

HIGH FIDELITY

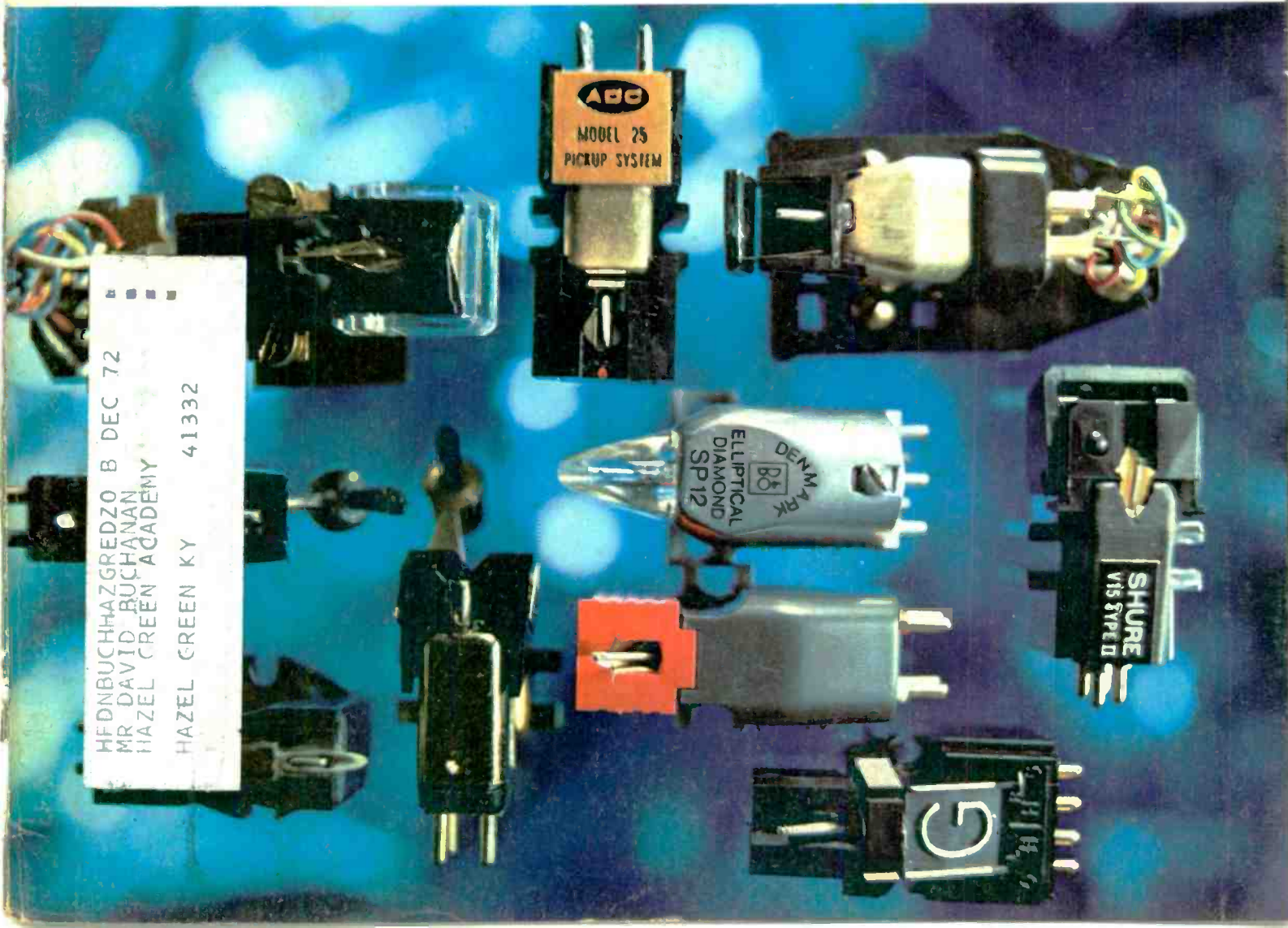


Golden Oldies Revisited

Stereo Pickups A Guide for Today's Buyer

Do You Need to Spend \$80? ■ How Important Is Stylus Overhang? ■ A Rundown of Over 60 Cartridges

Records Reviewed Shostakovich's 14th Symphony - A New Protest? ■ Fischer-Dieskau and Troyanos as Caesar And Cleopatra ■ Debussy's Pelleas Under Boulez



controls are of the Baxandall type. And there are high filters, loudness contour and tape monitoring switches. All the controls work on the front channels alone, the rear channels alone, or on all four simultaneously.

The Fisher 701 is the first 4-channel stereo receiver. But we're predicting it will be the first of many.

The Fisher 450-T, \$399.95*.

The Fisher 450-T is similar, in many respects, to the 500-TX we describe above.

It's got almost as much power (the 450-T has 180 watts), and most of the tuning convenience: the 450-T has AutoScan, plus flywheel tuning. And the \$399.95 price *includes* remote-control AutoScan.

The FM section, with 2.0 microvolts sensitivity, will bring in almost as many stations as the 500-TX's FM section, and with the same characteristically Fisher sound: clean and natural, at all frequencies.

The man who wants to tune the easy way, electronically, more accurately than with the aid of a meter, a light or a 'scope, should start by looking at the Fisher 450-T.

Shown in photo at right:

The Fisher 500-TX, plus a pair of the world's finest bookshelf speakers (the 4-way Fisher XP-9C's, \$199.95 each), Fisher's best headphones (the Fisher HP-100, \$39.95) and the new Fisher RC-80 stereo cassette deck with Dolby noise reduction unit built in (\$199.95).



**...when the easy way
is more accurate.**

**Now there are three Fisher receivers
that give you push-button electronic tuning
without moving parts, plus remote control.**

■ Tuning with a knob is not only harder than tuning with a button, it's also less accurate.

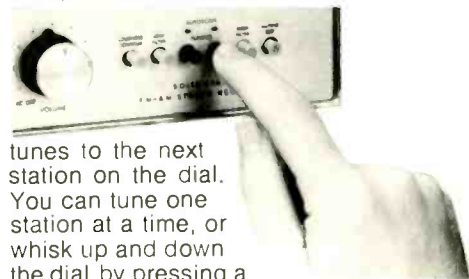
Because Fisher's exclusive AutoScan® automatic push-button electronic tuning is more accurate than knob tuning, even when you use a meter or a 'scope.'

We quote *Audio* magazine: "AutoScan is probably more accurate in tuning to center of desired channel than can be accomplished manually."

AutoScan (as well as our Tune-O-Matic® push-button memory tuning) is a *purely electronic* tuning system. There are *no moving parts*. Instead, devices called varactor diodes are used to lock in stations at their most distortion-free tuning point. Our engineers estimate that tuning accuracy is ten times greater with AutoScan than is possible with manual tuning.

Here's how you tune with AutoScan.

Press one of the AutoScan buttons, and the receiver automatically



tunes to the next station on the dial. You can tune one station at a time, or whisk up and down the dial, by pressing a continuous-advance button.

For added convenience, a remote control unit lets you work the AutoScan from your favorite chair.

Of course, for the psychological benefit of those who still want to tune manually, Fisher receivers all have ultra-smooth flywheel tuning, complete with an accurate tuning meter. And, in addition to AutoScan automatic tuning and manual tuning, the Fisher 500-TX has still another tuning convenience called Tune-O-Matic®.

A button for each of your favorite FM stations.

Tune-O-Matic is another form of diode tuning. It has no moving parts, and works completely electronically, just like AutoScan. However, Tune-O-Matic is actually a simple computer with a memory. You program each of the Tune-O-Matic push buttons with the frequency of a favorite FM station. After that, you just push the button that corresponds to the station you want to hear, and that station will be locked in immediately. Perfectly tuned to center-of-channel, of course.

The Fisher 500-TX, \$499.95*.

This 200-watt AM/FM stereo receiver comes with AutoScan, Tune-O-Matic and a flywheel tuning knob. Remote control tuning (AutoScan) is available as an option at slight additional cost.

This is probably the world's most advanced 2-channel stereo receiver. The FM tuner section is not only extremely sensitive (IHF sensitivity, 1.7 microvolts) but extremely *selective* as well, thanks to special 4-pole crystal filters that help us achieve up to six times better selectivity in production-line receivers than competitive models we've tested.

And with 200 watts of clean power you'll be able to drive a remote pair of speaker systems, as well as a big, power-hungry main stereo system, complete with a third, center-channel speaker.

The Fisher 701, \$699.95*.

The 701 is the world's first and only 4-channel stereo receiver. And it's worth its price just to be able to play one of the growing number of 4-channel stereo tapes now on the market.

But the 701 is more than a 4-channel stereo receiver. It's also one of the world's finest 2-channel receivers.

So while you're waiting for 4-channel to gain the acceptance the experts predict for it, you can still enjoy state-of-the-art 2-channel stereo (or even mono, for that matter).

The 701 incorporates Fisher tuning conveniences, including AutoScan, remote-control AutoScan, and ultra-smooth knob tuning.

The FM section, with five integrated circuits, has a sensitivity of 1.7 microvolts.

The AM section approaches FM in quality.

As for power, the Fisher 701 is hard to beat. It has 250 watts, which is enough to drive not one, but *two sets of four speakers* (one main, one remote). And it drives them without strain.

The controls are as sophisticated as the rest of the 701. Volume controls are of the sliding type, similar to the kind you find on the control panel in a broadcast studio. The bass and treble

*Cabinet in walnut finish, \$22.95.
Prices slightly higher in the Far West.
Overseas and Canadian residents please write to
Fisher Radio International, Long Island City, N.Y. 11101

Mail this coupon for your free copy of The Fisher Handbook. This 72-page reference guide to hi-fi and stereo also includes information on all Fisher components.



Fisher Radio
11-44 45 Road
Long Island City, N.Y. 11101

Name _____

Address _____

City _____ State _____ Zip 0102711

The Fisher



We invented high fidelity.

The Fisher 701.



The Fisher 450-T.





Why tune the hard way...

(Lift Flap) →





We deliver 100% Music Power— That's some track record!

With cartridges, the only track record that counts *is the sound.*

To provide great sound, a cartridge should be able to deliver 100% music power, especially at the high frequencies. Just like Pickering XV-15 cartridges do. You will hear the difference! Not an *oboe, clarinet and flute* but an *oboe, clarinet and flute*. And gone is that disturbing masking effect over the music. The Pickering XV-15 cartridge produces the 100% music power needed to clearly delineate all of the instruments of the orchestra.

And only Pickering gives every XV-15 model a Dynamic Coupling Factor (DCF) rating to help you select the right one for your record player (just like a horsepower rating serves as a guide to the proper engine for a vehicle).

Improve your high fidelity music system with a Pickering XV-15 cartridge—priced from \$29.95 to \$65.00. For free catalog and DCF rating chart, write Pickering & Co., 101 Sunnyside Blvd., Plainview, N.Y. 11803.

PICKERING

"The 100% Music Power Cartridge for those who can hear the difference."

HIGH FIDELITY

VOL. 21 NO. 2 FEBRUARY 1971

music and musicians

Edward Greenfield, Paul Moor
BEHIND THE SCENES: LONDON AND BERLIN

Abram Chipman SPEAKING OF RECORDS

Martin L. Pahls GOLDEN OLDIES REVISITED

Donal Henahan
COMPONENT MAKER MEETS RECORD COMPANY

- 13 *Project Copland nears completion*
Mozart's last symphonies by Karajan
- 20 *Self-analysis of a music addict*
- 55 *Old-timey recordings are coming back strong*
- 96 *The AR/DGG contemporary music project*

audio and video

TOO HOT TO HANDLE

NEWS AND VIEWS

EQUIPMENT IN THE NEWS

EQUIPMENT REPORTS

Leonard Feldman WHAT MAKES A GOOD STEREO CARTRIDGE?

Daniel Gravereaux STYLUS OVERHANG
THE PRICING OF CARTRIDGES

- 22 *HF answers your more incisive questions*
- 26 *How we buy music*
- 28 *The latest in audio gear*
Dual 1209 automatic turntable
Wollensak 6154 four-channel tape deck
Altec Lansing 714A receiver
Barzilay cabinet kit
- 45 *Including a rundown of over 60 models*
- 52 *How important is it?*
- 54 *What's the difference between \$20 and \$80 pickups?*

recordings

FEATURE REVIEWS

CLASSICAL REVIEWS

IN BRIEF

Peter G. Davis REPEAT PERFORMANCE

R. D. Darrell THE TAPE DECK

POP REVIEWS

JAZZ REVIEWS

etc.

LETTERS TO THE EDITOR

PRODUCT INFORMATION

ADVERTISING INDEX

- 63 *Boulez' fresh view of Pelléas*
Shostakovich's 14th—a new protest?
Julius Caesar and Handelian splendor
- 68 *The Carter quartets . . . Beethoven's trios times three*
- 104 *Capsule wrap-ups of new releases*
- 106 *Heifetz and Beethoven . . . The young Caruso*
- 108 *Double-play musicassettes and other bargains*
- 110 *Linda Perhacs discovered . . . Noel Coward—ahhhh!*
- 116 *Vintage Earl Hines . . . Yusef Lateef, virtuoso*
- 6 *Mono records and Schwann . . . Funny discs*
- 17 *An "at home" shopping service*
- 101
- 100

Published at Great Barrington, Mass. 01230 by Billboard Publications, Inc. Copyright © 1970 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, \$14; elsewhere, \$15. Subscription including Concert Artist Directory published in December, \$20 in the U.S.A. and Its Possessions; elsewhere, \$21. Regular issues \$1.25 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. Current and back copies of High Fidelity and High Fidelity/Musical America available on microfilm from University Microfilms, Ann Arbor, Michigan 48106. 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.

**It takes
a lot of guts
to say a new
stereo cassette deck
is the greatest
ever made.**



Wollensak can say it.

The new Wollensak 4750 stereo cassette deck brings true hi-fidelity to cassette listening.

Here's why: It has one of the lowest wow and flutter characteristics of any deck available. The precise heavy-duty tape transport mechanism is considered by independent audio experts to be the finest in the industry. A mechanism that includes the only full-size flywheel and capstan available to assure constant tape speeds and eliminate sound distortion.

Record-playback frequency response is truly exceptional: 60 — 15,000 Hz \pm 3 db. Fast-forward and rewind speeds are about twice as fast as any other.

A massive, counter-balanced bi-peripheral drive means years of dependability. Interlocked controls

allow you to go from one function to another without first going through a stop or neutral mode. The Wollensak 4750 features end-of-tape sensing which stops the cassette, disengages the mechanism and prevents unnecessary wear. The Wollensak "Cassette Guardian" automatically rejects a stalled cassette in play or record position. The 4750 complements your present component system by providing cassette advantages. American designed, engineered and built. Styled in a hand-rubbed walnut base with Plexiglass® smoked dust cover.

All of these features add up to the truest stereo sound with reel-to-reel quality from a stereo cassette deck. Become a believer. Hear and compare the new Wollensak 4750 deck at your nearby dealer.

SPECIFICATIONS: FREQUENCY RESPONSE: 60—15,000 Hz \pm 3 db @ 1 7/8 ips. WOW AND FLUTTER: 0.25% RMS. SIGNAL TO NOISE RATIO: Greater than 46 db. FIXED PRE-AMP OUTPUT: 1.0 V. per channel. CONTROLLED PRE-AMP: 0.5 volts per channel. PRE-AMP INPUT: 50mV to 2 volts. MICROPHONE INPUT: .1mV to 3mV, low impedance.

Wollensak 3M
COMPANY

3M CENTER, ST. PAUL, MN 55101

CIRCLE 32 ON READER-SERVICE CARD

LEONARD MARCUS
Editor

NORMAN EISENBERG
Audio-Video Editor

PETER G. DAVIS
Music Editor

SHIRLEY FLEMING
Editor, Musical America Section

ROBERT LONG
Associate Audio-Video Editor

EDITH CARTER
SHEILA SCHULTZ
Assistant Editors

ROY LINDSTROM
Art Director

ROBERT MADDOCKS
Associate Art Director

RUTH W. DUNTON
Production Editor

MORGAN AMES
R. D. DARRELL
ALFRED FRANKENSTEIN
HARRIS GOLDSMITH
DAVID HAMILTON
PAUL HENRY LANG
GENE LEES
GEORGE MOVSHON
H. C. ROBBINS LONDON
Contributing Editors

MILTON GORBULEW
Circulation Director

CLAIRE N. EDDINGS
Assistant Publisher and
Director of Advertising Sales

WARREN B. SYER
Publisher

Cover photograph 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; Steven R. Twomey.

Chicago: Billboard Publications, Inc., 150 North Wacker Dr., Chicago, Ill. 60606. Telephone: 312-236-9818. Leonard Levine.

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

Nashville: Billboard Publications, Inc., 1719 West End Avenue, Nashville, Tenn. 37203. Telephone: 615-242-1761. Robert Kendall.

London: 7 Carnaby St., London W.1, England. Telephone: (01) 437-8090. Andre de Vekey.

Frankfurt/Main: Eschersheimer Landstrasse 69, Frankfurt/Main, West Germany. Telephone: (0611) 590805-6. Walter B. Rios.

Milan: Piazzale Loreto 9, Milan 20131, Italy. Telephone: 28.29.158. Germano Ruscitto.

Tokyo: Japan Trade Service, Ltd., Ikejiri 3-1-1-1008, Setagaya-ku, Tokyo, Japan. Telephone: 413-2871. Kanji Suzuki.

For 901 owners and for those who
have not yet experienced the
sound of BOSE 901

You can now read **THE ULTIMATE REVIEW** by the owners themselves

You have probably read the unprecedented series of rave reviews^① that the BOSE 901 Direct/Reflecting[®] Speaker System has received from the leading music and equipment critics and, if you are interested in the background of the 901, you have probably read the Audio Engineering Society paper by Dr. A. G. Bose.^②

HOWEVER, the relevance of the research and the value of the reviews rest solely upon your ultimate appreciation of the product. Every day we receive letters and comments from owners expressing an appreciation that goes far beyond the expected reaction to just another good product.

We decided to share these owner observations with you in a 68 page booklet that we believe makes some of the most fascinating reading in the field of high fidelity. It is entitled "The Owner Reports on the Bose 901". Included are letters from owners, warranty cards, and survey replies.

In it you can read the words of the owners on:

- 1 How different owners describe the esthetic experience of music and the sound of the 901.
- 2 What equipment owners use with the 901.
- 3 What equipment owners traded to buy the 901.
- 4 What happened when a customer tried to buy the 901 from a dealer that was not franchised.
- 5 What owners would like us to develop next.
- 6 What owners would like to see improved about the 901.
- 7 The influence owners have in selling the 901.
- 8 Candid remarks on many topics by people who, just like you, are searching for the best in stereo.

If your reaction is similar to the response of those who have already seen the booklet, you will read every page before putting it down.

And when you finish, you will know why we get much more satisfaction from our work than could ever be derived from profits alone.



Copies of "The Owner Reports" are available from BOSE Corporation for one dollar.

BOSE 901 DIRECT/ REFLECTING[®] Speaker System. \$476 the stereo pair including Active Equalizer. Pedestals and Walnut Facings optional extra. Slightly higher south and west. Covered by patent rights issued and pending.

① Circle the reader service card for complete copies of the nine rave reviews and a list of Bose dealers in your area.

② The paper entitled 'ON THE DESIGN, MEASUREMENT AND EVALUATION OF LOUDSPEAKERS'.

You can hear the difference now.

BOSE[®]

Natick, Massachusetts 01760
CIRCLE 10 ON READER-SERVICE CARD

THE FIRST CROWN PREAMPLIFIER



IC 150

What would happen to a preamplifier design, if the design engineer could free himself from stereotyped ideas and start fresh with only a list of customers' requests? Well, at CROWN that has just happened, and the result is the IC150, an exciting "new concept" control center with simplified circuitry, controls that are easy to understand and use, several exclusive features, unsurpassed quality, and — to top it all off — a lower price tag.

Crown Engineers discovered that pre-amp switches don't *need* to pop . . . that there is something *better* than the stereo mode switch . . . that the phono preamp can be dramatically improved . . . and, that by using IC's, a versatile high-quality, advanced-performance preamplifier can be priced to beat inflation.

Of course, the true uniqueness of such an innovative design cannot be appreciated by *reading* about it. The only answer is to experience the IC150 yourself. Let us tell you where Crown's "new concept" is being introduced in your area. Write today for a list of locations.

World's quietest phono preamp
Infinitely variable stereo panorama control
Silent switching and automatic muting
at turn-on and turn-off
Integrated circuit modules
Industry's lowest distortion levels
Full range tone and loudness controls
Guaranteed phase response
3-year parts and labor warranty
Will drive any amplifier
\$239, walnut enclosure \$33



D 150

Ask your dealer also about Crown's new companion D150 power amplifier, which delivers 200 watts IHF output at 8 ohms or 350 watts at 4 ohms. No amp in this power range — however expensive — has better frequency response or lower hum, noise or distortion. It offers performance equal to the famous DC300, but at medium power and price. It's worth listening into!

Exported as
AMCRON

Crown

BOX 1000, ELKHART, INDIANA, 46514, U.S.A.
CIRCLE 14 ON READER-SERVICE CARD

letters

The Vanishing Monaural

I have noticed with great regret that the Schwann catalogue has discontinued listing monaural recordings over one year old as of their January issue. I am firmly convinced that this is a very unwise move on their part, and something they should seriously reconsider. As any classical collector knows, the record companies over the past number of years have embarked upon a major program of reissuing many releases—mostly monaural—that are of considerable musical value. As of January, the classical record-buying public will be made increasingly less aware of such records. As their sales decline, the record organizations will have no alternative but to delete them.

In light of the state of classical music in this country, I wish to propose that Schwann reconsider its decision or at least carry the mono material in their supplementary catalogue.

Allen Mackler
Wilmette, Ill.

William Schwann replies: A revised announcement appeared on pages 189 and 193 of the December Schwann record catalogue. It explains in greater detail that mono records are being removed from monthly Schwanns starting with our January 1971 issue, but that most of these will appear in the spring supplementary Schwann catalogue (out this month). Any new mono reissues, such as the fine ones Mr. Mackler mentions, will be listed as issued in our monthly new listing section. The following month they will be transferred to a new mono section in the monthly Schwann where they will accumulate until the next supplement when they will be transferred to it.

There are several reasons for this change: 1) beginning with our February issue we must find space for the important project of listing tapes; 2) very few dealers carry mono records nowadays with the exception of recent reissues—even these are for a limited market; 3) there simply are too many records still on the market, both mono and stereo, to be listed. Schwann publications are not subsidized by any foundation nor by the record industry. Unlike the books-in-print publications, Schwann has never charged record manufacturers for their listings. Printing and publication costs continue to rise along with the size of our monthly catalogue, so it seems necessary to put the less popular mono records into our semiannual supplement to make room for the increasingly popular 8-track cartridge and cassette tape listings.

Les Huguenots: Massacred Again

Early in this century the Met gave a performance of Meyerbeer's *Les Huguenots* with such an auspicious cast that it went down in musical history as The

Night of the Seven Stars. Now we have London's recording of the work, and what does it amount to? Answer: one star and six satellites.

Couldn't London, with its glamorous roster, have done better by Meyerbeer than Anastasios Vrenios? Good Lord, the young man ought to be singing Buxtehude at some midwestern university. Instead he has been cast in one of the most heroic and taxing roles in operatic annals.

I will not go into the merits of the other pale planets that surround Joan Sutherland. None is as wan as Vrenios, to be sure. Tourangeau turns out to be a delightful discovery, and Arroyo is a serviceable though not exciting Valentine. But the opera demands excitement. It demands temperament, fire, melodrama, and spectacular voices. London could have done infinitely better. Why not Marilyn Horne or Teresa Berganza or Janet Baker as Valentine? Why not Nicolai Gedda or Placido Domingo or Luciano Pavarotti as Raoul? And Nicolai Ghiaurov as Marcel? And Boris Christoff as St. Bris?

I suspect that some of these singers could have been obtained and that it was Richard Bonyng's decision to cast the recording in this wretched fashion. Mr. Bonyng has made a practice of surrounding his wife with mediocrities, particularly on recordings, where his control is apparently quite powerful. Why he has done so, I can't say. Sutherland need fear comparison with no singer alive, even if she does mumble her words.

Let me add that I am not totally ungrateful to Bonyng. He has given us the score almost complete, something I had hardly dared hope for, especially after his recklessly hacked recording of *Semiramide*. And he conducts it well, beautifully in spots—though he might linger a little less over Meyerbeer's orchestral felicities.

Well, there it is. The fabled *Les Huguenots* recorded at last, recorded complete, but fatally flawed in its casting. It pains the heart to think what might have been.

David Johnson
New York, N.Y.

Funny Records

Having always been a fan of Paul Weston and his wife (alias the Edwards), I was happy to read Gene Lees's column "The Funniest Put-On" in your November issue. I was surprised, though, that he did not mention one of the Edwards' most hilarious albums, "Sing Along with Jonathan and Darlene Edwards" (which is now deleted). It was issued at the height of the "Sing Along with Mitch" mania; and the sounds of a robust men's chorus, which perfectly apes Miller's sound, trying to keep up with the eccen-

Continued on page 8

Introducing one complete stereo system you can buy three different ways.

The Panasonic Compact. Matched components put together into one beautiful little package. Three different ways.

Our SC-777 (left) holds everything we have to offer. Which is everything there is. A stereo cassette player/recorder with twin VU meters and keyboard operation. FM/AM and FM stereo of the most selective kind. A four-speed Garrard automatic turntable. Pickering's V-15 Micro-Magnetic cartridge with diamond stylus. And a solar-bronze

dust cover that's on top of it all.

If you don't want the cassette, you can have everything else. In our SC-666 (right) or our SC-555A (rear). In both cases, tape can come later. Because the jacks come now.

Our SC-666 has a tuning meter to guide you into the heart of any signal. And a Pickering V-15 Micro-Magnetic cartridge. A tape monitor switch to hear the before and after. And extra jacks for extra speakers. With extra power to power them.

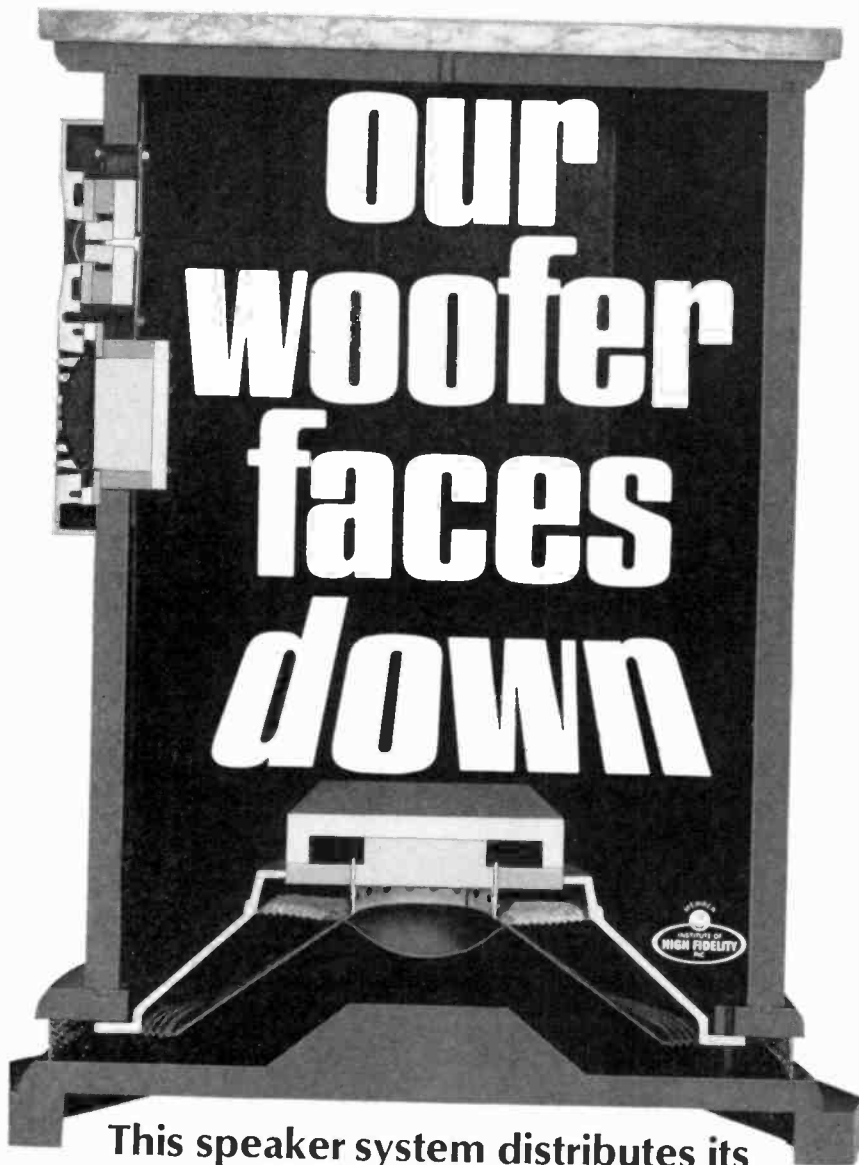
A total of 80 watts PMP.

Our SC-555A has 60 watts PMP. And like the SC-666 and SC-777, it also features a direct coupled amplifier for greater bass response. FET's to soup up sensitivity and put down conflicting signals. Four FM IF stages to make weak stations come on strong. Professional-type sliding controls to let you shade the sound to perfection. And a solar-bronze dust cover.

Now that you see the picture, why don't you hear it all together. At your Panasonic Hi-Fi dealer.



PANASONIC[®]
just slightly ahead of our time.



This speaker system distributes its lows through a complete circle, then spreads them across your room like a carpet of sound.

It puts the bottom on the bottom, so you get deep, pure, total bass. We deliver it through a 15 in. high compliance woofer. This magnificent 3-way speaker system can handle a full 125 watts of receiver power per channel without overload or burnout.

Our full presence mid frequency driver makes you feel you're listening to a live performance, while the ultra-sonic domed tweeter provides crystal clear response all the way to 20,000 Hz. Then... Empire's wide-angle acoustic lens diverges even the highest of these high frequencies through a full 160° arc.

The enclosure is a hand-rubbed sonic column topped with imported marble.

Listen to it. Walk around it. Compare it to any speaker at any price for absolute fidelity and total transparency.

World famous Royal Grenadier Model 9000 M II is available at better high fidelity dealers at \$299.95. Other Empire Speakers from \$99.95.

Write for free "Guide to Sound Design for 1971". Empire Scientific Corp., 1055 Stewart Ave., Garden City, N.Y. 11530 Mfd. U.S.A.



EMPIRE

CIRCLE 19 ON READER-SERVICE CARD

LETTERS

Continued from page 6

tricies of Jonathan's keyboard work and Darlene's lead vocalizing, produces some of the most sidesplitting moments on record.

As for Weston's more serious albums, "Crescent City" is indeed a classic piece of Americana and should be made available again. The same goes for his two albums of film music, "Sound Stage" and "Love Music from Hollywood." Though Columbia issued them as mood albums, they are collector's items for film-music buffs. The tracks are actually microcosms of the scores and use many of the film's secondary themes as opposed to simply pounding out the main title *ad nauseam*.

Ross Care
Lancaster, Pa.

I have just finished listening to a delightful record, which shall be placed next to the Spike Jones, P.D.Q. Bach, and Hoffnung Festival records in my collection. I am speaking, of course, of *The Naked Carmen*. I'm afraid that Conrad L. Osborne's generation gap was showing when he wrote his review of this recording [September 1970]. He actually thought that it was a serious piece of multimedia contemporary music.

Serious? Any recording that contains a kazoo solo, Mary Bruce and her Starbuds, a tap dance, and instructions on how to make your "Naked Carmen Electric Spanish Cigar-Box Guitar, Light Show, and Sound Sculpture" cannot be serious. Mr. Osborne's damning remarks concerning record company executives are quite uncalled for.

Charles P. Repka
Huntsville, Ala.

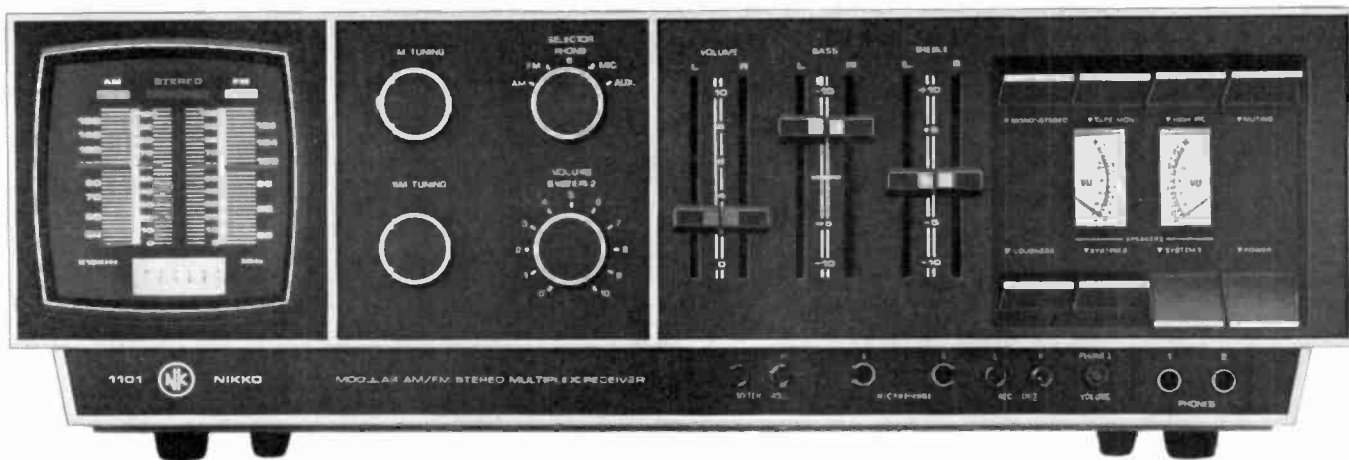
Our own choice for the funniest record of the year is Carl Czerny's Variations on a Haydn Theme for Piano and Orchestra (Victrola VICS 1501) in which the old Romantic pedagogue goes to even more extravagant lengths than Dohnányi in his Nursery Variations. Unlike the Hungarian composer, Czerny is serious in his introduction to and variations on Deutschland über alles.

The King and I

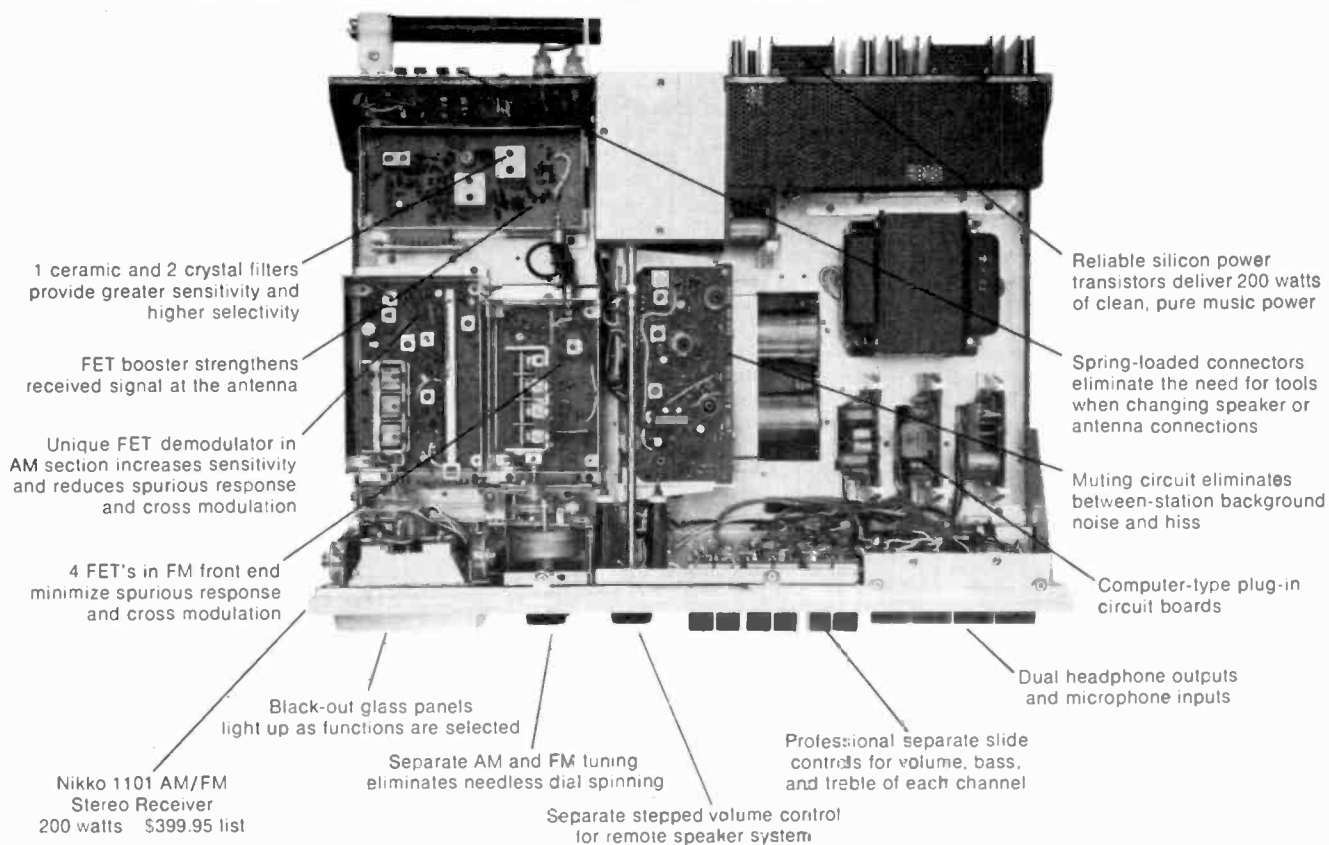
My thanks to Peter G. Davis' informative article "The World's Most Complete Record Store" [September 1970].

First, the people at King Karol are prompt. Although more than 3,000 miles separate my home and King Karol, records are received within two weeks after mailing in the order. (There are two record clubs that require as much as six weeks for delivery.) Second, there are no hidden "small shipping-handling" charges. Third, King Karol's honesty is impressive: when I misestimated the price of a record and overpaid, they issued me a credit memo. And fourth,

Continued on page 10



Handsome is as handsome does



If that handsome brute is a bit much, check these beauties:



Nikko 701B AM/FM Stereo Receiver
90 watts \$239.95 list

Nikko 501S AM/FM Stereo Receiver
64 watts \$189.95 list

Nikko 301 AM/FM Stereo Receiver
40 watts \$159.95 list



Nikko Electric Corporation of America, 5001 Lankershim Blvd., North Hollywood, Calif. 91601. Manufacturers of a full range of receivers, pre-amp/amplifiers and tuners that deliver the cleanest, purest sound in their price range. Hear them at your Nikko dealer's today.

NEW, TRANSPARENT AND BEAUTIFUL.



ADC's brand new 450A is a "high transparency" speaker system for the perfectionist who wants to own the best bookshelf system money can buy.

This two-way system avoids the use of complex crossover networks and the resultant phase distortion. By enabling the majority of the audio spectrum to be radiated by the high frequency unit, we achieve essentially a "single point source". The low frequency driver is then left to do the demanding but uncomplicated job of reproducing the low and basically non-directional portion of the audio spectrum.

The result is an extremely transparent true-to-life bookshelf speaker system you must hear to appreciate.

ADC 450A SPECIFICATIONS

Type . . . Full-sized bookshelf.
Cabinet . . . Oiled Walnut.
Dimensions . . . 25" H x 14" W x 12 3/8" D.
Weight . . . 50 lbs. each.
Frequency Response . . . 25 Hz to 30 kHz \pm 3 dB (measured in average listening room).
Speakers (2) . . . 3/4" "point source" wide range tweeter and 12" high compliance woofer.
Nominal Impedance . . . 6 ohms (for optimum performance from transistorized amplifiers).
Power Required . . . 10 watts RMS minimum.
Price . . . \$165 (suggested resale).



AUDIO FOR AUDIOPHILES

CIRCLE 5 ON READER-SERVICE CARD

LETTERS *Continued from page 8*

it is comforting to do business sans IBM computer cards, and a joy to receive their hand-scribbled statements.

But they are human. In three attempts I have been unable to get André Previn's reading of the Shostakovich Symphony No. 5.

Barton King
Citrus Heights, Calif.

Stainer and/or Verdi

The intramural exchange of correspondence between Peter G. Davis and David Hamilton ["Letters," November 1970] probably made an unfortunate impression on those of your readers who take music seriously.

Mr. Hamilton refers to Sir John Stainer's *The Crucifixion* as "oh-so-staid"—a smug remark and unworthy of a major critic. Not to be outdone in the Upmanship Department, Mr. Davis counters with "a bit obsolete"—a snide remark and unworthy of a major editor.

The Crucifixion, of course, is not and never was intended to be a musical selection. Stainer would be horrified to learn that it is performed in concerts, let alone recorded for critical listening by "name" artists. It is, as its subtitle clearly indicates ("A Meditation on the Sacred Passion of the Holy Redeemer"), a devotional exercise for pious congregations, a liturgical and ecclesiastical act. It is not a cantata. It is to be participated in, not to be listened to; in this regard, it is closer to plainsong than are *Messiah* or Bach's Passions. The five congregational hymns attest to this.

Stainer made it clear that the music was kept deliberately simple so that the average parish organist could handle its accompaniment. It is diametrically opposed to such an exhibitionist tour de force as the Verdi Requiem. There you have a really "obsolete" piece—showy, insincere, and antiliturgical.

It might at least be remembered that Stainer was attempting the nearly impossible: to raise the level of taste in England in the 1870s. His work should be compared with the Rossini transcriptions, which were his serious competition, not with the works of Palestrina and Bach (who were out of the question to the public of that day). Stainer's royalties from this work were donated to his publisher in order to keep the B minor Mass and other genuine masterworks in print.

Like all truly popular music, *The Crucifixion* will outlive all the fads of the times—even the ones perpetuated by supercilious criticism.

Robert M. Strippy
Wheeling, Ill.

Musical Agnewisms

The letter from Mark Koldys [August 1970] apropos Vice-President Agnew's statements concerning mass media commentators (which Mr. Koldys has re-applied to "music commentators") suf-

fers from the same pomposity as the remarks on which it is modeled. His basic premise bears no argument, but he is led to overstatement in order to justify his defensiveness. I'm sure the very critics whose comments Mr. Koldys finds offensive have their own favorite pot-boilers, which they would rush to defend at the drop of an innuendo.

Most critics manage to avoid confusing the words "favorite" and "greatest"; not so Mr. Koldys. He prefaces his remark about Respighi's *Feste romane* with the words "No other work . . ." when the most he could well say would be "Few other works. . . ." He uses words like "ideal," "irresistible," "important," and "original" to set up what are at best minor masterpieces on the highest verbal pinnacles. Most music lovers would have no trouble naming a dozen orchestral gems that gleam more brightly than Respighi's *Festivals*; Janáček has no monopoly on powerful organs; nor has Ibert cornered the market on melodic pastiche.

In other words, if our vocabularies are to become so devaluated that Morton Gould's *Spirituals for Orchestra* can rightly be called ". . . one of this century's most important and original compositions," what can begin to describe the likes of *The Rite of Spring*, *Wozzeck*, *Le Voile d'Orphée*, *Le Marteau sans maître*, *Die Dreigroschenoper*, or (to name a work that is not "disparaged because of its origins in celluloid") *Alexander Nevsky*?

Allen Watson III
Redwood City, Calif.



High Fidelity, February 1971, Vol. 21, No. 2. Published monthly by Billboard Publications, Inc., publisher of Stereo, Stereo International, Modern Photography, American Artist, Billboard, Vend, Amusement Business, Merchandising Week, Photo Weekly, Gift & Tableware Reporter, Record Retailer, Record Mirror, Discografia Internazionale, World Radio TV Handbook.

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 \$14; elsewhere, 1 year \$15. 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, Ohio 45214.

Never before have so many received so much for so little.

You can't blame people these days if they want to get the most for their money. Maybe that's why the Pioneer SX-990 is so popular. When you compare its specifications and features with similar priced AM-FM stereo receivers, and then listen to its performance, you become a believer.

For instance, with sensitivity at 1.7 microvolts, the SX-990 brings in the most timid FM stations and makes them sound as though they were just around the corner. Or, if you live

where FM stations are a hairline away from each other on the dial, it delivers clear, interference-free reception. Small wonder, with a capture ratio of 1dB.

Pioneer has invested the SX-990 with 130 watts of LHF music power (28+28 RMS at 8 ohms). And it's all clean and smooth with a cw 0.5% harmonic distortion at rated output. Its top quality circuitry includes four IC's and a special low-noise FET.

Versatile, you can connect two sets of speaker systems and plug in a record player, tape recorder, microphone and headset. The pre and main amps may be used separately for extra flexibility. Additional features include: loudness contour control . . . dual

tuning meters . . . push button muting . . . center channel output.

Sensibly priced at \$299.95, an oiled walnut cabinet is included. Make your own comparison test at a Pioneer dealer today.

Pioneer Electronics U.S.A. Corp.,
178 Commerce Road, Carlstadt,
New Jersey 07083.

 **PIONEER**



**"... (The Dynaco A-25)
has established a
new standard of performance
in uncolored, natural sound."**

THE HI-FI NEWSLETTER (P.O. Box 539, Hialeah, Fla. 33011)



Dynaco A-25
\$79.95

**"... you'll have a
hard time buying
more musical
naturalness
at any price."**

THE STEROPHILE (Box 49, Elwyn, Pa. 19063)

The critiques from these hobbyist magazines have unusual merit as these publications accept **no** advertising. Their comparative evaluations are funded solely by the subscriptions of ardent audiophiles.

The A-25's sound quality is a direct consequence of its smooth frequency response, outstanding transient characteristics, and very low distortion. Its aperiodic design (virtually constant impedance over its range) provides an ideal load so any amplifier can deliver more undistorted power (and thus higher sound

levels) for a given speaker efficiency.

Uniformity of impedance also makes the A-25 the best choice for adding two new speakers to an existing stereo setup using the Dynaco system* for four-dimensional reproduction. In this way, true "concert hall sound" can be enjoyed with a standard stereo amplifier. Many existing stereo discs, tapes and FM broadcasts already contain this ambience information which, now revealed in the additional loudspeakers, gives far greater realism to your listening.

*Send for literature or pick some up at your dealer where you can see and hear Dynaco equipment.

dynaco inc.

3060 JEFFERSON ST., PHILA., PA. 19121

behind the scenes

Project Copland Nears Conclusion

LONDON

One recording scene that I peep behind more regularly than any other is EMI's big No. 1 Studio in St. John's Wood in north London. From the time of Elgar onwards, many of EMI's most historic records have been made there. It's a high, oblong studio, at one time decorated in what I can only describe as Thirties cinema style: there was a hint of Cecil B. De Mille's Egypt in the décor which I hoped had some acoustic purpose.

Egypt has gone, I am afraid. The Egyptian triangles and squares have been pulled down and instead a more aseptic scheme with plastic surfaces has been adopted, both more suitable for the Seventies and to give the place an easier reverberation. EMI's engineers have always been able to apply reverberative glamour when needed, but conversely one remembers such recordings made there as the Gui set of *Il Barbiere di Siviglia* with De los Angeles, when Dr. Bartolo's house sounded as though it was deadened with wall-to-wall carpeting. This was a perennial problem for the engineers, but now that Kingsway Hall, long a favorite recording spot of both EMI and Decca, is being sold for redevelopment by its long-term owners, the Methodist Church, the St. John's Wood Studio will be wanted more than ever—not just by the landlord company but also on loan to CBS and RCA, among others.

There was a terrible period when the pop people had their way with the No. 1 Studio and its acoustics, and the wall suddenly sprouted hundreds of loudspeakers in what was boasted of as a new "ambiophonic" system. It produced quite nice results in the Sadler's Wells recording (in English) of *Hansel and Gretel*, but there was hardly a good word from the classical engineers. Unexpectedly, about a year ago, the loudspeakers (by then long unused) were ripped out and the present arrangement devised.

Aaron Copland and CBS were the first to benefit from the acoustic and decorative improvements; but with a new control panel to get under harness as well, the engineers still had their troubles for sessions involving *Appalachian Spring*, *Danzón Cubano*, and *Danza*



di Jalisco. Copland is now nearing the end of his program to conduct on record all of his major works, and as with previous London Symphony Orchestra sessions, the recording was linked with a live concert at the Royal Festival Hall.

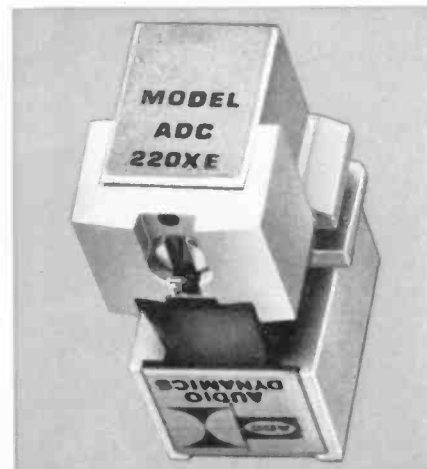
The large orchestra for *Appalachian Spring*, filling the whole of the studio floor, was turned round 90 degrees from the usual placing. Copland faced the problem of shading the LSO sound down to nothing at the end of the atmospheric piece. "When I do this" (wiggle of hands) "it's nothing to do with you, strings, but just for harp and glockenspiel." Copland knew his players and they gave him their all; at the final bar the composer broke into a broad, appreciative grin. The results, as he had requested all along, were "a very simple and lovely sound," and Copland spent a lot of time getting the string tone the way he wanted it. "Don't color it too much," he admonished at one point; and in the opening pianissimo bars of the epilogue he required everyone to play as though they "had never heard a string orchestra sound like that before." Which is just what they seemed to do.

Keyboard Collaborations. André Previn, the LSO's principal conductor, joined his orchestra in St. John's Wood for an RCA-sponsored recording of Mendelssohn's G minor Piano Concerto featuring the young pianist, a Leventritt Award winner, Joseph Kalichstein. "The second take was a dead loss," said Previn crisply during the recording of the first movement; then, suddenly clutching his head, he added, "What am I doing, it's *his* day." And Kalichstein's day it was, even when after hearing a playback he shrugged his shoulders and claimed that "some notes aren't there." "Be specific," said the recording manager; "we don't really believe you." No adverse comment, just a recognition of Kalichstein's prodigious technique.

Also in the EMI studio, CBS conducted sessions with two chamber orchestras. Three concertos for two guitars—by Castlenuovo-Tedesco, Santórsola, and Vivaldi—were recorded by the English Chamber Orchestra under Enrique-Garcia Asensio with two impressive

Continued on page 14

GREAT STEREO STARTS HERE!



If you're becoming serious about listening to stereo equipment, here's a cartridge to get you started on the right track — the ADC 220XE. Like its more expensive brothers, it is carefully crafted by hand with our exclusive induced magnet design. It tracks accurately and yields faithful sound reproduction with virtually any changer or tonearm. As you can see, the 220XE is really a great first cartridge. And even its low price of \$22 will be music to your ears.

Of course, when you're ready to move up to more sophisticated stereo equipment, you can choose from ADC's complete line of superior cartridges. Isn't it nice to know we won't desert you on the way up?

ADC 220XE SPECIFICATIONS

Output: 6 mV at 5.5 cms/sec. recorded velocity.

Tracking Force: 1 to 2½ grams.

Frequency Response: 10 Hz to 18 kHz ± 3 dB.

Channel Separation: 20 dB from 50 Hz to 10 kHz.

Compliance: 20 x 10⁻⁶ cms/dyne.

Vertical Tracking Angle: 15°.

Rec. Load Impedance: 47,000 ohms nominal.

Price: \$22 Suggested Resale.

Write for detailed specifications on other "X" series cartridges.



AUDIO FOR AUDIOPHILES

CIRCLE 5 ON READER-SERVICE CARD

we call our cartridge
“groovy”



you should read
 before you
 laugh!

Cartridge design is no joke with our talented, imaginative Danish designers. When they say “groovy”, they’re talking about the Bang & Olufsen

SP-12 cartridge and its high compliance, excellent frequency response, and amazing channel separation. □ They call it “groovy” because an ingenious, exclusive Micro-Cross mount for the stylus allows the solid one-piece diamond to float freely in the record groove, reach the most sensitively cut undulations. The result is crystal clear reproduction of every tone hidden in a record. □ Your hi fi dealer knows the story of Bang & Olufsen cartridges and the Micro-Cross design that is carefully created in Denmark, presently earning rave notices from European hi fi experts, and now available in the United States for the first time. Ask him about us.

Or write for details now.

SPECIFICATIONS ■ Stylus: Naked Diamond (5+17) μ Elliptical (LP). Frequency response: 15-25,000 Hz \pm 3 dB 50-10,000 Hz \pm 1½ dB. Channel separation: 25 dB at 1,000 Hz 20 dB at 500-10,000 Hz. Channel difference: 2.0 dB. Compliance: 25 10^{-6} cm/dyne. Tracking force: 1.0-1.5 grams. Output: 1.0 mV/cm/sec. 5.0 mV average from music record. Recommended load: 47 K ohms. Vertical tracking angle: 15°. Weight: 8.5 grams. Mounting: ½" Standard 5 Terminal connection incl. separate ground pin. Balanced or unbalanced. Replacement Stylus: Original (5+17) μ Elliptical (LP), type: 5430 or 15 μ Spherical (LP), type: 5429. ■ MODEL SP-12.....\$69.95

Bang & Olufsen of America, Inc.
 525 EAST MONTROSE • WOOD DALE, ILLINOIS 60101

CIRCLE 8 ON READER-SERVICE CARD

BEHIND THE SCENES

Continued from page 13

soloist brothers, Sergio and Eduardo Abreu. The Santórsola is that *rara avis*, a twelve-tone work for guitar.

With a chamber group that for contractual reasons had no official title on the recording sheet but looked to my eye very like the Academy of St. Martin-in-the-Fields under Neville Marriner, Igor Kipnis has completed his cycle of ten Bach harpsichord concertos. Where has he found the three other concertos to round out the canonical seven, you might ask? The answers are varied and intriguing. The session I attended involved the No. 8 in D minor. Taking the clue from nine bars of the Cantata No. 35 scored as a concerto (listed by Schmieder as S. 1059) Kipnis has reconstructed a complete three-movement work from movements of the cantata. The faster outer movements work splendidly in this new form, as Charles Cudworth, British baroque specialist from Cambridge University, observed during the sessions, but it is more debatable whether Kipnis has hit upon the right slow movement. He uses an enormously long A minor da capo aria lasting over ten minutes—beautiful but weighing heavily. At one point Colin Tilney, the harpsichord continuo player, queried Marriner on a detail. “Better look at the composer’s copy,” quipped Marriner, picking up Kipnis’ manuscript.

EDWARD GREENFIELD

BERLIN

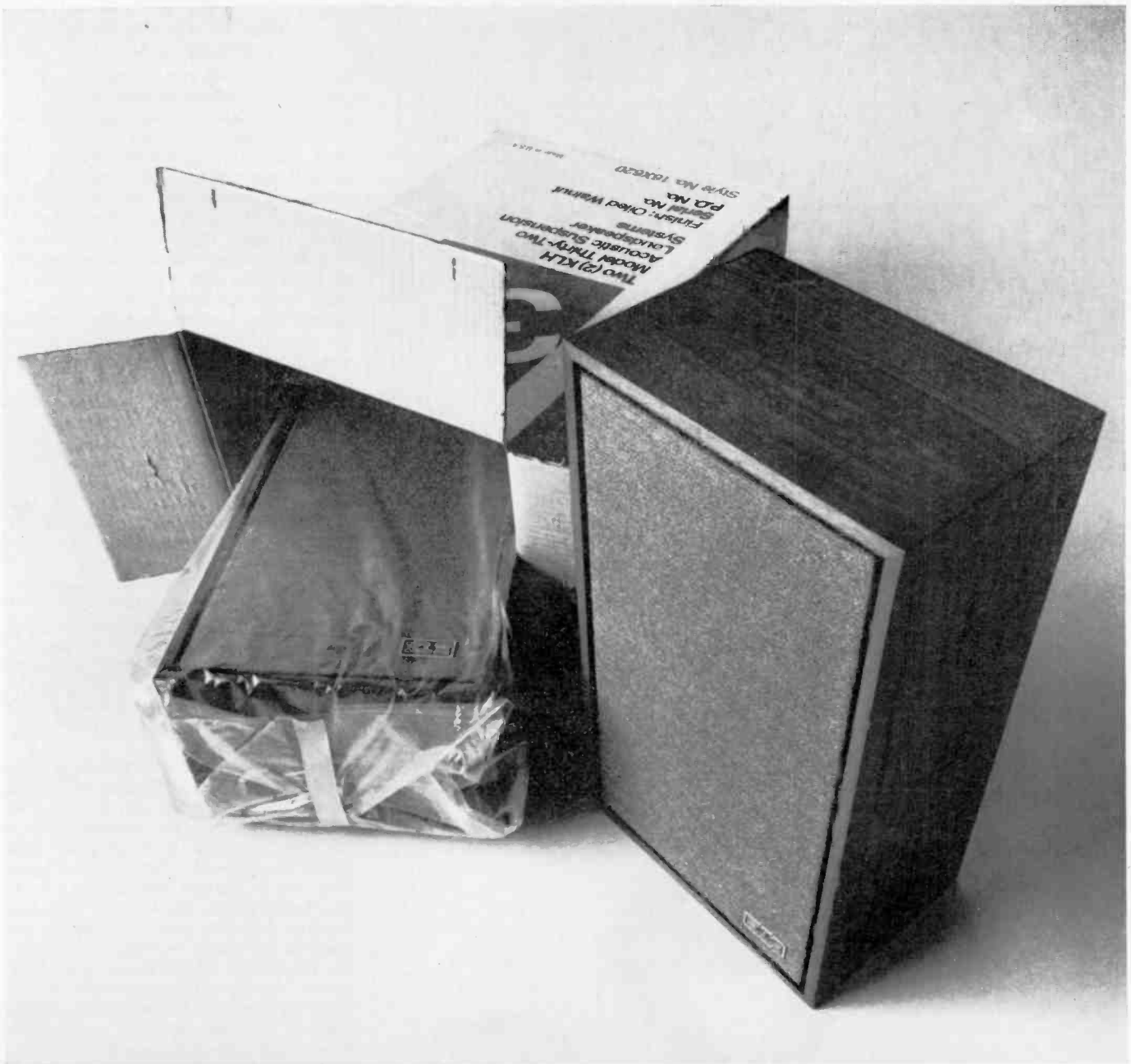
Karajan’s Way with Mozart

When it comes to Karajan and recordings, whatever Herbert wants Herbert gets. When he began to chafe financially under his exclusive agreement with Deutsche Grammophon, which also had the Berlin Philharmonic under exclusive contract, that company swallowed hard, surrendered both Karajan and his Philharmoniker part-time to EMI, and bravely issued an announcement which almost succeeded in making the transaction sound like some sort of coup for DGG. When Karajan and the Philharmonic made their first recording for EMI under the new agreement—the last six Mozart symphonies—Karajan wanted his producer to be Michel Glotz, a Parisian recording producer and an associate in Cosmotel, Karajan’s personal television producing company. And he got him.

More than one observer has pointed out Karajan’s status as Salzburg’s most renowned native son since Wolfgang Amadeus Mozart, and in these recording sessions Karajan took the burden of this association especially seriously. One Philharmonic player told me, beaming, that Karajan had rarely worked with them so intensively. This, in turn, elicited an unusual degree of alertness and immediacy from the members of the orchestra.

With the *Haffner* Symphony came one

Continued on page 16



The new KLH Thirty-Two is the best speaker you can buy for the money.

Bravado has never been our bag. But after carefully comparing the new model Thirty-Two with our competitor's best-selling loudspeaker, we're going to break our rule.

Our product is superior.

You see, the Thirty-Two sounds like a very close relative of our now famous Model Six.

With good reason.

It's designed like a Six. It's built like a Six. And it shares many of the Six's finest listening qualities. Bass response that curls your toes. A mid-range that seduces you with its smoothness. And an overall sound quality that finally puts an end to listening fatigue.

But the Thirty-Two not only sounds like an expensive speaker, it looks like one, too. It is unquestionably the *suggested retail price. Slightly higher in the west.*

best looking loudspeaker in its price range.

The price?

Almost as amazing as the sound. Just \$47.50 (\$95 the pair).†

Make sure you hear—and see—the new KLH Thirty-Two soon. And compare it with the best-known speaker in its price range. We are sure you will agree that there's never been anything like it for the money.

Anybody's money.

For more information on the Model Thirty-Two, write to KLH Research and Development Corporation, 30 Cross St., Cambridge, Mass. 02139. Or visit your KLH dealer.



THE SHORTEST DISTANCE TO PERFECT SOUND IS A STRAIGHT LINE

There is only
one way to achieve
distortion free music.

With the SL-8E

hear the
difference

A servo controlled
straight line tone arm.



RABCO 11937 TECH ROAD, SILVER SPRING, MARYLAND 20904

CIRCLE 35 ON READER-SERVICE CARD



here are the facts:

We've been making premium quality tape for over 25 years. That's know-how! Irish is a professional quality 20-25M cycle wide range—low noise tape. No hiss, no distortion. Just sharp, clear, dynamic sound reproduction. We include, at no extra cost, 30" color-coded leader, trailer and reversing strip. Every good tape should have it. A leatherette "library" binding is also included for handsome storage and easy identification.

Irish is available in reel and cassette sizes as well as video tape. Try Irish just once. One test will prove to you that Irish is the finest quality tape money can buy or your money back!

Irish Tape

270-78 NEWTON RD.
PLAINVIEW, N.Y. 11803
EXPORT: MORHAN EXPORTING CORP.

