enjoyed before, there is no matching the transcendental lucidity of the British studio's best technology. I doubt too that any overseas session would have tolerated such blatant spotlighting of a soloist.

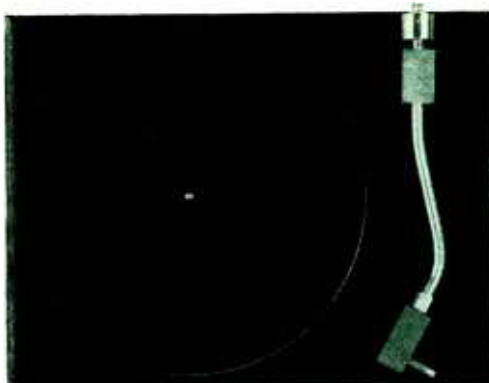
The program itself lovingly resurrects many of the old-time hits associated with Harry James, and he plays the slow ones more emotionally and with cruder vibrato than ever before. Only in some of the livelier songs (*Cherry, The Mole, Satin Doll*, and *I've Heard That Song Before*) does he retire from center stage and allow his anonymous sidemen to generate an approximation of that old-time jaunty swing. R.D.D.

✻ **ED BRUCE: If I Could Just Go Home.** Ed Bruce, vocals; unidentified arr. and cond. *I Know Better; Walker's Woods; Shadows of Her Mind*; nine more. RCA Victor LPM 3948 or LSP 3948, \$4.79.

Of the several levels of music produced in Nashville, the most interesting is the one we hear least about—so far. Singer/writer Ed Bruce is an example. Ralph Emery's notes say: "Ed, after a brief fling at show business, gave it up a few years ago and went back to selling used cars. . . . As a result, I found myself saying, 'There's a guy in Memphis selling used cars who can outsing two thirds of the performers in Music City [Nashville's proud self-nickname].'" Ralph Emery is right.

This is Bruce's first album. His voice is deep, sure, and warm. Ten of the twelve songs are Bruce's originals. Of the ten, at least half are first-rate—and that's an admirable ratio. Bruce's point of view is as dark and sad as his voice—and as gripping. *Her Sweet Love and the Baby* is a moving love song; (*You Ain't Worth The Price I Pay to Stay* reflects a man who is regaining his pride; *Lonesome Is Me* is exactly what it says.

Ed Bruce is a thinking writer, a sensitive and direct performer, and probably the sort of man one shouldn't pick a fight with. If you're interested in the high-quality side of country-and-western music, buy this album. M.A.



how to play a record easily

(all of it, or just a part)

- 1. Get an AR turntable.**
- 2. Put the record on the turntable.¹**
- 3. Switch on the motor.²**
- 4. Put the arm on the part of the record you want to hear.³**
- 5. Lift the arm and replace it in its rest.⁴**

NOTES FOR THOSE USING RECORD CHANGERS *(Or, Doing It The Hard Way)*

1. If you are using a record changer, it will be more convenient to use the manual-play spindle; remove the automatic spindle and put the manual one into the hole in the center of the platter. If your changer does not provide this option, move any clamping arms or record support columns out of the way, or set them for the size record you are playing and do not move them out of the way.
2. This has to be done thoughtfully with some record changers, or you will accidentally start the change cycle and have to wait until everything is back to normal so that you can try again. In one German changer, you will have to lift the pickup arm and move it over toward the record with one hand while turning on the motor with the other, if you want to play one band on a record; be sure to use your left hand for the pickup arm or it will get a bit crowded. On the other hand, if you are going to let your changer play the record "automatically", the main thing to remember is to push the actuating lever in the right direction (or push the separate lever some changers provide) after you change spindles and balance the record on the automatic spindle. Once you have the motor going, you may as well check the speed to see that it hasn't been changed or drifted since you last used it. The motors of most of the better changers run quite accurately once you have set the speed correctly with a strobe card and neon light.
3. If you are using a changer and have done everything right, as explained in footnotes 1 and 2, the arm should lift itself off its rest and set down at the beginning of the record, if the adjustment for this is correctly set. Depending on the changer you have, this may take about twenty seconds, during which you can read the notes on the record jacket, etc. If the part of the record you wanted to hear is not at the beginning, wait until the arm has set down and then pick it up. On some record changers, instead of just picking up the arm, they have a special lever you can push or pull to raise or lower the arm, which really makes it easy. After you move the lever, you can then go ahead and pick up the arm and move it over to the part of the record you wanted to hear. Instead of just setting it down there, you can use the lever feature again, which is very convenient; sighting along the surface of the record, move the arm from side to side until it looks as if it is right over the place where you want it to come down, then work the little lever. You really get used to the extra motion soon, and don't mind it. Now, if the band you wanted to play is near the end of the side, be careful not to trip the changer mechanism when you get the arm in toward the center. If you do, the machine will lift the arm right out of your hand. If this keeps happening, maybe the best thing would be to listen to the whole record anyway.
4. If the part of the record you wanted to hear was not at the end of the record, and you have a changer, you have two options: either let the record finish and the arm will lift off by itself, which shouldn't take more than fifteen minutes, or, go over and push the "reject" lever very gently, so as not to jar the pickup arm.

The AR Turntable is an easy, precise and dependable way to play records. Its \$78 price includes base, cover and accessories. Write for a full description and the new AR catalog.

AR
INC.

ACOUSTIC RESEARCH, INC., 24 Thorndike Street, Cambridge, Massachusetts 02141

CIRCLE 2 ON READER-SERVICE CARD

NOW AVAILABLE FOR SPECIAL PRESENTATION

By local concert managers, opera societies, universities and other interested groups.



ROYAL FILMS INTERNATIONAL Presents

ANNA MOFFO
starring in Verdi's

La Traviata

TECHNICOLOR*



For further information contact:

Mr. Joseph Crichton
Royal Films International
711 Fifth Avenue
New York City, N.Y.
Call Collect (212) PL 1-4400

CIRCLE 19 ON READER-SERVICE CARD

DISCOUNTS



SELLING HI-FI
NATION-WIDE
WORLD
WIDE
SINCE
1948

COMPONENTS • RECORDERS
KITS • SPEAKER SYSTEMS • TAPE

- New Lower Prices
- Same Day Reply To Your Inquiry
- Mfrs. Sealed Cartons
- Double Boxed Where Possible
- Fast, Insured Shipments
- Package Deals Save You More
- Franchised Distributors for Over 50 Mfrs.
- Open Monday thru Saturday
- Free Parking at Door
- Phones: N.Y.C. (212) 369-6212
Danbury, Conn. (203) 775-2562

WRITE FOR SPECIALS VISIT
OUR SHOWROOM/WAREHOUSE

CARSTON Studios
R.F.D. #3 — ROUTE 7
BROOKFIELD, CONN. 06804

CIRCLE 16 ON READER-SERVICE CARD

JAZZ

GARY BURTON QUARTET: In Concert. Gary Burton, vibraharp; Larry Coryell, guitar; Steve Swallow, bass; Bob Moses, drums. *Blue Comedy; The Sunset Bell; Lines*; five more. RCA Victor LPM 3985 or LSP 3985, \$4.79. Premature praise can do a musician great damage. It is to Larry Coryell's considerable credit that he went on growing despite paeans that he did not, two years ago, deserve. He is becoming what "they" said he was. His lines are no longer fragmentary and uncertain, and he has abandoned (almost) such simplistic devices as running up and down the chord, which is quite easy on the guitar. Now he tries for difficult things and often brings them off.

The soft-toned Burton has long been one of my favorite vibraharpists. Despite cheap theatrics of dress and personal style—he has managed to acquire just about the most execrable taste in clothes of anyone in jazz, being exceeded only by the opportunistic Charles Lloyd—he has never let his affectations creep into his music: he still plays with exquisite purity of purpose. Burton's one musical fault, and he shares it with Coryell, is an incomprehension of the nature and virtue of simplicity in art. Burton has prodigious technique, as does Coryell now, and they cannot resist its blandishments. When they get carried away and we are treated to tinkling and plinking *partout*, they sound like a set of glass wind bells in a stiff breeze: lots of sounds, not much music.