CIRCLE 25 ON READER-SERVICE CARD

BEHIND THE SCENES

Continued on page 14

of those moments rare in recording experience, when all components of the stellar constellation involved swing into an inter-relationship of total harmony; an hour and a quarter after the session started, the ecstatic engineers had the entire *Haffner* in the can, without the necessity of a single correctional retake. After a break, they tackled the *Prague*. The next session brought the completion of the *Prague* and the beginning of the *Linz*. A halcyon atmosphere pervaded almost all the sessions, and they finished far enough ahead of schedule to get started on a Bruckner symphony slated for the future.

For the information of sharp-eared pedants, Karajan did not change his customary placement of the second violins, seating them on his left next to the firsts, with the numerical relationship of the five string parts 16-14-12-10-8. He did use four horns, but otherwise adhered faithfully to the tradition of the composer's day.

During a pause in one of the sessions, Karajan impulsively let his orchestra in on the fact that the Cleveland Orchestra had invited him to take over the position George Szell had held until his death. "I had to say no," he said. "I found out with the Orchestre de Paris that I can't live like a Mohammedan, married to two wives."

Karajan dearly loves to flex his foreign languages, and he used French with Glotz on the intercom. Glotz and the German engineers from EMI's German affiliate, Electrola, resorted to English as their lingua franca, with Glotz translating almost every Karajan remark, no matter how humdrum, as if relaying a bon mot. Karajan does not have a reputation for needing, expecting, or enjoying flattery, but neither did he make any attempt to stanch the plentiful flow that gushed from his producer. If discophiles perhaps tend to underestimate the people who produce the recordings, producers rarely tend to underestimate themselves. It reminded me of singers I had heard refer modestly to "my *Götterdämmerung*" or "my *St. Matthew Passion*" and so on; when Glotz began one anecdote with the line, "I remember when I did the *Goldberg Variations* . . ." I kept waiting for him to mention the performer, but something must have distracted him.

Not long after the Mozart sessions Karajan, the Berlin Philharmonic, and next Easter's Salzburg cast assembled in Berlin to record (also for EMI) Beethoven's *Fidelio*, but Jürgen Kesting, Electrola's bright young press chief, phoned me and inverted my *Einladung* (invitation) into an *Ausladung*, apologetically citing high tension in the recording sessions as the reason for Karajan's excluding all outsiders. I can note here only that Helga Dernesch, Helen Donath, Jon Vickers, Zoltan Kélémen, Horst R. Laubenthal, and Karl Ridderbusch sang the main roles. For more information, make your bookings for Salzburg. PAUL MOOR

Compulsive audio perfectionists!

Let our nice \$279 speaker relieve you of your agony.

We fully understand how much you're suffering.

Maybe you just took a thousand-dollar loss getting rid of all your six-foot high electrostatic panels because they were blotting out the sun and killing your wife's potted plants.

Maybe you're lusting for a pair of those four-figure corner horns, but your listening room lacks corners.

Or perhaps you're tinkering with the electronic crossover for a quadri-amp speaker system with ionized-air tweeter.

Let us take you away from all this.

For only \$279, we offer you an elegantly simple device called the **Rectilinear III**.

It stands just under three feet tall on one and a half square feet of floor space and its sleek oiled-walnut cabinet houses everything you need: a 12" woofer, a 5" dual-cone midrange driver, two 2½" tweeters, two 2" tweeters and a crossover network, all of them of quite finicky design.

You connect the **Rectilinear III** to any low-distortion amplifier or

receiver of at least medium power, and what you hear will be easily in the same class with the most agonizingly exotic speaker system. We promise.

But, of course, you don't have to rely on our promise. The electronics editor of *Popular Science*, for example, wrote of the **Rectilinear III** as "the finest loudspeaker I've ever listened to, regardless of size, type or price." *Stereo Review's* equipment tester,

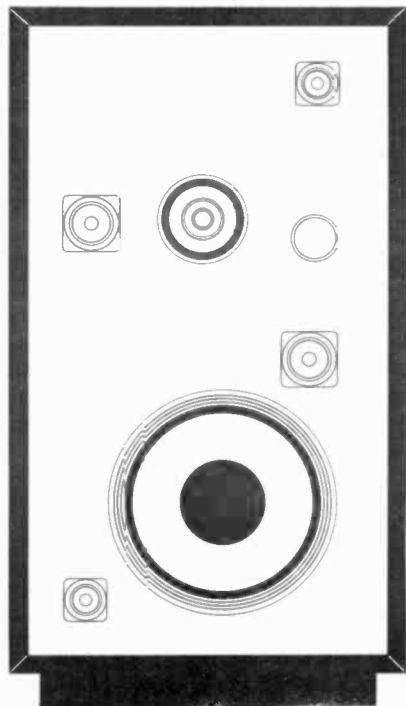
Julian Hirsch, wrote that "we have never heard better sound reproduction in our home, from any speaker of any size or price." Okay?

The only drawback of the **Rectilinear III** is that it may be too uncomplicated and painless for certain audio perfectionists. But just think how much time it can save for other, related hobbies.

Like music.

(For more information, including detailed literature, see your audio dealer or write to Rectilinear Research Corp., 107 Bruckner Blvd., Bronx, N. Y. 10454. Canada: H. Roy Gray Co. Ltd., Markham, Ont. Overseas: Royal Sound Co., 409 N. Main St., Freeport, N.Y. 11520.)

Rectilinear III



CIRCLE 39 ON READER-SERVICE CARD



speaking of records

by Abram Chipman

Self-Analysis of a Music Addict

Since the initiation of this department, many readers have submitted their personal choices for a "Speaking of Records" column. Herewith is one of the best—Dr. Chipman, the floor is yours.

AS A PROFESSIONAL psychologist (as well as record collector and reviewer for the *New Haven Register*) I can best organize the choice of my favorite records according to the various moods conveyed to me by composers and their works. I am in close agreement with Deryck Cooke's position that music is a language of the emotions which, like any other art form, arises from the creator's meaningful experience of his inner and outer world.

There is nobody quite like J. S. Bach for communicating the "peak experience"—his works seem to absorb yet transcend mortal tragedy, establishing their visionary correctness within the framework of a staggeringly rational mastery of musical syntax. I consider *A Musical Offering* the epitome of this mystique, even if Bach himself didn't write the main tune. Scherchen's two recordings are my choices because the conductor has scored the opening ricercare for woodwinds—the music's stark and desolate sounds seem to cry out for these instruments (Westminster 17089 in stereo or 9005 in mono, a slightly better earlier performance). The Suite in B minor for flute and strings contains less theoretical rigor and generates more of an all's-right-with-the-world feeling. This indestructible score can delight in such a stylistic range of performances as those of Richter, Casals, and Harnoncourt (to name some currently listed editions of the four suites). My personal favorite is the breathlessly virtuosic one of Jean-Pierre Rampal and the Hewitt Orchestra, for the now defunct Haydn Society (9028). Just as the English language lacks words to evoke the spiritual greatness of Bach's choral masterpieces, so too the Schwann catalogue is lacking in any one recording that completely realizes the full dramatic and effective range of the B minor Mass not to slight in the least the much publicized Harnoncourt set on Telefunken SKH 20. I am quite content, on the other hand, with the taut and subdued

presentation of the *St. Matthew Passion* under Mogens Wöldike (Vanguard Everyman S 269/72). The most exciting Bach the phonograph can offer, for my taste, is Glenn Gould's *The Well-Tempered Clavier*, now lacking only one disc to complete the two books (Columbia D3S 733, MS 7099, and MS 7409); here is proof par excellence of how unorthodox (even "eccentricity") can sound right in the hands of a re-creative genius.

While I don't necessarily regard him as a greater master than Bach, Mozart must have been the more psychologically complex person. A yardstick of my own musical "growing up" is the extent to which I can now see beneath the powdered-wig serenity to the anger, tears, and tension that are so characteristic of Mozart. Yet even deeper than those turbulent human emotions, I sense an enigmatic Cheshire-cat smile. This laughter-of-the-Gods quality is in all of Mozart's operas, and my favorite is usually the one I heard last. I'll join the consensus, however, that holds Kleiber's *Marriage of Figaro* (London OSA 1402, or tape 90008) the most generally satisfying modern recording of a repertory opera.

Time was when I thought Stravinsky's *Sacre du printemps* the ultimate in sheer visceral excitement. Then I developed a sort of leering fondness for the sadistic pornography of Respighi's *Feste Romane*. Now I thrill to Janáček's *Sinfonietta*, that veritable pagan Mass in praise of the power and glory of the modern orchestra. The Czech Philharmonic under Ančerl (Parliament S 166 or Turnabout 34267) most revels in its sacramental sonority. A more personal expression of a similar earthy exultation is found in my favorite romantic-heroic symphony, Dvořák's Seventh in D minor. I play it when I'm satiated with Beethoven and want something more unbuttoned than Haydn. If I had to subsist on a single recorded version, I'd pick Szell's (Columbia D3S 814 with the Eighth and Ninth symphonies).

Warmth, tenderness, and tranquility are moods that Dvořák captured marvelously in a number of his chamber works (e.g., the *Dumky* Trio, Op. 90, done outstandingly by Heifetz, Lateiner,

and Piatigorsky on RCA Red Seal LSC 3068). Vaughan Williams evoked a similar sensation in the lovable little romance for violin and orchestra, *The Lark Ascending* (Angel S 36469). It remains Schubert's prerogative to weave the lightest and loveliest of magic spells. Unfortunately, too many Schubert performances are afflicted with beefy sentimentality, an even more destructive component than metronomic insensitivity. Notable currently available exceptions are the Curzon/Vienna Octet *Trout* Quintet (London CS 6090); the Feuermann/Moore *Arpeggione* Sonata (Seraphim 60117); to some extent the Stern/Istomin/Rose Trio in B flat, Op. 99 (Columbia MS 6715).

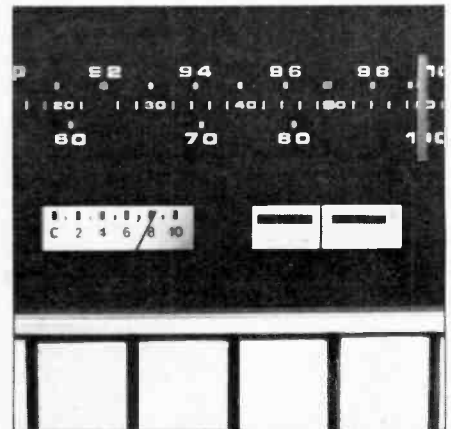
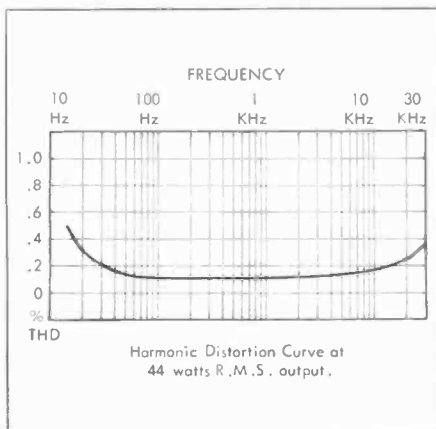
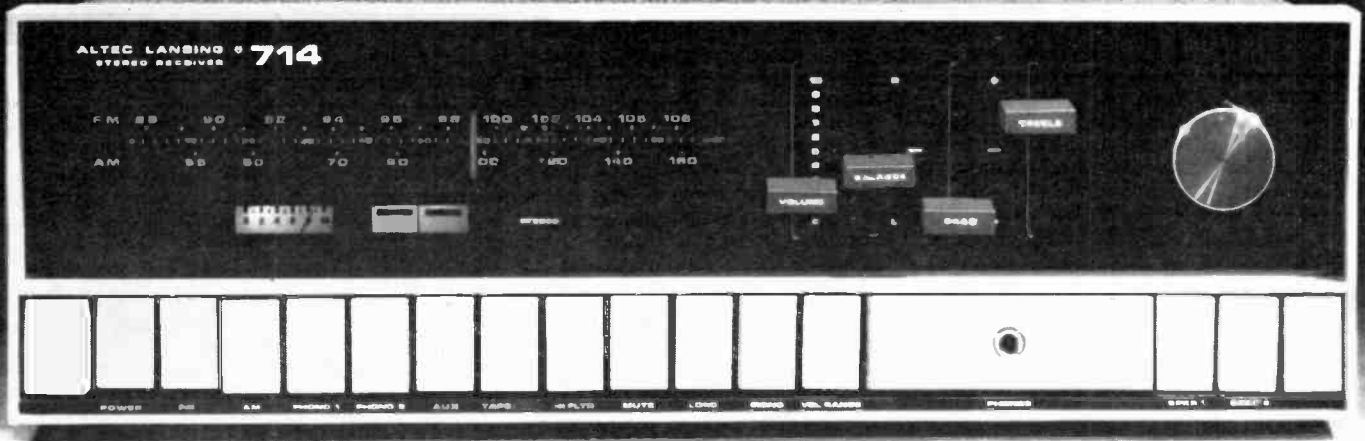
What music expresses erotic love? Aside from the obvious example of *Tristan*, I'd cite Schoenberg's *Verklärte Nacht*, particularly in Jascha Horenstein's intense reading coupled with the superb First Chamber Symphony (Turnabout 34263). In a good deal of Bartók's scores I sense the use of rhythmic and tone-color devices to interweave and oppose essentially masculine and feminine elements. This is made explicit, of course, in the profoundly disturbing and beautiful opera, *Bluebeard's Castle*. If you own the old two-disc mono set under Suskind (Bartók 310/11) I wouldn't suggest swapping it for any of its single-record stereo successors.

Am I taking all this too seriously? I like droll and whimsical music too. Without meaning to so label the Renaissance era (on which I'm no expert anyway), I'll nominate as my favorite prebaroque disc one of the lighthearted joys of the DGG Archive line (198166) which contains the Terpsichore Ensemble performing various dance suites of Praetorius, Schein, and Widmann. Closer to current time, I find De Falla's *Master Peter's Puppet Show* a perfect wry masterpiece (nothing "buffo" about this). Argenta's recording (Stereo Treasury STS 15014) is wonderful, particularly the part of the boy as sung by one Julita Bermejo, whom I've never encountered before or since.

Until Peter Ustinov can be persuaded to give us a full LP of his inimitable parodies, the zenith of musical satire today is found, I think, in the Hoffnung Festivals, Vol. 3 (Angel 35828) contains a duet from *The Barber of Darmstadt* by Heinz Bruno Ja-Ja, which gives the twelve-tone movement the once-and-for-all.

One can't help but be dissatisfied with the incompleteness of such a list, the highly selective and personally arbitrary nature of the "moods" described, but that is inevitable considering space limitations, the unwieldy size of one's record collection, and listening experience over the years, as well as the lack of systematic scientific study of the whole problem of music and its psychological meaning. That there is so much *da a*, so hard to reduce systematically, may be a problem to writers of such columns as this; but it is also something to be thankful for in terms of accessible pleasure and stimulation to the ear, mind, and soul.

Altec's new 714A receiver. It's built a little better.



With 44/44 watts RMS power at all frequencies from 15 Hz to over 20 KHz (at less than 0.5% distortion). Most receivers meet their power specifications in the mid-band but fall way short at the critical low and high frequencies. The above curve shows the typical low distortion at all frequencies from the new 714A receiver at 44 watts RMS per channel. For comparison purposes, we also rate the 714A conservatively at 180 watts IHF music power at 4 ohms. This means that the 714A will handle everything from a full orchestration to a rock concert at any volume level with power to spare.

With 2 crystal filters and the newest IC's. Ordinary receivers are built with adjustable wire-wound filters that occasionally require periodic realignment. And unfortunately, they are not always able to separate two close stations. So we built the new 714A with crystal filters. In fact, 2 crystal filters that are individually precision aligned and guaranteed to stay that way. To give you better selectivity. And more precise tuning. The new 714A also features 3 FET's and a 4 gang tuning condenser for high sensitivity.

And with a lot of other features like these. Separate illuminated signal strength and center tuning meters on the front panel. A full 7 inch tuning scale and black-out dial. The newest slide controls for volume, balance, bass and treble. Positive-contact pushbuttons for all functions. Spring loaded speaker terminals for solid-contact connections.

Altec's new 714A AM/FM Stereo Receiver sells for \$399.00. It's at your local Altec hi-fi dealer's. Along with all the other new Altec stereo components — including a new tuner pre-amp, new bi-amp speaker systems and all-new high-performance music centers.

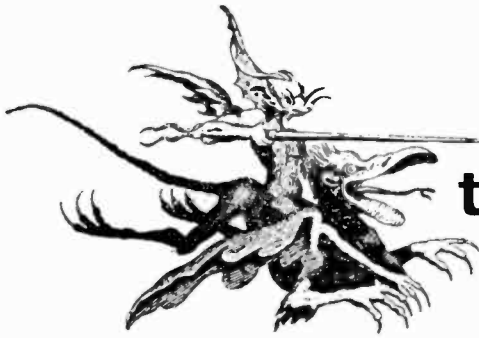
For a complete catalog, write to: Altec Lansing, 1515 South Manchester Ave., Anaheim, California 92803.

Built a little better.



A QUALITY COMPANY OF LTV, LING ALTEC, INC.





too hot to handle

I am thinking of purchasing the new Dolby unit for my home tape deck, but one problem keeps entering my mind. If the Dolby unit does such a fine job of removing tape hiss, will it not also remove some of the sparkle and liveliness, giving most program material a slightly dull sound?—Charles H. Fedel, Chicago, Ill.

Our tests of both of the Advent and Advocate Dolby units currently offered to consumers and our experience with new cassette recorders that incorporate Dolby circuitry indicate that the Dolby circuitry does indeed lower background tape hiss without degrading the high-end response. If anything the highs are improved because they no longer have to compete with noise. For further information, see last month's report.

Does the Crolyn switch that is built into some cassette recorders change the record bias or the equalization or both?—Alan Bartman, Washington, D.C.

First let's get our terminology straight. Crolyn is Du Pont's trade name for its own chromium-dioxide tape. Properly speaking, the word Crolyn can apply only to cassettes containing tape manufactured by Du Pont. Of course, Du Pont licenses four companies (Ampex, Philips, Sony, and Memorex) to make chromium-dioxide tapes, but these companies have developed their own formulations which may or may not be identical to Crolyn. Companies not licensed by Du Pont (BASF and Agfa, for example) obviously have no claim on the Crolyn name. The chromium-dioxide switches on cassette equipment may affect one or more of the following: record bias (and erase current), record equalization, and playback equalization. So far, there is no standardization in the functions altered—let alone the degree to which they are altered—by chromium-dioxide switches.

I own a Dynaco 120 basic amplifier. It has no provision for connecting more than one loudspeaker per channel. However I want to add extension speakers, and am considering the Marantz Imperial III which, according to your test report in November 1970, has an impedance curve that dips at one point to 5 ohms. Can I add these speakers to my present system safely?—Albert E. Schmidtke, Bremerton, Wash.
Yes indeed, assuming that your present

speakers are of 8-ohms or higher impedance across most of the range. The Dynaco Stereo 120 amplifier has enough stability and clean power reserves to drive a pair of speaker systems simultaneously on each channel—even if the combined impedance drops to around 4 ohms per channel. The fact that it has no separate terminals for the hookup shouldn't bother you—simply connect the appropriate wires from each speaker to the same screw. As for other amplifiers or receivers, follow the instruction manual: if a particular set should not drive a very low-impedance load, there will be a statement to that effect.

Do any of the cassette players for automobiles offer enough fidelity and quality to be bothered with? I have a number of cassettes that I'd enjoy hearing in my car, but the high fidelity magazines have published very little on car cassette players. Can you recommend one?—Adolphe V. Bernotas, Concord, N.H.

Because of road noise and the size of loudspeakers used in a car, the fidelity of any playback medium is not likely to be as high in an automobile as at home. The stereo effect itself will depend on speaker placement, with the most "headphonelike" stereo available when the speakers are installed in the doors. You can play your cassettes on any of a number of players built for car installation or on a few, such as the Ampex and Norelco, for which specific under-the-dash adapters are available. Or, you might consider the Sony TC 125 which can run on its own batteries. You can listen to it monophonically via a built-in speaker, or stereophonically via a pair of outboard speakers that fit conveniently into its carrying case.

Nowhere in the report on the Harman-Kardon Citation XII amplifier (September 1970), or in any other of the amplifier reports for that matter, is it made clear that distortion measurements were taken below the 1-watt output level. Yet distortion figures at less than 10-milliwatts output can be important for the user of a very efficient loudspeaker. Since you do not state the efficiency of the speakers used in your listening tests, your report does not exclude the possibility that the Citation XII (or any of several other amplifiers

covered in your reports) is a poor amplifier to use with efficient loudspeakers.—F. Brock Fuller, Altadena, Calif.

We test all amplifiers the same way, basing the tests largely on the IHF Standard for amplifiers (IHF-A-201, 1966) and modifying the procedures as deemed necessary. One such modification is a measurement of distortion at the 100th power level, or 20 dB down from rated output. We have not shown these figures because they have never proven to be significant; often, in fact, the distortion encountered at a few milliwatts of output power is hard or impossible to separate from the residual distortion of the measuring instruments. So we continue to show distortion at full power and half power. If and when we encounter significant distortion at 1/100th of rated power, we will not hide the fact. As for the Citation XII, or any other high-powered amplifier, you can use it to drive any speaker—regardless of its efficiency—that has enough power-handling ability.

I intend to buy a record/playback cassette deck and was wondering if I should wait to see what happens to the Dolby technique. Will it make all the previous decks obsolete?—Richard Frainier, Placentia, Calif.

We have found that the Dolby technique produces a noticeable improvement in cassette sound. This verdict applies to your own recordings and to prerecorded cassettes. For the latter, the Dolbyized cassettes sound best on a Dolbyized deck, but even when played on a non-Dolby unit the highs are clearer and you tend to hear less background hiss. To that extent (and assuming that the music you want to hear will be on the Dolbyized cassettes) the Dolby models might be said to make the non-Dolby models obsolete. But any cassette deck can be converted to Dolby operation by the addition of the separate Advent or Advocate Dolby unit—though at a higher total cost.

I recently bought the new Norelco 202 turntable and their Model 412 cartridge. I installed the cartridge in the tone arm, connecting the four leads (for signal and ground on each channel) as per the instructions furnished. Something must be wrong because when I move my amplifier switch from stereo to mono, the sound from both speakers becomes much lower than before. My left and right channels, however, seem to be correctly hooked up since I can change from one speaker to the other with the balance control. Any ideas on this?—J. Kenilworth, Springfield, Mass.

Either the instructions for two of the lead connections in the arm shell, or the wiring itself, must be wrong. As a result, what you've done actually is wire the pickup out of phase. Simply change the white and red leads to their respective cartridge pins in the arm shell and all will be correct.

Have the high notes on your records become only a memory?

When Jascha Heifetz plays a high note on your favorite violin recording, are you actually hearing it? Or are you just remembering it?

That's something to think about when you consider how many hundreds of dollars you've invested in your records. And what can happen when you play them.

As soon as the stylus touches down in the groove, a running battle begins. The stylus is violently tossed up, down and sideways, thousands of times a second. These motions are either producing beautiful high notes, or expensive memories. It all depends on the tonearm.

How the tonearm should work.

If the tonearm does its various jobs properly, your records can last a lifetime. So we think it is worth investing a few minutes of your time to understand the essentials of what a tonearm is supposed to do.

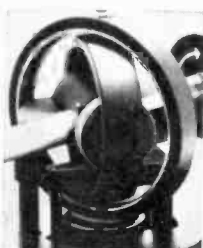
The tonearm must apply just the right amount of pressure to the stylus, keep this pressure equal on both walls of the groove, and follow the stylus without resistance as the groove spirals inward. Then the stylus will be able to respond freely to all the twists and turns in the record groove, without digging in or chopping away.

And the pending four-channel records are likely to require the stylus to perform even more complex gyrations.

It takes some engineering.

Dual tonearms do all these jobs extraordinarily well. For example, the tonearm of the 1219 works like a gyroscope. It pivots up and down on one ring, left and right on another.

And all four pivot points are identical. This suspension system is called a gimbal. And no other automatic tonearm has a pivot system like it.



Twin-ring gimbal system of Dual 1219. Arm pivots vertically from inner ring, horizontally from outer ring. All four suspension points have identical low-friction bearings.

It takes extraordinary precision.

Every stylus is made to apply even pressure on the groove walls. But during play, the groove pulls the stylus against the inner wall. Better tonearms have a special setting to compensate for this "skating" effect.



Anti-skating system of Dual 1209 and 1219 has separate calibrations for elliptical and conical styli.

However, for an anti-skating system to be effective, bearing friction must not only be low, but consistent. If you can imagine fifteen thousandths of a gram, that's the maximum bearing friction of the 1219. Guaranteed.

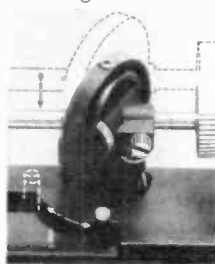
And some other angles.

Apart from preventing record wear, tonearm design should prevent distortion. This largely depends on the angle of the stylus in the groove. Which depends in some cases on tonearm design, in others on the way the cartridge fits into the tonearm head.

The longer the tonearm, the lower the tracking error. The 1219 is 8¾" from pivot to stylus tip, longest of all automatic tonearms.

The angle of the stylus in the groove alters during play depending

on a stack. The Dual 1219 is an exception because its tonearm can be set for the correct angle in either single or multiple play.



Mode Selector of Dual 1219 lowers tonearm base for single play. Stylus tracks at correct 15° angle.

The professionals' choice.

Dual turntables have been the choice of professionals for many years because of their precision, ruggedness and simplicity of operation. And not always the most expensive Dual, either.

If you'd like to know what independent test labs say, we'll send you complete reprints of their reports. Plus an article on what to look for in record playing equipment reprinted from a leading music magazine.

But if you're already convinced and can't wait, just visit your authorized United Audio dealer and ask for a demonstration.

Dual automatic turntables are priced from \$99.50 to \$175.00. When you think about it, that's not very much to pay to keep your records from becoming a costly memory.

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



CIRCLE 18 ON READER-SERVICE CARD

oh?

This is what you'll say when you hear the price of the Sony 6200

ah!

This is what you'll say when you hear the Sony 6200

The unusually high price of the new Sony 6200 receiver is a come-on. For once you know it, you can hardly resist the temptation to hear it perform and justify its lofty price. And once you hear it perform, you'll have to own this superb component.

The real joy of the 6200 lies in its performance. Balanced positive and negative power supplies permit direct coupling all the way through to the speakers for unusual clarity. There is power to spare by whatever measure: 360 IHF watts into 4 ohms, 70+70 watts *continuous* power into 8 ohms with both channels driven; a minimum of 60+60 at all frequencies from 20 to 20,000 Hz.

FM performance is equally distinguished. The FET front end raises the sensitivity to its theoretical limit (1.2 μ V for 20 dB quieting; 1.8 μ V IHF), while retaining the ability to handle strong local stations without overload and spurious response. Solid state i.f. filters ensure that the same superb performance you hear today, you'll enjoy many years later; the receiver never needs re-alignment.

Throughout, the accent is on pleasure. the silky feel of the flywheel tuning action. The precision and stability of the 6200's tuning: locate the frequency you want on the long, linear dial *with the power off*, and the station comes in clearly an instant after the power is turned on.

And the 6200 is always easily adaptable to your

desires: You can elect to hear only stereo broadcasts. Or you can switch out the interstation muting to find the weak and distant stations normally hidden in the interstation "hash" that muting eliminates (less than 3 μ V). Even moderately noisy stereo signals can be heard in stereo, thanks to a high-blend switch that reduces noise without affecting separation.

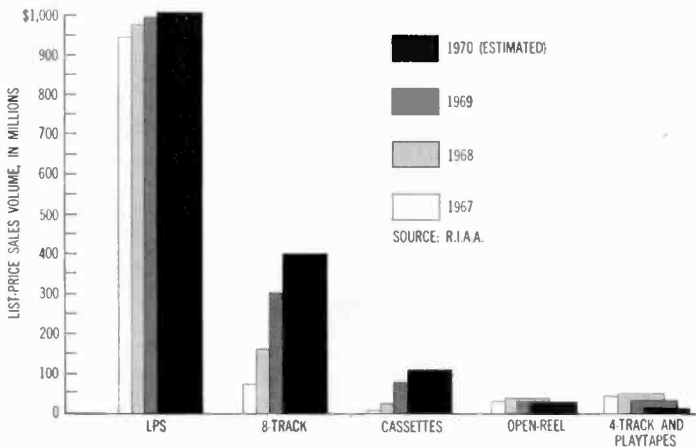
We could document all this performance with a host of specifications and graphs. But even these can merely indicate performance, not reveal it. The true revelation is your own listening experience, and the "ah" of your reaction to it. For many, that "ah!" will prevail over the "oh?" engendered by its price—converting that "oh?" perhaps to a Hmmm... With which, of course, your Sony dealer will be glad to harmonize. For if he, too, did not take pleasure in good sound, he would not be a Sony dealer. Sony Corporation of America, 47-47 Van Dam St., Long Island City, New York 11101.



New **SONY**® 6200 Stereo Receiver

CIRCLE 47 ON READER-SERVICE CARD

HOW WE BUY RECORDINGS



The Recording Industry Association of America has released figures showing the expected sales of recordings in various formats for 1970 and comparing these figures with those for previous years. While there are no real surprises involved, the comparison is interesting. LPs are way out in front, of course. (Total record sales for each of the four years shown here are about \$175 million higher than the LP figures, the difference being accounted for largely by 45-rpm pops singles.)

Note that sales of both 8-track cartridges and cassettes are growing at a much faster rate than that of records; and while the percentage of growth expected for cassettes is slightly higher than that for 8-track, the latter not only retains its impressive lead, but racks up the biggest volume increase. Open-reel tapes seem to have leveled off, while figures for 4-track cartridges (plus Playtapes, the hardware for which was withdrawn some time ago) continue to dwindle into insignificance from their modest 1968 high.

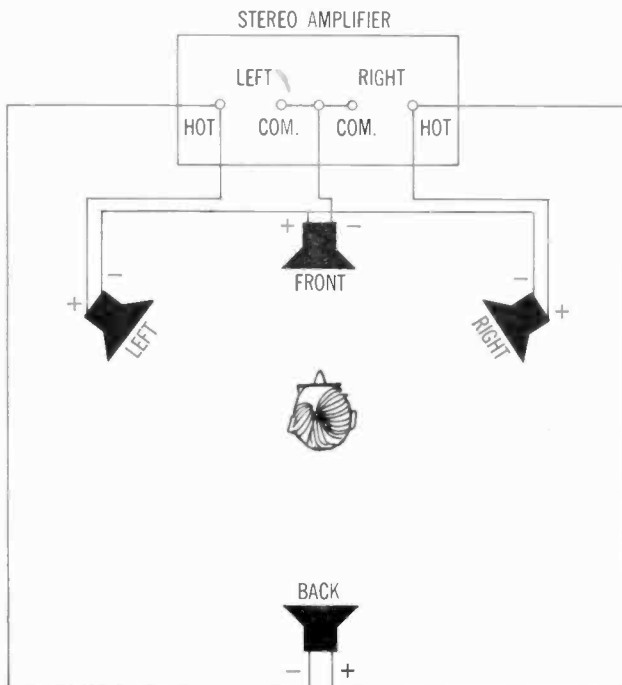
By the way: we Americans don't spend quite as much on recordings as these figures seem to say. They are based on manufacturers' reports and assume list-price sales at the retail level—not always an accurate assumption.

DYNA QUADRIPHONICS, TYPE II

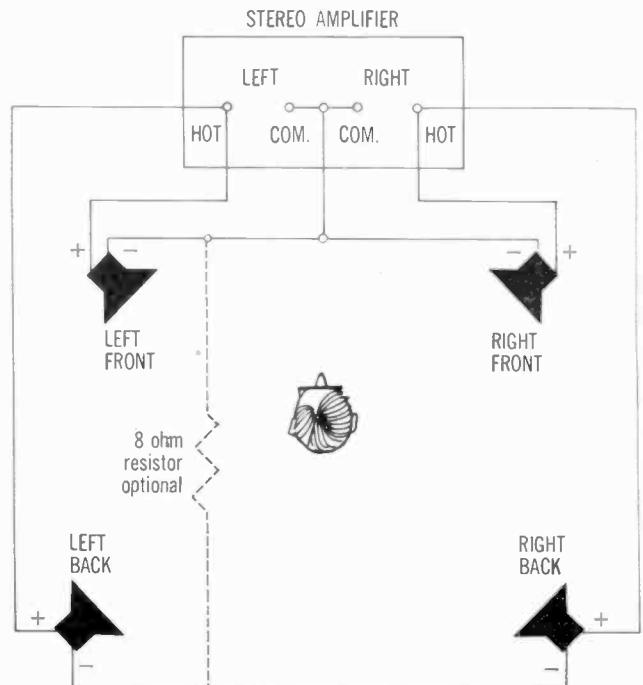
If you're a regular reader, you'll be aware that Dave Hafler of Dynaco some time ago proposed a four-channel speaker hookup system that dispensed with the usual third and fourth channels of amplification. That is, it used a regular stereo amplifier—albeit one with a 6-dB

"blend" control—and relied on speaker hookup configuration to produce the four-channel sound.

The original configuration, shown in the Type I diagram, involved the regular stereo pair—that is, left and right speakers—plus a front speaker hooked up like a



DYNA QUADRIPHONY, TYPE I



DYNA QUADRIPHONY, TYPE II

When the Citation Twelve power amplifier was introduced, it was immediately hailed by HIGH FIDELITY magazine as "... a virtually distortionless device." STEREO REVIEW said, "... the amplifier circuit... is disarmingly simple, yet it offers essentially state-of-the-art performance." STEREO & HI-FI TIMES summed it up by saying, "Harman-Kardon has produced an amplifier that is so close to theoretical perfection that it may be said that the Citation Twelve simply drops out of the reproduction chain. It simply produces no discernible sound of its own."

Now Harman-Kardon presents the Citation Eleven, a superlative preamplifier worthy of the Citation name.

The Citation Eleven specifications are unmatched by any preamplifier ever made. But specifications alone do not begin to convey the scope of this remarkable instrument.

For one thing, instead of conventional tone controls, the Citation Eleven employs a series of precision filters that permit you to boost or attenuate the signal at five critical points within the audio spectrum. By judicious use of the audio equalizer you can correct deficiencies in program material, speakers and room acoustics—literally shaping your system's frequency response. What you actually hear is acoustically balanced to the requirements of your listening room.

But more. The Citation Eleven

offers a full complement of professional controls, and enough inputs and outputs to satisfy the requirements of the most demanding audiophile. For example: two tape monitor switches; a front panel speaker selector switch for two sets of speakers; two low impedance headphone receptacles; a special defeat switch that removes the audio equalizer from the circuit for instant comparison of equalized and flat response.

The extraordinary performance and unparalleled flexibility of the Citation Eleven are unrivalled by any preamplifier on the market today.

To fully appreciate the Citation Eleven, you should hear it in combination with the Citation Twelve. But the Citation Eleven, in combination with any top flight amplifier, will provide unexcelled performance. Your Harman-Kardon dealer will be happy to provide a demonstration.

For complete specifications and technical information, write to Harman-Kardon, Inc., 55 Ames Court, Plainview, New York 11803.

Citation Eleven (wired) \$295.00.



harman kardon

A subsidiary of Jervis Corporation

Now...

**The Citation Eleven
awaits the experts.**



CIRCLE 22 ON READER-SERVICE CARD

NEWS & VIEWS *Continued*

"center-fill" speaker and a rear speaker. The new alternate configuration (Type II diagram) uses corner rather than mid-wall positions for the speakers. Results, says Hafler, are nonetheless comparable to the Type I setup, and can best be demonstrated by playing the same recordings.

To create maximum effect with either hookup, recordings (or other program material) must incorporate stereo signals whose phase relationships will be sorted out correctly—meaning particularly that "room sounds" will be represented by regular left- and right-channel signals that are out of phase with each other. Simply stated, left-to-right separation is largely a matter of amplitude relationships; the front-to-back dimension is represented by phase relationships or "difference" information, and so the back speakers are connected to respond to those differences.

The necessary relationships can be built into the recording intentionally, or they can result from "accidental" factors—like mike placement—in the recording process.

Such an accidentally quadriphonic recording, says Dyna, can be found in the *Heighty Hi* cut in the Lee

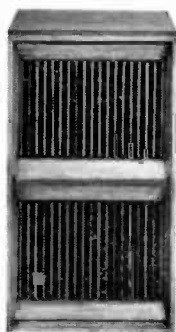
Michaels LP (A & M SP 4199). Either type of Dyna circuit will reproduce Michaels in the front of the room and the audience in the back. A similar effect will be encountered in playing *Cool, Cool Water* and *Got to Know the Woman* from the Beach Boys' album "Sunflower" (Reprise/Warner Brothers RS 6382)—but here the effect is entirely intentional: Dyna says it was engineered into the album through the application of Hafler's recording principles.

LONG-PLAYING CONGRESSIONAL RECORD

Do you know the longest orchestral work ever written? According to Senator Abraham Ribicoff, as quoted in the *Congressional Record* of last August 10, the two longest orchestral works were both written by Richard Rodgers for television documentaries: *Victory at Sea* and *Winston Churchill—The Valiant Years*. Rodgers wrote almost thirteen hours' worth of music for each, making each work, as the Connecticut Senator points out, "only a little short of the entire *Ring* cycle by Richard Wagner."

Could this be what Wagner had in mind for the "music of the future"? Now if somebody put together all the music written for *Lassie*.

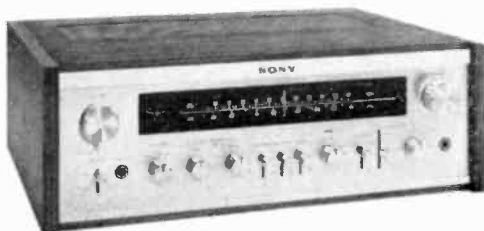
equipment in the news



McIntosh introduces speakers, equalizers

McIntosh, the Binghamton, New York manufacturer, has a new line of speaker systems which range from \$312 for the MC 1C, left, to \$1,012 for the ML 4C, and which are available in contemporary or Mediterranean cabinet styles. Wide-angle dispersion of midrange and highs, and full, accurate reproduction of bass is claimed for all models. The company also is offering two versions of an "environmental equalizer"—the MQ 102 corrects for left- and right-bass differences in a stereo system; the larger Model MQ 101, shown here, corrects the bass and the middles and highs too.

CIRCLE 147 ON READER-SERVICE CARD



Two new receivers from Sony

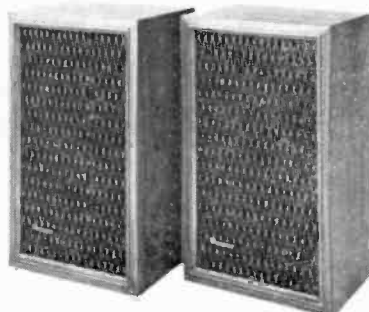
Sony is offering two new stereo FM/AM receivers, the Models STR-6065 and STR-6055, priced respectively at \$399.50 and \$299.50. The sets are similarly styled, but the STR-6065 offers higher output power and greater FM sensitivity. Manufacturer's specs rate the STR-6065 for 70 watts per channel continuous power at less than 0.2 per cent distortion, with an IHF sensitivity of 2.2 microvolts. The STR-6055 is rated for 40 watts per channel continuous power at less than 2 per cent distortion with an IHF sensitivity of 2.6 microvolts. Both units offer a full complement of features and controls, including front-panel speaker selector, dual concentric tone controls, headphone jack, and an auxiliary (high-level) front-panel input for quick or temporary patching-in of an external source. The STR-6065 is shown here.

CIRCLE 146 ON READER-SERVICE CARD

Kenwood announces 3-way speaker system

Kenwood's first speaker system, the KL-5060, incorporates a 12-inch free-edge woofer, a 6½-inch midrange, and two horn-type tweeters. Crossovers are at 600 Hz and 5,000 Hz; a tone selector can adjust midrange and highs. The speakers are enclosed in an oiled walnut cabinet (with metal grille) that stands two feet high. Weight: 44 lb. Price: \$139.95.

CIRCLE 150 ON READER-SERVICE CARD



*Continued
on page 30*

For headhunters on a shrunken budget

Call off the hunt!

Sony has a new stereo tape deck with not two but three heads for a ridiculously low \$179.95. It's the brand new Sony 352-D and it features separate record and playback heads. You can listen to the tape as you're recording it. Just plug the 352-D into your system and make perfect tapes as you go from your favorite discs, off the air, or live. And thanks to simplified controls, the Sony 352-D is a breeze to operate.



Feel a bit more affluent? See the Sony 366.

Here is a 3-head stereo deck with single-motor simplicity and three-motor performance. Price \$239.95.

Or maybe your personal recording needs don't require three heads. Then opt for the Sony 252-D. Only \$139.95.

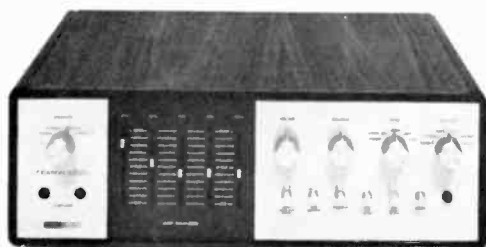
Incidentally, now you can create your own library of 8-track cartridges for home and car stereo with Sony's fantastic TC-8W stereo 8-track cartridge deck. Just \$159.95.

Anyway you look at it, the search is over. The recorder you want at the price you want to pay is at your Sony/Superscope dealer now.

SONY SUPERSCOPE

You never heard it: so good.®

H-K delivers Citation Eleven preamp



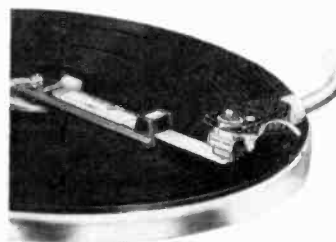
This second model in Harman-Kardon's Citation line was first announced some months ago and is now being shipped to dealers. The Model Eleven preamp provides both impressive specifications and versatile operating controls. The \$295 preamplifier (\$35 extra for oiled walnut enclosure) has abandoned normal tone controls, which cover a broad frequency spectrum, in favor of five calibrated slide-controlled "audio equalizers," each of which permits adjustment of a portion of the audio band. A special defeat switch removes these equalizers from the circuit. A full array of controls includes high and low filters, and a selector for choosing one or both of two pairs of stereo speaker systems or two sets of low-impedance headphones. Manufacturer's specs claim frequency response within ± 0.5 dB from below 5 to 125,000 Hz. Residual noise level is given at 90 dB below rated output of 6 volts.

CIRCLE 152 ON READER-SERVICE CARD

Stylus force gauge from Shure

A new stylus force gauge, claimed accurate within 0.1 gram up to $1\frac{1}{2}$ grams, is being marketed by Shure Brothers for \$4.95. Designed as a positive counterweight balance, the Model SFG-2 can measure stylus pressures up to 3 grams. As shown in the accompanying photo, the counterweighted end of the gauge is aligned with the spindle, and the tone arm is placed over the opposite end with the stylus in a narrow groove. The measurement is then read on a scale.

CIRCLE 149 ON READER-SERVICE CARD



EPI delivers baby speaker

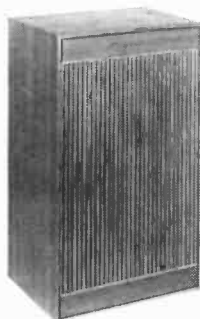
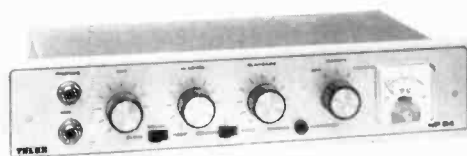
EPI has announced the Model 50, a miniature (13 by 10 by 8 inches) \$55 version of their larger bookshelf speakers, which consists of two acoustic-suspension drivers plus crossover in a solid walnut box. Frequency response is given at 50 Hz to 18,000 Hz (± 3 dB), and the system needs a minimum of 14 watts rms.

CIRCLE 148 ON READER-SERVICE CARD

Mono preamp for tape recorders

Telex offers, in its new RP-84, a preamplifier specifically designed for recording and playback use with two- or three-head tape recorders. Because the adjustable bias oscillators can be synchronized when using several of the mono RP-84s, they can be used for multichannel setups—for instance in converting a stereo deck for four-channel use. A high-impedance phone jack and VU meter are incorporated into the Telex unit, which is priced at under \$145. A rear-panel selector switch sets up the front-panel slow/fast switch to choose $1\frac{1}{8}$ and $3\frac{3}{4}$, $3\frac{3}{4}$ and $7\frac{1}{2}$, or $7\frac{1}{2}$ and 15 ips equalizations. The preamp is rated at 30 Hz to 18,000 Hz ± 3 dB at $7\frac{1}{2}$ ips.

CIRCLE 151 ON READER-SERVICE CARD



Hartley offers under-\$100 speaker system

Hartley-Luth's Zodiac II is, according to the manufacturer, its first full-range system below \$100. Hartley claims the two-speaker system provides a response range of 40 Hz to 18,000 Hz at less than 1.5% distortion. It requires at least 15 watts of power per channel. Dimensions are 18 by $11\frac{1}{2}$ by $8\frac{1}{2}$ inches and it weighs 16 lb. A slightly larger and heavier three-speaker system for \$135, the Zodiac III, is also available. Both come in either teak or rosewood.

CIRCLE 153 ON READER-SERVICE CARD

Much has been said about the Heathkit® AR-29.

All good:

High Fidelity, September 1970 —

"For its rated output of 35 watts (sine-wave power) per channel, the set produced less than 0.1 per cent distortion across the normal 20-20,000 Hz audio band."
 "Frequency response, virtually a ruler-straight line from 10 Hz to 100,000 Hz, was the best we have ever measured in a receiver.

"On every count, the completed AR-29 either met or exceeded its published performance specifications — and did so with only the normal adjustments spelled out for the kit builder. No professional alignment was needed."

Elementary Electronics, September-October 1970 —

"... it's quite likely that many, if not most, users will consider the AR-29 the best buy in receivers. Even a nitpicker would have trouble finding fault with the AR-29."

Stereo, Winter 1971 —

"An exceptionally good value for the kit builder; set meets or exceeds specifications without need for professional alignment or adjustments; one of the best performing receivers available in any form."

Audio, August 1970 — C. G. McProud on the AR-29:

"The Heathkit AR-29 is a worthy companion to the famous AR-15 — somewhat easier to build, somewhat lower in power, somewhat less expensive — but nevertheless a superb receiver in its own right."

"... measured distortion of 0.15 per cent as typical over most of the audio range, even though the specifications rate the receiver at a distortion of 0.25 per cent."

"We noted a power output of 36 watts per channel at a distortion of 0.15 per cent, with both channels driven, and at the rated distortion of 0.25 per cent, we measured an output of 42 watts per channel. Power bandwidth also exceeded specifications, extending from 7 Hz to 43 kHz at the half-power point. Frequency response at the 1-watt level was from 7 Hz to 62 kHz, ± 1 dB, and from 4 Hz to 110 kHz ± 3 dB, also exceeding specifications. Full limiting occurred at an input signal of 1.4 μ V, while IHF sensitivity measured 1.8 μ V."

"After such an impressive set of measurements, we could only hope that listening tests would bear out what we had measured, as indeed they did. We first found that we could pull in 26 stations with only our finger on one of the FM antenna terminals, which was impressive in itself. After we connected the antenna, we brought in 43 stations, with 32 of them in stereo." "... to date we have never pulled in over 41 stations heretofore with any receiver, and not all of them were listenable."

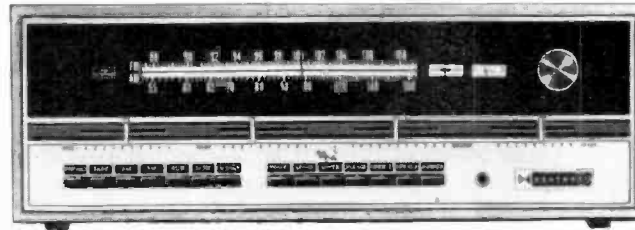
"Even the AM reception was excellent..."

"... the construction and final testing is a short course in electronics, well done as is usual with Heath instructions, and effective enough that it is not necessary to give a final alignment with instruments to get the receiver operating in accordance with its specifications."

"Its performance should satisfy the most critical audiophiles thoroughly."

Popular Electronics, April 1970 —

"How does a company that is reputed by the experts and hi-fi purists to be the maker of the world's finest top-of-the-line stereo receiver (AR-15) outdo itself? Simple (or so it seems)! It proceeds to make the world's finest medium-power, medium-price stereo



receiver. This is exactly what the Heath Company... has done with its Model AR-29 receiver. For features and styling, the AR-29 is, in our opinion, a triumph of modern technology."

"The assembly/operating manual that comes with the kits bears the usual Heath mark of excellence."

"You don't have to live with the AR-29 to know you have a good receiver. Turn it on and tune along the dial and listen to how stations drop in and stay solidly in place in both FM and AM."

"You will know right away that the Heathkit AR-29 is the best medium power receiver you have ever heard or are likely to hear."

Stereo Review, April 1970 — Julian Hirsch on the AR-29:

"Its FM tuner had an IHF sensitivity of 1.75 microvolts, placing it among the finest in respect to sensitivity." "Stereo FM frequency response was extremely flat, ± 0.25 dB from 30 Hz to 15,000 Hz."

"We found the audio amplifiers to be considerably more powerful than their rated 35 watts (RMS) per channel. With both channels driven at 1000 Hz into 8-ohm loads, we measured about 50 watts (RMS) per channel just below the clipping level."

"Harmonic distortion was under 0.1 per cent from 0.15 to 50 watts, and under 0.03 per cent over most of that range. IM distortion was about 0.1 per cent at any level up to 50 watts. At its rated output of 35 watts per channel, or at any lower power, the distortion of the AR-29 did not exceed 0.15 per cent between 20 and 20,000 Hz. The distortion was typically 0.05 per cent over most of the audio range, at any power level."

"Hum and noise were extremely low: -90 dB at the high-level auxiliary input and -71 dB on phono, both referenced to a 10-watt output."

"... the AR-29 construction made a positive impression". "... assembly has been markedly simplified."

Says Mr. Hirsch about overall performance: "The test data speaks for itself." "... no other receiver in its price class can compare with it."

Kit AR-29, 33 lbs. \$299.95*
Assembled AE-19, pecan cabinet, 10 lbs. \$ 19.95*

See these and 300 other Heathkit products at one of the following Heath Electronic Centers:

- | | | |
|---|--|---|
| CALIFORNIA Anaheim, 92805 330 E. Ball Road El Cerrito, 94530 6000 Potrero Avenue La Mesa, 92041 8363 Center Drive Los Angeles, 90007 2309 S. Flower St. Redwood City, 94063 2001 Middlefield Rd. Woodland Hills, 91364 22504 Ventura Blvd. | DOWNERS GROVE, 60515 224 Ogden Ave. | NEW YORK, 10036 35 W. 45th Street |
| MARYLAND Rockville, 20852 5542 Nicholson Lane | MASSACHUSETTS Wellesley, 02181 165 Worcester St. | OHIO Cleveland, 44129 5444 Pearl Rd. Woodlawn, 45215 10133 Springfield Pike |
| MICHIGAN Detroit, 48219 18645 W. Eight Mile Rd. | MINNESOTA Hopkins, 55343 101 Shady Oak Rd. | PENNSYLVANIA Philadelphia, 19149 6318 Roosevelt Blvd. Pittsburgh, 15235 3482 Wm. Penn Hwy. |
| COLORADO Denver, 80212 5940 W. 38th Ave. | MISSOURI St. Louis, 63123 9295 Gravois Ave. | TEXAS Dallas, 75201 2715 Ross Avenue Houston, 77027 3705 Westheimer |
| GEORGIA Atlanta, 30305 5285 Roswell Road | NEW JERSEY Fair Lawn, 07410 35-07 Broadway (Rte. 4) | WASHINGTON Seattle, 98121 2221 Third Ave. |
| ILLINOIS Chicago, 60645 3462-66 W. Devon Ave. | NEW YORK Jericho, L.I., 11753 15 Jericho Turnpike | WISCONSIN Milwaukee, 53216 5215 W. Fond du Lac |

Retail Heathkit Electronic Center prices slightly higher to cover shipping, local stock, consultation and demonstration facilities. Local service also available whether you purchase locally or by factory mail order.



a Schlumberger company

HEATH COMPANY, Dept. 8-2
Benton Harbor, Michigan 49022

Enclosed is \$ _____, plus shipping.

Please send model (s) _____

Please send FREE Heathkit Catalog.

Please send Credit Application.

Name _____

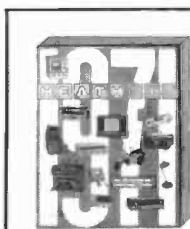
Address _____

City _____

State _____

Zip _____

*Mail order prices; F.O.B. factory. Prices & specifications subject to change without notice. HF-245



FREE

NEW 1971 CATALOG

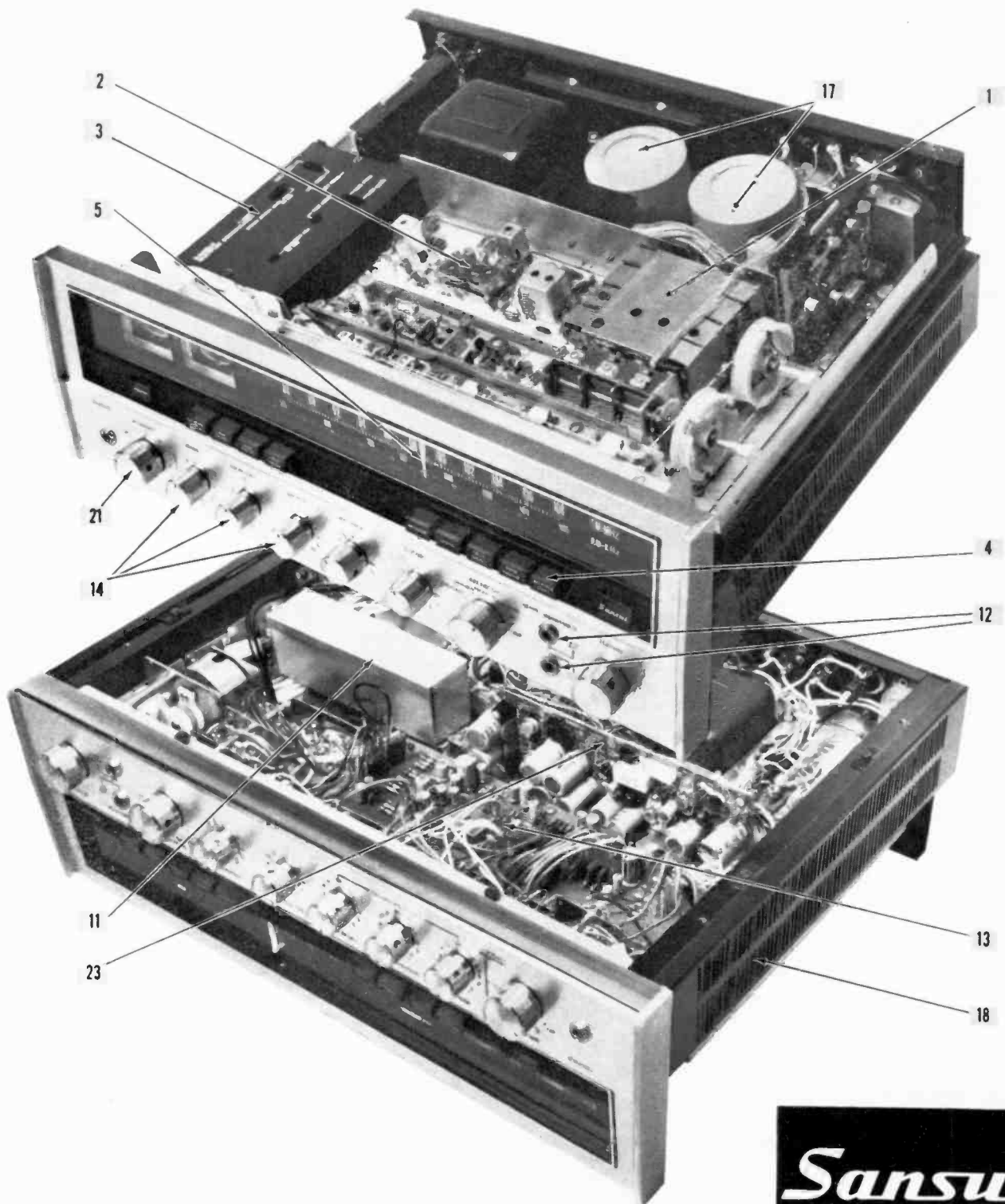
Featuring these and dozens of other exciting new kits for home, hobby, test and service, education and recreation... over 300 easy-to-build, fun-to-use electronic kits in all. Get your FREE copy now... use coupon or write: Heath Company, Benton Harbor, Michigan 49022.

THE GREAT

A NEW STANDARD OF EXCELLENCE

Some time ago, Sansui engineers were given a blank check. "Create the finest receiver in the world today," they were told. "Put in everything you ever wanted to see in your own equipment." And that's what they did. Today the Sansui EIGHT is a reality—the proudest achievement of a company renowned the world over as a leader in sound reproduction.

Take the features. Take the specs. Compare the Sansui EIGHT to anything you have ever seen or heard. Go to your franchised Sansui dealer today for a demonstration of the receiver that will become the standard of excellence by which others are judged. \$499.95.



Sansui®

CIRCLE 42 ON READER-SERVICE CARD

SANSUI EIGHT:



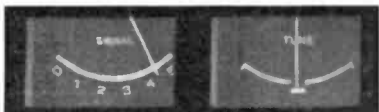
1 Ultrasensitive FM Front End Two RF amplifiers and one mixer amplifier use three costly, low-noise, dual-gated metal-oxide silicon field-effect transistors (3 MOSFET's) and a 4-gang frequency-linear tuning capacitor. These combine to give the EIGHT its great edge in such areas as FM intermodulation distortion, sensitivity (1.7 microvolts IHF), signal-to-noise (better than 65 db) and image-frequency, IF and spurious-response rejection (all better than 100 db).

2 Three-IC IF Amplifier with Crystal/Block Filter A three-stage differential amplifier, executed with integrated circuits, is combined with a sharply selective crystal filter and a block filter to give steep-sided response. This helps keep distortion very low (FM harmonic distortion is less than 0.5%), improves capture ratio (1.5 db) and stereo separation (better than 35 db at 400 Hz) and minimizes phase shift.

3 Sharp-Cut Multiplex Carrier Filter A two-stage LC sharp-cutoff filter really keeps the subcarrier out of the audio circuits. Where some leaks through, as in most FM receivers, you get increased intermodulation distortion and interference with the bias oscillator of tape recorders, which then mars all off-the-air home recordings.

4 FM Muting Switch and Adjuster The switch cuts off all interstation hiss during tuning, if you wish. The level adjuster permits precise setting to cut off (or avoid cutting off) weak stations, as desired.

5 FM Linear-Scale Wide-Dial Design The linear scale is uniformly graduated in 250-kHz steps. The blackout design features a smoked glass through which the dial shows only when the tuner is in use. The illuminated dial pointer also blacks out during non-use of the tuner.



6 Large Tuning Meters For pinpoint accuracy, one meter indicates signal strength (on FM or AM) while the other indicates exact FM center channel for minimum distortion and noise.

7 Dual Impedance Antenna Terminals The usual 300-ohm balanced antenna input, plus a 75-ohm unbalanced input for the coaxial cables used in remote or noisy areas, or in master-antenna distribution systems.

8. FET AM Tuner Most receiver designs ignore AM capability. The EIGHT uses two FET's along with a 3-gang tuning capacitor for high sensitivity and selectivity. A high-impedance antenna circuit also helps reduce interstation interference.



9 Unique Pantograph Antenna A dual swivel-arm mount, exclusive with Sansui, lets you draw the large AM bar antenna away from the chassis and orient for best reception, or fold it into the back panel to protect it against mishandling.

10 Smooth-Tuning Dial Pointer A large fly-wheel plus a precision nylon gear permit accu-

rate, velvet-smooth tuning action and prevent slipping or jamming.

11 Three-Stage Equalizer Amplifier Emitter-to-emitter negative feedback is used in a three-stage amplifier realized with silicon transistors chosen for their low noise. The results: improved stability, excellent signal-to-noise ratio, negligible distortion, high stability and extremely large dynamic range—it will handle cartridges with very high and very low output levels.

12 Multi-Deck Tape Capability Two tape monitor circuits are brought out to a choice of pin-jack and 3-contact phone-type terminals on the front and rear panels. Play, record and monitor on either circuit. Or copy from one deck to the other via the Tape Monitor Switch.

13 Negative-Feedback Control Amplifier To minimize distortion, the tone-control circuit is driven by a two-stage circuit using both AC and DC negative feedback.

14 Triple Tone Controls Separate controls for bass, treble and midrange. And they're not the regular continuous controls. Each is an 11-position switch carefully calibrated in db steps of boost and cut for the same adjustment precision used in studio work.

15 Sharp-Cut High and Low Filters Both high- and low-frequency filters use special transistors in emitter-follower negative-feedback circuits to provide sharp cutoff (12 db/octave).

16 Direct-Coupled Power Amplifier A two-stage differential amplifier is directly coupled to a complementary Darlington amplifier that uses no output capacitors and is driven by two power supplies, positive and negative. Negative feedback is uniformly effective at all frequencies, beyond the upper limits of audibility and down into the DC range—and the damping factor holds up very steadily down into the extremely low frequencies. The result: drastic reduction of intermodulation distortion not only in the amplifier itself, but in any speaker system connected to it.

17 Jumbo Filter Capacitors Two enormous power-supply capacitors — 8000 microfarads each — contribute to the extraordinary specifications of the EIGHT: 200 watts of IHF music power. 80 watts continuous power per channel. Distortion factor of 0.3% at rated output. Power bandwidth of 10 to 40,000 Hz (at levels of normal use, way down to 5 Hz and up to 50,000 Hz, ± 1 db). Even when driven to maximum output, the EIGHT will deliver the cleanest, most distortionless sound you have ever heard.