I am not exactly swept up in admiration for drummer Bob Moses, either. Loose time is dandy, in its place, but I like to get the feeling that the drummer knows exactly where the time is, even if he isn't playing it. Moses doesn't give it to me. I find him intrusive, plodding, vague, and dull through most of this album. He plays like a klutz. Drummers! There aren't ten of them in the business with any real taste.

Despite these negativisms, I find the Gary Burton Quartet the most interesting younger group in jazz. They're highly explorative, which is a boon in a music that has lost much of its sense of intelligent adventure. Oddly enough, they remind me of a group of fond and long-ago memory; the Red Norvo Trio. Coryell is playing Tal Farlow (who also had—and has—a bluesy-twangy hillbilly thing in his bag of tricks) to Burton's Red Norvo and Steve Swallow's Charlie Mingus. The Gary Burton Quartet, whose

great quality is their lyricism, is an extension of the Red Norvo Trio, whether by intent or by accident.

Recorded in concert in Carnegie recital hall last February, this album is very uneven: flawed, but interesting, and at its best, quite appealing. G.L.

ART TATUM: Jazz Starts Here. Art Tatum, piano. *Tea for Two; How High the Moon; Yesterdays; I Know That You Know*; nine more. Columbia CS 9655, \$4.79 (stereo only).

Although the element in Art Tatum's playing that is most often cited with awe is his virtuosic fingering, the aspect that most insistently impresses me is the intensely rhythmic feeling that is projected, even when he is seemingly verging on the ad lib, and the almost effortless lightness that invariably accompanies this strong pulsation. Since both the virtuosity and the beat are an inherent part of everything Tatum plays, they are both well displayed in this set, which is made up of four studio performances and nine selections played at one of Gene Norman's "Just Jazz" concerts.

The games and chases that Tatum built into his playing, the sudden bursts of Waller-like stride (often with complexities that the straightforward Fats would never have gotten into), the warm romanticism leavened with subtly kaleidoscopic changes of directions—they're all present in this typical Tatum program. It is focused on strong melodies, edged with the blues. The material wanders as far afield as *Humoresque* and *The Kerry Dance*, novelties that Tatum had an inexplicable fondness for, a fondness which he managed to justify.

Because Tatum was incredibly consistent and totally personal in his playing, one well-chosen disc such as this may serve as a Tatum representation in some collections. For others, there cannot be enough Tatum, as Norman Granz proved when he lured Tatum into some marathon recording sessions that produced at least a dozen LPs, every one of which could be considered as good, representative Tatum. J.S.W.

NAT ADDERLEY: You, Baby. Nat Adderley, cornet; Joe Zawinul, piano; Ron Carter, bass; Grady Tate, drums; six strings, five flutes; Bill Fischer, arr. and cond. A & M SP 3005, \$5.79 (stereo only).

Trumpeter Nat Adderley (actually what he usually plays is a long cornet) has lived in the shadow of two men: his brother, alto saxophonist Cannonball Adderley, and Miles Davis, whose playing Nat's somewhat (but only somewhat) resembles. This album may help him project more of his own identity to the public. Adderley, a sensitive and satisfying soloist, is placed here in a setting whose intent is hung halfway between the commercial and the aesthetic. The compromise works.

Arranger Fischer has set him against an orchestra of woodwinds and low strings. Adderley plays the electric varitone trumpet on some tracks, and Joe Zawinul, who remains a fresh and intriguing soloist, plays electric piano

CIRCLE 53 ON READER-SERVICE CARD →

This beautiful four-headed monster does away with amateurs.

Once you've met up with our monster with four heads, you're done for. Your amateur days are over. That's because the 4-track Solid State stereo RS-790S has just about everything you need to do a professional job of taping.

First, there's 3-speed Dual Capstan drive. It ends audible flutter and wow. And the sound is all the better for it.

Four heads are better for sound, too. And the Console-Aire delivers 30-18,000 cps and a signal-to-noise ratio of more than 52 db's. It all adds up to the greater fidelity the pros listen for.

Another great thing is continuous Automatic Reverse. Records and plays back in both directions. It means no more

interruptions. And you'll never have to flip over a reel again. At any point on the tape you can manually punch up reverse, too. Of course, if you don't want it to run on forever, use the automatic shutoff.

Pulse Control is another nice feature. It operates in forward and reverse, and locks down for easy editing.

It gets better.

There's headphone output for private listening. Makes it easier to record sound-*on*-sound and sound-*with*-sound.

If that sounds like a lot of sound, it should. You get 20-watt output through two 7" oval speakers with baffle boards.

There's more to come. Like two

Dynamic Pencil Mikes with stands. Connecting cords and other extras.

That's not all. You get 2 precision VU meters, separate tone and volume controls, lighted directional indicators, and a 4-place digital counter. Top this with a smoked-glass dust cover, and you're on your way. After all, it's what you'd expect from the world's largest manufacturer of tape recorders.

So get into any dealer's we permit to carry Panasonic. We have a feeling that once you come face-to-face with our beautiful four-headed monster, you'll lose your amateur standing forever. (And for just \$329.95.*)



PANASONIC

200 Park Avenue New York 10017

*Suggested list price. Canadian price higher.

NEW PETER, PAUL & MARY!



LATE AGAIN Peter, Paul & Mary WS 1751



WARNER BROS. — SEVEN ARTS, RECORDS INC.

CIRCLE 79 ON READER-SERVICE CARD

WRITE FOR QUOTATION

FACTORY SEALED CARTONS
FRANCHISED DISTRIBUTOR
QUICK SHIPMENT

WE GIVE DISCOUNTS ON HI-FI COMPONENTS

SOUND REPRODUCTION INC.

436 CENTRAL AVENUE
East Orange, New Jersey 07018
(201) 673-0600

CIRCLE 65 ON READER-SERVICE CARD

throughout. All of this may sound gimmicky, but it doesn't come off that way: though the album is perhaps a little too subdued (Nat can be pretty fiery when he's allowed to cut loose), it strikes a mood all its own and sustains it.

Fischer's one lapse of judgment occurs in *Early Minor*. The voicings sound very much like writing by Gil Evans, and Nat's playing harmon-muted trumpet. So you've got instant evocations of Evans-and-Davis, which Nat hardly needs at this point. G.L.

CHARLIE BARNET: Volume 1. Charlie Barnett's Orchestra. *Mother Fuzzy; Charleston Alley; The Duke's Idea; The Count's Idea*; twelve more. RCA Victor LPV 551, \$4.79 (mono only). When Charlie Barnett's band emerged from its commercial cocoon late in the 1930s and began making noises like a jazz band, its merits were apt to be overlooked. On one hand, most of the publicity then went to the polished bands of Benny Goodman and Artie Shaw. On the other, jazz followers were apt to focus their attention on Count Basie and Duke Ellington. Barnett not only fell into a limbo between these two focal points, but his band was often dismissed as a pale copy of Ellington and Basie.

Looking back at Barnett's band of 1939-42 on this reissue (part of Victor's excellent Vintage series), it becomes evident that this may have been the most openly swinging white band of that period. Not that it was really an unusually good band. It was, for the most part, simply a competent band. But Barnett himself, with his driving, soaring, tremendously virile attack on alto and tenor saxophones and his richly melodic playing on soprano sax, imbued the band with such a vivid personality that he lifted it above an otherwise routine level.

Occasionally the band as a whole could loosen up enough to keep pace with Barnett (you hear it on this disc in *The Count's Idea, Murder at Peyton Hall, and Night and Day*), but as a rule the band has a lackluster quality that is broken up only when Barnett comes plunging and roaring through the ensembles. Thirty years later, Barnett's playing sounds in these pieces as fresh and immediate and undated as the day they were recorded—which suggests that some reevaluation of Barnett's place in the jazz scene ought to be undertaken. He was, and is (because he's still playing in the same vital fashion), a much more effectively enlivening force in big band jazz than he has been given credit for. J.S.W.

✻ **JOHNNY HODGES AND EARL HINES: *Swing's Our Thing*.** Johnny Hodges, alto saxophone; Earl Hines, piano; Jimmy Hamilton, tenor saxophone and clarinet; Cat Anderson, trumpet; Buster Cooper, trombone; Jeff Castleman, bass; Sam Woodyard, drums. *Mean to Me; Can a Moose Crochet; Night Train to Memphis*; seven more. Verve 8732, \$4.79 or 68732, \$5.79.

Although this septet is essentially an

Ellington small group, it has almost no relationship to the Ellington small groups of the Thirties and Forties, some of which were led by the same Johnny Hodges who is co-leader here. The Ellington touch is notably missing since he is not at the piano and none of the tunes are his (except, possibly significantly, *Night Train to Memphis*, on which the Duke is listed as co-composer with Cat Anderson; this is the only piece that has the solid, compact sound of those earlier Ellington small group performances). A further factor is that Hines is a very different pianist from Ellington. While Duke tends to play as an integral part of an ensemble, adding characteristic decorations, Hines plays through the ensemble, maintaining his own line even when he is not soloing—a factor emphasized by the extreme stereo separation which puts Hines in a permanent spotlight on the right channel.

However, although this group does not fly the traditional Ellington colors, it is a solid, swinging combo. It provides a setting for some excellent playing by Hodges in the strong, lean manner that has lately become more dominant in his work than the soft, lush pastel style he stressed for many years. Hodges is in superb form all through the set. Particularly revealing is *Over the Rainbow*, which he shakes out of its customary amnesiac atmosphere. Hines lopes along on the side, in the background, and out front, playing in relaxed, amiable fashion, winning one's attention rather than demanding it. The other Ellington horns are not particularly memorable soloists, although it is always pleasant to hear Cat Anderson when he is not searching the heavens for high notes. J.S.W.

KID THOMAS: At San Jacinto Hall. Kid Thomas Valentine, trumpet; Louis Nelson, trombone; Butch Thompson, clarinet; Mike Polad, banjo; Joseph Butler, bass; Sammy Penn, drums. *My Life Will be Sweeter Some Day; Marie; Pagan Love Song*; six more. San Jacinto Records 4, \$5.00 (available from T. Bethell, 638 Royal St., New Orleans, La.).

One of the common characteristics of recordings of New Orleans jazz is a sense of genial amateurishness. It can usually be heard in the opening chorus of any number, as the musicians try to settle on tempo, who's where, and, possibly, what tune they're playing. This disc has less such musical uncertainty but quite a bit of technical uncertainty. The vocalists are frequently badly off mike; one tune seemingly ends but after a couple of limbo toots it picks up again; and there is a fade-in that may have been intentional or may be a cover-up for something somebody forgot.

Nonetheless, once the musicians get down to playing into the proper mikes, this is an excellent set of sturdy, gritty New Orleans jazz. Oddly, one of the prime reasons for its success is the work of a Minnesotan, Butch Thompson, who plays clarinet in a vigorous, flowing, neo-Lewis manner. Louis Nelson is surprisingly strong and pertinent on trombone, and Kid Thomas' rafter-shaking

You have omnidirectional hearing. Shouldn't your music system have omnidirectional sound?

You are looking at the *first* high performance omnidirectional compact music system. It's called the SC2350. And it sounds quite different from any compact you've ever heard. In fact, it sounds quite different from any component system you've ever heard.

The difference is in the speakers.

Virtually all of today's speaker systems radiate sound in a forward distribution pattern with limited dispersion in all planes. In most instances 80% of the sound pattern is restricted to a rather narrow axis which beams directly toward the listener. (If you're not sitting in exactly the right spot, the major impact of the music is all but lost.) This form of directed sound is the antithesis of concert hall acoustics where usually 80% of the sound is reflected and only 20% is directed.



The SC2350's speakers are designed to more faithfully recreate the conditions in the concert hall. Because of their omnidirectional "scatter" design, you can put them behind chairs or draperies, use them as end tables or place them anywhere in the room where they look best and still hear the full effect of the music. Hot spots, pinpointed directionality, gritty, ear-shattering highs are eliminated by diffusing the sound over the entire room. You hear 360° of sound. The walls of the listening room seem to disappear and you get the feeling that the music extends beyond the room without any sensation of discontinuity.

The SC2350's control center has a Garrard record changer with a specially designed high-

compliance, low-tip mass phono pickup, an ultra-wideband solid state 50 watt AM/FM stereo receiver which includes newly developed integrated micro-circuits, defeatable contour, tuning meter, speaker selector switches for stereo in two rooms, plus many other truly outstanding features.

No matter what your orientation—compact or component—you owe it to yourself to hear the SC2350. We think you'll agree that it represents an entirely new and totally refreshing approach to music listening.

See it soon. It's at your Harman-Kardon dealer now.

For more information, write Harman-Kardon, Inc., 55 Ames Court, Plainview, N.Y. 11803. Box # HF10A



harman kardon

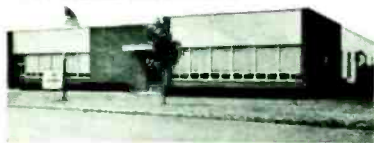


BUY

ALL NATIONALLY
ADVERTISED
BRANDS AT
REDUCED PRICES
AT GLOBE ELECTRONICS

Because of our huge Volume you can buy all Stereo Components, Tapes & Citizen Bands at prices never before possible.

- SAME DAY SERVICE
- FACTORY FRESH SEALED UNITS
- FULLY INSURED SHIPMENTS
- FRANCHISE DISTRIBUTORS
- PACKAGE DISCOUNTS



WRITE FOR YOUR QUOTE TODAY!

GLOBE ELECTRONICS SALES, INC.
1160 GLOBE AVE.
MOUNTAIN SIDE, N. J. 07092
(201) 233-5665

CIRCLE 32 ON READER-SERVICE CARD

Why?

DO THOUSANDS OF HI-FI
ENTHUSIASTS BUY FROM
AUDIO UNLIMITED

It's Obvious!

- LOWEST PRICES
- FAST SERVICE
- FACTORY SEALED UNITS
- FULLY INSURED SHIPMENTS
- PACKAGE DEALS—SAVE MORE
- FRANCHISED DISTRIBUTORS

Write for **FREE** Listing today

**SEND US YOUR LIST
FOR OUR AIR MAIL
QUOTE TODAY**

Visit Our Showroom and Warehouse

Closed Mondays



AUDIO unlimited, inc.

396-F Third Ave. (Nr. 38) N.Y., N.Y. 10016

HI-FI COMPONENTS TAPE RECORDERS

TAPES, ACCESSORIES
SLEEP LEARN KITS
MERITAPE

SAVE MONEY

- LOWEST PRICES
- INTEGRITY • SERVICE
- FRANCHISED DISTRIBUTORS

WRITE FOR OUR VERY LOW
PACKAGE QUOTATIONS

Nationally Advertised Brands

Factory Sealed Cartons

Write for **FREE CATALOG**
Visit Our Showrooms

DRESSNER
1523-K JERICHO TPKE
NEW HYDE PARK, N. Y.
11040

CIRCLE 26 ON READER-SERVICE CARD

blasts keep kicking the band along. The choice of tunes is just far enough away from the usual to give the set added interest. The record has a raw, honest quality and a spirited sense of unity that are tremendously appealing J.S.W.

JACKIE McLEAN: *New and Old Gospel.* Jackie McLean, alto saxophone; Ornette Coleman, trumpet; Lamont Johnson, piano; Scott Holt, bass; Billy Higgins, drums. *Old Gospel: Strange As It Seems; Lifeline.* Blue Note 4262 or 84262, \$5.79.

Although this is Jackie McLean's date, the presence of Ornette Coleman both as performer and as composer (*Old Gospel* and *Strange As It Seems*) gives it a distinctly Colemanesque flavor. Coleman confines himself here to the trumpet, and it rapidly becomes evident that Miles Davis is a very strong influence on him in this respect. Particularly in muted passages, Coleman uses fluttering runs and spurts straight out of the Davis bag.