18 King-Size Heat Sink No overheating transistors even with continuous drive to maximum output.

19 Total Protection Extra transistors are used in a sophisticated circuit especially for temperature compensation. A special stabilizing circuit polices the differential amplifier. A power-limiting circuit and six quick-acting fuses protect the power transistors against overcurrent. And a completely separate circuit, using a silicon-controlled rectifier (SCR), safeguards your speakers against any possible damage.

20 Separable Pre- and Power Amplifiers Not only can the preamp and power amplifier be electrically separated, but the option can be used simply by flicking a front-panel switch. Use them separately to connect electronic crossovers for speaker systems. Or separate them to use the preamp as a versatile control amplifier for tape recording or studio-type

work while the power amplifier acts as a line or main amplifier.

21 Three-System Multi-Mode Speaker Capability Connect up to three speaker systems and switch-select any one or two different combinations of two. A special mode switch for one of these outputs permits it to drive two monophonic speakers for monitoring, or it can be used for a center-channel output.

22 Stereo Balance Check Circuit Turn on the Balance Check Switch and the tuning meter becomes a zero-center balance meter for precise matching of right and left channels.

23 Independent Power-Supply Circuits There's one each for the output stage, driver, control amplifier, head amplifier and tuner, with the last four separately stabilized to eliminate power fluctuation. This isolation blocks the interaction between one section and another that degrades performance in most integrated receivers. The Sansui EIGHT thus performs like a combination of separate tuner, control amplifier and power amplifier.

24 Plug-In-Board Functional Construction Each functional section is on its own printed-circuit board that plugs into the main chassis. This simplifies service—that is, if you should ever need service.

25 Mode Switches Flick a switch to change from stereo to mono. Flick another to choose between normal and reverse stereo.

26 Two Phono Inputs Accommodate two phonographs at the same time, or choose either input for ideal match to one cartridge.

27 Separate Input Level Adjusters Back-panel controls for FM and AM permit matching to level of phono output so that all functions reproduce at the same level for a given setting of the volume control.



28 Quick-Connect Terminals Exclusive push-button, foolproof terminals grip connecting leads for antennas and speakers. No fumbling with screwdrivers and wire twisting. Just insert wire end and release.

29 Universal Supply-Voltage Adaptability A changeover socket for power-supply input voltage adjusts to eight different a-c supply-source levels, for use anywhere in the world.

30 Detachable AC Line Cord

31 Program Indicators Illuminated legends on a dark background indicate all selected functions except AM and FM. For the latter two, the tuning dial and pointer also light up.

32 FM Stereo Indicator Illuminated legend lets you know when the FM source is transmitting in stereo, even when you've selected FM mono.

33 Integral Walnut Cabinet No need for a separate cabinet. The EIGHT comes inside its own furniture-finished walnut cabinet. And it has legs that can be adjusted for a custom fit to the shelf or other furniture on which it is placed.

The Sansui Great EIGHT. The receiver for connoisseurs. Now on demonstration at your franchised Sansui dealer.

SANSUI ELECTRONICS CORP. Woodside, New York 11377 • Gardena, California 90274

SANSUI ELECTRIC CO., LTD., Tokyo, Japan • Frankfurt a M., West Germany

Electronic Distributors (Canada), British Columbia

CIRCLE 42 ON READER-SERVICE CARD

**Because of their exceptional accuracy,
Acoustic Research speaker systems are usually
chosen for special scientific applications.**



One of the world's leading medical schools has recently solved a long-standing problem in its training of first-year students: how to enable a lecturer and hundreds of listeners to hear simultaneously the heart sounds of a living patient. Usable microphonic pickups exist; the difficulty arises because most of the sound in a heartbeat is in the range below 40 Hz. At these very low frequencies, even many speaker systems which seem to have "good bass" are unable to provide results comparable to those of a doctor's stethoscope. The stethoscope, simple as it is, couples the physician's ears directly to the patient's chest, and can, in principle, convey acoustic pulses near 0 Hz. It is this kind of extended low-frequency response which was needed, but individual listening devices were out of the question; they would not allow lecturer and students to hear and recognize the same abnormalities without ambiguity.

The problem was solved by the school's purchase of four standard full-range AR-1x speaker systems and an AR amplifier; the latter is used with all controls "flat". Despite the large size of the lecture hall, the heart sounds are clearly audible to all students, and levels can be produced which literally rattle the doors and windows of the amphitheater.

Our best system for music reproduction is our AR-3a; it has the same low-frequency characteristics as the AR-1x, but includes our most accurate mid-range and high-frequency drivers also. Other AR speaker systems are described in the free AR catalog.



Acoustic Research Inc.

24 Thorndike Street
Cambridge, Massachusetts 02141
Acoustic Research International
Radiumweg 7, Amersfoort, Holland

Please send me a free copy of your illustrated catalog as well as technical data on the AR-3a.

NAME

ADDRESS

CIRCLE 1 ON READER-SERVICE CARD

new equipment reports

THE CONSUMER'S GUIDE
TO HIGH FIDELITY EQUIPMENT



OUR FIRST QUAD TAPE DECK

THE EQUIPMENT: Wollensak 6154, a three-speed ($7\frac{1}{2}$, $3\frac{3}{4}$, $1\frac{7}{8}$ ips) stereo tape deck with built-in preamps; quarter-track stereo and mono record and playback, plus four-channel or quadriphonic stereo playback. Dimensions: in walnut case supplied: $16\frac{1}{2}$ by 6 by $13\frac{5}{8}$ inches. Price: \$499.95. Manufacturer: 3M Company, 3M Center, St. Paul, Minn. 55101.

COMMENT: For the pioneering audio enthusiast who wants to sample four-channel or quadriphonic stereo on open-reel tape (and still enjoy the usual facilities of a conventional tape deck), the 3M Company is offering its Wollensak Quad/Stereo series of which the Model 6154 is the deck version designed for hookup into an external sound system. The unit is, in brief, a home stereo tape machine with two additional playback channels. For quad sound, you connect the deck's four outputs to two stereo amplifiers which drive two pairs of (front and rear) loudspeakers. For conventional two-channel stereo, of course, simply ignore the outputs marked "rear" on the side of the deck. The unit records in regular two-channel stereo or in mono, and it handles reels up to seven inches in diameter.

To listen with headphones, there's a topside jack and a separate headphone level control on the side. Another useful feature is the 6154's bias switch for suiting the circuits to different kinds of recording tape, the high position being recommended for low-noise

tape such as Scotch 203. A special pair of jacks permits input mixing via the left- and right-channel level controls on the front (or top, if you place the unit horizontally) panel. Each of these controls, by the way, must be moved past a detent position to snap on—a safety feature to avoid accidentally recording over an already recorded tape. A press-to-use record button, which must be operated together with the main start button, further ensures against accidental recording or erasure.

For live recording you can plug microphone cables directly into jacks on the control panel. Additional features here include a tape/source switch for monitoring, a stop control, the fast-forward and rewind control, and the unit's main power switch. Two VU meters, just above the left-hand end of the panel, come on with the power and operate for both recording and playback. Between the tape reels there's a four-digit index counter with reset button. Speed change is accomplished by moving a small slide switch located behind the head cover; this was judged a minor inconvenience. The tape, during record or playback, is held against the heads by pressure pads and a capstan idler which all move into place on their small carriages. Pressing the stop button releases both. There is thus no "pause" or editing control as such. However, you can press the start button and hold it down; this will put the tape in contact with the heads without activating the reels. Then by moving either reel with your other hand it is possible to find a specific passage for editing or splicing—again, slightly inconvenient, but only important to those who do a good deal of their own serious recording.

Comparative record/playback response data taken at the unit's three speeds show very good performance at $7\frac{1}{2}$ ips: within plus or minus 3.5 dB from 35 Hz to 20 kHz, with the high end rolling off progressively at the slower speeds. NAB playback response was linear within a few dB at both the $7\frac{1}{2}$ - and $3\frac{3}{4}$ -ips speeds within the normally tested frequency limits (see accompanying graphs).

Regular tape recorder functions aside, the big thrill with the Model 6154 came when we hooked it up to play four-channel tapes. We ran a set of output cables to one stereo amplifier and connected its outputs to a pair of front left and front right speakers. We ran another pair of cables to a second amplifier driving a pair of rear speakers. A few adjustments of the amplifier volume controls and we were ready. The off-stage brass in the Berlioz Requiem really sounded as if they were coming from far off, through an imaginary hole in the side wall. Trick pop arrangements put sound all around us. And so on. Interestingly enough, these sonic-enhancement effects were

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.

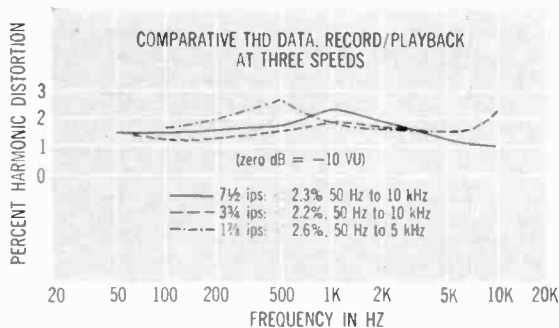
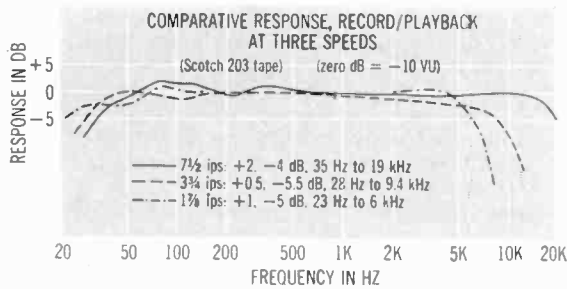
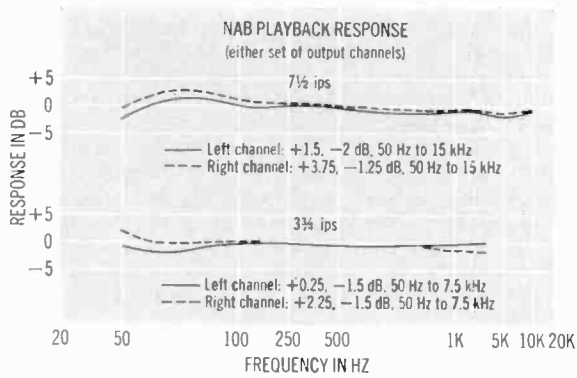
Connector panel on Wollensak sports extra pair of output jacks for rear channels in quadriphonic playback. Front channel jacks also are provided, plus regular inputs, mixing inputs, bias switch, headphone level control.



fully perceptible in what must be classed as an average-small room, about 15 by 14 feet. It may be a quirk of irony but it seems to us that the small space of a normal-size room which must accommodate the added equipment needed for quadriphonic sound actually benefits from the added channels to a more dramatic extent than a relatively large room. We have heard quadriphonic sound in rooms ranging in size up to that of a small theater—and it seemed to us that the larger the room, the less overt was the quad effect. Be that as it may, our romp with the model 6154 demonstrated another thing: open-reel tape is the natural medium for four discrete channels; if quad sound succeeds in other formats—such as cassettes, cartridges, or discs—it will have to match some pretty high audio standards to do so.

The other model in this series, the Wollensak 6364, comes with a built-in amplifier and carrying case at \$599.95; the 6364 plus a pair of A-1050 pedestal-mounted speakers costs \$659.95.

CIRCLE 142 ON READER-SERVICE CARD



Wollensak 6154

Additional Data

| | |
|---|---|
| Speed accuracy, 7 1/2 ips | 105 VAC: 3.8% slow 120 VAC: 1.6% slow 127 VAC: 0.63% slow |
| 3 3/4 ips | 105 VAC: 3.1% slow 120 VAC: 1.5% slow 127 VAC: 0.96% slow |
| 1 7/8 ips | 105 VAC: 2.6% slow 120 VAC: 1.2% slow 127 VAC: 0.80% slow |
| Wow and flutter, 7 1/2 ips | playback: 0.09% |
| 3 3/4 ips | record/playback: 0.10% |
| 1 7/8 ips | record/playback: 0.14% |
| Rewind time, 7-in., 1,800-ft. reel | 1 min., 30 sec. |
| Fast-forward time, same reel | 1 min., 33 sec. |
| S/N ratio (ref 0 VU, test tape) | |
| playback | l ch: 49 dB r ch: 49 dB |
| record/playback | l ch: 43 dB r ch: 43.5 dB |
| Erase (400 Hz at normal level) | 58.5 dB |
| Crosstalk (400 Hz) | |
| record left, play- back right | 50 dB |
| record right, play- back left | 46 dB |
| Sensitivity (for 0 VU recording level) | |
| preamp input | l ch: 27 mV r ch: 25 mV |
| mike input | l ch: 0.22 mV r ch: 0.20 mV |
| Accuracy, built-in meters | left: 1.5 dB high (red area) right: 1 dB high (red area) |
| IM distortion record/ play, -10 VU | |
| 7 1/2 ips | 2.4% |
| 3 3/4 ips | 3.5% |
| 1 7/8 ips | 5.0% |
| Output at 0 VU | l ch: 0.82 V r ch: 0.74 V |



FEATURE-LADEN AUTOMATIC RUNS AT PERFECT SPEEDS

THE EQUIPMENT: Dual 1209, an automatic turntable with integral arm. Chassis dimensions: 13 by 10 $\frac{3}{4}$ inches; add 1 inch to rear and to right for tone-arm overhang; allow 5-inch clearance above and 2 $\frac{3}{4}$ -inch clearance below mounting board. Price: \$129.50. Optional walnut mounting base, Model WB-93, \$12.95. Manufactured by Dual of West Germany; distributed in the U.S. by United Audio Products, Inc., 120 S. Columbus Ave., Mt. Vernon, N.Y. 10553.

COMMENT: Excellent performance and a host of useful features characterize this recent entry by Dual in the quality automatic record player class. The turntable runs smoothly, silently, and accurately at all of its three speeds (33, 45, and 78 rpm); the tone arm—which has adjustments for balance, tracking force, vertical angle, antiskating or bias, stylus overhang, and set-down point—will permit today's ultrasensitive and high-compliance cartridges to track at their average-low recommended stylus forces—for instance, 1 gram for the Shure V-15 II Improved or for the Stanton 681EE.

The unit is supplied with a long spindle, a short spindle, and a single-play 45 rpm doughnut adapter. With the long spindle the 1209 will handle up to six records of the same size and speed for automatic play. The platter will start and the arm will cue automatically if you move the operating switch to "start." Otherwise you can cue the sequence manually by lifting the tone arm; as you move it toward the record a switch is tripped and the platter starts. Set the arm down wherever desired and you're off and running. To reject a record during play and thereby select the next one in the pile, you also move the switch to "start." A special dodge enables you to repeat the same record indefinitely; place the 45-rpm ring upside down on the long spindle after the record has dropped to the platter.

The short spindle permits the playing of one side of a record at a time; this mode too can be activated, automatically or manually, in the same manner as the long spindle. To stop the turntable in either single-play or multiple-play mode, you either can move the switch to "stop" (and the arm will lift off the record and return to its rest position), or you can lift the arm manually and do the same thing. During movements of the arm off the record, in either mode, a muting device silences the system. The change cycle (which takes ten seconds) is smooth, flawless, and very gentle on the records.

Thanks to its improved motor, the Dual 1209 has absolute speed accuracy. A strobe disc, supplied with the unit, enables you to adjust the auxiliary or vernier

speed control for on-the-nose accuracy at the three-speed settings. CBS Labs found that only one adjustment—at 33 rpm—was required; the other speeds then "locked in" and showed no measurable error at any of the test line-voltages (105, 120, and 127 VAC) used. For those interested, the total speed variation provided by the vernier adjustment at 33 rpm ranges from plus 4.4 per cent to minus 3.3 per cent—a very healthy allowance for this function. The platter weighed in at 4 lb., 7 oz. A nonferrous, one-piece casting, it was obviously well balanced and well mated to its motor and transmission system. Total audible rumble by the CBS standard was well down at -54 dB; average wow and flutter an insignificant 0.03 per cent.

The arm, like the platter and motor, shows every sign of careful design. A metal tubular type, it is balanced longitudinally by a movable counterweight that has provision for a coarse, and then a fine, adjustment. The cartridge fits onto a small platform that slips out of the shell when you move the finger-lift back. The plastic gauge and hardware supplied make it easy to install any cartridge with optimum adjustment for stylus overhang (to minimize lateral tracking angle error) and for vertical attitude (to permit the cartridge to track at whatever vertical angle has been designed into it, presumably 15 degrees). No significant change in vertical angle, by the way, occurs from one to six records on the platter. You set tracking force by a dial near the pivot end of the arm; its associated scale is accurate enough to obviate the need for a separate stylus gauge. The scale is numbered from 0 to 5; for these settings, CBS Labs measured the following actual stylus forces: for 0, 0; for 0.5, 0.5; for 1.0, 1.0; for 2.0, 2.0; for 3.0, 2.9; for 4.0, 4.0; for 5.0, 5.1. This same precision is evident in the antiskating or bias compensator, which is another knob on the chassis plate near the arm pivot. Calibrated in two scales (red for conical or spherical tips, black for ellipticals), the settings shown in the instruction manual, which correspond to the number of these scales, were found to be correct—with an elliptical requiring, as it should, slightly more bias than a spherical tip. The arm had a resonance of 6.5 Hz with a 7-dB rise—of no great consequence. Its friction, both laterally and vertically, was negligible, falling somewhere below 10 milligrams. Only 0.1 gram stylus force was needed to trip the automatic cycling mechanism, which is excellent.

And so Dual has once again come up with a faultless automatic turntable at a competitive price. Not to be overlooked either is the ease with which you can install it: once a suitable cutout is made the unit can be lowered readily into it from the top.

CIRCLE 143 ON READER-SERVICE CARD



NEW RECEIVER CAPTURES RECORD NUMBER OF STATIONS

THE EQUIPMENT: Altec Lansing 714A, a stereo FM/AM receiver. Dimensions: 16 $\frac{5}{8}$ by 5 $\frac{3}{8}$ by 13 $\frac{3}{8}$ inches. Price: \$399. Optional cabinet, Model 42162, \$28.50. Manufacturer: Altec Lansing Co., 1515 S. Manchester Ave., Anaheim, Calif. 92803.

COMMENT: Altec Lansing, a company long known for its high-quality speaker systems and professional audio products, has come up with a splendid stereo receiver that can serve as the heart of a first-rate home music system. The new 714A combines an extremely sensitive tuner with a clean, high-powered amplifier in a handsomely styled format.

FM performance either met or exceeded manufacturer's specifications. IHF sensitivity came in right on the nose at 1.9 microvolts; for an RF input of 1,000 mV, the set reached a quieting level of -43 dB. Distortion was low on mono, rising somewhat on stereo. Signal-to-noise ratio was excellent at 72 dB; response on both mono and stereo was linear across the audio band, and both channels were well balanced and amply separated for stereo listening. Capture ratio was outstanding at 1.1 dB. In our cable-FM test the 714A easily climbed into the champion class by logging a total of sixty stations, of which forty-five were judged suitable for critical listening or for off-the-air taping. Even without the cable antenna hookup, the 714A—fed only by an indoor folded dipole in a difficult reception area—pulled in no less than thirty-four FM stations, of which twenty-two were in the "good to excellent" class. Our past data tells us that this is a new record; we did not realize, in fact, that so many FM stations could be received here without the help of our mountain-top master antenna system. And for those interested, the set's AM section—in terms of number of received stations and their clarity—impressed us as better than average vis-à-vis the AM sections of other receivers we've tested.

Complementing the tuner section, the 714A's amplifier offers high power, linear response, accurate equalization, very low distortion, and ample controls and features that, in sum, strike us as somewhat more and better than you'd expect in a combination set at its price. Again, the unit's specifications were either met or exceeded in CBS Labs' tests. With both channels driven simultaneously the 714A furnished better than 44 watts on each channel; its bandwidth response for this power level at rated distortion of 0.5 per cent ran from below 10 Hz to 30 kHz. Frequency response at a 1-watt level extended within 0.75 dB from 20 Hz to 20 kHz; beyond these limits, it rolled off to -3 dB at 10.5 Hz and at 32 kHz. The square-wave photos reflect the roll-off but show no signs of "bending" or "spiking" in the lows or of "ringing" in the highs. Harmonic distortion curves ran so low that we had to expand the vertical percent-

age scale of our graph to show their actual values. No significant rise in THD was found at 1/100th of rated power output (440 milliwatts); THD in fact was consistently below the 0.5 per cent specified by the manufacturer under all test conditions. As for IM distortion, at about 0.1 per cent for any load up to rated power output, it is hardly worth mentioning.

Sensitivity on all inputs is very well suited for today's program sources, and signal-to-noise ratio is excellent. The 67 dB measured on the low-sensitive phono 1 input, for instance, is outstanding for a receiver. Like many of the other tested parameters, it begins to suggest the kind of ultrahigh performance you'd expect of a perfectionist-designed separate amplifier. Tone controls, loudness contour, and filter characteristics all were exemplary; disc equalization was highly accurate, providing linear response within plus or minus 1 dB across the 20-Hz to 20-kHz band. The volume range switch (a useful option for low-level listening) reduces the total output by exactly 10 dB, but has absolutely no effect on the amplifier's response—which is as it should be. The completely transformerless audio circuitry is protected by three fuses (one in each output channel plus one for the main power line), and also by a current-limiting circuit that automatically reduces the current to the output transistors in case of overload. Construction and parts, attention to detailing, layout of parts, and dressing of internal wiring all bespeak careful chassis design, and it is good to see such a level of professionalism in home equipment.

Just to really sew it up, A-L designers have come up with an original front-panel style that combines strikingly good looks with a logical and easy-to-use control layout. Controls that are in the "either/or" category are push-to-use types that form a decorative strip across the lower portion of the escutcheon. Controls that regulate amounts of circuit action are in the form of sliders above, to the right of the tuning dial. The former group includes: power, FM, AM, phono 1, phono 2, aux, tape monitor, high filter, muting, loudness contour, mono/stereo mode, volume range, speaker 1, speaker 2. Between the volume range and speaker selectors is a headphone jack, live at all times. The tuning dial blacks out when the set is turned off. For FM operation, there's both a signal-strength and center-of-channel meter plus a stereo indicator. The signal-strength meter also operates on AM. The sliders regulate volume, channel balance, treble, and bass. To their right is the tuning knob.

The rear contains the inputs corresponding to front-panel selectors. There's also a pair of stereo jacks for feeding signals to a tape recorder. Additionally, the 714A has a "center-channel" output for driving a separate amplifier with a mono (A plus B) signal. Another option provided is the facility for patch-

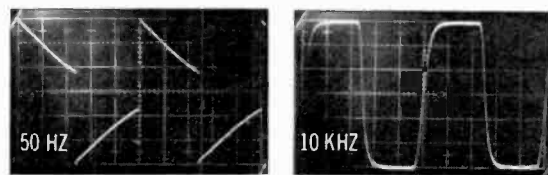
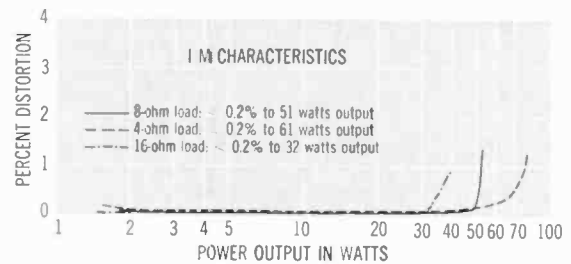
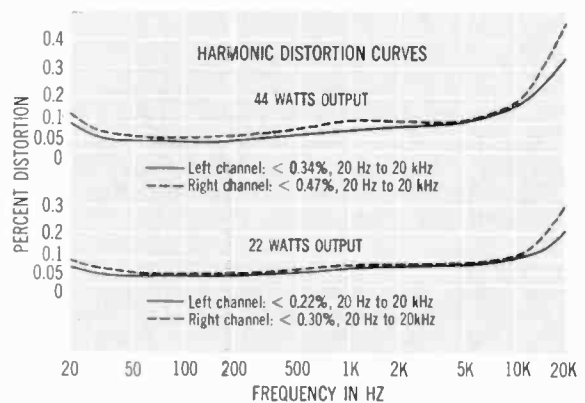
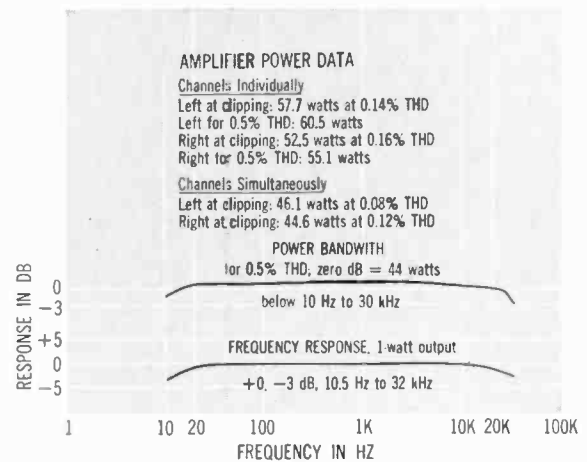
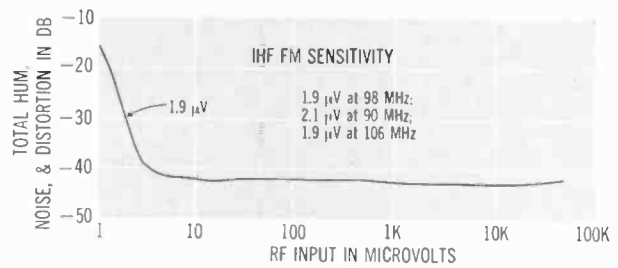
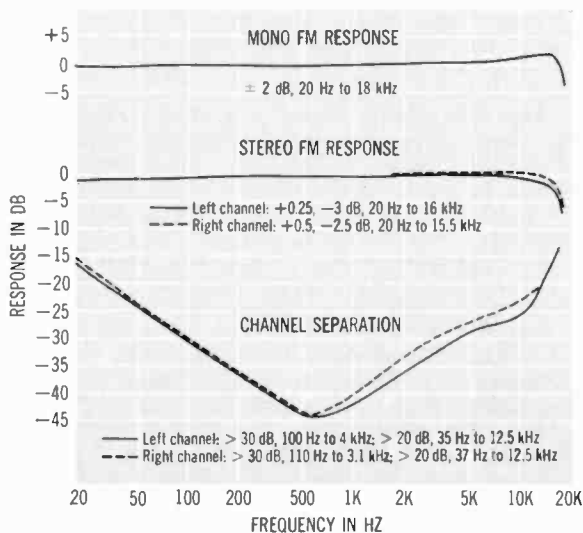
ing in accessory devices, such as a speaker equalizer, reverb unit, and so on via the "accessory out and in" jacks. Speaker connectors are the spring-loaded type: just strip the lead, press the button, and insert. Two sets of stereo speakers may be connected at once; the front-panel switches choose either, both, or none. FM antenna terminals accommodate 300-ohm twin-lead; for AM there's a built-on loopstick plus a long-wire terminal. A local/distant FM switch also is provided. Two AC outlets (one switched), two grounding terminals, the fuse holders, and the power-line cord complete the rear picture. The owner's manual—clearly written and amply illustrated—includes a detailed presentation of extra loudspeaker hookups. All told, the 714A is one beautiful piece of audio machinery that should be given a long serious look by anyone in the market for a new, high-quality stereo receiver.

CIRCLE 141 ON READER-SERVICE CARD

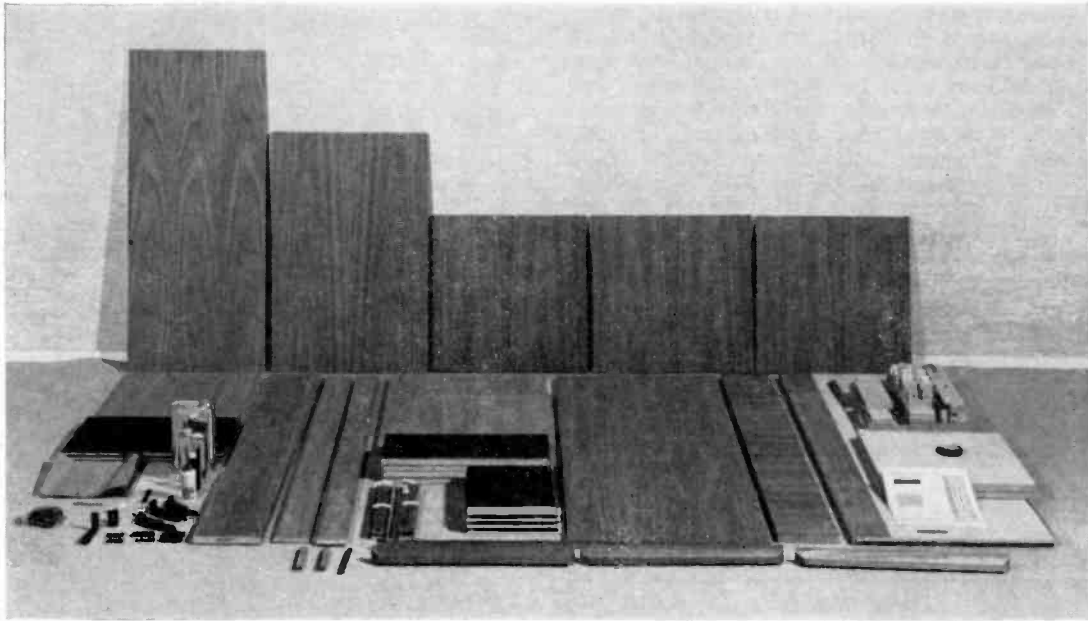
Altec Lansing 714A

Additional Data

| Tuner Section | | | |
|-----------------------|-------------|-------|-------|
| Capture ratio | 1.1 dB | | |
| S/N ratio | 72 dB | | |
| IM distortion | 0.61% | | |
| THD | mono | l ch | r ch |
| 40 Hz | 1.1% | 1.8% | 1.5% |
| 400 Hz | 0.7% | 1.3% | 1.3% |
| 1 kHz | 0.55% | 1.0% | 0.85% |
| 19-kHz pilot | -65.5 dB | | |
| 38-kHz subcarrier | -56.5 dB | | |
| Amplifier Section | | | |
| Damping factor | 52 | | |
| Input characteristics | Sensitivity | S/N | |
| phono I | 2.0 mV | 67 dB | |
| phono II | 4.8 mV | 73 dB | |
| aux | 265 mV | 78 dB | |
| tape mon | 495 mV | 86 dB | |



Square-wave response.



KIT CABINET BOASTS UTILITY AND STYLE

THE EQUIPMENT: Barzilay K-101, an equipment console in knock-down form for assembly and final finishing. Over-all dimensions: 58½ inches wide; 19 inches deep; 29½ inches high. Section dimensions: turntable compartment, 18¾ by 16¼ inches; panel for components including tape deck, 38¼ by 16⅝ inches. Price: \$179.50. Manufacturer: Barzilay Co., 16245 So. Broadway, Gardena, Calif.

COMMENT: We have always believed that "audio furniture" should consist of something more than a traditionally designed piece that has been cursorily revamped to make room for the equipment while, often as not, its poverty of creative and functional design is disguised by an ornate exterior. There is no real reason why an audio cabinet cannot be attractive while performing utilitarian functions such as: housing and protecting high-performing sound equipment, assisting in the logical arrangement of components to facilitate rather than inhibit their use and enjoyment, providing installation aids such as ventilation and shock-mounting, and permitting the owner to get at the installed units for interchanging connections or for service-removal without the concomitant need for a major demolition job.

Jack Benveniste of the Barzilay Company—a confirmed audiophile and designer who possesses taste and a formidable knowledge of woods and their structural intricacies—is one of a handful of U.S. furniture designers whose work in this area exemplifies these ideas. For years he has been creating equipment housing and storage systems in a variety of styles and shapes which the Barzilay Company has offered in both knock-down and assembled form. A recent offering is the Design Ten series, of which the K-101 is the kit version. What you get is a set of precut pieces, assorted hardware, glue, and finishing materials. What you end up with, after a fair amount of

work, is a handsome, versatile cabinet whose soft walnut glow may be all the more pleasurable because it was your hand that rubbed it in.

The K-101 can accommodate any normal array of stereo components, including a standard-size tape deck, turntable, and receiver (or separate amplifier and tuner). If a receiver is used, there's even space on the panel for inserting a cassette recorder in addition to the larger deck—if that's your bent. A lift-up lid covers it all; under it the equipment section is divided between the large sloping panel and the turntable well. The slant of the panel makes it easy to get at the units installed in it; braces, fitted under and beneath, help hold everything in place. The panel over the turntable well may be removed and cut out for direct installation of a turntable, although we preferred to use the base or plinth on which the particular unit used in this setup (the Norelco) is normally supplied. As seen in the photo, it fits the space with room to spare.

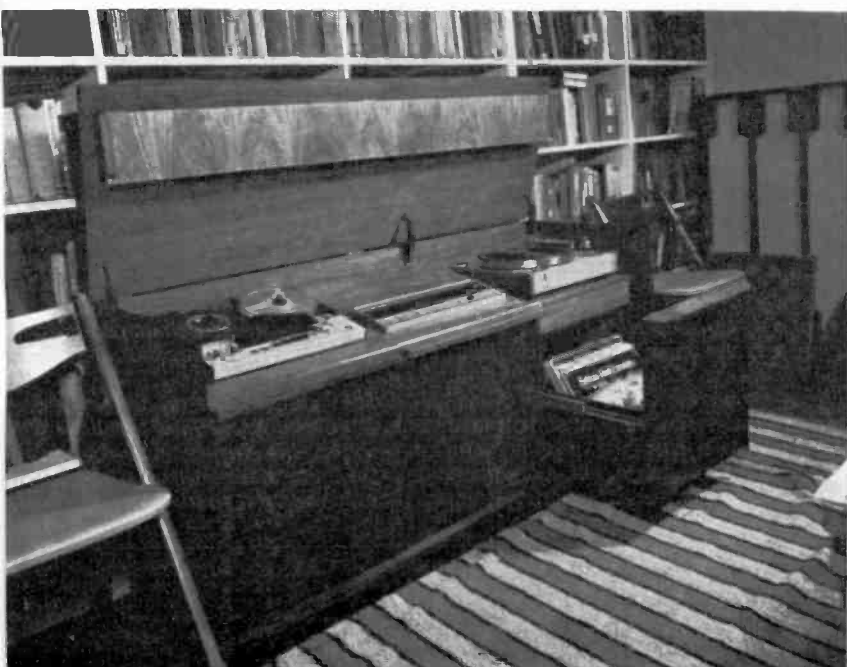
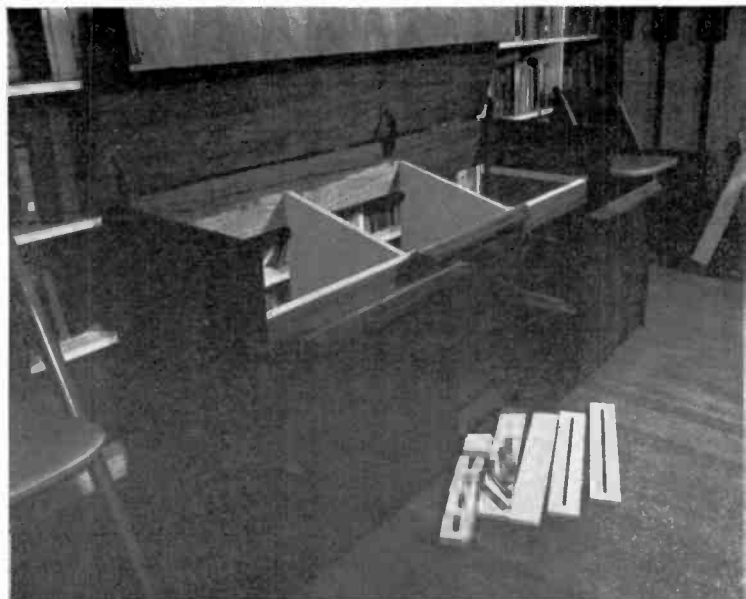
Note the three-section front of the cabinet. The center piece is permanently attached to serve as a structural member as well as to hide the chassis and wiring projecting down behind it. The end sections, however, are actually the fronts of huge drawers that can store records, tapes, headphones, and whatnot. They slide quite easily on heavy-duty bearings; when shut their respective grain patterns all match to present a harmonious appearance, which is further enhanced by the thick walnut strips across the tops.

If you enjoy working with wood and if you gain satisfaction in seeing something useful and good-looking grow step by step under your hands, you'll enjoy assembling the K-101. The wood is precut, except for the component panel in which you will have to make openings to accommodate your specific components. This is best done, of course, with an electric saber saw—which this editor enjoyed wielding

for a few moments instead of his typewriter. Finishing the cabinet is mostly a matter of patient rubbing and sandpapering; we recommend doing the job on a rainy Saturday, fortified by a hearty breakfast and with your favorite recordings playing. You'll need help when fitting the components into the panel, so prime a good friend for the temporary use of his hands and brawn.

When it's all done you'll have a perfect right to feel proud for having selected such an excellent cabinet and for having done most of the work yourself. You may even be converted to the notion that "audio furniture" makes sonic sense, a sort of relating of timber to timbre.

CIRCLE 144 ON READER-SERVICE CARD



Precut panels (opposite page) form cabinet shown partially completed (above) and fully finished (left). Cutouts must be made in large panel to accommodate components; electric saber saw is the recommended tool to use. Components are secured to this panel by metal braces and by wooden brackets fitted to interior sides of the cabinet. Turntable or changer may be installed in a separate panel at the right, or simply placed (in its own base) directly on the panel. Storage drawers at each end under equipment are handy and capacious.

The icing on the cake.

The very special music Van Cliburn saves for appreciative audiences.

Chopin—Etude in C Minor, Op. 10, No. 12 (“Revolutionary”)

Schumann-Liszt—Widmung (Dedication)

Debussy—Reflets dans l'eau (Reflections on the Water)
(from “Images,” Book 1)

Szymanowski—Etude in B-Flat Minor, Op. 4, No. 3

Scriabin—Etude in D-Sharp Minor, Op. 8, No. 12

Rachmaninoff—Etude Tableau in E-Flat Minor, Op. 39, No. 5

Chopin—Nocturne in E, Op. 62, No. 2

Chopin—Scherzo in B-Flat Minor, Op. 31



Red Seal. Music that reaches you. **RSR** Records and Tapes

by Leonard Feldman

What Makes a Good Stereo Cartridge?

Guidelines for today's buyer

CONSIDERING ITS SMALL SIZE and relatively simple appearance, the modern stereophonic phono cartridge seems to command an extraordinary degree of attention from the experts—especially at a time when the latest fad is to predict the impending demise of phonograph records. Like its complementary transducer—the loudspeaker at the other end of the sound-reproducing chain—the phono cartridge often has been surrounded by empirical rather than scientific design philosophy. The calming influence of stability in format which predominated during the heyday of the long-playing monophonic record in the 1950s (which might have given time for a thorough amassing of design criteria) was abruptly shattered by the introduction of the stereo disc at the close of that decade. A whole new set of rules suddenly prevailed and the scientific approach was again temporarily abandoned in favor of expediency and commercial necessity.

Today a measure of stability exists once more, and a good deal of serious analysis has been expanded on the complex factors involved in translating vertical and lateral undulations of a minute record groove into accurate signals. Many of the elusive parameters involved have been clearly defined and studied. As with all such research, opinion remains divided as to the relative importance of the factors that define a “good” phono cartridge, but there is, at least, agreement on what those parameters are. Consider the areas of agreement first.

Frequency Response

Every manufacturer I queried recently agrees that the frequency response of a phono cartridge should be as linear or “flat” within the audible range as is possible. The top-of-the-line Empire models, for instance, claim response to 30 kHz and beyond. Many companies pointed to the possibility of some form of multiplexed four-channel disc which might well require response to 30 and even 40 kHz. Frequency response, however (like so many other cartridge parameters), is intricately related to many other factors, including the record used to measure the response and even the room temperature.

Jon Kelly of Electro-Voice (which has just introduced a quality line of magnetic cartridges manufactured for them by Audio Technica in Japan) stresses the importance of frequency response and indicates another factor affecting it: signal cable lengths. “We are particularly concerned,” he told me, “that customers become aware of frequency response when buying a phono cartridge. The emphasis in the past couple of years on tracking ability and some other nebulous concepts has, in many cases, confused the customer by leading him away from some of the basics.” He goes on to say that “the frequency response of most popular magnetic cartridges is far from ideal, and then, of course, the high-end response can be changed considerably depending upon the capacity of the connecting cables. Many who have taken pains to purchase a phono cartridge which has been well reviewed in the various magazines are probably not enjoying the kind of response they saw in the printed curves, since the record changer or turntable they are using does not come equipped with leads long enough to smooth out the high-frequency peaks most cartridges have. . . .”

Of course, excessively long cartridge leads can go beyond smoothing the highs and can cause a loss of high-frequency signals and add hum. Therefore, lead length becomes a critical consideration for the serious listener who wants to realize maximum performance from his equipment. Unfortunately, it can be given only for a particular cartridge and must be based on its internal design parameters known as a rule only to its manufacturer. E-V plans to advise buyers of its new cartridges on this point. [Future cartridge test reports will include information on optimum loading for best response.—Ed.]

The Stylus Tip and Distortion

The distortion produced by a phono cartridge is closely related to its stylus-tip mass and shape, not to mention its compliance. To discuss any one of these factors without relating it to the others would be almost meaningless.

It is universally agreed that, all other things being equal, stylus-tip mass should be as low as possible;

for instance, loud passages in records may contain acceleration forces of up to 1,500 G. With a stylus-tip mass of 1 milligram, the accelerating force on the stylus would then be 1.5 grams. To insure good contact between stylus and groove walls, the stylus tracking force would have to be higher than the accelerating force, say 2 grams. But if the stylus-tip mass could be reduced to 0.5 milligrams, a stylus force of only 1 gram would be sufficient.

Because it is difficult to measure accurately dynamic stylus masses that are substantially below 1 milligram, manufacturers resort to indirect methods, such as studying a pickup while it traces heavily modulated records. It also is generally conceded that stylus mass resonance, in conjunction with the vinyl material of which the disc is made, accounts in part for the high-frequency peak so common in cartridge response curves. Again, lowering the stylus-tip mass will, of itself, move the peak higher in frequency, hopefully outside the audible frequency limits.

Grado's F series of cartridges, for instance, employ styli whose tip mass has been so reduced that the pickup's resonance is said to occur at 56 kHz, well outside the audible range. Damping, rather than being dependent upon the rubber material coupled to the stylus assembly, is accomplished by magneto-motive action. The tiny rubber pad itself is now used only for centering of the stylus assembly. The pivot section (the critical junction of the stylus cantilever

to the internal movement) is designed to prevent any decoupling between the stylus itself and the internal four-magnetic-gap generator. The results claimed for this redesign are extended high-end response without resonances and peaking, in addition to balanced output from both stereo channels.

The Ortofon moving-coil SL-15 series of cartridges has an effective stylus-tip mass of only 0.9 milligrams (one of the lowest in the magnetic category) and its over-all weight is only 7 grams. However, the moving-coil design produces an extremely low output (0.02 millivolts/cm/sec), so the SL-15 has been sold with the model 2-15K plug-in transformer, the resultant combination being called the SL-15T. The transformer, while it did raise the impedance and the output of the SL-15 to acceptable levels for use with today's stereo receivers and amplifiers, was somewhat susceptible to hum-field pickup. It also suffered from the expected effects of the introduction of inductance (in parallel with the normal capacitance of connecting cables).

Elpa, which markets the Ortofon in the U.S., has now introduced an all-electronic substitute for this transformer, known as the MP-230 Cartridge Amplifier. Its frequency response goes well beyond that of the cartridge itself (which already extends from 10 Hz to 40,000 Hz). Moreover, the use of an electronic device eliminates the hum and noise problems associated with a transformer. Since the new preamplifier sells for \$60, Elpa gives its customers a lower-cost

Stereo Cartridges —

The information listed here is based on manufacturers' data available at press time. Inasmuch as manufacturers may not agree on what data is important (some, for instance, have stopped giving compliance figures), nor on specific methods of arriving at and specifying data, comparisons between different brands should be made ultimately on the basis of our own published test reports and the buyer's own listening tests. The disparity among the data given on all models further makes it pointless to present this data in comparative tabular form. The information here, however, does document general trends among new pickups and can serve as a guide to relative performance differences among the various models offered by a single manufacturer. Output voltages have all been standardized here to a velocity of 1 centimeter/second. Most test records (which manufacturers often use to determine output voltages) have velocities in excess of this, ranging from 3.4 cm/sec to over 5.5 cm/sec. Thus, a manufacturer who normally uses, say, a 5-cm/sec test record and rates his output as "5 millivolts" will be rated in the survey as "1 mV/cm/sec" (5 mV/5 cm per sec) so that output ratings have the same meaning regardless of test records used. Prices shown are suggested list; other prices may be encountered in various locales.

Audio Dynamics Corporation (ADC)

990-XE. Response: 10 Hz to 20 kHz ± 2 dB. Separation at 1 kHz: 20 dB. Output: 0.92 mV/cm/sec. Tracking force: 1 to 2 grams. Stylus: 0.3- by 0.7-mil elliptical, user replaceable. Price: \$29.95.

550-XE. Response: 10 Hz to 20 kHz ± 2 dB. Separation at 1 kHz: 20 dB. Output: 0.92 mV/cm/sec. Tracking force: 0.75 to 2 grams. Stylus: 0.3- by 0.7-mil elliptical, user replaceable. Price: \$44.95.

10E-Mk II. Response: 10 Hz to 20 kHz ± 2 dB. Separation at 1 kHz: 30 dB. Output: 0.73 mV/cm/sec. Tracking force: 0.5 to 1.5 grams. Stylus: 0.3- by 0.7-mil elliptical, user replaceable. Price: \$59.50.

27. Response: 10 Hz to 22 kHz ± 2 dB. Separation at 1 kHz: 30 dB. Output: 0.73 mV/cm/sec. Tracking force: 0.5 to 1.5 grams. Stylus: 0.3- by 0.7-mil elliptical, user replaceable. Price: \$65.

26. Response: 10 Hz to 24 kHz ± 2 dB. Separation at 1 kHz: 30 dB. Output: 0.73 mV/cm/sec. Tracking force: 0.5 to 1.25 grams. Stylus: 0.3- by 0.7-mil elliptical, user replaceable. Price: \$75.

25. Same as Model 26 above, except supplied with three interchangeable styli (two elliptical, one 0.6-mil conical for matching specific record requirements). Price: \$100.

Bang & Olufsen of America (B & O)

SP-12. Response: 15 Hz to 25 kHz ± 3 dB. Separation at 1 kHz: better than 25 dB. Output: 1.0 mV/cm/sec. Tracking force: 0.75 to 1.5 grams. Stylus: 0.2- by 0.7-mil elliptical, user replaceable. Net weight: 8.5 grams. Price: \$69.95.

alternative in the form of a totally redesigned transformer, known as the STR-70, which sells for \$20, the same price as the old transformer. The newer unit, however, is said to have considerably better shielding and would therefore be less critical of physical placement. Frequency response is also improved, according to the manufacturer. Thus, the consumer considering either of these arrangements would be expected to pay \$80 for the SL-15 with transformer (the SL-15 alone is \$60) or, if the new preamplifier is substituted for the transformer, a total of \$120.

A rather unique tribute, by the way, to the importance of stylus tip shape and size is seen in ADC's offering of three different styli (one spherical and two ellipticals) with its Model 25 cartridge. Each stylus, says ADC, is optimally suited for tracing the grooves of records cut in slightly different ways, or of records whose grooves have been worn in greater or lesser degree.

Today's cartridge designers seem to be paying less attention to the high-frequency peaking problem than they did in former years, since many feel that correct "loading" of the cartridge by suitable resistances (in preamplifier inputs) and proper roll-off capacitances (in connecting cables) takes care of the problem adequately. In this regard some manufacturers, such as Stanton and Shure, are recommending specific amounts of capacitance in addition to the usual 47 K-ohm resistive load requirement.

The inherent nonlinearities of response in cartridges are now conceded to be the least important factors in over-all judgment of performance. The real culprits—though difficult to measure accurately—in the fight against harmonic and intermodulation distortion are such factors as poor tracking and/or tracing, pinch effect, and insufficient compliance. It has been fairly common practice to compare distortion in different cartridges by observing their sine-wave patterns, traced from a test record on an oscilloscope. Many experts now feel that this technique reveals less important data than originally thought. Their reasoning: a stylus tracing a record groove produces distortion that consists mainly of second and third harmonics. This distortion will increase as the frequency of the fundamental tone rises (since tracking becomes more difficult with closer-spaced groove undulations). Distortions above 20 per cent are easily reached using the "oscilloscope observation" method, and under these circumstances it seems miraculous that phonograph-reproduced music can sound as good as it does!

One explanation offered for this apparent contradiction is that harmonic overtones do not disturb the musical signal nearly as much as would unrelated tones. Another explanation holds that the frequencies of the highly distorted overtones are beyond the audible range and/or are not normally reproduced by the rest of the playback system. In other words, although we can see this distortion on the oscilloscope

The Latest Models

Elac (Benjamin Electronic Sound Corporation)

244-17. Response: 20 Hz to 22 kHz (no tolerance given). Separation at 1 kHz: 22 dB. Output: 1.5 mV/cm/sec. Tracking force: 1.5 grams. Stylus: 0.7-mil conical, user replaceable. Net weight: 6.5 grams. Price: \$24.95.

344-17. Response: 20 Hz to 22 kHz ± 2 dB. Separation at 1 kHz: 24 dB. Output: 1.0 mV/cm/sec. Tracking force: 1.0 grams. Stylus: 0.7-mil conical, user replaceable. Net weight: 6.5 grams. Price: \$39.50.

444-12. Response: 10 Hz to 24 kHz ± 2 dB. Separation at 1 kHz: 26 dB. Output: 1.0 mV/cm/sec. Tracking force: 0.75 grams. Stylus: 0.5-mil conical, user replaceable. Net weight: 6.5 grams. Price: \$59.50.

444-E. Same specifications as 444-12, except supplied with 0.2-by 0.9-mil elliptical stylus. Price: \$69.50.

Electro-Voice

New line of magnetic cartridges, V-series. Movement uses two moving magnets; design effort to extend high-frequency response of all models to at least 30 kHz through use of extremely low-moving mass. Differences in pricing within a group have to do primarily with compliance. Other information available at press time:

V-100. Tracking force: 3 to 5 grams. Stylus: 0.7-mil spherical. Price: \$9.95.

V-110E. Tracking force: 2 to 4 grams. Stylus 0.4- by 0.7-mil elliptical. Price: \$19.95.

V-120E. Tracking force: 2 to 4 grams. Stylus: 0.4- by 0.7-mil elliptical. Price: \$29.95.

V-130E. Tracking force: 1.5 to 3 grams. Stylus: 0.2- by 0.7-mil elliptical "nude" diamond. Price: \$49.95.

V-140E. Tracking force: 1 gram. Stylus: 0.2- by 0.7-mil elliptical "nude" diamond and tapered tube. Price: \$69.95.

V-150E. Tracking force: 1 gram. Stylus: same description as V-140E. Price: \$100.

V-200EL. Tracking force: 1 gram. Stylus: same description as V-140E. Termed by E-V as a "limited edition" pickup. Price: \$150.

we don't hear it from the loudspeakers. The conclusion, from a design standpoint, is that the distortion is not fundamentally a function of a pickup's response as such, but rather depends on the size and shape of its stylus.

The trend to the elliptical stylus is clearly a recognition of the distortion-contributing factors inherent in stylus size and shape. Admittedly, most manufacturers agree that the use of an elliptical stylus requires more critical adjustment of tone-arm parameters (such as the 15-degree tracking angle and the various tangential relationships to the record groove, including antiskating). A misaligned or incorrectly installed elliptical stylus can cause more mistracing (and, in the extreme, more record wear) than a conical stylus similarly misaligned. The relationship of stylus shape to tracking force and use is further underscored by many designers who offer specific stylus tips, each intended for a different tracking force and type of installation. For example, Pickering suggests that a tip size of .0002 by .0009 be used only in the very best manual turntables and at a tracking force of between 0.75 and 1.5 grams; at the other extreme, they recommend a tip size of .0004 by .0009 for automatic changers with a tracking force of 3 to 5

grams. Such careful matings of cartridge and record player are believed to be highly significant in minimizing audible distortion due to mistracing, regardless of what a specific cartridge may exhibit as "distortion" by the conventional sine-wave test. It is thus entirely possible for a low-cost cartridge to sound cleaner than a high-priced model installed in the same record player.

Tracking Force

There is still no universal agreement on how much tracking force, within a given recommended range, should be used. Most manufacturers maintain that, if anything, slightly greater tracking force will reduce tracing distortion, and that attendant "hugging" of the groove walls will result in less over-all record wear after a given number of playings. Some manufacturers, though, still strive for fractions of a gram of tracking force, arguing that such minute forces are bound to result in less record wear if the stylus tip can at the same time be designed to trace the groove reasonably well. The main thrust, for instance, of Elac cartridge development—reports Jo-

Stereo Cartridges—The Latest Models

Empire

Unless otherwise noted, all Empire cartridges share the following specifications: separation at 1 kHz: 35 dB. Net weight: 7 grams. Output: 1.5 mV/cm/sec. All styli are user replaceable.

90-EE/X. Response: 15 Hz to 25 kHz ± 3 dB. Tracking force: 1.5 to 4 grams. Stylus: 0.4- by 0.7-mil elliptical. Price: \$24.95.

909/X. Response: 15 Hz to 25 kHz ± 3 dB. Tracking force: 1.5 to 4 grams. Stylus: 0.7-mil spherical. Price: \$24.95.

909 E/X. Response: 12 Hz to 25 kHz ± 3 dB. Tracking force: 1 to 4 grams. Stylus: 0.4- by 0.7-mil elliptical. Price: \$29.95.

999/X. Response: 10 Hz to 30 kHz ± 3 dB. Tracking force: 1 to 3 grams. Stylus: 0.7-mil spherical. Price: \$34.95.

999 E/X. Same as above, except tracking force: 0.75 to 2 grams. Stylus: 0.3- by 0.7-mil elliptical. Price: \$39.95.

999 PE/X. Response: 8 Hz to 32 kHz ± 3 dB. Tracking force: 0.75 to 2 grams. Stylus: 0.3- by 0.7-mil elliptical. Price: \$44.95.

999 SE/X. Same as above, except tracking force: 0.5 to 1.5 grams. Stylus: 0.2- by 0.7-mil elliptical. Price: \$49.95.

999 TE/X. Response: 6 Hz to 36 kHz ± 3 dB. Tracking force: 0.5 to 1.5 grams. Stylus: 0.2- by 0.7-mil elliptical. Price: \$64.95.

999 VE/X. Same as above, except response: 4 Hz to 40 kHz ± 3 dB. Tracking force: 0.25 to 1.25 grams. Output: 1.2 mV/cm/sec. Price: \$79.95.

1000 ZE/X. Response: 4 Hz to 40 kHz ± 3 dB. Tracking force: 0.25 to 1 gram. Stylus: 0.2- by 0.7-mil elliptical. Price: \$99.95.

Goldring (IMF Products)

G-850. Response: 20 Hz to 20 kHz. Separation at 1 kHz: 20 dB. Output: 1 mV/cm/sec. Tracking force: 1.5 to 3 grams. Channel balance: within 1 dB. Tracking angle: 15 degrees at 2 grams. Stylus: 0.5-mil spherical (conical), user replaceable. Price: \$9.95. Replacement stylus: \$6.00.

800E-Mk II. Response: 10 Hz to 23 kHz ± 3 dB. Separation at 1 kHz: 25 dB. Output: 1 mV/cm/sec. Tracking force: 0.75 to 1.5 grams. Channel balance: within 0.5 dB. Tracking angle: 15 degrees at 1 gram. Stylus: 0.3- by 0.8-mil elliptical, user replaceable. Compliance: 30×10^{-6} cm/dyne. Net weight: 7.5 grams. Price: \$39.95. Replacement stylus: \$18.

800 Super E. Response: Individual curve supplied with each unit; at least 10 Hz to 23 kHz ± 2 dB. Separation at 1 kHz: better than 25 dB. Output: 0.8 mV/cm/sec. Tracking force: 0.5 to 1.25 grams. Channel balance: within 0.5 dB. Tracking angle: 15 degrees at 0.75 gram. Stylus: 0.3- by 0.8-mil elliptical, user replaceable. Compliance: 45×10^{-6} cm/dyne. Inductance per channel: 300 mH (millihenries). Net weight: 7.0 grams. Price: \$69.50. Replacement stylus: \$30.

Grado

FT Series. Response: 10 Hz to 35 kHz. Separation: 35 dB at 1 kHz. Output: 0.8 mV/cm/sec. Tracking force: 1.5 to 3.5 grams. Recommended load resistance: 10 K ohms or greater (not critical). Inductance per channel: 55 mH. Tip-mass resonance frequency: 35 kHz. Styli: 0.6-mil spherical (Model FTR) or 0.7- by 0.3-mil elliptical (Model FTE), both user replaceable. Net weight: 5.5 grams. Price: \$9.95 for FTR, \$19.95 for FTE.

F-3. Response: 7 Hz to 40 kHz. Separation at 1 kHz: 35 dB. Output: 0.8 mV/cm/sec. Tracking force: 0.75 to 2 grams. Recommended load resistance: 10 K ohms or greater. Tip-mass resonance frequency: 35 kHz. Stylus: 0.6-mil spherical, user replaceable. Net weight: 5.5 grams. Price: \$49.50.

seph Benjamin, head of Benjamin Electronic Sound Corporation which handles Elac products in the U.S.—“is in the direction of controlling those parameters which govern the lower limit of tracking force. By achieving lower stiffness and tip mass, cartridges can be produced that track satisfactorily at forces lower than one-half gram.”

But Benjamin also points out: “In order to use such cartridges in a changer, it is necessary that certain characteristics of the changer be carefully controlled. These are: arm mass, bearing friction, and trip mechanism loading.” No known changer, says Benjamin, can handle such a cartridge although Elac is “currently designing the only combination of automatic player and cartridge that will track well at less than one-half gram. This can be accomplished only by designing the cartridge and arm mechanism as an integrated assembly.”

Ultralow tracking force also is prominently espoused as a feature of a radically different kind of cartridge, the type based on the modulation of a light beam. In the new model from A. Bernard Smith Laboratories, the stylus tip is in no way coupled magnetically or mechanically to other structural elements of the cartridge. As a result, tracking

forces of as little as 0.25 to 0.75 grams are claimed as a feature of this pickup. Continuing work along these lines is in progress, according to company spokesmen, and a new version of the cartridge will be announced shortly which, it is claimed, “will make obsolete all the cartridges now in existence.”

Many manufacturers have come to realize the nonuniversality of application inherent in phono cartridge use. Since cartridges are used in the very best manual turntables as well as in mass-produced record changers, cartridge manufacturers generally have broadened their lines to include a wide range of stylus types and recommended tracking forces, as will be evident from an examination of the accompanying survey. While some companies, such as Pickering, ADC, and Empire, tabulate specific makes and models of turntables for their various pickups, others prefer to generalize in this regard.

Compliance and Trackability

Compliance no longer seems to be regarded as the major specification for cartridges. In fact, many engineers now indicate an interest in what they feel

F-2. Response: 7 Hz to 40 kHz. Separation at 1 kHz: 35 dB. Output: 0.8 mV/cm/sec. Tracking force: 1 to 2 grams. Phase-shift and roll-off controlled to 50 kHz, with 18 dB of separation still present at 50 kHz. Tip-mass resonance: 56 kHz. Stylus: 0.7- by 0.3-mil elliptical, user replaceable. Price: \$60.

F-1. Response: 7 Hz to 40 kHz. Separation at 1 kHz: 35 dB. Output: 0.8 mV/cm/sec. Tracking force: 0.75 to 2 grams. Recommended load resistance: 10 K ohms or greater. Tip-mass resonance: 40 kHz. Stylus: twin 0.3-mil quarter-sphere tips on one diamond. Frequency response curve supplied with each unit. Net weight: 5.5 grams. Price: \$75.

Norelco (North American Philips)

412. Response: 20 Hz to 20 kHz ± 2 dB (individual curves supplied with each unit). Channel separation at 1 kHz: 30 dB. Output: 1.5 mV/cm/sec. Tracking force: 0.75 to 1.5 grams. Recommended cable capacitance: less than 250 pF. Horizontal compliance: greater than 30×10^{-6} cm/dyne. Vertical compliance: greater than 20×10^{-6} cm/dyne. Stylus: 0.7- by 0.3-mil elliptical, user replaceable. Vertical tracking angle: 15 degrees. Net weight: 7 grams. Price: \$67.50.

Ortofon (Elpa Marketing Industries)

SL-15. Response: 20 Hz to 20 kHz ± 2 dB. Separation at 1 kHz: 30 dB. Output: 0.2 mV/cm/sec. Tracking force: 0.75 to 1.5 grams. Output impedance: 2 ohms (requires separate transformer in most cases). Stylus: 0.3- by 0.7-mil elliptical, factory replaceable. Stylus-tip equivalent mass: 0.9 milligrams. Net weight: 7 grams. Price: \$60.

SL-15/T. Same as above, except supplied with separate matching transformer, type 2-15K. Combined price: \$75. Combined output: 0.6 mV/cm/sec.

S-15/T. Response: 10 Hz to 40 kHz. Separation at 1 kHz: 30 dB. Output: 0.6 mV/cm/sec. Tracking force: 1 to 2 grams. Built-in transformer results in output impedance of 15 K ohms. Stylus: 0.3- by 0.7-mil elliptical, factory replaceable. Total net weight: 18.5 grams. Price: \$80.

S-15M/T. Same as above, except mounted in “G” shell to fit Ortofon and SME tone arms. Combined weight: 31 grams. Total price: \$85.

Accessories. **2-15K.** Impedance-matching step-up transformer for use with SL-15 cartridge. Price: \$20.

STR-70. Newly designed matching transformer with improved shielding and response. Price: \$20.

MP-235. Cartridge Amplifier, replaces matching transformers. Frequency response: 10 Hz to 50 kHz ± 0.5 dB. Harmonic distortion: less than 0.05% for up to 1-volt output. Power requirements: 110/120 VAC. Price: \$60.