The high point of the disc is Coleman's piece *Old Gospel*, which is both a roaring evocation of precisely what the title suggests and a succinct summation of the oddly bent type of melody on which Coleman has built his pieces over and over again. With McLean singing out alto lines in a searing manner (he projects a bristling sense of intensity all through the album) and Coleman ranging from high, shrilly cutting lines to reflective middle register passages, the rhythm section sets and sustains a tremendously strong foundation that keeps the piece driving all through its ten-minute length. Johnson, the pianist, is subsidiary to McLean and Coleman, but he asserts himself strongly on both of Coleman's tunes and has a strikingly Monkish solo on McLean's *Lifeline*. This is a long (over twenty-one minutes) work in four sections which range from a jabbing, boppish attack to pensive reflection. Although Coleman and Johnson have their moments here, it is essentially a showcase for McLean. J.S.W.

Classified Advertising

Classified Rates: 60¢ per word per insertion; \$6 minimum per ad, noncommissionable, payable in advance. Initials, street address and city and state must be counted. No charge for zip codes. No dealer or manufacturer advertising allowed. Deadline: 5th of 2nd month preceding date of issue. Mail classified advertisements to: Classified Advertising Dept., High Fidelity, 165 West 46th Street, New York, N.Y. 10036.

COLLECTORS—Complete set of **HIGH FIDELITY** magazines from Vol. 1, No. 1, through 1959—\$100.00 Mr. Gordon, 1570 Stevenson Road, Hewlett, N.Y. 11557.

HIGH FIDELITY MAGAZINE

Olson



FREE

Fill in coupon for a **FREE** One Year Subscription to **OLSON ELECTRONICS'** Fantastic Value Packed Catalog—Unheard of **LOW, LOW PRICES** on Brand Name Speakers, Changers, Tubes, Tools, Stereo Amps, Tuners, CB, Hi-Fi's, and thousands of other Electronic Values. Credit plan available.

NAME _____

ADDRESS _____

CITY _____ STATE _____

GIVE ZIP CODE _____

If you have a friend interested in electronics send his name and address for a **FREE** subscription also.

OLSON ELECTRONICS

963 S. Forge Street Akron, Ohio 44308

CIRCLE 51 ON READER-SERVICE CARD

Everybody bulls, bluffs and brags about their tape recorders.

This new Ampex will clear the air.



It seems like all tape equipment manufacturers chatter about all sorts of features.

One talks automatic threading. Others boast automatic reverse. Still more hit you with 4 heads, sound-with-sound, dual capstan drive, automatic tape lifters, 3-speed operation and on and on.

It makes the mind boggle.

Because the fact is that no one has all these features on *one* stereo machine. Except us. Ampex.

Our new model 1461 has automatic threading. And automatic reverse. And 4 deep-gap heads. And sound-with-sound. And dual capstan drive. And tape monitoring. And automatic tape lifters. And 3-speed operation. And two omni-directional dynamic microphones.

And lots more. Like full-dimensional stereo cube speakers that nest inside the unit for portable use and separate up to 20 feet. A 1-year overall warranty and 3-year head warranty. Automatic shut-off. Even stereo headphone output.

Just one great feature after another.

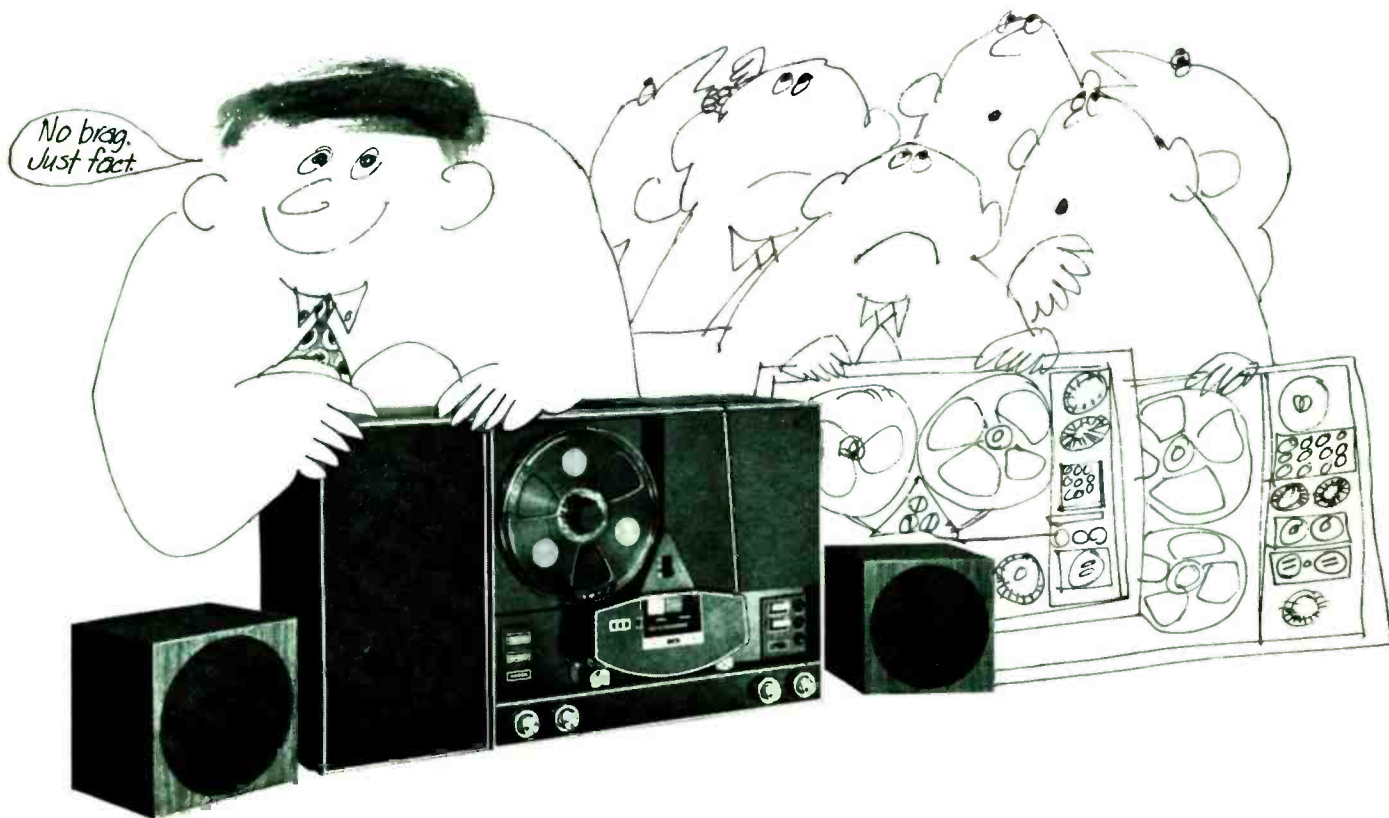
Sure, you can find some of these features on other machines. But not all on *one* machine. Except ours. So see an Ampex Sound Idea Dealer today. He has the outfit that has it all.

No brag. Just fact.

AMPEX:
The
Sound
Idea
People.

AMPEX

AMPEX CORPORATION
CONSUMER & EDUCATIONAL PRODUCTS DIVISION
2201 LUNT AVENUE
ELK GROVE ILLINOIS 60007



We Own The Sharpest Pencils In Town!



YOU SAVE MORE ON HI-FI COMPONENTS & TAPE RECORDERS

- We invite your test of our "We Will Not Be Undersold Policy."
- 5-day money-back guarantee.
- 2-yr. unconditional guarantee parts & labor no charge, at local warranty station or factory.
- Trade-ins—highest allow. Send your list.
- Most items shipped promptly from our \$250,000 inventory, fully insured.
- Our specialty—APO & Export.
- 23rd yr. dependable service—world wide.

Rated #1 service—satisfaction according to nationwide survey.

Write for Our Price First!
You'll Be Glad You Did!