Elliptical replacement styli for all cartridges listed above installed by factory only, at a cost of \$30.

is a more meaningful specification—that of “trackability” originally espoused by Shure. The compliance specification, stated as 10^{-6} cm/dyne, indicates the amount of force (lateral or vertical) required to move the stylus tip by a given amount. It might be thought of as the reciprocal of “resistance.” Thus, a compliance of 30×10^{-6} cm/dyne means that the stylus tip would move 0.000030 centimeters when a force of 1 dyne was applied to it. Obviously, this figure represents a more compliant (or nonresistant) condition than a compliance of only 20×10^{-6} cm/dyne. (Often, by the way, the “ 10^{-6} cm/dyne” phrase is omitted from the specifications, so that the two figures referred to appear simply as “30” and “20” respectively.)

Proponents of the new “trackability” specification point out—correctly, in my opinion—that a compliance figure, when unaccompanied by stylus-tip mass information and some insight into the direct relationship between these two specifications, is somewhat meaningless and often confusing. Trackability, on the other hand, offers a direct measure of tracking performance. It is stated as so many centimeters per second for a given tracking force. As an example, the trackability of the Shure V-15

Type II Improved cartridge for a tracking force of 1 gram is given as: 28 cm/sec at 400 Hz, 35 at 1,000 Hz, 30 at 5,000 Hz, and 22 at 10,000 Hz. This merely indicates the *velocity* with which the stylus tip can be expected to move while maintaining accurate groove tracing at 1 gram. The higher this velocity capability, the greater the groove modulation (or recorded dynamic range) which the given cartridge may be expected to trace successfully.

It should be noted that even this specification depends in part upon stylus-tip shape and size, just as the older compliance specifications did. Thus, if the new spec is to have valid meaning it must be related to a specific cartridge equipped with a specific stylus and—in the extreme—used in a given tone arm which is perhaps as great an over-all performance criterion (particularly at low frequencies) as any other. For instance, the specifications noted by Shure apply to the cartridge mounted in the SME tone arm.

Quadriphonics and Cartridges

At least one proposal for a quadriphonic (four-

Stereo Cartridges—The Latest Models

Pickering

V-15/AC-3. Response: 10 Hz to 20 kHz. Nominal channel separation: 26 dB. Nominal output: 1.4 mV/cm/sec. Tracking force: 3 to 7 grams. Stylus: 0.7-mil spherical, user replaceable. Net weight: 5 grams. Suitable for record-changer use. Price: \$24.95.

V-15/ACE-3. Same as above, except 0.4- by 0.9-mil elliptical stylus. Tracking force: 3 to 5 grams. Price: \$29.95.

V-15/AM-3. Response: 10 Hz to 23 kHz. Nominal channel separation: 32 dB. Output: 1.2 mV/cm/sec. Tracking force: 1 to 3 grams. Stylus: 0.7-mil spherical, user replaceable. Net weight: 5 grams. Suitable for light-tracking changers and manuals. Price: \$34.95.

V-15/AME-3. Same as above, but with 0.3- by 0.9-mil elliptical stylus. Tracking force: 0.75 to 1.5 grams. Price: \$49.95.

V-15/ATE-3. Response: 10 Hz to 23 kHz. Nominal channel separation: 32 dB. Output: 1.2 mV/cm/sec. Tracking force: 2 to 5 grams. Stylus: 0.4- by 0.9-mil elliptical, user replaceable. Net weight: 5 grams. Suitable for automatic turntable use. Price \$39.95.

Phase IV AME. Response: 10 Hz to 15 kHz. Nominal channel separation: 32 dB. Output: 1 mV/cm/sec. Tracking force: 1 to 2 grams. Stylus: 0.3- by 0.9-mil elliptical, user replaceable. Suitable for use with manual and light-tracking automatic turntables. Price: \$49.95.

XV-15/350. Response: 10 Hz to 25 kHz. Nominal channel separation: 35 dB. Output: 1.4 mV/cm/sec. Tracking force: 2 to 4 grams. Stylus: 0.7-mil spherical, user replaceable. Suitable for use with automatic turntables. Price: \$39.95.

SV-15/200E. Similar to above, except 0.4- by 0.9-mil elliptical stylus. Tracking force: 2 to 4 grams. Price: \$49.95.

XV-15/400E. Response: 10 Hz to 25 kHz. Nominal channel separation: 35 dB. Output: 1 mV/cm/sec. Tracking force: 0.75 to 1.5 grams. Stylus: 0.3- by 0.9-mil elliptical, user replaceable. Suitable for use with manual turntables and light-tracking automatics. Price: \$54.95.

XV-15/750E. Same as above, but with 0.2- by 0.9-mil elliptical stylus, user replaceable. Tracking force: 0.5 to 1 gram. Output: 0.8 mV/cm/sec. Price: \$65.

Shure

M75-6. Response: 20 Hz to 20 kHz. Separation: better than 25 dB at 1 kHz. Output: 1.25 mV/cm/sec. Tracking force: 1.5 to 3 grams. Stylus: 0.6-mil spherical, user replaceable. Suggested input capacitance: 300–500 pF including cable. Trackability (in SME arm): 25 cm/sec at 1 kHz at 2 grams force. Net weight: 6 grams. Price: \$24.50. Replacement stylus: \$11.35.

M75G. Same as above, except tracks at 0.75 to 1.5 grams and trackability figure applies at 1 gram. Price: \$34.95. Replacement stylus: \$17.50.

M75E. Same as above, but supplied with 0.2- by 0.7-mil elliptical stylus. Price: \$39.95. Replacement stylus: \$20.

M93E. Response: 20 Hz to 20 kHz. Separation: better than 25 dB at 1 kHz. Output: 1.2 mV/cm/sec. Tracking force: 1.5 to 3 grams. Stylus: 0.4- by 0.7-mil elliptical, user replaceable. Suggested input capacitance: 400–500 pF including cable. Trackability (in SME arm): 25 cm/sec at 2 grams at 1 kHz. Net weight: 6 grams. Price: \$39.95. Replacement stylus: \$19.95.

M92E. Same as above, except 0.2- by 0.7-mil elliptical stylus. Tracking force: 0.75 to 1.5 grams. Trackability: 26 cm/sec at 1 gram at 1 kHz. Price: \$44.95. Replacement stylus: \$22.50.

M91E. Same as above, except 1.0 mV/cm/sec output and 28 cm/sec trackability at 1 gram force. Price: \$49.95. Replacement stylus: \$24.50.

channel) disc involves the use of supersonic (30-kHz or higher) subcarriers that would contain the rear-channel signals. The problem of successfully tracing a 30-kHz signal cannot be overstated. Extremely low stylus-tip mass, extended frequency response, and low tracking force would all be necessary to successfully trace such a disc. Assuming that a cartridge were able to respond adequately to these high subcarrier frequencies, the question of cable capacitance roll-off of these frequencies would become critical indeed. In fact, in demonstrations of one form of this disc by the Victor Company of Japan, two solid-state devices (impedance transforming transistor stages) were installed directly behind the cartridge body so that the resulting output from each channel was low-impedance and not subject to high-frequency deterioration by the signal cables.

This form of disc, however, is likely to present a more serious problem. The slightest amount of stylus imperfection (caused by extended use of the stylus) would attack and destroy the higher frequencies associated with such a subcarrier long before it would begin to gouge out the conventional, two-channel audio-range material. Thus, it seems unlikely that the supersonic subcarrier method of

achieving quadraphony on discs will be adopted unless cartridge manufacturers can solve a whole new set of engineering problems. It is not surprising then that the cartridge makers I queried generally expressed a preference for one of the coding systems for getting four channels into and out of one record groove.

Neither the Scheiber, the CBS, the Dynaco, nor the E-V coding system entails any significant change in phono cartridge design. The Dynaco system does suggest that recording engineers deliberately introduce out-of-phase information into recordings that are otherwise processed in the same manner as today's stereo discs. This implies that cartridge designers maintain accurate phase relationships at all significant frequencies (a specification that up to now has not been considered important).

The cartridge industry generally has adopted a wait-and-see attitude to quadraphonics. Most manufacturers feel that there is still much work to be done even in perfecting present stereo cartridges and their groove tracing capability, and that new frequency response and phase accuracy requirements could well throw this segment of the industry into sudden panic again.

V-15 Type II-7. Response: 20 Hz to 25 kHz. Separation: better than 25 dB at 1 kHz. Output: 0.7 mV/cm/sec. Tracking force: 0.75 to 1.5 grams. Stylus: 0.7-mil spherical, user replaceable. Suggested input capacitance: 400-500 pF including cable. Trackability (in SME arm): 35 cm/sec at 1 gram at 1 kHz. Net weight: 6.8 grams. Price: \$62.50. Replacement stylus: \$24.

V-15 Type II Improved. Same as above, except supplied with 0.2- by 0.7-mil elliptical stylus. Price: \$67.50. Replacement stylus: \$27.

Smith (A. Bernard Smith Laboratories)

Professional System. PhotoSonic (modulated light beam) principle. Frequency response of photosensors: DC to 100 kHz. Separation: 30 dB. Compliance: 25-30 x 10⁻⁶ cm/dyne vertical and horizontal. Tracking force: 0.25 to 0.75 gram. Styli: 0.5- or 0.7-mil spherical, or elliptical. Net weight including clip: 3 grams. Vertical tracking angle: 15 degrees, factory set. Price for cartridge, required preamp and power supply: \$126 with conical stylus, \$133.45 with elliptical stylus.

120 PhotoSonic System. Same specifications as above, but uses 58C light cells, instead of L-4414 cells. Price, with conical stylus, cartridge, preamp, and power supply: \$97.95. Price with elliptical stylus: \$105.40.

Stanton

500A. Response: 20 Hz to 20 kHz ± 2 dB. Channel separation: 35 dB. Tracking force: 2 to 5 grams. Output: 0.8 mV/cm/sec. Channel balance: within 2 dB. Suggested cable capacitance: 275 pF. Net weight: 5 grams. Stylus: 0.7-mil spherical. Price: \$30.

500AL. Similar to 500A above, but tracks at 3 to 7 grams; has somewhat less frequency-response range and an output of 1.0 mV/cm/sec. Extremely rugged, and recommended for continuous broadcast use and handling. Price: \$30.

500AA. Response: 20 Hz to 20 kHz ± 2 dB. Channel separation: 35 dB. Tracking force: 0.75 to 3 grams. Output: 0.8 mV/cm/sec. Channel balance: within 2 dB. Suggested cable capacitance: 275 pF. Stylus: 0.5-mil spherical. Net weight: 5 grams. Price: \$35.

500E. Similar to 500AA, but tracks at 2 to 5 grams; 0.4- by 0.9-mil elliptical stylus. Price: \$35.

681A. Response: 20 Hz to 20 kHz, individually calibrated. Channel separation: 35 dB, nominal. Suggested cable capacitance: 275 pF. Channel balance: within 2 dB. Tracking force: 1 to 3 grams. Stylus: 0.7-mil spherical. Net weight: 5.5 grams (brush weight, 1 gram, self-supporting). Price: \$66.

681EE. Similar, but tracks at 0.75 to 1.5 grams, has 0.7 mV/cm/sec output; 0.2- by 0.9-mil elliptical stylus. Price: \$72.

681SE. More rugged unit of same series; tracks at 2 to 5 grams, has output of 1.1 mV/cm/sec; 0.4- by 0.9-mil elliptical stylus. Price: \$66.

681L. Low impedance cartridge of the series; output of 0.18 mV/cm/sec and noncritical capacitive loading characteristic. Available with a variety of spherical or elliptical styli (tracking force dependent upon stylus used). Price: in same range as other models of the series; depends upon stylus type selected.

How Important is Stylus

STYLUS OVERHANG is the distance between the center of a turntable spindle and a stylus tip when the (pivoted) tone arm is positioned above the spindle. This dimension, together with the arm's offset angle, defines the lateral tracking angle (LTA) error of the pickup at any position on the record. When this error becomes fairly large—more than a few degrees—it increases the distortion on all records and additionally degrades the channel separation on stereo discs. The careful listener can hear the distortion on midrange instruments and voices; the sound takes on a rasping quality, an unnatural crispness with an accompanying loss of background clarity. Reducing the LTA error to a few degrees reduces this distortion noticeably.

The LTA error results from the discrepancy in the way records are cut by a radially moving head, and the way they are commonly played by a pickup moving in an arc at one end of a pivoted arm. Records, in other words, are made to be played with the stylus engaging the groove in a tangential manner, in line with the groove. But a cartridge that is describing an arc across the record cannot engage the groove tangentially except at one or perhaps two points—and so the error arises.

A straight-line or radial-tracking arm obviates, of course, the whole matter of lateral tracking angle error. With such an arm there is no need for stylus overhang; the arm is adjusted so that the stylus is centered over the spindle, and that's that. With a pivoted arm, the longer the arm, the broader the arc it would describe and thus the lower the angular error. Practical considerations, however, dictate that the length of a pivoted arm (length being defined as the distance from its pivot to the stylus tip at the other end; see drawing) for twelve-inch discs be held to about eight or so inches. The design feature used in just about every arm to compensate for this length is the offset-angled head which—from the standpoint of the pickup's path across the record—effectively lengthens the arm and broadens the arc. A further refinement is the stylus overhang dimension which, when correctly adjusted, reduces the lateral angular error even more.

The offset angle of the arm is, of course, predetermined and fixed during manufacture. The stylus overhang dimension, then, depends on the offset angle, plus a few additional considerations: the distance between a stylus tip and the mounting holes of a particular cartridge (which can vary from about $\frac{3}{8}$ of an inch to a shade over $\frac{1}{2}$ an inch); the exact length of the arm (which is nominally 8 inches but which also may vary among different models); and

the exact position of the arm's pivot with respect to the platter (which is, of course, fixed in the case of preassembled manual and automatic players but which is determined by the user in the case of a separate "professional" arm and turntable).

Mathematical analysis made at CBS Labs for an 8-inch tone arm with optimally offset head shows, for instance, that a stylus overhang of 0.72 inches will give the lowest error: 3.5 degrees at the outside of the record, zero at two other points, and rising to 1.2 degrees at the inside near the label. The analysis further shows that the error at the inside should be less than half that at the outside for the lowest average distortion across the entire record. It also reveals that a change in overhang dimensions by $\frac{1}{4}$ of an inch either way increases the error to 6 degrees, nearly doubling the distortion.

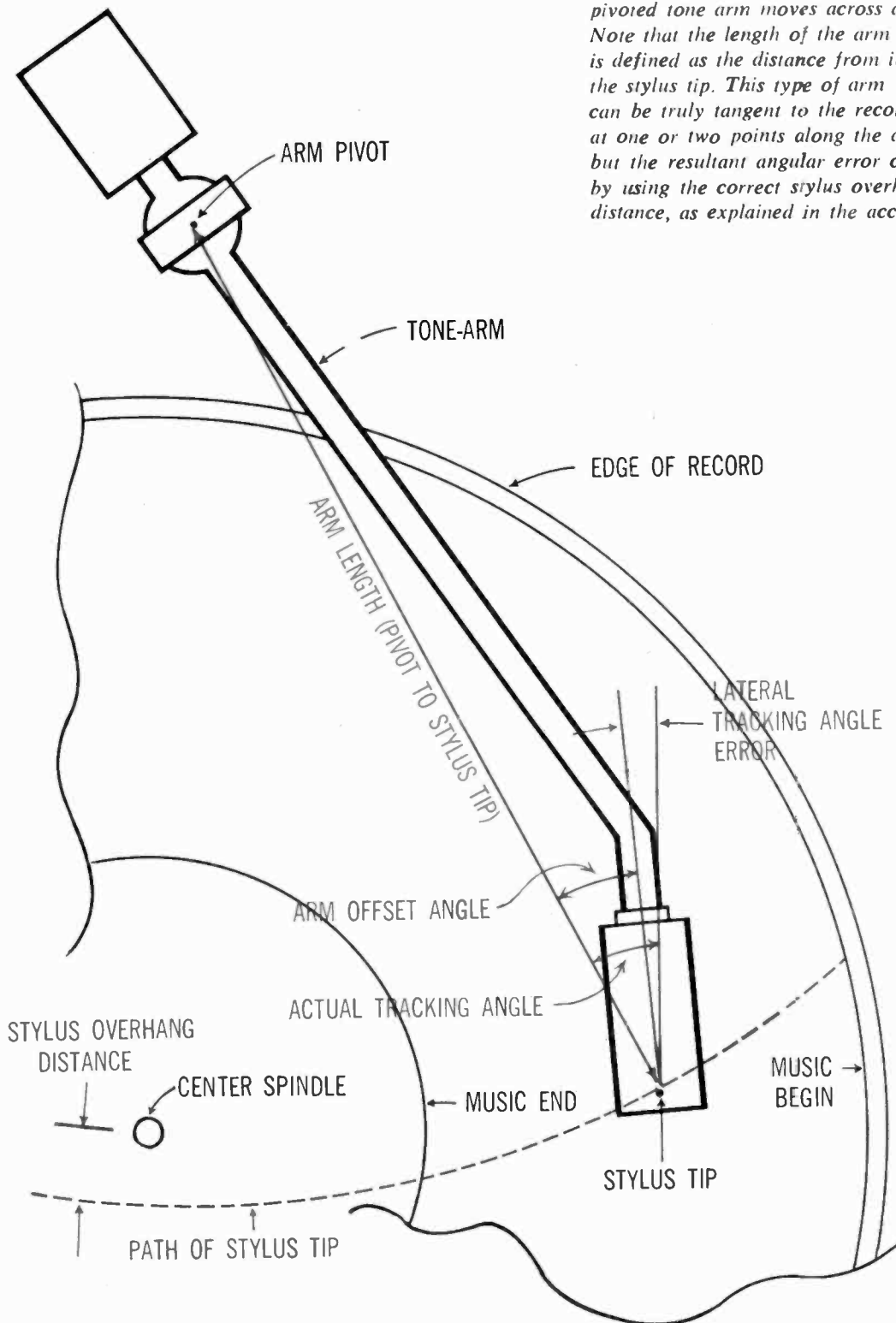
While this data applies, strictly speaking, only to the specific arm and pickup used for this analysis it does point up generally the importance of correct stylus overhang for the critical listener. Further, it permits extrapolation, as per the dimensions given below. Many of the top-of-the-line models of record player (automatic or manual) do include an overhang adjustment—usually in the form of a movable pickup platform and a gauge to use when installing the cartridge. Our advice is to use it, carefully following the instructions furnished. For separate arms, again follow the instructions and template supplied for mounting the arm—but remember that when you change cartridges you may also have to change the overhang distance. For this purpose, the following table will serve as a guide regardless of what cartridge is used:

| Arm length (inches) | Stylus overhang (inches) |
|------------------------|-----------------------------|
| 7½ | 0.77 |
| 8 | 0.72 |
| 8½ | 0.68 |
| 9 | 0.64 |
| 10 | 0.58 |
| 12 | 0.48 |

For record changers with no provision for adjusting stylus overhang, these figures also apply, although there is no ready way to check them since the arms on such units cannot be moved over the center spindle. Obviously, the manufacturer of such a unit has settled on a compromise dimension based, presumably, on his estimate of the average dimensions of the cartridges most likely to be used with the unit. With such a record player you may hit just the right stylus overhang distance. Then again you may not. Better read our test reports.

Overhang? by Daniel Gravereaux

Several important dimensions are involved as a pivoted tone arm moves across a record. Note that the length of the arm is defined as the distance from its pivot to the stylus tip. This type of arm can be truly tangent to the record groove only at one or two points along the disc, but the resultant angular error can be minimized by using the correct stylus overhang distance, as explained in the accompanying story.



What's the Difference Between a \$20 Cartridge and an \$80 Cartridge?

A current version of an old joke goes:

"What's the difference between a \$20 cartridge and an \$80 cartridge?"

"I give up."

"\$60."

The answer, as we shall see, may actually be closer to \$400.

There is, however, more than arithmetic involved. To begin with, a high-priced cartridge usually is one on which the company has spent a good deal in terms of research-and-development costs; these costs are then spread over a relatively smaller number of units sold. And in such a spreading, the portion of cost loaded onto each unit becomes proportionately higher per unit.

As one cartridge manufacturer, who prefers to remain anonymous, puts it: "The perfectionist who wants a state-of-the-art pickup should expect to help finance part of the extra design effort required to develop it."

Regardless of r-and-d costs, however, any product that sells in smaller quantity is almost bound to cost more than similar products that sell a great deal. Since there are more run-of-the-mill record players in use than genuine high-quality units, the number of cartridges sold for the former class far outweighs the number sold for the latter group.

Another factor in cartridge cost is what it takes to manufacture the units. For instance, the price to the factory of the diamond stylus tip normally found in a high-quality cartridge may be as high as the factory charges its distributors for a complete lower-quality cartridge. Diamond tips, in fact, constitute a whole complex of effort and expense on the part of a cartridge manufacturer. The shape (whether elliptical or conical) and the dimensions must be accurate to fairly close tolerances and the closer those tolerances, the costlier the diamond. And ellipticals do cost more than conicals. The diamond tip also must be polished; again, the better the polish, the higher the price. The diamond tip must have low mass; the lower the better and the costlier.

During the actual fabrication of such a cartridge all the normal processes—the coil winding, the magnet assembling, the cantilever insertion, the testing, and so on—are more carefully attended to for a high-quality pickup. Quality control and inspection are more rigorous, painstaking, and fault-finding. The whole procedure—from drawing board to finished

product—takes a longer time, may involve more personnel and/or more highly skilled personnel. And along the way, the losses due to rejection by testers are relatively greater as a result of the more critical selection of materials, parts, and finished units.

The high-priced cartridge that has been designed and manufactured this way should normally be expected to outperform its lower-cost counterparts. However, we must reckon here with the law of diminishing returns. Simply stated, as you pay more for a given series of cartridges of any manufacture you do not get proportionately rising or steady increases in quality or performance. That is to say, the \$80 cartridge cannot be thought of as being "four times better" than the \$20 unit. The difference(s) may be fairly subtle or even esoteric: a little less tip mass that pushes the high-end resonance a shade of an octave further out of the audible range, or a little more compliance that lets the pickup track at a few tenths of a gram less, and so on.

How important these shadings and refinements are can only be determined on the basis of one's own need or demand for perfection coupled with the realistic capabilities of the associated equipment with which a cartridge will be used in a particular stereo system. In other words, if cartridge A is, by all objective tests, better than cartridge B, you might never know it unless you had installed A correctly in a suitable high-quality tone arm, itself used on a low-rumble turntable feeding a low-distortion, wide-band amplifier driving wide-range and smooth-sounding loudspeakers. And playing decently made and clean records.

Using cartridge B in such a system would be an audio error, since the system would be capable of delivering a response that went beyond B's limitations.

On the other hand, using A in an inferior system would not only be wasteful but it could prove disastrous: if, for instance, you tried to upgrade an older record changer by fitting it with, say, a \$50-or-so cartridge of high compliance and a tracking-force requirement of no more than 2.5 grams, chances are you'd ruin the stylus assembly—and possibly your records—after a few playings.

It would seem, then, that the difference between a \$20 and an \$80 cartridge is more than \$60. It could well involve the difference between a \$200 system and a \$600 system. N.E.



Golden Oldies Revisited

by **Martin L. Pahls**

Bing, Bix, Bunny, and Benny — not to mention Shirley Temple or Fibber McGee — are entertaining a new generation of Americans.

TIRED OF ELECTRIC sitars? Ready for a change from music by computer? Are all those soundtrack overtures beginning to sound the same? Then try something really different. Go to your favorite record store and select the latest records by Paul Whiteman, Bessie Smith, Helen Morgan, or some nameless mountain troubadour of the Twenties.

Recordings cut on wax masters for the popular markets before World War II are now being dusted off, pressed on long-play vinyl, and sold to a growing market. Already you can browse among several hundred reissue discs which were originally cut between 1910 and 1940. "New" titles are being added every week.

Some of these records are being purchased by specialists and collectors, and some by nostalgic survivors of the era. But a surprising number are being gobbled up by the great-grandchildren of the

Martin Pahls is currently engaged in writing a book on the history of old-time recording artists.

audiences for whom they were originally intended. Like the films of W. C. Fields, the Busby Berkeley spectacles, and the gangster melodramas, the pop music of the past is becoming one of today's "in" things.

Until recently, record companies reissued popular music only to meet a continuing demand for top-selling hits from the same audience that bought the original single records. Glenn Miller, Benny Goodman, Frank Sinatra, and other performers of the World War II era have remained in the catalogues because the hepcats and bobby-soxers of that day kept buying their old records (and new ones, too) right into paunchy middle age.

The Music

But America's tastes have changed so much in the past thirty-five years that the reissue albums from the Twenties and Thirties have had to create vir-



The King Oliver Creole Jazz Band in 1923. From left: Jonny Dobbs, Baby Dobbs, Honore Dutray, Louis Armstrong, Joe Oliver, Lil Hardin, Bill Johnson.

Culver Pictures

tually a new audience—on the basis of their own uniqueness. They are like sounds from another world, faraway yet strangely familiar to 1971's record-buying generation. Actually, they are preserved vestiges of a way of life that is past, yet, like poltergeists, they remain to haunt the present and the future. Totally rural Negro blues, forgotten bands from Midwestern dance halls, mountain ballads and breakdowns, hot jazz of the pre-Louis Armstrong era, ragtime piano rolls (the authentic variety), archaic brass and string music, pioneer radio broadcasts and material from early talking pictures, vocal highlights of forgotten shows—these discs go deeper and wider into the roots of our popular and folk culture than anything similar in the past.

Popular recorded music, as we think of it, scarcely existed before the First World War. Like the grand piano, the gramophone was an expensive status symbol designed to grace the middle-class parlor. They often cost hundreds of dollars, with single-faced discs selling from \$1.00 to \$5.00 (with no discounts). Record firms catered to their public with classical selections, tenor solos, operatic arias, and popular marches. The occasional piece of ragtime or Irish reel that slipped into the catalogue was offered, half-apologetically, as comic relief.

But popular music was "out there," waiting to be discovered—and so was its audience. Mountaineers in the Smokies were flailing banjos, singing ballads that glorified outlaws and their deeds, dancing the clogs and breakdowns of their forefathers. Blacks, still heavily concentrated in the rural south, were fashioning a unique musical expression from their spirituals, work songs, and rhythms. And middle-class city youngsters were rediscovering something that nineteenth-century Victorianism had frowned upon—the dance.

When popular music finally bubbled to the surface during World War I, they called it jazz—or "jass," as it was spelled on the first records of the Original Dixieland Jass Band (whose photograph heads this article) for the Victor Talking Machine Company in 1917. Jazz sold millions of records and gave its name to the age of raised hemlines and lowered inhibitions that followed the war.

Though the Roaring Twenties were largely a product of their own ballyhoo, they produced the first mass markets for popular phonograph records. The wartime upheavals that brought white and black farm workers streaming to Northern cities also broke down long-standing barriers of caste and geography. The great levelers were the tin Lizzie

and the dollar bill. Young people, black people, and country people had a little money to spend for the first time, and the record manufacturers were happy to help them spend it. Wind-up phonographs priced as low as \$14.95 (Sears Roebuck's "Portola"), and the records to go with them, could be purchased from music shops, furniture stores, and mail-order catalogues.

Record companies were quick to discover that their new audiences were not interested in hearing Caruso or Sousa. *Crazy Blues*, by Mamie Smith, a black singer with all-Negro accompaniment, sold over a million copies in the swelling urban ghettos of Harlem and Chicago. Paul Whiteman became the nation's top band leader overnight when *Whispering*, backed with *Japanese Sandman*, clicked in 1920. An ex-operative aspirant from Texas named Marion Slaughter crooned *The Prisoner's Song* and *The Death of Floyd Collins* into the acoustical recording horns. Released under the name of Vernon Dalhart, these discs sold in the millions in backwoods general stores, and the hillbilly record was born.

To old-line record executives, the new tastes were exasperatingly unpredictable. Firms that could not keep up the pace—even the granddaddy of them all, Edison—gradually went out of business. But a successful gamble on an unknown performer might result in a hit and sell over a million discs. Soon, three distinct branches sprang up for recording and distributing: the so-called "pop," "race," and "hillbilly" markets. Today the lines between the three have blurred considerably and the terms "soul," "rhythm-and-blues," and "country-and-western" have replaced the opprobrious designations. But the same three basic categories are still used by the industry.

At first, record men (nearly all of them in New York City) looked no farther than Tin Pan Alley for material to satisfy their popular audiences. But with the new competition of the radio, and with the development by 1925 of portable electric recording equipment, talent scouts began to load microphones and wax master discs in the backs of trucks and take off for Atlanta, Memphis, and St. Louis in search of fresher material.

If they were confused before, the record men must have been nonplused by what they found in the hinterlands. They auditioned blind and crippled street singers who picked the blues while sliding a clasp-knife or the neck of a broken bottle up and down the frets of a scarred guitar. They listened to bands that enjoyed a local following in the hundreds of thousands but were unheard-of in New York. They witnessed instrumentalists coaxing strange sounds out of jugs, saws, bread pans, stovepipes, and washboards.

The scouts had no idea what would sell, so they took down a little of everything on wax: mountain blues, ballads about news events, reels, rowdy songs,

jazz bands, sacred pieces, country preaching, congregations, harmonica solos, skits and sketches of rural and ghetto life. Thus, the commercial record companies unintentionally preserved a wealth of fascinating individual performers and regional styles that were shortly to vanish forever.

Record executives worked out a formula to weed out the hits and hit artists from the thousands of "field recordings" that had been made. A limited number of each record—sometimes only five hundred or a thousand—was pressed and sold in the local region. If it sold well, the record was re-pressed and more widely distributed; the artist was signed to a contract, and often was forwarded expenses to come to New York for a second session. If the record didn't sell, the artist's small advance was written off and he was forgotten.

Sometimes this approach was fabulously successful. During one 1927 stop in Bristol, on the Tennessee-Virginia border, Victor scout Ralph Peer first recorded both Jimmie Rodgers and the Carter Family—initiating country-music careers that would result in untold millions of records sold all over the world, and still selling strong today.

The tastes of white middle-class youth, as reflected and exploited by the burgeoning mass media, were somewhat more susceptible to prediction and exploitation than the race and hillbilly markets. Along with the "collegiate" cult came the new dance



Bessie Smith

Culver Pictures

steps—the Charleston, the Black Bottom, the Yale Blues—and new popular bands to play them, such as the California Ramblers, George Olsen's band, and the Coon-Sanders Nighthawks. When the movies learned to talk in 1927, "all-singing, all-dancing" extravaganzas became the rage; and there was an instant demand to hear the new "talkie" stars on records.

But there was disaster in the air. Radio changed everything for the record companies, just as the 1929 crash changed their audience. Suddenly, everyone was listening to popular music over the free airwaves on radio sets purchased, as the song said, at A Dollar Down and a Dollar a Week. The vo-de-o-do jazz bands of the Twenties broke up, or played soft, soothing music over the air. Record talent scouts stopped going south; and the rural artists who had been scraping a living from their music packed up their fiddles, guitars, and jugs, and trooped back to their hill farms, cotton fields, and South-Side slums.

By the middle Thirties, with the worst of the depression on the wane, and with jukeboxes opening a new market for records, the companies were ready to try again. They had learned their commercial lessons. Gone were the days of freewheeling experimentation; the star system reached down to every level of the market. The idea was to find a few artists who could sound as much as possible like Bing Crosby, Jimmie Rodgers, or Louis Armstrong. With the same group of salaried staff musicians backing up every performer, the "studio sound" dominated record after record. Fewer artists were recorded and fewer titles issued, and these were more rigorously promoted. Played over the air, these records put live performers out of work at local radio stations and bars. Interesting music was still cut, but there was less of it, and the few records pressed were disposed of locally.

The audiences had changed, too; the wars, depression, and migration to the northern cities had made Americans, if not a united people, at least a superficially homogeneous market. New generations embraced the sound of electric instruments and the modulations of Hollywood, Broadway, and Nashville songwriting. They rejected the old down-home sound as "cornball" or "Uncle Tom." A band that didn't sound like a carbon copy of Benny Goodman's or Count Basie's was "ricky-tick" or "Mickey Mouse." What the more sophisticated mass audiences lost, but didn't seem to miss, was the distinguishing mark of the old performances: their individuality.

It took a new generation, with a new hunger for individuality, to rediscover the old sounds and provide a new market for them in the 1960s. What's more, new acts such as Jim Kweskin and the Jug Band, Tiny Tim, and the New Vaudeville Band began mining the mother lode of shellac records for memorable tunes and styles.

For it is style—musical style and life-style—that



Duke Ellington

Zinn Arthur

speaks loudest to the buyers of these new-old records. Though the old performances may sound flat, they have a flair that comes down to us straight—not filtered out by a & r departments, electronics, and high-g geared promotional techniques. The styles were simple, but they were original. As our society grows increasingly derivative, complex, and uniform, these reissue discs (all of them are mono unless otherwise noted) should find a growing and lasting audience.

The Records

Nearly every label with access to masters from the days of the dinner-plate mike is pushing ahead with its own reissue program. RCA Victor's Vintage series has the widest variety of popular music, from "John Charles Thomas" (LPV 515) through "Smoky Mountain Ballads" (LPV 507) to "Jugs, Washboards, and Kazoos" (LPV 540). Columbia and Epic have compiled bulky multi-LP compendia with beautifully designed brochures filled with photos and lore. Decca, Harmony, and even such come-latelies as United Artists, Elektra, Hilltop, and Sutton have joined the reissue parade. In addition, hard-core enthusiasts and collectors have gotten into the act with small companies of their own. By visiting the bigger record stores, or by sending money to the owners, you can discover a wealth of long-overlooked music on such labels as Old-Timey, County, Movie-tone, Proscenium, Blues Classics, and Origin Jazz Library.

Some of the very earliest popular music on cylinders and discs can be sampled on "Ragtime: A Recorded Documentary, 1899-1929" (Piedmont 13158; 128 Allison Drive, Danville, Va. 24541). Here are piano and banjo solos, vaudeville, jazz-band, and country adaptations. The Library of Congress' Archive of American Folk Song (AAFS L 1 through AAFS L 60) documents the vocal backgrounds of Anglo- and Afro-American and American-Indian music. Mountain schoolhouse entertainments, serenades, and other vanished customs re-

appear on "A Day in the Mountains, 1928: Old Time Music and Humor" (County 512; 307 East 37th Street, New York, N.Y. 10016).

The Jazz Age was ushered in by a white group, the "Original Dixieland Jazz Band" (RCA LPV 547), closely followed by "King Oliver's Creole Jazz Band" (Epic LA 16003), featuring Louis Armstrong's earliest recorded solos. New Orleans also gave us that fascinating piano "professor," pool shark, and boaster Jelly Roll Morton, with his varied and fascinating 1926-30 Red Hot Peppers on RCA discs ("The King of New Orleans Jazz," LPM 1649; "Stomps and Joys," LPV 508; "Hot Jazz, Pop Jazz, Hokum, and Hilarity," LPV 524; and "Mr. Jelly Lord," LPV 546).

The blues, moans, field hollers, sukey jumps, and minstrel songs underpinning the tradition of black Americans' music is displayed in full variety by songsters "Ragtime Texas" Henry Thomas (Origin Jazz Library OJL 3; P.O. Box 863, Berkeley, Calif. 93301) and Leadbelly (The Library of Congress recordings, Elektra EKL 301/2, two discs; and "Last Sessions," Folkways FA 2941/2, four discs). "The Sound of New Orleans" (Columbia C3L 30, three discs), "The Sound of Chicago" (Columbia C3L 32, three discs), and the "The Sound of Harlem" (Columbia C3L 33, three discs) document on nine discs the movement of black people and their music to a northern, urban base.

"Women of the Blues" (RCA LPV 534) presents the cabaret blues, the first style to be recorded and a sound brought to its highest development by Bessie Smith ("Story," Columbia CL 855/8, four discs) and Ma Rainey ("Immortal," Milestone 2001).

Blues gathered on field trips from 1925-32 are anthologized on "Rare Blues of the Twenties" (Historical Records HLP Vols. 1, 2, 4, 5, 15, and 17; P.O. Box 4204, Bergen Station, Jersey City, N.J. 07304); "Country Blues" (RBF RF 1 and RF 9) and "Rural Blues" (RBF RF 202, two discs; 701 Seventh Ave., New York, N.Y. 10036); "Really! The Country Blues" (Origin Jazz Library OJL 2); "Country Blues Encores" (OJL 8) and "The Country Girls" (OJL 6).

Regional styles in both the race and hillbilly output of the 1920s can be traced in Harry Smith's indispensable "Anthology of American Folk Music" (Folkways FA 2951/3, six discs). County Records has three discs based on old-time mountain fiddling and the early string-band style it spawned (501, 503, deleted, and 507). "Early Rural String Bands" traces the later development through the Thirties to modern bluegrass style (RCA LPV 552). Two Old-Timey records cover the same fascinating ground (100 and 101; P.O. Box 9195, Berkeley, Calif. 94719), as does "Traditional Country Classics, 1927-29" (Historical HLP 8003). Outstanding among these rustic bands were the Red Fox Chasers (County 510), Charlie Poole and the North Carolina Ramblers (County 505 and 509), Fields Ward and

his Buck Mountain Band (Historical HLP 8001), and Gid Tanner's Skillet Lickers (County 506).

"Native American Ballads" (RCA LPV 548), "Ballads and Songs" (Old-Timey 102), "Mountain Ballads" (County 502, deleted), "Mountain Songs" (County 504), and "Mountain Blues" (County 511) trace the lineage of Appalachian balladry, with songs whose origins go back to old England, as well as songs about murdered lovers, disasters, and the rootless wandering that is so much a part of the American psyche.

Show business of the 1920s was every bit as exciting as reminiscing old-timers claim. Columbia and Epic records have issued a pace-setting series. "The Original Sound of the Twenties" (Columbia C3L 35, three discs) presents Paul Whiteman, Bing Crosby, Duke Ellington, the Dorsey Brothers, Cliff Edwards, Buddy Rogers, Rudy Vallee, Blossom Seeley, Ruth Etting, Ethel Waters, Helen Morgan, Sophie Tucker, and Kate Smith, among many others. "Those Wonderful Guys of Stage, Screen, and Radio" (Epic B2N 164, two discs, rechanneled stereo) and "Those Wonderful Girls of Stage, Screen, and Radio" (Epic BSN-159, two discs, rechanneled stereo) carry the series into the Thirties with Dick Powell, Cab Calloway, Eddie Cantor, Fred Astaire, Harry Richman, the Boswell Sisters, Mae West, Lee Wiley, Marlene Dietrich, Frances Langford, and Kay Thompson, to mention only a few.

Dance bands, radio crooners, jazzmen, and vo-de-o-do novelties parade through RCA's "1927" and "1928" (LPV 545 and LPV 523). Paul Whiteman (RCA LPV 555 and Columbia CL 2830), George Olsen (RCA LPV 549), Fred Waring and his Pennsylvanians (RCA LPV 554), the California Ramblers (Historical HLP 8), and the Coon-Sanders Night-hawks (RCA LPV 511) re-present the dance rhythms of the days when records were inevitably marked "fox trot with vocal refrain by . . ." (The "vocal refrain" might be by Bing, or Tom Waring, or by the likes of "Scrappy" Lambert, Irving Kaufman, or Leroy Montecalvo.)

The young men with the horns, who livened up the dance music of the Twenties and pointed the way to swing, have not been forgotten. Foremost,



Bunny Berigan

RCA Records

of course, are trumpeters Louis Armstrong (Columbia CL 851/4, four discs; RCA LPM 2322) and Bix Beiderbecke (Columbia CL 844/6, three discs; RCA LPM 2323), with exciting packages also devoted to trombonist Jack Teagarden (Epic SN 6044, three discs; RCA LPV 528), the guitar-violin team of Eddie Lang and Joe Venuti (Columbia C2L 24, two discs), and the combo of Jimmie Noone, clarinet, and Earl Hines, piano (Decca DL 79235, rechanneled stereo). The first "big-band" jazz sounds of Duke Ellington (Columbia C3L 27 and C3L 39, six discs; Decca DL 79224, rechanneled stereo) and Fletcher Henderson (Columbia C4L 19, four discs; Historical HLP 13 and HLP 18; Decca DL 79227/8, two discs, rechanneled stereo) come down to us as thunderous as ever. The less familiar sounds of the hinterlands are covered by Historical's "Territory Bands" with Cincinnati's Zach White, the Southwest's Alfonso Trent, Philadelphia's Washboard Rhythm Boys (Historical HLP 24), Kansas City's Bennie Moten (RCA LPV 514; Historical HLP 9), Detroit's McKinney's Cotton Pickers (with vocalist Don Redman, RCA LPV 520), and all over ("Byways of Jazz," Origin Jazz Library OJL 9).

1929-30 was the first full year of talking pictures, with George Jessel, Maurice Chevalier, Fannie Brice, and even Gloria Swanson singing for soundtracks and duplicating their performances for the RCA microphones ("Stars of the Silver Screen," LPV 538). W. C. Fields (Proscenium 22; 43 West 61st Street, New York, N. Y. 10023), Shirley Temple (Movietone 71001/2; 1330 Avenue of the Americas, New York, N. Y. 10019), and Fred Astaire (Epic FLS 15103, rechanneled stereo), are enjoying an unprecedented revival while Jeanette MacDonald and Nelson Eddy (RCA LPV 526) maintain a permanent niche in moviegoers' sentiments.

If you search the chain-store racks for Sutton SSU 270, you will have, for 49 cents to \$1.49, a close approximation to an "original cast" album of "Blackbirds of 1928," recorded in 1932 and featuring Ethel Waters, the Mills Brothers, Adelaide Hall, Bill "Bojangles" Robinson, and Cab Calloway. Miss Waters' period hits can be had once more on Columbia CL 2792, along with such other show luminaries as Ethel Merman, Lyda Roberti, and Mae West (Columbia CL 2751), Helen Morgan (Audio Rarities 2330), and Ruth Etting (Columbia ML 5050).

One of the most fascinating LP packages ever put together is "Golden Memories of Radio," a six-record compendium narrated by Jack Benny and sold by the Longines Symphonette Society, Larchmont, N. Y. 10538. The set dips into a treasury of 16-inch ETs (electrical transcriptions used by network radio stations) to present highlights of Burns and Allen, Eddie Cantor, Fred Allen, Benny himself, Amos 'n Andy, Fibber McGee and Molly, Jack Armstrong, the Shadow, and many others. Four sides document the boom, depression, and World War II, all of which took place in radio's first quarter-cen-

tury. Even the soap operas and commercials are not forgotten. And one of the most chilling moments ever caught on wax, the live coverage of the 1937 *Hindenburg* disaster, is here in its entirety.

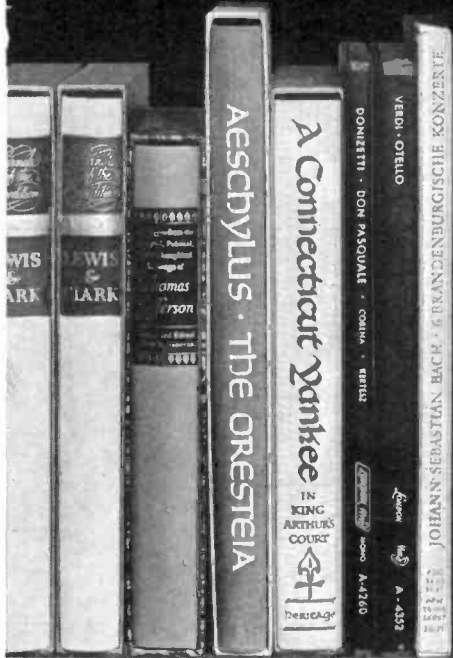
Radio's coverage of the long march to World War II can also be heard on Ed Murrow's "I Can Hear It Now" (Columbia D3L 366, three discs), and a disturbing echo of the times is audible in the Orson Welles broadcast that caused a panic, "The War of the Worlds" (Audio Rarities 2355). "Hitler's Inferno" (Audio Rarities 2445 and 2450), from transcriptions confiscated by the occupation authorities in German stations, gives a unique inside view of life in the Third Reich.

On the lighter side, radio of the Thirties produced the crooners, among whom Bing Crosby (Columbia C2L 43, two discs; Epic E2E 201, two discs, E2E 202, two discs, rechanneled stereo) and Russ Columbo (RCA LPM 2072) were paramount. Radio transcriptions gave dance bands a recording opportunity then, and now give us a chance to hear jazz as it evolved into swing ("The Dorsey Brothers," Design DLP 20, deleted; "Bill Dodge," with Bunny Berigan, Benny Goodman, and Gene Krupa, Melodeon 7328/9, two discs).

Among the poor people, the depression and migration of the Thirties led to the paradoxical popularity of slightly risqué material ("The Party Blues," Melodeon 7324) and gospel and religious music ("Mountain Sacred Songs," County 508; "In the Spirit," Origin Jazz Library OJL 12/13). Radio established the reputations of many performers and groups: the Blue Sky Boys (Camden CAL 797) of Station WWNC, Asheville; the J. E. Mainer Mountaineers (Old-Timey 106/7) of Station WBT, Charlotte; and "Grand Ole Opry," Station WSM, Nashville, began with Uncle Jimmie Thompson (Hilltop S 6022, stereo), Uncle Dave Macon (Decca 4760; RBF RF 51), and Asher Sizemore and Little Jimmie (Decca 74785, stereo).

Country music in the Thirties was dominated by the image of songwriter/singer/guitarist Jimmie Rodgers, who died of TB in 1933, and by that of the cowboy, Gene Autry (Harmony HL 7332). Roy Acuff (Harmony HL 7082 and HL 7294), and Cliff Carlisle (Old-Timey 103/4) got their start by approximating the voice of Mississippi's "Blue Yodeler." The "western" half of country-and-western music is explored by "Authentic Cowboys and Their Western Folksongs" (RCA LPV 522), songs of the early cowboy on the range; "The Authentic Beverly Hill Billies Series," the sentimental crooning of radio cowboys (Rare-Arts WLP 1000/2 and 1004, four discs; 1402 East Main Street, Klamath Falls, Ore. 79601), and "Western Swing" (Old-Timey 105) the dance-music adaptations of a jazz beat and electric instruments.

Electric instruments? Their introduction to records, radios, and jukeboxes, in the middle 1930s, was symbolic of the end of a recording era.



Tempo 1

The Bookshelf Speaker
with a heritage of quality.

It's all there . . . all the care and skill that make *Concert Grand* and *Symphony* household words wherever the ultimate in music re-creation is desired and appreciated.

Now we proudly present the newest Bozak — the astonishing Tempo 1 Bookshelf Speaker System. This is a genuine 3-way system — with a special high compliance driver for true bass without coloration, a 4½" mid-range driver with exceptional transient capabilities and the famous B-200 treble for sparkling crystal highs — plus much more.

Tempo 1 is yet another example of Bozak's long-standing tradition of quality. See it at your nearest dealer, ask for it, listen to it. You'll find that there's suddenly a new standard in bookshelf speakers.

It's called Tempo 1.

By Bozak, of course.



Tempo 1 literature available on request.



P.O. Box 1166 • Darien, Connecticut 06820

Overseas Export: Elpa Marketing Industries, Inc.
New Hyde Park, New York 11040 U.S.A.

Georg Solti ★ Renata Tebaldi ★ Marilyn Horne ★ Pilar Lorengar ★ Willi Boskovsky ★

Birgit Nilsson ★

Claudio Abbado ★

Dietrich Fischer-Dieskau ★

Richard Bonynge ★

Robert Merrill ★

Lorin Maazel ★

Carlo Bergonzi

Cristina Deutekom ★

Peter Schreier ★

André Previn ★

Stuart Burrows ★

Kyung-Wha Chung ★

Jean-Rodolphe Kars ★

A Star Studded Release

from

LONDON[®]

RECORDS

Mozart: THE MAGIC FLUTE

Pilar Lorengar, Cristina Deutekom, Hermann Prey, Stuart Burrows, Martti Talvela, Dietrich Fischer-Dieskau and other soloists—The Vienna Philharmonic Orchestra—Georg Solti
CSA-1397

Prokofiev: CLASSICAL SYMPHONY; SYMPHONY NO 3

The London Symphony Orchestra—Claudio Abbado
CS-6679

VIENNA IMPERIAL

A Festive Program of Music by Johann Strauss—The Vienna Philharmonic Orchestra—Willi Boskovsky
CS-6641

TEBALDI FESTIVAL—VOL. 1

Arias by Wagner, Bizet, Saint-Saëns and Massenet—The New Philharmonia Orchestra—Anton Guadagno
OS-26130

Mahler: SONGS OF A WAYFARER: 4 SONGS FROM "DES KNABEN WUNDERHORN"

Yvonne Minton—The Chicago Symphony Orchestra—Georg Solti
OS-26195

Ponchielli: LA GIOCONDA—Highlights

Renata Tebaldi, Marilyn Horne, Carlo Bergonzi, Robert Merrill and other soloists—Orchestra of L'Accademia di Santa Cecilia, Rome—Lamberto Gardelli
OS-26162

Schumann: THE FOUR SYMPHONIES

OVERTURE, SCHERZO AND FINALE; JULIUS CAESAR OVERTURE
The Vienna Philharmonic Orchestra—Georg Solti
CSA-2310

Sibelius: VIOLIN CONCERTO IN D MINOR

Tchaikovsky: VIOLIN CONCERTO IN D MAJOR
Kyung-Wha Chung—The London Symphony Orchestra—André Previn
CS-6710

Delius: PIANO CONCERTO IN C MINOR

Debussy: FANTAISIE FOR PIANO AND ORCHESTRA
Jean-Rodolphe Kars—The London Symphony Orchestra—Alexander Gibson
CS-6657

TEBALDI FESTIVAL—VOL. 2

Arias and Songs by Verdi, Puccini, Rossini, Lara, Ponce, Cardillo, Tosti, De Curtis and Rodgers—The New Philharmonia Orchestra—Richard Bonynge
OS-26113

Lortzing: DER WILDSCHUTZ—Highlights

Tom Krause, Peter Schreier, Arnold van Mill, Gisela Schröter and other soloists—Gewandhausorchester Leipzig—Paul Schmitz
OS-26181

Puccini: TOSCA—Highlights

Birgit Nilsson, Franco Corelli, Dietrich Fischer-Dieskau and other soloists—Orchestra of L'Accademia di Santa Cecilia, Rome—Lorin Maazel
OS-26163

★ Franco Corelli ★ Hermann Prey ★ Martti Talvela ★ Tom Krause ★ Yvonne Minton ★

CIRCLE 30 ON READER-SERVICE CARD

Pierre Boulez' flesh-and-blood interpretation of Debussy's somber operatic drama.

A Fresh View of Pelleas

by David Hamilton



THE HISTORY of Debussy's *Pelléas et Mélisande* in performance has been always closely bound up with the Parisian tradition that stems from the very first production, and this tradition has in turn been quite closely documented on records. There is, first of all, the celebrated disc of Mélisande's "*Mes longs cheveux*" sung by Mary Garden, the first exponent of the role, with the composer himself playing the dimly audible piano accompaniment. The original Golaud, Hector Dufranne, took part in an extensive set of excerpts recorded in 1928 (once available on Entré RL 3092). And the almost incestuous continuation of that tradition can be traced through still later recordings: for example, the Arkel of that 1928 set in turn sang the role of the physician in the first complete recording of the opera, led by Roger Désormière in 1942 (recently reissued in France on Pathé FALP 35001/3)—and the Physician of André Cluytens' 1957 recording was the nephew of the original Arkel of 1902!

All of the prestereo versions of the opera draw directly upon the Parisian tradition for their casts (with the exception of Victoria de los Angeles, Cluytens' Mélisande): although the Désormière version remains perhaps the classic statement of the major roles (especially the unforgettable Golaud of Etcheverry), the versions of Fournet, Cluytens, and Ansermet (the latter's earlier set, now on Richmond RS 63013) each contain individual readings of great style and authority. (Well-founded rumors reach me of an RTF tape conducted by Inghelbrecht, Debussy's friend and one of his greatest interpreters; perhaps this too will one day be available on records.)

Ansermet's 1964 remake, however, drew extensively upon non-French singers, and now the second stereo version of the opera, based upon Pierre Boulez' much-discussed Covent Garden performances of 1969, brings us a cast quite without any connection to the Parisian tradition—in fact, except for Soederstroem, every singer here is taking his role for the very first time. And lest we think that Boulez himself constitutes a link with the way *Pelléas* has been performed in Paris (and he surely must have heard some of those celebrated performances in the 1940s with the cast of the Désormière recording), the conductor has written an essay for the libretto book-

let in which he launches an attack on what can only be the *Pelléas* tradition of which I have spoken.

Boulez argues that a gloss of "elegance" and "clarity" has been forced on the opera, in the name of avoiding vulgarity and theatricality; that a somber and oppressive drama has been turned into a "pre-Raphaelite fairy tale," with the effect of suppressing Debussy's subtle alternation and balance between realism and symbolism, and of restricting the rather wide—if still sub-Wagnerian—range of dynamic and coloristic contrast that is explicit in the music. Similarly, the characters are robbed of their ambivalent features, their realistic existence overlooked in favor of their symbolic qualities: Mélisande sinless, pure as a dove; Pelléas a sort of refined page boy; Golaud a bully who obstinately refuses to grasp the "poetic" qualities of the relationship between his wife and half-brother; Arkel, a veritable Delphic oracle, spouting profundities at every turn of events.

In fact, argues the conductor, Mélisande is a strange mixture of candor and duplicity, who eventually comes to hate Golaud; the latter, for all his surface energy, is fundamentally neurotic and unsure of himself; Pelléas is a naïve adolescent who suddenly finds himself face to face with erotic reality; and Arkel, far from wise, is old, afraid, and also naïve—a "*Pelléas with white hair*." There is more than a little textual and musical evidence in favor of these interpretations of the characters, and those who have seen Frank Corsaro's staging of the work at the New York City Opera will not find them entirely novel. There have been, in the past, others who have seen as much in the opera as Boulez: the Golauds of Etcheverry and Heinz Rehfuss (in the first Ansermet version) are rather more complex figures than suggested by Boulez' oversimplified straw men, and I find a touch of irony in Guus Hoekman's portrayal of Arkel (in Ansermet II). Nor would I agree that Désormière is insensitive to the subtle interweaving of conversational realism and lyrical reflection in the music's continuity, although the boxy sound of his recording and its limited dynamic range prevent a full realization of the contrasts.

This is, then, very much a recording that makes a point—and, for the most part, it makes that point very effectively. There is throughout a strong sense of direction, resulting from a firm hand on the tempos (never

stiff, but their freedom disposed over carefully chosen basic movements) and great precision of rhythm and intonation. If all the singers are not completely secure in detail, that is perhaps a necessary consequence of choosing a cast on the *tabula rasa* principles, so that they can be fitted into the conductor's conception. All have moments of insecurity in the French language; although the average is quite high, it can hardly match that in the French-based versions. And there are occasions of musical insecurity as well, with notes here and there not firmly pitched (Ward is the least good in this respect) or not accurately placed in time with respect to the orchestra; again, the French versions, with singers long versed in their roles, average out somewhat more highly.

Two rather special points must be mentioned. The choice of a tenor for the role of Pelléas, although clearly sanctioned by the score, goes against long tradition; all the other recordings use a high baritone, and that has been the practice in New York as well (until recently, when Gedda sang a few performances at the Met, and the City Opera's recent production also used a tenor). Shirley has no difficulty with the lower-lying portions of the role and makes so much better an effect at the climaxes that the decision is easily justified. In the matter of Yniold, Boulez argues vigorously against the use of a small soprano, both for dramatic reasons and for the quality of the voice; I agree with the first reason (although it is obviously not relevant in a recording), but am less certain about the issue of vocal quality; some sopranos on record have brought the part off very convincingly and offer more musical security. In the present case, at least, Master Britten does not let the side down.

Boulez makes rather a point in his essay about the matter of balance, saying that in the past the problem of overwhelming the voices has been overemphasized; more important, he feels, is to realize fully the contrasts—and the scoring is such that there shouldn't be a problem anyway. Unfortunately, the balance of this recording prevents that argument from being completely convincing, for the voices are kept very forward and often seem to be in a different acoustical space from the orchestra. The resonance of the sound, especially with respect to the bass register, undoes some of the clarity that Boulez has brought into the score, and this is regrettable—if only he had received the kind of recorded sound that was given to Ansermet's stereo version!

In addition to Boulez' essay, the booklet includes shorter articles by Felix Aprahamian and André Schaeffner, plus a synopsis and libretto. This booklet is laid out with excessive artfulness and acres of blank space, and the printed material is set throughout in a small and hard-to-read format, while the numerous pictures strewn about—most of them so small as to be undecipherable—are not captioned or otherwise identified. A very annoying example of thoughtless pretension.

Even if the actual realization of Boulez' ideas about *Pelléas* is not always convincing, there can be no doubt that this is a fresh view of the opera and one supported by strong musical and textual evidence. No Debussyan should fail to hear it, and anyone who in the past has found *Pelléas* to be "precious" should certainly take the time to re-examine the opera as filtered through the precise and penetrating eyes and ears of Pierre Boulez.

DEBUSSY: Pelléas et Mélisande. Elisabeth Soederstroem (s), Mélisande; Yvonne Minton (a), Geneviève; Anthony Britten (treble), Yniold; George Shirley (t), Pelléas; Donald McIntyre (b), Golaud; Dennis Wicks (b) Physician and Shepherd; David Ward (bs), Arkel; Covent Garden Royal Opera House Chorus and Orchestra, Pierre Boulez, cond. Columbia M3 30119, \$17.96 (three discs).



Shostakovich's Fourteenth — A New Protest?

Barshai leads a superb performance
of the Soviet composer's new symphony.

by Royal S. Brown

PERHAPS NO other work by Shostakovich has come as such a total surprise as the stark and bitter Fourteenth Symphony, first performed in Shostakovich's native Leningrad and then in Moscow in October of 1969. To be sure, a marked pessimism (which has brought about several contretemps between Shostakovich and the Soviet government in the past) pervades much of the composer's best work. But the Fourteenth Symphony goes beyond pessimism—it is a disquietingly obsessive, quasi-autobiographical testament whose tortured emotionalism, instead of being contained in the highly climactic musical architecture typical of most of Shostakovich's symphonies, seems to form an elusive spiral communicating a despair more cosmic than human.

Even the choice of texts is startling. Who would have thought that Shostakovich (or any Russian composer, for that matter) would form the core of a symphonic work around poems by the French writer Guillaume Apollinaire, whose cubistic, personal style and art-for-art's-sake aesthetic are infinitely more foreign to the officially sanctioned Soviet sensibilities than anything to be found in the poetry of, say, Yevtushenko. According to Shostakovich, his Fourteenth Symphony can be compared, in intent, to Mussorgsky's *Songs and Dances of Death*. On the surface, this seems to explain the entire symphony, which is seemingly a series of eleven unrelated arias, dialogues, and recitatives (including a ballade, a malagueña, a march, and a duet), all based on poems which at first appear to lack an over-all sense of coherent structure. However, by the time one arrives at movements seven through nine, which are not based directly on the theme of death, one begins to discern the composer's specific intentions. Those movements, for instance, all seem to allude indirectly to Shostakovich's clashes with the Soviet government: the seventh is based on a poem Apollinaire wrote after he had been falsely accused in a plot to steal the Mona Lisa, and it is a brooding portrait of a man who feels the full force of injustice (there is, in the Russian translation, a specific allusion to the persecution of Christ as well, an analogy not found in the original French). On the other hand,

the eighth movement, also based on an Apollinaire poem, is a sardonic and vulgar cry of defiance that seems to be an answer to the injustice expressed in the seventh. And the ninth movement, which uses a work (the only purely Russian text in the symphony) by an obscure contemporary of Pushkin, Wilhelm Küchelbecker, accuses the "powerful tyrants" of persecuting the authors of "bold, inspired deeds and sweet songs." Going back, then, to the other movements, there seems to be a definite progression. Following the introduction, the poetic themes are, successively, youth (movement No. 2); love (No. 3); suicide, despair, and solitude (all in the fourth movement, which is based on an Apollinaire poem, one of the poet's most beautiful creations); World War II (Nos. 5 and 6), which played an important role in Shostakovich's career; persecution and defiance in No. 7 (one of Shostakovich's biggest run-ins with the government was right after the war in 1948); and the *Death of the Poet* (No. 8) in which Shostakovich, who has been quite sick of late, seems to be seeing his own death through the dark glass of Rilke's extraordinarily affecting poem. Closing the symphony is another Rilke poem which, like the Garcia Lorca *De Profundis* that opens the symphony, deals with death in a general manner (although much more fatalistically than in the Lorca poem), thus providing the entire cycle with a kind of frame of black crepe, as it were.

If Shostakovich's choice of texts for the Fourteenth Symphony seems both gloomy and—considering the composer's past experiences—radical, the music represents perhaps some of his most disturbing pages. One could mention the basic lack of thematic unity (except for the opening *Dies-Irae*-type melody, which acts as a leitmotiv of sorts in Shostakovich's work) and the extraordinary instrumental effects, but these characterize other works by the Russian composer as well. Less typical is Shostakovich's orchestral forces, which are limited to the decidedly ascetic combination of strings and a bizarre assortment of percussion, including castanets, whip, woodblock, xylophone, vibraphone, and various side-drums (but no timpani). But it is the harmonic language that really creates the unsettled and rootless atmosphere that virtually pervades the entire symphony. It is precisely because Shostakovich flirts with establishing tonal centers at various points in the symphony that his truly violent departures from tonality are all the more shattering. In addition to some occasional tone clusters and a frequent use of frenetic, wide-interval lines that are even more consistently nonmelodic than is usual for Shostakovich, there are frequent, self-negating clashes between quasi-recitative vocal passages and the orchestral accompaniment. There is also the hollow and wispy interlude that interrupts the seventh movement (*In Prison*) with a kind of "ghost waltz," which later forms the foundation of the last movement. The final shocker comes at the end of the symphony when, after what appears to be a relatively conventional coda, the composer suddenly adds an almost totally unrelated and quite dissonant chord that is repeated in the low strings in an accelerating crescendo that suddenly just stops, thus creating a completely inconclusive musical and emotional state.