HI-FIDELITY CENTER
"The House of Low Low Prices"

239-H East 149th St.
New York, N.Y. 10451

CIRCLE 39 ON READER-SERVICE CARD

THIS

OVER **62** YEARS OF RELIABILITY

IS WHY STEREO & HI-FI BUYERS CAN BE SURE OF **SAVINGS AT RABSONS**

At Rabsons Competitive Prices, Reliability and Personal Service have been bywords for over 62 years.

It's so EASY and SAFE to deal with Rabsons. Up to 36 months to pay on Easy Pay Plan - As close as your telephone - as near as your mailbox - Fast Air Mail Response on Quotation Requests - Franchised Distributor for Hi Fi Lines - All merchandise brand new in factory sealed cartons, shipped double-packed, fully insured promptly from our warehouse - Greater savings on complete systems - Export packing - 220 Volts, 50 Cycle merchandise a specialty - Free list of monthly specials.

BEFORE YOU BUY GET A RABSONS QUOTE... YOU'LL BE GLAD YOU DID!

RABSONS 57 ST. INC.
119 West 57th Street, New York, N. Y. 10019
Tel. Area Code 212-247-0070

CIRCLE 56 ON READER-SERVICE CARD

FOLK

* **RAILROAD SONGS AND BALLADS.** Edited by Archie Green. Various Performers. *Roll on Buddy; The Engineer; George Allen; The Wreck of the Royal Palm*; eighteen more. Available from the Library of Congress, Recorded Sound Division, Washington, D.C. 20540. \$4.95 (mono only).

This is a great release. The sound, of course, although it has been cleaned up, barely qualifies as medium fidelity. Everything on the record comes from field recordings—generally dating from the '20s and '30s—and sonic strictures are imposed by the ancient equipment and techniques. Nonetheless, after the first few seconds, the quality of sound becomes secondary to the content.

These are the "folk" singing spirituals, blues, ballads—all pertaining to the railroads that dominated the nation for almost a century. There is the incredible poetry of American place names in the opening band, wherein an unidentified man chants the destinations of the Illinois Central's *Panama Limited*: "... Osyka, Magnolia, McComb . . . Durant, Winona, Grenada. . ." There is the wry sociology of *The Boss of the Section Gang*, sung simply and clearly by Mrs. Minta Morgan of Bells, Texas; the bitterly funny insight of track-laying crews into their exploitation in *Way Out in Idaho*; in *Train Blues*, two men playing fiddle and guitar magically capture the sound of a fast train.

Above all, these are the real voices of America. You won't find the falsettos and mannered croaks of the coffee houses. These voices, knowing no trickery, echo the fields and the mountains, the roundhouses and the depots. And when these singers protest, they do it

with an art and poignance that almost break the heart. For example, Aunt Molly Jackson of Clay County, Kentucky, sings of an underpaid railroad laborer in *Roll On Buddy*: "I looked at the sun and the sun looked high; I looked at my woman she begin to cry." That is poetry. That is folksong. O.B.B.

JOSE GRECO: Flamenco Rhythms. Everest 3216, \$4.98 (stereo only).

A flamenco dancer, according to an old gag, is somebody who hates the floor. If you too hate the floor or are interested in the infinite variety and intricacy of the percussive effects obtainable in the classical flamenco dance, this record is your flagon of *fundador*. Although growing a bit long in the tooth, American-born José Greco offers a sensitive, lithe, virile interpretation of standard flamenco forms—*alegrías, soleares, bulerías, siguriyas*. A solo guitar and castanets provide authentically stark accompaniment, and the engineers have caught all the transients of his complex, beautifully controlled patterns. O.B.B.

MILO O'SHEA: An Evening in Dublin.

Milo O'Shea, vocals; orchestra, Noel Kelehan, cond. Columbia CS 9647, \$4.79 (stereo only).

This record is one of the very few I have ever encountered that improves with rehearing. Milo O'Shea—a kind of Universal Man of the Ould Sod—attempts a tour de force that doesn't quite come off. He is actor, writer, singer, and comic in a series of songs and vignettes. As comic he displays fair timing and a good range of dialects, but the material is thin. For example, in his own creation—a skit called *German Music Teacher*—the fun(?) stems from a tiresome play on "do" and "dough" (the latter an archaic slang expression meaning money).

His singing voice, though, does fall pleasantly on the ear and as an actor he shows dazzling versatility. A reading of the *Proclamation of the 1916 Rebellion* is both moody and moving. A scene from *Ulysses*—O'Shea played Leopold Bloom in the film—is a marvel of nuance. Four songs from an Irish musical called *Glory Be!* produce an indifferent effect, however.

In sum, not a complete success. However, with repeated rehearing, I found I liked the good parts more and disliked the bad parts less. O.B.B.

LOW PRICES

All merchandise shipped same day from our warehouse, fully insured in factory sealed cartons. Our one aim is your complete satisfaction, —merchandise-wise, price-wise! That's why we're one of the East Coast's largest component distributors.

From HI-FI components to complete stereo systems, if it's nationally advertised, We have it! Discounts of course! Right now, write now . . . for your special quote. Savings are bigger than ever in honor of our recent expansion.

STEREO CORPORATION OF AMERICA
2122 UTICA AVE., BROOKLYN, N. Y. 11234 (212) 338-8555

CIRCLE 68 ON READER-SERVICE CARD

If you enjoy listening to records, you should know why the 15° vertical tracking angle is important to you.

Simply stated, audio engineers and experts agree that for minimum distortion your turntable tonearm should always track at a 15° vertical stylus tracking angle.

Just like the recording cutter that cut the records.

Just like the fine quality manual transcription turntables.

Just like your records were intended to be played.

The reason for this is quite simple if you visualize the recording cutting stylus making the record groove, cutting the undulations that will be converted into sound, with the recording cutter set at the 15° vertical angle — the recording industry's now accepted standard. Obviously, the upper part of any single undulation is slightly advanced over the lower part; an imaginary axis through any single vibration would be tilted 15 degrees from the vertical.

Therefore, if a playback stylus moves through the groove at any angle other than 15 degrees, the upper part of the stylus shank will come into contact with a different undulation than the lower part of the shank, producing distortion.

Until now, only with manual transcription turntables, was it possible to obtain 15° vertical tracking - one reason manuals were preferred by high fidelity

experts. Automatic turntables, with a varying number of records on the platter, had to make a compromise in the stylus tracking angle. Either the tonearm tracked the first record perfectly, or the last record, or it was fixed for some "average" record in between.

Now, the new ELPA PE-2020 permits 15° vertical tracking on all records. It has an exclusive, patented

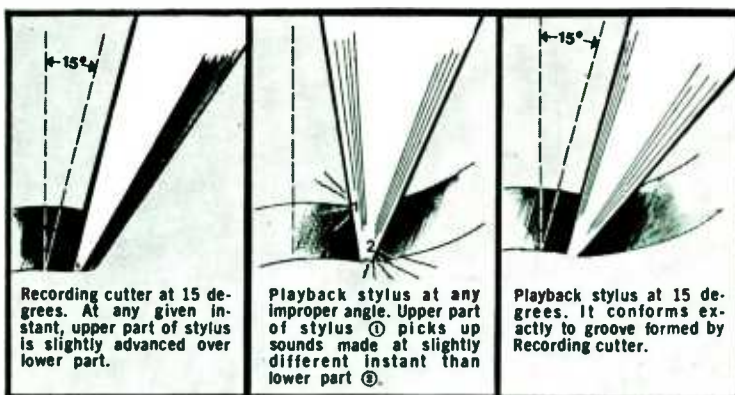
control in the cartridge mount. You can convert the changer into a manual, single-play turntable (with automatic arm return and shut-off), or set it for automatic multiple play . . . and always be assured that you are tracking at the correct angle for minimum distortion.

If the automatic turntable you are considering doesn't have this feature, it cannot possibly track records perfectly. And this is **only one** exclusive feature of the new ELPA PE-2020. Be sure to see all the exclusive and refined features of this advanced turntable. They make the ELPA PE-2020 the world's finest and most precise automatic turntable in the world.

Give yourself a break. Buy the precision turntable the experts are turning to.

For literature, and name of nearest dealer, write:
ELPA MARKETING INDUSTRIES, INC.

New Hyde Park, N. Y. 11040



If you own or intend to use
a cartridge* with a 15° vertical
tracking angle, then the
ELPA PE-2020
is the only automatic
turntable designed for you!



* Ortofon, Stanton, Shure, Pickering and other fine 15° Cartridges

CIRCLE 28 ON READER-SERVICE CARD

THE TAPE DECK

BY R. D. DARRELL

Cassette Claims. The cassette bandwagon has been accelerating so fast lately that even the long-time open-reel enthusiast can get caught up in the excitement. And why not?—as long as in his appreciation for the latest minimiracle he remembers to define his standards of judgment. To put it plainly, these cannot be the same for cassettes as for open-reel tapings. The 1½-ips medium will do, and do very nicely, for battery-set playback of light or background music, but—at least at its present stage of technological development—it cannot cope with either the full frequency or dynamic-range demands of large-scale stereophonically recorded works.

That said, I will confess that I myself feel no embarrassment in maintaining a kind of audio double standard. I regard cassettes and cassette machines as a different species from sophisticated home sound systems, filling a different—and noncompetitive—function. At low level, especially out-of-doors, cassette programs can afford much musical pleasure.

To some extent, indeed, the question of the kind of listening for which the cassette is best adapted is an academic one. The catalogues continue to be dominated by pop and light-music programs, exclusively so in the debut lists from Capitol and Decca. (Columbia and RCA Victor now remain the only major companies without cassette representation.) I have not heard any of the Decca releases, but I've been sent a number of the first Capitol cassettes, including *Funny Girl* with Barbra Streisand (4XT 2059), the Beatles' "Sgt. Pepper's Lonely Hearts Club Band" (4XT 2653), and the Bobbie Gentry program "Ode to Billie Joe" (4XT 2830). I am happy to note that these Capitol examples, like the Liberty debut releases, display unmistakable advances over early cassette technology, especially in a markedly brighter high end and a somewhat wider dynamic range. The Capitol cassettes, priced at \$5.98 each, are packed in handsome plastic boxes with a stiff paper liner.

Ampex cassette production is now over one hundred releases a month, representing more than thirty labels. This list too is mainly pop-oriented. I especially enjoyed Urbie Green's sonorous "21 Trombones" (Project 3 PJX 55014) and "Sinatra and Jobim" (Reprise CFX 1021)—the best Sinatra performances I've heard in years. Among the relatively few Ampex nonpops, I have relished anew that most devastating of all musical parodies, Josh Rifkin's "Baroque Beatles Book" (Elektra EKK 57306), Vanguard's deft Schubert *Trout* Quintet with pianist Peter Serkin (VGX 51145), and the Douatte Collegium Musicum's Telemann Overture and Vivaldi Concertos in "The Splendor of Brass" (None-such NSX 51091). All these "X" series releases are priced at \$5.95.

The main source of classical music

in cassette format remains Deutsche Grammophon, with its \$6.95 deluxe packaging which includes liner notes. In the third DGG release list there are a few duplications of earlier reel programs (including a set of delectable highlights from Mozart's *Magic Flute*, 922014), but there are also at least six others not taped previously. Of these I can particularly recommend the Behrend/Peters Guitar Concertos by Rodrigo and Castelnuovo-Tedesco, light scorings ideally suited to cassette reproduction (923019), and Rafael Kubelik's Handel *Water Music* (923015). The sober Kempff/Leitner reading of Beethoven's *Emperor* Concerto (923014), however, brings one back to the initial point of this discussion: here there is no concealing the lack of sonic power and expansiveness at present characteristic of the cassette medium.

Cartridge Contributions. The commercial success of the endless-loop format, especially in its 8-track configuration, is of course primarily the consequence of its well-nigh ideal suitability for automobile playback or for unattended use anywhere. Yet the mating of form and function is not the cartridge medium's only distinction. Its general technical quality is surprisingly good—so good, in fact, that the latest claimant to the honor of being "The World's Greatest Cartridge," Liberty's "Sonic Spectrum +" 8-track Demo (D 8000, \$4.95), doesn't strike me as sonically superior to some other loop-tape offerings. This is, however, an effective demo-sampler, including a selection by Ravi Shankar and another by the Felix Slatkin Strings as well as more conventional pop instrumentals and vocals; and it is a brightly impressive example of the current best in 8-track cartridge sound.

Where repertory is concerned, there is relatively little in the catalogues of most cartridge producers to attract even moderately serious listeners. Columbia and London do release some of their classical best-sellers in this as well as in the open-reel format: e.g., Columbia's "Greatest Hits" series by Ormandy, Bernstein, and the Mormon Tabernacle Choir; occasional London Phase-4 "Concert Series" hits. One happy example from Capitol, which I haven't spotted in an open-reel edition, is "The Best of Carmen Dragon and the Hollywood Symphony Orchestra in Stereo" (8XP 8674, \$6.98).

Only the Stereo-8 pioneer, RCA Victor, regularly releases a considerable proportion of classical programs. Fortunately for open-reel collectors, most of these either have appeared earlier in the TR3 double-play 3¾-ips reel series or probably will so appear as soon as a suitable coupling is available. I've listened to a number of such releases in both formats and must concede that the Stereo-8 examples come closer to match-

ing reel standards than any but a very few cartridges under other labels I've heard so far. I can heartily commend "Leontyne Price: Prima Donna," Vol. 1 in R8S 1072, or as coupled with Vol. 2 in TR3 5018; Erich Leinsdorf and the Boston Symphony's extended set of excerpts from Prokofiev's *Romeo and Juliet* in R8S 1088, or as coupled with the same composer's *Scythian Suite* and Third Symphony in TR3 5025; and, in lighter vein, Arthur Fiedler's "The Pops Go West" (sequel to the memorable "Pops Roundup" of 1963) and "The Pops Go Latin" in R8S 1095 and 1092 respectively, or coupled together in TR3 5028. (List prices are \$6.95 for the cartridges, \$10.95 for the double-play, TR3 reels.)

Reel Revelations. Whenever optimum technical quality is a vital consideration, whenever "big" (both architecturally and in duration) musical masterpieces are involved, and whenever tape collectors want to venture off the beaten path of standard repertoires, reels of course come into their own. Two current releases that meet all these criteria (and are, moreover, badly needed first tape editions in any format) exemplify the rewards that neither cassettes nor endless-loop cartridges can provide.

One of these is the nowadays neglected last opera of Mozart, his *Cleopatra di Tito*, K. 621, in a Vienna State Opera production starring Teresa Berganza and conducted by Istvan Kertesz (London/Ampex EX+ LOT 90141, 2 reels, 83 and 39 min., \$17.95). Granted that the ridiculous libretto and *opera seria* conventions which were antiquated even in Mozart's own time make this work impracticable to stage nowadays, it still contains much music that should be heard. Miss Berganza sings beautifully, and though the cast contains a couple of inadequate members and the recitatives throughout are limp, these drawbacks are more than compensated by the other singers, Kertesz' for the most part vital conducting, flawless stereo recording and tape processing, and exceptionally informative and provocative annotations by Erik Smith.

The other superb new reel brings us the long-awaited first tape edition of Mahler's Sixth (*The Tragic*), performed by Leonard Bernstein and the New York Philharmonic (Columbia M2Q 992, double-play, 79 min., \$11.95). This work too is a somewhat controversial and neglected one, yet even on first hearing it is immediately recognizable as quintessentially Mahlerian. Its passion, power, and pathos inspire Bernstein to what is surely the finest of all his Mahler-symphony interpretations—a performance so ably re-created in Columbia's ultrarobust, expansive, and searchingly vivid stereoism that the over-all listening experience is simply overwhelming.

Tape your own 8-track stereo cartridges.

Car Stereo Owners. Now you can tape your favorite music, language-study courses, sales messages or training lectures on standard 8-track cartridges.