The instrumental forces that perform the symphony here—the Moscow Chamber Orchestra conducted by Rudolf Barshai—are the same that gave the work's premiere, and they do a superb and extremely accurate job of playing the difficult orchestral part. The all-important rhythmic complexities are perfectly delineated, while the tone quality of the string ensemble, as well as its component parts, is something of a marvel. I find the interpretation somewhat clipped and cold in spots, but that is almost impossible to avoid in this symphony. It was Galina Vishnevskaya and Mark Reshetin who orig-

inally sang the vocal parts. They are performed here, however, by two singers who are unknown to me, Margarita Miroshnikova and Yevgeny Vladimirov; although they do not seem to identify with the music to the same degree as their predecessors, they are gifted performers whose voices are admirably suited to this work. A splendid balance is, in fact, the strong point of the entire recording, a quality reinforced by the sound which, although a bit shrill, can be easily corrected by adjusting the treble control on your amplifier. The stereophony on this release is particularly effective in accentuating the many dimensions, both vocal and instrumental, of the symphony.

The very release of the Shostakovich Fourteenth so soon after its composition must be considered a blessing, since this is hardly the type of music to endear itself to the adherents of socialist realism. It is an invaluable recording, revealing a side of Shostakovich one has never seen before—although one suspects it has been lurking in the shadows for quite some time.

SHOSTAKOVICH: Symphony No. 14, Op. 135. Margarita Miroshnikova, soprano; Yevgeny Vladimirov bass-baritone; Moscow Chamber Orchestra, Rudolf Barshai, cond. Melodiya/Angel SR 40174, \$5.98. Tape: 4XS 40174, \$6.98.

A Magnificent Baroque Opera

Fischer-Dieskau and Troyanos
as Handel's Caesar and Cleopatra.

by Paul Henry Lang

THIS RECORDING of Handel's *Giulio Cesare*, as well as RCA's earlier one, testifies to the remarkable broadening of musical literacy. It is a cause for wonder, though, that the greatness of baroque opera should be such a discovery. After all, the much admired religious music of that age—cantata, oratorio, Passion, and Mass—uses forms and idioms taken from opera: recitative, arioso, aria. Yet for a long time baroque opera was not considered viable; its da capo arias were denounced as dramatically impossible, its recitatives dismissed as mechanical and boring. Curiously enough, the same da capo arias and recitatives are listened to with deep satisfaction and approval in the Passions and oratorios. Beginning with the seventeenth century, orchestrally accompanied church music had been a member of the large family of dramatic music, a first cousin to opera. In a baroque oratorio the "operatic element" is not considered objectionable by modern audiences for the simple reason that neither the public nor the musicians are familiar with baroque opera; but in a Mozart Mass, everyone familiar with Mozart's operas is instantly aware of the similarity. Until recently this recognition has resulted in the absurd proscription of the great church music of Haydn and



Conductor Richter—no faddist, he.

Mozart on the basis of its being "theatrical"—whatever that means. When Handel turned from opera to oratorio he did not stop writing opera, he merely used biblical texts and gave the chorus an important role. To mention an example, "He shall feed His flock" from *Messiah* is a superb specimen of the purest Neapolitan *opera seria* aria. Most of Handel's so-called sacred oratorios are music dramas that can and should be staged.

This little introduction is written because the stylistic similarity of sacred and secular music in the first half of the eighteenth century and our ignorance of the era's musical theater has led to a deplorable situation. Conductors and singers, accustomed to the unctuous romantic church style, have sung and played baroque opera as if it were "sacred" music; the recitatives especially, with their slow, even pace, and agonizing sanctimonious cadences, have suffered from this. Conductor Karl Richter, an enlightened and cultivated musician, rejects these false notions; under his direction the recitatives are freely declaimed, with plenty of elisions and tempo changes to propel them, and the cadences are crisp and businesslike—opera businesslike.

To be sure, there are certain aspects of baroque opera which for a long time prevented a popular revival. In the first place there was the chief protagonist, the castrato (at times there are two of them in the cast), singing soprano or alto, while men's voices were reserved for the minor figures in the drama. This is not the place to discuss the reasons for this preference for artificial high voices; suffice it to say that it is no longer acceptable—or even understandable—to us. Speaking from the library, not the theater, some scholars argue that if the Julius Caesars and Alexander the Greats are deprived of their high tessitura in favor of a masculine range and tone, "something essential is lost." But where does one run across castratos these days, and what public would accept them, provided that we manage to get around the statutes? The French have never tolerated the castrato, and Gluck knew better than to go to Paris with an alto Orpheus—he rewrote the part for a tenor. The Germans were equally leery of the "Italian capons," while the vast majority of Englishmen looked upon the artificial soprano as a prime example of the immorality of foreign popery. In the aristocratic circles of London they were accepted as interesting freaks imported for the amusement of a small select audience; still, Burney repeatedly had to defend them as being great artists and decent persons. What the advocates of "original tessitura" seem to ignore is that the remedy they suggest—female singers in the castrato parts—destroys the nature of these roles far more thoroughly than the obvious and

theatrically sound remedy: the transposition of these roles for men's voices, simply singing an octave lower. The necessary changes in the score are minimal, the gains in theatrical values enormous. The castrato, though singing in regions natural for women, was still a man of sorts, singing with a flexible and powerful but white voice; we might call him a countertenor *outré*. But a good female soprano or alto is the quintessence of femininity, even when we disregard her (usually) buxom figure. The DGG recording bravely allots all men's roles to men, and the results are felicitous.

The next obstacle in the way of the popular appeal of baroque opera is the static nature of the *seria* and its often extreme length. The only remedy here is abbreviation, a procedure equally justified for oratorios and Passions. Moreover, such cutting is in accord with contemporaneous practices, for whenever an opera was shifted to a different theater it was rearranged by the resident maestro to suit the local situation. Handel himself performed these duties when he was one of the musical directors of the Royal Academy of Music. I am not praising this procedure, which more often than not disfigured the opera; I am only citing the fact that no composer expected all his recitatives and arias to be performed on every occasion. But cutting must be done with the greatest care, because the structure of Handel's operas is based on tonal concordances. The shortening should be carried out at the expense of the secco recitatives and the arias of the secondary personages, not, as it is unfortunately done, by clipping the da capo from the arias. The revival of baroque opera depends on these adjustments, which can be done and done well.

This recording is a "documentary": i.e., Richter plays the entire *Händelgesellschaft* score, with all the repeats, not one note left out, not one added. We must be grateful for both the completeness and the avoidance of extraneous matter. In a live performance in the theater this version (eight sides) would be much too long, but sitting at home, playing an act or two, it offers a most satisfactory musical experience. Richter refrains from indulging in a fad which, now that everyone dabbles in musicology, is considered a must: the vocal embellishments. It is a known historical fact that in the repetition the A section of a da capo aria was embellished by the singer. In the seventeenth and eighteenth centuries singers, especially the castratos, were superbly trained in all facets of music, including composition, and were able to *improvise* ornaments on the spot. This was a generally accepted practice even though objections to it were widespread by the 1720s, and Handel kept a tight rein on his singers. Today's singer cannot do such

improvising; this music is no longer in his bones and his training is quite different from the one given in the great Neapolitan and Venetian conservatories of the baroque era. This being the case, someone must provide the embellishments for them in writing. The results, like the cadenzas composed in the nineteenth and twentieth centuries for eighteenth-century concertos, are almost always unfortunate. Few real composers are willing to engage in such archaic exercises, leaving it to the conductors and pedagogues to supply the ornaments, but surely such *ad hoc* composers are bound to be unsatisfactory. Richard Bonyng offers an appalling example of these anachronistic platitudes. One of the great merits of this recording is that it demonstrates the carrying power of Handel's great melodies; they easily bear literal repetition.

Giulio Cesare is a magnificent work that administered the *coup de grâce* to the formidable competition led by Giovanni Bononcini, one of the most popular and talented opera composers of the age. The richness of its music is exceptional even for Handel; there is no parallel to it—except in some of Handel's other operas. Perhaps the most amazing aspect of this music, in turn dramatic, then again beguilingly amorous and caressing, is its Italianism. This German musician, trained in the severe and exacting contrapuntal art of the Lutheran cantor, penetrated to the core of Mediterranean art, Latin and Catholic, to a degree that outdoes even Scarlatti and Pergolesi. Listening to the duet at the end of the first act, to the gently undulating 12/8 rhythm of the *siciliana*, and to the beautifully flowing melody that smiles through its tears, one can fairly see Vesuvius in the distance.

Handel's powers of characterization are astounding; Caesar, Cornelia, and Cleopatra are before us in the flesh. Handel, like Racine, was always partial to his heroines, and Cleopatra particularly attracted him. The Egyptian enchantress, aspiring to the throne held by her brother, Ptolemy, decides to use the Roman general for her purposes. Sure of her charms, she puts on a show that sweeps Caesar off his feet. But gradually she begins to reciprocate his ardor, falling in love with her intended victim; on hearing of his supposed death, she sings a profoundly moving plaint. This metamorphosis from schemer to lover is conveyed by Handel on a broad and psychologically penetrating scale, in music of unflagging beauty and invention.

Richter goes about his work with artistic integrity and good taste. The orchestra is fine, the strings spirited, the basses light and nicely merged with the bassoons; only the solo flute and oboe are weak. The tempos are excellent throughout. At times the orchestra is a bit too subdued, but I ascribe this to the annoying recording "code" that seems to be followed by nearly all companies: "keep the accompaniment low." While the orchestra in effect does play accompaniments, such a score does not consist of solo parts (usually miked well forward) and a secondary orchestral part (held in the background); the orchestral parts are integral to the texture, and the many melodic and rhythmic imitations, as well as the brisk concertante figurations, must be fully in evidence at all times. This mistaken concept (also applied to concertos) encourages the wrong kind of listening. The same goes for the handling of the harpsichord, a complaint I am forced to make almost every time a baroque work is reviewed. The harpsichord continuo is the backbone of baroque opera. It is well executed here but, except in the recitatives and in a few other spots, it is pale and often inaudible. If it can be heard in some places, why can it not be in others? Obviously, this is done deliberately, as part of the "code." It is disconcerting to hear long stretches of fine music without the latent harmony being realized. But where

the harpsichord is heard, its contribution is commendable. For once we hear cadences in the recitatives that disregard strict tempo and crisply dispose of the necessary final chords without making a production of it.

The casting of Fischer-Dieskau in the role of Caesar is a mixed blessing. He is not really an operatic performer but a Lieder singer who also sings dramatic roles, a combination that seldom works either way. Moreover, his voice does not have the weight of a heroic baritone that Norman Treigle brings to the role in the (abbreviated) RCA recording of this opera. Whenever Fischer-Dieskau has the time to form his sounds he is excellent, but in rapid passages he is uncomfortable, and the coloraturas he cannot handle at all. The recitatives are generally very good, and his diction, as one would expect, is elegant. He sings the great accompanied recitative, "*Alma del gran Pompeo*," magnificently; every shade is brought out and the phrases are beautifully shaped. There are several such well-executed numbers. But in the heroic pieces, such as "*Al lampo*," he has to labor hard and the voice loses its resonance; and in the bravura aria, "*Quel torrente*," he is in real trouble. It is his fine musicianship that rescues him in the tight spots.

Tatiana Troyanos is really a mezzo who can sing high. She gives a creditable performance, but the difference in nature of the two extremes of her vocal range is too much in evidence; within an arching melody this can be a little awkward. She is always on pitch, but on high tones can be somewhat edgy, and aside from the two basic colors there is little else. But she is a brave artist and has some fine moments. In her ravishing aria, "*V'adoro, pupille*," in which Handel turns on all he has in sensuous, beguiling, and seductive love music, accompanied by muted strings, solo gamba, lute, oboe, bassoon, harpsichord, and harp (yes, Richter has all of them!) she nicely catches the magic of the situation.

Julia Hamari (Cornelia) is the real *bel canto* singer, with Franz Crass (Tolomeo) the only one in the cast who brings a quasi-Mediterranean quality to the singing. She has a beautiful alto yet without the fruity quality that so many altos have—and exploit. On the contrary, Hamari, who has fine control over her voice, consistently avoids that *cornio di bassetto* tone and displays many subtle shades of color. Franz Crass, a fine artist, has an ample, round, and sonorous bass voice, and is as secure in slow legato as in fast coloratura. He is made for the part of the villain who is also amorous. The remaining roles are all passably executed, though the vocal quality is not first class. Peter Schreier (Sesto) comes through everywhere, but his tenor has little sensuous attraction and his low tones are weak. Gerold Schramm (Achilla) does not seem much involved in his role, and his bass is hollow; Wolfgang Schöne and Michael Schopper are adequate. Hermann Baumann deserves a citation for his splendid horn solo, and the little chorus is excellent.

What distinguishes this performance—a remarkable achievement—is the intelligence, musicality, and dedication of conductor and cast, all of which makes us forget the occasional shortcomings.

HANDEL: Giulio Cesare. Tatiana Troyanos (ms), Cleopatra; Julia Hamari (ms), Cornelia; Peter Schreier (t), Sesto; Dietrich Fischer-Dieskau (b), Giulio Cesare; Gerold Schramm (b), Achilla; Franz Crass (bs), Tolomeo; Wolfgang Schöne (bs), Curio; Michael Schopper (bs), Nireno; Munich Bach Chorus and Orchestra, Karl Richter, cond. Deutsche Grammophon 2711 009, \$23.92 (four discs). Tape: ●● 1009, 7½ ips, \$29.95.

classical

reviewed by

R. D. DARRELL
PETER G. DAVIS
SHIRLEY FLEMING
ALFRED FRANKENSTEIN
CLIFFORD F. GILMORE
HARRIS GOLDSMITH
DAVID HAMILTON
PHILIP HART
PAUL HENRY LANG
ROBERT C. MARSH
ROBERT P. MORGAN
GEORGE MOVSHON
H. C. ROBBINS LANDON
SUSAN THIEMANN SOMMER
JOHN S. WILSON

BACH: Motets (7), S. 225-231. The Bar-men-Gemarke Schola Cantorum; Collegium Aureum, Helmut Kahlhöfer, cond. RCA Victrola VICS 6037, \$5.96 (two discs).

Unlike all his other vocal works, Bach's motets have never been out of fashion; from the time of their composition right down to today they have remained consistently popular with singers and audiences—in church, at least, if not in the concert hall. It is curious, therefore, that until now these magnificent creations have not been available here in a single fully satisfying recorded version. Victrola's new release (taken from Harmonia Mundi originals) provides just that and even includes a bonus: the first recording ever available here of a seventh motet, *Sei Lob und Preis mit Ehr'*, S. 231. The motet can be found, with a different text, as the central choral movement of Cantata No. 28, *Gottlob! nun geht das Jahr zu Ende*, where it is accompanied by strings, three oboes, cornetto, and three trombones, all doubling the voice parts (available in this form in a fairly good performance by Fritz Werner from the Musical Heritage Society). It also appears, rather inexplicably, in a motet ascribed to Telemann, *Jauchzet dem Herrn alle Welt*. The motet, as here recorded, is a short, four-voice polyphonic work in the Pachelbel style, based on the chorale *Nun lob, mein Seel, den Herren*, and is accompanied only by the two continuo instruments.

In all seven motets Helmut Kahlhöfer directs a mixed choir of about fifty members. Though most of them are amateurs, they have been extremely well rehearsed and sing with a really beautiful sound. While about half the number of singers would be more appropriate (and with boy trebles instead of women), the performances here are, nevertheless, first-rate and far ahead of all the recorded competition.

Furthermore, Kahlhöfer has enlisted the aid of players from the Collegium Aureum, which doubles the voices beautifully in two of the motets, *Der Geist hilft unsrer Schwachheit auf* and *Fürchte dich nicht*. In all the others except *Jesu, meine Freude*, which is sung a cappella, the voices are accompanied by the continuo (organ and bass). It is now generally agreed that Bach probably intended all of these works to be performed with accompanying instruments, —or at the very least, certainly with the continuo.

So, until a group like the Vienna Boys' Choir and the Concentus Musicus record the motets, this is the only recommended recording. The sound quality of these pressings seems to be identical to the Harmonia Mundi originals, but with even less surface noise. The Victrola discs, by the way, are about half the thickness of any record I've seen; they are so flexible they can almost be folded in two, like a large black *torilla*. I don't know if this makes them more or less likely to warp, but my copies were perfect. C.F.G.

BEETHOVEN: Concerto for Piano and Orchestra, No. 1, in C, Op. 15; Leonore Overture No. 3, Op. 72a. Ania Dorfmann, piano; NBC Symphony Orchestra, Arturo Toscanini, cond. RCA Victrola VIC 1521, \$2.98 (mono only).

Despite its obvious flaws, the reissue of this Dorfmann/Toscanini collaboration (together with the Kapell/Golschmann reviewed below) evokes a strong sense of nostalgia for this reviewer.

Nowadays, of course, there are quite a few distinguished versions to choose from. My current favorites are the Fleisher/Szell (*Odyssey*) and the Serkin/Ormandy (the latter, though on a full-priced Columbia, throws in an indispensable version of the *Bagatelles*, Op. 119). Those who prefer the lighter, less intense, unathletic Giesecking manner are directed to the fine versions by Solomon and Arrau/Haitink. Dorfmann's work cannot compete on so high a level. She sounds uncomfortable with Toscanini's fast, *opera buffa* tempos, which really call for the technique of a Serkin, a Gould, or a Fleisher. Downbeats are lunged at, phrases are clipped, and in the outer movements there is an aura of rushed insensitivity. In the largo, where technical strain is not a drawback, Dorfmann disappoints with pallid, harmonically undifferentiated playing. It's all competent and lively, but not very interestingly or meaningfully phrased. This version, then, is of value chiefly as a curio. Toscanini buffs, though, are advised that the transfer of the 1945 Carnegie Hall originals is remarkably full and clean (the first note of the cadenza, however, is elided from the dub).

There is, nonetheless, an overriding reason to acquire this disc: the bonus *Leonore Overture No. 3*—but not the one record collectors know so well from previous LPs or from the complete *Fidelio* set (which derived from a studio session held on June 1, 1945). The present account is the first domestic release of the unbelievably potent 1939 version taken from a live Beethoven cycle (Toscanini's first with the NBC Orchestra). Here is one of the rare commercially available glimpses of the Maestro at his greatest. The opening adagio has searing intensity and breadth, the allegro delivers tremendous impact and momentum, and the coda is absolutely shattering in its power. By comparison, the 1945 account (an excellent one by ordinary critical standards) sounds pale, smoothed out, and utterly mechanical.

The sonics are a bit frayed and unpleasant, yet they convey the electricity

TAPE FORMAT KEY

The following symbols indicate the format of new releases available on prerecorded tape.

- OPEN REEL
- 4-TRACK CARTRIDGE
- 8-TRACK CARTRIDGE
- CASSETTE

**Most budget labels feature artists
with the prominence of von Schloss,
conducting the Oberammergau Philharmonic.
(electronically re-recorded for stereo)**

**Odyssey features
Walter, Ormandy, Szell, Kipnis and Oistrakh.
(in real stereo)**



On Odyssey Records 

of the performance remarkably well. It's good to have this reading available after all these years, and one fervently hopes that the *Egmont* and *Leonore* No. 2 from the same series will also appear one day, as well as the 1938 version of *Coriolanus* (which was broadcast on FM stations in New York, Boston, and Washington a few years ago). All of these superbly controlled, rhetorical, and expressive performances represent an aspect of Toscanini's greatness which is all but forgotten today. H.G.

BEETHOVEN: Concerto for Piano and Orchestra, No. 2, in B flat, Op. 19. PROKOFIEV: Concerto for Piano and Orchestra, No. 3, in C, Op. 26. William Kapell, piano; NBC Symphony Orchestra, Vladimir Golschmann, cond. (in the Beethoven); Dallas Symphony Orchestra, Antal Dorati, cond. (in the Prokofiev). RCA Victrola VIC 1520, \$2.98 (mono only).

At the risk of being considered heretical, I dare venture the opinion that the late William Kapell's recorded version of the Beethoven B flat Concerto was more successful than that of the Prokofiev Third. One usually reads that this lamented young virtuoso could do no wrong in pyrotechnical warhorses but banged away unsympathetically at the classics and (to quote one critic) "abused" the likes of Beethoven. A reviewer must call it as he sees it, and I have always had a soft spot for Kapell's healthy, vigorous, straightforward way with the Beethoven Op. 19. Furthermore, to my mind Kapell's treatment is not that dissimilar to Schnabel's. He lacks the older pianist's rhythmic and tonal subtlety perhaps, but both artists are scrupulously faithful to the oft disregarded Beethoven pedal markings, and both go out of their way to avoid the tinkling, mincingly superficial approach that so many of today's pianists deem right for "early" Beethoven. Golschmann leads a very impressive accompaniment, and one is reminded that the NBC orchestra almost always sounded as if they were playing under Toscanini, no matter who was on the podium. The 1946 sonics are a bit constricted but really quite excellent and well transferred.

The Prokofiev is astonishingly deft and brilliant, and it too is well supported by the orchestra. But both the pianist and maestro Dorati tend to overemphasize the bleak, brittle, biting characteristics of the composer's style at the expense of his warmer, more romantic values. This in no way lessens my respect for the interpretation or tempers my welcome for this 1949 recording: it merely indicates that there are other effective ways to play this work and that this time around I was more taken by the closer, weightier piano tone of the Beethoven. RCA has also done remarkably well with these transfers, but they had exceptionally good material to begin with. Now how about a reissue of Kapell's Rachmaninoff *Paganini* Rhapsody with Reiner and the Robin Hood

Dell Orchestra, coupled perhaps with the same composer's second concerto under Steinberg? H.G.

BEETHOVEN: Egmont, Op. 84: Incidental Music (complete). Pilar Lorengar, soprano; Klausjürgen Wussow, speaker; Vienna Philharmonic Orchestra, George Szell, cond. London CS 6675, \$5.98.

The difficulty with concert performances of Beethoven's *Egmont* music, as I suggested in my Beethoven discography [July 1970], lies with Beethoven's masterful integration of the music into the play: the various entr'actes are superb examples of the art of transition—and when taken out of context they do not stand easily by themselves, for they proceed from one unspecified starting point to another equally unspecified destination.

Now London has come up with a solution for this difficulty, with the use of a linking narration in German, based upon one devised by the poet Grillparzer for use in concert performances of the music. Most of the spoken passages are not long, but they do provide articulation between the musical numbers, something for them to mediate from and toward. I could wish that the spoken text had been omitted in those places where it overlaps the music, for we do not need this on records; for example, Grillparzer's description of Egmont's vision in prison could easily have been left to the liner notes, where it would not interfere with Beethoven's eloquent music. In this final scene, Wussow is not only narrator (in the left speaker) but

also Egmont himself (in between the speakers), and for once we get the full text of the final monologue, which is absolutely necessary to prepare the triumphant outburst of the *Victory Symphony*. Wussow unfortunately overdoes his delivery of this scene, lapsing into a variety of hysterical ranting that ill accords with the character's dignity and reserve; the threatening drum rolls, laid out across the listening space in typically spectacular London stereo, are also overproduced—but this is still the only modern recording that shows what Beethoven intended with the *Victory Symphony*. Miss Lorengar is adequate, although the tone is not well focused.

There is one further—and far from negligible—point: after a stiff, underarticulated reading of the overture, Szell gives what is far and away the best reading of the music on records. The Vienna Philharmonic has rarely sounded so fine: listen to the wind chordings throughout, or the hollow quality of the horn staccatos that open *Clara's Death*. By comparison, the Karajan/Berlin version (not yet issued independently of the "Theatre Music" volume of the Beethoven, edition, DG 2720 011, a three-disc set also including the overtures) is flat and dull, and the various other versions are simply inadequate.

In short, one of the most valuable records to come out of the Beethoven year, and a splendid memento of the kind of craftsmanship and enthusiasm that marked Szell's music-making at its best. D.H.

BEETHOVEN: Mass in C, Op. 86. Hanne-Lore Kuhse, soprano; Annelies Burmeister, contralto; Peter Schreier, tenor; Theo Adam, bass; Leipzig Radio Chorus; Gewandhaus Orchestra of Leipzig, Herbert Kegel, cond. Telefunken SAT 22512, \$5.95.

There are three other versions of Beethoven's Mass in C, an old one with Beecham (a great performance, recently deleted); a good but not great one by Frederic Waldman on Decca; and a controversial one by Karl Richter on DGG which this reviewer found unsatisfactory.

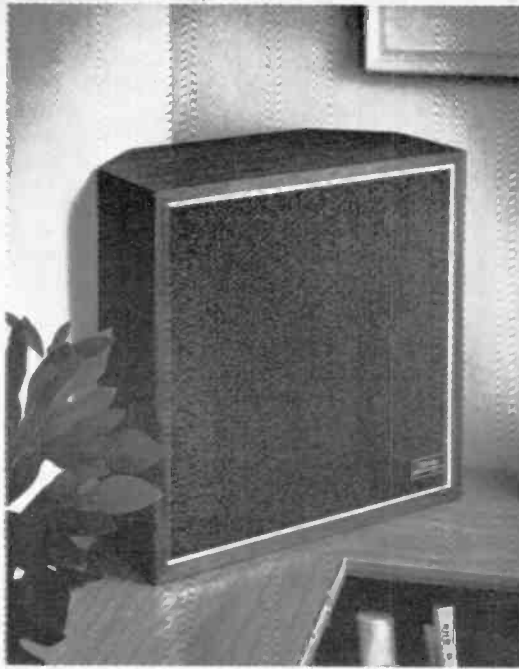
There is, in this Mass, something slightly shrouded, oblique, and difficult to assess; it is a complicated and multi-leveled piece, part of it brilliant and almost Haydnish, part of it withdrawn and opaque. Telefunken's recording, for this reviewer, captures these qualities. Obviously Herbert Kegel is in sympathy with the work from the very beginning, and he finds the right approach, whether in the brilliant trumpet-dominated Gloria or the mystical Kyrie—the actual beginning of the work, in Kegel's hands, is breathtakingly beautiful. He has excellent soloists, and, of course, one of the oldest orchestras in Europe. I have never had the opportunity of hearing the famous Gewandhaus Orchestra live; obviously it is a great ensemble with a real sense of tradition. Every time I replay this beautiful record I find new beauties: it is an interpretation to live with, and its deliberate understatement grows on you. If you



A Beethoven memento from George Szell.

From any place in the room, the versatile Achromatic W35 is a top performer... built to take power and give it all back... with ease! The unique shape permits shelf use in two ways: either straight-on; or at the acoustically desirable but frequently wasted corners. And, with an optional corner mounting bracket, *suspension* in room corners becomes both simple and decorative.

The robust, extraordinary performance of the W35, despite its modest size (15" x 15" x 8" deep), is a result of its being a full 3-way speaker system and of its professional quality components. The 8" woofer is a heavy duty, long-throw assembly with oversized, four layer-wound voice coil for maximum heat dissipation and fully controlled transient response. A 3¼" acoustically isolated midrange unit



covers this important spectrum with clarity and definition; while a 2½" ultra-curvilinear tweeter with low mass aluminum voice coil provides treble tones that faithfully image the original. A multi-element LCR network reduces electrical and acoustical distortion. Cabinet buzzes and resonances are avoided by sturdy, "unitized" construction.

One of six Wharfedale speaker systems engineered to satisfy every budget, space and performance requirement, the W35 is compellingly priced at \$82.00 list.

For catalog, write Wharfedale Division, British Industries Co. Dept. HX-50, Westbury, New York 11590.

Wharfedale
ACHROMATIC SPEAKER SYSTEMS

The new W35 is built for power... and takes corners with ease.



don't have the Mass in C and you like Beethoven, this is a great performance which will probably not be equaled for many years. H.C.R.L.

BEETHOVEN: Missa Solemnis, Op. 123. Martina Arroyo, soprano; Maureen Forrester, contralto; Richard Lewis, tenor; Cesare Siepi, bass; Singing City Choirs; Philadelphia Orchestra, Eugene Ormandy, cond. Columbia M2 30083, \$11.96 (two discs).

Ormandy's performance of the *Missa Solemnis* is a well-paced reading with excellent soloists, and the recording is up to Columbia's highest standards. What is particularly noticeable, as you might expect, is the enormous sophistication in the orchestral playing, which is smooth as satin and well reproduced by the engineers. This is particularly the case in the Kyrie and the Sanctus, with that unbelievably poignant orchestral transition to the Benedictus—Beethoven treats these two movements, usually composed as two separate entities, as one section—which Ormandy plays with a beautiful instrumental color that rivals the old Toscanini set. The fine solo violin playing of Norman Carol in the Benedictus ought to be singled out.

If this set had appeared twenty years ago, it would have been a sensation; if it had appeared even ten years ago it would have dominated the market, with only the Toscanini and the first Karajan set (Angel) as serious competitors. What has happened, then? There is, in fact, only one serious trouble with this beautiful set of records and that is the number and quality of the competition. Quite frankly, I do not think even his most fervent admirers would place Ormandy on the level of Otto Klemperer, nor does Ormandy approach Karajan's feline sophistication or brilliance of sound. If these two rivals (Klemperer, Karajan's two versions) were not formidable enough, there is also Leonard Bernstein, whose sheer physical explosiveness and drama would be hard to match, let alone excel. Also, Ormandy has less great soloists than Karajan; Arroyo is not quite in Schwarzkopf's league on the old Angel set, nor even in Janowitz' on the DGG recording. All in all, I am afraid that in the *Missa Solemnis* Ormandy has too much competition.

H.C.R.L.

BEETHOVEN: Trios for Violin, Cello, and Piano: No. 1, in E flat, Op. 1, No. 1; No. 2, in G, Op. 1, No. 2; No. 3, in C minor, Op. 1, No. 3; No. 4, in B flat, Op. 11; No. 5, in D, Op. 70, No. 1 ("Geister"); No. 6, in E flat, Op. 70, No. 2; No. 7, in B flat, Op. 97 ("Archduke"); No. 8, in B flat, WoO. 39; No. 9, in E flat, WoO. 38; Fourteen Variations on an Original Theme, Op. 44; Ten Variations on "Ich bin der Schneider Kakadu," Op. 121a; in E flat (1784) (in Angel set only); Quartets for Piano and Strings: in E flat, WoO. 36, No. 1; in D, WoO. 36, No. 2; in C, WoO. 36, No. 3 (in DGG set only).

Isaac Stern, violin; Leonard Rose, cello; Eugene Istomin, piano. Columbia M5 30065, \$29.98 (five discs). Pinchas Zukerman, violin; Jacqueline du Pré, cello; Daniel Barenboim, piano; Gervase de Peyer, clarinet (in Op. 11). Angel SE 3771, \$29.90 (five discs). Henryk Szeryng, violin; Pierre Fournier, cello; Wilhelm Kempff, piano (in the trios); Karl Leister, clarinet (in Op. 11); Christoph Eschenbach, piano; Amadeus Quartet (in the quartets). Deutsche Grammophon Beethoven Edition 2720 016, \$35.88 (six discs).

Beethoven experimented with piano quartets in his earliest years as a composer and the results can be found, handsomely set forth, in the album listed above from the Deutsche Grammophon Beethoven Edition. But one suspects that before he was twenty he had decided that the piano trio was his preferred grouping of keyboard and strings for chamber music, and his later work concentrated on this form.

When I prepared my discography of the composer's chamber music for this magazine [May 1970], I complained of three things: that you could not acquire all the trios without buying one of the complete editions, that neither of the complete editions really was complete (since about a half dozen arrangements, as well as early and dubious works, are not represented on records), and that neither of the two editions then available was really as outstanding as it should be.

With the arrival of three new complete editions the situation changes, but not as much as you might expect. Two of the albums limit themselves to the nine canonical trios and the two sets of variations. Barenboim/Zukerman/Du Pré offer twelve trios with the last one numbered 14, proof enough that all the num-

bering of these works is capricious since Op. 1, No. 1 isn't even the first of the series. The Op. 11 trio exists in the conventional form and an alternative version in which a clarinet replaces the violin. Stern will not yield to a clarinetist, so in that set we get an interesting contrast to the others which employ a wind instrument. However, since I believe the clarinet version is most representative of the composer's intentions, purchasers of the Stern album might consider a companion recording of this work: the admirable performance by Kell on Decca (using a modern instrument) or Honingh's version (with an instrument from 1800 and a 1825 Broadwood piano) on Telefunken.

Of the older albums, that of the Beaux Arts Trio (World Series) remains a legitimate bargain if one willingly allows for its uneven qualities, and for the dollar conscious, the appeal of the Columbia set may be dimmed if one already owns two of these performances on single records. One hopes that a repackaging in terms of individual discs will be offered in addition to the present album format.

The decisive factor in considering these new albums is that of style. This music comes from the period 1784-1817; indeed seven of the twelve works belong in the eighteenth century. Clearly this is chamber music of the classical period and these works should be represented in that light.

Discussing the Beethoven symphonies in the December 1970 issue, Paul Henry Lang pointed out that they were free of the element of Romantic improvisation and consistently revealed "the logical and consequent manipulation of the thematic material" that, as he sees it (and I fully agree) "was the classic symphonist's main creed." The development of this idea produces performance stand-



Isaac Stern, Eugene Istomin, and Leonard Rose—a trio for the classical Beethoven.

IF YOU DO ANYTHING WITH 1/4" TAPE, YOU CAN DO IT BETTER WITH REVOX.

- Automated broadcast operations
- Scientific analysis
- On location mastering
- Tone or time changing
- Audio tape quality control
- Electronic music synthesis
- Noise analysis
- Film synchronization
- Radio telescopey
- Language laboratory
- Machine tool control
- Phonetic analysis
- Radio telemetry
- Industrial research
- Information retrieval
- Electrocardiography
- Making calibration tapes
- Tape mastering with SELFSYNC
- Data storage from digital computers

And that's a simple statement of fact.

From the moment it was introduced, the Revox A77 was hailed as a recording instrument of unique quality and outstanding performance. The magazines were unanimous in their praise. Stereo Review summed it all up by saying, "We have never seen a recorder that could match the performance of the Revox A77 in all respects, and very few that even come close."

So much for critical opinion.

Of equal significance, is the fact that the Revox A77 rapidly found its way into many professional recording studios.

But what really fascinates us, is that the A77 has been singled out to

perform some unusual and highly prestigious jobs in government and industry. The kinds of jobs that require a high order of accuracy and extreme reliability.

Take NATO (the North Atlantic Treaty Organization) for example. When they wanted a machine to standardize on, a machine that would lend itself to use in a wide variety of circumstances and most importantly, a machine that was simple to use, the logical choice was the Revox A77.

Or take the governmental agency that wanted an unfailingly reliable tape machine to register and record satellite bleeps. The choice? Revox.

Or the medical centers that use

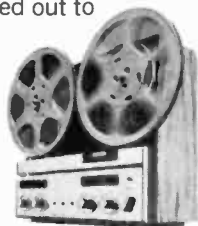
specially adapted A77's for electrocardiographic recording.

We could go on and on (see accompanying list), but by now you probably get the point.

No other 1/4" tape machine combines the multi-functioned practicability, unfailing reliability, and outstanding performance of a Revox.

If you have a special recording problem that involves the use of 1/4" tape, write to us. We'll be happy to help you with it.

And if all you want is the best and most versatile recorder for home use, we'll be glad to tell you more about that too.



**REVOX
DELIVERS
WHAT ALL
THE REST
ONLY PROMISE.**

Revox Corporation
212 Mineola Avenue, Roslyn Heights, N.Y. 11577
1721 N. Highland Ave., Hollywood, Calif. 90028
In Canada: Tri-Tel Associates, Ltd., Toronto, Canada

CIRCLE 40 ON READER-SERVICE CARD

ards in fairly precise terms. It makes clear that performances which tend to conceal the "logical and consequent manipulation of the thematic material" and convey instead a romantic, improvisatory character may be presumed to be at variance with the composer's intentions.

The Romantics, of course, have always tried to claim Beethoven as one of their own. E. T. A. Hoffman, one of the first prophets of Romanticism, wrote in 1810 (the year of the *Archduke* trio), "Beethoven is a pure Romantic and because of this a truly musical composer." There is no question that many performers and listeners have shared these sentiments and have concluded that in a Beethoven performance the quality of feeling surpasses all other considerations. I have been beguiled myself by Romantic performances which, to quote my discography of 1960, offered "a persuasive and consistent development of a point of view reconcilable with the score Beethoven left us." But it is one thing to find Romanticism in a score and another to say that Beethoven regarded it in that light. Lang's arguments are thus the ones that must prevail in any discussion that separates musical scholarship from matters of personal taste. So much for preliminaries.

The Istomin/Stern/Rose Trio gives us an edition occasionally touched by Romantic nuances but more classical than anything else, hence the closest to what I take to be the style Beethoven himself intended for this music. The Kempff/Szeryng/Fournier set is basically Romantic, but the work of mature, disciplined artists who make a good case for their interpretive ideas. The Barenboim/Zukerman/Du Pré edition is not so much Romantic as sentimental, the sort of sticky-sweet music one imagines best presented to an audience of dear old English ladies wearing Queen Mary hats who are certain to applaud the performers for their youth, talent, and the feeling with which they play. Its appeal, in short, is strictly limited to those who like treacherous chamber music.

The reader can gauge the three sets (and be his own critic) very quickly by simply playing the scherzo of the *Archduke*. In the Istomin/Stern/Rose performance he will first note that the tempo is a good one, that the force and vitality as well as the humor of the music is projected well, and that the players establish at once a firm rhythmic foundation that is sustained throughout the movement. The playing is brilliant: the three instruments well scaled to one another dynamically, and the textures are open and clear. The phrasing is strong, stylistically appropriate, and uniform throughout the group. The contrasting central portion of the movement with its lower dramatic intensity and broader thematic material becomes a logical continuation of what had preceded it, phrase outlines remain firm, and there is no loss of thrust or interpretive focus. The movement is brought to a splendid conclusion.

In the Kempff/Szeryng/Fournier set the playing also has brilliance, but at-

tacks are softer and, indeed, the entire performance exhibits rounder, more polished edges with a gentleness and warmth in place of bravura. There is more room for expressive nuance in the themes because the rhythm is less propulsive and the sense of forward motion consequently less intense. The performance is more obviously filled with feeling, but it is less exciting; I come to suspect that this manner of performance does not actually grow from Beethoven's music but has been thrust upon it, that "the logical and consequent manipulation of the thematic material" is best represented in the Columbia album.

The Barenboim/Zukerman/Du Pré set begins with a burst of energy, but it turns out to be short-winded. No strongly sustained rhythmic line is developed. The middle section brings interpretive problems. In this group the string players both appear to turn to the piano for leadership (which is not the case in the other groups), and in the broader phrases the group seems without an interpretive commitment—except to play prettily. The cello flounders with flabby, melting phrases that lack any strong sense of meter or thrust, and the group seems simply to wallow in sentiment until the piano restores some sense of movement and direction.

It would be a deceptive oversimplification to suggest that the same process is repeated in each movement of these works, but this is the general idea.

Here are some off-the-cuff notes on the twelve works following a conventional (but not truly chronological) sequence:

Trio in E flat, Op. 1, No. 1. Obviously an eighteenth-century piece. I/S/R offer a bright, lyric performance that moves forcefully with a firm sense of pulse and sings out joyfully. The K/S/F performance does not move nearly as well and tends to get bogged down in big expansive phrases unsuited to the style. B/Z/D do not offer an especially well-balanced or attractive sound; the role of the strings is too passive; and the melodic flow lacks sparkle.

Trio in G, Op. 1, No. 2. I/S/R offer once more lightly flowing phrases graced with laughter. There are no comparable drolleries in the B/Z/D performance which comes to you with a tear-stained face and starts to melt. K/S/F offer a performance too broad and ripe in manner to suit the period.

Trio in C minor, Op. 1, No. 3. The I/S/R set was released previously and has been the standard edition for some time. Neither the B/Z/D nor the K/S/F set is a serious rival since both lack the youthful panache the work requires.

Trio in B flat, Op. 11. K/S/F offer the clarinet version in a strongly phrased performance that is effective in terms of its Romantic outlook. B/Z/D in contrast seem rather droopy. I/S/R offer the most persuasive account I can imagine for the variant violin version. Stern's playing has true elegance.

Trio in D, Op. 70, No. 1 ("Geister"). This is middle-period Beethoven and hence can take the somewhat ripe, expansive treatment K/S/F provide, but

I/S/R still offer the most powerfully shaped and fully controlled phrasing and thematic flow—its sustained intensity produces more dramatic results. The B/Z/D performance drips on the floor.

Trio in E flat, Op. 70, No. 2. The work demands the strong control of lively accepted phrases, the sort of thing I/S/R seem to do as second nature. K/S/F provide a nice sense of motion and another convincing romantic performance. B/Z/D give the impression that all the life of the performance is concentrated in the piano part.

Trio in B flat, Op. 97 ("Archduke"). The I/S/R set has been the dominant stereo edition for some time, and I see no reason to change.

Trio in B flat, WoO. 39. The B/Z/D version again sounds an awful lot like a piano solo. K/S/F offer a performance that misjudges the style for this period; I/S/R get it deliciously right.

Trio in E flat, WoO. 38. An early work, demanding a crisp eighteenth-century manner. K/S/F are unconscionably slow and rather affected, while B/Z/D opt for a rather brisk pace that is at least momentarily interesting. But they phrase like a music box. I/S/R are energetic, well-accented, brisk—right on target.

Trio in E flat (1784). Scarcely more than three minutes of music, this sounds like a teenage Beethoven with good ideas effectively set forth and developed—although none too daringly. The piano dominates the performance.

Fourteen Variations, Op. 44. As I/S/R play this music, it is Beethoven touched by the grace and wit of his days as a young man in Vienna. The B/Z/D performance seems heavy in contrast; the K/S/F version somewhat pedestrian.

Ten Variations ("Kakadu") Op. 121a. This is really Beethoven in what he called his unbuttoned humor, and the I/S/R performance projects it with a joyous lack of inhibition, even to a few rude noises. K/S/F, in contrast, confine their humor to drawing-room standards, and B/Z/D, very proper young people, tone everything down to genteel manners.

One final word. The DGG album also contains the piano quartets on one record. Hope for its release as a single. The performances are excellent. R.C.M.

BEDFORD: Music for Albion Moonlight—See Lutyens: And Suddenly It's Evening.

BERLIOZ: Songs with Orchestra: *Les Nuits d'été*, Op. 7; *La belle voyageuse*; *Le Chasseur danois*; *La Captive*; *Le jeune pâtre breton*; *Zaïde*. Sheila Armstrong, soprano; Josephine Veasey, alto; Frank Patterson, tenor; John Shirley-Quirk, baritone; London Symphony Orchestra, Colin Davis, cond. Philips 6500 009, \$5.98.

The bibliography of Berlioz' songs is extremely confusing because of the composer's practice of gathering together as-

THE RECORD LOVERHATER



Edward Tatnall Canby, Author and Critic

The job of the music critic isn't easy. He can help a record make it to the top or damn it to oblivion.

And since many people depend on his judgment when they shop for records, it's logical to ask:

"But what does he depend on?"

Mostly, his ears and his knowledge help him as he listens. Yet the music critic can only hear what his stereo system delivers. If his critical listening is to be unbiased, it must begin with a stereo cartridge whose frequency response characteristics are as flat as possible. One that introduces no extraneous coloration as it reproduces recorded material.

Many record critics do their auditioning with the Stanton 681EE. Recording engineers have long used the Stanton 681A to check recording channel calibration. The 681EE provides that logical continuation of the Stanton Calibration Concept. It has been designed for

low-distortion tracking with minimum stylus force. Its low-mass, moving magnetic system produces virtually straight-line frequency response across the entire audio spectrum. Its built-in longhair brush keeps the stylus dust-free, and protects record grooves, thus reducing noise and wear. Each 681EE is individually calibrated, and the results of these calibration tests are included with each cartridge.

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

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



sorted works of different vintage for publication in collections and his habit of orchestrating the odd song now and then, usually for use in one of his concerts. Aside from *Les Nuits d'été*, no group of Berlioz songs demonstrates any sort of cyclic or poetic unity, nor did Berlioz orchestrate any other group in its entirety. Suffice it to say that the present disc contains all of the songs arranged for solo voice and orchestra by the composer and for the first time on records presents the Gauthier cycle sung by different voices rather than by a single soprano.

Aside from obviating the need for transpositions such as marred the Steber version, this adherence to the composer's instructions certainly casts the characters of the individual songs into great relief. Unfortunately, not all the singing in the present version is completely successful. John Shirley-Quirk does not sound at his best in *Sur les lagunes*—the tone is pushed and out of focus, especially in the lower registers—while Sheila Armstrong suffers from some insecurity of pitch. On the other hand, Josephine Veasey is extremely eloquent in *Le Spectre de la rose*, and Frank Patterson brings a pleasant "Irish" tenor (I am speaking of vocal type, not nationality) to *Villanelle* and *Au cimetière*. Davis asks, generally, for very slow tempos, and these may have something to do with the vocal problems; although the orchestral detail is superbly realized, I am not certain that, as a whole, these performances "come off."

Overside, there is one song from the *Irlande* cycle (cf. the piano version, sung by Helen Watts on Oiseau-Lyre S 305), a spirited hunting song with a sad finale (Shirley-Quirk sounds much more comfortable here), the elaborate setting of Hugo's *La Captive* (Veasey again demonstrating her fine feeling for the Berlioz line), the quiet melancholy of *La jeune pâtre breton* with its luscious horn obbligato, and the cheery bolero *Zuide*. The last three of these were once recorded by Eleanor Steber (the original coupling for her *Nuits d'été*), but the present versions seem preferable; I do not know of any previous commercial recordings of *La belle voyageuse* or *Le Chasseur danois* in their orchestral guise.

Texts and translations are included, and David Cairns provides illuminating liner notes. D.H.

BLOCH: Schelomo; Voice in the Wilderness. Janos Starker, cello; Israel Philharmonic Orchestra, Zubin Mehta, cond. London CS 6661, \$5.98.

This record appropriately couples Ernest Bloch's popular *Schelomo* rhapsody with the only currently available recording of his other major symphonic work for cello and orchestra, *Voice in the Wilderness*. Whereas *Schelomo* pursues its rhapsodic course with a single-mindedness of musical impulse, the sectional construction of *Voice in the Wilderness* produces greater expressive variety. In both works Bloch's extrovertedly expressionistic language calls for rich and colorful orchestral playing, an expansive solo

style, and emotionally motivated direction by the conductor.

Janos Starker has always been one of the most patrician of our concert instrumentalists; he never allows his firm, warm tone to betray any hint of harshness or inaccurate intonation, and his phrasing and musical intelligence are counterparts of his sonic sense. Some may prefer a more expansive solo performance with richer and more varied tone, even at the risk of perfect intonation and refinement of timbre. The rather unbridled style of Rostropovich and Du Pré seems to enjoy greater vogue today, but Starker's more disciplined approach may, in the long run, produce greater musical returns.

Certainly Starker's performance here is a perfect foil for Mehta's exuberant direction of the orchestra. Though never directly at odds, the interplay of solo and orchestra creates a tension that contributes much to the impact of both works. Time and again Mehta takes off from one of Starker's intensely contained statements in colorful and fanciful flight, only to subside and allow the spotlight to return to the solo.

If there is a flaw in this record, the fault lies with the Israel Philharmonic itself, which on more than one occasion makes sloppy attacks and reveals imprecise ensemble. Nor is the full sonic detail of Bloch's mighty climaxes as sharply defined as the scoring calls for. In such matters it is not always possible to ascertain whether the blame lies with the conductor or orchestra, but such shortcomings are absent from Mehta's best records with other orchestras, notably his own Los Angeles Philharmonic and the Vienna Philharmonic. P.H.

CARTER: Quartets for Strings: No. 1; No. 2. The Composers Quartet. Nonesuch H 71249, \$2.98.

Elliott Carter's two string quartets, written in 1951 and 1959, form a frame for the composer's musical development during the 1950s. And viewed from the vantage point of 1971, it seems clear that they represent not only milestones

in Carter's own compositional career but key works taken in the context of the period as a whole. The first Quartet was the earliest major work by Carter to incorporate, in fully developed form, ideas that brought about a radical change in his music; the Second Quartet shows the integration of these ideas into what amounts to a completely new musical language.

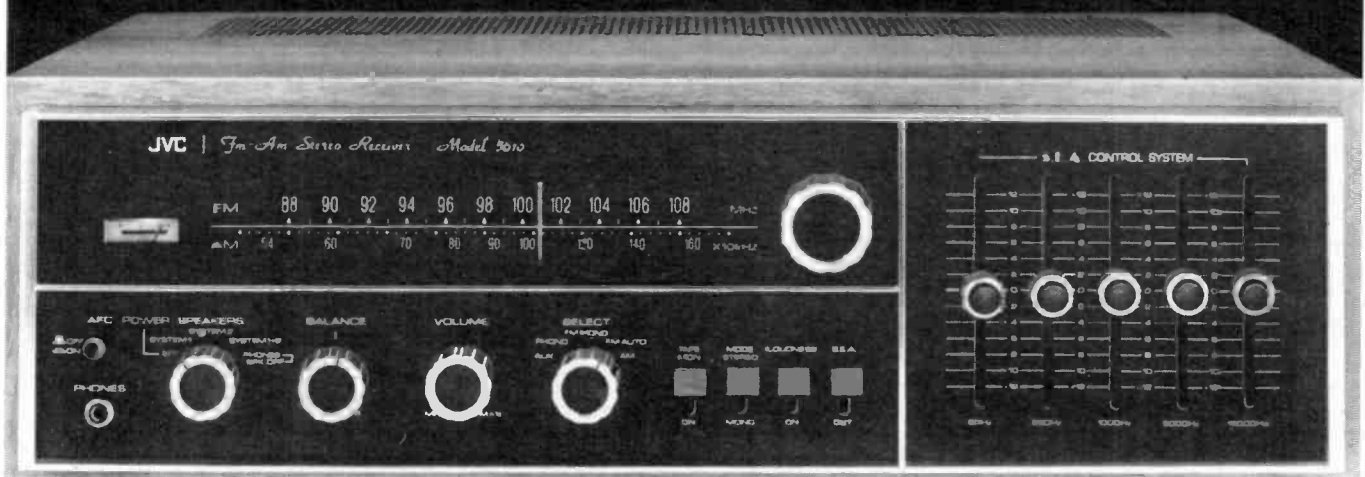
What is involved, I think, is nothing less than the development of a new kind of musical continuity. This was brought about, at least initially, by experiments in rhythmic and metrical relationships which began to make themselves felt in Carter's music as early as the late 1940s. And it is in the rhythmic realm that one is most clearly aware of the innovative characteristics of the First Quartet. For here, although the rhythmic flow suggests a new sense of musical order, there is a sufficient residue from Carter's earlier neoclassicism—particularly in regard to the melodic and motivic structure—to make the piece seem a kind of *Zwischending*, with one foot in the past and one in the future. One might say that the technique looks forward but that the "rhetoric" is still essentially traditional. The Second Quartet shows the completion of the process of transformation: all aspects of the music have come into the service of a radically new musical conception.

What is particularly striking, however, is that although Carter managed to "keep abreast" with the revolutionary musical developments characteristic of the 1950s he did so strictly on his own terms. One of the most significant developments in the music of the younger composers of that time was the destruction of the traditional metric system, which they viewed as an obsolete holdover from the functional tonal system of the eighteenth and nineteenth centuries. They accomplished this for the most part simply by giving up the idea of the strict measurement of musical time; complex, nonmetrical temporal relationships were achieved by permitting the performers to move within a free, "unstructured" time-field. Complexity, in other words, was gained at the cost of



The Composers Quartet—a remarkable performance of Carter's quartets for Nonesuch.

S.E.A. It's a sound revolution.



JVC proudly introduces the expensive stereo that isn't—model 5010.* Just look what it has going for you.

Its most outstanding feature is the Advanced Sound Effect Amplifier (SEA), JVC's exclusive ± 12 db, 5 zone tone control that opens up new dimensions in sound. SEA divides the sound spectrum into 5 frequency ranges. Let's you compensate for acoustic deficiencies in almost any room. Highlight a voice or musical instrument. Tailor sound to your own personal taste. The chart at the right shows the difference between SEA and conventional tone controls. But SEA is just the beginning.

There's a new FM linear dial scale. Sophisticated FET. Wire wrapped contacts. 2-way speaker switch. 40 watts output at less than 1% IM distortion. A beautiful wood cabinet, and much more.

While you're at your dealer, also check out JVC's Model 5020, 75 watts IHF; Model 5030, 140 watts IHF; and our top of the line, Model 5040, 200 watts IHF.

Whichever you choose, you will be choosing the finest. See them all at your nearest JVC dealer, or write us direct for his name, address and color brochure.

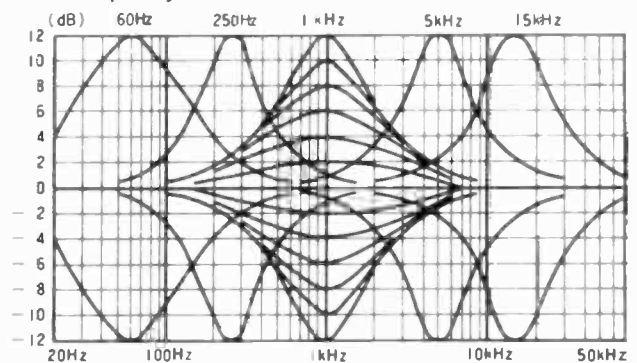
*Suggested list price \$229.95

JVC Catching On Fast

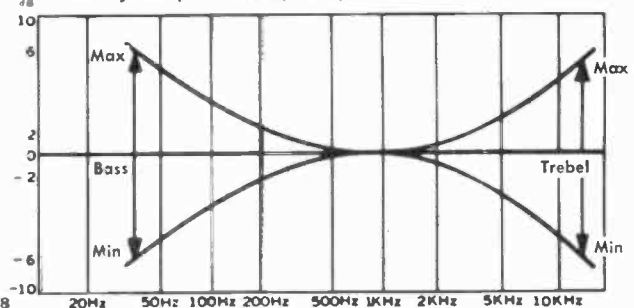
JVC America, Inc., 50-35, 56th Road, Maspeth, New York, N.Y. 11378

CIRCLE 26 ON READER-SERVICE CARD

SEA Frequency Controlled Characteristics



Ordinary Amplifier Frequency Characteristics



precision. What Carter did, on the other hand, was to bring about an analogous rhythmic revolution from "within": that is, he too went beyond the metrical principle—not, however, by destroying it, but by extending and transforming it to a point where it became something essentially new and different. His principle of "metrical modulation" opened up a means of rhythmic development which made possible a kind of flexibility in some ways analogous to the developments among the younger composers, but it was achieved within a precisely conceived structural principle ultimately derivable from traditional compositional procedures.

It is this sense of the new as an extension of the old that impresses itself most upon the listener of Carter's quartets. And I would argue that the solid structural foundation on which this music rests lends it a durability far beyond that of most of the music of this period. There is, of course, a price to be paid: both quartets, and particularly the second, are extremely difficult to perform. I was once told by a friend—the first violinist in a quartet that has played both of these pieces, and played them well—that he didn't think the results justified the enormous effort required. As he put it, "one can get similar effects through less complicated means." That was ten years ago, and even then I was skeptical. Now I am more convinced than ever that it is only from a quite superficial viewpoint that the effects of Carter's music seem comparable to those of many of his contemporaries; in substance the music is totally different. And the most telling difference is: Carter's is a music that increases in interest as the listener increases his knowledge of it; the effects do not "wear out" in the course of increasing familiarity.

This brings me to Nonesuch's new recording of both quartets performed by the Composers Quartet. It is a remarkable disc. The players have done much more than simply overcome the technical difficulties of these pieces, a prodigious accomplishment in itself; they have gotten to the very heart of the music, presenting it in what I can only describe, at least for the moment, as "ideal" performances. The balance between the four parts—the difficult but critical matter of proportionate weight—is delicately maintained throughout; and the sense of over-all shape is convincingly achieved without sacrificing the sheer beauty of the transitory moment. Both these quartets have been previously recorded, the first by the Walden Quartet and the second by the Juilliard. The Walden's First Quartet (on Columbia) is still listed in Schwann, but I suspect that it will shortly be deleted. And in any case, although certainly a serviceable rendition, it is clearly superseded by the present disc. The Juilliard Second Quartet (on RCA) is no longer available. It was a remarkably precise performance and also a very exciting one. Yet it lacked the sense of complete assurance—a sense of the performers having lived with and ab-

sorbed this music over a long period of time—which this new version so impressively communicates. The Composers Quartet reading consequently seems less strained and, as a result, I find that it is able to project the underlying logic of the music more successfully. But doubtlessly the listener who was interested enough to buy either or both of the earlier versions will certainly want these new ones. They rank with the best performances of new music I've had the pleasure of hearing, on record or otherwise. R.P.M.

DEBUSSY: Pelléas et Mélisande. Elisabeth Soederstroem (s), Yvonne Minton (a), George Shirley (t), Donald McIntyre (b), David Ward (bs); Chorus and Orchestra of the Royal Opera House, Covent Garden, Pierre Boulez, cond. For a feature review of this recording, see page 63.

DODGE: Earth's Magnetic Field. Computed electronic sound. Nonesuch H 71250, \$2.98.

To oversimplify somewhat the notes that come with this record (and which themselves doubtless oversimplify an extremely complex phenomenon), the earth's magnetic field varies in response to the emanation of cosmic energy known as the solar wind. It is measured every three hours at a series of stations throughout the world, and the readings of these stations are recorded on a special graph which looks vaguely like a lute tablature. Hence this work, wherein the pattern of the graph for the year 1961 has been turned into music. Bruce R. Boller, Carl Frederick, and Stephen Ungar did the scientific work that was necessary and the composer Charles Dodge presided over the musical end.

The result sounds like a mild, medi-



Charles Dodge—music of the spheres?

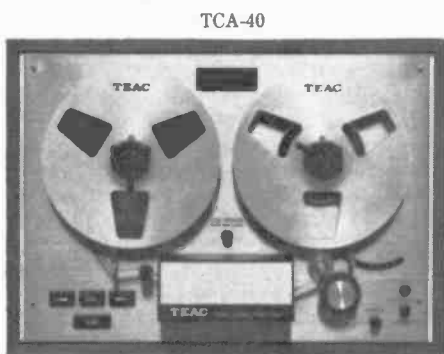
tative, amiable but somewhat desultory improvisation on a mouth organ about four miles long. There is very little variety of tone; the metallic reed-organ sound is frequently topped off with something like the shriek produced by feedback in a public address system, but even this is good-natured. There is little layering of textures in either the harmonic or contrapuntal sense, and when there is, the piece tends to get a bit out of hand. The whole thing is interesting, by no means intellectually difficult or problematical for the listener, but the composition of music is always most successful when its form is dictated by musical considerations; when its form is conditioned by purely adventitious considerations, as is the case here, the results are bound to be less successful, even though this work brings one as close as one is ever likely to get to the proverbial music of the spheres. A.F.

HANDEL: Giulio Cesare. Tatiana Troyanos (ms), Julia Hamari (ms), Peter Schreier (t), Dietrich Fischer-Dieskau (b), Franz Crass (bs), et al.; Munich Bach Choir and Orchestra, Karl Richter, cond. For a feature review of this recording, see page 65.

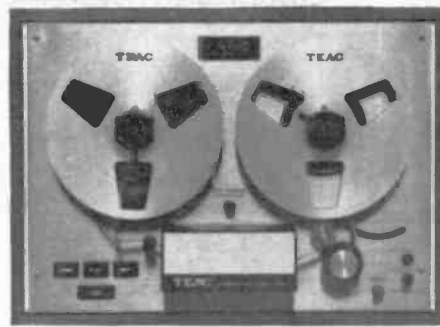
HAYDN: Missa in tempore belli ("Paukenmesse"). HAYDN, M.: Ave Regina. April Cantelo, soprano; Helen Watts, contralto; Robert Tear, tenor; Barry McDaniel, bass; Stephen Cleobury, organ; St. John's College Choir, Cambridge; Academy of St. Martin-in-the-Fields, George Guest, cond. Argo ZRG 634, \$5.95.

Argo has now completed its series of late Haydn Masses and, on the whole, it was a courageous undertaking, seeing that Haydn is, all things considered, a box-office failure. The case of Haydn, altogether, is a very curious one in the history of music. From being the *settecento's* most popular composer, adored and revered in London or Vienna, Paris or St. Petersburg, he was soon to become, in Robert Schumann's callous words, a composer whose "music means nothing to us any more." The reasons for this spectacular decline and fall are too involved to be discussed in a review of this kind; but suffice it to say, Haydn has never recovered from his fall from grace. To a very tiny few his music speaks with the same freshness, urgency, and sense of "commitment" (as they say nowadays) that it did 200 years ago; to the large majority, his music is second-rate Mozart and third-rate Beethoven.

For the tiny few, then, this review is written. Probably anyone who has read this far already owns a recording, for there have been several since the historic one by Gillesberger twenty years ago (that long!) for the Haydn Society. Gillesberger has made a second version, not so good as the 1950 recording; Woldike's recording for Vanguard is also rather old; and Kubelik's for DGG was



TCA-40



TCA-40

= TCA-40
4-track, 4- and 2-channel playback



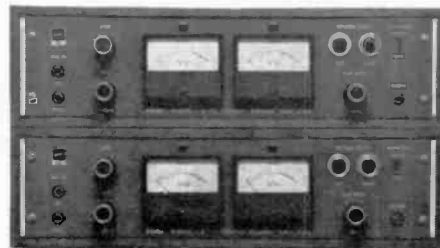
RA-41

= TCA-41
4-track, 4- and 2-channel playback
2-channel record

(record amplifier)



TCA-40



2 RA-41's

= TCA-42
4-track, 4- and 2-channel playback
4- and 2-channel record

(Mounting cradle and dust cover optional)

HIGHER MATH

Three decks, three capabilities: the Simul-trak® TCA Series from TEAC.

Buy one, add onto it, and you're up to the next model. Keep going till you reach the top. Or start at the top, and get everything going for you at once.

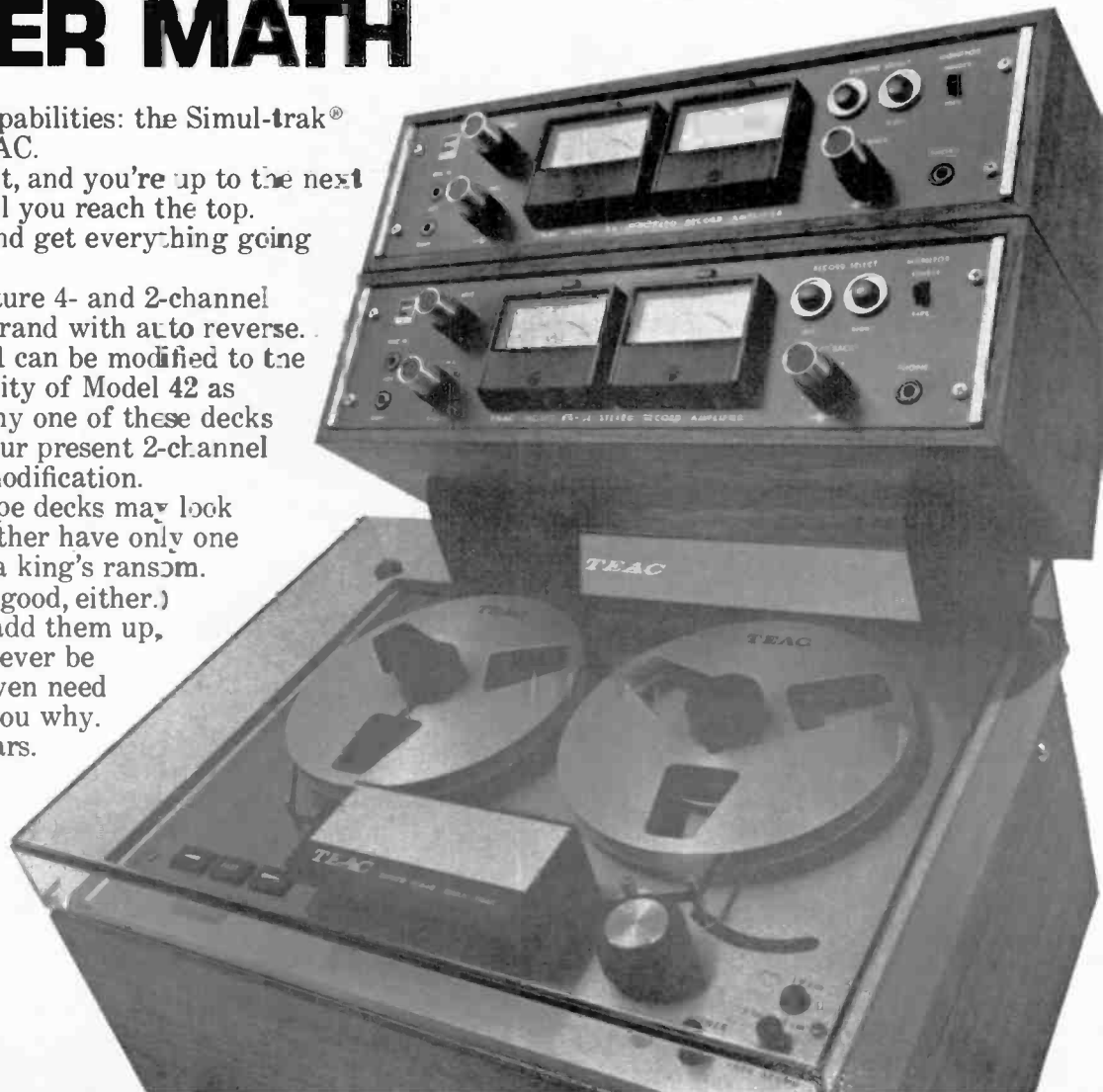
All three units feature 4- and 2-channel playback — the only brand with auto reverse. And Models 40 and 41 can be modified to the full 4-channel capability of Model 42 as shown. Meanwhile, any one of these decks is compatible with your present 2-channel equipment without modification.

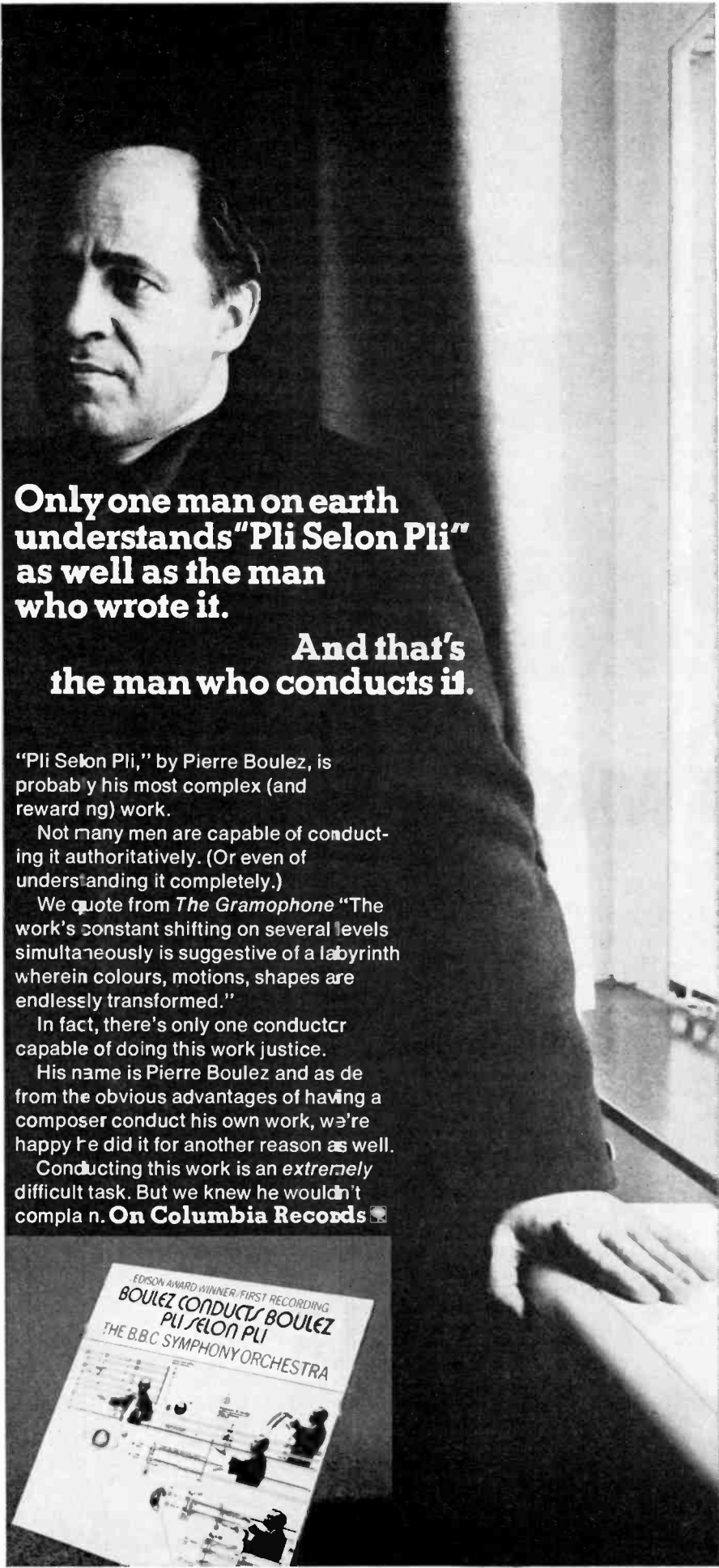
Other 4-channel tape decks may look like ours. But they either have only one motor — or they cost a king's ransom. (They don't sound as good, either.)

And any way you add them up, the TCA Series can never be obsolete. You don't even need a slide rule to show you why. Just a good pair of ears.

TEAC

TEAC Corporation of America
2000 Colorado Avenue
Santa Monica, California 90404





**Only one man on earth
understands "Pli Selon Pli"
as well as the man
who wrote it.**

**And that's
the man who conducts it.**

"Pli Selon Pli," by Pierre Boulez, is probably his most complex (and rewarding) work.

Not many men are capable of conducting it authoritatively. (Or even of understanding it completely.)

We quote from *The Gramophone* "The work's constant shifting on several levels simultaneously is suggestive of a labyrinth wherein colours, motions, shapes are endlessly transformed."

In fact, there's only one conductor capable of doing this work justice.

His name is Pierre Boulez and as de from the obvious advantages of having a composer conduct his own work, we're happy he did it for another reason as well.

Conducting this work is an extremely difficult task. But we knew he wouldn't complain. **On Columbia Records**



badly recorded and not a very distinguished performance. By far the best was the Angel record of 1967 conducted by David Willcocks, and with the King's College Choir of Cambridge.

The new record does not measure up to its rival from the other college at Cambridge. King's has better soloists in the important parts (Heather Harper, Alexander Young, and John Shirley-Quirk), a better recording, and what is most important a far better performance. George Guest is good, solid, and reliable but without any spark of genius. And to clinch the matter, the filler on the Angel is a fabulous chorus from Haydn's oratorio, *Il Ritorno di Tobia*, not otherwise available (this piece would be world-famous if it had Mozart's name attached to it) whereas the Michael Haydn *Ave Regina* on Argo is an interesting Historical Work, in the *stilo vecchio*, a deliberate imitation of the old a cappella Palestrina style.

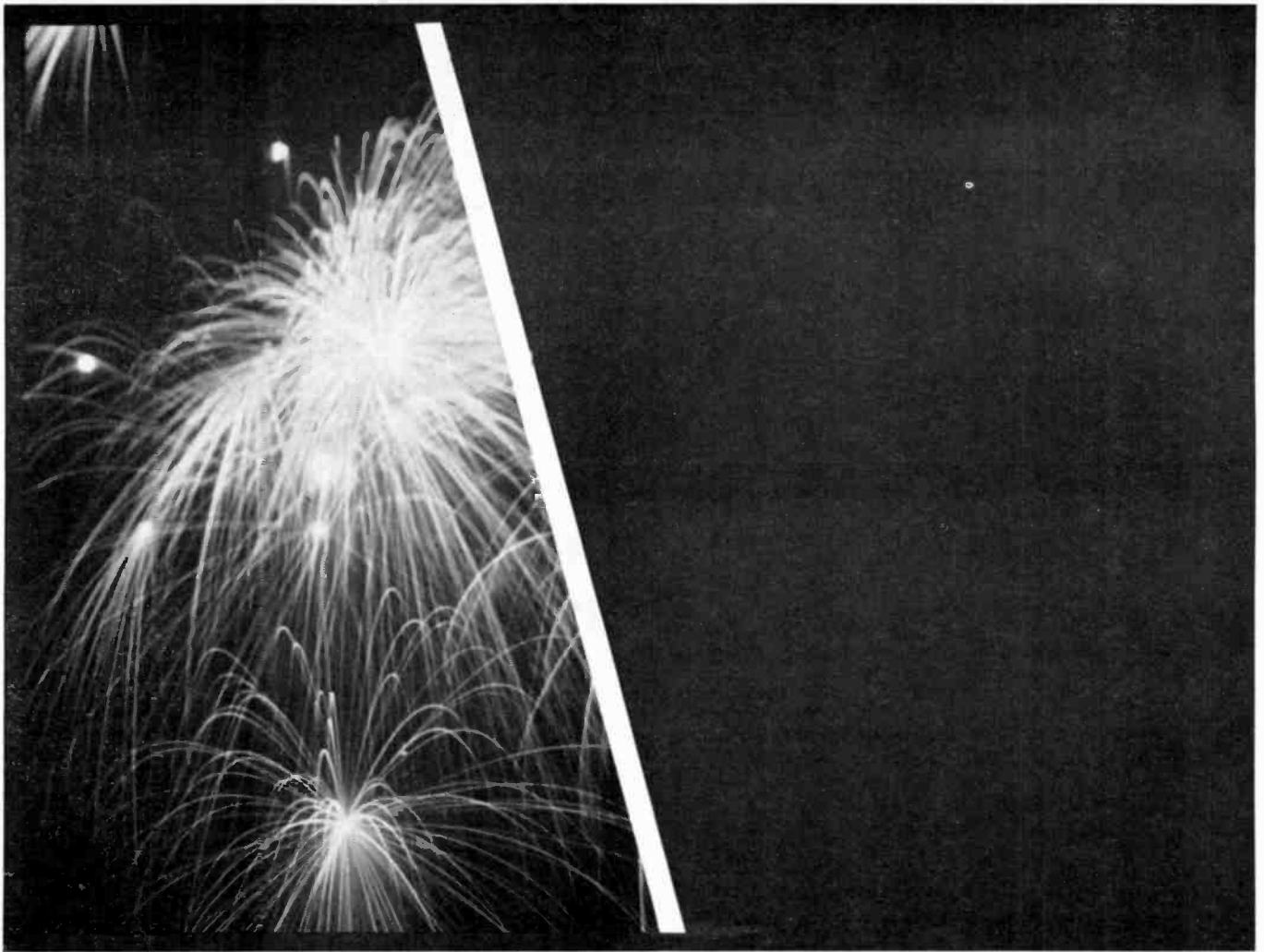
For the even tinier part of those readers who may be interested to know which version of the two authentic scores were employed in the various recordings, the *Urfassung* (without the solo clarinet at the beginning of the Gloria, for example) has been used by Wölkke, Gillesberger I and II, and Kubelik; the revised version is used by Angel and the new Argo record. H.C.R.L.

HINDEMITH: Kleine Kammermusik, Op. 24, No. 2—See Schubert: Trio for Violin, Cello, and Piano, No. 1, in B flat, D. 898.

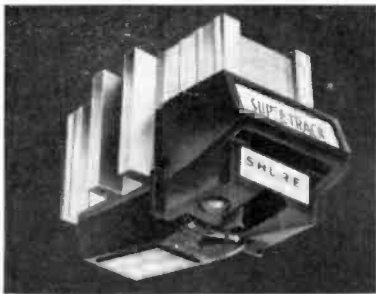
HODEIR: Anna Livia Plurabelle. Monique Aldebert and Nicole Croisille, voices; Hubert Rostaing, clarinet; Raymond Guiot, flute; Jean-Luc Ponty, violin; Roger Guerin, flugelhorn; Michel Portal, alto saxophone; Bernard Lubat, vibraphone; Pierre Cullaz, guitar; Pierre Michelot and Guy Pedersen, bass; Christian Garros, Daniel Humair, Franco Manzecchi, and Roger Fugen, drums; André Hodeir, cond. Philips 900255, \$5.98.

There is a surface logic in setting Joyce to music in jazz terms. His improvisations with words have more than a passing kinship to the exploratory improvisations of a jazz musicians. And in this setting by André Hodeir, Joyce's words and Hodeir's music prove warmly complementary.

Hodeir has divided the *Anna Livia Plurabelle* passage from *Finnegans Wake* between two female voices, alternating them in lines that are sometimes spoken rhythmically or sometimes sung, and occasionally bringing them together or using them as individual musical lines with the clarinet, the flute, or the violin as these instruments emerge from the ensemble to take a solo. The basic style is a mixture of the vocalese of the Swingle Singers and the technique developed by Jon Hendricks for filling out lines that had originated as instrumental solos with words.



“Perfect tone bursts”



We quote: “Tone burst response, using the Stereo Review SR-12 test record, was perfect up to the highest frequencies . . .” That’s Hirsch-Houck Labs talking about the Shure V-15 Type II Improved phono cartridge. Hirsch-Houck also said the V-15 was “. . . always unstrained, effortless, and a delight to listen to.” We were enormously pleased, of course, but not surprised. After all, the cartridge that does sound better to the ear *should* also sound better to an electronic listening device. But now we feel we’re ready for the *ultimate* test — on your turntable, playing your records. The incomparable V-15 Type II Improved, \$67.50. Shure Brothers Incorporated, 222 Hartrey Avenue, Evanston, Illinois 60204.



CIRCLE 46 ON READER-SERVICE CARD

The two singers, Monique Aldebert and Nicole Croisille, become, in effect jazz soloists as they phrase and inflect Joyce's words. Miss Aldebert is called on for prime displays of virtuosity as she takes off on high, rapidly articulated sections that often approach scat singing (although only one brief section by the two singers is actually done in scat; otherwise Hodeir has adhered to Joyce's text). Miss Croisille's dark, throaty voice provides a balance for Miss Aldebert's high flights even though their voices are quite similar in the spoken sections.

The record sleeve includes the text used by both singers as well as Joyce's original. But the over-all effect is much

more interesting if one ignores the text and just lets the structure take precedence, the Joycean sounds supported by Hodeir's music which is sometimes extended by Roger Guerin's singing, trombonelike flugelhorn passages: by Jean-Luc Ponty's violin and Hubert Rostaing's clarinet as they become entwined over a slinky, sinuous beat: or when one of the four drummers (presumably Daniel Humair) bursts out with some breaks that launch the ensemble on a singing surge of sound.

It is to Hodeir's credit that Joyce remains the focal point throughout. Hodeir's music, viewed as jazz, is the polished, capable, impersonal work that one would expect of good studio musi-

cians, spiced with an occasional solo. It rarely becomes more than a supportive setting, deepening the colors of Joyce's text but never dominating it. J.S.W.

KAGEL: Ludwig Van. William Pearson, baritone; Carlos Feller, bass; Sascha Gawriloff and Egbert Ojstersek, violins; Gerard Ruymen, viola; Siegfried Palm, cello; Bruno Canino and Frederic Rzewski, piano. Deutsche Grammophon 2530 014, \$5.98.

Ludwig Van is a spin-off from a film of the same name created by Kagel to commemorate the 200th anniversary of Beethoven's birth. This film has received much publicity and no small amount of notoriety, and a brief description of its content and tone should serve as a helpful introduction to my remarks on the recording itself. Briefly, the film presents a sort of "sentimental journey" made by Beethoven to his birthplace, Bonn. What he sees, however, is not *his* Bonn, but the Bonn of today; and what Kagel has tried to present to us in his film is our present-day view of Beethoven, as seen through Beethoven's own incredulous eyes. What emerges is not the "true" Beethoven, but a shiny, plastic reflection of him seen in the distorted, fun-house mirror provided by the contemporary commercialization of art.

The film was premiered in Vienna during the 1970 *Festwochen*, which were devoted primarily to Beethoven. The Viennese audiences were incensed, for they viewed the film as an attack on Beethoven himself. Clearly what was intended, however, was not an attack on Beethoven but on our "use" of Beethoven. The film has been made, in fact, by a musician who has the highest regard for the composer and an intimate knowledge of his music. And I would suggest that this recording, which presents one possible realization of the musical idea behind the over-all conception of the film, bears out this contention. In this version of *Ludwig Van*, Beethoven's chamber music (including the solo piano music and the songs) is subjected to a kind of decomposition—or rather a re-composition in terms of the contemporary musical experience. But here Kagel, rather than taking the essentially negative stance of the film, is trying to show the relevance of Beethoven as a living musical force in the light of present-day compositional procedures. All the notes in the piece—the total "sound source"—are derived from the master: and indeed, with the negligible exceptions, no new notes whatever have been added. But the original music has been fragmented, recorded, and in general placed out of context so that it is heard in radically new terms. The listener is apt to take one of two positions: either he will find the results an unforgivable perversion of the original Beethoven, or he will be fascinated by the new view of Beethoven offered to him by Kagel. Since I fall into the second camp, I wish to state straight off (and at the risk of seeming defensive) that I consider my

We invited 2 generations to play for Beethoven's



200th anniversary.

For this auspicious date, we offer two milestone albums. The dream quartet for **The Triple Concerto**: Rostropovich, Oistrakh, Richter, and Karajan, with the Berlin Philharmonic.

This marks the first time these four dazzling talents have ever been brought together. That alone makes this album very special. But the music makes it monumental. In an era of over-duplication, the Triple has been under-recorded.

You will seldom hear music of such sublimity. Here are three of history's greatest soloists, at the height of their artistic maturity. And throughout, Karajan fuses their incomparable talents into a recording triumph.

The second milestone: **The Piano Trios**, with Daniel Barenboim, piano; Pinchas Zukerman, violin; Jacqueline du Pré, cello—three of the most vital and exuberant artists of our day. Combine their ages and you get 75. Combine their talents and you get breathtaking music, suffused with ageless beauty.

The album contains five records. In the Clarinet Trio, Gervase de Peyer's liquid tone meshes impeccably with cello and piano. An altogether inspired and thrilling listening experience.

Both albums make spectacular gifts. To yourself. To a valued friend. To the memory of the man who composed it all.



S 36127



SE 3771

CIRCLE 4 ON READER-SERVICE CARD

What started out as a romance in Los Angeles...

A salesman in Los Angeles recommended a Concord receiver to a couple from Bakersfield,

the couple from Bakersfield told their friends from Phoenix,

the friends from Phoenix told their brother in Las Vegas,

the brother in Las Vegas told his lawyer in Salt Lake City,

the lawyer in Salt Lake City told his uncle in Colorado Springs,

the uncle from Colorado Springs told an oil man from Tulsa,

the oil man from Tulsa told his girl friend in Wichita,

the girl friend from Wichita told her boss in Des Moines,

the boss from Des Moines told his lodge brother from Peoria,

the lodge brother from Peoria told a druggist from Cleveland,

the druggist from Cleveland told an electrician from Baltimore,

the electrician from Baltimore told a truck driver from Philadelphia,

the truck driver from Philadelphia told his stock broker from New York,

and the stock broker from New York loved the Concord stereo receiver.

...has ended up as a love affair in New York!

And this is the reason for the love affair. The Concord Mark 20, AM-FM stereo receiver is 300 watts* of beauty. It can deliver enough distortion-free power to fill an auditorium. Or it can whisper sweetly. Solid state circuitry utilizing field-effect transistors and integrated circuits provides maximum station pulling power, superb performance on records, tapes and broadcasts. A tuning meter for FM, signal strength meter for AM, provide pinpoint tuning. And it has all of the audiophile controls—tape monitoring, speaker selector switch, stereo headphone jack, loud-

ness contour controls, calibrated slide pots for tone, balance and volume, interstation muting and automatic stereo switching. All of this wonderful performance is wrapped up in a handsome solid-

walnut cabinet with a back-lit smoke-black plexiglass front panel. The price is under \$300. Other Mark Series receivers starting at under \$200 for Mark 10, under \$240 for Mark 12.

Concord Electronics Corp. 1935 Armacost Avenue, Los Angeles, Calif. 90025. A Subsidiary of Ehrenreich Photo-Optical Industries, Inc. 



* (total power at 4 ohms single channel driven ± 1 dB)

Concord Mark Series Receivers

CIRCLE 13 ON READER-SERVICE CARD

fascination as being in direct correlation with my love and admiration for the original. Indeed, I am inclined to say that it is *only* due to my respect for Beethoven that I am moved by what Kagel has done to him. He has made explicit an aspect of Beethoven's music which I have always suspected: that there are relationships hidden within it that are as much a part of my world as they were of his.

The "violence" which Kagel does to the original takes various shapes. First of all, no pieces are presented in complete form (although some are heard unaltered for considerable stretches of time). Also, independent fragments are played simultaneously, and such things as tempo relationships, accelerandos, and dynamic

variations are exaggerated to the point of total distortion. There is also some mild electronic manipulation: passages are allowed to fade in and out and in general there is an intensification of the kinds of distortion that always occur in recording. The musical fragments chosen are for the most part well known, so that one is constantly aware of viewing the familiar in unfamiliar perspectives. The piece, in other words, is a collage, but one of a very special species. While in most recent collage compositions one is given brief glimpses of the familiar in what is essentially a foreign landscape, here the entire "region" is Beethoven, but a Beethoven seen through the focus of present-day vision.

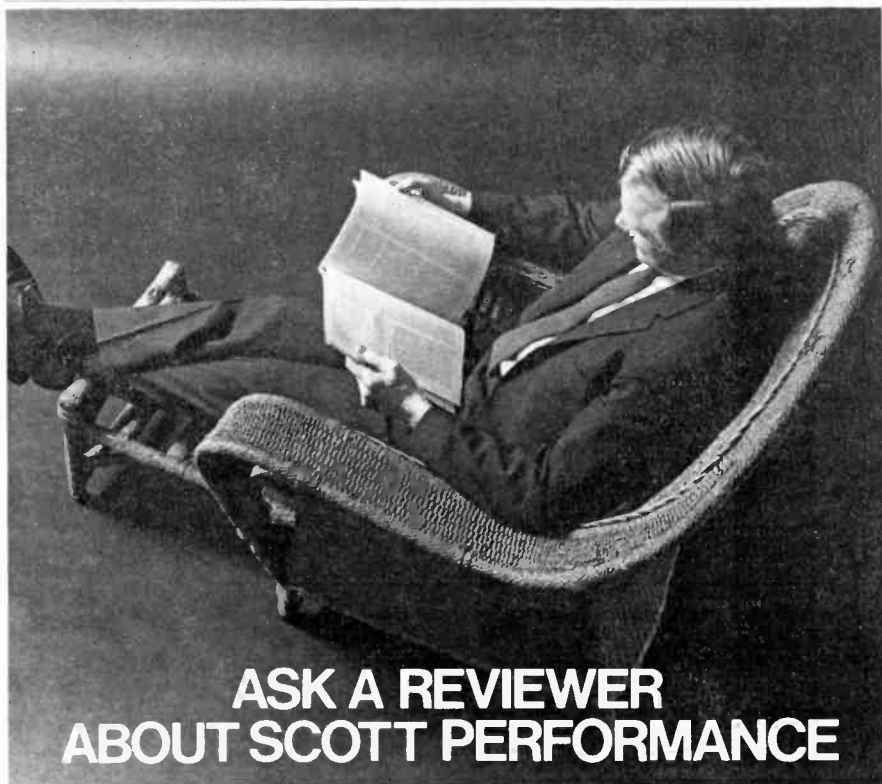
A couple of examples may help to clarify just what Kagel is up to. A particularly cogent one is a segment lasting some four minutes based entirely on the slow movement of the Piano Trio, Op. 70, No. 1—the so-called *Geister (Ghost)* Trio. Kagel considers this an early instance of "expressionism," and he has attempted here to emphasize the expressionistic characteristics in the music. All three instrumentalists play passages derived from this one movement, but what they play is not "synchronized," nor is the order of occurrences the same as that of the original. What emerges is an even "ghostlier" trio—one which quite literally has become "disembodied." Then to cite one humorous example: near the end of the recording the music suddenly breaks off and we hear the musicians (in this case the four members of a string quartet) discussing the performance problems of the passage about to be played. They then tune, decide on a tempo, and after a false start, take off on a hilarious rendering of the opening of the presto movement of Op. 131. Here everything is in sequence and all players start at the beginning of the movement; but things keep getting slightly out of phase. There are also various perversities in regard to tempo, articulations, expressive nuances, etc.

But I'm afraid that description isn't really the answer. Put simply, you must hear it to believe it. I don't doubt that many will be infuriated by what they hear. Still, I would urge you to approach *Ludwig Van* with open ears. You might not only come away with a fresh and challenging musical experience but you might gain an enhanced appreciation of Beethoven himself. I think I did. R.P.M.

LUTYENS: *And Suddenly It's Evening*. **BEDFORD:** *Music for Albion Moonlight*. Jane Manning, soprano (in the Bedford); Herbert Handt, tenor (in the Lutyens); members of the BBC Symphony Orchestra, Herbert Handt, cond. (in the Lutyens); John Carewe, cond. (in the Bedford). Argo ZRG 638, \$5.95.

Exactly why England should have emerged as a bastion of contemporary musical creativity is a mystery to me—certainly America has nothing comparable to match the accomplishments of Goehr, Bennett, Davies, Birtwistle, Maw, Bedford, Cardew, just to name a few of the younger composers. While neither of the two "night pieces" on this disc may be imperishable masterpieces, each is an absorbing work by two major British composers and should be acquired by anyone interested in today's music.

Elisabeth Lutyens belongs to the older generation (she was born in 1906); but unlike Britten, Tippett, or Walton, she has chiseled a terse twelve-note style partly out of the Schoenberg/Webern experience and partly out of sheer will power. Her most recent works have the security and purposefulness of a composer who has found her own voice: *And Suddenly It's Evening* (1967) is a



ASK A REVIEWER ABOUT SCOTT PERFORMANCE

Hirsch-Houck Laboratories put the Scott 382-C 110-Watt AM/FM stereo receiver through its paces for a review in a recent issue of *ELECTRONICS WORLD*. In Hirsch-Houck's own words, here's how the Scott measured up:

"... the Perfectune FM tuning indicator ... is far easier to use and more accurate than a zero-center tuning meter."

"AM ... has a clean, undistorted sound ... easy to listen to."

"The unit proved to be very sensitive, to no one's surprise."

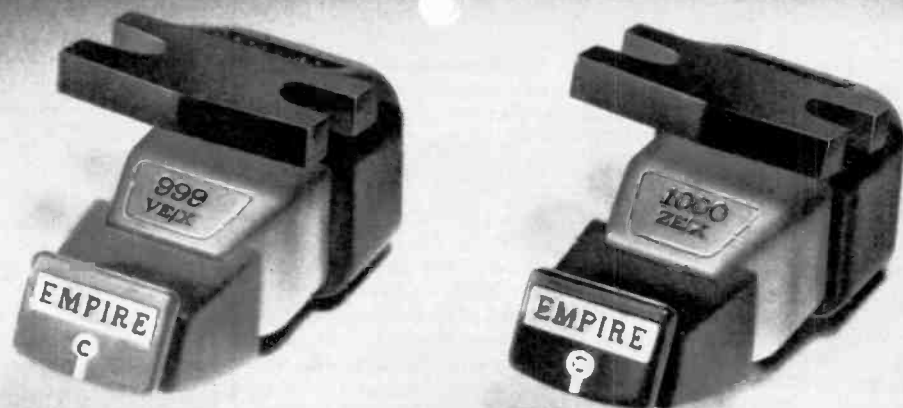
"The FM tuner has an IHF usable sensitivity of 1.8 microvolts, with full limiting at 3 microvolts — one of the steepest limiting curves we have measured to date."

Make your own review ... listen to the modestly priced Scott 382-C at your dealer's. For complete information on Scott stereo components, write:

SCOTT®

H. H. Scott, Inc., Dept. 02002, Maynard, Mass. 01754
Export: Scott International, Maynard, Mass. 01754

These long playing cartridges will outperform any long playing records you own.



Here are two exciting stereo cartridges that barely touch your records yet track them like radar. Here are cartridges you can play on the most ear splitting orchestral crescendo you know. Send them "down the rapids" of the wildest record groove you can find at forces so low that your records will be good as new after years of use.*

There are lots of sound reasons why the Empire long players "outperform." Empire cartridges are based on a patented four pole, four coil, three magnet design resulting in the most efficient magnetic cartridge system available today. A tapered stylus lever system keeps the weight low out front where it counts. The lightest moving mechanism yet developed, the stylus lever is made of aluminum one thousandth of an inch thick.

1000ZE/X "Measurement Standard"—Tracks as low as 0.1 gram when mounted in laboratory playback arms. List Price \$99.95.

Each 1000ZE/X and 999VE/X cartridge is individually adjusted to have a flat frequency re-

sponse within ± 1 dB from 20-20,000 Hz. Stereo separation is better than 35 dB at 1 K Hz and remains 25 dB or better all the way out to 20,000 Hz. Overall frequency response a phenomenal 4-40,000 Hz. There are no electrical or mechanical peaks and total 1M distortion at the standard 3.54 cm/sec groove velocity does not exceed .05% at any frequency within the full spectrum. Uses a .2 x .7 mil hand polished miniature diamond for exceptional low mass.

999VE/X "Professional" — Recommended tracking force $\frac{1}{4}$ to $1\frac{1}{4}$ grams. List Price \$79.95.

*Based on Empire's play tests (more than 50 times the normal lift usage of a record).

Write for your free copy of: "1971 Guide to Sound Design" Empire Scientific Corp., 1055 Stewart Avenue, Garden City, New York 11530

EMPIRE



CIRCLE NO. 96 ON READER SERVICE CARD

serene, economic score of great beauty and potent imagery. The four Salvatore Quasimodo settings are framed by instrumental pieces that create a Bartókian nocturnal atmosphere of tapping wood-blocks and washes of harp and celesta, with comments from a second choir consisting of violin, horn, and cello. A third instrumental group, brass quintet and double bass, supply the solid chordal underpinning for the vocal line, a rhapsodic declamation of fluid, conjunct expressivity. Herbert Handt, as both singer and conductor, leads a most sensitive performance.

David Bedford (born in 1937) conjures up an altogether blacker musical night of eruptive violence based on four poems by Kenneth Patchen. The predominant mood is bitter and apocalyptic ("beautiful flesh blown to hell . . . our killdom's crime man's will be done; as he was in the beginning so shall he end, in slime"), but with a soothing Hofmannsthal-esque ending of physical union. This is a relatively static "sound" piece, but the colorful textures, partially dictated by aleatory procedures, are ingenious (the instruments involved are flute, clarinet, violin, cello, alto melodica, and piano). Jane Manning is called upon to provide an intensely dramatic half-spoken, half-sung recitation and she turns in a virtuoso piece of work. Perhaps the appeal of this music lies somewhat on the surface, but it provides twenty minutes of gripping listening nonetheless. The sound on Argo's pressing is crystalline and texts are supplied for both works. P.G.D.

MENOTTI: The Old Maid and the Thief. Judith Blegen (s), Laetitia; Margaret Baker (s), Miss Pinkerton; Anna Reynolds (c), Miss Todd; John Reardon (b), Bob; Orchestra of the Teatro Verdi di Trieste, Jorge Mester, cond. Mercury SR 90521, \$5.98.

Menotti's second opera, *The Old Maid and the Thief*, was first heard over the NBC network April 22, 1939. Although specifically devised for radio, the work does not really use the medium in an especially *outré* fashion, any more than *Lorenzo Jones* or *Ma Perkins* did. The fourteen short scenes work out very nicely on stage and *The Old Maid* has since become an extremely popular one-act curtain-raiser for amateur or semi-professional groups.

Unlike Menotti's serious operas, which still strike me as essentially shoddy and pretentious stuff, the composer's comedies seem to succeed in accomplishing precisely what they set out to do. In this case Menotti has taken a number of familiar *opera buffa* types—a foolish love-struck old maid, a saucy young maid, a snooty neighbor, and a romantic harlequin-esque hobo—places them in a "typical American town" setting, and puts them through the same routines that have worked for centuries. Of course the youngsters get together and make a fool out of the old maid who is left blustering at the final curtain. The *Peyton Place* atmosphere of

frustrated sex may seem a bit dated and the underlying current of cruelty is not altogether pleasant, but these too were essential ingredients of *commedia dell'arte*. No matter—the music is consistently clever, tuneful, and cheerful, and any objections are already taken care of by Menotti himself in the disarming program note he has supplied for this sprightly recording.

The performance is a fine one. Anna Reynolds' slight English accent seems wholly appropriate for the duped, uptight Miss Todd and she invests the part with flavorsome character while never neglecting to give the notes full musical value. Margaret Baker may never make a Gilda but her acid soprano and lip-curling delivery are perfect as the gossipy Miss Pinkerton. Judith Blegen and John Reardon each have good lyrical opportunities and they make fine capital from them. The production is modest but lively and Mester keeps things moving briskly. In addition to Menotti's bit of nostalgia, Mercury's handsome album contains a historical note by James Lyons and a complete libretto. Altogether a delightful piece of work from everyone concerned. P.G.D.

MILHAUD: Pastorale for Oboe, Clarinet, and Bassoon—See Schubert: Trio for Violin, Cello, and Piano, No. 1, in B flat, D. 898.

MOZART: Concert Arias: Ch'io mi scordi di te, K. 505; Vado, ma dove?, K. 583; Alma grande e mobil core, K. 578; Nehmt meinen Dank, K. 383. STRAUSS, R.: Lieder: Ruhe, meine Seele; Meinem Kinde; Wiegenlied; Morgen; Das Bächlein; Das Rosenband; Winterweihe. Elisabeth Schwarzkopf, soprano; Alfred Brendel, piano (in K. 505); Edith Peinemann, violin (in Morgen); London Symphony Orchestra, George Szell, cond. Angel S 36643, \$5.98.

Mozart's concert arias remain one of the least explored yet most rewarding corners of the repertory. Many of them, especially the later ones, are every bit as fine as the great numbers in his operas, and the reluctance of singers to program them (especially in solo dates with orchestras) is deplorable. Mme. Schwarzkopf brings us two of the better-known examples (K. 383 and K. 505) and two that are rather less familiar—and I'm sorry to have to say that for the most part this record is about ten years too late. Much of the singing here has more to do with the current state of the Schwarzkopf voice than with the music or the text: the crooned, covered tone, distorted vowels, and cautious fioritura all stand in the way of convincing projection of these arias despite the evident intelligence and care that has gone into the performances. Easily the best is *Nehmt meinen Dank*, in which the vocal demands (alleviated by a downward transposition) are not so strenuous as to impede communication. Szell's accompaniments are, of course, a model, and

the piano obbligato in K. 505 has certainly never been played as stylishly as by Alfred Brendel.

The reverse side, devoted to seven Strauss songs in orchestral settings by the composer (I cannot locate *Ruhe, meine Seele* in the Strauss catalogue, but the liberties taken in this orchestration would seem to preclude the hand of anyone else), is more successful. Mme. Schwarzkopf is not as severely tried by some of these, although a comparison of *Wiegenlied* with her version of fifteen years ago (Angel 35383, with piano) is not very flattering; she usually avoids competing with her younger self in this way. But the real value of this side, to my mind, is the superb playing of these very fancy orchestrations by the London Symphony, under Szell's knowing hand; Strauss hardly ever does a purely mechanical orchestration for standard ensemble, and it is apparent that in each of these songs he set himself some particular task. *Meinem Kinde* uses two flutes, two bassoons, and a quintet of solo strings, while the *Wiegenlied* becomes a study in staccato, with two harps and seven solo string parts as well as double winds and a normal string section. At least in the orchestral version some of these are first recordings and are recommended to all students of instrumentation for study. The recording is not as clear as it might be, perhaps because of the special problems presented by the singer. Texts and translations are provided. D.H.

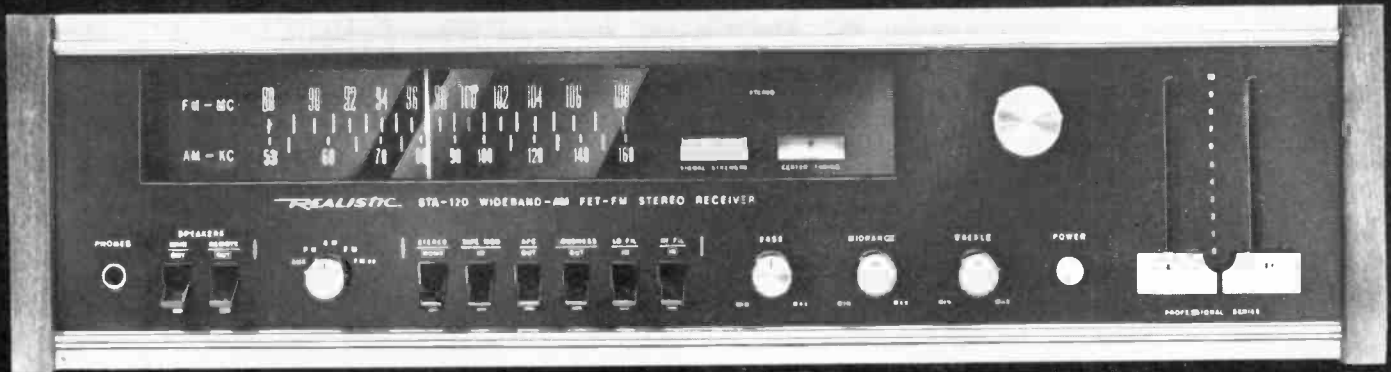
SCHUBERT: Sonatas for Piano: in A, D. 664; in A minor, D. 845. Lili Kraus, piano. Cardinal VCS 10074, \$3.98.

Artists who put stress on improvisatory freedom often fare less well on record than in the concert hall. Mme. Kraus is a case in point: few of her recorded performances capture the miraculous balance between classical poise and expressive fire that characterizes her best live work. This one—or at least part of it—does.

She turns in a triumphantly successful account of the long, difficult A minor Sonata (the one which used to be known as "Op. 42"). This music is notoriously difficult to hold together convincingly. The first movement uses its motivic content in a way that can seem loose, episodic, and even repetitive in performance. The following theme and variations, if not superbly balanced between stringent discipline and luxuriant, rhapsodic fancy, will sound like an impromptu gone to seed. Then, as so often happens in large-scaled Schubertiana, the third and fourth movements can sound anticlimactic, diffuse, and sometimes downright unsettling. Kraus approaches the music in the manner of an expressionist painter. She works boldly and freely with large dabs of color, stressing the asymmetrical patterns and bar lines, shifting emphasis from one voice to another, and highlighting the strange harmonic turmoil. Her grasp of the over-all structure is so acute that it enables her to change tempo and bend the rhythm without forsaking forward continuity. Her brusque energy, I

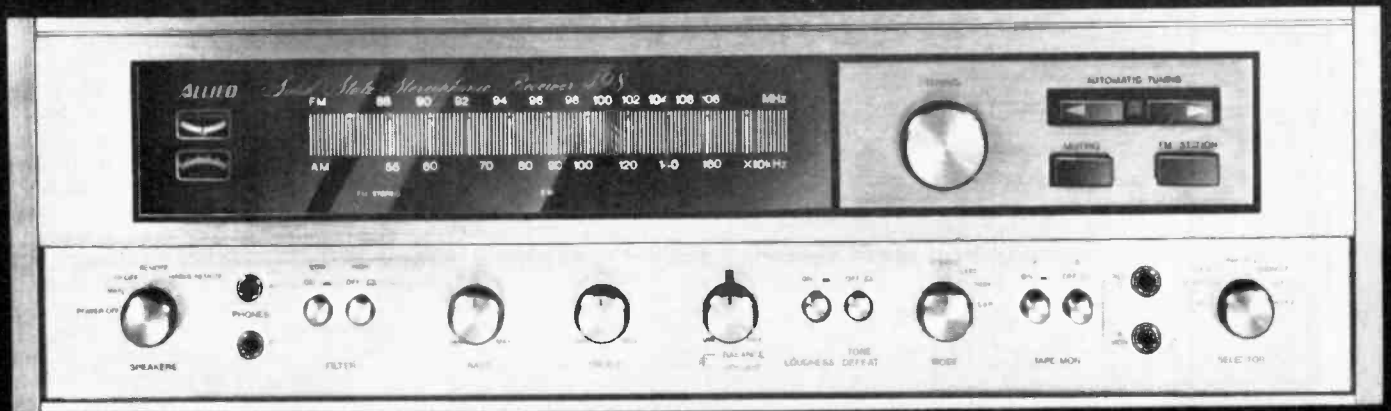
Our best stereo receiver.

Realistic STA-120. FM-AM. 140 watts. \$269.95.



Our best stereo receiver.

Allied 49E. Automatic power tuning. FM-AM. 350 watts. \$499.95.



Two "best" receivers? Sure! Our two exclusive brands: Realistic* and Allied* So pick your power, 140 watts or 350. Either way, get a receiver that has our competition in a frenzy. They wish we'd charge a lot more for them. Would you believe \$100-\$200 more?

The Realistic STA-120. The one that has set a new standard of value. It costs \$269.95. You expect about 100 watts, but get 140 (at 8 ohms). You expect the walnut case to cost \$25-\$30 extra, but it's included. You do NOT expect exclusives like Glide-Path* controls for visible volume/balance settings, three tone controls, "Perfect Loudness" and others—but you get them! Wideband AM too. Now you know why the competition doesn't invite comparisons with our Realistic prices.

The 498 — our best Allied receiver. New for '71. It costs \$499.95. You expect about 225 watts, but get 350. The most powerful receiver you can buy. Period. And, Allied gives you fully automatic tuning with 2-way-sweep "Power Drive," not just pushbuttons. You get a preamp that has everything, forever-aligned crystal IF's, dual tuning meters, TWO stereo headphone jacks, startling AM clarity and "unexpecteds" that have the Audio Establishment agog.



Electronic Division Tandy Corporation

The World's Largest Audio Dealer

Over 850 stores . . . coast to coast

There's one near you . . . look us up in the phone book



Free Color Catalog Get a copy at any store or mail coupon to Allied Radio Shack Computer Center Dept. ED, 2727 W. 7th St., Ft. Worth, Texas 76107

TRADE MARK*

Name (print) _____
 Street _____
 City _____ State _____ Zip _____

hasten to add, is counterbalanced here by an almost bejeweled grace and elegance. She observes the long repeat in the first movement omitted by Kempff on his most recent Deutsche Grammophon version of the work.

A comparison of the new Kraus record with Kempff's and Richter's elderly Monitor edition is instructive. There is no question of stylistic superiority, for all three players are specialists in this literature. Richter, of the three, is the most literal. He adheres to basically strict metrical configurations but is so luxuriant technically and so attentive to minuscule detail that the effect he produces is one of supreme balance, order,

and authority—he permits the music to speak for itself. Kempff is slightly terser, though still essentially rigorous and classical in his outlook. His bright, *sec* tone gleams with prismatic brilliance, and one sees the music through Beethovenian eyes. Kraus, as I have indicated, is the most rhapsodic and dramatic—with her you are right into the world of *Winterreise* and the other great Schubert songs. Any one of these discs would be an asset, but I believe my affections are divided between Kempff and Mme. Kraus: Richter is just a bit too straight and objective for my taste.

Mme. Kraus plays the "little" A major as well as anyone, but this essentially

lightweight, lyrical sonata is not really music to evoke her best impulses. (How I wish that she would re-record the posthumous A major Sonata, D. 959, one of her greatest interpretive achievements.) In the work under review she points up the structure, but in so doing, she sometimes manages to sound a trifle coy and exaggerated. For this reason, and also because he gets a fuller richer sonority from the piano, Richter's Angel record involves me more deeply than Kraus, Kempff, Ashkenazy, Fleisher (Epic, deleted), and Solomon (HMV/Odeon). Cardinal's sonics, however, are excellent—clean and airy. In sum, a major addition to the Schubert piano catalogue. Now, Mme. Kraus, the posthumous A major Sonata, please. H.G.

SCHUBERT: Trio for Violin, Cello, and Piano, No. 1, in B flat, D. 898. **MILHAUD:** Pastorale for Oboe, Clarinet, and Bassoon. **HINDEMITH:** Kleine Kammermusik, Op. 24, No. 2. Boston Symphony Chamber Players. RCA Red Seal LSC 3166, \$5.98.

The balance of heart and head in this Boston Schubert is hard to fault, and you will have to go far to find a more civilized and legitimate reading. The spirit on the whole is self-contained; the cello, which in any performance does so much to set the emotional tone of this work, does not soar and reach and dare those fleeting moments of rubato—no more than a breath—as one hears in the Stern/Rose/Istomin recording, nor is the rhythmic articulation here so pronounced: everything is in order, but there is care not to exaggerate the potentially electric character of the scherzo or the elasticity of the finale. If my own great fondness for the Stern version is beginning to show at this point, I am almost sorry, for the Boston performance ought not to be neglected: it is a beautiful one. Perhaps the slight feeling of carefulness that it conveys is one of the hazards faced by a "sometime" ensemble, whose members perforce spend more time playing apart than together as a chamber group.

If politics make strange bedfellows, so do recording necessities: the Milhaud and Hindemith woodwind pieces call for a broad leap in orientation coming on the heels of Schubert. They pair beautifully with each other, if that makes any difference: Milhaud's happy romp through some not-too-serious polyphony brings him home safely to a cozy major triad, which is exactly where Hindemith's more sardonic, bluesy, Poulenc-ish exercises bring *him* in the end. The Milhaud was written in 1935, the Hindemith in 1922, and both are fun and stylishly performed. S.F.

SHOSTAKOVICH: Symphony No. 14, Op. 135. Margarita Miroshnikova, soprano; Yevgeny Vladimirov, bass-baritone; Moscow Chamber Orchestra, Rudolf Barshai, cond. For a feature review of this recording, see page 64.

**WANT
SOMETHING
FRESH...
EXCITING?**

new
SUPEREX...
it's beautiful

Beautiful all the way! In design — a triumph of newest state-of-the-art concepts. In response — a spectacular bass; sweet, clear highs; exciting mid-range. And the experts say that overall performance is better than some expensive speaker systems. It's all made possible by our exclusive woofer/tweeter design that puts a 2-way speaker system at each ear. The name is PROB-V... and the all-new extras include "con-form" ear cushions, tuned port ear shells, retractable cord and soft, tropical green finish.

\$59.95 — at dealers everywhere



SUPEREX ELECTRONICS CORP.

151 Ludlow Street, Yonkers, N.Y. 10705



CIRCLE 52 ON READER-SERVICE CARD

A Sure Shot Daily Double

Any combination of either the RK-890 stereo tape deck with the LA-125B stereo amplifier or the RK-890 with the LA-750 stereo amplifier will give you a winner. Regardless which of these amplifiers you choose you will enjoy superb performance of 8 track tapes. Each

component is smartly designed and uniformly matched to enhance any home decor, and will provide you and yours with years of listening pleasure. Don't gamble, let Lafayette make you a sure winner.



Lafayette LA-125B 160-Watt Stereo Amplifier

A tower of power to go with the RK-890 Tape Deck. Among the exciting features of the LA-125B is a pair of microphone musical input jacks which permits you to plug in and amplify an electronic musical instrument directly. Powerful enough to drive two different sets of stereo speakers individually or simultaneously. These are also volume balance controls so each channel can be controlled separately.

99-02305W •

Only \$129⁹⁵

Deluxe Lafayette RK-890 Solid-State 8-Track Cartridge Tape Deck Recorder/Player

The RK-890 offers 8-track cartridge record and playback facilities. Enjoy hours of listening pleasure from pre-recorded or home made stereo tape cartridges. Among its many fine features are; an exclusive automatic cartridge ejector which operates when the unit is off to protect tape heads and cartridge rollers; dual recording VU level meters and continuous play.

99-15844W •

Only \$119⁹⁵



Lafayette LA-750 100-Watt Solid-State Stereo Amplifier

Distinctive and attractive price make the LA-750 an ideal low cost mate to RK-890 Deck. Among the many features of the LA-750 are; front and rear panel tape output jacks, a front panel stereo headphone jack for private listening and speaker mode switch that will operate two different sets of speakers at the same time. A real winner at

99-02149W •

\$79⁹⁵



LAFAYETTE®



Your Most Complete Buying
Guide to Everything in
Electronics

*Imported

• Hi-Fi — Stereo Equipment • Radios
• Tape Recorders • Cassettes • Speaker Systems

FREE!

Golden Jubilee
1971 Catalog 710
Over 460 Pages

LAFAYETTE RADIO ELECTRONICS CORP.
Dept. 19021 Box 10, Syosset, N. Y. 11791

Send me FREE 1971 Catalog 710
19021

Name
Address
City
State
Zip

STRAUSS, R.: Don Quixote, Op. 35. William Lincer, viola; Lorne Munroe, cello; New York Philharmonic, Leonard Bernstein, cond. Columbia M 30067, \$5.98.

My bench marks for evaluating new recordings of this music are first the invaluable (and, alas, long deleted) version by the composer himself and secondly (in more modern sonics) the discs of Reiner and Szell. By these lights the Bernstein holds up exceedingly well under close scrutiny. Strauss projects unsurpassed authority; Reiner gets the last bit of luster and drama from the great lyric pages such as the third variation provides; and Szell offers a precision

and elegance that no other version can rival.

But Bernstein's claims on this work are not lightly to be dismissed. It was, after all, the major score in that concert of November 14, 1943 when as a last-minute replacement for Bruno Walter he made himself an instant celebrity. Nowadays young conductors who often find themselves in such circumstances often end up conducting not one program but half a season—witness Michael Tilson Thomas of Boston—but in 1943 this was triumph enough to establish a career: it is only just that in the years of his maturity Bernstein should return to this music and record it in such a forceful and effective manner.

If the Bernstein version is to be characterized in a phrase, I suggest that it is the more evocatively pictorial of those under discussion. Strauss in this work freely combines the musically abstract with realistic sounds (sheep, wind effects, etc.), and Bernstein has the art of establishing and maintaining a consistent perspective in which the pure music and the pictures flow together vividly in a harmonious development of the composer's ideas.

Bernstein and his soloists (actually the whole orchestra here sounds like a virtuoso solo group) are assisted by engineering of a high standard, but the merit in the result is not engineering for its own sake but the skill with which a fine performance has been captured in the full dimensions of its musicality.

Don Quixote may well be the finest of Strauss's tone poems. Certainly it wears well. One can hear it with joy long after some of its predecessors have begun to pall. And if you like the idea of reading the notes, following the story, and having it all brought to life before you in wonderfully effective sound, Bernstein does it all exceedingly well.

R.C.M.

STRAUSS, R.: Ein Heldenleben, Op. 40. London Symphony Orchestra, Sir John Barbirolli, cond. Angel S 36734, \$5.98. Tape:  4XS 36734, \$6.98.

How strange that both Sir Thomas Beecham and Sir John Barbirolli should record this work at the close of their careers and that it should become their official memorial album. Those who want a funereal memento of Sir John will find this a unique item, but those whose primary concern is Strauss's tone poem should turn to Sir Thomas, whose performance is a vital restatement of a work he played throughout his long career. It is a Seraphim album, low-cost competition from the same company.

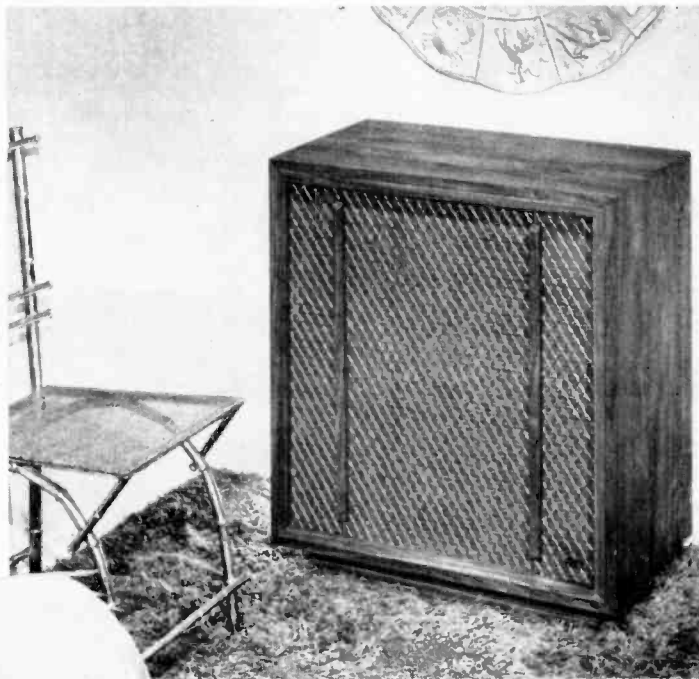
The Barbirolli version is very probably the slowest account of this music on records. I must regard this flaccid performance with its lumbering tempos and saccharine emotionalism as of slight credit to anybody, the work of an ailing man, determined, as the notes tell us, to work until he drops. That spirit is heroic, and we shall remember Sir John for better things and happier days. R.C.M.

STRAUSS, R.: Lieder: Ruhe, meine Seele; Meinem Kinde; Wiegenlied; Morgen; Das Bächlein; Das Rosenband; Winterweihe—See Mozart: Concert Arias.

STRAUSS, R.: Symphonia Domestica, Op. 53. Los Angeles Philharmonic, Zubin Mehta, cond. London CS 6663, \$5.98.

Deems Taylor once quipped that Strauss's *Domestic Symphony* suggested the home life of the dinosaurs more than a good German composer in the

MARK VI
provides
FULL RANGE
even at
low volume
FULL
DYNAMICS
at any
volume



FRAZIER Sounds Great!

All Frazier speakers sound **FULL** and **RICH** even at low volume — all offer dynamic listening like the **MARK VI** with 12" woofer; 8" mid-range speaker and two 3" tweeters or compression horn tweeter. A three way network provides complete sound everywhere! Model is 25 $\frac{3}{4}$ " wide x 29" high x 16 $\frac{1}{8}$ " deep finished in oil walnut, has new metallized brown grille.

FRAZIER
INCORPORATED

1930 Valley View Lane • Dallas, Texas 75234
Phone 214-241-3441

Ask Your nearby **FRAZIER** dealer
for **FREE** copy of colorful
new full line brochure.

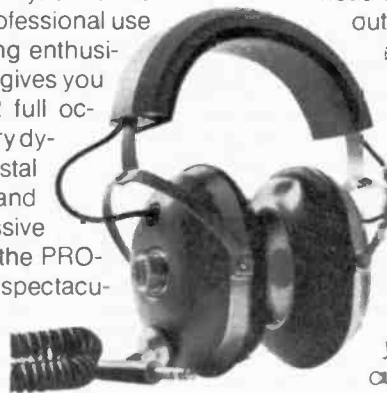
CIRCLE 21 ON READER-SERVICE CARD



If you haven't heard the all new Koss PRO-4AA Stereophones

you haven't heard anything yet

The Koss PRO-4AA Professional Dynamic Stereophone... perfect for exacting professional use and perfect, too, for the discerning enthusiasts of fine music. The PRO-4AA gives you smooth, fatigue-free response 2 full octaves beyond the range of ordinary dynamics. You'll marvel at the crystal clarity of high-pitched piccolos, and the deep, distortion-free concussive sound of pipe organ tones. And the PRO-4AA has the comfort to match its spectacular performance. A soft, wide headband cushion. And patented, liquid-filled, removable ear cushions that conform to any



head shape. These unique cushions also seal out ambient noise and provide extended, linear bass response below audibility... without the "boominess" common to conventional headphones. The PRO-4AA is designed for use with all high fidelity amplifiers from 1 to 500 watts. Its operational efficiency compliments amplifier gain and renders hum and noise inaudible. There is more to hear about the Sound of Koss, but until you try a set of Koss Stereophones for yourself... *you haven't heard anything yet.* Send for our new, free 16 page full color catalog. Address your request to Virginia Lamm, Dept. 32.

KOSS Stereophones

Koss Electronics, Inc., 4129 N. Port Washington Rd. Milwaukee, Wis. 53212 • Koss Electronics S.r.l., Via Valtorta, 21 20127, Milan, Italy

CIRCLE 28 ON READER-SERVICE CARD



"KEYBOARD IMMORTALS PLAY AGAIN IN STEREO!" Twelve superb albums in stereo L.P., Cassette, 8 track, and reel. Rachmaninoff, Hofmann, Debussy, Moiseiwitsch, Granados, Lhevinne, Cortot, Bauer, Prokofiev, etc. \$3.98 plus 50¢ postage ea. to Keyboard Immortals, 8150 Vineland Ave., Sun Valley, Cal. 91352. Free catalog on request.

A "New" Baroque Instrument

The Tenor Violin, recently rediscovered, bridges the gap between cello and viola. This stereo recording samples both Baroque and Contemporary uses of its beautiful sound and great agility.



**ALBERTA HURST
TENOR VIOLIN**

J. S. Bach, Arioso
Boccherini, Sonata in A
Telemann, Trio-Sonata
Hans Gal, Suite
with Recorder, Viola da
Gamba, and Harpsichord

Album includes a 4 pg.
article, "History of the
Tenor Violin."

Crystal Records, S735

Order from your dealer or send \$5.79
each plus 50c postage and handling to:

Crystal Record Company
P.O. Box 65661, Los Angeles, Calif. 90065
Send for free Catalog

Crystal Records Stereo S851

HALSEY STEVENS
Concerto for Clarinet and Orchestra

LUKAS FOSS
Concerto for Oboe and Orchestra

Bert Gassman, Oboe
Mitchell Lurie, Clarinet
with Akira Endo Conducting
the Crystal Chamber Orchestra

Order from your dealer or send \$5.98 ea.
plus 50c post. & hdlg. (Cal. add 5% Tax)

Send for free Catalog of fine
Chamber Music

Crystal Record Company
P.O. Box 65661
Los Angeles, Cal. 90065

Advertisement

midst of his family. Indeed, Norman Del Mar, who is surely a champion of Strauss whenever circumstances permit, observes in his study of the master that after "the sheer elation of the orchestral sound is . . . past, one is filled with appalling doubts" and cites Romain Rolland's comment on the "very great . . . disproportion between the subject matter and the means of expression."

The two older recordings in the catalogue offered a somewhat reserved, analytic, but beautifully achieved version by Szell (who may have regarded the work as both problematic and a little vulgar but still displayed his respect for the man who had launched him on his career), and a richer-sounding, more openly descriptive, and generally uninhibited version by Reiner (who also knew Strauss personally). This edition is now available on the low-cost Victrola label and, if you have any inclination towards this music, is an exceptional achievement at a most modest price.

The new Mehta is brighter-sounding than the Reiner but in much the same spirit—a free-wheeling, passionate performance very different indeed from Dr. Szell. Those who admire the Reiner version but would like more spectacular sound will find the Mehta admirable—except that the Reiner is not that antiquated by any means and, if lacking intense brightness, offers a rock-solid middle ensemble registration characteristic of the Chicago orchestra and missing in its Los Angeles counterpart.

Mehta plays this music very well, the rhythmic thrust and pulse of the big sweeping themes are captured with enormous élan, and the fairly loose structure is tightly knit by a baton that unifies the work and also keeps it in motion. The issue is really talented youth vs. the old hands. Both sides make good cases for themselves, so whatever you choose, you can't lose. R.C.M.