Use Any Sound Source. Instantly connects to any home system to record or play from home tape recorder, phonograph, FM multiplex, or microphone. Also features low-impedance stereo headphone jack.

Cartridge-Alignment Indicator. Indicator light is illuminated if cartridge is inserted improperly to ensure perfect track alignment when recording or playing back.

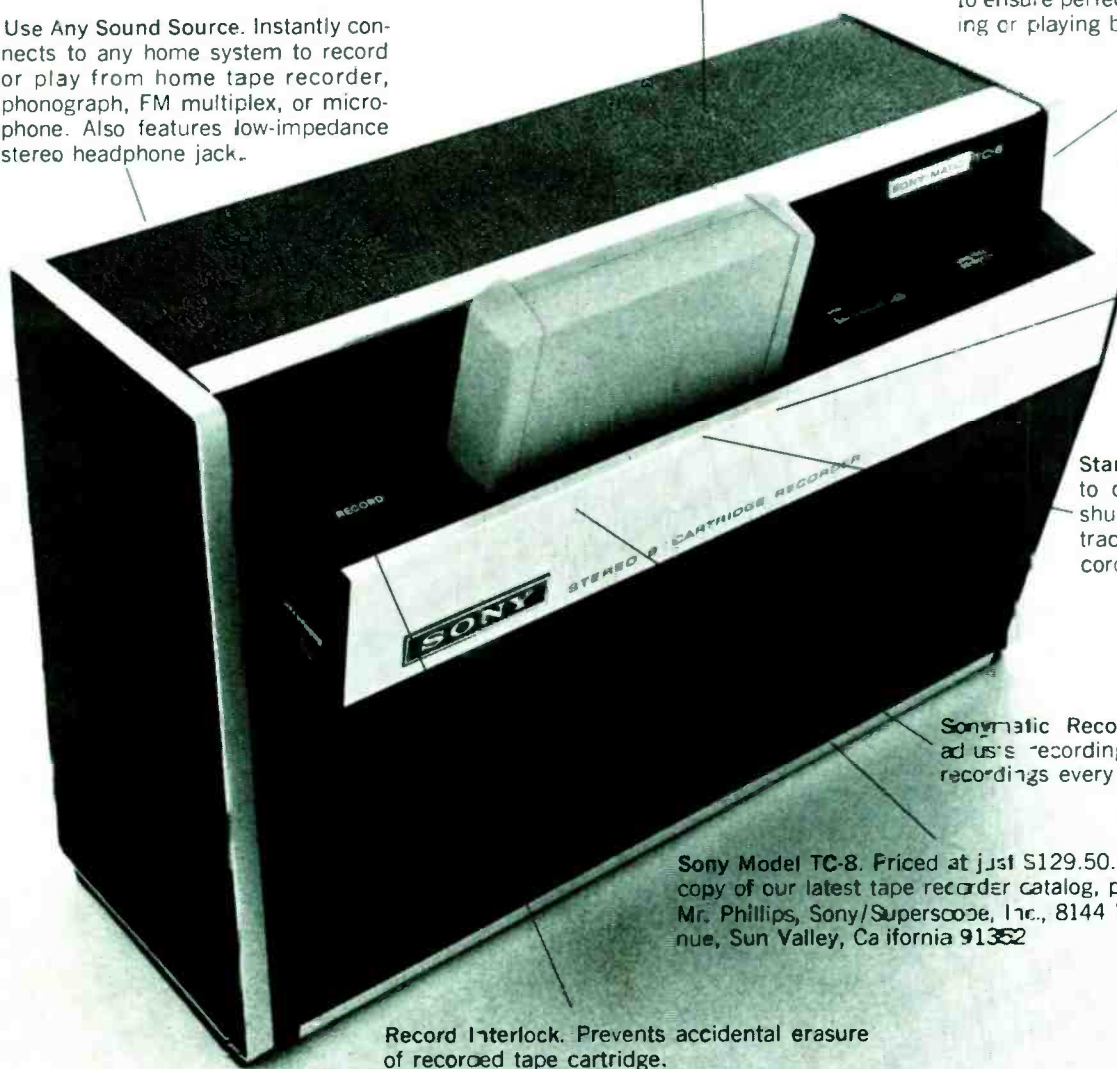
Automatic Power Switch. Power and mechanism is automatically activated when cartridge is inserted.

Standby Switch. Allows track to change automatically or to shut off at the end of each track in both playback and recording modes.

Sony's Automatic Recording Control. Automatically adjusts recording level to guarantee perfect recordings every time.

Sony Model TC-8. Priced at just \$129.50. For your free copy of our latest tape recorder catalog, please write to Mr. Phillips, Sony/Superscope, Inc., 8144 Vineland Avenue, Sun Valley, California 91352

Record Interlock. Prevents accidental erasure of recorded tape cartridge.



SONY SUPERSCOPE For Engineers in Stereo
You never heard it so good.

WE CAN SELL FOR LESS

Nationally Advertised Brands

- Hi-Fi Stereo Components
- Tape Recorders
- Record Changers
- Home & Car Stereo Tapes
- Speaker Systems
- Radio & TV Sets
- Electronic Equipment

BRAND NEW AND FULLY GUARANTEED

WE CAN SAVE YOU MONEY

SEND: for FREE Listing
of 1000's of items ...

LOWEST PRICES ANYWHERE!

• Factory Sealed Units • Fast Service

AUDIO Sales

2745 ERIE BLVD. EAST
SYRACUSE, NEW YORK 13224

CIRCLE 6 ON READER-SERVICE CARD

SUBSCRIBERS—PLEASE NOTE:

Please include a HIGH FIDELITY label to insure prompt service whenever you write us about your subscription. The numbers and letters on the label are essential in helping our Subscription Department quickly identify your records.

Use this form for
CHANGE OF ADDRESS:
Please let us know at
least 6 weeks before
you plan to move. For
faster, more accurate
service, attach maga-
zine address label in
space provided, fill in
your name and new
address, and mail to:

HIGH FIDELITY
Subscription Service
Department
2160 Patterson Street
Cincinnati, Ohio 45214

ATTACH LABEL HERE

OLD ADDRESS:

New Address:

name

address

city

state

zip

ADVERTISING INDEX

| Key No. | Page No. | Key No. | Page No. |
|---------|--|---------|--|
| 1 | Acoustical Manufacturing Co., Ltd. 143 | 42 | KLH Research and Development Corp. 96-98 |
| 2 | Acoustic Research, Inc. 7, 53, 151 | 43 | Klipsch & Associates 29 |
| 4 | Allied Radio Corp. 50 | 44 | Koss/Acoustech 142 |
| 5 | Altec Lansing 16, 118 | 45 | Lafayette Radio Electronics, Inc. 129, 130 |
| 7 | Ampex Corp. 157 | 30 | Leak, H. S., Co., Ltd. 144 |
| 8 | Ampex Corp. 103 | 82 | London Records 102 |
| | Angel Records 93 | 46 | Marantz, Inc. 17, 139 |
| 9 | Audio Devices, Inc. 121 | 47 | Martel Electronics 34 |
| 10 | Audio Dynamics Corp. 101 | 48 | McIntosh Laboratory, Inc. 140 |
| 6 | Audio Sales 162 | 49 | Musical Heritage Society, Inc. 9 |
| | Audio Unlimited, Inc. 156 | 51 | Olson Electronics, Inc. 156 |
| 12 | Bell & Howell 42, 43 | 52 | Packard Bell 122 |
| 13 | Benjamin Electronic Sound Corp. 77, 137 | 53 | Panasonic 107, 153 |
| 14 | Bose Corp. 134 | 28 | Perpetuum Ebner 153 |
| | Bozak, R. T., Mfg. Co. 141 | 50 | Pickering & Co., Inc. 2 |
| 103 | British Industries Corp. 5 | 54 | Pioneer Electronics U. S. A. Corp. 115 |
| 101 | British Industries Corp. 78 | 55 | Ponder & Best 19 |
| 15 | BSR (USA) Ltd. 21-26 | 56 | Rabsons-57 St. 158 |
| 16 | Carston Studios 152 | 57 | RCA Recorded Tape 95 |
| 17 | Citadel Record Club 45-47 | 58 | RCA Victor Records 84 |
| 18 | Clark, David, Co., Inc. 34 | 59 | Rectilinear 127 |
| | Classified Ads 156 | 81 | Revox 108 |
| 20 | Columbia Records 91 | 19 | Royal Films International 152 |
| 11 | Conar 120 | 80 | Rheem Roberts 145 |
| 21 | Crown International 40 | 61 | Sansui Electronics Corp. 135 |
| 24 | Deutsche Grammophon Gesellschaft 30, 106 | 62 | Schwann Catalog 120 |
| 25 | Dixie Hi Fidelity Wholesalers 144 | 100 | Scott, H. H., Inc. 41, 51, 105 |
| 26 | Dressner 156 | 60 | Sherwood Electronics Laboratories, Inc. Cover IV |
| 27 | Dual 133 | 63 | Shure Brothers, Inc. 143 |
| | Dynaco, Inc. 147 | 64 | Sony Corp. of America 38, 33 |
| 23 | Electro-Voice, Inc. Cover III | 65 | Sound Reproduction, Inc. 154 |
| 28 | Elpa Marketing Industries, Inc. 159 | 66 | Standard Radio Corp. 132 |
| 29 | Empire Scientific Corp. 55 | 67 | Stanton Magnetics, Inc. 31 |
| 30 | Ercona 144 | | Stereo—Fall 1968 123 |
| 31 | Finney Co. 144 | 68 | Stereo Corp. of America 158 |
| 35 | Fisher Radio Corp. Cover II, 1, 33, 35 | 69 | Superex Electronics 12 |
| 103 | Garrard 5 | 70 | Superscope, Inc. 6, 37, 161 |
| 32 | Globe Engineering 156 | 71 | Tandberg of America, Inc. 10 |
| 33 | Gramophone, The 144 | 72 | Teac Corp. 119 |
| 34 | Grommes/Precision 36 | 73 | Telex 36, 117 |
| 36 | Harman-Kardon, Inc. 14, 15, 155 | 74 | Toshiba America, Inc. 12 |
| 37 | Harmony House 143 | 75 | Uniclub, Inc. 20 |
| 38 | Heath Co. 109-113 | 27 | United Audio Products, Inc. 133 |
| 39 | Hi Fidelity Center 158 | 76 | University Sound 125 |
| 40 | JBL International 13 | 77 | Vanguard Recording Society, Inc. 114 |
| 22 | JVC America, Inc. 11 | 78 | Voxson International Division 48, 49 |
| 41 | Kenwood Electronics, Inc. 58, 59 | 79 | Warner Bros. 154 |
| 83 | King Karol 142 | 101 | Wharfedale 78 |

Setting New Standards In Sound

E-V At Electro-Voice, we dare to break with tradition whenever it leads to better sound products for you. This unfettered approach to design often leads to the unusual.

An exciting example is one of the biggest loudspeaker systems of them all, the mighty Patrician 800. Its woofer is 30 inches in diameter for sounds you can feel as well as hear. This huge speaker is combined with a 12-inch mid-bass speaker, plus two sophisticated horn-loaded drivers for the treble and very high frequencies. It adds up to an impressive listening experience.

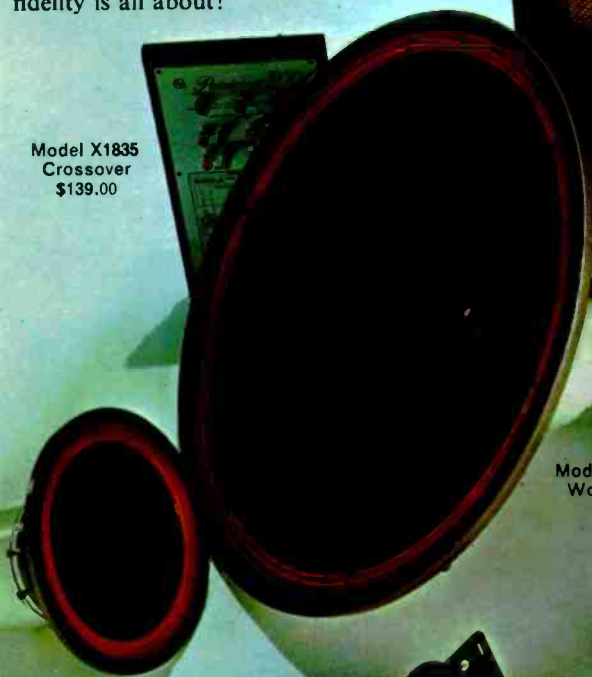
The Patrician 800 is available in two styles and three finishes, for \$1,095.00. Speaker components used in the Patrician are available separately for custom installations of surpassing quality.

E-V design ingenuity extends equally from microphones through high fidelity electronics. We're anxious to give you all the details. Just drop us a card, or listen today at your nearby sound showroom. The difference you hear is what high fidelity is all about!

Model 674 Dynamic Cardioid
Microphone \$109.00 list



Model X1835
Crossover
\$139.00



Model 30W Super
Woofer \$250.00

Model SP12D
Mid-bass speaker \$70.00

Model T-350
VHF Driver \$66.00

(Shown above)
Model 1256 AM/Stereo FM Tuner \$195.00
Model 1244 65-watt Stereo Amplifier \$140.00

Model 8HD/T25A Treble
Horn-Driver \$72.00

Electro-Voice®

high fidelity speakers and systems • tuners, amplifiers, receivers • public address loudspeakers
• microphones • phonograph needles and cartridges • organs • space and defense electronics

CIRCLE 23 ON READER-SERVICE CARD

ELECTRO-VOICE, INC. Dept. 1084H
619 Cecil St., Buchanan, Michigan 49107

Please send free high fidelity literature. Please send free microphone literature.

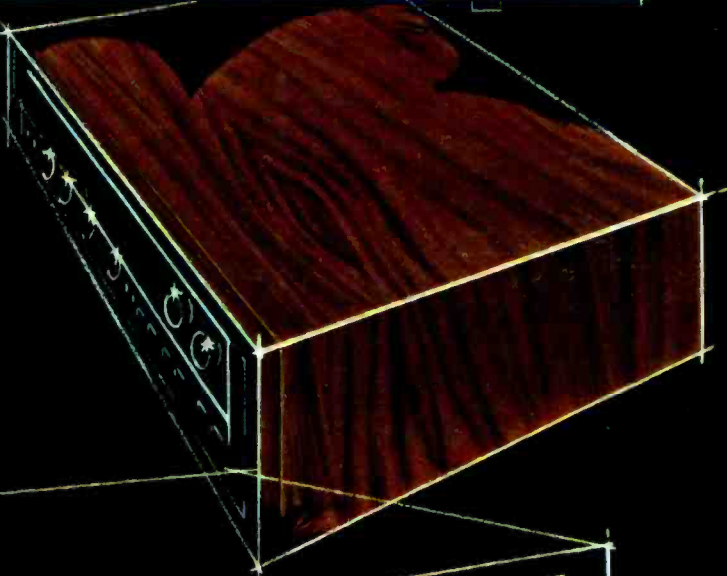
Name _____

Address _____

City _____ State _____ Zip _____

**First of a
new breed
-from
Sherwood**

This is what high performance is all about. A bold and beautiful new FM Stereo Receiver bred to leave the others behind. 160 crisp, clean watts—power in reserve. Up-front, ultra-now circuitry featuring Field-Effect Transistors and microcircuitry. Front-panel, push-button command of main, remote, or mono extension speakers and loudness contour. Sherwood high-fidelity—where the action is—long on reliability with a three-year warranty.



Model S 8800 • \$399.50

Sherwood

Sherwood Electronic Laboratories, Inc. 4300 North California Avenue. Chicago, Illinois 60618 Write Dept. H10

CIRCLE 60 ON READER-SERVICE CARD

www.americanradiohistory.com