**recitals &
miscellany**

JANET BAKER and DIETRICH FISCHER-DIESKAU: "Duet Recital." **PURCELL:** Queen Mary's birthday ode: Sound the trumpet; Pausanias: My dearest, my fairest; The Maid's Last Prayer: No, resistance is but vain; King Arthur: Shepherd, cease deceoying. **SCHUMANN:** Er und sie, Op. 78, No. 2; Wiegenlied, Op. 78, No. 4; Ich bin dein Baum, Op. 101, No. 3; Schön ist das Fest des Lenzes, Op. 37, No. 7; Herbstlied, Op. 43, No. 2; Tanzlied, Op. 78, No. 1. **MENDELSSOHN:** Abschiedslied der Zugvögel, Op. 63, No. 2; Wie kann ich froh und lustig sein?; Herbstlied, Op. 63, No. 4; Suleika und Hatem. **CORNELIUS:** Heimatgedanken, Op. 16, No. 1; Verratenne Liebe; Ich und Du; Der beste Liebesbrief, Op. 6, No. 2. **BRAHMS:** Die Nonne und der Ritter, Op. 28, No. 1; Vor der Tür, Op. 28,

No. 2; Es rauschet das Wasser, Op. 27, No. 3; Der Jäger und sein Liebchen, Op. 28, No. 4. Janet Baker, mezzo; Dietrich Fischer-Dieskau, baritone; Daniel Barenboim, piano. Angel S 36712, \$5.98.

Vocal duets by nineteenth-century Romantics were almost always intended for informal performance around the parlor piano by family and friends. Naturally, composers kept technical requirements down to a minimum: the whole idea was to provide modest, charming material for a relaxed evening of intimate music-making by a group of gifted amateurs.

Janet Baker, Dietrich Fischer-Dieskau, and Daniel Barenboim are a cut above that, of course: under the proper conditions one can imagine how marvelously well they might perform this repertory. The problem with this disc, a live concert given in London's Queen Elizabeth Hall a year ago last August, is its rather stiff, evening-clothes formality. Although the well-balanced recording is a model of on-the-spot taping and the bursts of applause are very brief, the airy concert-hall ambience creates a further unwelcome sense of distance. This music would probably come across better under studio conditions—just to compare the effect, I played the four Brahms duets as sung by Fischer-Dieskau and Kerstin Meyer for DGG (a fine record unfortunately never released domestically) and found the closer acoustic and more easy-going performance far preferable to the live version.

Despite these handicaps, admirers of the artists will want the recital for the good things that it does contain. Mendelssohn's engaging melodic facility makes his four duets the most immediately attractive, and the two singers are at their best here—Baker spins out the line in *Suleika und Hatem* with gorgeous results. Schumann's *Wiegenlied* (with an appropriate quote from the *Frauenliebe* cycle lullabye) and *Tanzlied* are also delicious; in the latter, Fischer-Dieskau has an especially wonderful moment—the slightly pained, annoyed inflection of "Sage was soll mir der Schierz?" ("Say, what sort of fun is this?") as his more ebullient partner tries to coax him to join the dancing. The unfamiliar Cornelius songs contribute a nice touch of esoterica: *Ich und Du* is a miniature *Tristan und Isolde* duet without the *Angst* or chromaticism, and *Der beste Liebesbrief* offers a puckish foretaste of Wolf. The Purcell works are of a more public character and the quasi-operatic affects of *No, resistance is but vain* are delivered with just the right tongue-in-cheek pathos.

Only Brahms has supplied Barenboim with accompaniments that give him something to play with and he molds them with real structural point. Elsewhere he seems to be a bit wasted in a secondary role, although he always provides firm support and velvety tone, if not the kind of characterful detail that Gerald Moore might have brought to the music. P.G.D.

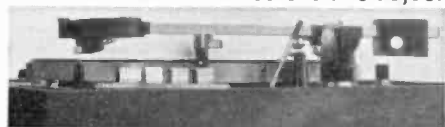
Lift this page and drop it... you'll see how gently the Miracord 50H treats your records.



A gentle touch of the push-buttons brings forth a gentle reaction from the Miracord 50H. The dynamically balanced arm responds gently with its frictionless bearing system, faithfully and flawlessly tracking the intricate record grooves. Gentleness, however, is just one attribute of the 50H, a clue to its superior performance is found in its features.

Stylus overhang adjustment is essential for optimum tracking. Another automatic turntable does feature this adjust-

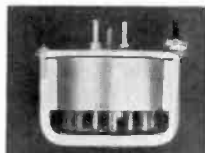
ment, but it's internal and difficult to set. The Miracord 50H offers external overhang adjustment with built-in gauge



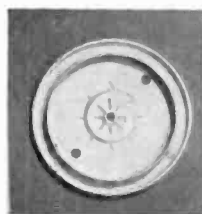
ment, but it's internal and difficult to set. The Miracord 50H offers external overhang adjustment with built-in gauge

no shifting, no guesswork, no templates.

Other turntables offer a kind of synchronous motor. The 50H uses a *Papst hysteresis synchronous* motor with outer rotor for unvarying speed accuracy regardless of the voltage fluctuation or loads. The Papst motor is usually found in professional studios.



Consider cueing: in one leading automatic turntable, cueing does not operate in the automatic mode. In automatic, cueing is the ideal way to interrupt play for a moment when there is a stack of records on the spindle. The 50H provides silicone-damped cueing in both automatic and manual modes.



Another important feature is the 50H turntable. It is a heavy, one-piece, non-ferrous metal casting, lathe-turned to precise dimensions and then individually dy-

namically balanced. This contributes to the smooth, steady motion of the turntable, free of rumble, wow and flutter.

Nothing we can say short of experiencing it yourself can better describe the gentle way in which the Miracord responds and preserves the best in your records. Find out for yourself. Miracord 50H, \$175 less cartridge and base. Miracord feathertouch automatic turntables start at less than \$100. Benjamin

Electronic Sound Corporation,
Farmingdale, N.Y. 11735/a
div. of ISC/available
in Canada.

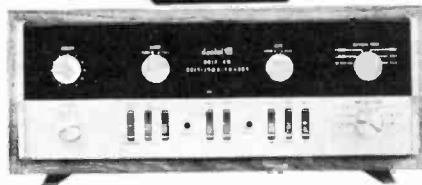


Miracord 50H



CIRCLE 9 ON READER-SERVICE CARD

get the
NEWS
FREE!



McIntosh
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.

SEND TODAY

McIntosh

McIntosh Lab. Inc.
2 Chambers St. Dept. A-2
Binghamton, N. Y. 13903

Send **FREE CATALOG** and **DIRECTORY**

NAME _____
ADDRESS _____
CITY _____
STATE _____ ZIP _____

CIRCLE 31 ON READER-SERVICE CARD

KIRSTEN FLAGSTAD: "Immortal Performances." **BEETHOVEN:** Ah, perfido! **WAGNER:** Götterdämmerung: Immolation Scene; Lohengrin: Euch Lüften; Die Walküre: Du bist der Lenz. **WEBER:** Oberon: Ozean, du Ungeheuer! Kirsten Flagstad, soprano; Philadelphia Orchestra, Eugene Ormandy cond. RCA Victorla VIC 1517, \$2.98 (mono only).

Some performances, to parody Orwell, are less immortal than others. Take, for instance, the item that is the principal *raison d'être* of this release: the first publication of that version of Brunnhilde's Immolation recorded by the Norwegian soprano in 1937 and, for good reason, shelved at the time. It is, if you can believe it, a *perfunctory* run-through of the crowning scene in *The Ring*. Miss Flagstad's voice is as noble as ever but sounds quite uninvolved in the content; and Ormandy's tempos are aberrant. There remain five other and better performances of this scene in the Flagstad recorded legacy. If you want to check the count, they are: 1) the 1940 McArthur/San Francisco version; 2) the 1948 Philharmonic/Furtwängler edition; 3) the 1952 performance with the same forces; 4) the 1955 Carnegie Hall concert, once available on a label called Orfeosonic; and 5) the 1956 Oslo version, part of a "complete" recording of the opera. Of these, the most readily available happens also to be the best: No. 3, which can be found today on Seraphim 60003, and for small money at that.

The Immolation Scene, as well as all else on the present record, was "waxed" (as they said vulgarly at one time) on October 17, 1937. The other items once formed part of Camden 462, a happier anthology than this new Victrola, because it also contained the Philadelphia recordings of the two great *Tannhäuser* arias, the *Fidelio* "Abscheulicher," and a thrilling projection of Brunnhilde's battle cry from *Die Walküre*—all out of print today.

"Du bist der Lenz" and "Ozean" are gleaming examples of Flagstad in her best voice and style, but there are reservations about her vocalism in the Beethoven and a lack of true comfort in the *Lohengrin* invocation, where a quality of childlike innocence serves better than the power so readily at Flagstad's command. If you still have Camden 462, rest content. If not, then the VIC 1517 is a consolation prize. G.M.

HISTORY OF EUROPEAN MUSIC: "Music of the Early Middle Ages Vols. 1-3." James Bowman and Tom Sutcliffe, counter-tenors; Wilfred Brown, Gerald English, Edgar Fleet, Leslie Fyson, Ian Partridge, and Nigel Rogers, tenors; Christopher Keyte and John Noble, baritones; Francis Burgess, John Frost, and Geoffrey Shaw, basses; Schola Cantorum Londiniensis, Denis Stevens, dir. Musical Heritage Society OR 349/51, \$2.99 each (three discs). Available from Musical Heritage Society, 1991 Broadway, New York, N.Y. 10023.

HISTORICAL ANTHOLOGY OF MUSIC: "Late Medieval Music; Early and Late Fifteenth-Century Music; Late Fifteenth-Century and Early Sixteenth-Century Music; Sixteenth-Century Music (Part 1)." University of Chicago Collegium Musicum, Howard M. Brown, dir.; Southern Illinois University Collegium Musicum, Wesley K. Morgan, dir. Pleiades P 250/3, \$5.98 each (four discs). Available from Southern Illinois University Press, Carbondale, Ill. 62901.

These seven discs more or less cover the first half of the Archibald Davison and Willi Apel *Historical Anthology of Music*, the constant companion of an entire generation of music students. I have not listed the 193 separate compositions which appear here since anyone who is interested probably has a copy of *HAM* or will get one anyway. It suffices to say that the carefully selected examples represent five centuries of changing musical techniques and various vocal and instrumental forms covering the period from Ambrosian and Gregorian chant to about the middle of the sixteenth century. This includes not only the cheerful thirteenth-century motets, the lovely Dufay love songs, and the chant-based sacred music from Machaut to Josquin familiar to collectors of recorded early music but some more esoteric stuff as well. One may trace a century of musical development in successive elaborations of the chants *Benedicamus Domino* or *Hec Dies*, or hear the first example of choral writing in Guillaume Legrant's Credo. Arnold de Lantins, Loyset Compere, and Antoine de Fevin are revealed as very attractive composers whose works are still virtually unknown except to musicologists. Some of the examples, however, have been chosen more for historical than for aesthetic reasons. The little preludes from the Buxheim organ book, for example, are worthy of John Thompson's first piano course, as are most of the early keyboard pieces. Two lute *ricercars* from around 1500, however, are very strange, and a French pavane for harpsichord written thirty years later is one of the dullest things I've ever encountered.

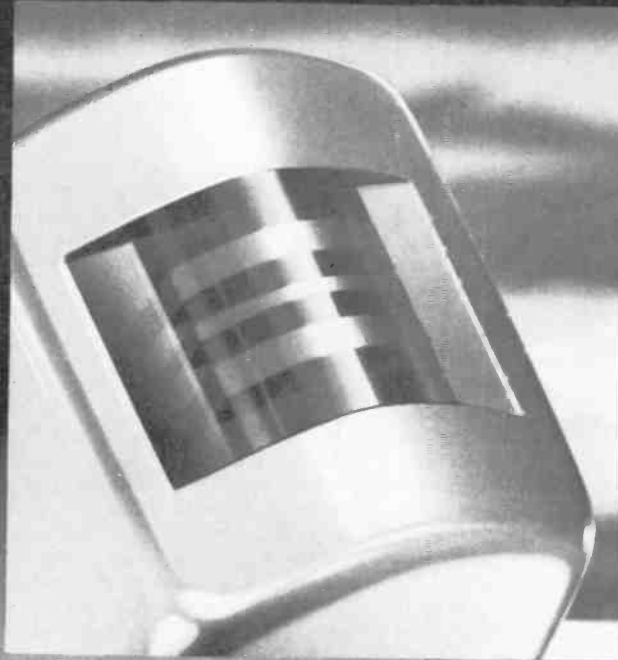
Since the works on the two labels dovetail perfectly—Musical Heritage moves steadily through the volume to about 1300 where Pleiades cheerfully picks up the strain with *Sumer is icumen in*—one would think some careful co-operative planning had gone into the two projects, but the concordance is purely fortuitous. These are completely independent operations, and as far as I know both companies plan to press on—or backwards as the case may be—into overlapping territory.

Musical Heritage's "History of European Music" is being recorded in England by a group of remarkable and ubiquitous English singers who always seem to be hanging around recording studios ready to sing anything in sight: they appear in different combinations and on different labels every time a disc of medieval

Continued on page 98

Glass Head

with crystal ferrite



150,000 hours service life!

Dust Free/Wear Free/Preeminent Recording



**Roberts Model
GH-500D**

These are the three outstanding features of ROBERTS' new Glass and Crystal Ferrite Head—the first of its kind in the world. This revolutionary head will, no doubt, soon make the conventional type recording/playback head obsolete. The core of this new head is made of pure crystal ferrite, and the inner circumference of the head shield is mounted and set in glass.

ROBERTS Glass Head is "Dust Free"

Magnetic tape dust does not adhere to this head. Thus, sound quality is not affected even under hot and humid conditions.

ROBERTS Glass Head is "Wear Free"

It has a service life 100 times longer than conventional heads. It's guaranteed for over 150,000 hours of use.

ROBERTS Glass Head Boasts Preeminent Recording

It incorporates ROBERTS' unique "focused field" recording system which completely eliminates distortion in recording/playback of high frequency signals.

This superb and revolutionary Glass Head is adopted in the **ROBERTS GH-500D Stereo Tape Deck.**

*3 motors, 3 heads *Magnetic brake
*Automatic control *Continuous reverse playback *30 — 22,000Hz (± 3 dB)

For complete information, write

The Pro Line

ROBERTS

Division of Rheem Manufacturing Company
Los Angeles, California 90016

Component Maker Meets Record Company — the AR/DGG Contemporary Music Project

by Donal Henahan

PERHAPS IN THE LATE Fifties, when our post-Webernite hearts were younger and gayer, we would have been tempted to call the approach to composition that pervades the admirable new Acoustic Research Contemporary Music Project avant-garde. The revolution is long since over, and the twentieth-century Viennese aesthetic now rules in the courts where it formerly was proscribed. And what is necessarily so bad about that? In politics the perpetual revolution is a viable idea, but music has always needed periods of relative calm and consolidation. Here, in the project's first formidable release, come seventeen previously unrecorded pieces, mostly serial, mostly conservative, mostly hyperrational and pitch-oriented, by fifteen composers. The youngest is twenty-seven (Fred Lerdahl), the eldest seventy-four (Roger Sessions). Geographically, they bunch up predictably along the East Coast (nine work in or within commuting range of New York City, six in the Other America). In all but two instances they teach in universities, again predictably. There is, of course, a variety of composing styles embraced, from the nostalgically straight Webernism of Arthur Berger and Peter Westergaard to the loose-limbed eclecticism of Edwin London, but on balance it is necessary to qualify AR's advance word that the project, a landmark effort undertaken in collaboration with Deutsche Grammophon, aimed at presenting "a wide spectrum of composers and works." The spectrum, indeed, contains little or nothing congenial to the John Cage mystique, which like it or not is America's most influential artistic export since jazz. Edwin London's *Portraits of Three Ladies (American)* does flirt with mixed-media fun of a somewhat older Cage sort, and Robert Erickson's *Ricerca à 5* for Trombones dabbles in aleatory, but they stand out as aberrant works in this tightly buttoned company. Thus, in the music contained on these first AR recordings, one can invariably point to intelligence and superior craftsmanship. Charles Wuorinen's *Duo* (1966-67), severely reasoned and unabashedly abstract and serial, is a dazzlingly intricate game for two expert players (the composer is the pianist, Paul Zukofsky the violinist). And Harvey Sollberger's *Grand Quartet for Flutes* is similarly strict and tightly reasoned, beautifully written for the instruments, a thesaurus of flute techniques (the dedica-

tion is to Friedrich Kuhlau, the nineteenth-century virtuoso and composer). No more often than a computer could statistically predict, of course, does the listener come upon a work that strikes him as both brilliantly written and imaginatively realized. But at least two stir more than admiration: Babbitt's tape-cum-soprano *Philomel* and George Crumb's subtly moving *Madrigals I-IV*. Both works have been famous for some years in new-music circles and making them available at long last is one of this project's better initial ideas.

The Babbitt, a 1963 setting of John Hollander's poem about the classic young lady whose tongue was torn out by her ravishers but was pitied by the gods and turned into a nightingale, holds up both as an influential work and a poetically suggestive one. Bethany Beardslee's voice, taped live and taped taped, is woven into the synthesized electronic material in striking ways that sustain a dream mood and rarely seem arbitrarily complex. The Crumb *Madrigals*, dated 1965-69, are part of an extraordinary cycle based on Lorca texts that needs to be recorded in full. These pieces are non-serial in method but an apotheosis of the post-Webern aesthetic in many ways, their lapidary, microscopic details putting immense demands on one's aural and poetic sensitivities and on his listening room—or, better, headphones (utter silence is required).

Charles Whittenberg's *Variations for Nine Players* (1965) takes the standard twelve-tone stance and post-Webern sparseness of texture and turns out a successful piece on all counts, one with a supple and discernible line, evident structuring and sonorous blends achieved in traditional orchestral ways. Here and there, the piece seems to invoke or mock Beethoven's *Fifth*, à la Ives's *Concord* Sonata. One hears similar allusions in the *Sessions* Piano Sonata No. 3, a 1965 work that is pure *Sessions*, no matter what its underlying method. Here too the Ives ghost is clearly summoned up, especially in a misterioso slow movement that discovers a sense of fantasy that is lacking in the brisker ones. Fred Lerdahl's *Wake* is a compression of the Anna Livia Plurabelle episode from *Finnegans Wake*, adding a further gloss to Joyce's complications (which he might love) and textual incomprehensibility (which he might not). The vocal line of Lerdahl's *Wake* is post-*Pierrot* and the *Affektenlehre*

even more traditional (on the word "night," you drop to C sharp below the treble staff, just as Handel would have done).

Moving too quickly over new terrain, one may note an idolatrous mix of Webern and Stravinsky in Arthur Berger's *Septet* (1965-66) and homage to early Cage in the prepared-piano sound of his *Five Pieces for Piano* (1969). Stefan Wolpe's individual, quirky style is heard in his *Piece in Two Parts for Violin Alone* (1964), an attractively buoyant score with strong tonal leanings, and in his undated *Form*, an unassertive and almost pretty piece without affectations of any *avant* kind. The post-Webern game plan is employed more faithfully if with less personal touch by both Phillip Rhodes in his *Duo for Violin and Cello* and Peter Westergaard in his *Variations for Six Players*. For contrast there is Robert Erickson's *Ricerca à 5* for Trombones, full of blatting, grunting, strangled cries, unvoiced tones, and other exploitations of the "total trombone" that we know from Berio and Globokar. The Erickson is quite charming to come upon in the generally staid context of the AR project. Richard Hoffmann's *Orchestra Piece* (1961) breaks up the orchestra into segments—like Ives, Stockhausen, or Schuller—but the stereo disc cannot capture certain spatial effects written into his score, nor in that of Edwin Dugger, whose *Music for Six Instruments and Synthesizer* was composed for stereosurround sound in four channels. (It is a feature of the AR/DGG project that the composers are encouraged to think of quadriphonic effects, a stroke of commercial pioneering that perhaps could come only from the conjoining of component maker and recording firm.)

Where, one wonders, does the AR project go now? Is it really dedicated to discovering a large new audience for American academic music? Well, good luck. Immediately, the hope is to pump those works that respected composers respect most into university and public libraries where they may be influential for years to come and into required-listening lists. A couple of other labels, particularly Composers Recordings, have been trying to fill such functions for some time, though without the commercial distribution potential that DGG offers. Perhaps what Acoustic Research should be asking now is this: what needs to be done that CRI can't or doesn't do. If not, the project could come to be recorded by American composers merely as *le dernier CRI*.

At any rate, for anyone in or out of Academe who wants to know whose music influential American composers most admire, these discs will be *de rigueur*. Superbly performed and recorded for the most part (the Oberlin College orchestra's strangely balanced and uncensored reading of Hoffmann's *Orchestra Piece* does not entirely measure up), the records were mastered and pressed in Germany by DGG and annotated in the three-language format familiar from the

company's Avant-Garde label. But if the DGG affiliation led anyone to expect works as outrageously experimental as the Avant-Garde discs contain, a look at AR's advisory board should have disabused him. Members of our scholarship such as Milton Babbitt, Aaron Copland, Gunther Schuller, and Roger Sessions can scarcely be expected to promote any *new* radicalism in music until old-guard revolutionaries have been given a hearing, and until the more responsible younger element is brought to the attention of record buyers.

In fact, standing back and looking over the AR/DGG project one may view it as a show of strength by our musical Thomists, an attempt to reassert the integrity of traditional musicianship, the defiant stand of the Scholastic Establishment. Again, and finally, why not? In a time when the positions of rationality and technique sometimes appear in danger of being overrun by the Aquarians, the AR project is letting the musical Aquinists have their say. It can't hurt.

BABBITT: *Philomel, for Soprano, Recorded Soprano, and Synthesized Sound.* **LERDAHL:** *Wake.* Bethany Beardslee, soprano; members of Boston Symphony Chamber Players, David Epstein, cond. Deutsche Grammophon 0654 083, \$5.98.

DUGGER: *Music for Synthesizer and Six Instruments.* Instrumental ensemble, David Epstein, cond. **ERICKSON:** *Ricercar à 5 for Trombones.* Stuart Dempster, solo trombone. **HOFFMANN:** *Orchestra Piece 1961.* Oberlin College Conservatory Orchestra, Robert Baustian, cond. Deutsche Grammophon 0654 084, \$5.98.

LONDON: *Portraits of Three Ladies (American).* Marilyn Coles, soprano; Royal MacDonald, narrator; University of Illinois Contemporary Chamber Ensemble, Edwin London, cond. **CRUMB:** *Madrigals, Books I-IV.* Jan DeGaetani, mezzo; University of Pennsylvania Contemporary Chamber Players, Richard Wernick, cond. Deutsche Grammophon 0654 085, \$5.98.

SESSIONS: *Sonata for Piano, No. 3.* Robert Helps, piano. **WUORINEN:** *Duo for Violin and Piano.* Paul Zukofsky, violin; Charles Wuorinen, piano. Deutsche Grammophon 0654 086, \$5.98.

WOLPE: *Piece in Two Parts for Solo Violin.* Rosemary Harbison, violin. Form. Russell Sherman, piano. **RHODES:** *Duo for Violin and Cello.* Paul Zukofsky, violin; Robert Sylvester, cello. **WHITTENBERG:** *Variations for Nine Players.* Contemporary Chamber Ensemble, Arthur Weisberg, cond. Deutsche Grammophon 0654 087, \$5.98.

BERGER: *Septet.* Contemporary Chamber Ensemble, Arthur Weisberg, cond. **Five Pieces for Piano.** Robert Miller, piano. **WESTERGAARD:** *Variations for Six Players.* Group for Contemporary Music at Columbia University, Harvey Sollberger, cond. **SOLLBERGER:** *Grand Quartet for Flutes.* David Gilbert, Thomas Nyfenger, Harvey Sollberger, and Sophie Sollberger, flutes. Deutsche Grammophon 0654 088, \$5.98.

For cartridges that can track as low as 0.1 gram



- Features all new Empire 990 . . . world's most perfectly balanced playback arm.
- No acoustic feedback even when you turn up gain and bass.
- World's finest turntable motor—hysteresis synchronous type maintains speed accuracy with zero error.
- Lowest rumble of any turntable tested, 90dB (RRL), wow and flutter .01%.
- Exclusive pneumatic suspension lets you dance, jump or rock without bouncing the stylus off the record.
- Tone arm floats down or lifts up from a record surface bathed in light. Pick out the exact selection you want, even in a darkened room.



New Troubador 598 record playback system

\$199.95—less base and cover! walnut base and plexiglas cover—\$34.95

EMPIRE

Write for free "Guide to Sound Design for 1971." Empire Scientific Corp., 1C55 Stewart Ave., Garden City, N.Y. 11530

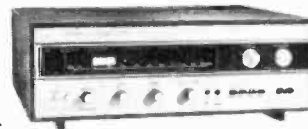
CIRCLE 20 ON READER-SERVICE CARD

THE CRITICS HAVE PUT THE COMPETITION IN THEIR PLACE.

They continually rate Sherwood receivers over all others.

Our S-8900 shown here is no exception. It's been getting great reviews from everyone.

For \$399.95, we think our S-8900 gives more top-rated quality than any comparable or lower priced receiver.



And now, you don't even have to take our word for it.

For complete specifications, write today. Sherwood Electronic Laboratories, Dept. A, 4300 N. California Ave., Chicago, Illinois 60618. **SHERWOOD**

SOUNDS EXPENSIVE

CIRCLE 45 ON READER-SERVICE CARD

RECEIVERS
TUNERS
AMPLIFIERS

TAPE
RECORDERS
DECKS

**LOW
PRICES**

ON FAMOUS BRAND
NATIONALLY ADVERTISED
**STEREO
COMPONENTS**

FAST DELIVERY
FACTORY SEALED CARTONS
WRITE TODAY FOR OUR QUOTE

**A. D. R.
AUDIO**

1101 "K" STREET N.W.
WASH. 20005, D.C.

(202)
628-8333

SPEAKERS
CARTRIDGES
COMPACTS

ALL
STEREO
SYSTEMS

CIRCLE 2 ON READER-SERVICE CARD

40% Discount

on previous year's
RECORDS IN REVIEW
Only a few left

A unique opportunity to acquire previous editions of **RECORDS IN REVIEW**, a hard cover book containing both classical and semi-classical reviews which originally appeared in *High Fidelity*.

To order, use the coupon below or write:

WYETH PRESS 271
Publishing House
Great Barrington, Mass. 01230

Please send me the following copies of Records in Review:

- 3rd Annual (1958) @ \$3.55
- 4th Annual (1959) @ \$3.55
- 9th Annual (1964) @ \$4.15
- 11th Annual (1966) @ \$5.35
- 12th Annual (1967) @ \$5.35

Enclose payment (Check or Money Order Only)

Name _____

Address _____

City _____

State & Zip _____

Continued from page 94

or Renaissance music emanates from Great Britain. And one immediately sees why: they sing extremely well, with clear diction, musical accuracy, and well-trained voices that remain full and even throughout their range. This is particularly important in the unaccompanied songs of the troubadours and trouvères where the point is to demonstrate various verse forms and where vocal hesitancy would be most distracting. Denis Stevens has assembled a strong ensemble that has no difficulty encompassing the differing ranges of the pieces as they appear in the *Historical Anthology*. On the whole, the performances are very straightforward, an aural representation of what is on the page and no more. In view of the circumstances this approach is perfectly proper, but I do think a little more rhythmic vitality could have made some of the examples more appealing. Nevertheless, the "History of European Music" makes nice listening and I would recommend it to anyone as an attractive introduction to the history of Western music.

The efforts of the Collegia Musica from the University of Chicago and Southern Illinois University, alas, are not so successful. The lack of adequate soloists has led to a whole raft of transpositions (some quite extreme), the musical texts are not always identical with the printed version they are supposed to illustrate, and the general level of performance is not one to attract any but the most dogged listener. Any such project covering such a vast range of styles and forms taken on by a bunch of graduate students can hardly be compared to a professional performance. The best numbers are those where the enthusiasm of the performers illuminates the music. On the whole, the small ensembles fare better than the large ones and except for soprano Judith Nelson, the singers don't match the standards of the instrumentalists. Furthermore, all the Pleiades liner notes are either inadequate or superfluous. Here again Stevens has provided an invaluable aid by supplying a complete bibliography for each disc, referring the listener to other versions and supplementary material should he want to follow up individual works.

The conclusion, I think, is clear: write the Musical Heritage people and order the first volumes of their "History of European Music." S.T.S.

"MUSIC BY BLACK COMPOSERS." Natalie Hinderas, piano. Desto DC 7102/3, \$11.96 (two discs).

"THE BLACK COMPOSER IN AMERICA." Cynthia Bedford, mezzo; Oakland Youth Orchestra, Robert Hughes, cond. Desto DC 7107, \$5.98.

The notes for the Hinderas set open with the following remarks: "Our black composers need no apology, no defense, no explanation, no patronizing. They need performance. They need to be programmed beside their fellow white com-

posers from Bach to Berio. Hale Smith has said, 'Place our music not on all-black programs. We can do that for ourselves, for the benefit of our own people. Place our work on programs with Beethoven, Mozart, Schoenberg, Copland, and the current avant-gardists. We don't even have to be called black. When we stand for our bows, that fact will become clear when it should: *after* the work has made its impact.'" (Edward MacDowell made precisely the same point, about seventy years ago in talking about all-American programs in which he refused to participate.)

Why, then, do they contradict themselves so violently, with a two-record set of piano music by black composers, labeled as such? One reason is that much of this music really *can't* stand on its own two feet but is decidedly weak by comparison with a Beethoven, a Mozart, a Schoenberg, or a Copland. Another and much nicer reason is that it brings to records the work of the black pianist Natalie Hinderas, who is one of the very finest pianists now extant. She should be on the major concert circuits internationally; but it took this "race record" to bring her out. It isn't fair. Women's Lib ought to look into this as well as the black organizations.

Of the nine works recorded here by Miss Hinderas five, in my opinion, were worth the effort. The finest of them is a masterpiece by Stephen A. Chambers called *Sound-Gone*. This is a pianistic sonority study, making much use of the plucked strings, strings made to sound by friction of the hand, cavernous tone clusters, and all such; in addition there is an episode, based on previous material, which is simply tuneful and quiet and sparsely harmonized, rather in the manner of Honegger's *Cahier romand*. Miss Hinderas' exquisite performance has much to do with the startling effect of this composition.

Another first-class work, somewhat similar in its resources, is Olly Wilson's Piece for Piano and Electronic Sound. Wilson uses some of John Cage's prepared piano effects, combines the sound of the instrument with electronic sound in highly skillful and imaginative ways, and contributes signally to the cause.

There are also two excellent twelve-tone pieces here: Arthur Cunningham's *Engrams* and the very short *Evocation* by the above-quoted Hale Smith. Writing twelve-tone music for the piano is not easy: or rather to say, it is not easy to write a twelve-tone piece for the piano that is worth listening to, but both Cunningham and Smith manage to do so with style, individuality, and point.

Last of all, one must single out the five-movement suite by R. Nathaniel Dett, the famous music director at Hampton Institute and one of the earliest successful arrangers of spirituals. This suite is called *In the Bottoms*. It is an impressionistic tonal picture of Negro life in the old south. Its dance finale, called *Juba*, was once very popular, and it is good to hear it again. The entire suite sounds like the work of a somewhat different Gottschalk, a Gottschalk without

charlatanism, and it is utterly charming, at least as Miss Hinderas plays it in her endearing and irresistible style.

The set also contains a commonplace folksy suite called *Scuppernon*, by John W. Work; a sonata by George Walker; a suite called *Three Visions* by William Grant Still; and a "scherzino" entitled *Easter Monday Swagger*, by Thomas H. Kerr, Jr., all of which are academic in an old-fashioned way that hasn't grown old enough to be entertaining.

Four of the same composers—Walker, Still, Cunningham, and Chambers—are represented on Robert Hughes's disc with the Oakland Youth Orchestra. Walker comes off much better here, with a big, powerful *Passacaglia*, noble and grand in conception and achievement. Chambers sustains the impression he makes in the Hinderas set, this time with an orchestral work called *Shapes*, which explores orchestral color as successfully as *Sound-Gone* explores pianistic color. Cunningham's *Lullabye for a Jazz Baby* turns out to be disappointingly thin and obvious, however, and Still's *Songs of Separation* are in that post-Rachmaninoff vein of sentimentality especially favored by opera singers when their recitals end with an American group. William Dawson's *Out in the Fields* is another song cut from the same cloth.

Ulysses Kay's *A Short Overture* and William Fischer's *A Quiet Movement* are works of great substance and merit, however. The Kay is in a lively, tuneful, Hindemithian style. The Fischer is in the Webernian spots-of-color style which was much in favor about ten years ago.

Hughes, bassoon virtuoso, assistant conductor of the Oakland Symphony, and a fine composer in his own right, works wonders with his youth orchestra, and the recording is first-rate. A.F.

ANTHONY NEWMAN: "Harpichord Recital." BACH: Italian Concerto in F, S. 971; Chromatic Fantasy and Fugue, in D minor, S. 903. HAYDN: Sonata for Piano, No. 33, in C minor, H. XVI/20. NEWMAN: Chimaeras I & II. RAMEAU: Zoroastre: Sarabande. COUPERIN, F: Les Barricades mystérieuses. Anthony Newman, harpsichord (built by Eric Herz, 1969; styled after Hieronymus Haas, c. 1735). Columbia M 30062, \$5.98.

Here is Anthony Newman's third record from Columbia, and it is surely destined to produce an even more excited chorus of "wows" than his two previous all-Bach records of organ and harpsichord music. Because of the new repertory here and especially because of the inclusion of his own harpsichord piece, we are now given a much broader perspective of this phenomenally gifted and equally perplexing young man.

Perhaps the most interesting revelation is Newman's sizable accomplishments in the field of composition—in his own order of priorities this may be what he ranks highest. In any case he is unquestionably in and of the twentieth century, a fact made clear by his own work for

harpsichord, *Chimaeras I & II* (*Gargoyles*), which he says was influenced by Olivier Messiaen and Luciano Berio (a former teacher). Both influences are discernible in its highly complex rhythmic structures and exploitation of the harpsichord's extreme pitch ranges, but the piece is a perfectly unique aural experience which, in Newman's words, "should be experienced by the listener on many psychic levels—from the literal to the subconscious." And on many levels it certainly can be appreciated: the simple novelty of the variety of sounds the harpsichord produces, the tightly structured composition itself, or the incredibly virtuosic dexterity of the perform-

ance. Both *Chimaeras* are based on rhythmic patterns which reappear with entirely different sets of notes. Newman further explains: "The notes used and the thickness of the chords and sonorities were not derived from a series, understood in the Schoenbergian sense, but, rather, are the results of notes, intervals, and chords of up to six notes set up as a basis for composition according to my own 'hearing' bias." And Newman's "hearing bias" has enriched the contemporary harpsichord literature tremendously with this vivid and exciting piece.

So when Newman turns his attention to old music, we now see it is, at least partially, through the eyes of a twen-

If you can't come to the world's newest, largest and most exciting electronics department store, we'll mail the store to you!

Exclusive! Knight-Kit and Science-Fair Kits. Build-your-own stereo, CB, automotive, ham radio, science, hobby, test, photography and more!

Exclusive! Realistic Life-time Tubes. The end of tube worries! We guarantee ours will last as long as your set—or we replace it FREE!

Exclusive! Battery-A-Month Club. Join the Club and get a powerful battery every month for a year—FREE

ALLIED RADIO SHACK CATALOG 1971
50th ANNIVERSARY EDITION

Is this the last stereo receiver you'll ever design? \$499*

Exclusive! Big Choice of Audio Items... Factory-Direct Savings!

Allied TD-1099. 3-Head Stereo Tape Deck. One-piece head makes tape threading a snap. Walnut-grain case. \$179.95

Realistic STA-120. Wideband AM, FET-FM Stereo Receiver. 140 Watts. With case. \$269.95

World's finest selection of famous brands—in one book!

1971 Allied Radio Shack Catalog Thousands of electronic values!

ALLIED RADIO SHACK
DIVISION OF X TANDY CORP.

Allied Radio and Radio Shack have joined forces to form the largest electronics distributing company in the world! This new 460-page catalog offers you famous-name brands, exclusive new products you'll find nowhere else and prices that only our combined buying power makes possible!

World's Largest! Over 800 stores in 48 states. See your phone book.

Mail Coupon To Address Below... or bring to Allied Radio Shack store for new 1971 catalog!

ALLIED RADIO SHACK, 100 N. Western Avenue
Chicago, Illinois 60680

Yes! I want your big new 1971 catalog. I enclose \$1 for mailing and handling (refundable with my first purchase of \$1 or more).

NAME _____
First Middle Last

ADDRESS _____
Street or Route and Box No.

CITY _____ STATE _____ ZIP _____

I enclose check money order cash 631

ADVERTISING INDEX

| Key No. | | Page No. |
|---------|--|-------------|
| 1 | Acoustic Research, Inc. | 36 |
| | Acoustical Manufacturing Co., Ltd. | 103 |
| 2 | A.D.R. Audio | 98 |
| | Allied Radio Shack | 87, 99 |
| 3 | Altec Lansing | 21 |
| 4 | Angel Records | 82 |
| 5 | Audio Dynamics Corp. | 10, 13 |
| 6 | Audio Sales | 118 |
| 7 | Audio Unlimited, Inc. | 115 |
| 8 | Bang & Olufsen | 14 |
| 9 | Benjamin Electronic Sound Corp. | 93 |
| 10 | Bose Corp. | 5 |
| | Bozak | 61, 105 |
| 101 | British Industries Co. | 71 |
| 11 | Carston Studios | 116 |
| | Columbia Records | 69, 80 |
| 13 | Concord Electronics Corp. | 83 |
| 14 | Crown International | 6 |
| 15 | District Sound, Inc. | 112 |
| 16 | Dixie Hi Fidelity Wholesalers | 114 |
| 17 | Downtown Audio, Inc. | 115 |
| | Dressner | 115 |
| 18 | Dual | 23 |
| | Dynaco Inc. | 12 |
| 96 | Empire Scientific Corp. | 85 |
| 19 | Empire Scientific Corp. | 8 |
| 20 | Empire Scientific Corp. | 97 |
| | Fisher Radio | Cover II, 1 |
| 21 | Frazier, Inc. | 90 |
| 22 | Harman-Kardon, Inc. | 27 |
| 23 | Harmony House | 103 |
| 24 | Heath Co. | 31-33 |
| 25 | Irish Recording Tape | 16 |
| 26 | JVC America, Inc. | 77 |
| 36 | Kenwood | Cover IV |
| 27 | KLH Research and Development Corp. | 15 |
| 28 | Koss | 91 |
| 29 | Lafayette Radio Electronics Corp. | 89 |
| 30 | London Records | 62 |
| 31 | McIntosh | 94 |
| 33 | Nikko Electric Corp. of America | 9 |
| | Panasonic | 7 |
| 34 | Pickering & Co. | 2 |
| | Pioneer Electronics U.S.A. Corp. | 11 |
| 35 | Rabco | 16 |
| 37 | Rabsons-57 St., Inc. | 116 |
| 38 | RCA Records | 44 |
| | Record Mart | 92 |
| 39 | Rectilinear Research Corp. | 19 |
| 40 | Revox Corp. | 73 |
| 41 | Roberts | 95, 111 |
| 42 | Sansui Electronics Corp. | 34, 35 |
| 44 | Schober Organ Corp. | 112 |
| 100 | Scott, H. H., Inc. | 84 |
| 45 | Sherwood Electronic Laboratories, Inc. | 97 |
| 46 | Shure Brothers, Inc. | 81 |
| 47 | Sony Corp. of America | 24, 25 |
| 63 | Sony/Superscope, Inc. | 29 |
| 48 | Sony/Superscope, Inc. | 109 |
| 12 | Soundcraft/CBS Records | 107 |
| 49 | Sound Reproduction, Inc. | 114 |
| 50 | Stanton Magnetics, Inc. | 75 |
| 51 | Stereo Corp. of America | 117 |
| 52 | Superex Electronics Corp. | 88 |
| | Tape Timing Guide | 115 |
| 67 | Teac Corp. of America | Cover III |
| 53 | Teac Corp. of America | 79 |
| 18 | United Audio Products, Inc. | 23 |
| 101 | Wharfedale | 71 |
| 32 | Wollensak | 4 |
| 55 | WQXR Radio | 113 |
| | Wyeth Press | 98 |
| 56 | Yamaha International Corp. | 117 |

tieth-century composer. He seems to have analyzed each piece structurally, rhythmically, and harmonically to a greater depth and in a basically different manner than any other organist or harpsichordist I've encountered. He is, in the strictest sense, re-creating every piece he plays, but with the insight and respect only a composer can have for the work of another composer. Every phrase, every cadence, every structural subdivision is clearly delineated by means of varied attacks, tempo adjustments, and his own brand of rubato; and the effect is to communicate directly and precisely exactly what the piece is all about, with less attention given to the *Affekt* or mood of each piece. The trick is to listen to the record several times without forming any opinion at all until the novelty of this analytical style and the extreme tempos are more familiar. Then it will become clear, whether or not you like what you hear, that Bach, Haydn, et al., have never been given more intelligent, more lucid, more penetrating, and (not least important) more virtuosic readings than what we are presented with on this new recital disc.

Ever since the eighteenth century, organists and harpsichordists have existed largely in a world of their own, making music mainly for one another, taking little note of the rest of the music world, and attracting relatively little public attention. Landowska was about the only performer in living memory who broke through those barriers and appealed equally to all breeds of musicians. In my opinion Newman is accomplishing the same thing, perhaps even on a broader scale, by removing himself from the tradition and offering a completely new approach to these thrice-heard works. If you don't own a single harpsichord record, here is an excellent place to begin, and if you're the complete collector of this repertory, prepare yourself for the fastest and most dazzlingly exciting *Italian Concerto* conceivable, a flamboyantly elaborate *Chromatic Fantasia and Fugue*, a Haydn sonata that will seem (at first) ridiculously fast and fragmented, and a new harpsichord piece that will knock your ears off. C.F.G.

SVIATOSLAV RICHTER: "Piano Recital."
DEBUSSY: Preludes, Book II (on TVS 34360). **CHOPIN: Ballade No. 1**, in G minor, Op. 23. **FALLA: Ritual Fire Dance.** **HAYDN: Sonata for Piano**, in E, Hob. XVI, No. 22. **PROKOFIEV: Sonata for Piano, No. 7**, in B flat, Op. 83. **SCHUMANN: Novelletten**, Op. 21: **No. 1**, in F; **No. 2**, in D (on TVS 34359). Sviatoslav Richter, piano. Turnabout TVS 34359/60, \$2.98 each (two discs).

These discs are labeled as actual concert performances but are less specific as to where and when. I have been able to track down everything except the Prokofiev sonata as coming from a program Richter played at the 1966 Spoleto Festival. The Debussy preludes even begin with a flourish of chimes and bells from a nearby church, and this touch strangely adds to the wonderful atmosphere conveyed by these two very special records. Richter's Debussy is well known through his recordings of other works. The preludes are very characteristic in their brooding subjective intensity and programmatic sensitivity. Perhaps *El Puerto del Viño* is a bit too droopy and languorous, not rhythmic or energetic enough, but why quibble in the face of such playing as this? Here (as in the very personal and hypnotically intense treatment of the Chopin Ballade) one is face to face with true pianistic genius. The Schumann compositions have Richter's familiar surge and strength, though there is a bit of flurry and some dropped notes; Richter has played (and recorded) cleaner versions of these very same works, though these are quite fine enough. The Haydn is a joy throughout and the Prokofiev (which may derive from last spring's Carnegie Hall concert or a BBC broadcast) comes into the catalogue just as Richter's studio version of the piece (for Arnia) makes its exit. It's a wonderful performance, light and fanciful, full of energy, though I would say that it is not quite so solid and caustic as either the Horowitz (RCA) or the Gould (Columbia).

The sound quality throughout is quite excellent, and I urge all piano and Richter buffs to acquire these discs. H.G.



Sviatoslav Richter—the Russian pianist taped live at the 1966 Spoleto Festival.

Here's your FREE HIGH FIDELITY "at home" shopping service!

It's easy and fun! All you do is use one of the Reader Service cards at right . . . HIGH FIDELITY's Reader Service Department will take it from there. It's as simple as 1, 2, 3!

1 Just circle the number on the card that matches the number below the ad or editorial mention that interests you.

You'll also find the key numbers for advertised products in the Advertiser's Index.

2 Then type or print your name and address. Don't forget your zip code, it's important!

3 Drop the card into the mail. No postage is needed if mailed in the United States.

You'll receive literature, colorful brochures and specifications about the products that interest you . . . free and without obligation!

Use HIGH FIDELITY's "at home" shopping service today!

First Class
Permit
No. 111
Cincinnati, Ohio

BUSINESS REPLY MAIL

No postage stamp necessary if mailed in the United States

Postage will be paid by—

2160 Patterson St.

HIGH FIDELITY

Cincinnati, Ohio 45214

71

Subscription Dept.

| | | | | | | | | | | | | | | |
|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|
| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 |
| 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 | 26 | 27 | 28 | 29 | 30 |
| 31 | 32 | 33 | 34 | 35 | 36 | 37 | 38 | 39 | 40 | 41 | 42 | 43 | 44 | 45 |
| 46 | 47 | 48 | 49 | 50 | 51 | 52 | 53 | 54 | 55 | 56 | 57 | 58 | 59 | 60 |
| 61 | 62 | 63 | 64 | 65 | 66 | 67 | 68 | 69 | 70 | 71 | 72 | 73 | 74 | 75 |
| 76 | 77 | 78 | 79 | 80 | 81 | 82 | 83 | 84 | 85 | 86 | 87 | 88 | 89 | 90 |
| 91 | 92 | 93 | 94 | 95 | 96 | 97 | 98 | 99 | 100 | 101 | 102 | 103 | 104 | 105 |
| 106 | 107 | 108 | 109 | 110 | 111 | 112 | 113 | 114 | 115 | 116 | 117 | 118 | 119 | 120 |
| 121 | 122 | 123 | 124 | 125 | 126 | 127 | 128 | 129 | 130 | 131 | 132 | 133 | 134 | 135 |
| 136 | 137 | 138 | 139 | 140 | 141 | 142 | 143 | 144 | 145 | 146 | 147 | 148 | 149 | 150 |
| 151 | 152 | 153 | 154 | 155 | 156 | 157 | 158 | 159 | 160 | 161 | 162 | 163 | 164 | 165 |

• PLEASE TYPE OR PRINT •

Name _____

Address _____

City _____ State _____ Zip _____

I am a subscriber

I am not a subscriber

| | | | | | | | | | | | | | | |
|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|
| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 |
| 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 | 26 | 27 | 28 | 29 | 30 |
| 31 | 32 | 33 | 34 | 35 | 36 | 37 | 38 | 39 | 40 | 41 | 42 | 43 | 44 | 45 |
| 46 | 47 | 48 | 49 | 50 | 51 | 52 | 53 | 54 | 55 | 56 | 57 | 58 | 59 | 60 |
| 61 | 62 | 63 | 64 | 65 | 66 | 67 | 68 | 69 | 70 | 71 | 72 | 73 | 74 | 75 |
| 76 | 77 | 78 | 79 | 80 | 81 | 82 | 83 | 84 | 85 | 86 | 87 | 88 | 89 | 90 |
| 91 | 92 | 93 | 94 | 95 | 96 | 97 | 98 | 99 | 100 | 101 | 102 | 103 | 104 | 105 |
| 106 | 107 | 108 | 109 | 110 | 111 | 112 | 113 | 114 | 115 | 116 | 117 | 118 | 119 | 120 |
| 121 | 122 | 123 | 124 | 125 | 126 | 127 | 128 | 129 | 130 | 131 | 132 | 133 | 134 | 135 |
| 136 | 137 | 138 | 139 | 140 | 141 | 142 | 143 | 144 | 145 | 146 | 147 | 148 | 149 | 150 |
| 151 | 152 | 153 | 154 | 155 | 156 | 157 | 158 | 159 | 160 | 161 | 162 | 163 | 164 | 165 |

• PLEASE TYPE OR PRINT •

Name _____

Address _____

City _____ State _____ Zip _____

I am a subscriber

I am not a subscriber

USE THIS POSTAGE-FREE CARD TO

DOUBLE

YOUR LISTENING AND READING ENJOYMENT

SUBSCRIPTION ORDER FORM

Please enter a one year subscription to HIGH FIDELITY/MUSICAL AMERICA in my name. I'll receive 12 issues of HIGH FIDELITY, plus about 32 pages per issue of news and reviews of important musical happenings throughout the world — concert, opera, etc. — for only \$14.

Please enter my subscription to HIGH FIDELITY only. I want to take advantage of your special offer of 15 issues for only \$8.47.

New subscription

Payment enclosed

Renewal

Bill me

Name _____

Address _____

City _____ State _____ Zip Code _____

For postage outside U.S.A., Possessions: Add \$1.00 for HIGH FIDELITY/MUSICAL AMERICA subscription (12 months); add \$1.25 for HIGH FIDELITY subscription (15 months).

First Class
Permit
No. 111
Cincinnati, Ohio

BUSINESS REPLY MAIL

No postage stamp necessary if mailed in the United States

Postage will be paid by—

P.O. Box 14306

HIGH FIDELITY

Annex Station

Cincinnati, Ohio 45214

Reader Service 71

First Class
Permit
No. 111
Cincinnati, Ohio

BUSINESS REPLY MAIL

No postage stamp necessary if mailed in the United States

Postage will be paid by—

P.O. Box 14306

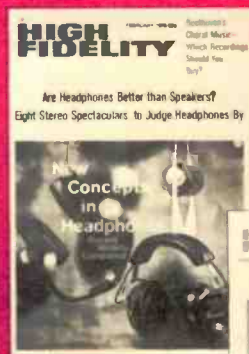
HIGH FIDELITY

Annex Station

Cincinnati, Ohio 45214

Reader Service 71

Now you can enjoy
the best of both musical
worlds—in one colorful magazine:
**HIGH FIDELITY/MUSICAL
AMERICA.**



Covers the world of
recorded music and
stereo equipment



Covers the world
of live music—
news, concerts,
recitals.

For the full story of music and music makers today, be sure to include **MUSICAL AMERICA** as part of your **HIGH FIDELITY** subscription.

In 32 sparkling pages, **MUSICAL AMERICA** covers the live musical scene *completely*. You'll get news, reviews and reports of important musical events all over the world—written by critics who know the score and how to write about it with wit as well as authority. You'll meet today's outstanding conductors, composers and performers... learn how they work and live... what they think and say about music—and about each other.

MUSICAL AMERICA adds a new dimension to **HIGH FIDELITY**—and to your enjoyment of music. Use the postage-free card to start copies coming your way regularly.

MUSICAL AMERICA is available on y by subscription, and only with **HIGH FIDELITY**. It is not sold on newsstands. Another important reason for you to use this subscription card now.

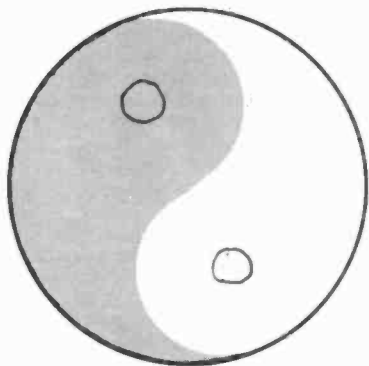
HEAR HERE



TRANQUILITY THRU
FAITH

FAITHFULNESS THRU
QUAD

QUAD THRU
HARMONY HOUSE



BALANCED SYSTEMS

HARMONY HOUSE INC.

197 EAST 76 STREET
NEW YORK, N.Y. 10021

(212) RE 7-8766

CIRCLE 23 ON READER-SERVICE CARD

FEBRUARY 1971

**“The alternative to
QUAD
is not a
colour television set
but a seat
in the
concert hall”**

QUAD

for the closest approach to
the original sound

*Write for full details and list of
appointed dealers to Dept. HU,
Acoustical Manufacturing Co. Ltd.
Huntingdon, England.*

QUAD is a Registered Trade Mark.



in brief

BEETHOVEN: Concerto for Piano and Orchestra, in E flat (1784); Tempo di Concerto, for Piano and Orchestra, in D (c. 1790). Martin Galling, piano; Berlin Symphony Orchestra, C.A. Bunte, cond. Turnabout TVS 34367, \$2.98.

BEETHOVEN: Sonatas for Piano: No. 15, in D, Op. 28 ("Pastoral"); No. 26, in E flat, Op. 81a ("Lebewohl"). Ivan Moravec, piano. Connoisseur Society CS 2021, \$5.98.

BOCCHERINI: Concerto for Cello and String Orchestra, in D. VIVALDI: Concerto for Cello and Strings, in A minor. TARTINI: Concerto for Cello and Strings, in A. Natalia Gutman, cello; Moscow Conservatory Chamber Orchestra, M. Terian, cond. Melodiya/Angel SR 40146, \$5.98.

HANDEL: "The Magnificent Mr. Handel." Alceste: Grand Entrée; Semele: Where'er You Walk; Solomon: Sinfonia; Samson: Menuetto; Hercules: March; Forest Music; Concertos for Organ and Orchestra: in F; in B flat; The Triumph of Time and Truth: Sonata. E. Power Biggs, organ; Royal Philharmonic Orchestra, Charles Groves, cond. Columbia M 30058, \$5.98.

HAYDN: Concerto for Horn and Orchestra, No. 1, in D. DANZI: Concerto for Horn and Orchestra, in E; ROSETTI: Concerto for Horn and Orchestra, in D minor. Hermann Baumann, horn; Concerto Amsterdam, Jaap Schröder, cond. Telefunken SAT 22516, \$5.95.

MAHLER: Symphony No. 1, in D. Moscow Philharmonic Symphony Orchestra, Kiril Kondrashin, cond. Melodiya/Angel 40130, \$5.98.

TOSAR: Toccata. TOCH: Miniature Overture. IBERT: Bacchanale. TALMI: Overture on Mexican Themes. GUARNIERI: Tres Dansas Para Orquesta. Louisville Orchestra, Jorge Mester, cond. Louisville LS 702, \$8.45.

As I pointed out in my discography of Beethoven's piano concertos [August 1970], Felicja Blumental's versions of these two esoteric compositions on Orion were musical and agreeable. Galling's may be fractionally straighter and more dry-eyed, but these performances have the inestimable advantages of cleaner, less woolly sound and a far more disciplined orchestra. The scoring, to be sure, is not very interesting (that of the 1784 work, in fact, was an effort of conjectural restoration by Willy Hess from the piano score which turned up at the Artaria Fund in Vienna in 1890); but at least the excellent Turnabout sound and the accomplished playing permit it to emerge succinctly. My preference, thus, goes to the new release, though the Blumental is not without its points too. H.G.

After the deluge of Beethoven readings in the heavily weighted Central European tradition, Moravec's interpretations here come as a mild shock. He is not at all influenced by Schnabel, Arrau, Kempff, et al., and plays with clear, staccato, light-weight clarity. The phrasing is patrician and cool, the tempos quite fast, and all is made to flow with precision and graceful abandon. Moravec, one feels, regards these Beethoven sonatas as essentially pianistic music. His readings do take cognizance of the many textual details, are straightforward emotionally and reasonably self-effacing. In other words, the viewpoint is valid and, in its way, quite affecting once you become accustomed to the unusual aesthetic. A lovely performance of the A major (fourth) Bagatelle from Op. 33 rounds out the side containing the *Lebewohl* Sonata. Excellent sound, with the audience noise in Op. 28 (taped at a live concert) held to a quiet minimum. H.G.

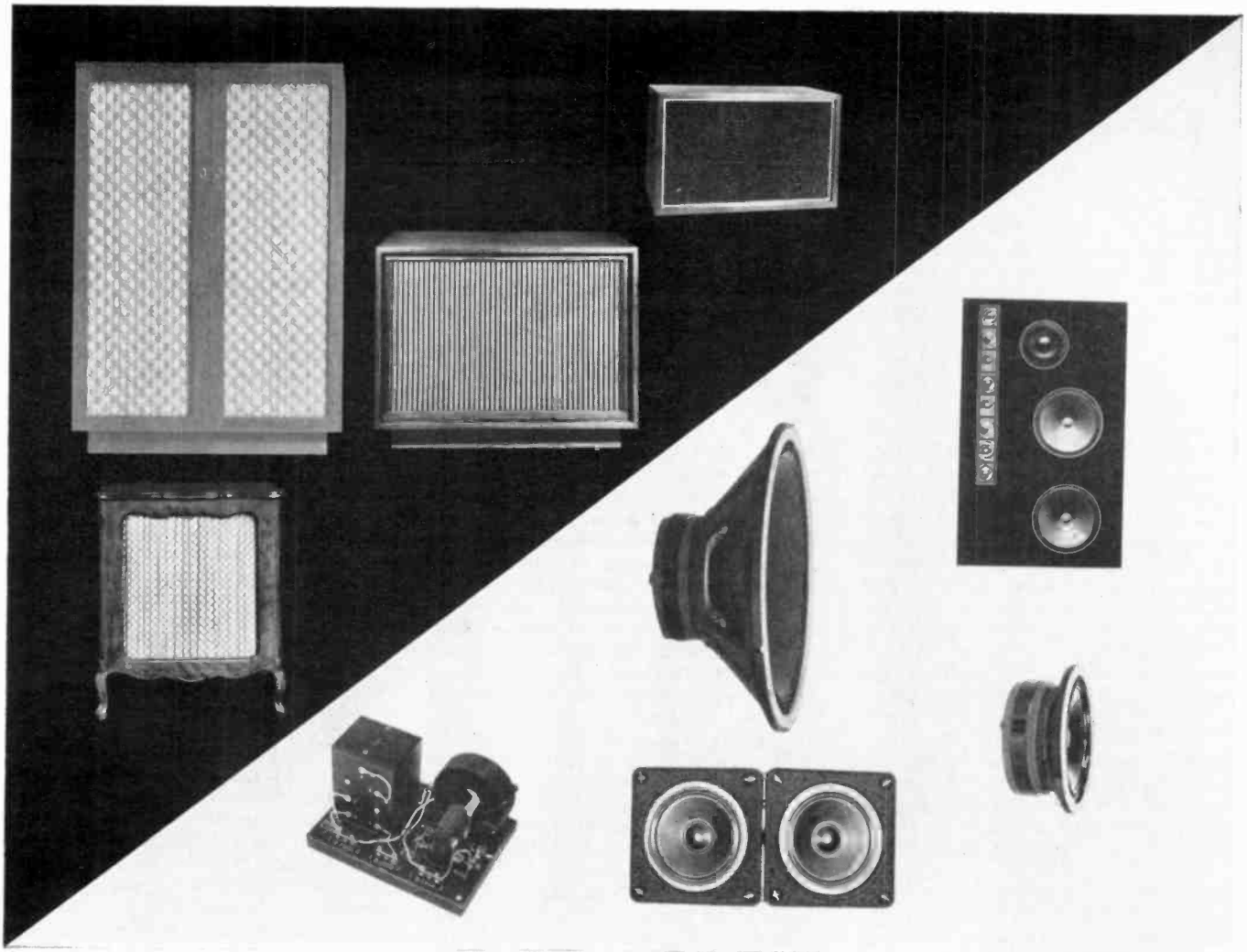
Natalia Gutman is a prize-winning pupil of Mstislav Rostropovich, and this recording is one of her first to be heard in this country. While the works of Boccherini, Vivaldi, and Tartini may not provide the opportunity for much insight into Miss Gutman as a musical savant, they do give us a good look at her purely instrumental achievements, which are impressive: an absolutely secure sense of pitch, a swift and sure left hand, a tone that is round and full but capable of great delicacy. Miss Gutman doesn't make a fuss about details—one always feels the impulse moving ahead, and in the fast movements (particularly in the Boccherini opening allegro) the breathless pace combined with her lively temperament create a sense of rush. But the slow movements flow with a lovely contour, and the lyric line is never lost. Two things mar this recording: the relentless muscle-and-push of the Moscow chamber orchestra, and the cavernous acoustical ambience. S.F.

Mr. Handel was indeed a magnificent gentleman, and this lusciously recorded potpourri of orchestral excerpts, transcriptions, and concertos presents him in grand style. The two simple concertos are not from the set of sixteen Biggs recorded several years ago; they include Handel's own orchestrations of the choruses "And the Glory of the Lord" and "Lift Up Your Heads" from *Messiah*. The Sonata from *The Triumph of Time and Truth* is also a miniature organ concerto—a prototype for the sixteen that were to follow. The Royal Philharmonic plays splendidly and Mr. Biggs's "cameo" appearance as continuo organist with a few solo lines in the orchestral works adds a touch of star quality to this agreeable collection of background music. C.F.G.

No headliners among these works, which are straight classical-formula material very well turned out. Haydn's concerto is one of four written for an exceptional horn virtuoso hired for the orchestra by Prince Esterhazy; only two of these works are extant, and the best thing about this one is the noble and lovely slow movement, which allows full play to Baumann's beautifully controlled tone and thorough sense of phrasing. Danzi was a Mannheim horn writer whose writing demands—and here receives—a high degree of flexibility. Rosetti (whose real name was Franz Anton Rössler) does a lot of very respectable classical striding about, but not much more. S.F.

The distinctions between Slavic romanticism and the Austro-Hungarian variety are numerous and important if one is to interpret music of this type. This performance reflects the school (and it has its champions) that believes that the right way to play Mahler is to make him sound as much as possible like Tchaikovsky. (Kondrashin adds a touch of Glière in the second movement with thundering basses à la *Red Poppy*.) In general this performance is dramatically low-keyed and extravagantly lyrical and sentimental in the Russian manner when the opportunity exists. It may sound pretty, but it simply isn't the way to play this music. R.C.M.

The apparent purpose of this old anthology is to appeal to the Khachaturian trade without saying so. The music is almost uniformly fast, frenetic, and fortissimo: there is also a very strong infusion of Latin-American folksiness in the works of Yoav Talmi and Camargo Guarnieri. The only piece of the five one can take seriously is the Toch, which is for winds and percussion, is full of pepper and sass, and, as Robert McMahan observes in his notes, is over before you have read all of McMahan's two paragraphs. But you remember what Toch's music has said. The rest is trash—standard, seductive, Brazilian trash with Guarnieri; rather colorless trash in the overture by Talmi (an Israeli who picked up his Mexican tunes in Puerto Rico); revolting trash with Ibert. Hector Tosar's *Toccata* would make fine music to accompany a cattle drive on a wide screen. A.F.



Bozak...value unsurpassed

for integrity of sound

for quality and elegance of cabinetwork

and above all,
for ability to meet your needs
of today and your greater need tomorrow.

Our Catalog tells the story of Bozak's two decades of leadership in loudspeakers, and explains the dynamic concept of Systematic Growth. Ask for your copy.



P.O. Box 1166 • Darien, Connecticut 06820 Overseas Export: Elpa Marketing Industries, Inc. New Hyde Park, New York 11040 U.S.A.

repeat performance

A SELECTIVE GUIDE TO THE MONTH'S REISSUES

BACH: Cantatas: No. 36, "Schwingt freudig euch empor"; No. 64, "Sehet, welch' eine Liebe." Soloists and instrumentalists; Westphalian Choir, Wilhelm Ehmann, cond. Vanguard Everyman SRV 251, \$2.98 [from Cantate 651213, 1963].

Both these cantatas from Bach's Leipzig years are of the joyful-noise variety with large-scale, fully developed introductory choruses and elaborate arias celebrating an ecstatic vision of Christian faith. Don't expect a great deal from the efficient soloists, although their fresh-scrubbed, musical spontaneity is immensely attractive. As one has come to expect from this series, the instrumental performances under the direction of the excellent Ehmann are first-class and the sound exemplary. No competing versions of these two works are currently available and Vanguard's reissue fills the gap nicely.

BARBER: Symphony No. 2, Op. 19; *Medea*, Suite, Op. 23. New Symphony Orchestra of London, Samuel Barber, cond. Everest 3282, \$4.98 (rechanneled stereo) [from London CM 9145, 1951].

Everest seems to have acquired the rights to a whole batch of recordings that originally appeared on the London label back in the early Fifties. There are many fine performances and much interesting repertory from that prestereo era—it's good to see some of it resurfacing.

Samuel Barber has been an infrequent performer of his own works, but unlike many composers he has proved to be a proficient professional in several executive capacities: as a pianist (the sonata), singer (*Dover Beach*), and on this disc, conductor. In both the works recorded here Barber exercises a tight control over the massed forces and obtains orderly readings that are revealing for their emotional restraint and linear clarity. The Second Symphony deserves more frequent exposure: for a composer who has often disappointed when called upon for a Major Statement, its taut structure and expressive maturity are most imposing.

Even in the antediluvian days of 1951 London's engineering was impressive and the recording still sounds well despite Everest's rechanneling. The liner notes should have been checked though: they tell us that Barber's most recent work is the twenty-three-year-old *Knoxville: Summer of 1915*.

BEETHOVEN: Concerto for Violin and Orchestra, in D, Op. 61; Sonata for Violin and Piano, No. 9, in A, Op. 47 ("Kreutzer"); Romances for Violin and Orchestra: No. 1, in G, Op. 40; No. 2, in F, Op. 50. Jascha Heifetz, violin; Brooks Smith, piano (in the Sonata);

NBC Symphony Orchestra, Arturo Toscanini, cond. (in the Concerto); RCA Victor Symphony Orchestra, William Steinberg, cond. (in the Romances). RCA Red Seal VCM 7067, \$6.98 (mono only, two discs) [the Concerto from RCA Victor LCT 1010, 1940; the Sonata from RCA Victor LM 2577, 1960; the Romances from RCA Victor LM 9014, 1951].

In his September discography of Beethoven's Violin Concerto, Harris Goldsmith demanded the return of the celebrated Heifetz/Toscanini recording. Lo and behold! The sound of course weighs heavily on this thirty-year-old performance but the conductor's classically contoured interpretation and Heifetz' sleek tone emerge clearly from the sonic murk. Despite the rather different temperaments of these two musicians, the collaboration is a complementary one in the sense that steaming dry ice (Toscanini) sits comfortably next to black ice (Heifetz). A chilly view of the music then, but beautifully done for them that likes.

The second disc is devoted to the third available pressing of Heifetz' *Kreutzer* recording and the two Romances, which return to the catalogue after a brief disappearance. Both are examples of high-toned violin playing and deserve an honored spot on anyone's library shelf. The sound here is thoroughly contemporary.

MASSENET: *Werther* (excerpts). Rosalind Elias (ms), Cesare Valletti (t), Gérard Souzay (b); Rome Opera House Orchestra, René Leibowitz, cond. RCA Victrola VICS 1516, \$2.98 [from RCA Victor LSC 2615, 1963].

Whatever Cesare Valletti's *Werther* may lack in vocal richness and amplitude is more than compensated for by the tenor's exquisite sense of line and poetic dignity. This role can all too easily degenerate into treacly sentimentality, but Valletti manages to convince us that *Werther's* tragedy is very real. It's a pity that more of the role was not recorded in preference to the Act III prelude and Christmas Eve interlude—or to Charlotte's two arias for that matter: Rosalind Elias makes the right sounds but her generalized interpretation never gets below the surface. Souzay has little to do but does it very well. Leibowitz is completely in sympathy with the *Wom* and has the orchestra playing like a first-class ensemble. Anyone with a soft spot for *Werther* should sample this disc—Valletti's singing of the title role makes it an indispensable item. Excellent sound; texts and translations are included.

PONCHIELLI: *La Gioconda*. Anita Cerquetti (s), Giulietta Simionato (ms), Franca Sacchi (c), Mario del Monaco

(t), Ettore Bastianini (b), Cesare Siepi (bs), et al.; Chorus and Orchestra of the Maggio Musical Fiorentino, Gianandrea Gavazzeni, cond. Richmond SRS 63518, \$8.94 (three discs) [from London OSA 1302, 1957].

For an opera that is virtually never encountered beyond the confines of Italy or the Metropolitan Opera House, *La Gioconda* has been more than generously treated by the phonograph. Counting the Victrola recording (not presently listed in Schwann) there are five versions, four of them in the budget category. None of the editions offers the kind of high-powered stellar line-up that the opera calls for, although there are many fine things on each set, especially from the four prima donnas: Callas (Cetra and Seraphim), Milanov (Victrola), Tebaldi (London), and Cerquetti (Richmond).

The Cetra is perhaps the best all-round job, but the sound on that twenty-year-old set is appalling in Everest's rechanneled version. With a nod to Callas' vibrant portrayal, Milanov's stately performance (not really representative of her best in the role), and Tebaldi's grand manner, I would choose Richmond's reissue as the current choice. Anita Cerquetti, whose mysterious disappearance from the operatic scene has always been rather puzzling, may be a lightweight *Gioconda* and her impersonation does seem a bit tame for this melodramatic part; but the voice is a beautiful instrument and she sings with more ease and consistency than her rivals. Del Monaco's burly Enzo disappears in the more lyrical portions of Act II, although the bright metal of his trumpeting is not altogether out of place elsewhere. Simionato's luscious Laura, Bastianini's generously sung Barnaba, and Siepi's malevolent Alvisè are admirable—only Franca Sacchi's Cieca can really be called inadequate. The entire performance might have been a shade more exciting were Gavazzeni not such a stodgy *rou-tinier* on the podium; the sound, however, is still excellent.

RAVEL: Concerto for Piano and Orchestra, in D (for the left hand alone). BACH: Partita for Solo Violin, No. 2, in D minor, S. 1004: Chaconne (arr. Brahms). REGER: Romanze; Prelude and Fugue. SCHUBERT: Meeresstille (arr. Liszt). Paul Wittgenstein, piano; Metropolitan Opera Orchestra, Max Rudolf, cond. (in the Ravel). Orion ORS 7028, \$5.98 (rechanneled stereo) [from Period 742, 1958].

This is a historic document of some importance. Wittgenstein, who lost his right arm in World War I, forged a full-time concert career during the Twenties and Thirties playing works that he had com-

missioned for the left hand alone. Many of these pieces by Ravel, Prokofiev, Britten, Strauss, Hindemith, and others have become standard fare over the years. Wittgenstein does not seem to have left many recordings, so Orion's carefully reprocessed reissue of the pianist's performance of his most famous custom-made score—the Ravel concerto—together with four other works form a valuable memento of a unique musician.

These performances must have been taped around fifteen years ago when Wittgenstein was in his early seventies. His digital control in the concerto is still mightily impressive and the solo part emerges with exceptional linear clarity and balance, although the percussive tone and aggressive attack are not always pleasing. True, Bach's Chaconne is not given a very convincingly structured reading and the shorter works are little more than curiosities (the two Reger items are from a set of four studies for the left hand); but the well-played Ravel makes this an interesting "creator's" disc and well worth acquiring.

SCHUMANN: Concerto for Piano and Orchestra, in A minor, Op. 54; Waldszenen, Op. 82. Wilhelm Backhaus, piano; Vienna Philharmonic Orchestra, Günter Wand, cond. Stereo Treasury STS 15099, \$2.49 [from London CS 6181, 1961].

Backhaus plays Schumann's concerto

rather gruffly. This does little harm to the first movement, which benefits considerably from the pianist's roughhewn integrity, but the other two movements suffer badly from a dearth of poetry and grace. The overside *Waldszenen* are really quite unpleasant: Backhaus' stiff, literal interpretation and stony-cold tone are hardly what one wants in these personable vignettes. Agreeable reproduction, albeit a bit muffled and lacking focus.

STRAUSS: Der Rosenkavalier: Suite; Don Juan, Op. 20. Philharmonia Orchestra, William Steinberg, cond. Seraphim S 60141, \$2.98 [from Capitol PAO 843, 1958].

Rosenkavalier Suites come in varying sizes and sequences but most of them include the same plums from the opera. Steinberg's presentation of this familiar music must inevitably fall rather flat for those accustomed to Kleiber, Karajan, Reiner, and Solti in the complete score, or, in the purely orchestral arrangement, Leinsdorf and Previn, just to name the two latest versions. The music here is robbed of almost all of its infectious lilt.



and luscious sonority with such strait-laced, surface-skimming treatment. The prosaic *Don Juan* hardly fares much better—Reiner's Victrola edition is surely the preferred budget version.

WAGNER: Tristan und Isolde (excerpts). Kirsten Flagstad (s), Blanche Thebom (ms), Ludwig Suthaus (t), Dietrich Fischer-Dieskau (b); Philharmonia Orchestra, Wilhelm Furtwängler, cond. Seraphim 60145, \$2.98 (mono only) [from Angel 3588, 1952].

Furtwängler's recording of *Tristan* will soon be twenty years old. Age can never dim the magnificence of this achievement which will doubtlessly remain an available classic of the phonograph as long as there is a machine on which to play it. The complete version should belong in every collector's library no matter what his musical orientation may be.

In fact, the only justification for purchasing Seraphim's budget edition of "highlights" would be as a stopgap measure until one can lay hold of Angel's five-disc pressing. The excerpts cover the prelude, love duet, the first section of Tristan's delirium, and the *Liebsteid* (texts and translations are included). No need to indicate once again Flagstad's overwhelming Isolde, Suthaus' eloquent Tristan, or Furtwängler's incandescent reading of the score—this is unqualifiedly a great recording of the century.

PETER G. DAVIS

You're not ready to punch this until you've inserted this.



There are any number of magnetic recording cassettes available, to be sure.

But only one of them is *the* sound to go with. The Soundcraft sound.

And that's as it should be. For only a Soundcraft cassette is loaded with the very best in magnetic recording tape for home (or business) recorders.

The Soundcraft cassette. It's the one that captures all the sound with full, rich fidelity. On tapes that last a lifetime. From the specialists in professional and consumer and sound tape products.

You could buy a lesser tape for the same money. Or a real off-beat brand for a little less. But don't. Not if you're serious about recording. Not if you want the best results.

The Soundcraft cassette. The only one to specify before you hit the button.

At leading stores everywhere.

SOUND-CRAFT the sound to go with
CBS RECORDS

a division of Columbia Broadcasting System, Inc.,
Great Pasture Road, Danbury, Conn. 06810

Look for the Orange Cassette!

CIRCLE 12 ON READER-SERVICE CARD

the tape deck

BY R.D. DARRELL

"More!" Oliver-Twisted musicassette collectors have been so hungry for quality extensions (expanded frequency and dynamic ranges in particular) that up to now they have tended to overlook the format's temporal limitations. And in the beginning there were good reasons for confining cassette playing times to those of stereo discs. But with improved, thinner tape and more reliable tape transport technology, double-play releases—which have long been popular in open-reel format—seem now to be entirely practicable. The pioneering examples from Angel/Capitol may have been a bit premature in November 1969 (although my review copies were certainly quite satisfactory), but the current examples from London/Ampex and Deutsche Grammophon are timely indeed.

London's first entry is more than generous: a Von Karajan Tchaikovsky program which includes his 1961 *Romeo and Juliet* Overture and 1964-65 *Swan Lake*, *Sleeping Beauty*, and *Nutcracker* ballet suites (London/Ampex J 10229, double-play, \$9.95), running some ninety-three minutes over-all—a bit more than fifty minutes on the A side alone. The interpretations may be ripely overromantic for some tastes, but the persuasive aural appeal of the Vienna Philharmonic performances is captured in what still sounds like a first-rate recording by cassette standards—or any other for that matter.

The sole example I've heard to date from the five recently released double-play DGG musicassettes doesn't run quite as long (some eighty-one minutes over-all); it is also somewhat less impressive sonically, although the generally bright, clean recording—in this case of relatively small ensembles—is processed effectively, except for a bit of surface noise. The program is more imaginative, however, and the slightly higher price is perhaps justified by the inclusion of notes, absent in the London/Ampex release. Contained here are no less than five flute concertos, topped by the brilliant 1968 Nicolet/Baumgartner versions of Blavet's in A minor; Leclair's in C, Op. 7, No. 3; and Mozart's No. 2, in D, K. 314. The Redel/Stadlmair reading of Haydn's sturdy Flute Concerto in D (dating from c. 1959, now deleted in its disc edition) is less distinguished in both execution and recording, but the 1964 Linde/Hofmann soprano recorder version of Vivaldi's P. 79 Piccolo Concerto is a zestful delight throughout (DGG 3580 006, double-play, \$10.98).

More and More Karajan. Ubiquitous is the only word for this Man for All (well, Most All) Labels. Besides the double-play cassette revival of his Vienna Philharmonic Tchaikovsky for London, he's

also represented on tape this month with the Orchestre de Paris for Angel as well as with his Berlin Philharmonic for Deutsche Grammophon. His debut with the Parisian all-stars (not quite yet a homogenous ensemble, but notable for many extraordinarily fine first-desk men) is in one of the most mannered and romanticized readings of the Franck Symphony in D minor I've ever heard. Perhaps "organ-lofty" is the best capsule description. But in its reel edition (Angel/Ampex EX + L 36729, 7½ ips, \$7.95) even the heaviest, most inflated moments often are sonically thrilling: the tape processing evidently has more successfully coped with the excessive demands of the recording than the corresponding Angel disc. I have not yet heard the Angel/Capitol cassette edition (4XS 36729, \$6.98).

Karajan's Beethoven readings are more orthodox and, if the occasional overvehement touches and the lack of ultimate clarity are not always to my personal taste, I nevertheless admire the magnificent playing of the Berlin Philharmonic. And what a convenience it would be to have the complete Beethoven overtures—all eleven of them, including several tape firsts—on a single reel (DGG/Ampex K 7046, double-play, 7½ ips, \$11.95). I write "would be" since my review copy—and presumably the entire first run—has omitted the *Egmont* Overture (despite the box and reel claims). Well, at least this should disillusion those who believe that reviewers are sent only prechecked, selected copies.

More Bargain Musicassettes. Pending the imminent appearance of the first Dolbyized cassettes (for which I already have an Advent Model 101 Noise Reduction Unit fired up for proper Dolbyized playback), other interesting activities on this front are the current new low-price series. I had space last month to cite only a couple of the best examples in the first release list of London's Stereo Treasury. Nearly as fine are several more examples of early stereo-era recordings which still remain sonically (as well as musically and historically) admirable. Two are previously untaped Martinon performances: the most delectably animated of all Adam *Giselle* ballet suites and an exceptionally restrained yet vital Tchaikovsky *Pathétique* (London A 30610 and A 30618, \$4.95 each). Notable for both its bright, live sound and authentically idiomatic reading is the Fjeldstad/London Symphony incidental music from Grieg's *Peer Gynt* (A 30640). This tape was once, but no longer, available in open-reel format, as was Ansermet's Beethoven Ninth in a lucidly Gallic performance still mem-

orable for the excellence of its vocal soloists, including Joan Sutherland (A 30689).

Another imported bargain-price series, Heliodor, has been mainly featuring recordings first released some years ago in DGG disc editions. But at least one is new in this country and sounds decidedly recent technically: Paul Kuentz's Paris Chamber Orchestra version of Vivaldi's *Four Seasons* (Heliodor 3312 013, \$4.98)—with its small ensemble, executive deftness, and interpretative control and zest this reading strikes me as preferable to many other *Seasons* I've encountered. Of the more familiar programs, I was impressed all over again by both the sound and lilting readings of Fricsay's Strauss Family program of 1962 (Heliodor 3312 014, \$4.98). Ditto for the breadth and strength of Walcha's "big" Bach preludes and fugues, S. 552, S. 534, S. 544, and S. 542 (Heliodor 3312 005).

More Easy Riders. When it comes to choices for one's musical car pool of 8-track cartridges, the latest and best in audio technology need not be a prime consideration. I've been riding recently with the Schnabel/Stock/Beethoven *Emperor* Concerto of 1942 (reissued in a Victrola mono cartridge, V8S 1031, \$4.98) with my delight in its poetic eloquence unimpaired by the faded, but still appealing, orchestral sonics. The infectious gusto of the D'Oyly Carte Company performances rather than the glittering Phase 4 stereo makes the "Gilbert & Sullivan Spectacular" cartridge ideal for car-borne sing-alongs (London/Ampex M 95010, \$6.95). These bits and pieces from *Pinafore*, *Pirates of Penzance*, *Ruddigore*, and *Mikado* made for a rather choppy living-room program in the open-reel edition of September 1966, but variety and brevity are advantages rather than disadvantages in mobile listening and amateur participation.

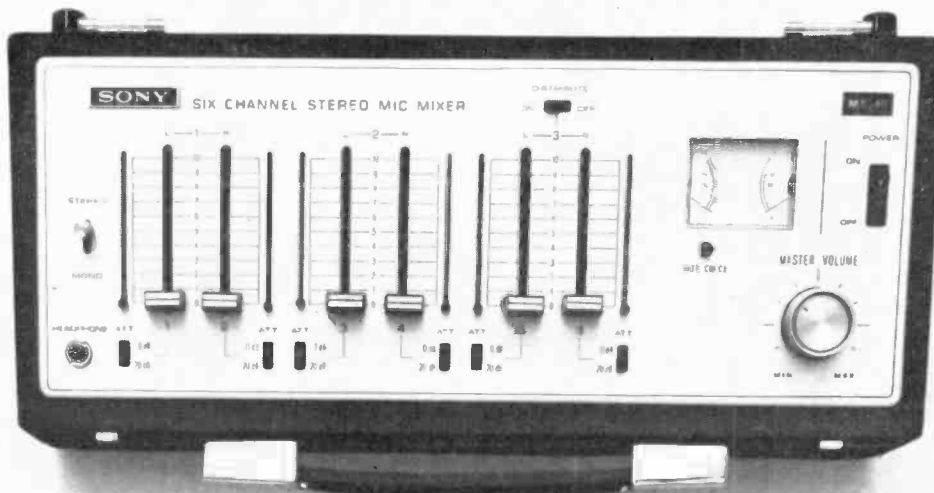
This is true too of Columbia's best-selling "Greatest Hits" series, which connoisseurs may view with lifted eyebrow—indeed, they are rather culinary even for anthologies. But for car-borne playback, the brief selections, variety, and familiarity are all to the good—as I can attest after traveling with considerable relish to the second volumes of Bach and Tchaikovsky hits (Columbia 18 11 0182 and 18 11 0140, 8-track cartridges, \$6.98 each). Also attractive is the first of what probably will be a Handel series (18 11 0124) and a multicomposer "super" miscellany, "Our Greatest Hits" (18 11 0132)—each cartridge features the best-known stars in the Columbia firmament.

Schwann Concedes Tape's Co-existence.

The Schwann catalogue is now beginning to list musicassette and 8-track cartridge numbers along with corresponding disc editions. Time marches on . . . and even the most fanatical discophiles can no longer keep their eyes (and ears and minds) shut to reality in today's many worlds of recorded music.

Accessories are the mother of invention.

Don't just tape it the way it is. Tape it the way you want it to be. Sony accessories give your inventiveness and imagination a chance to take off. You can mix sound, record telephone conversations, tape from one recorder to another, sing to your own accompaniment, and much more.



1. Start with Sony's MX-12 Stereo/Mono Mixer. Use it with any Sony solid-state tape recorder for professional mixing of up to six microphones or lines, stereo or mono. Or create sound-on-sound recordings. Priced at just \$99.50.

2&3. When you want to hook up one tape recorder to another, Sony adapters make the operation simple. The PC-1 Plug Adapter converts Phone Plugs to Mini Jacks and the PC-2 Plug Adapter converts Mini Plugs to Phone Jacks. Priced at just \$2.75 a pair.



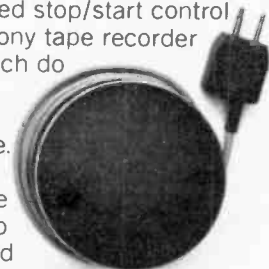
4. Sony offers patch cords of every description, including cords for telephone pick-up, sound-on-sound, and direct recording from stereo receivers, record players, and TV sets.

5. Sony also offers two full-range stereo headphones for monitoring recordings, or for pleasurable private listening. Choose the Model DR-6A low-impedance headphone (8 ohms) or the DR-6C high-impedance (10K ohms) set. Just \$27.50 and \$29.50.

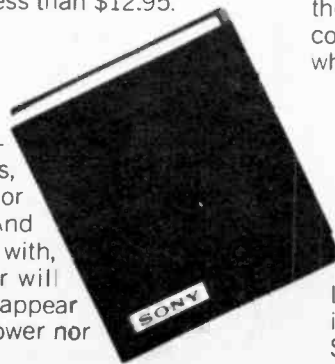
7&8. Two Sony accessories are designed to combat the effects of long usage, keeping your Sony tape recorder performing like new. The Sony CLH-1 Head-Cleaning Pen makes maintenance quick and easy. The high flux-density HE-2 Head Demagnetizer eliminates residual magnetism in recording heads at the flip of a switch. The Pen is just \$1.95; the Demagnetizer is less than \$12.95.



6. For your convenience, the Sony FS-5 Foot Switch provides remote foot-operated stop/start control for those Sony tape recorder models which do not have a built-in microphone. A stop/go mike can be plugged into the FS-5 and controlled by foot while recording.



9. When you add Sony accessories to Sony tape recorders, you can open your mind wide for creation and experimentation. And if you don't like what you come up with, the BE-7 Cassette Bulk Eraser will make everything on the tape disappear instantly. Requires neither AC power nor batteries. Less than \$24.95.



Look for Sony accessories in convenient new Bubble Paks now at your Sony/Superscope dealer.

SONY SUPERSCOPE

You never heard it so good.®



the lighter side


reviewed by

MORGAN AMES

R. D. DARRELL

JOHN GABREE

JOHN S. WILSON

 symbol denotes
an exceptional recording



LINDA PERHACS: Parallelograms. Linda Perhacs, vocals and guitar; rhythm accompaniment. Steve Cohn, Leonard Rosenman, and Linda Perhacs, arr. (Dolphin; Morning Colors; Chimaicum Rain; eight more.) Kapp KC 3636, \$4.98.

Considering the total lack of meaningful new talent on records, I put this new album on the turntable with no hope. With its first note I knew I was wrong. Indeed, rarely does one hear such an immediate impact of talent.

Linda Perhacs' album was sensitively and unobtrusively produced by Leonard Rosenman, himself a distinguished composer in films, TV, and contemporary serious music. Mr. Rosenman informed me that Miss Perhacs was a dental hygienist and he first met her when she cleaned his teeth, after which she asked if he'd listen to a tape. It took Mr. Rosenman some time to get around to playing her tape, but when he did he recognized its value at once and took the tape to Harry Garfield at Universal, who quickly signed her.

In this age of compulsive social conscience, Mr. Rosenman is particularly fond of Miss Perhacs' talent because of its irrelevance. She has a pure and beautiful young voice. She writes pretty songs. That's about it—except that she uses these gifts exquisitely.

Guess what? Pretty music suddenly is oddly popular. The Carpenters broke a hole in the wall of the hard-beat market with two hit singles in a row. *Close to You* and *We've Only Just Begun*. The Fifth Dimension's new hit is nothing more than a pretty ballad. All of this may bode well for Linda Perhacs, who sings and writes of wistful, rainy places. Her images are lovely, sometimes festive, sometimes innocent—"The liquid taste

of leaf and rock, the timing to a slower clock. . . ."

Miss Perhacs is very much a product of today, as are artists such as Joni Mitchell and James Taylor—though she sounds like neither. Nor has she had any formal musical training. All she has is a flawless musical ear, natural sophistication and taste, and a sweet sense of words. She is a modern folk artist, in the purest sense.

This album is certainly a hopeful signal for the year's record market, if you want to look at it that way. I do. I recommend it warmly. M.A.



THE NOEL COWARD ALBUM. Noel Coward, vocals; Peter Matz, piano and arr. (Teach Me to Dance Like Grandma; What's Going to Happen to the Tots; Alice Is at It Again; thirty-seven more.) Columbia MG 30088, \$6.98 (two discs).

Ah, it's been too long since I've sat down and listened to a gratifying overdose of Mr. Noel Coward. This is a superb representation of him—forty brilliant songs in all. Mr. Coward views everything—men, women, children, life itself—from his own uniquely suited, trim-waisted, incredibly facile viewpoint. The result is that the more deadly one of his songs really is, the more brilliant and hilarious it seems.

My favorite is an intricate ditty called *I Went to a Marvelous Party* (taking place on the Riviera, of course), "which was in the fresh air, and we went as we were, and we stayed as we were, which was hell." One outlandish party incident follows another so quickly that one can hardly keep up, and each verse ends quite perfectly with Noel Coward's com-

"THE BIG TURN-OVER" by ROBERTS
 INVERT-O-MATIC

**AUTOMATIC REVERSE
 STEREO CASSETTE
 DECK**

Exciting stereo quality, custom engineering, attractive design — and "INVERT-O-MATIC" — the automatic reversing system that plays both sides of the cassette automatically for up to two hours of uninterrupted listening pleasure.



ROBERTS 150D
 High Frequency Response,
 30-14,000 Hz \pm 3 dB • Signal-to-
 Noise, better than 45 dB • Automatic
 Stop/Automatic Shut-off • Push-
 button Control Panel • Pause Control
 • Slide-pot Tone & Volume Controls •
 Cassette Eject Button • Two VU
 Meters • Index Counter w/Reset
 Button • Price: \$229.95



The Pro Line
ROBERTS
 Div. of Rheem Manufacturing Co.
 Los Angeles, California 90016

Build this magnificent Schober Theatre Organ for only



* \$1730!

*Includes finished walnut console. Amplifier, speaker system, optional accessories extra. Only \$1256 if you build your own console.

You couldn't touch an organ like this in a store for less than \$3500—and there hasn't been a musical instrument with this vast variety of genuine Theatre Organ voices since the days of the silent movies! If you've dreamed of the grandeur of authentic big-organ sound in your own home, you won't find a more satisfying instrument anywhere—kit or no kit.

You can learn to play it. And you can build it, from Schober Kits, world famous for ease of assembly without the slightest knowledge of electronics or music, for design and parts quality from the ground up, and—above all—for the highest praise from musicians everywhere.

Send right now for your copy of the full-color Schober catalog, containing specifications of the five Schober Organ models, beginning at \$499.50. No charge, no obligation—but lots of food for a healthy musical appetite!

The Schober Organ Corp., Dept. HF-33
43 West 61st Street, New York, N.Y. 10023

Please send me Schober Organ Catalog and free 7-inch "sample" record.

Enclosed please find \$1.00 for 12-inch L.P. record of Schober Organ music.

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

CIRCLE 44 ON READER-SERVICE CARD

DISCOUNTS

WASH. D.C.
HAS NO FAIR
TRADE
LAWS!

ON STEREO COMPONENTS

PLEASE REQUEST
Prices for your choice of
Changers, Receivers, Tape
Recorders, Speakers, etc.

PROMPT DELIVERY
IN FACTORY
SEALED
CARTONS.

DISTRICT SOUND INC.

2312 Rhode Island Ave. N.E.
Washington, D.C. 20018
202-832-1900

CIRCLE 15 ON READER-SERVICE CARD

ment, "I couldn't have liked it more." Fantastic as the song is, its true charm is that Mr. Coward was present at this marvelous party and he is telling us about it.

The album is a gold mine, rich with Noel Coward's perfectly rhymed word salads, often blue, always charming. And let us not forget what a fine melodist he is. M.A.

BOB DYLAN: New Morning. Bob Dylan, vocals, guitar, and keyboards; rhythm accompaniment. (If Dogs Run Free; Winterlude; Three Angels; nine more.) Columbia KC 30290, \$5.98. Tape: CR 30290, 3 3/4 ips, \$6.98; CA 30290, \$6.98; CT 30290, \$6.98.

Well, what do we say about Dylan-Winter-1971? He's not a god. He's not who he was a few years ago. Who is? A fire is sparked, it blazes wildly, it slows to a steady glow, eventually it cools.

Bob Dylan is now a songwriter of still interesting natural instincts. He still comes up with the occasional arresting idea, the captivating line. But Bob Dylan is not a Force in the way he once was and everyone knows it.

I have never been able to tolerate Bob Dylan's singing (though he has an able, if erratic, time sense). His ear has always been, to put it kindly, sluggish. His songs are the thing—they always were.

If there were no Dylan legend, this album would be greeted as a competent, if not inspired, offering from a country-oriented folksinger-writer. How you respond to it is a matter of your own emotional relationship to his music.

This is not an album I'll keep. M.A.

FRANK ZAPPA: Chunga's Revenge. Frank Zappa, vocals and guitar; rhythm accompaniment. (Road Ladies; Tell Me You Love Me; The Clap; Sharleena; six more.) Bizarre MS 2030, \$5.98.

CAPTAIN BEEFHEART AND THE MAGIC BAND: Lick My Decals Off, Baby. Captain Beefheart, vocals; rhythm accompaniment. (Peon; Bellerin' Plain; Petrified Forest; Flash Gordon's Ape; eleven more.) Straight 6420, \$4.98.

Frank Zappa continues to go his own highly original way with "Chunga's Revenge," his most thoroughly realized album in some time. All the usual Zappa material is here: avant-garde jazz and classical elements combined with rock of every period. There are several first-rate instrumentals, especially the three-part *Nancy and Mary Music*, which is excellent despite being taken from a live performance. Zappa's rock impersonations include *Rudy Wants to Buy Yez a Drink* (an assault on the abuses of the musicians' union) and *Would You Go All the Way?* (a question for every patriotic girl). The sidemen include the ubiquitous Ian Underwood on various saxes, pianos, and organs; Jeff Simmons on bass; George Duke on keyboards and

trombone; and Aynsley Dunbar on drums. Zappa, as you may have discovered long ago, is a very serious man.

Captain Beefheart, although he enjoys the approval, artistic and financial, of Zappa, is not nearly as good. He lacks all of Zappa's subtleties and his easy humor. Nor is Beefheart nearly as accomplished a performer or composer. In fact, *Lick My Decals Off, Baby* is as strained as its title. Beefheart's writing and performing—he sounds a little like Dr. John, the Night Tripper—are very repetitious. Stick with Zappa or go back to Beefheart's first album, which was much better. J.G.

RUTH WHITE: Short Circuits. Ruth White, Moog Synthesizer. (Satie: Gymnopédie No. 1; Grieg: Butterfly; Scarlatti: Tempo di ballo; eleven more.) Angel S 36042, \$5.98. Tape: 4XS 36042, \$6.98.

Want to hear a really terrific idea? Record Rimsky-Korsakov's *Flight of the Bumblebee* on a Moog, using sound waves to simulate the buzzing of a real bee. Don't you love it? Think what happens to Verdi's *Anvil Chorus*. Couldn't you die?

Excuse me, but the point of using electronic instruments would seem to be to express new, experimental music specifically designed for them. Who wants to hear reluctant, unnecessary life pumped into classical warhorses that need a rest or, at the least, a master's touch?

The Ridiculous Award of the year goes to Miss Ruth White for her immaculate sincerity, rumored humor, and abysmal misjudgment in thinking that this was a fun album idea. M.A.

MARC BENNO. Marc Benno, vocals, guitar, and piano; rhythm and instrumental accompaniment. (Good Year; Try It Just Once; Family Full of Soul; Hard Road; Nice Feelin'; four more.) A & M SP 4273, \$4.98.

RY COODER. Ry Cooder, vocals, guitar, mandolin, and bass; rhythm and instrumental accompaniment. (Alimony; Do Re Mi; Available Space; Pig Meat; Police Dog Blues; six more.) Reprise 6402, \$4.98.

TOWNES VAN ZANDT: Delta Momma Blues. Townes Van Zandt, vocals and guitar; rhythm accompaniment. (FFV; Only Him or Me; Tower Song; Rake; Nothin'; five more.) Poppy PYS 40,012, \$4.98.

More than ever I am convinced that it is the individual performer, not the group, that will dominate the early Seventies. Here are three more reasons why.

Marc Benno has a nice rock-and-roll voice, the kind that remains impersonal in a group context but which shines here despite a certain thinness. Actually, the shallowness of Benno's voice, and the

The lowdown
about hi-fi advertising
on WQXR

It pays off.

Because nothing sells sound like sound. And WQXR broadcasts some of the finest sound around. To some of the most *sound-happy* people any hi-fi manufacturer could hope to reach. Affluent people with a high regard for what they hear on WQXR—both the music and the words.

So if you have hi-fi equipment to sell, sound off about it where it will do you the most good. Where hundreds of thousands of high-income prospects will hear it. In the WQXR market.

WQXR

CONTACT: BOB KRIEGER, VP SALES
WQXR AM AND FM
229 WEST 43RD STREET
NEW YORK, NEW YORK 10036.
TELEPHONE (212) 524-1100.

1560 am
96.3 fm Stereo
for the better part of your day

RADIO STATIONS OF THE NEW YORK TIMES
CIRCLE 55 ON READER-SERVICE CARD

WANT TO REALLY



SAVE?

NEWEST MODELS • LEADING BRANDS!

- hi-fi components
- changers
- tape recorders
- stereo tapes
- c.b. & p.a. equipment
- radios and tv sets
- 8-track tapes & equipment

FACTORY-SEALED COMPONENTS
SHIPPED IMMEDIATELY

SAVINGS YOU SEE!

Write for this month's EXTRA
discount Specials. Ask Al Kelly
for Quotes on Special Items!

DIXIE HI FIDELITY
WHOLESALE

Our New Warehouse
10530 DETRICK AVENUE
Kensington, Maryland 20795
Phone: 301-933-7600

CIRCLE 16 ON READER-SERVICE CARD

WRITE FOR
QUOTATION

FACTORY SEALED CARTONS
FRANCHISED DISTRIBUTOR
QUICK SHIPMENT

WE GIVE
DISCOUNTS
ON HI-FI
COMPONENTS

SOUND
REPRODUCTION
INC.

460 CENTRAL AVENUE
East Orange, New Jersey 07018
(201) 673-0600

CIRCLE 49 ON READER-SERVICE CARD

fact that it is not up front but off behind the band, gives this album a "basement tapes" quality that contributes to its effectiveness: a relaxed jam session among friends (some friends: among the side people on this album are Booker T. Jones, Ry Cooder, Jim Horn, and Rita Coolidge). Benno's songs are weak, but they show promise and there are moments of real strength throughout (the album ends strongly with *Hard Road*, his tribute to rock-a-billy, and a very funky *Nice Feelin'*). A satisfying album.

Ry Cooder, who is famous as a sideman (with the Stones, among others), is the latest to step from the studio into the spotlight. It doesn't really feel like it's his album, but that doesn't keep it from being one of the warmest and most entertaining LPs in months. It was produced by Van Dyke Parks and Lenny Waronker and, though Parks is credited with arranging only one tune (orchestration is by Kirby Johnson), he seems to have dominated the proceedings. The record is full of lush but mocking voicings and little musical jokes and, even though he is singing and playing lead guitar and apparently having the time of his life, there is a sense of Cooder's being a sideman on his own album—the employee of Parks and, maybe, Kirby Johnson. The material is well chosen, from *One Meat Ball* and Randy Newman's *Old Kentucky Home* through blues by Leadbelly, Sleepy John Estes, and Blind Willie Johnson (the only exception is Woody Guthrie's *Do Re Mi*, which is given an insensitive reading). Anyhow, good work from all concerned—a very special album.

"Delta Momma Blues" is Townes Van Zandt's fourth album and in some ways his best. Van Zandt is a very straightforward songwriter and if his tunes aren't especially catchy, they usually deserve a hearing when he does them himself. He has a very uncluttered vocal style rather like Paul Clayton's. His albums are never mind-blowers, but they are the work of a serious, intelligent, and hard-working musician and they are all worth owning. J.G.

TOWER OF POWER: *East Bay Grease*. Tower of Power, hard rock band. (The Price; Social Lubrication; Knock Yourself Out; three more.) San Francisco SD 204, \$4.98.

BIG BROTHER AND THE HOLDING COMPANY: *Be a Brother*. Big Brother and the Holding Company, hard rock sextet. (Keep On; Joseph's Coat; Someday; Mr. Natural; Funkie Jim; five more.) Columbia C 30222, \$4.98. Tape: CA 30222, \$6.98.

Because of their size (ten men) and the similarity of their lead singer Rufus Miller to David Clayton-Thomas, Tower of Power will probably be frequently compared to Blood, Sweat, and Tears. Not too frequently, I hope, because it isn't a useful comparison. Tower of Power is a much funkier band than BS&T, much closer to the blues, and

much, much more satisfying to listen to. Although Miller's vocals probably are meant to gain instant admission to new audiences (and I hope it works), I prefer the sound of both Mimi Castillo and Rick Stevens, especially the latter whose *Sparkling in the Sand* is the best cut on the album. Stevens' vocals bring the same breath of fresh air that Steve Katz' do on BS&T albums.

Tower of Power compares favorably with the competition—already as good, I think, as Blood, Sweat, and Tears, Ten Wheel Drive, and Vehicle and considerably more direct and less pretentious than any of these. The trouble with this kind of music of course is that you immediately begin making comparisons to older musicians, and with Tower of Power I found myself thinking frequently of King Curtis—but the group is well on its way toward banishing this sort of association. Perhaps their most innovative element is the excellent back-up vocals of Stevens, Dave Garibaldi, and Steve Kupka. "East Bay Grease" is the best release yet from Bill Graham's new label.

I wish I had more nice things to say about the new album by Big Brother and the Holding Company. They are such a likable band. But there is no getting around the fact that "Be a Brother" is a disappointment. For one thing, the addition of Nick Gravenites for half the vocals contributes nothing; Sam Andrews is a much better singer. Most of the writing is only so-so. The playing is clean for the most part but diffuse, as if they don't really have any idea who they are as a band. It looks like Big Brother and the Holding Company will be legendary a while longer, more for what they've played live (and where) than for what they've gotten down on records. J.G.

JAKE HOLMES. *So Close, So Very Far to Go*. Jake Holmes, vocals; rhythm accompaniment. (So Close; A Little Comfort; Population; So Very Far to Go; Her Song; five more.) Polydor 24 4034, \$4.98.

BADFINGER: *No Dice*. Badfinger; rock quartet. (Love Me Do; Without You; Blodwyn; Better Days; It Had to Be; Watford John; six more.) Apple ST 3367, \$4.98.

These albums have nothing in common other than the fact that I wanted to be sure you knew they had been issued. These performers' last releases are among the few records I go back to over and over again. Though the new albums are not quite as good, they are both worth attention, especially by listeners who have dug Holmes and Badfinger before.

Jake Holmes is a singer-songwriter who combines cabaret with Nashville. The radio stations around New York have been playing *So Close* and it is easily the best song on the LP—a fortuitous meeting of melody, lyric, and performance. As for the rest, the lyrics are quite impersonal, drawn more from

the vocabulary of song than from life and often extremely male-chauvinist-oriented (especially *I Sure Like Her Song*, which would raise howls of protest if it were aimed at any other group), although some of the tunes are quite pleasing. Holmes's singing continues to improve and the support of Putnam, Myrick, Buttrey, and the other Nashville cats is as solid as usual. I submit, however, that an average of 13:28 per side is an insufficient offering on a record that costs \$4.98 plus tax.

Badfinger is that Beatles-like band that caused a commotion with their first album last year. Now they are back with more of the same—happy good-time rock well played, well produced, and welcome amid the piles of pretentious guff that make up most of each month's releases. Remember rock-and-roll? You could dance to it and it was fun to listen to. Return with this group now to those happy days of yesteryear. Badfinger is nice to have around. J.G.

ROBERT FARNON AND TONY COLE: Pop Makes Progress. Tony Cole, tenor sax and clarinet; orchestra. (There Will Never Be; Wives and Lovers; Yesterday; seven more). Chapter One CPS 39001. \$4.98.

Any Robert Farnon program to come along nowadays, even one under a hitherto unheard-of British label (distributed by London), will be bought unheard by the devout fans of the most undeservedly neglected master arranger of our era. Such connoisseurs will overlook the misleading title here (the idiom is jazz, not pop, progressive or otherwise) and the lack of information about the anonymous routine sidemen who accompany the noted—at least abroad—soloist. His sax and clarinet improvisations are mostly floridly rhapsodic, sometimes imaginatively inventive, and always impressively bravura—especially in Simon's *Mrs. Robinson* and *Scarborough Fair*, Bacharach's *Wives and Lovers*, the Lennon-McCartney *Yesterday*, and Farnon's own characteristically poetic and eloquent *Blue Theme*. Throughout, the Chapter One recording is unremarkably competent with rather more reverberation than is customary in these days of multichannel technology.

Those who already know and admire Farnon will be glad to have this latest, if relatively minor, addition to his too sparse discography. But for a first introduction to his unique genius I suggest passing this disc up in favor of one of his finest: his symphonic suite based on Gershwin *Porgy and Bess* excerpts (London Phase 4 SPC 21013 of 1966).

R.D.D.

OMSK RUSSIAN FOLK CHORUS. Gyorgy Pantyukov, dir. (Song of Yermak; Flax; Beyond the Meadow; thirteen more.) Melodiya/Angel SR 40148, \$5.98.

To a sophisticated Muscovite I imagine

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

New! STEREO Tape Timing Scale



If you've ever run out of tape in the last five minutes of an FM broadcast . . . or missed the tail end of an album, you're just the one to appreciate this exclusive new gauge.

You use it like a ruler. It measures off the time remaining on your tape at any of the three standard speeds and with standard tape thicknesses, on 4", 5", or 7" reels.

And it's yours for only \$1.

Fill out the coupon below, and send it, with your check or money order to:

| | |
|--|-----------|
| STEREO Quarterly Publishing House Great Barrington, Mass 01230 | HF-271 |
| Please send me a STEREO Tape Timing Scale. Enclosed is \$1. | |
| Name _____ | |
| Address _____ | |
| City & State _____ | Zip _____ |

HEAR HERE

FOR THE UTMOST IN

DISCOUNTS

ON NATIONALLY
ADVERTISED

HI-FI STEREO COMPONENTS

WRITE FOR OUR QUOTE

All Merchandise Shipped
Promptly Fully Insured From
Our Warehouse.

DOWNTOWN AUDIO, INC.

17 WARREN ST.
NEW YORK, N.Y. 10007
267-3670-1-2

CIRCLE 17 ON READER-SERVICE CARD

GET

LOWEST PRICES
FAST, FAST SERVICE
FACTORY SEALED CARTONS
FULLY INSURED SHIPMENTS
EXTRA SAVINGS ON PACKAGE DEALS

AUDIO UNLIMITED

Serving Audio Enthusiasts
Since 1955
GIVES YOU

MORE FOR YOUR MONEY
Write For FREE Listing Today
SEND US YOUR LIST FOR
OUR AIR MAIL QUOTE TODAY
Visit Our Store Warehouse
CLOSED MONDAYS



CIRCLE 7 ON READER-SERVICE CARD

DISCOUNTS
HI-FI SYSTEMS COMPONENTS

KITS • COMPACTS
 TUNERS • AMPLIFIERS
 RECEIVERS • TURNTABLES
 SPEAKERS • TAPE RECORDERS

- Franchised Distributors for over 70 mfrs.
- Largest selection in the country
- Full manufacturers warranty protection
- Only brand new, factory sealed components
- Fast, fully insured shipments
- Double-boxed cartons where possible
- Same day reply to your inquiry
- Extra savings on complete systems
- Lowest possible prices

WRITE FOR OUR QUOTE AND SPECIALS BULLETIN
 VISIT OUR NEW MODERN SHOWROOM/WAREHOUSE
 FREE AMPLE PARKING AT PREMISES

ARSTON *Sales*

146 OLD BROOKFIELD RD. (NORTH)
 DANBURY, CT. 06810
 DANBURY, CT. (203) 744-6421
 N. Y. CITY (212) 369-6212

CIRCLE 11 ON READER-SERVICE CARD

THIS

OVER **65** 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 65 years.
 It's so EASY and SAFE to deal with Rabsons. 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 merchandising 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 37 ON READER-SERVICE CARD

that a touring chorus from the mid-Siberian city of Omsk would be about as much of a draw as a vocal ensemble from Oshkosh would be to a concert-going New Yorker. In each case the expectations of mildly exotic novelty would be curbed by the fears of a lack of programmatic substance and a likelihood of execratable amateurishness. And in fact the present selections are mostly lightweight (a few real folk and traditional songs, but mostly those of the ersatz variety). Even few of the soloists sound professionally trained (Valentina Bocharova and Yekaterina Sonina are notable exceptions); the men lack any impressively "Russian" subterranean basses, while the girls sometimes sound as shrill and gauche as those of a Broadway flop's chorus line. Judging by the jacket photograph, there are twenty-eight women, twenty men, and five accordionists in the group, but in the strong, candidly closely miked recording it never sounds that big. The stereoism, if any, is minimal: in fact, I'd bet that this is monophony pure and simple.

Yet, for all the aesthetic and technical shortcomings there is an infectious if naïve enthusiasm here that sometimes transcends them—as in *Beyond the Meadow*, *Vesnyanochka*, and the concluding batch of exuberant *Omsk Ditties*. And, again judging by the jacket photograph, the girls from Omsk should be seen as well as heard—an opportunity likely to be available in some American cities this season during the ensemble's first tour of this country. R.D.D.

jazz

EARL HINES: Quintessential Recording Session. Earl Hines, piano. (My Monday Date; Off Time Blues; Just Too Soon; Chimes in Blues; Chicago High Life; Blues in Thirds; Stowaway; Panther Rag.) Halcyon 101, \$4.98 (Halcyon Records, P.O. Box 4255, Grand Central Station, New York, N.Y. 10017).

Earl Hines was twenty-two when on Dec. 7, 1928, he cut eight solos for the fledgling QRS label, which dumped the resultant four records on the market in a single day and promptly went out of business. By then Hines had made the records that became the basis for his high repute in jazz—the small-group sides with Louis Armstrong. The poorly distributed QRS sides, his first records on his own, quickly became rarities until Atlantic reissued them early in the Fifties and, within the past year, Milestone put them back in circulation once again on 2012 but in mono only.

In 1970 Hines undertook to re-record the QRS session. The results, on this disc, are absolutely remarkable. One can expect an artist to mature. But can one anticipate that a pianist—whose originality and virtuosity were of such a caliber at twenty-two that he had already

carved a firm place for himself in the jazz hierarchy—will continue to grow artistically and to retain his physical facility at sixty-four to such an extent that he could improve on his early definitive performances?

Fortunately, by 1970 Hines had forgotten most of the pieces he had played in 1928—all his own compositions. At least, he had to refresh his memory on several of them by listening to those original recordings. Consequently, each number, with the exception of *Monday Date*, which has been part of his repertory over the years, was a fresh exploration—and even *Monday Date* shows no signs in this performance of having fallen into set patterns. He approaches all of these pieces as though he were discovering them for the first time. Whether they are better than the originals is beside the point. They are different and they are superb Hines. In the case of *Chimes in Blues*, this new version is one of his most brilliantly realized solos. J.S.W.



YUSEF LATEEF: Suite 16. Yusef Lateef, flute, oboe, soprano and tenor saxophones, pneumatic bamboo flute, C-flute, bamboo flute, bells, and tambourine; Barry Harris or Joe Zawinul, piano; Eric Gale or Earl Klugh, guitar; Selwart Clarke, viola; Kermit Moore, cello; Chuck Rainey or Bob Cunningham, bass; Neal Boyar, vibraphone; Jimmy Johnson or Al Heath, drums; Sweet Inspirations, vocals; Cologne Radio Orchestra, William S. Fischer, cond. (Nocturne; When a Man Loves a Woman; Symphonic Blues Suite; three more.) Atlantic 1563, \$5.98. Tape: ♪ 81563, \$6.95; ♪ 51563, \$6.95.

Yusef Lateef's command of woodwinds is put to brilliant use both in the short pieces on this disc and the extended *Symphonic Blues Suite* which takes up one side. On several of the short pieces, he overdubs himself into an ensemble—a practice which is extremely effective on the lovely *Buddy and Lou*, in which the darker strains of his flute are mixed with the pure, singing cry of his oboe, balanced with the cutting twang of Eric Gale's guitar. And his slow, gorgeously elevating soprano saxophone on *Down in Atlanta* is the core of a tremendously moving piece, with the voices of the Sweet Inspirations drifting gently through the distant background.

Lateef's *Symphonic Blues Suite* is an interesting and exploratory series of movements on which his quartet is infiltrated by the Cologne Radio Orchestra. There is relatively little of the massed ensembles that one might expect from a large orchestra of this type. The focus is generally Lateef—on tenor or flute—and Barry Harris, his pianist, with the strings and woodwinds roaming around and through them. Six of the seven movements are brief, almost impressionistic sketches in which Lateef manages to

say a great deal with direct, compact statements. But the high point of the suite is the third movement on which Lateef plays what might be considered the definitive Lester Young solo—as sparkling a tribute to Young's brilliance as a saxophonist could offer—and Barry Harris builds a marvelous solo that develops from some ad lib poking among the keys into darkly moving blues.

As a teasing added attraction, Lateef has included at the end of one side of the disc a brief, unaccompanied guitar solo by sixteen-year-old Earl Klugh that is amazing for its maturity and assurance.

J.S.W.

SAL MOSCA AND PETER IND: At the Den. Sal Mosca, piano; Peter Ind, bass. (Sal's Line; Scrapple from the Apple; Groovin' High; three more.) Wave 2, \$5 (Wave Records, 11 Swakeleys Drive, Ickenham, Middlesex, England).

A charming sound from the recent past returns on this disc, a collection of recordings made at The Den in New York's Duane Hotel in 1959 when Sal Mosca and Peter Ind were working there as a duo. Both Mosca and Ind were part of the group of young musicians who were disciples of Lennie Tristano in the Fifties. Mosca's playing has some of the more typical Tristano characteristics—the long lines that rise and fall as though they were breathing while they flow along in almost seamless patterns. Because there is always a sense of movement in Mosca's playing, he never gets caught in the brooding bog that trapped many pianists of that period.

These are quiet, relaxed, unpretentious performances that make for relaxed, casual listening, supplemented by the intimate and naturalistic setting suggested by the atmospheric hum of audience conversation in the background.

J.S.W.

JOHNNY HODGES: A Memory of Johnny Hodges. Johnny Hodges, alto saxophone; Shorty Baker, trumpet; Quentin Jackson, trombone; Jimmy Hamilton, tenor saxophone and clarinet; Don Byas, tenor saxophone; Raymond Fol, piano; Wendell Marshall, bass; Butch Ballard or Sonny Greer, drums. (Mood Indigo; Perdido; Time On My Hands; eleven more.) MJR 8107, \$5 (mono only) (available only by mail from Master Jazz Recordings, Box 579, Lenox Hill Station, New York, N.Y. 10021).

This set of strong, full-bodied Hodges performances—ranging from jump tunes (*Hop, Skip, and Jump*) to ballads (*Sweet Lorraine*), which inevitably jump too when Hodges applies his swinging phrasing to them—was made in Paris in 1950 with a small group of Ellingtonians but has never before been released in the United States.

The sheer power and beauty of Hodges' playing dominates the set, although there are also numerous ex-

Lowest of the LOW!

Shamelessly Low Prices . . .

As one of America's largest wholesale distributors, we're guilty of shamelessly low prices. Our buying volume has made our prices the lowest. We seriously doubt you can find one lower . . . and that we're proud of. What's more, at S.C.A. you can select from hundreds of NEW, Factory Sealed, Full Warrantee, Brand name, Hi-Fi Stereo components. If its in the Hi-Fi, Audio field . . . we have it!

Write for a lowest of the low quote . . . we're not ashamed.



STEREO CORPORATION OF AMERICA



2122 UTICA AVENUE, BROOKLYN, NEW YORK 11234 (212) 338-8555

CIRCLE 51 ON READER-SERVICE CARD

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 magazine 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

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.

New Address

name

address

city

state

zip

When was the last time you saw a round piano?



Or a round violin or guitar?

You haven't. Because these instruments have acoustical sounding boards with irregular shapes. They produce sound with a bending motion. Natural sound.

And that's why our Yamaha Natural Sound Speaker isn't round. It's irregular in shape like the sounding board of a grand piano.

So when sound comes out, it comes out with a bending motion. The way it was originally produced.

With Yamaha, you don't have to get bent out of shape to get the most natural sound.

It comes to you naturally. Write for complete technical information. The Yamaha Natural Sound Speaker.

YAMAHA

YAMAHA INTERNATIONAL CORPORATION, AUDIO PRODUCTS DIVISION, 7733 TELEGRAPH ROAD, MONTEBELLO, CALIF. 90640

CIRCLE 56 ON READER-SERVICE CARD

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

ADVERTISING INDEX

is on page
100
in this issue.

Reader Service
cards appear on
both pages 17 and 101.

amples of the clean, penetrating drive of Shorty Baker's trumpet, some rich samples of Don Byas' tenor, and a more pungent presentation of Jimmy Hamilton's clarinet and tenor than he generally got in the full Ellington band.

The performances are in the tradition of the Ellington small group sessions of the Thirties and Forties, the melodies singing in the same fashion, the riffs jumping with Ducal joy. The pianist sitting in Duke's customary chair is Raymond Fol, a Frenchman who remains shrouded in the rhythm section most of the time, although he takes a solo on *Mood Indigo* that manages to be completely in the spirit of the group without being overly Ellingtonian. By coincidence, during the Ellington band's stand at the Rainbow Grill in August 1970, just a couple of months before this record was released, Fol filled in for the Duke for several nights when the pianist was laid low by a virus.

The consistently unique quality of Hodges is summed up in startling fashion when this 1950 "memory" of Hodges is compared with his last record, "Three Shades of Blue," made twenty years later on the Flying Dutchman label. He was, apparently, never in anything less than top form. J.S.W.

in brief

BUDDY GUY, JUNIOR WELLS, AND JUNIOR MANCE: Buddy and the Juniors. Blue Thumb BTS 8820, \$4.98. The long awaited reunion of Buddy Guy and Junior Wells takes place under relaxed conditions. A good idea that doesn't work. Their first is still their best: "Hoodoo Man Blues" (the Junior Wells Blues Band, Delmark DS 9612, 7 West Grand Avenue, Chicago, Ill. 60610). J.G.

BREAD: On the Waters. Elektra EKS 4076, \$4.98. This is the only rock group I've ever thought of as romantic. Its leader is David Gates, a fine Los Angeles arranger, who proves that he is an equally adept singer and songwriter. The music is soft, simple, melodious. Highly recommended. The album includes Bread's hit, *I Want to Make It With You*. M.A.

CAROLE KING: Writer. Ode 7 SP 77006, \$4.98. As a performer, Carole King can't seem to discover who she is, which is unfortunate since she is one of the more talented people in the record business. Although "Writer" is more polished and sophisticated, the earlier album (in which she had a rock group called City) is preferable. It is hard to know what to make of lyrics that stray this far from reality. J.G.

ANNE MURRAY: Snowbird. Capitol ST 579, \$4.98. Tape: 8X 8XT 579, \$5.98; 4XT 579, \$5.98.

The Canadian reincarnation of Gale Garnett. Eight years ago we would have called Miss Murray a folksinger, and as a folksinger she's O.K. So is her hit, *Snowbird*. The album was recorded partly in Toronto, and the rhythm section sounds stiff. Over-all, artist and album ride the top edge of mediocrity. M.A.

MERRY CLAYTON: Gimme Shelter. Ode 7 SP 77001, \$4.98.

Merry Clayton was the background vocalist on the Stones's *Gimme Shelter* and countless others. This is nothing like the masterpiece the publicists would have you believe. J.G.

CLYDIE KING: Direct Me. Lizard (Ampex) A 20104, \$4.98. Tape: M 2004, 7 1/2 ips, \$6.95; M 82004, \$6.95; M 52004, \$6.95.

Clydie King is a busy L.A. studio singer. She is also a knockout r & b solo artist, as this debut album shows. The music is explosively sung and ably produced and arranged. I hope it hits. M.A.

THE SAVAGE ROSE: Your Daily Gift. Gregar GG 103, \$4.98.

The Savage Rose has strayed away from Thomas Koppel's quirky music, which made their first album such a delight, to something more like ordinary rock-and-roll. Though the band is very polished, lead singer Annisette gets very tiresome. J.G.

LIVINGSTON TAYLOR. Capricorn (Atco) SD 33-334, \$4.98. Tape: M 8334, \$6.95; M 5334, \$6.95.

Livingston Taylor sounds so much like his brother James that it's alarming. Since James is possibly the best pop solo artist in the country, Livingston is obviously worth equal attention. Maybe there's some kind of talent gene loose in the family. Anyway, I find the similarity between the brothers fascinating instead of infuriating. M.A.

JIMMY L. WEBB: Words and Music. Reprise 6421, \$4.98.

Jim Webb wrote *Wichita Lineman*, *By the Time I Get to Phoenix*, etc. If you think this is a silly album, you shudda heard his other one. No way. J.G.

WAYLON JENNINGS: Singer of Sad Songs. RCA Victor LSP 4418, \$4.98.

Waylon Jennings is one of the best country singers and this record is awful. What is this—junk that was left over in the can? The engineer must be the drummer's manager. A horrible mess. J.G.

GEORGE HAMILTON IV: Down Home in the Country. RCA Victor LSP 4435, \$4.98.

George Hamilton IV pursues his *Reader's Digest*-style of country singing in another pleasant, albeit bland, set of better-than-average tunes. Skeeter Davis makes a guest appearance. Nice. J.G.

HEARD THE LATEST?



- 4 track, 2-channel stereo
- All-silicon transistor pre-amps
- Pause control
- Digital counter
- Dual VU meter
- Fast winding
- Automatic stop at end of tape
- 0.2% wow and flutter (RMS)
- Frequency response: 40 to 12,000 Hz
- S/N ratio: 45 dB or more
- Crosstalk: 40 dB between adjacent tracks at 100 Hz
- Microphone optional

A-24

This is what happens when a big name thinks small. It's the TEAC A-24, and it's making cassette history. This deck is powered by a unique hysteresis synchronous outer rotor motor for compact convenience, powerhouse performance. And it comes complete with all the craftsmanship it takes to make a TEAC.

More exclusive features: a special end-of-tape sensing circuit which not only stops the cassette, but completely disengages the mechanism – releasing pushbuttons, pinch roller and idlers – to avoid “flats” and deformation of critical drive components. Two specially-designed heads for outstanding frequency response. Just about the lowest wow and flutter that ever came out of a cassette.

Of course, no sound system is really complete without cassette capability. So if it's time to round out your equipment, it's time to sound out our A-24.



TEAC

TEAC Corporation of America • 2000 Colorado Avenue • Santa Monica, California 90404

CIRCLE 67 ON READER-SERVICE CARD



KT-5000—2 IC, 3 FET FM/AM STEREO TUNER
KA-5002—DIRECT COUPLING STEREO AMPLIFIER

Another SUPERB AMPLIFIER & TUNER from KENWOOD

An Extraordinary Pair with Extravagant New Features

KT-5000

FEATURES: 3 FETs, 4-gang tuning condenser frontend for superior sensitivity and spurious response ratio • 2 ICs and 1 mechanical filter IF stages for greater selectivity • MPX filter to eliminate noise on stereo signals without affecting frequency response • Step-type output level control to supply proper input to amplifier • New FM/AM signal strength meter and FM zero-center tuning meter with stereo indicator for perfect tuning

SPECIFICATIONS: (FM Section) Sensitivity (IHF), 1.7 μ V • Frequency Response, 20-15k Hz (\pm 0, -2 dB) • Capture Ratio (IHF), 2.5 dB • Selectivity (alt. channel), better than 50 dB • Stereo Separation, better than 35 dB @ 1k Hz • Price, \$179.95

KA-5002

FEATURES: All stages direct coupling circuitry and complementary-symmetry driver stage for cleaner, purer sound • Exclusive low level phono input (0.06 mV) • 2 pairs phono inputs • Phono 1 input impedance selector • Tape monitor and dubbing switch for 2 tape recorders • 4 channel input, output terminals and volume control • Terminals for 2 sets of stereo speakers with front panel speaker selector switch • Preamp outputs, main amplifier inputs

SPECIFICATIONS: Power Output (IHF), 150 watts @ 4 ohms • Continuous Power Output (RMS), 60 watts; 30 watts per channel, both channels driven, @ 8 ohms (20-20k Hz) • Frequency Response, 20-50k Hz (\pm 1 dB) • Harmonic Distortion, less than 0.5% at rated output • Intermodulation Distortion, less than 0.3% at rated output • Output Impedance, 0.025 ohms from 50-10k Hz (at speaker terminal) • Damping Factor, 45 @ 8 ohms • Price, \$219.95

Sound test these superb new units
at your nearest KENWOOD Dealer
or write for complete specifications to...

the sound approach to quality

KENWOOD

15711 S. Broadway, Gardena, Calif. 90247
72-02 Fifty-first Ave., Woodside, N. Y. 11377